



## Counterpoint MUS – Spring 2019

Dr. Julia Bozone

Monday and Wednesday at 11:00 - 11:50 in Rm. 214

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Office Hours MWF 8:00-9:00, and By Appointment during 11-3 MWF

Concurrent Enrollment:

Required Materials: Counterpoint, Kent Kennan, 1999.  
A Practical Approach to 16<sup>th</sup> Century Counterpoint, Robert Gauldin  
A Practical Approach to 18<sup>th</sup> Century Counterpoint, Robert Gauldin

Course Description: Theory II is the second in a four-semester sequence which examines the notational, harmonic, and compositional practices of the Western art-music tradition. This course emphasizes the development of analytical and compositional skills, with particular focus on the music of the Common Practice Era (CPE).

Student Learning Outcomes:

Upon successful completion of this course, students will be able to accomplish the following in each category:

Melody

- Identify proper use of melodic contrapuntal lines
- Identify melodic properties: apex, sequences often found in melodic lines

Harmony

- Construct and identify properly resolved interval relationships between voices
- Construct and identify chord progression for contrapuntal voicing.
- Demonstrate, through composition and analysis, an understanding of diatonic sequences
- Demonstrate, through composition and analysis, an understanding of common-practice functional harmony

Rhythm

- Demonstrate, through composition and analysis, an understanding of rhythmic notation and of all common meters

Composition

- Compose original works utilizing two and three voice counterpoint

Course Requirements: There will be frequent homework assignments utilizing both analytical and compositional skills. **All** work should be done with either pencil or computer notation software. Homework is to be turned in during class on the day on which it is due. **Late assignments will not be accepted for credit unless by previous 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 work efforts in the class are both fruitful (reflecting the very purpose of homework) and intellectually honest.

Three examinations will be given during the semester. Specific information as to exam content will be provided at least a week before the exam is administered. In addition, there will be frequent quizzes of varying scope and length, both announced **and unannounced**.

The Final Project for this course will consist of a short, original composition for solo piano. The composition will make use of the periodic phrase structure discussed in class in addition to the standard harmonic and voice-leading practices of the CPE. Additional information regarding length and specific content will be provided during the semester.

Assessment:	Exams:	35% (Exams I & II – 10% each, Exam III – 15%)
	Homework:	25%
	Quizzes:	20%
	Final Project:	10%
	Class Participation:	10%

A = 90-100	C = 70-79	F = 0-59
B = 80-99	D = 60-69	

Attendance Policy: 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 (as defined by the Catalog) need to be arranged beforehand with the instructor. Each student is allowed up to three unexcused absences over the course of the semester. Additional unexcused absences may result in the lowering of the final grade and, in rare and extreme cases, the student being dropped from the course.

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. Unless there's an obvious reason to be using one, laptops are not needed during class time and should not be used.

Note Bene:

The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is a reason for its placement at the very start of undergraduate music studies. Theory is also a subject where the concepts are presented sequentially, each leading to the next. As such, it is imperative that the student be proactive if they are having issues with a particular topic. Do not wait in frustration; ask a question in class, 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.

## TENTATIVE COURSE SCHEDULE

Week I 1/13 – 1/18	Course Introduction, Single Melodic Lines	Chapter 2
Week II 1/21-1/25	Two Voice Counterpoint, Independence, harmony <b>No Class Monday – MLK day</b>	Chapter 3
Week III 1/28-2/1	Consonance and Dissonance 1:1 and 2:1	Chapter 4
Week IV 2/4-2/8	Chromaticism mel vs. harm., mod., cross relations	Chapter 5
Week V 2/11-2/15	<b>EXAM I on MONDAY</b> <b>NO CLASS on WEDNESDAY - TMEA</b>	
Week VI  2/18-2/22	Two Voice Exercises 3:1, 4:1, syncopation	Chapters 6
Week VII 2/25-3/1	Form, varied repetition, voice control Canon	Chapter 7-8
Week VIII 3/4-3/8	Invertible Counterpoint!	Chapter 9
Week IX 3/11-3/15  <b>3/18-3/22</b>	Motivic Development <b>Exam II on Wednesday</b>  <b>NO CLASS - SPRING BREAK</b>	Chapter 10
Week X 3/25-3/29	Three Voice Counterpoint	Chapters 11-12
Week XI 4/1-4/5	Imitation in Three Voices Real and Tonal Imitation, Answers	Chapter 13
Week XII 4/8-4/12	FUGUE Episodes, middle entries, final portion	Chapter 15
Week XIII 4/15-4/19	Fugue Continued fugue (and voice) types	Chapter 16 - 17
Week XIV 4/22-4/26	Forms based on the Chorale	Chapter 18
Week XV 4/29-5/3	Final Project Performances and Final Review <b>COMPOSITION Due on MONDAY</b>	
<b>EXAM III</b>	<b>During the designated time in Finals Week</b>	