MUS 127: Modal and Tonal Counterpoint
Course Syllabus
Spring, 2018
Course Meeting Time: Mondays, Wednesdays, and Fridays, 9:20-10:20 AM
Room: Patterson Hall, Room 52

Professor:
Dr. Daniel Perttu
Associate Professor of Music Theory and Composition
Chair, School of Music
Theory/Composition Area Head
Office: Patterson Hall, Studio E
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Course Description: This course begins with an overview of basic species counterpoint. It turns to multiple-part settings of music in the various polyphonic forms of the Renaissance. Following that, stylistic innovations in counterpoint from the Baroque era are introduced. Forms such as the chorale prelude, invention, and fugue are studied. Evaluation is based on counterpoint exercises and larger-scale projects in which students create their own compositions based on the rules of counterpoint.

Course outcomes: By the end of the course, students will:
- Understand how works of Renaissance and Baroque polyphony are constructed
- Be able to analyze the imitative procedures used in pieces of Renaissance and Baroque music
- Be able to compose short excerpts of music in various forms of Renaissance polyphony including the motet
- Be able to compose short excerpts of music in various forms of Baroque polyphony including the invention and fugue

Assignments: In general, assignments consist of textbook readings, practice problems, analysis of music literature, and larger-scale counterpoint exercises. It is absolutely essential for students to complete all assignments on time, as skills in music theory acquired most effectively through well-paced, repetitive practice.

Grading:
1. Frequent counterpoint exercises and short analytical exercises (50 percent)
2. Short motet written in Renaissance style (20 percent)
3. Short fugue written in Baroque style (30 percent)

Grading Scale:

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<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93-100</td>
<td>A</td>
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<tr>
<td>90-92</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
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<tr>
<td>83-86</td>
<td>B</td>
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<tr>
<td>80-82</td>
<td>B-</td>
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<td>77-79</td>
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<td>73-76</td>
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<td>67-69</td>
<td>D+</td>
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<tr>
<td>63-66</td>
<td>D</td>
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<tr>
<td>60-62</td>
<td>D-</td>
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<tr>
<td>Below 60</td>
<td>F</td>
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Note on due dates and late work: All written assignments are due at the beginning of the class period unless I say otherwise. Late homework assignments are not accepted, unless the student has missed class due to an excused absence. In addition, homework assignments will not be accepted after class. Likewise, a missed test will count as a zero percent, unless the student has missed due to an excused absence. This course follows the policy regarding exams and excused absences that is outlined in the Westminster College Undergraduate Catalogue.

Discussing or Contesting Grades: Please be aware that this course covers a great deal of information in a very short amount of time. To maximize the instructional time available, I will not discuss issues pertaining to grades on your assignments or exams in class. Please visit me in office hours, or make an appointment outside of class time, to speak with me one-on-one about any questions or concerns that you may have.

Textbook:
Owen, Harold: Modal and Tonal Counterpoint from Josquin to Stravinsky

Attendance Policy: The attendance policy in this course follows the College policy, which is outlined in the Westminster College Undergraduate Catalogue. Students are expected to attend all classes. Research has shown that performing well in a course is associated with high attendance. Students should be aware that “showing up” is highly valued not only in this course and College, but in the workforce and society in general.

I will not accept any assignments from students who have missed class due to an unexcused absence. In addition, I will not re-teach—either in class or during office hours—material missed due to an unexcused absence.

I may excuse absences for the following reasons: course-related field trips; illness that is documented by a doctor’s note (not including the “self-reported sick in room” notice from the Student Health Center); death or serious illness in the immediate family as is verified by someone other than the student; appearance in court; co-curricular and extracurricular activities recognized and/or sponsored by the College; or another extraordinary reason as deemed appropriate by me. Students must make arrangements with me regarding the completion of missed work from excused absences.

No food or drink is permitted in keyboard labs.

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to the Sakai Learning Management System. Students are required to use the Westminster.edu e-mail account and Sakai, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

In addition, this course will use the Sakai course management software. I will provide you with important directions and details on how to use this software.

Academic Honesty: While students are encouraged to study and work in groups on homework assignments, copying work for the sake of turning in assignments on time is a breach of the College’s policy on academic integrity. In addition, the standards in this course conform to the
College’s policy, which states: “Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College.”

**Student Support Services and Special Accommodations:** Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.

**Note on Cellphone Use:** Cellphones must be silenced during class.
**SCHEDULE OF CLASS MEETINGS, TOPICS, AND ASSIGNMENTS (subject to change):**

**Week 1** (1/17/18) Introduction to the Course; First, Second, and Third Species Counterpoint
- Owen: Chs. 1, 3, and 4

**Week 2** (1/22) Third, Fourth, and Fifth Species Counterpoint
- Owen: Chs. 5 and 6

**Week 3** (1/29) Fifth Species Counterpoint; Two-Part Motets – Formal Considerations; Three-part Counterpoint
- Owen: Chs. 6 and 8
- *Counterpoint and Analysis (CA) Exercise 1 Due on Fri., 2/2: p. 40, no. 4-6; p. 48, no. 5-1; p. 49, no. 5-4 (When it says “use first, second and third species,” it simply means that some spots can be 1 note against 1 note, others can be 2 notes against one note, and other can be 4 notes against 1 note)*

**Week 4** (2/5) Three-Part Counterpoint
- Owen: Ch. 8
- *CA 2 Due on Fri., 2/9: p. 49, no. 5-6; p. 50, nos. 5-8 and 5-10; p. 58, no. 6-1*

**Week 5** (2/12) Three-Part Counterpoint; Four-Part Counterpoint
- Owen: Chs. 8 and 9

**Week 6** (2/19) Four-Part Counterpoint
- Owen: Ch. 9
- *CA 3 Due on Fri., 2/23: p. 77, no. 8-3; p. 81, no. 8-6*

**Week 7** (2/26) Four-Part Counterpoint and Stylistic Innovations of Tonal Counterpoint
- Owen: Chs. 11 and 12

**March 3 through March 11: Spring Break; No Classes**

**Week 8** (3/12) The Two-Part Invention
- *CA 4 Due on Wed., 3/14: p. 101, no. 9-11 (Do not worry about “madrigal style”; just follow the rules you learned in class. Also, all blank areas should be filled in with notes and occasional rests. Do not fill in with lots of rests.)*

**Week 9** (3/19) The Two-Part Invention; The Three-Part Invention
- Owen: Ch. 18
- **MOTET DUE ON MONDAY, 3/19**

**Week 10** (3/26) The Three-Part Invention
- **Class Meets on Tuesday, 3/29**
- Owen: Ch. 18-9
- **No class on 3/30; Easter Break**
Week 11 (4/3) Three-Part Invention and Fugue I: Overview, Subject and Response, Countersubject

- **No class on 4/2; Easter Break**
- **Come to class on Tuesday, 4/3**
- Owen: Ch. 19-21
- **CA 5 Due on Tuesday, 4/3: p. 207, nos. 18-1 and 18-4**

Week 12 (4/9) Fugue II: The Exposition in Three and Four Parts

- Owen: Ch. 22
- **CA 6 Due on Monday, 4/9:** Develop a three-voice sinfonia excerpt for keyboard that meets the following criteria:
  - 10 bars long (or a little longer if you need it to be – it should be an exposition followed by an episode)
  - G-minor
  - ¾ time
  - Introduces three distinct thematic ideas in an exposition
  - Uses imitation as themes are introduced in exposition
  - After themes are introduced, uses sequence and develops the ideas in the excerpt in an episode
  - Tonally moves toward Bb-major, and cadences on Bb by the end of the section

Week 13 (4/16) Fugue III: Development, Episodes

- Owen: Ch. 23
- **CA 7 Due on Monday, 4/16:** Write 5 subjects, each with a countersubject
  - They should be around 2-3 measures long
  - Use various keys
  - Start each subject in one voice. Then enter a second voice on the subject, and change the original voice to the countersubject.
  - Use real imitation in 2 of the subjects, and label it as “real” (if not labeled, the subject will receive a zero for a grade)
  - Use tonal imitation in 3 of the subjects, and label it as “tonal” (if not labeled, the subject will receive a zero for a grade)
- **No class on Wed., 4/18, due to Undergraduate Research and Creative Activity Symposium**
- **No class on Friday, 4/20 - PMEA**

Week 14 (4/23) Fugue IV: Stretto, and Concluding Techniques

- **Fugue Expositions Due on Wed., 4/25:** These are collected and returned with comments

Week 15 (4/30) Fugue V: Putting it all together

- **Partial Fugue Draft Due on Wed., 5/2:** These are collected and returned with comments

**FINAL FUGUE** due during exam time (Thursday, 5/10/14, at 9:00-10:30 AM); performance and discussion of fugues during exam time.