The University of Western Ontario  
Don Wright Faculty of Music  
Department of Music Research and Composition  
MUS3620a Tonal Counterpoint I

**Course Description:**
Study of the practice of tonal counterpoint in Baroque style. Development of writing skills through counterpoint in the style of J. S. Bach. Composition of pieces such as choral preludes, binary dances, inventions, and fugal expositions.

**Course Information:**  
**This is an online course in 2020**

Times (not required):  
Monday 10:30AM-12:30PM  
Wednesday 10:30AM-11:30AM  

**As a distance studies/online course for 2020, most of the learning will be done asynchronously through lessons, exercises and assignments posted online. Meetings at the listed times will not be required, but will be set aside for optional discussion and to address concerns as they arise through the term.**

Instructor: Dr. Troy Ducharme  
Office: TC231  
E-mail: tducharm@uwo.ca  
Phone: (519)661-2111 x.87716

**Office Hours:** *The listed course times will be available for virtual drop-in and discussion. Further times may be made available and announced on a week-by-week basis.*

**Learning Objectives:**
1. The student will acquire a detailed familiarity and working understanding of harmonic and contrapuntal techniques in the tonal style typical of Western Art Music in the early 18th-Century, particularly as represented in the output of Johann Sebastian Bach. Examples in lecture videos, completion of analysis exercises and quizzes as part of learning modules, and portions of assignments devoted to analysis, will achieve this goal.

2. Exercises in online learning modules and as portions of assignments will allow the student to develop writing skills using the techniques explored in the repertoire.

3. The student will demonstrate a developing mastery of the harmonic and contrapuntal techniques through the completion of short compositions in consultation with the instructor.

4. The student will leave the course with an increased appreciation for and understanding of the relationship between harmonic, melodic, and contrapuntal details in the creation of compelling musical effects and structures.

**Texts and Materials:**

1. **Scores.** Most of the scores used in the course are in the public domain, and editions that are sufficient to our purpose are available through IMSLP and/or will be posted to OWL. That being said, the scores are available in relatively inexpensive editions by Dover that the student may find handy:
3. **Materials.**
   a. Assignments and most other class work are to be done "by hand". The student will thus require manuscript paper, pencils, and erasers, and a scanner or camera for submitting the work online. Optionally, the student may wish to use software in which they can do handwritten musical notation touchscreen using a sufficiently accurate stylus.
   b. Limited use of notation software (Sibelius, Dorico, Finale, MuseScore, etc.) is permitted, but not required, under specific circumstances. See assignment and composition requirements for the distinctions.

4. **Textbooks.** A number of quality textbooks on the subject exist and the student may wish to own any one of these for reference, but they are **not required.** Given limitations on lending from the Music Library, these are not found on reserve this year. They are not in stock at the UWO bookstore, either. However, students may wish to purchase them from another vendor:

**Evaluation:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Participation Exercises</td>
<td>10%</td>
</tr>
<tr>
<td>Weekly Assignments:</td>
<td>20%</td>
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<tr>
<td>Three Compositions:</td>
<td>70%</td>
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<tr>
<td>1) Binary Dance movement in 2 or 3 voices (Assignment 5)</td>
<td>15%</td>
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<tr>
<td>2) Invention/Sinfonia in 2 or 3 voices (Assignment 8)</td>
<td>25%</td>
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<tr>
<td>3) <strong>Take-Home Exam</strong> (Dance, Invention or Fugue)</td>
<td>30%</td>
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</table>

**Participation Exercises:** A series of short (5-20 minute) exercises accompanying each lesson will be completed in advance of, during, and/or after viewing lecture videos and required readings [Pre-lecture warm-ups, class exercises, lecture post-tests]. These consist of short exercises writing counterpoint, performing analysis, detecting errors, or answering a series of multiple-choice or short-answer questions. Approximately 20 such exercises will be completed. Feedback may be provided if submitted in a timely manner, but they will be graded exclusively on satisfactory completion. They will remain open for completion until the end of classes on **December 9, 2020.**

**Weekly Assignments:** Each assignment will be made up of 3 parts: Analysis, Exercise, and Composition. Completion of the assignments and careful attention to comments on submitted work are the keys to successful progression through the course. The low portion of the total evaluation (2% per assignment) reflects that these assignments - though potentially time-consuming - are a part of the learning process, reflecting participation and engagement, and not primarily an evaluation of achievement in the course.

To reflect the emphasis on using these as learning tools, students will be given opportunities to respond directly to individual feedback on assignments and thus to demonstrate learning and recoup portions of grades lost through errors. The exact mechanism and means for this have yet to be determined.
Due dates are fixed and inflexible to allow for solutions to be posted in a timely manner so that students who have completed the work may benefit fully from it. See notes for medical and other accommodation.

**Three Compositions:** These will be composed as parts of weekly assignments (Compositions 1 and 2) or as a Take-Home Exam (Composition 3). Other notes:

1. **Work-in-progress** on these compositions will also be required in some weekly assignments. It is expected that improvements to work-in-progress, based on feedback from the instructor, will be incorporated into final submissions.
2. There will also be an opportunity to revise and resubmit either or both of Compositions 1 and 2. Detailed instructions for format and due date of revisions will be included in a separate document.
3. For each composition, bonus marks (of up to 2%) will be available for providing a recording of a decent performance of the work. A MIDI rendition is not considered a performance for the purposes of this bonus: The performers must be living, breathing human beings who interact with and interpret what you have written.
4. The deadline for the Take-Home Exam (Composition 3) will be determined according to the Exam Timetable posted by the Registrar’s Office.

**A complete schedule, including dates for lessons, participation exercises, and assignment submissions, is attached**

**Notes:**

1. **The prerequisite for this course is Music 2651A/B or the former Music 2650A/B.** Unless you have either the prerequisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

2. **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

3. **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

   - for exams scheduled by the Office of the Registrar (e.g., December and April exams)
   - absence of a duration greater than 48 hours,
   - assessments worth more than 30% of the student’s final grade,
   - if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**
Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

4. **Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

*Late submission of assignments that are not otherwise accommodated will be accepted by the instructor with a penalty of 5% per day, not including weekends, beginning immediately when the deadline time has passed. The latest possible submission time for grading of assignments will be midnight on Sunday nights. After that point, the assignment solution may be posted and feedback will be provided to students on their work as of Monday morning.*

5. **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

6. **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.**

7. **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

8. **Religious Accommodation:** Students should consult the University’s list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. http://multiculturalcalendar.com/ecal/index.php?s=c-uniwwo

9. **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining
course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

This note is a Senate requirement, but has no particular impact on this course, since all material is being delivered online throughout the term. A change in the status of face-to-face instruction or the ability of students and faculty to work on campus will not impact on the delivery of this course.

10. Recording of Online Activities: Remote learning sessions (Zoom meetings) for this course will be informal, not required, discussions in support of student learning, and will therefore not be recorded unless required for student accommodations. Participants are not permitted to record the sessions, except where the recording is an approved accommodation, or the participant has the prior written permission of the instructor.

In the event that this changes, and sessions need to be recorded, the following Senate policy will apply.

"All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor."
Tonal Counterpoint. Schedule Fall 2020.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Work Due²</th>
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</thead>
<tbody>
<tr>
<td>2 M 14 Sept</td>
<td>Harmonic Analysis: Roman Numeral, Figured Bass, Embellishments, Prolongations</td>
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<tr>
<td>4 M 21 Sept</td>
<td>Melody Writing I: Implied Harmony.</td>
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<tr>
<td>5 W 23 Sept</td>
<td>Melody Writing II: Motive and Shape.</td>
<td>ASN 1</td>
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<tr>
<td>6 M 28 Sept</td>
<td>Principles of Two-Voice Counterpoint.</td>
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<tr>
<td>7 W 30 Sep</td>
<td>Dance forms in 2 and 3 voices.</td>
<td>ASN 2</td>
</tr>
<tr>
<td>8 M 6 Oct</td>
<td>Invention 1 Study – Part One: Motives, Imitation and Presentation.</td>
<td></td>
</tr>
<tr>
<td>9 W 7 Oct</td>
<td>Invention 1 Study – Part Two. Invertible Counterpoint and Sequences</td>
<td>ASN 3</td>
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Thanksgiving Holiday, Monday 12 Oct

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Work Due²</th>
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<tbody>
<tr>
<td>10 W 14 Oct</td>
<td>Sequence Composition: Models and Variants</td>
<td>ASN 3</td>
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<tr>
<td>11 M 19 Oct</td>
<td>Sequence Composition: 2-voice principles</td>
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<tr>
<td>12 W 21 Oct</td>
<td>Sinfonia [3-Voice Invention] Study I: Motives, Presentation, and Imitation</td>
<td>ASN 4</td>
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<tr>
<td>13 M 26 Oct</td>
<td>Sinfonia Study II: Motivic Development, (Triple) Invertible Counterpoint, and Sequences</td>
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<tr>
<td>Date</td>
<td>Topic</td>
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<tr>
<td>W 28 Oct</td>
<td>Sequence Composition: Principles for three-voice sequences</td>
<td>ASN 5/Composition 1</td>
</tr>
<tr>
<td>M 9 Nov</td>
<td>Fugue: Expositions.</td>
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<tr>
<td>W 11 Nov</td>
<td>Fugue: Expositions – Repertoire Study.</td>
<td>ASN 6</td>
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<tr>
<td>M 16 Nov</td>
<td>Fugue: Episodes and Subject Areas</td>
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<tr>
<td>W 18 Nov</td>
<td>Fugue: Episodes and Subject Areas 2 - Repertoire Study</td>
<td>ASN 7</td>
</tr>
<tr>
<td>M 23 Nov</td>
<td>Fugue: Stretto</td>
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<tr>
<td>W 25 Nov</td>
<td>Fugue: Inversion</td>
<td>ASN 8/Composition 2</td>
</tr>
<tr>
<td>M 30 Nov</td>
<td>Fugue: Augmentation and Diminution</td>
<td></td>
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<tr>
<td>W 2 Dec</td>
<td>Fugue: Multiple Countersubjects, Double and Triple Fugues</td>
<td>ASN 9</td>
</tr>
<tr>
<td>M 7 Dec</td>
<td>Review. Take-Home Exam Format</td>
<td></td>
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<tr>
<td>W 9 Dec</td>
<td>Summary and Discussion.</td>
<td>ASN 10</td>
</tr>
</tbody>
</table>

1A correspondance of dates and topics has been kept from previous, in-person versions of the course for the sake of providing a chronology and maintaining an ambitious but achievable pace. Although the student is not required to complete those lessons on those days, doing so will allow the student to stay on top of the assignments and progress through the material.

A potential use of the in-person class time on Mondays will be to go through assignment solutions and discuss the assignment due Wednesday.

2Please take careful note of assignment due dates and adhere to them. These are the primary method of progression through the course.
Appendix 1: Virtual Meetings.

I. Online etiquette and responsibility

Some components of this course involve synchronous online interactions (Zoom meetings). To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and composers whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

Also note that the expectations of and requirements for courteous and respectful online behaviour hold for meetings that will be arranged to collaborate on group work without the instructor’s presence. Please report any indiscretions or abuses to the instructor or, if necessary, to appropriate authorities.
II. Recording of Online Meetings.

The online meetings led by the instructor in this course are not for delivery of content and therefore will not be recorded. If this changes, the instructor will explicitly ask for each individual's consent before proceeding to record the meeting. *Students are not allowed to record online meetings.* If a student requires a recording as part of an approved accommodation, the instructor will provide the recording, after notifying all participants and providing them with options should they wish not to be recorded.

Any recordings made are for course use only and may **not** be distributed through any public channel under any circumstances.