



**Texas A&M University-Commerce
Department of Music**

Counterpoint

MUS 318 Section 01E – Spring Semester 2021

MW 11:00 - 11:50 AM Room: MUS 213

Instructor: Dr. Navid Bargrizan

Office: Music Bldg. 220 – **Email:** Navid.Bargrizan@tamuc.edu

Office Hours: Virtual office hours on Zoom (no office hours in the Music Bldg.), TRF 11:00 - 11:50 AM,
and by appointment; Zoom meeting link will be provided on D2L

Class Format

Blended (hybrid) – combination of face-to-face (F2F) and virtual lectures

Class will be divided into two groups (**A** and **B**). On each day one group join F2F the other group virtually.

Monday	Wednesday
A F2F	B F2F
B Virtual	A Virtual

Pre-Requisite

Music Theory IV with a grade of C or better

Required Materials

- Owen, Harold. *Modal and Tonal Counterpoint from Josquin to Stravinsky*. New York: Schirmer Books, 1992.
It is not required to purchase the book. Students will be given access to the texts, scores, and listening excerpts.
- Access to TAMUC's e-learning platform D2L (MyLeo and Brightspace Pulse app from app store) and your TAMUC email address; Check your D2L and TAMUC email regularly.
- Personal computer, staff paper (or computer notation software, e.g. Sibelius and Finale)
- Pencils and eraser

Course Description

A study of polyphonic practices from the Renaissance to the present through score study, attentive listening, and practical exercises. Various topics from the 16th to the 20th century will be studied, for instance canon, invertible counterpoint, and fugal writing. Counterpoint is the study of forces of opposition and agreement, of tension and relaxation, direction and climax. To gain the understanding of such forces in polyphonic music, class activities will be divided between analysis and composition, both essential activities for the student of counterpoint.

Student Learning Outcomes

After successful completion of the course, students should be able to:

- Compose short passages of counterpoint (strict and free) employing a variety of standard imitative procedures.
- Compose complete works in the imitative style, using the form of the 2-part invention, the canon, and the 3-voice fugue.
- Identify standard contrapuntal techniques as they appear in representative historical works.
- Analyze complete historical polyphonic works, including both the contrapuntal and harmonic practices.

Course Requirements

There will be frequent homework assignments utilizing both analytical and compositional skills. All works should be scanned and submitted online, whether done on staff paper, or using computer notation software (Sibelius or Finale). Handwritten assignments must be completed in pencil. The student may not receive credit for homework assignments completed in pen. Homework is to be turned in on the day (and time) it is due. Late assignments will not be accepted for credit, unless by prior arrangement with the instructor.

Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague's work. Doing so will help to ensure that your efforts are both fruitful (reflecting the very purpose of homework) and academically honest.

Three examinations will be given during the semester. Specific information on exams' contents will be provided at least a week before the exam is administered.

In addition to the Homework and Exams, a Midterm and a Final Project will be completed. Specific details as to timing and content will be provided during the semester.

Evaluation

- 10 Homework Assignments: 20%
- 3 Exams: 30%
- Midterm Project 10%
- Final Project: 20%
- Class Participation: 20%

A=90-100

C=70-79

F=0-59

B=80-89

D=60-69

Attendance Policy and Course Engagement

The University Catalog states, "Students are expected to be present for all class meetings of any course for which they are enrolled." Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences need to be arranged beforehand with the instructor.

Engagement in the course is the student's responsibility. Students are expected to fully participate in the courses whether face-to-face or in virtual modality. It is also imperative students and faculty communicate consistently. If, for any reason, you, the student, are not able to complete assignments or actively engage in the course, you **MUST** contact your instructor immediately. Engagement and participation in the course will be assessed per individual instructor.

Cell Phone/Laptop Policy

During class, all cell phones should be turned off or silenced. Reading and/or responding to text messages or tweets is both rude and distracting to both your instructor and your classmates. Repeated use of cell phones in class will result in a reduction in the student's Class Participation grade and the student might be asked to leave the classroom. Unless there is an obvious reason to be using one, laptops are not needed during the F2F class time and should not be used.

Tutoring Schedule

Tutoring is available at no charge for all theory courses at Texas A&M University-Commerce. Information as to specific times and locations will be provided early in the semester. All tutoring sessions are held in the Music Building.

Nota Bene

The study of counterpoint is an essential and important component of the developing musician's education. Far from being just another "required course," counterpoint forms the foundation of many higher-ed courses in music, which is the primary reason for its placement within the undergraduate collegiate music studies. This is also a subject where the concepts are presented sequentially, each one leading to the next. As such, it is imperative that the student speak up if they are having issues with a particular topic. Do not wait in frustration, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

- Office of Student Disability Resources and Services Texas A&M University-Commerce, Gee Library, Room 132, 908.886.5150, or 903.886.5835, phone; 903.468.8148, fax, StudentDisabilityServices@tamuc.edu
- Non-Discrimination Statement:
A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Policy Regarding University's Pandemic response

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly and immediately with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

Note: Syllabus and the following Tentative Course Schedule are subject to change at the discretion of the instructor.

TENTATIVE COURSE SCHEDULE

Week I (Jan. 11–15)	Class Introduction The Nature of Polyphonic Music: Terms and General Concepts Polyphony and Style: Examples from the 12 th to the 14 th centuries	Chapters 1 & 2
Week II (Jan. 18–22)	The Nature of Polyphonic Music: Terms and General Concepts Polyphony and Style: Examples from the 12 th to the 14 th centuries No class on Monday, January 18 (MLK Day)	Chapters 1 & 2
Week III (Jan. 25–29)	Two-Part Counterpoint: Basic Principles of 16 th -Century Style Two-Part Counterpoint: First and Second Species Two-Part Counterpoint: Third, Fourth, and Fifth Species	Chapters 3, 4, & 5
Week IV (Feb. 1–5)	Two-Part Counterpoint: Third, Fourth, and Fifth Species Two-Part Motets : Setting of Text, Formal Considerations Two-Part Secular Music : Instrumental Duo and Canzonet	Chapter 5, 6, & 7
Week V (Feb. 8–12)	Exam I Three-Part Counterpoint: Motet, Canzonet, Fantasia	Chapter 8
Week VI (Feb. 15–19)	Four-Part Counterpoint: Dance Variations, Motet, and Madrigal Polyphony in More than Four Parts	Chapters 9 & 10
Week VII (Feb. 22–26)	Stylistic Innovations: Basso Continuo, Tonality, Chromaticism, New Use of Dissonance Continuous Variations, Ground Bass, Chaconne, and Passacaglia	Chapters 11 & 12
Week VIII (Mar. 1–5)	Midterm Project Due No Class	
Week IX (Mar. 8–12)	Trio Texture: Two Trebles with Continuo Predecessors of the Fugue: Canzona, Ricercar, fantasia, and Choral Fugato	Chapters 13 & 14
Week X (Mar. 15–20)	Review of Basic Concepts and Intro to 18 th -Century Counterpoint Polyphonic Style in 1700: Melodic, Harmonic, and Temporal Consideration; Polyphonic Textures	Chapters 15 & 16
Week XI (Mar. 22–26)	Exam II Cantus Firmus Compositions: The Choral Prelude Invention: Bach's Two-Part Inventions	Chapters 17 & 18
Week XII (Mar. 29–Apr. 2)	Three-Part Counterpoint: Bach's Sinfonias Canon: Two-Part Canon; Accompanied Canon; Canonic Choral	Chapters 19 & 20
Week XIII (Apr. 5–Apr. 9)	Fugue Genres Using Fugal Techniques: Gigue, Fugal Sonata Movement, Fugal Chorus	Chapters 21, 22, 23 & 24
Week XIV (Apr. 12–Apr. 16)	Polyphony in the Classical and Romantic Eras	Chapters 25 & 26
Week XV (Apr. 19–Apr. 23)	Final Project Due Polyphony in the first half of the 20 th Century	Chapters 27 & 28
	Final Exam during the designated time in Finals Week	