

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.

I. Course Information:

Times and Rooms:	Monday	10:30AM-12:30PM	TC204
	Wednesday	10:30AM-11:30AM	TC204

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

Office Hours: By appointment, in person or virtual. The instructor's schedule will be posted and meetings may be arranged by e-mail.

II. Learning Objectives:

1. Students 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 lectures, completion of analysis exercises as parts of lectures, and portions of assignments devoted to analysis, will achieve this goal.
2. Exercises in class and as portions of assignments will allow the student to develop writing skills using the techniques explored in the repertoire.
3. Students will demonstrate a developing mastery of the harmonic and contrapuntal techniques through the completion of short compositions in consultation with the instructor.
4. Students 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.

III. 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:
 - a. J.S. Bach, *Keyboard Music*. New York: Dover, 1970. M22.B33D6
 - b. J.S. Bach, *The Well-Tempered Clavier*, Books I and II (Complete). New York: Dover, 1983. (cp. M25.B34 S.846-893 1950 (mini))
 - c. J.S. Bach, *The Art of Fugue*.

2. **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 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.

3. **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**.

- a. Thomas Benjamin, *The Craft of Tonal Counterpoint*, 3rd Edition. New York: Routledge, 2003. MT55.B446 2003;
- b. Robert Gauldin, *A Practical Approach to 18th-Century Counterpoint*. Illinois: Waveland Press, 1995. [Not available in Library]
- c. Kent Kennan, *Counterpoint: Based on 18th-Century Practice*, 4th Ed. New Jersey: Prentice Hall, 1999. MT55.K53 1999
- d. Peter Schubert and Christoph Neidhöfer, *Baroque Counterpoint*. New Jersey: Prentice-Hall, 2006. MT55.S35 2006

IV. **Evaluation:**

Participation Exercises:	10%
Weekly Assignments:	20%
Three Compositions:	70%
1. Binary Dance movement in 2 or 3 voices	15%
2. Invention/Sinfonia in 2 or 3 voices	25%
3. Take-Home Exam (Dance, Invention or Fugue)	30%

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 25 such exercises will be posted, and the student will be expected to complete 20 of them. Feedback may be provided if submitted in a timely manner, but they will be graded exclusively on satisfactory completion. Each exercise will be open for completion until 3 weeks after the applicable lecture or until the end of classes on **December 8, 2022**, whichever is earlier.

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. See individual assignment instructions for details.

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 & Missing Work (≥10%):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

4. **Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or

compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(ze)s will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

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. x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.
8. **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
9. **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-univwo>
10. **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

Tonal Counterpoint. Schedule Fall 2022.

	Date	Topic	Work Due ²
1	M 12 Sept	Introduction: Tonal Counterpoint Defined. Objectives and Methods.	
2	W 14 Sept	Harmonic Analysis: Roman Numeral, Figured Bass, Embellishments, Prolongations	
3	M 19 Sept	Harmonic Progression: Standard Prolongations and Voice-Leading Features. Modulation and Tonicization	
4	W 21 Sept	Melody Writing I: Implied Harmony.	ASN 1
5	M 26 Sept	Melody Writing II: Motive and Shape.	
6	W 28 Sept	Principles of Two-Voice Counterpoint.	ASN 2
7	M 3 Oct	Dance forms in 2 and 3 voices.	
8	W 5 Oct	Principles of Three-Voice Counterpoint.	ASN 3
Thanksgiving Holiday, Monday 10 Oct			
9	W 12 Oct	Invention 1 Study – Part One: Motives, Imitation and Presentation.	ASN 4
10	M 17 Oct	Invention 1 Study – Part Two. Invertible Counterpoint and Sequences	
11	W 19 Oct	Sequence Composition: Models and Variants	ASN 5
12	M 24 Oct	Sequence Composition: 2-voice principles	
13	W 26 Oct	Sinfonia [3-Voice Invention] Study I: Motives, Presentation, and Imitation	Composition 1

Fall Reading Week. 31 October to 6 November.

14	M 7 Nov	Sinfonia Study II: Motivic Development, (Triple) Invertible Counterpoint, and Sequences	
15	W 9 Nov	Sequence Composition: Principles for three-voice sequences	ASN 6
16	M 14 Nov	Fugue: Expositions.	
17	W 16 Nov	Fugue: Episodes and Subject Areas	ASN 7
18	M 21 Nov	Fugue: Simple Fugues – Repertoire Study	
19	W 23 Nov	Fugue: Stretto	ASN 8
20	M 28 Nov	Fugue: Inversion	
21	W 30 Nov	Fugue: Augmentation and Diminution	Composition 2
22	M 5 Dec	Fugue: Multiple Countersubjects, Double and Triple Fugues	
23	W 7 Dec	Summary, Discussion and Review	ASN 9

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