



## PAPER OUTLINE

<b>Paper Code and Title:</b>	MUSC 368 Counterpoint		
<b>CRN:</b>	15605	<b>Campus:</b>	Kelburn
<b>Year:</b>	2008	<b>Trimester:</b>	1
<b>Points Value:</b>	20		
<b>Pre-requisites (P)</b>	NZSM 266 or PHOS	<b>Co-requisites (C)</b>	None
<b>Restrictions (R)</b>	None		
<b>Paper Co-ordinator:</b>	Keith Chapin		
<b>Contact phone:</b>	463 9787	<b>Email:</b>	keith.chapin@nzsm.ac.nz
<b>Office located at:</b>	92 Fairlie Terrace, Room 201		
<b>Office hours:</b>	Tuesdays 10-12 and by appointment		

**Class times:** 2-3 MWTh **Venue:** MS209

## PAPER PRESCRIPTION

An introduction to advanced issues in the histories of aesthetics, theory, and composition of counterpoint. The paper will focus on moments of stylistic shift in the 16th, 18th, and 20th centuries.

## LEARNING OUTCOMES

### Students completing this course should be able to

1. Demonstrate familiarity with the key concepts of contrapuntal writing from selected Western art music repertoire;
2. Demonstrate a solid practical application and/or theoretical and aesthetic understanding of contrapuntal technique, through the completion of appropriate assignments;
3. Extrapolate from the counterpoint found in the studied repertoire to a broader range of contrapuntal works.

## PAPER CONTENT

This course includes but also goes beyond practical issues of counterpoint to address issues in the histories of music theory and aesthetics. It will examine the interrelationship between tone systems, contrapuntal procedures, and aesthetic goals at three times of stylistic revolution.

- 1) Around 1600, Monteverdi introduced unprepared dissonances into his madrigals, achieved an expressive force appropriate to his text, and shocked Artusi, a theorist with a fine sensibility for the metaphysics of late Renaissance polyphony.
- 2) In the eighteenth century, composers (such as Telemann, Bach, and Haydn) and theorists and writers (such as Koch and Hoffmann) decisively turned away from intervallic counterpoint and embraced a chordal approach to composition and pedagogy. Yet even as their fugues and counterpoints relied ever more on suspensions and motivic developments, they continued to write and speak as if counterpoint was a holdover from the past. Their music belied their words.
- 3) At the end of the nineteenth century, Wagner and other composers changed the character of their polyphony, leading chromatically from diatonic step to diatonic step. At the beginning of the twentieth century, composers and critics such as Schoenberg, Hindemith, and Adorno drew consequences from a perceived dissolution of the traditional tonal system. While all were unequivocally certain about the importance of counterpoint, they were hardly of one mind about how it should be taught or practiced.

Class discussions will balance synchronic considerations (attempts to systematize contrapuntal

methods) with diachronic ones (critical debates on the purpose and constitution of counterpoint). Students will engage in class projects appropriate to their interests (composition, theory, history, criticism).

### **Weekly Topics**

1. What is Counterpoint? (Feb. 25, 27, 28)
2. Practice of Counterpoint and Theory of Harmony: Modal, Tonal, Chromatic (March 3, 5, 6)
3. Dissonance Treatment and the Significance of Harmony: Artusi vs. Monteverdi (March 10, 12, 13)
4. Viva la libertà: Strict and Free Styles in the Eighteenth Century (March 17, 19, 20)
5. The Clarity of Counterpoint and the Critique of Fugue: Tonal Answers (Fugue I; March 26, 27)
6. Fugue: Technique, Genre, or Form (Fugue II ; March 31, April 2, 3)
7. Counterpoint and Rhythm (April 7, 9, 10)
8. The Function of Fugatos in Sonata Forms (April 28, 30, May 1)
9. Wagner and Chromatic Counterpoint (May 5, 7, 8)
10. Compositional Crisis and the Symbolisms of Counterpoint (May 12, 14, 15)
11. Counterpoint in New Harmonic Spaces (May 19, 21, 22)
12. Alternative Counterpoints (May 26, 28, 29)

### **MATERIALS**

Materials and online resources will be made available to students through Blackboard.

### **ASSESSMENT REQUIREMENTS**

Minor Assignments (60%); Outcomes 1-3. Portfolio of six short exercises (max 500 words each or equivalent, worth 10% each) related to classwork. Further instructions to be given in class.

Major Assignments (40%); Outcomes 1-3. In 2008, these will consist in two longer projects on set topics (weighted 15% and 25%). As appropriate to students' individual interests, topics will comprise either historical/analytical essays (750 and 2000 words) or equivalent composition projects.

Major assignments:

- 1) Choose one of the following projects:
  - a) Choose any fugue by J. S. Bach (need not be from the WTC). Analyze and write a short 750 essay on how the disposition of the subject complex and its deployment over the course of the fugue define the tonality of the work.
  - b) Write an essay on the aesthetic significance of "harmony" *either* ca. 1600 *or* ca. 1730. How are the techniques of counterpoint construed so as to embody this harmony?
- 2) Choose one of the following projects. All projects must be approved by Keith in advance.
  - a) Choose a work by one of the composers studied in this class. Write an essay of ca. 2,000 words that links i) their aesthetic goals, ii) their approach to or avoidance of tonality, and iii) their approach to the techniques of counterpoint.
  - b) Write a short model composition that follows the contrapuntal techniques of one of the composers studied in this class.
  - c) Analyze a non-fugal work by one of the composers from Beethoven onward. Write an essay of 2,000 words on the construal of counterpoint in this work and how it affects the form and genre in which it is placed.

#### Deposit and collection of written work

Assignments should be deposited in the instructor's box inside the NZSM office, Kelburn Campus, except as noted below.

#### Dates assignments are due

Minor Assignments:

- 1) Friday, March 7, noon
- 2) Thursday, March 20. Assignment should be turned in during class.
- 3) Friday, April 4, noon
- 4) Friday, May 2, noon
- 5) Friday, May 16, noon
- 6) Friday, May 30, noon

Major Assignments:

- 1) Due Friday, April 11, noon
- 2) Due Friday, June 6, noon

#### Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

#### Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. A fuller version entitled **NZSM Guidelines for Academic Work**, can be downloaded as a pdf file from the NZSM Website <http://www.nzsm.ac.nz/Study/Programmes of Study page>. Five percent (5%) will be deducted for written work that does not conform.

### **MANDATORY PAPER REQUIREMENTS**

Completing all the assessment items and attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by Friday, June 6, you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:  
<http://www.nzsm.ac.nz/about/statutesand policies/plagiarism>.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

### **GENERAL NZSM POLICIES AND STATUTES**

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes and Policies>). Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

## **COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES**

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn campus and on Blackboard.

### **Events**

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email: [debbie.rawnsley@nzsm.ac.nz](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>