

The Art of Counterpoint

SYLLABUS

Instructor

Dr. Reginald Bain, Professor
Composition and Theory

Contact Information

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Course Information

Term: Summer 2024, 3-Week Session III (3S5)
Dates: June 17 - July 3¹
Time: MTW: 4:10-7:40 pm²
Website: <<https://reginaldbain.com/vc/musc726a/>>
Blackboard: <<https://blackboard.sc.edu>>

COURSE MODULES

1. Introduction
 2. Counterpoint in the Middle Ages
 3. Renaissance
 4. Baroque
 5. Classical & Romantic Periods
 6. Twentieth Century
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Description

Analysis of counterpoint and texture in polyphonic music from the Middle Ages to the present.

Prerequisite: Undergraduate tonal harmony and voice leading.

Course Materials

Reading assignments, digital scores, and analytical media will be made available in electronic format via Blackboard and the course website.

Instructional Methods

This course will be taught using multiple instructional methods that include lecture, group discussion, and student-centered learning approaches (e.g., active learning exercises, flipping, online activities, etc.). Students will complete assignments that focus on model analyses of major works that illustrate the main topics of the course. The capstone project for the course is an instructor-mentored student presentation with associated critical discussion.

Course Goals and Objectives

Upon successful completion of this course, students will be able to:

- Analyze sixteenth, eighteenth, and twentieth-century counterpoint
- Compare/contrast contrapuntal techniques and styles employed in the Middle Ages, Renaissance, Baroque, Classical & Romantic Periods, and Twentieth-Century
- Navigate/utilize high-quality online resources for counterpoint research and scholarship
- Engage in and/or lead an analytical discussion
- Plan, research, develop and present an analytical oral presentation with supporting digital media that includes musical examples and analytical diagrams

¹ The university-schedule Final Exam date is July 5.

² Blended/Hybrid Up to 49% web. Course that is taught both face-to-face and online with 49% or less of the course offered online. Course meets in-person on Monday/Tuesday/Wednesday and assignments/activities are completed asynchronously online by students in lieu of a Thursday meeting.

Technical Requirements

A computer, Web access, and a university-provided Blackboard account are required to access the digital course materials and submit work via Blackboard. Microsoft Word (.docx), Excel (.xlsx), and PowerPoint (.pptx) are the preferred document creation formats. These programs are available for free to all USC students. For more information, see *Links for Students > Blended Course Information* on the course website.

Course Requirements

Daily use of the course Blackboard page and website to access digital course materials. Daily reading, score study, and listening. Daily participation in class discussions. Weekly asynchronous activities. For more information, see the *Reading, Activities, and Listening/Analysis* pages on the class website. There will be two analysis projects: 1. *Modal Counterpoint Project*, and 2. *Tonal Counterpoint Project*; and a Final Project final oral presentation (*Twentieth-Century Counterpoint Project*) with supporting digital media. Due dates/times are available in the Course Schedule and in Blackboard.

Course Format & Policies

This course is being offered as a blended course. The course meets face-to-face (f2f) three times per week (Mondays, Tuesdays, and Wednesdays). Typical activities in the f2f classroom include lecture, interacting with your instructor and classmates, analytical discussions, open Q & A sessions, review sessions, student presentations with associated critical discussion, etc. Assignments/activities are completed asynchronously by students in lieu of a Thursday meeting. Most of the work for the course will occur online in Blackboard and on the course website. The learning modules in Blackboard are organized into assignments/activities that include links to videos, scores, recordings, analyses, quizzes, exercises, software for computer-aided analysis, etc. Online assignments/activities and in-class activities are designed to build on each other. Completion of the online assignments/activities in a timely manner, and active participation in class, are critical to success in this course. Late work cannot be accepted – except in the case of a documented excused absence. Work that is not submitted is averaged into the student’s grade using a score of zero. For more information, see *Links for Students > Blended Course Information* on the course website.

University Policies

As described on the university’s *Carolinian Creed, Honor Code* and *Center for Teaching Excellence* websites, students are expected to practice the highest possible standards of academic integrity and classroom etiquette. For more information, see *Links for Students* on the course website.

Student Services

Information about **Graduate Student Opportunities and Support, Wellness at the School of Music, and other student services** is available on the course website under *Links for Students*.

Student Disability Resource Center

If you are registered with the Student Disability Resource Center (SDRC), please make sure I receive a copy of your accommodation letter by the first day of class so I may work with you (and with SDRC as necessary) to make sure your accommodations are met. The SDRC is located in Close-Hipp, Suite 102. You may reach the SDRC via e-mail sadrc@mailbox.sc.edu, or phone (803) 777-6142.

Attendance Policy

This course will follow the university’s *Attendance Policy* which is available online at:

<https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/>

Attendance will be taken at every face-to-face meeting and the record posted in Blackboard on a daily basis. It is the student’s responsibility to sign the daily *attendance sheet*. Attendance is subject to the university’s “5% Rule.” If the student exceeds this unexcused absence threshold, the instructor may exact a one letter-grade grade penalty.

Grading Scale & Distribution

A = 90-100%; B+ = 85-89%; B = 80-84%; C+ = 75-79%; C = 70-74%; D+ = 65-69%; D = 60-64%; F = 0-59%

- 30% - Asynchronous Activities (10% ea.)
- 20% - Project 1: Modal Counterpoint
- 20% - Project 2: Tonal Counterpoint
- 30% - Final Presentation: Twentieth-Century Counterpoint

COURSE OVERVIEW

Calendar

	M	T	W	Th
June	17	18	19	<i>20</i>
June	24	25	26	<i>27</i>
July	1	2	3	

Asynchronous days are indicated in *italics*. There is no class on July 4.

Schedule

Week	Dates	Topic	Reading/Activities
Week 1	June 17-20 Mon., 6/17	<i>Introduction; Counterpoint in the Middle Ages</i>	Style Analysis (Pascall 2001 & LaRue 2011) The Middle Ages (Jackson 2009)
	Tues., 6/18	<i>Renaissance</i>	The Renaissance (Jackson 2009)
	Wed., 6/19	<i>Baroque</i>	The Baroque Period (Jackson 2009)
	Thurs., 6/20 – <i>A</i>		Activity #1: 16th-Century Counterpoint
ANALYSIS PROJECT 1: Modal Counterpoint & Activity #1³ Due: Fri., 6/21, 11:59 pm			
Week 2	June 24-27 Mon., 6/24	<i>Baroque (cont.)</i>	Canon & Fugue (Benjamin 2003) (Randel 2003; DeVoto 2007)
	Tues., 6/25	<i>Classical and Romantic Periods</i>	The Classical Period (Jackson 2009) The Romantic Period (Jackson 2009)
	Wed., 6/26	<i>Early Twentieth Century</i>	The 20 th Century (Jackson 2009)
	Thurs., 6/27 – <i>A</i>		Activity #2: 18th-Century Counterpoint
ANALYSIS PROJECT 2: Tonal Counterpoint & Activity #2 Due: Fri., 6/28, 11:59 pm			
Week 3	July 1-5 Mon., 7/1	<i>Late Twentieth Century</i> Final Project Consultations	
	Tues., 7/2	FINAL PROJECT PRESENTATION	
	Wed., 7/3 – <i>A</i>		Activity #3: 20th-Century Counterpoint
Activity #3, Final Project Self-Reflection, and Final Project Submission Due: Fri., 7/5, 11:59 pm			

³ A project proposal form must be submitted for each project. The proposal due dates are:
Analysis Project 1 Proposal – Wed., 6/19, 11:59 pm; *Analysis Project 2 Proposal* – Wed., 6/26/ 11:59 pm;
Final Project Proposal – Fri., 6/28, 11:59 pm.

MAIN COUNTERPOINT TEXTS

Modal Counterpoint

Fux 1725 & Benjamin 2005

Tonal Counterpoint

Benjamin 2003

Twentieth-Century Counterpoint

Owen 1992

MAIN REFERENCES

Benjamin, Thomas. 2005. *The Craft of Modal Counterpoint*, 2nd ed. New York: Routledge.

_____. 2003. *The Craft of Tonal Counterpoint*, 2nd ed. New York: Routledge.

DeVoto, Mark. 2007. "Fugue." In *Britannica Academic*. Available online at:
<<https://academic.eb.com/levels/collegiate/article/fugue/110133>>.

Fux, Johann Joseph. 1665/1725. *The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum*, translated and edited by Alfred Mann. New York: W. W. Norton.

Gauldin, Robert. 2013a. *A Practical Approach to 16th Century Counterpoint*. Long Grove, IL: Waveland Press.

_____. 2013b. *A Practical Approach to 18th Century Counterpoint*. Long Grove, IL: Waveland Press.

Green, Douglass. M. and Evan Jones. 2015. "Ch. 11 Counterpoint in the Twentieth-Century and Beyond." In *The Principles and Practice of Tonal Counterpoint*. New York: Routledge.

Jackson, Roland John. 2009. "Counterpoint." In *Britannica Academic*. Available online at:
<<https://academic.eb.com/levels/collegiate/article/counterpoint/110126>>.

Kennan, Kent. 1998. *Counterpoint*, 4th ed. Englewood Cliffs, NJ: Prentice Hall.

Krenek, Ernst. 1940. *Studies in Counterpoint: Based on the Twelve-Tone Technique*. New York: G. Schirmer.

LaRue, Jan. 2011/1970. *Guidelines for Style Analysis*, Revised Edition. Sterling Heights, MI: Harmonie Park Press.

Mann, Alfred, J. Kenneth Wilson and Peter Urquhart. 2001. "Canon (i)." In *Grove Music Online*. New York: Oxford University Press.

Owen, Harold. 1992. *Modal and Tonal Counterpoint: From Josquin to Stravinsky*. New York: Schirmer/Cengage.

Pascall, Robert. 2001. "Style." In *Grove Music Online*. New York: Oxford University Press.

Randel, Don Michael, ed. 2003a. "Canon." *The Harvard Dictionary of Music*. Cambridge: Harvard University Press.

_____, ed. 2003b. "Fugue." *The Harvard Dictionary of Music*. Cambridge: Harvard University Press.

Sachs, Klaus-Jürgen, and Carl Dahlhaus. 2001. "Counterpoint." In *Grove Music Online*. New York: Oxford University Press.

Walker, Paul M. 2001. "Fugue." In *Grove Music Online*. New York: Oxford University Press.

The complete course bibliography is available online at:
<<https://reginaldbain.com/vc/musc726a/pub/biblio.html>>.

MUSIC BY

Middle Ages

- Hildegard von Bingen (1098-1179)
- Léonin (c. 1135-1201)
- Pérotin (13th c.)
- Guillaume de Machaut (c. 1300-1377)
- Francesco Landini (c. 1325-1397)
- John Dunstable (c. 1390-1453)
- Guillaume Du Fay (c. 1397-1474)

Renaissance

- Johannes Ockeghem (c. 1410-1497)
- Josquin des Prez (c. 1450-1521)
- Henrich Isaac (c. 1450-1517)
- Thomas Tallis (c. 1505-1585)
- Vincenzo Galilei (1520-1591)
- Giovanni Pierluigi da Palestrina (c. 1525-1594)
- Orlando di Lasso (c. 1532-1594)
- William Byrd (c. 1540-1623)
- Tomás Luis de Victoria (c. 1548-1611)
- Giovanni Gabrieli (1554-1612)
- Carlo Gesualdo da Venosa (1566-1613)

Baroque

- Claudio Monteverdi (1567-1643)
- Gregorio Allegri (c. 1582-1652)
- Heinrich Schütz (1585-1672)
- Arcangelo Corelli (1653-1713)
- Henry Purcell (1659-1695)
- Antonio Vivaldi (1678-1741)
- George Frideric Handel (1685-1759)
- J.S. Bach (1685-1750)

Classical and Romantic Periods

- Franz Joseph Haydn (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791)
- Ludwig van Beethoven (1770-1827)
- Franz Schubert (1797-1828)
- Hector Berlioz (1803-1869)
- Felix Mendelssohn (1809-1847)
- Frédéric Chopin (1810-1849)
- Richard Wagner (1813-1883)
- Johannes Brahms (1833-1897)

Early Twentieth Century

- Gustav Mahler (1860-1911)
- Richard Strauss (1864-1949)
- Arnold Schoenberg (1874-1951)
- Charles Ives (1874-1954)
- Béla Bartók (1881-1945)
- Igor Stravinsky (1882-1971)
- Darius Milhaud (1892-1974)
- Anton Webern (1883-1945)
- Edgard Varèse (1883-1965)
- Igor Stravinsky (1882-1971)
- Paul Hindemith (1895-1963)
- Henry Cowell (1897-1965)
- Ernst Krenek (1900-1991)
- Ruth Crawford Seeger (1901-1953)
- Luigi Dallapiccola (1904-1975)
- Dmitri Shostakovich (1906-1975)
- Elizabeth Lutyens (b. 1906-1983)

Late Twentieth Century

- Olivier Messiaen (1908-1992)
- Elliott Carter (1908-2012)
- Samuel Barber (1910-1981)
- Frank Loesser (1910-1969)
- John Cage (1912-1992)
- Conlon Nancarrow (1912-1997)
- Witold Lutosławski (1913-1994)
- Leonard Bernstein (1918-1990)
- György Ligeti (1923-2006)
- Pierre Boulez (1925-2016)
- Luciano Berio (1925-2003)
- Morton Feldman (1926-1987)
- Karlheinz Stockhausen (1928-2007)
- George Crumb (1929-2022)
- Sofia Gubaidulina (b. 1931)
- John Williams (b. 1932)
- Alfred Schnittke (1934-1998)
- Arvo Pärt (b. 1935)
- Steve Reich (b. 1936)
- Phillip Glass (b. 1937)
- John Tavener (1944-2013)