

University of Utah \* School of Music \* Spring 2021

## MUSC 4560: BAROQUE COUNTERPOINT & ANALYSIS (3 credits)

TTh 9:10-10:30 \* Room: Zoom

Course Modality: IVC (Interactive Video Conference)

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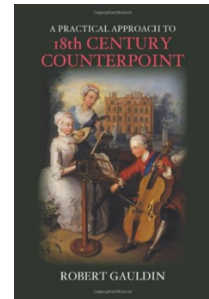
### Instructor:

Dr. Luke Dahn \* DGH 438 \* Email: [luke.dahn@utah.edu](mailto:luke.dahn@utah.edu) (preferred contact)

Office Hours: by appointment via Zoom. Just stick around after class or email to schedule a meeting!

### Required Materials:

1. Gauldin, Robert. *A Practical Approach to 18<sup>th</sup> Century Counterpoint*, Revised Edition. Long Grove, IL: Waveland Press, Inc., 2013. ISBN 10: 1-4786-0470-0 ISBN 13: 978-1-4786-0470-9 (available in the UU bookstore)
2. MUSC 4560 Course Pack – Since this class is being taught online, this course pack will be made available in PDF format in Canvas.
3. Staff paper & pencils
4. Notebook for notetaking



### Catalog Course Description:

The course provides written and analytical studies of 18th-century counterpoint through fugue, primarily in the styles of J.S. Bach. Procedures of two-voice, three-voice, and four-voice writing are emphasized.

Prerequisites: C or better in (MUSC 3635 AND (MUSC 3540 or 3560))

### Teaching and Learning Methods

Success in this course will be dependent upon student engagement and attention to detail. The majority of the course work is compositional in nature, though composing in the Baroque counterpoint style requires a dedication to reading and absorbing the material, and studying and analyzing Baroque works. There will be some dissemination of content by the instructor, though significant amount of class time will be devoted to class discussion over the required readings, to class analyses of Baroque works, and to sharing compositional assignments for feedback.

### Course Objectives

In this course, students will...

- develop a better understanding of the contrapuntal styles of the late Baroque era as exemplified in the music of Bach and his contemporaries
  - develop compositional skill in the style and forms of Baroque counterpoint
  - be better equipped to analyze and perform contrapuntal music of the Baroque (and other) eras
  - develop a better understanding of the various contrapuntal Baroque forms including inventions, two-reprise forms, chorale prelude and fugue
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### A Personal Note about our IVC (Interactive Video Conference) Format:

I honestly have some regret that we cannot meet in person for this class, as it is more difficult in an online class to replicate the classroom community, discussion, group work and collaboration that takes place in the classroom. But I believe we can work together to create a very rewarding experience nonetheless, and even perhaps take advantage of some of the things that online learning might uniquely provide. This is my first academic year teaching courses fully online, so I will be learning along with you. Because of this, I am very open to suggestions and open to experimenting with different strategies for making the class as beneficial and rewarding an experience as possible. I hope to stay connected with each of you. I will check in individually on occasion, and I hope that you reach out to me if you have any questions or concerns throughout the semester. Here's to a great semester!

### **Zoom Cameras On or Off?:**

To be honest, my personal preference is that you turn your Zoom cameras on. This helps maintain some kind of normalcy in the way I enjoy teaching music theory. It's a strange, disconnected feeling trying to teach music theory when you feel like you're speaking into the ether! However, I understand that using your cameras may not be *your* preference, and you may feel uncomfortable doing so for a variety of valid reasons. Therefore, turning your cameras on is not required.

This does not mean that you are not expected to be engaged, and I will be doing things in class that will specifically require your engagement (using the chat function, polling, breakout rooms, asking for responses, etc.).

In short, I ask that you please consider using your cameras when you are comfortable doing so, but this is not a requirement.

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## **COURSE WORK**

### **Reading Responses** (15% of overall grade)

There are 9 scheduled reading assignments, most of which are due on Thursdays. Each student must submit 8 reading responses (you can omit one reading) on these 9 assignments, with each response including at least two separate comments about the readings. Comments may include questions that come to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. Each comment **must** include a reference to the passage to which your comment relates. Include the page number if not a quotation of the exact passage. Comments will be submitted via Discussion Pages created in Canvas, and must be submitted by midnight on the day before the reading is due. Finally, you must bring your textbook to Zoom class for discussion.

### **Assignments** (35% of overall grade)

Assignments will be required throughout the semester. The majority of these assignments will be compositional in nature, though analytical exercises may also be assigned. Assignments must be completed in pencil, and you must be prepared to share in class, as we will frequently look through student work together. Incorrect or sloppy notation (e.g. vertical misalignment, incorrect notation) will lower your grade.

A note about grading: Grading of counterpoint assignments is admittedly a bit difficult for several reasons: not all part-writing "errors" are equally problematic musically, errors covered at length in class will be penalized to a greater extent, students often enter counterpoint studies with less familiarity with Baroque style, etc. As a very general rule of thumb, "A" work for shorter homework exercises will contain no more than 3 errors. However, I will use my general sense of whether the work demonstrates an understanding of the concepts covered in class and readings, and whether the student has devoted the proper amount of attention to her work. If an assignment grade seems problematic to you, please give me the opportunity to go over the work with you individually.

Letter grades given on assignments can be translated as follows:

A+ = 100 A = 96 A- = 92 B+ = 88 B = 85 B- = 82 C+ = 78 C = 75 C- = 72 D+ = 68 D = 65 D- = 62 F = scored at instructor's discretion

### **Midterm Two-Voice Project: Two-reprise Minuet** (15% of overall grade)

For the midterm project, you will compose a two-part minuet in two-reprise form modeled after the two-reprise pieces from Bach's keyboard suites and partitas. Further guidelines will be provided in class.

### **Final Three-Voice Project: Fugue** (25% of overall grade)

For the final project, you will compose a three-voice fugue modeled after the fugues of the Well-Tempered Clavier by Bach. Specific requirements for this project will be provided in class. (The instructor reserves the right to permit an alternative final project: a three-voice chorale prelude. This alternative option will only be permitted if we are able to cover this material during the course of the semester.)

### **5% TBD Grade**

Understanding that students have different learning styles and that each student excels at different types of assignments, the final 5% of the overall grade will be applied at the end of the semester to whichever of the following categories has the highest average:

- 1) Assignments – becomes 40% of overall grade
- 2) Midterm Project – becomes 20% of overall grade
- 3) Final Project – becomes 25% of overall grade

**Attendance & Class Work** (10% of overall grade)

The quality of this class will be dependent upon your engagement. Attendance and participation in class is expected. Furthermore, you will not receive (full) attendance credit for unexcused absences, lateness, sleeping in class, or using your phone in class.

**GRADE BREAKDOWN SUMMARY**

- 15% Reading Responses (8)
- 35% Assignments (10)
- 15% Midterm Project
- 20% Final Project
- 5% TBD Grade - To be assigned to the following category that scored highest: Assignments, Midterm Project, Final Project
- 10% Attendance & Participation
- 100%

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

**GENERAL COURSE OUTLINE-MUSC 4560**

(Subject to change with advanced notice)

Wk	D	Date	Syllabus	Assignment (A) due at the beginning of class Reading (R) due midnight on day before
1	T	1.19	Chapter 1: Introduction; Tonal Expression	
	H	1.21	Ch. 2: Melody; Ch. 3 (pp.33-35 only)	<b>R1:</b> Ch.2, Ch.3 (pp.33-35 only)
2	T	1.26		<b>A1:</b> Ch.2 Assignment
	H	1.28	Ch. 4: Two-Voice 1:1 Counterpoint	<b>R2:</b> Ch.4
3	T	2.2		<b>A2:</b> Ch.4 Assignment
	H	2.4	Ch. 5: Two-Voice 2:1 Counterpoint	<b>R3:</b> Ch.5
4	T	2.9		<b>A3:</b> Ch.5 Assignment
	H	2.11	Ch. 6:Two-Voice 3:1, 4:1 Counterpoint	<b>R4:</b> Ch.6
5	T	2.16		<b>A4:</b> Ch.6 Assignment
	H	2.18	Ch. 7: Free Counterpoint; Two-Reprise Form	<b>R5:</b> Ch.7
6	T	2.23		<b>A5:</b> Ch.7 Assignment, Midterm Project outline
	H	2.25	Ch. 8: Further Diminution Techniques in Two-Voices	<b>R6:</b> Ch.8
7	T	3.2	Ch. 9: Real Imitation & Double Counterpoint	<b>A6:</b> Ch.8 Assignment, Midterm Project sketch
	H	3.4		
8	T	3.9		
	H	3.11		<b>Midterm Projects DUE on Sunday 3/14</b>
9	T	3.16	Ch. 11: Three-voice Counterpoint Introduction	<b>R7:</b> Ch.11
	H	3.18	Ch. 12: Further Diminution in Three Voices	<b>R8:</b> Ch.12
10	T	3.23	Ch. 15: Triple Counterpoint	<b>A7:</b> Ch.11-12 Assignment
	H	3.25	Ch. 17: Fugue	<b>R9:</b> Ch.17
11	T	3.30		<b>A8:</b> Fugue Analysis Assignment
	H	4.1	Final Fugue Project Overview	
12	T	4.6		<b>A9:</b> Fugue Project Subject/Answer Assignment
	H	4.8		
13	T	4.13		<b>A10:</b> Fugue Project Exposition Assignment
	H	4.15		
14	T	4.20		
	H	4.22		
15	T	4.27		
	W	4.28	Reading Day	
	W	5.5		<b>FINAL FUGUE PROJECTS DUE @11:59pm</b>

## IMPORTANT DATES

Classes begin:	Tuesday, January 19	Last day to elect CR/NC:	Friday, April 9
Last day to drop:	Friday, January 29	Last day to reverse CR/NC:	Friday, April 23
Last day to withdraw:	Friday, March 12	Classes end:	Tuesday, April 27
Spring break:	<i>cancelled</i>	Final exam period:	April 29-May 5

## UNIVERSITY POLICY STATEMENTS

### Official COVID-19 Campus Guidelines

Students are required to self-report if they test positive for COVID-19 via this website: <https://coronavirus.utah.edu/>.

COVID-19 Central @ the U: <https://coronavirus.utah.edu/>

**Face coverings:** The University requires everyone to wear face coverings in shared public spaces on campus, including our classroom. Students who repeatedly fail to wear a face covering in class will be referred to the Dean of Students for a possible violation of the Student Code. Note that some students may qualify for accommodations through the Americans with Disabilities Act (ADA). If you think you meet these criteria and desire an exception to the face covering policy, contact the [Center for Disability and Access](#) (CDA). Accommodations should be obtained prior to the first day of class so that I am notified by CDA of any students who are not required to wear a face covering.

### ACCOMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

[disability.utah.edu](http://disability.utah.edu)

ADA Statement

#### ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

#### Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

#### Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

#### Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

#### Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; [www.wellness.utah.edu](http://www.wellness.utah.edu); 801-581-7776.

#### Non-Contract Note

*"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."*