Office hours
Monday 9:30-10:30 & 2:00-3:00, Wednesday 9:30-10:30 & 2:30-3:30. Other times will gladly be scheduled by appointment.

Course pre-requisites
Students must have successfully completed Music Theory & Musicianship IV, MUT 2127, before enrolling in this course. (C or better)

Required Texts and Materials
• Well-Tempered Clavier, J.S. Bach
• Music manuscript paper / Pencils. (All written work must be done neatly in pencil or with a notation program, i.e. Finale, Sibelius)

Recommended
Fux, Johann Joseph. Gradus ad Parnassum
Gauldin, Robert. A Practical Approach to Sixteenth-Century Counterpoint
Jeppesen, Knud. Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century
Owen, Harold. Modal and Tonal Counterpoint from Josquin to Stravinsky
Salzer, Felix and Carl Schachter. Counterpoint in Composition

University Course Catalog Description
Counterpoint in Western music from the 16th to the 20th Centuries.

Course Objectives
This course gives students an understanding of contrapuntal principles through a survey of compositional techniques and styles from the 16th Century through the 20th Century with most emphasis will be on 18th Century counterpoint and the music of J.S. Bach. The class will incorporate analysis of important compositions with contrapuntal techniques, and performance of original works. After taking this course students will be able to identify techniques and terminology and develop their contrapuntal writing skills.

Course Requirements

Homework
Homework assignments will be given daily. Always complete the homework assignments and come prepared for class as homework may be picked up or quizzes may occur in any class unannounced. You are expected to do your own work. Copying someone else’s work is unacceptable. Any dishonest work will receive a zero. Homework must be submitted at the beginning of class on the day that it is due (this will generally be the first class after it is assigned). No late assignments will be accepted (except in the case of an excused absence). Late projects will be “docked” one letter grade per day after the due date. All written assignments must be neat and completely legible.
In your daily/weekly schedule, allow no less than 5 hours per week to work on written homework. It is not unusual to encounter technical/compositional problems that require time and thought to work out. (Those who have attempted to complete assignments in the half-hour before class have not had sufficient time to work these problems out, and in addition to finding their grades disappointing they have generally also missed critical learning opportunities.)

A student who fails to complete the final project/exam automatically fails the course.

Plagiarism: analytical papers must cite secondary sources used. If a student uses concepts from sources without proper citation they will fail the project (the university also penalizes students for plagiarism)

Listening Assignments
In order to write good counterpoint, it is essential to get the contrapuntal technique “into your ear.” Therefore, listening to the music of this style is essential and there will be numerous listening assignments given throughout the semester. Your listening reports are due at the beginning of the class period on the announced due date. **No Credit will be given for late reports!** You may hand it in on the form provided, or you may submit a report with the content requested on the form. **All reports must be typed.**

Phones, Media devices: While in class, phones must be off. Never answer phone calls, messages or text during class.

Laptops: Please refrain from the use of laptops during class.

Log in to the MUT 3401 Webcourse to view the syllabus and calendar, as well as print assignments.

Incompletes (grade "I") are given under exceptional circumstances only and according to University Policies.

**Attendance Policy**
Consistent attendance is required. **Missing more than 3 classes will lower your grade by half a letter.** Be reminded that you are responsible for all homework and projects, whether or not you were in attendance on the day they were assigned. Excused absences must be accounted for in writing, e.g. letter from a doctor, advisor, etc. Excused absences for reasons of personal health must be documented by a physician. If you will be absent from a class or test because of illness or another overriding reason you must notify your instructor as soon as possible.

**Makeup exam policy**
Note that there will be no makeup test if you fail to take the test due to tardiness or absence. For excused absences, it is the student’s responsibility to schedule a make-up test/quiz before the scheduled test date. The decision to take extra time to give any makeup test is left up to the instructor’s discretion.

**Academic Conduct Policy**
Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (http://www.goldenrule.sdes.ucf.edu/) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor’s discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

**Disability Access**
The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.
**Grading**

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<td>Final Group Project</td>
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<td>Listening assignments/ Composer report</td>
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<td>In class writing/ Group presentation/ Participation</td>
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General Class outline (subject to change at the discretion of the instructor)

Week1 (Jan. 6 – 10) Introduction, What is Counterpoint? Read Ch.1
Week2 (Jan. 13 – 17) The Single melodic line/ Cantus Firmus Read Ch.2/ handouts
Jan. 17 Listening Assignment #1 Due
Week3 (Jan. 20 – 24) First Species Counterpoint Read handouts
Week4 (Jan. 27 – 31) Second Species Read handouts
Jan. 31 Listening Assignment #2 Due

Week5 (Feb. 3 – 7) Third Species Read handouts
Week6 (Feb. 10 – 14) Fourth and Fifth Species (Mixed Values) Read handouts
Feb. 14 Listening Assignment #3 Due
Week7 (Feb. 17 – 21) Fifth Species cont./ Textsetting Read handouts
Week8 (Feb. 24 – 28) Two Voice-counterpoint/ Chromaticism Read Ch.3, Ch.4, Ch.5
Feb. 28 Listening Assignment #4 Due
Feb. 28 Test
March 3-8 Spring Break

Week 9 (March. 10 – 14) Chromaticism/ Writing of Short Two Voices Pieces Read Ch.6, 7, 19
March 14 Listening Assignment #5 Due
Week10 (March. 17 – 21) Canon/ Invertible Counterpoint Read Ch.8, Ch.9
Week11 (March. 24 – 28) Two-Part Invention Read Ch.10
March 28 Listening Assignment #6 Due
Week12 (March. 31 – April 4) Two-Part Invention/Fugue Read Ch.10, Ch.15
Week13 (April 7 – 11) Fugue Read Ch.16, Ch.17
April 11 Listening Assignment #7 Due
Week14 (April 14 – 18) Fugue cont. Read Ch.16, Ch.17
April 18 Composition Project Due
Week15 April 21 Review

Important Dates to Remember
Last Day to Drop Classes January 9
Spring Break March 3-8
Withdrawal Deadline March 18

Final Exam
Friday, April 25 1:00 -3:50 pm

Do Not plan on leaving campus before finals week is over; early flights will not be allowed as an excuse for rescheduling final exams.
Counterpoint Listening Report

Name: ____________________________

Title:
Composer:
Year:
Title of CD, performing ensemble(s):

Assessment of the performance and/or recording:
  What is good about it?

  Ways in which this performance could have been improved?

Compositional techniques heard:

Other comments: