

Syllabus for  
**MUS 401—Principles of Counterpoint**  
2 Credit Hours  
Fall 2001

I. COURSE DESCRIPTION

The study and analysis of 18<sup>th</sup> century counterpoint. Two voiced writing based mainly on the principle of the Baroque composers.

Pre-requisite: MUS 202-Harmony IV

II. COURSE GOALS

This course is designed to help the student:

1. Learn the basic techniques of contrapuntal writing in 18<sup>th</sup> century style.
2. Analyze musical examples of 18<sup>th</sup> century style.
3. Write musical examples based upon principles of 18<sup>th</sup> century contrapuntal technique.
4. Write in contrapuntal style two voices employing the five species.

III. COURSE OBJECTIVES

At the successful completion of the course, the student will be able to do the following:

1. Apply techniques used in contrapuntal writing.
2. Compose original musical examples in two-voice counterpoint.
3. Describe the outstanding contrapuntal techniques of 18th-century counterpoint invention, canon, choral forms, invertible counterpoint and fugue.
4. Analyze musical examples of contrapuntal writings of the last 300 years.
5. Compose musical examples using 18th-century contrapuntal techniques in smaller forms.

IV. TEXTBOOKS

A. Required Textbooks

Kennan, Kent. Counterpoint. New Jersey: Prentice-Hall, 1999.

Kennan, Kent. Counterpoint Workbook. New Jersey: Prentice-Hall, 1999.

B. Optional Reading Material

Bach, J. S. Well-Tempered Clavier.

Bach, J. S. Goldberg Variations.

Bach, J. S. The Art of Fugue.

Bach, J. S. Two and Three-Part Inventions.

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences can reduce a student's grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
6. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.

B. Department Policies and Procedure – See Music Department Student Handbook

C. Course Policies and Procedures

1. Evaluation Procedures
 

Homework Assignments/Analysis	25%
Midterm Exam	25%
Final Exam or Project	30%
Quizzes	20%
2. Policies/Procedures
  - a. Listening/Homework Assignments  
Students will be expected to listen to selected works during the semester in order to ascertain different compositional techniques employed by J. S. Bach. These listening assignments will be included in the midterm exam and pop quizzes. Homework assignments will be made from the textbook as well as other sources.
  - b. Late Work Policy  
Assignments are due as indicated in class. Assignments turned in after the due date will be assessed a penalty of one letter grade for each class session the assignment is late. No assignments will be accepted more than one week after the due date.
  - c. Pop Quizzes  
Unannounced quizzes will be given from time to time. Students should come to each class session prepared for discussion and/or testing of the assigned materials.
  - d. Final Project Option  
Each student will be required to submit a two-voice composition during the final exam hour or take a comprehensive final exam. The student should make enough copies for each class member and submit two copies for grading purposes. Each student will present their composition in class and discuss distinctive elements and compositional devices during the scheduled final exam time. Final exams cannot be taken early or late. Failure to take the final exam will automatically result in a final grade of F.

## VI. COURSE CALENDAR

Weeks 1 - 2	Line and Other Elements of Style
Weeks 3 - 4	Nonimitative Two-Voice Writing
Week 4	Chromaticism In Two Voices
Week 5	Invertible Counterpoint
Weeks 6 - 8	Invitation/Canon/Two-Voice Invention
Week 8	MIDTERM EXAM
Weeks 9 - 10	Three-Voice Counterpoint
Weeks 11 - 15	Fugue
Week 16	FINAL EXAM PROJECT DUE

Dr. J. Randall Guthrie  
Name of Instructor

MUS 401  
Course No.

Principals of Counterpoint  
Title of Course

Music  
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Within a Christian, Charismatic environment, provide students an excellent undergraduate foundation in music.

Provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

Gain knowledge and skill in these areas to pass along to others.

COURSE GOALS

To compose original musical examples in two voice counterpoint.

Analyze examples of contrapuntal writings of the 18th century.

Describe contrapuntal techniques of 18th century counterpoint.

ASSESSMENT OF COURSE GOALS

STIMULI:

Written Exams  
Individual Projects  
Listening Projects  
Analysis

CRITERIA:

Homework/Analysis	25%
Midterm Exam	25%
Final Exam/Project	30%
Quizzes	20%