

TONAL COUNTERPOINT: SYLLABUS

Instructor [name and contact information]

Course Description

Practice in contrapuntal composition in tonal styles.

Prerequisites: Theory I and Theory II.

Required Texts

Davidian, Teresa. *Tonal Counterpoint for the 21st Century Musician*.

Student should also buy music staff paper, notebook, folder, pencil and eraser.

Course Work

In-class lectures, discussions, analyses

Written assignments, including composition

Individual work on computer programs.

Grade Distribution

Regular homework	50%	Group project [or final project]	10%
Midterm exam	20%	Final exam	20%

Assignments

All homework assignments are due at the start of class on specified due dates.

Any modifications to the schedule will be announced in class.

Class Participation

Theory and analysis are best learned actively. One good way to show that you are actively engaging the material is class participation. Earn extra credit by:

- (1) answering a question well!
- (2) asking a good question!
- (3) offering an insight!
- (4) bringing in an example of something we're studying!

Problems

This course moves quickly. If you begin to hit road blocks, consult your instructor right away. Do not wait until you are hopelessly behind or lost. Extra help, including tutoring, is available from several sources, but only if you ask for it.

COURSE OUTLINE AND SCHEDULE OF ASSIGNMENTS

Schedule is subject to modification. Be alert for announcements in class.

Assignment 1

INTRODUCTION and CHAPTER 1: MELODY

Read: Davidian, pp. xvii-xxii and 1-26

In-Class Activities:	Exercise 1.A	Error Detection, pp. 20-21
	Exercise 1.B.1	Critique of student melodies, pp. 21-22

Written Work:	None
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Assignment 2

CHAPTER 1 (Continued)

In-Class Activities:	Exercise 1.B.2	Analyze melodies featuring step progressions, compound lines, and/or sequences, pp. 22-24.
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Written Work:	Exercise 1.C	Write five melodies. Read p. 24 for specific instructions and helpful suggestions to get you started.
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Assignment 3

CHAPTER 2: FIRST SPECIES 1:1

Read: pp. 27-42

In-Class Activities:	Exercise 2.A	Error Detection, p. 4
	Exercise 2.B	Analysis, pp. 40-41

Written Work:	Exercise 2.C.1, 2, and 4 only on pp. 41-42
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Assignment 4

CHAPTER 3: SECOND SPECIES 2:1

Read: pp. 43-58

In-Class Activities:	Exercise 3.A	Error Detection, p. 56
	Exercise 3.B	Analysis, p. 56
Written Work:	Exercise 3.C	Composition, pp. 57-58
	Exercise 3.C.1	Convert 1:1 to 2:1
	Exercise 3.C.2	Compose a second-species line above each cantus firmus (CF)
	Exercise 3.C.3.a	Compose a second-species line below the CF <i>Circle and label all non-harmonic tones, and align notes properly.</i>

Assignment 5

CHAPTER 4: THIRD SPECIES — 3:1 and 4:1

Read: pp. 59-80

In-Class Activities:	Exercise 4.A	Error Detection, p. 76
	Exercise 4.B	Analysis, p. 77
	Exercise 4.B.1	Circle and label non-harmonic tones
	Exercise 4.B.2	Supply Roman numeral analysis
	Exercise 4.C	Composition, p. 79
	Exercise 4.C.1.a	Provide a 3:1 counterpoint above the CF
	Exercise 4.C.1.d	Provide a 4:1 counterpoint below the CF
Written Work:	Exercise 4.C	Composition, pp. 77-79
	Exercise 4.C.1	Convert 1:1 to 3:1 and 4:1
	Exercise 4.C.2	Complete the <i>lower</i> voice in a 3:1 setting, distributing the rhythmic motion between the voices
	Exercise 4.C.3	Complete the <i>upper</i> voice in a 3:1 setting, distributing the rhythmic motion between the voices
	Exercise 4.C.4	Do a and d only

Assignment 6

CHAPTER 5: ANALYZING & COMPOSING A SIMPLE PIECE IN TWO PARTS

Read: pp. 81-97

In-Class Activities: Exercise 5.A Error Detection, pp. 92-93
Exercise 5.B Analysis, pp. 93-96

For both compositions:

- label and draw brackets over phrases,
- label each phase with a lowercase letter and each section with an uppercase letter, and
- name the type of binary form (balanced, rounded, asymmetrical)

Exercise 5.C.1 Composition

Complete Figure 5-2 by writing a counterpoint to the melody *Danny Boy (Air from County Derry)*. The score is provided on p. 85 but first read the guidelines on p. 96.

Written Work: Exercise 5.C.3 Group Project

Imagine you and your classmates have been asked to write some background music for a formal dinner party or for a class party. To this end, the class will write several keyboard suites, which are loosely organized sets of dance-inspired movements.

First, the class should divide into groups of four to six students. Then, each group of students selects one key, with each student within a given group writing a different Baroque-style suite movement.

Each suite should end with the gigue. Finally, consider notating all music on Finale or a comparable software program, using a harpsichord sound; and record all the suites for playback.

See p. 96 for a list and description of dance types often used in suites.

Assignment 7

REVIEW FOR MIDTERM

In-Class Activity: Pretest

- p. 42, 1:1, 2.C.3 (major, CF below)
- p. 58, 2:1, 3.C.3.b (major, CF above)
- p. 79, 3:1, 4.C.4.b (minor, CF above)
- p. 79, 4:1, 4.C.4.c (minor, CF below)

Test Description: Similar to the pretest, the midterm will consist of four CFs, for which you will add the appropriate counterpoint as specified. For

each example, provide Roman numeral and intervallic analysis. In addition, label all non-harmonic tones.

No written homework this week.

Assignment 8

CHAPTER 6: DOUBLE COUNTERPOINT

Read: pp. 99-115

In-Class Activities:	Exercise 6.A	Analysis, pp. 111-14. Name the type of invertible counterpoint featured in each example, choosing from octave(s), tenth, or twelfth.
	Exercise 6.B.1	Composition, p. 114. Complete Figure 6-4 on a separate sheet of paper. The score for <i>The Yellow Rose of Texas</i> is provided on p. 110.
Written Work:	Exercise 6.B	Composition, p. 114 Exercise 6.B.2 Write an original four- to eight-measure melody, and add invertible counterpoint at the octave or fifteenth.
	Exercise 6.B.3	Compose two more melodies, one at the twelfth and the other at the tenth.

Assignment 9

CHAPTER 7: TWO-PART CANON

Read: pp. 117-43

In-Class Activities:	Exercise 7.A	Error Detection, pp. 136-37
	Exercise 7.B	Analysis, pp. 138-41 Identify canon types, choosing from canon at the unison, octave(s), double canon, inversion, and other transformations
	Exercise 7.C.1	Composition. Use Zelter's canon theme on p. 141 as the basis of an eight- to 12-measure canon at the octave.

Written Work:	Exercise 7.C	Composition, p. 114
	Exercise 7.B.2	Compose an original canon with a cadence, eight to twelve measures in length at the double octave.
	Exercise 7.B.3	Do 7.B.2 above at another interval.

[For those instructors who wish to assign more challenging written exercises, consider 7.B.4 and 5.]

Assignment 10

CHAPTER 8: J. S. BACH'S TWO-PART INVENTIONS

Read: pp. 145-74

Class Discussion/

Analysis: Exercise 8.A.1 No. 13 in A Minor, pp. 167-70
Exercise 8.A.2 No. 2 in C Minor, p. 171. See p. 166 for step-by-step guidelines.

In-Class Activity: Exercise 8.B.1 Complete Figure 8-3 on p. 165.

No written homework this week.

Assignment 11

CHAPTER 8 (Continued)

Written Work: Exercise 8.B.2 Write a brief (i.e., two-measure) *cantus firmus* and then apply the learned devices given on pp. 158-60. This assignment must be notated on Finale, Sibelius, or another notation program (no exceptions).

[Note to instructors: consider 8.B.3 and 4 if you wish to assign additional written exercises. The former exercise entails the writing of a first section of an invention; the latter requires students to write a complete two-part invention.]

Assignment 12

CHAPTER 9: COUNTERPOINT IN THREE AND FOUR PARTS

Read: pp. 175-99

In-Class Activities: Exercise 9.A Error Detection, pp. 194-95; and
Exercise 9.B Analysis, pp. 195-97
Exercise 9.C.1 Complete *Yankee Doodle*, pp . 189-90

Written Work: Exercise 9.C.2 Composition, p. 197. Add two contrapuntal
lines to Bryant's "Devoted to You"
Exercise 9.C.3 Add three contrapuntal lines to Nigerian folk
song *L'abe Igi Orombo (Under the Orange Tree)*,

[*Note to instructors: See 9.C.4 and 9.D for additional composition assignments, one of which is a group project.*]

Assignment 13

CHAPTER 10: FUGUE

Read: pp. 201-28

Class Discussion /

Analysis: Exercise 10.A.1 State whether each subject should have a real
or tonal answer.
Exercise 10.A.2 Fugue No. 16 in G Minor, Fugue No. 6 in D
Minor. See pp. 226-27 for step-by-step
guidelines.

No written homework this week.

[*Note to instructors: Alternatively, you might require a final project for students, such as writing the exposition of a fugue. Consider assigning different subjects to different students.*]

Assignment 14 (Week of November 27)

CHAPTER 10 (Continued)

Class Discussion/

Analysis Exercise 10.A.2 Fugue No. 5 in D Major

Written Work: Exercise 10.B.2 Composition, p. 227

Pretest completed in class. See p. 226 for step-by-step guidelines.
No written assignment this week [*or continued work on final project*].

Assignment 15

REVIEW OR INDIVIDUAL WORK ON FINAL PROJECT

Test Description: Similar to the pretest, the final exam will be a structural analysis of a three- or four-voice fugue from vol. 1 of Bach's *WTC*, to be selected by the instructor. For the analysis, you are to follow the step-by-step guidelines we used in class.