

Course Outline-Modal Counterpoint (Fall 2019)

Information for Students

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The instructor is always willing to meet with the student outside of class; the student should request private consultations with the instructor. Office hours: MW 10-11 or by appointment. The best days to set up private consultation are Mondays, Wednesdays and Fridays 10-11. Please e-mail me at timothy.jackson@unt.edu for an appointment.

Course Objectives: The student learns how to compose and analyze counterpoint in the “Renaissance style” or “first practice,” as described from the 17th century onwards. Taking a “species” approach through exercises of increasing complexity to develop skills systematically, the student acquires the ability to write in two, three, and four parts. The student assimilates the basic principles of writing in the style of “the first practice,” which are based on the writings of Renaissance, Baroque, and early Classical theorists (especially Fux). The primary analytical focus in the course will be the music of Josquin Des Prez (c. 1440-1521), Nicholas Gombert (c. 1495 – c. 1560), and Palestrina (c. 1525 – 1594). The analytical methodology of earlier theorists will be augmented by modern insights into the tonal structure of 16th-century music, especially its harmonic organization. At the end of the course, the student will compose a *Kyrie* movement in 16th-century style.

The course has no assigned text. I have found Stella Roberts and Irwin Fischer, *A Handbook of Modal Counterpoint*, MacMillan, 1967, sometimes to be helpful as a quick reference/summary.

Marking Policy: *It is absolutely essential in this type of course to keep up and get the assignments in on time.*

An assignment may be presented or handed in no later than *one* class after the due date. Students should prepare photocopies of assignments for in-class performance and critique.

The instructor will correct ALL work assigned and submitted and will assign letter grades only to selected exercises.

If you receive an "R," you must redo or revise the assignment.

There will be approximately fifteen to twenty assignments.

Advice on doing the assignments:

Work in pencil. Skip a staff between each counterpoint to allow for analytical annotations and comments. Try multiple solutions and then combine the best.

Once you have arrived at a working counterpoint, recopy it neatly. **All bar lines should be drawn with a ruler. All notes should be rhythmically aligned properly.** Work in the assigned clefs -- do not transpose from C clefs to treble or bass!!! You can type-set your assignments in Finale or Sibelius, or another notation program of your choice.

At the end of the semester, each student will submit a **portfolio** of copies of all corrected assignments including the final project.

Other texts, which may be consulted, include:

*** Books:**

Benjamin, Thomas. *The Craft of Modal Counterpoint. A Practical Approach*, New York: Schirmer Books, 1979.

Fux, Johann Joseph. *Steps to Parnassus*. trans. Alfred Mann. New York: Norton, 1943.

Gauldin, Robert. *A Practical Approach to Sixteenth-Century Counterpoint*. New Jersey: Prentice Hall, 1985. Contains good bibliography.

Jeppesen, Knud. *The Style of Palestrina and the Dissonance*. London: Oxford University Press, 1927.

--. Counterpoint. *The Polyphonic Vocal Style of the Sixteenth Century*. New York: Prentice Hall, 1939.

Roberts Stella, and Irwin Fischer, *A Handbook of Modal Counterpoint*, MacMillan, 1967

Schenker, Heinrich. *Counterpoint*. trans. John Rothgeb and Jürgen Thym, New York: Schirmer, 1987.

Schubert, Peter, *Modal Counterpoint, Renaissance Style*, New York: Oxford University Press, 1999. Second edition also available.

Soderlund, Gustave. *Direct Approach to Counterpoint in 16th Century Style*, New Jersey: Prentice Hall, 1947.

Sparks, Edgar H. *Cantus Firmus in Mass and Motet 1420-1520*. Berkeley: University of California Press, 1963.

***A few useful articles:**

Novack, Saul. "The Fusion of Design and Tonal Order in Mass and Motet: Josquin Desprez and Heinrich Isaac," in *The Music Forum*, Vol. 2, New York: Columbia University Press, 1970.

Stern, David. "Schenkerian Theory and the Analysis of Renaissance Music" in *Schenker Studies*, ed. Hedi Siegel, Cambridge: Cambridge University Press, 1990, 45-59.

The complete works of Josquin, Gombert, and Palestrina are available in the Willis Music Library reference section. It should be noted that the old Josquin edition contains a large number of works probably not by Josquin. Other sources for scores are, of course, IMSLP and Choralwiki.

Analysis: The course will examine masses and motets by Josquin, Gombert, and Palestrina (works which will serve as models for the final project).

Portfolio of Work Presented at the End of the Semester and Breakdown of Final Grade:

- 1) Mid-term exam 20%
- 2) Final exam 40%
- 3) Final project 15%
- 4) Portfolio of assignments 25%

1-2) Exams: there will be two exams, midterm and final, accounting for 60% of the grade. The student demonstrates the ability to write counterpoint in strict, 16th-century style.

3) Final project: the student writes a short work (c. 50-70 measures) *in 16th century style*.

4) Portfolio of assignments: there will be approximately fifteen to twenty written assignments as follows:

Topics to be Covered:

August-September:

- * Chapter 1: First Species in Two Parts (Week 1, August 26)
- * Chapter 2: Second Species in Two Parts (Week 2, September 2)
- * Chapter 3: First Species in Three Parts (Week 3, September 9)
- * Chapter 4: Second Species in Three Parts (Week 4, September 16)
- * Chapter 5: Third Species in Two Parts (Week 5, September 23)

Midterm Exam (In class, First and Second Species in Three Parts)

October-December:

- * Chapter 6: Third Species in Three Parts (Week 6, September 30)
- * Chapter 7: Fourth Species in Two Parts (Week 7, October 7)
- * Chapter 8: Fourth Species in Three Parts (Week 8, October 14)
- * Chapter 9: Third and Fourth Species in Three Parts (Week 9, October 21)
- * Chapter 10: Fifth Species in Two Parts in Rhythmic Canon (Week 10, October 28)
- * Chapter 11: Fifth Species Around Roving Cantus Firmus (Week 11, November 4)
- * Chapter 12: Fifth Species in Three Parts (Week 12, November 19)
- * Chapter 13: Text setting in Fifth Species (Week 13, November 26)
- * Chapter 14: Composition of the Kyrie movement (Week 14, December 2)
- : Review and Final Exam (Week 15, December 6)

Final Exam (Week 15, Scheduled exam 3 hours, Fifth Species in Two Parts around Roving Cantus Firmus, Analysis)

Policy on Attendance

Attendance is expected at *all* classes. Each student is allowed *two* unexplained absences. After the two absences are exhausted, 1) the instructor reserves the right to drop the student from the class and a grade point may be deducted from the final grade for each unexplained absence (e.g. a B will become a C, etc.).

University Policies

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. LINK:

https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf 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 classroom, labs, discussion groups, field trips, etc. LINK: Student Code of Conduct - <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. 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 to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access. 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. https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub_8_.18_0.pdf 2019-2020

Semester Academic Schedule (with Add/Drop Dates)

<https://registrar.unt.edu/registration/fall-registration-guide> Academic Calendar at a Glance, 2019-2020 <https://www.unt.edu/catalogs/2019-20/calendar> 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 being doing so. LINK: <http://financialaid.unt.edu/sap>

Listening List for 16th-Century Counterpoint

MACHAUT, G. de: Motets (Hilliard Ensemble) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=00028947240228>

DUFAY, G.: Vocal and Choral Music (The Virgin and the Temple) (M. Duer, P. Stewart, J. Johnson, K.-O. Richards, Pomerium, Blachly) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=00028944777321>

OBRECHT, J.: Masses (Beauty Farm) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=FB1905157>

OCKEGHEM, J.: Missa L'homme armé / Missa quinti toni (Beauty Farm) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=FB1701743>

Josquin: Missa Sine nomine; Missa Ad fugam (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C434730

Josquin: Missa Pange Lingua; Missa La Sol Fa Re Mi (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C434442

Josquin Desprez: Motets and Chansons/Hilliard Ensemble (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C942355

GOMBERT, N.: Motets (Beauty Farm) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=FB1504211>

Gombert: Missa Tempore paschali & Motets (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C1923970

Palestrina: Missa Papae Marcelli (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C379214

Palestrina: Missa Assumpta est Maria; Missa Sicut lilium (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C435216

Palestrina: Canticum Canticorum (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C960918

PALESTRINA, G.P. da: Motets for the Blessed Virgin (Camerata Nova, Taglioni) (Naxos)

<https://libproxy.library.unt.edu:2086/catalogue/item.asp?cid=STR11018>

Victoria: Requiem (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C379301

Victoria: O magnum mysterium (Classical Music Library)

https://libproxy.library.unt.edu:2452/view/work/bibliographic_entity%7Crecorded_cd%7C37925