

Fall 2022
18th-Century Counterpoint
MUTH 3420/5420, Section 2
MWF 10-1050, Rm. 322

Instructor Stephen Slottow

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Office hours MWF 11-12. or by appointment. In-person and zoom (<https://unt.zoom.us/j/7352956938>). Other times by appointment. If possible, contact me beforehand if you plan to drop by, since I may have stepped out. For Zoom, alert me by email.

Class mode: In-person only.
Classes will be recorded. The URL for each recording will be posted in Canvas Announcements after each class. Be aware that it often takes some time at the beginning of class to put my laptop into Canvas recording mode.

Materials Required: J.S. Bach, *The Well-Tempered Clavier*, Books 1 and II. The Dover edition is the cheapest and includes both volumes. Henle and Barenreiter are better editions, but more expensive and in two volumes. Generally, any edition will do for the class.

Required: Robert Gauldin. *A Practical Approach to 18th Century Counterpoint*, rev. ed. Long Grove, Ill: Waveland Press, 2013. This book will be used as a resource, and I will assign readings and exercises from it.

Miscellaneous handouts: I also will use a lot of other material and music, and may ask you to read different treatments of the same topic by different authors. These will be stored in Canvas in the **18th-c. cpt. files** module.

Bring handouts (at least on the current topic) to each class.

Music paper and pencil (not pen, unless erasable)

Access to Canvas is required.

Course description and objectives

The course studies Baroque contrapuntal technique (mid-17th to mid-18th centuries), focusing on J.S. Bach, but also touching to some extent on other composers such as Handel, Lully, Couperin, and Rameau. The course includes some analysis, but is predominantly a composition course that explores the combination of contrapuntal melodic lines within a tonal harmonic framework in Baroque style.

The first part of the course focuses on realizing a continuo (figured or unfigured bass), using Handel's figured bass exercises for Princess Anne, a daughter of George II (composed between 1724 and the mid-1730's). The next part deals with harmonizing, setting, and embellishing a melody, with some emphasis on writing a passacaille in the French style. The rest of the course focuses on fugue—writing an exposition, episode, middle entry, and perhaps more, in the course of which we will concentrate on fugue analysis, subjects, answers, invertible counterpoint, sequences, and episodes (modulating and nonmodulating).

Class activities will include (1) going over reading, assignments, and new material; (2) studying compositions of Baroque composers; (3) in-class composition; (4) class critique of individual assignments.

Course Objectives

To review and solidify knowledge of and skill in tonal harmonic and contrapuntal norms; to learn to compose competently in Baroque style; and to gain a facility with invertible counterpoint and fugue.

Grading Homework 80% (the two lowest HW grades are dropped)
 Project 20%

Since grades will be largely based on the homework, it is crucial to keep up with it. I give a lot of homework; it will be difficult to catch up if you fall behind.

It is essential that you are able to $\Rightarrow !!**\text{HEAR}**!!\Leftarrow$

both your own writing and the pieces or exercises with which we will be working. Writing or reading music without hearing it is useless. If you can accurately hear music in your head just by looking at it, well and good (this ability is more common in people with perfect pitch); but your ability to do so at this point is probably sketchy. So play it on the piano, play it back in Finale or Sibelius, listen to a CD, find it on YouTube, etc. Music has a visual component, but is obviously primarily an aural art. In addition, it is vital to immerse yourself in the sound of baroque music. Play it in the car, have it on in the background. As you hear more and more Baroque music, you will begin to have Baroque-sounding music float around in your head, and the easier it will be to write.

Assignment Protocols

Every assignment must (1) contain your name and the **due date** at the top of the page, and (2) be written or printed clearly and legibly. Writing or reading music without hearing it is of little use.

My procedure is usually to print out your HW from Canvas, mark it up, rescan it, and send it back. I have to be able to read your HW. Scans are best, but photos work if legible. There are various phone apps that convert a photo into a scan. Please put all HW in PDF or JPEG format, or I probably won't be able to see it. In general, if a student ignores my comments and simply repeats the same faults *ad infinitum*, I deduct more and more from the grade.

I do not use a metric for grading HW. Metrics simply don't work for counterpoint—there are too many contextual variables. I play through each assignment, comment on it, and then assign what seems to me a fair grade.

Please submit homework via Canvas Assignments. *Submission type* should already be set to *file upload*, which will allow you to upload a scan, photo (see comments above re format), or other file of your work. If that doesn't work, you can send me the file as an email attachment (stephen.slottow@unt.edu). Please do the latter only if the former doesn't work, as it is much more cumbersome on my end. I will return the graded HW via Canvas—you should receive a notification. If for some reason I can't return it on Canvas, I'll do so via email or in class.

Late work

Assignments are due at the class period on the assigned date. Late assignments will be graded down a full letter grade and accepted no later than one class after the due date. Excuses for late homework will be considered only if you contact me before or on the

date the homework is due, or at the latest by the very next class session. Whether I accept your excuse is up to me. After that time period, no excuse will be considered unless you tell me why it was not possible to contact me before. However, if you do have an excuse for late homework, don't neglect to tell me what it is, on the assumption that I won't accept it. Leave that decision to me.

Absences:

Excused: Absences are excused for illness, natural disasters, transportation problems beyond your control, and official College of Music musical activities. For the latter, you are responsible for informing me—don't assume that I'll get an email with a list of excused students. Sometimes I do, sometimes I don't. If you feel that an absence for any other reason should be excused, discuss it with me; don't assume that I will or won't accept it: leave that decision to me. For all excused absences I must be informed at the latest by the next class session.

Unexcused: You are also allowed 3 unexcused absences. Every additional unexcused absence deducts 3 points from the final course grade (100 total). I will take attendance at the beginning of each class. If you arrive after I've taken attendance, it's your responsibility to make sure you are marked as present before you leave the class room. otherwise, you'll be marked absent. Keep track of your absences; if you're unsure, ask me. Equally, if you're unsure whether I marked you present, check with me on your way out of class, or soon afterwards. In cases of disputes, I go by my records. Unexcused absences (over 3) will be listed on Canvas (Grades).

If you miss a class, you are still responsible for the assigned homework and for knowing what was covered in class. Watch the video, or get the information from me or another class member. Generally the best way to contact me is through email (stephen.slottow@unt.edu).

Student email addresses

I will send all student email to the official UNT student addresses, which end with "unt.edu" or "myunt.edu" after the @ sign. If you habitually use a different email address (gmail, hotmail, yahoo, etc.), you need to also check your UNT address or set up automatic forwarding.

Electronic Devices

The use of electronic devices in class such as phones, tablets, and laptops is prohibited unless the student is using them as a legitimate component of class—for instance, to read virtual class materials or to photograph the blackboard. When in doubt, I may check.

Plagiarism: Since the course grade is largely based on individual homework assignments, it is essential that those assignments represent your own work and not someone else's. Plagiarism will be dealt with in accordance with the policies set out at <https://policy.unt.edu/policy/06-003>. You may discuss general coursework issues with friends (e.g., ask a question about voice-leading procedures) but may not copy another student's assignment or work collaboratively to complete an assignment. As a general guideline, feel free to talk about the assignment before you start writing; but once you begin to write, all work must be your own. Occasionally I notice obvious instances of plagiarism, and then I have to do something about them.

UNT STATEMENTS, MISCELLANEOUS ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking

quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. See: Academic Integrity LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: eagleconnect.unt.edu/

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT POLICY STATEMENT ON DIVERSITY

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: [Diversity Statement](#)

Link: https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18.pdf

REGISTRATION INFORMATION FOR STUDENTS

See: [Registration Information](#)

Link: <https://registrar.unt.edu/students>

ACADEMIC CALENDAR AT A GLANCE, FALL 2022

See: [Academic Calendar](#)

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

Final Exam Schedule

See: [Fall Final Exam Schedule](#)

<https://registrar.unt.edu/exams/final-exam-schedule/fall>

Financial Aid and Satisfactory Academic Progress

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

ADD/DROP POLICY

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Fall, 2021 is November 12. Information about add/drop may be found at:

See: [Dropping a Class](#)

Link: <https://registrar.unt.edu/registration/dropping-class>

STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: https://www.unt.edu/sites/default/files/resource_sheet.pdf

Tentative Class Schedule (subject to change)

Fall 2022

August

Week 1

M 29 Course description. Figured bass. Handel lessons for Princess Anne

W 31 Handel lessons, cont. (5/3)

F 2 Handel lessons, cont. (5/3, PT and NT)

Week 2

M 5 Martin Luther King Day. No class.

September

W 7 Handel lessons, cont. (6/3)

F 9 Handel lessons, cont. (6/3)

Week 3

M 12 Labor day. No class.

W 14 Handel lessons, cont.

F 16 6/4 review

Week 4

- M 19 Handel 6/4 lesson, 6/4 exx
- W 21 Embellishing tones, review
- F 23 1st species, CF in bass (Gauldin, Kennan)

Week 5

- M 26 1st species, CF in treble, plus chromatics (Gauldin, Kennan)
- W 28 2nd species, CF in bass (Gauldin, Kennan)
- F 30 2nd species CF in treble (Gauldin, Kennan)

Week 6

October

- M 3 3rd species CF in bass (Rothstein, Gauldin, Kennan)
- W 5 3rd species CF in bass (Rothstein, Gauldin, Kennan)
- F 7 Free counterpoint, 2 voices s

Week 7

- M 10 Free counterpoint, 2 voices, cont
- W 12 3 voices (Kennan, Gauldin)
- F 14 3 voices, cont.

Week 8

- M 17 Fugue, introduction
- W 19 Subject/answer, nonmodulating
- F 21 Subject/answer, nonmodulating, cont.

Week 9

- M 24 Invertible counterpoint at 8ve, countersubject
- W 26 Invertible counterpoint at 8ve, countersubject, cont.
- F 28 Links

Week 10

- M 31 Links, cont.

November

- W 2 3rd entry. Full exposition
- F 4 3rd entry. Full exposition. Counter-exposition

Week 11

- M 7 Sequences, episodes
- W 9 Sequences, episodes
- F 11 Exposition + episode.

Week 12

- M 14 Middle entries
- W 16 Middle entries, cont.
- F 18 Partimento fugues

Week 13

- M 21 Project 1 due
- W 23 Thanksgiving break
- F 25 Thanksgiving break

Week 14

- M 28 Partimento fugue

W 30 Partimento fugue, cont.

December

F 2 Partimento fugue, cont. Project 1 returned

M 5 Partimento fugue, cont.

W 7 Pre-finals day

F 9 Reading day

M 12 Project revision due (optional).

W 14 Finals

F 16 Finals

M 19 Grades due