

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-5646

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☒ Course Number and/or Title Change ☒ Catalog Description Change		
MUSC 306: Counterpoint I		MUSC 415/515: Counterpoint I/Advanced Counterpoint
<u>Current Course prefix, number and full title</u>		<u>Proposed course prefix, number and full title, if changing</u>
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.		
3. Program Proposals ☐ New Degree Program ☐ Catalog Description Change ☐ Program Revision ☐ New Minor Program ☐ Program Title Change ☐ Other ☐ New Track		
<u>Current program name</u>		<u>Proposed program name, if changing</u>
4. Approvals		
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	Date <i>2/21/11</i>
Department Chair(s)	<i>Jack Stang</i>	<i>2/21/11</i>
College Curriculum Committee Chair	<i>Jack Stang</i>	<i>2/21/11</i>
College Dean	<i>Michael J. Stoe</i>	<i>3/1/12</i>
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Schuist</i>	<i>4/5/12</i>

* where applicable

Received APR 5 2012 Liberal Studies	Received MAR 18 2011 Liberal Studies
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Part II. Description of the Curriculum Change

1. New Syllabus of Record (attached)
2. Summary of the proposed revisions
 - Revise the catalog description
 - Update the objectives and the course as a whole
 - Renumber the course from MUSC 306 to MUSC 415
 - Raise the number of credits from two credits to three credits
 - List the course as dual-level with MUSC 515, renamed as Advanced Counterpoint
3. Justification/rationale for the revision

We are revising this course for two reasons. First, we are raising the number of credits from two credits to three credits. This is necessary because of the workload involved in the course, and because we must increase the percentage of credits in music in the B.A. in Music/Theory and Composition Track, which we are revising to satisfy the requirements of the National Association of Schools of Music (NASM), our accrediting agency. Second, we are changing the course number to MUSC 415 so that the course may be a dual-level undergraduate/graduate course. We are also revising the corresponding graduate course, MUSC 515, which will be renamed as Advanced Counterpoint.

In terms of student and faculty workload, this class is certainly equivalent in heft of the Music Theory I-IV classes, which have always carried three credits; it would be difficult to do justice to the subject in less time. The course has been taught as a dual-level course in the past (with a 581 section at the graduate level), with the assignment of additional exercises for graduate students, and the addition of more challenging questions on examinations. To expand the course to three hours, these additional assignments will be required for undergraduates as well. The additional class days will provide a much-needed opportunity to perform class drills on the fine points of contrapuntal interaction.

4. The old syllabus of record (attached)
5. Liberal Studies course approval form and checklist (if appropriate)

Part III. Letters of Support or Acknowledgment – N/A

Syllabus of Record
MUSC 415/515 – Counterpoint I/Advanced Counterpoint
Prerequisite: MUSC 216 (Theory IV)

3C-0L-3SH

I. Catalog Description

A study of the contrapuntal style of J.S. Bach and his contemporaries in the late Baroque era, which includes learning the essence of the “species” counterpoint of J. J. Fux and applying it to written exercises based on a given cantus firmus, as well as original compositions in the style of Bach. In addition to close study of Bach’s *Two-part Inventions* and of the fugues from the *Well-Tempered Clavier*, students will hear and discuss their exercises and compositions in class so that they may learn from each other.

II. Course Outcomes

Students will be able to:

1. Identify and discuss the characteristics of a good melodic line.
2. Compose an interesting and musically pleasing combination of lines which adhere to principles of 18th-century harmony, voice-leading and progression.
3. Demonstrate an aesthetic sense of formal structure, rhythmic vitality and melodic independence appropriate to all types of counterpoint.
4. Demonstrate close knowledge of some of the great masterpieces of Baroque music in two or three parts, primarily keyboard works in imitative counterpoint, but also of examples of vocal and instrumental works as time permits.

Graduate Students: *Since all of these artistic skills exist on a continuum, with J. S. Bach (and other Baroque composers) as the endpoint, graduate students will be expected to achieve these objectives at a higher level than undergraduates.*

III. Course Outline

Week(s) Topic

1. Discussion and application of fundamentals of linear construction and combination – definitions (3 hours)
- 2-3. Exercises in 1:1 counterpoint (4.5 hours)
- 3-4. Exercises in 2:1 counterpoint (4.5 hours)
5. Exercises in 3:1 counterpoint (3 hours)
6. Exercises in 4:1 counterpoint (3 hours)
7. “Free” counterpoint and mid-term exam (3 hours)

- 8-9. Writing of short two-voice pieces (6 hours)
- 10-11. Principles of imitative counterpoint and analysis of Inventions (6 hours)
- 12. Writing of two-part inventions for keyboard (3 hours)
- 13. Analysis of three-voice fugue and writing of a fugal exposition (3 hours)
- 14. Writing of a complete three-voice fugue for instruments, to be performed in class (3 hours)

Final Examination (2 hours)

IV. Evaluation Methods

20% of course grade: Weekly exercises from course Workbook (see Required Materials).

Students must complete assigned exercises and be prepared to discuss them thoroughly in class. *Graduate students will receive more difficult exercises than undergraduates.*

20% of course grade: Mid-term Examination. *Some sections of the exam will be required only of graduate students.*

40% of course grade: Composition Projects.

Students will complete a two-part invention for piano and a three-voice fugue for instruments other than piano.

20% of course grade: Final Examination. *Some sections of the exam will be required only of graduate students.*

V. Grading Scale

For undergraduates: A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = below 60

For graduate students: A = 90-100; B = 80-89; C = 70-79; F = below 70

VI. Attendance Policy

Because class is devoted to the discussion of specific examples of counterpoint, it is crucial that students attend all class meetings. After three class hours of unexcused absence, the student's course grade will decline by one letter for each subsequent unexcused absence. Excused absences include illness, family emergency, or an approved University activity.

VII. Required Materials

Kennan, Kent. *Counterpoint*. 3rd. ed. (with accompanying Workbook). Englewood Cliffs, NJ: Prentice Hall, 1987.

Bach, J.S. *Two-Part Inventions*. New York: Dover, 1968.

VIII. Special Resources

Students should have staff paper and a pencil readily available.

IX. Bibliography

Benjamin, Thomas. *Counterpoint in the Style of J. S. Bach*. New York: Schirmer, 1986.

Fux, Johann J. *Gradus ad Parnassum*. Ed. Alfred Mann. *Sämtliche Werke*, ser. 7, vol. 1. Kassel and New York: Bärenreiter, 1967.

Gauldin, Robert. *A Practical Approach to Eighteenth-Century Counterpoint*. Long Grove, IL: Waveland Press, 1995.

Martin, Henry. *Counterpoint: A Species Approach Based on Schenker's Counterpoint*. Lanham, MD: Scarecrow Press, 2006.

Mason, Neale. *Essentials of Eighteenth-Century Counterpoint: A Practical Stylistic Approach*. Dubuque, IA: W.C. Brown, 1968.

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

Salzer, Felix, and Carl Schachter. *Counterpoint in Composition: The Study of Voice Leading*. New York: Columbia University Press, 1989.

Schubert, Peter, and Christoph Neidhofer. *Baroque Counterpoint*. Upper Saddle River, NJ: Pearson Prentice Hall, 2006.

Thakar, Markand. *Counterpoint: Fundamentals of Music-Making*. New Haven: Yale University Press, 1990.

COURSE SYLLABUS
COUNTERPOINT - MU 306
2 Hours Credit
Dr. James Staples

I. Prerequisite: Music Theory I - IV (MU 115, 116, 215, 216)

A study of the contrapuntal style of J. S. Bach and his contemporaries in the late Baroque era, which includes learning the essence of the "species" counterpoint of J. J. Fur and applying it to written exercises based on a given cantus firmus, as well as original compositions in the style of Bach. Perusal and analysis of Bach's 2-part Inventions and Fugues from the Well-Tempered Clavier will be undertaken; student exercises and compositions will be heard in class, so that all students may learn from each other.

II. Course Objectives

1. To foster an awareness of the characteristics of a good melodic line.
2. To offer guided steps toward achieving an interesting and musically pleasing combination of lines which adhere to principles of 18th-century harmony, voice-leading and progression.
3. To inculcate an aesthetic sense of formal structure rhythmic vitality and melodic independence appropriate to all types of counterpoint.
4. To acquaint the student with some of the great masterpieces of Baroque music in two or three parts, primarily keyboard works in imitative counterpoint, but also of examples of vocal and instrumental works as time permits.

III. Course Outline

- A. Discussion and application of fundamentals of linear construction and combination -- definitions. (1 week)
- B. Exercises in 1:1 counterpoint (2 weeks)
- C. Exercises in 2:1 counterpoint (2 weeks)
- D. Exercises in 3:1 counterpoint (1 week)
- E. Exercises in 4:1 counterpoint (1 week)
- F. "Free" counterpoint and mid-term exam (1 week)
- G. Writing of short 2-voice pieces (2 weeks)
- H. Principles of imitative counterpoint and analysis of Inventions (2 weeks)
- I. Writing of 2-part Inventions for keyboard (1 week)
- J. Analysis of 3-voice Fugue and writing of a fugal exposition (1 week)
- K. Final exam

IV. Evaluation Methods

Aside from daily written work from the workbook in species counterpoint, grades will be based on larger original compositions (invention, short 2-voice piece, and fugal exposition) and a mid-term and final examination.

V. Class Attendance Policy

Since individual participation is urgent in a small class, regular attendance is necessary. Unexcused absences will be limited to four per semester (twice the number of credit hours) before grade reductions will occur.

VI. Required Texts:

Kennan, Kent, Counterpoint, Third Edition (with accompanying Workbook). Prentice-Hall, Inc., Englewood Cliffs, 1987. A copy of J. S. Bach 2-Part Inventions (any edition).

VII. Special Resource Requirements

A daily supply of manuscript paper, notepad and pencils.

VIII. Bibliography

Lieberman, Maurice, Creative Counterpoint. Allyn and Bacon, Boston, 1966.