MUSC 4400 Eighteenth-Century Counterpoint
Fall Semester 2003, Humanities 234, Thursday: 5:30 to 7:10

Dr. Daniel Bakos
334 Humanities Building
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Office Hours
Monday: 10:00 to 11:00
Wednesday: 10:00 to 11:00
Thursday: 3:00 to 4:30
ALL OTHERS BY APPOINTMENT

Catalogue Description
Prerequisite: MUSC 2302, 2402, and 2502 or equivalent
2/0/2
Analysis and writing in the contrapuntal styles of the (16th through) the 18th centuries. Students complete counterpoint projects by using traditional methods as well as the tools of music technology

Text

Course Objectives
The student will demonstrate at the upper-division level:
1. the ability to analyze contrapuntal forms and works from [the 16th through] the 18th centuries.
2. the ability to compose music in the contrapuntal styles of [the 16th through] the 18th centuries including [motets,] inventions, and fugues.
3. the ability to analyze music both visually and aurally.
4. the ability to articulate musical understandings orally and in writing.
5. the ability to complete music writing projects by using traditional methods and by using music notation software.

Schedule
Aug 18 Course content survey [Ken 1]
Aug 25  Compositional and theoretic principles needed for eighteenth-century counterpoint
Sept  1  Theory: Dominant harmony, secondary dominant harmony, functional tonal-tertian harmony, modulation, closely related keys
Sept  8  Composition: Sequence: diatonic and modulatory, form: binary and ternary
Sept 15  Melodic principles: contour and harmony [Ken 2]
          Form: The process of form in eighteenth-century counterpoint
          Statements, episodes, extra entrances, restatements, working out
Sept 22  Two-voice counterpoint [Ken 3, 4, 5]
          Invertible counterpoint [Ken 9]
Sept 29  Writing two-voice compositions [Ken 6, 7]
Oct  6   Continue
Oct 20  Continue (Midterm: for 4400 students: one two-part invention between 16 and 30 measures written in the eighteenth-century style for keyboard instrument; for 5400 students: two two-part inventions between 16 and 30 measures written in the eighteenth-century style for keyboard instrument*)
Oct 27  Three-voice counterpoint [Ken 11]
          The three-voice invention [Ken 12, 13, 14]
Nov  3   The fugue [Ken 15, 16, 17]
          Statement: Real and tonal answers, countersubjects
          Episodes, extra entrances, restatements
Nov 10  Continue fugue
Nov 17  Continue fugue
Nov 24  No Class Meeting
Dec  1  Continue fugue

**Final Examination**

The final examination day is Thursday, December 11, 2003, 5:30 to 7:30 p.m. The composition scores listed below will be generated using an acceptable music notation program: Sibelius, Mosaic, Finale, or an approved alternate.*

**4400 Students**

The final examination for 4400 students is the composition of a 30-measure (minimum) three-voice fugue in eighteenth-century style written for a keyboard instrument.

**Catalogue Descriptions**

Undergraduate Catalogue
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Analysis and writing in the contrapuntal styles of [the 16th through] the 18th centuries. Students complete counterpoint projects by using traditional methods as well as the tools of music technology.

**Course Objectives**

The objectives of Eighteenth-Century Counterpoint are to learn:

1) analytic techniques of eighteenth-century counterpoint,
2) compositional techniques of eighteenth-century counterpoint,
3) the ability to analyze music both visually and aurally and
4) application of computer assisted composition software to the composition of eighteenth-century counterpoint.