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MUS 379.01: Counterpoint

Patrick C. Williams

University of Montana - Missoula, patrick.williams@umontana.edu

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MUS379 COUNTERPOINT
Prof. Williams, Room 106, ext.4471

TEXT: **MANUAL OF SIXTEENTH-CENTURY COUNTERPOINT**
by Leslie Bassett, Appleton-Century-Crofts, New York, 1967

GREGORIAN CHANT & SACRED MUSIC of the 16th Century
by Gustave Frederic Soderlund and Samuel H. Scott, Waveland Press, 1996

COUNTERPOINT WORKBOOK

All materials are available at the UC Bookstore

Tentative Schedule

8 September: Introduction to two-part *modal* counterpoint, 16th-century style.

1. *Species I-V* in two parts, using the Ecclesiastical modes, and *cantus firmus* for each example drawn from Gregorian Chant (2 examples each, as explained in class).
2. Free- or florid-style counterpoint in two parts, using text selected from Latin Mass movements or other sources: motets, antiphons, etc. (1 example).
3. Invertible counterpoint in two parts may be included in “free-style” Example.

Analyze examples 2-1 through 2-10 (pages 10-29) in Soderlund/Scott.

15 September: Introduction to three-part modal counterpoint, 16th-century style.

1. *Species I-V* using EMs and CFs from GC (2 examples each).
2. *Mixed Species*, (2 examples).

Analyze examples 3-5, 3-9, 3-10, 3-15, 3-21, 3-23

22 September: Introduction to four or more parts in modal counterpoint, 16th-century style. (1 example)

Analyze examples 4-1, 4-2, 4-4, 4-5, 4-6, 4-8, “Hosanna “ p.242

Examples of *Species I-V* in two parts due.

29 September: Continuation of counterpoint in four or more parts.

6 October: Examples in three-part counterpoint due.

13 October: *Principles of two-part writing*

1. Select a portion of text from any of the Mass movements in Latin. Refer to page 12 of the manual for guidelines in “The setting of text.”
2. Compose a piece in the style of the 16th Century. Be sure to include characteristic compositional devices such as: interior and cadential suspensions (portamento, decorated resolutions), other dissonant harmonies: PT, APT, NT,

- Nota Cambiata*, change of bass, change of soprano, Interrupted Cadences or *Hocket*. Refer to “Summary of dissonance location” on page 23 of the manual.
3. Read pages 23-31 of the manual. Compose a two-phrase composition (with or without text) employing invertible counterpoint.

Example of two-part text setting is due for class presentation on the 13th.

20 October: *Counterpoint in three parts*

1. Select a portion of text from any of the Mass movements in Latin.
2. Compose a piece in the style of the 16th Century. Once again, be sure to employ characteristic compositional devices as demonstrated in the manual and presented in the “Examples...” collection. In three parts, you may include 9-8, 7-6, 6-5, 4-3 and 2-3 suspensions. Double suspensions (see pp. 40 and 41 of manual) may also be employed.
3. The *consonant fourth* and the 6 chord are also available (see pp. 41-43) and should be employed. 5

Example of invertible counterpoint is due for class presentation.

27 October: No class (attend New Music Ensemble concert)

3 November: Introduction to two-part *tonal* counterpoint in 18th-century style.
Species I-V in two parts using “given” lines (1 example each).

10 November: *Species I-V* examples (1 each) due for presentation in class
Species I-V due for class presentation.

17 November: Canon and Invention in two parts (one original example each):
Goldberg Variations (J.S. Bach)
Two- and Three-Part Inventions (J.S.B.)

24 November: Fugue in three parts (1 original example)
Well-Tempered Clavier, Books I and II (J.S.B.)
Examples from other composers will be distributed in class.

1 December: Canon, Invention and Fugue are due for presentation in class.
Consider writing them for voices or instruments available in class.

8 December: Counterpoint in the 21st Century

All original examples are due by 12 December