

B. b. Outcome Assessment

Assesment is based on written assignments, two larger composition projects, a mid-term, and a final exam. The following pages contain descriptions of the two composition projects, a sample of student work in fulfillment of those guidelines, and a copy of the final exam.

Composition Project I: Bicinium

The first of our two composition projects is to write a two-voice motet on a Latin text, using as model the examples from Lassus's *Cantiones Duorum Vocum*.

<http://www.lib.uchicago.edu/efts/ARTFL/public/bibles/>

is a great place to find text for your bicinium. It contains searchable online texts of the King James and Latin Vulgate bibles. Just find, in English, the text you'd like to work with, then switch over to the Vulgate for the Latin translation.

If you know what verse you're looking for, you can also go to

<http://www.speedbible.com/vulgate/>

which can take you directly to the Latin vulgate of that chapter and verse.

If you're taking text from the Psalms, make sure the chapter numbering is the same in the Latin as it is in the English version you started with; some English editions are one number off from the Vulgate.

One verse is usually about enough for a composition of this length. Non-biblical texts in Latin are also an option, subject to the approval of the professor.

To be considered complete, these compositions should be at least 26 breves in length.

The voices should be written in correlative ranges (modes with overlapping ranges which share the same final), and the final cadence of the piece must be on the final of the mode. Begin the work with a point of imitation (at the octave, fifth, or fourth, as both voices should begin on important notes of the modal scale), and include within the body of the work at least one cadence on a scale degree other than the final, followed by a new point of imitation.

In addition to the above stated formal requirements, assessment will focus on conformity to 16th century style in the areas of rhythm, melody, text underlay, and appropriate treatment of dissonant intervals and perfect consonances. All rules regarding such should be observed. Computer notation is optional; whether printed or hand-written, your scores must be clearly legible, unambiguous, and free of notational errors. Bar them by the breve.

Class time will be spent on Wednesday, October 8, critiquing each other's work and making corrections. Bring at least eight breves worth of material to class on this date.

The completed assignment is due at the beginning of class on Monday, October 13. Please bring at least four copies of your composition to class on that date. As always, work turned in late will be lowered by one letter grade per day or part thereof.

Composition Project II: Four-Voice Motet

The second of our two composition projects is to write a four-voice motet on a Latin text.

For your convenience, here again are some websites at which you can find biblical texts in Latin: <http://www.lib.uchicago.edu/efts/ARTFL/public/bibles/> contains searchable online texts of the King James and Latin Vulgate bibles. Just find, in English, the text you'd like to work with, then switch over to the Vulgate for the Latin translation.

If you know what verse you're looking for, you can also go to <http://www.speedbible.com/vulgate/> which can take you directly to the Latin Vulgate of that chapter and verse.

If you're taking text from the Psalms, make sure the chapter numbering is the same in the Latin as it is in the English version you started with; some English editions are one number off from the Vulgate.

For this composition you will probably need one or two verses of text. Non-biblical texts in Latin are also an option, subject to the approval of the professor.

To be considered complete, these compositions should be at least 42 breves in length. The voices should be written in correlative ranges (modes with overlapping ranges which share the same final), and the final cadence of the piece must be on the final of the mode. Begin the work with a point of imitation in which all four voices enter on either the final or cofinal (fifth step) of the mode. Once all four voices have entered, do not allow any one voice to rest for longer than three breves at a time, and do not allow the texture to fall to two voices for more than 15% of the total length of the motet. Include within the body of the work at least two cadences on two different scale degrees other than the final, and follow or elide each of them with a new point of imitation. Homorhythmic texture, if used for purposes of text expression or contrast, should be limited to 10% or less of the total length of the motet.

In addition to the above stated formal requirements, assessment will focus on conformity to 16th century style in the areas of rhythm, melody, text underlay, and appropriate treatment of dissonant intervals and perfect consonances. All rules regarding such should be observed. Computer notation is optional; whether printed or hand-written, your scores must be clearly legible, unambiguous, and free of notational errors. Bar them by the breve.

Class time will be spent on Monday, December 1, critiquing each other's work and making corrections. Bring at least sixteen breves worth of material to class on this date.

The completed assignment is due at the beginning of class on Monday, December 8. Please bring at least four copies of your composition to class on that date. As always, work turned in late will be lowered by one letter grade per day or part thereof.

13

lau - da - - - te De - - - -

- - - te De - - - - um lau - da - te De - - - -

- da - - - - te De - - - - um lau - da - - - te De - -

lau-da - - - - te De - - - -

19

- - - um in sanc - - - - to ei - - - - us lau -

- um in sanc - - - - to ei - - - - us lau -

- - - um in sanc - - - - to ei - - - - us lau -

- um in sanc - - - - to - ei - - - - us lau -

Handwritten note:
 "signet per
 -u" on the first staff?

37

ei - - - us

-us po-ten - - - - - ti - ae ei - us

-ae po-ten - - - - - ti-ae ei - us

-ae pote - - - - - ti-ae ei - us

Sem - per gau - de - te si - ne in - ter -

5

Sem - per gau - de - te si - ne in - ter - mis -
 - te si - ne in - ter - mis - si - o -
 mis - si - o - ne o - ra - te

Sem - per gau - de -

9

- si - o - ne o - ra -

- ne o - ra

Sem - per gau - de - te -

- te si - ne in - ter - mis - si - o -

sem tecl. by Juan-Andrés 1/8

2

12

-te
te Sem - - per gau - de - -
in - ter - mis - si - o - ne o ra

15

-ne o - ra te
Sem - - per gau - de - - te in - ter -
- te si - ne in - ter - mis - si - o - ne o -
- te

Sem - - per

18

mis - si - o - ne o - ra - - te
ra - - te
Sem - per gau - de - - te
gau - de - - te in - ter - mis - si - o - ne

22

in om - ni -
 in om - ni - bus gra - ti - as a - gi -
 si - ne in - ter - mis - si - o - ne o -
 o - ra - - - - - te

25

bus gra - ti - as a - gi - te haec e - nim
 te haec e - nim vo - lun - ta - tis De - i
 - ra - - - - te
 in om - ni - bus gra -

29

vo - lun - ta - tis De - i
 est in Chri - sto le - su in
 in om - ni - bus gra - ti - as a - gi -
 ti - as a - gi - te haec e - nim

32

est in
om - ni - bus - vo - - - bis
te haec e - nim vo - lun - ta - tis
vo - lun - ta - tis De - est

35

Chri - sto Ie - su in om - ni bus - vo -
est in Chri - sto Ie - su
De - i est in Chri - sto
in Chri - sto Ie - su in o - -

Don't use this rhythm unless a single word will cover it

Bring it high, not from high!

38

bis in om - ni -
in om - ni - bus vo -
- ni - bus vo - -

40

bus vo - - - - - bis
ni - - bus vo - - - - - bis
bis, vo - - - - - bis
bis, - vo - - - - - bis

16th Century Counterpoint Final Exam

Part I

Answer any FIVE of the following seven numbered questions (if you choose a question that contains a part "b" or "c", you must answer all parts for full credit on that number). You do not need to use complete sentences, but be sure your meaning is clear. If you answer more than five questions, only the first five will be graded. [5 points each, 25 total].

1. BRIEFLY define the terms "cantus firmus mass", "paraphrase mass", and "parody mass".
For extra credit, give one example of each from the works studied this semester.

2. a) List two ways in which motets and madrigals were similar in the 16th century.

- b) List THREE ways in which motets and madrigals differed in the 16th century.

3. a) Draw the mensuration sign used in the renaissance to denote tempus perfectum and prolatio minor (imperfectum).

b) What information does this sign convey about the "meter" of the music which it governs?

extra credit: give the name of one work we have seen this semester written with this mensuration.

4. Give the definition of a 16th-century motet AND list three ways in which they differed from the earliest motets of the late medieval period. For extra credit, name a composer of motets prior to the year 1400.

5. Of the following five features, put an "X" next to all those which would be IMPERMISSIBLE in 2-voice ctp and circle all those which would be PERMISSIBLE between the upper two voices of a 3-voice texture (according to the rules of 16th century sacred vocal style, of course).

a) A perfect 12th approached by similar motion with a leap in the highest voice

b) A perfect 4th approached by parallel motion

c) Imperfect consonance at the final cadence

d) A 2-3 suspension

e) A 4-5 suspension

6. Name five musicians who were at various times employed at the cathedral of St. Mark in Venice.

7. Briefly define the following terms:

a) presa

b) fuga legata

c) third species counterpoint

Part II

Fill in the blanks with the appropriate names to complete the sentences below. Sorry, no "name bank" this time; however, once each sentence is completed, select from the "year bank" at the bottom of the page the year in which that event occurred, and write it in the blank at the beginning of that sentence. Points will not be deducted for missing first names. [3 points each, 18 total].

_____ In his treatise Dodekachordon, the Swiss theorist _____ proposes the addition of the aeolian and ionian modes to the older eight-mode system, citing examples of their use from the works of Josquin.

_____ German composer and student of Giovanni Gabrieli _____ dies after half a century as kapellmeister at the court of the Elector of Saxony in Dresden.

_____ The cosmopolitan composer _____ publishes his collection of bicinia, the "Cantiones Duarum Vocum", while employed at the Bavarian court in Munich.

_____ In the preface to his fifth book of madrigals, _____ defends his style as a "seconda prattica", different from Zarlino's in that it allows the meaning and tone of a text to motivate expressive deviations from the norms of strict counterpoint.

_____ The Viennese kapellmeister _____ writes his Gradus ad Parnassum, the most widely used and imitated text in the history of species counterpoint.

_____ Venetian printer Ottaviano Petrucci produces the first collection of mass settings ever printed with moveable type, which he devotes entirely to works by the composer _____.

Year Bank

1502

1547

1577

1605

1672

1725

Part III

Use the cantus firmus given below as the basis for a three-voice point of imitation in 16th-century sacred vocal style. One of your new voices should enter at the distance of one breve after the beginning of the cantus firmus, and should imitate strictly for one breve, after which it may continue with free counterpoint in any combination of rhythms you choose (full credit is possible with note-against-note ctp if it is free of errors). The other voice should enter at the distance of one breve after the entrance of the previous voice, and should also imitate strictly for one breve. You do NOT have to imitate at perfect intervals. After the third voice has entered imitatively in the third measure, use either an augmented suspension or a fake suspension in the fourth measure to lead to a proper cadence on the downbeat of the fifth bar. You may not alter the tenor voice in any way. [24 points]

The musical score consists of three staves. The top staff is a Treble clef staff, the middle is a Tenor clef staff, and the bottom is a Bass clef staff. All three staves are in the key of B-flat major (one flat) and 4/2 time. The Tenor staff contains the cantus firmus, which is a sequence of five measures: a whole note G2, a whole note F2, a whole note E2, a whole note D2, and a whole note C2. The other two staves are empty, providing space for the student's three-voice point of imitation.

Part IV

The following questions refer to the 4-page excerpt of 4-voice ctppt entitled "Pauvre coeur". When answering these questions, assume that the editor of this excerpt has transcribed semibreves as half notes instead of whole notes (a 2:1 transcription ratio). [37 total points in part IV]

1. Locate the following features in the score and label them with the letter corresponding to that feature. If any feature is not present in the passage, write "none" next to that item on this page. If a feature occurs more than once, label only one occurrence. [2 points each, 24 total]

- A) A pair of nonimitative duos (label entrances of BOTH voices of BOTH duos)
- B) A point of imitation which makes use of invertible counterpoint at the 12th (circle and label at least one breve of ctppt in both its original and inverted forms)
- C) A point of imitation in which one of the four voices enters with free counterpoint instead of participating in the imitation. (label the imitating voices with "C", and the non-imitating voice with "CX")
- D) A passage in homorhythm
- E) A phrygian cadence, either proper or evaded (name the Final of this cadence, either here or on the score)

for parts F-M, confine your search to the first page of the score (if you can't find an example on the first page, your answer should be "none", regardless of whether or not there is an example later in the work).

- F) A MINIM dissonance which would be PERMISSIBLE in the 16th century sacred vocal style (describe metrical placement and manner of approach/resolution of the dissonance you have labeled).
- G) A MINIM dissonance which would be IMPERMISSIBLE in the 16th century sacred vocal style (describe metrical placement and manner of approach/resolution of the dissonance you have labeled).
- H) A SEMIMINIM dissonance which would be PERMISSIBLE in the 16th century sacred vocal style (describe the metrical placement and manner of approach/resolution of the dissonance you have labeled).
- I) A SEMIMINIM dissonance which would be IMPERMISSIBLE in the 16th century sacred vocal style (describe the metrical placement and manner of approach/resolution of the dissonance you have labeled).
- K) A change of syllable which would be impermissible in the 16th century sacred vocal style.
- L) A melodic interval which would be impermissible in the 16th century sacred vocal style.
- M) A perfect consonance approached in a manner which would be impermissible in the 16th century sacred vocal style.

2. a) What is the mode of this excerpt? [2 pts]
- b) Is the tenor voice written in an authentic range or a plagal one? [1 pt]
- c) Label with a "2" on the score one proper cadence to the final of the mode. [2 pts]
3. a) List three features of this excerpt which suggest that it is not an example of 16th-century sacred vocal polyphony. [3 pts]
- b) Is the excerpt an example of 16th-century polyphony at all? If not, does it appear to be from an earlier stylistic period, or a later one? State your opinion, and list three features in support of it. [5 pts]

Don't want the test to end?

for extra credit, write in the blank after each of the following titles the last name of the individual to which that title refers:

MAGISTER NOTARUM: _____

IL ECCELENTISSIMO ADRIANO: _____

PRINCE OF VENOSA: _____

PRINCEPS MUSICORUM: _____

THE HAMBURG ORGANIST-MAKER: _____

HAVE A GREAT BREAK AND DON'T FORGET ALL THIS STUFF!

PAUVRE COEUR

Pau- vre coeur, tant il m'en-nui- e,
Pau- vre
Pau- vre coeur, tant il m'en-

This block contains the first system of the musical score. It features four staves: a vocal line at the top, a piano accompaniment line, and two intermediate staves. The lyrics are: "Pau- vre coeur, tant il m'en-nui- e," followed by "Pau- vre" on the second staff, and "Pau- vre coeur, tant il m'en-" on the third staff. The music is in a minor key and 4/4 time.

Je ne sais que de- ve- nir, Je ne sais que
coeur, tant il m'en-nui- e, Je ne sais que de- - ve-
nui- - - - e,
Pau- vre coeur, tant il m'en- nui- e, Je

This block contains the second system of the musical score. It features five staves. The lyrics are: "Je ne sais que de- ve- nir, Je ne sais que" on the first staff; "coeur, tant il m'en-nui- e, Je ne sais que de- - ve-" on the second staff; "nui- - - - e," on the third staff; "Pau- vre coeur, tant il m'en- nui- e, Je" on the fourth staff. The music continues with piano accompaniment on the bottom two staves.

de- ve- nir, Je ne sais que de-
 nir, que de-
 Je ne sais que de- - ve-
 ne sais que de- - ve- nir, Je ne sais

ve- nir, Pour
 ve-nir, Pour la bel- le qui tant j'ai-
 nir, Pour la bel- le qui tant j'ai- moy-
 que de- ve- nir, Pour la bel- le qui tant j'ai-

la bel- le qui tant j'ai- moy- e,
 moy- e, Qui m'a plan-té pour
 e, Qui m'a plan-té
 moy- e, qui tant j'ai- moy- e, Qui m'a

Qui m'a plan-té pour re- ver-dir, A
 re- ver- dir, A l'a- ven-
 pour re- ver- dir,
 plan-té re- ver- dir,
 99

l'a-ven-tu-re,

tu-re,

À l'a-ven-tu-

À l'a-ven-tu-re, À

l'a-ven-tu-re, Hé mon a-mi, Hé mon a-

re, À l'a-ven-tu-re, Hé mon a-mi, Hé mon a-

re, Hé mon a-mi, Hé mon a-

l'a-ven-tu-re, Hé mon a-mi, Hé mon a-

B. c. Course Requirements

The copy of the course syllabus which follows lists all course requirements and includes a schedule detailing written assignments for the entire semester.

MUSC 4800 sect. 02: 16th Century Counterpoint
AKA Advanced Topics: Modal Counterpoint
Fall 2008
M W F 2-2:50, Room 206
Instructor: Joe Neske (Home Phone: 636 529 0188)

Text: Peter Schubert's *Modal Counterpoint, Renaissance Style (second edition)*
Prerequisite: Theory IV

Course Description

This course is intended to foster the ability to shape the basic materials of music in the service of a consciously chosen stylistic goal. In its analysis will be applied as a creative process, one that both informs and is a response to the related pursuits of composition and performance. Our model will be the modal polyphony exemplified in the sacred vocal works of Palestrina and his contemporaries, the internal consistency and unusually thorough codification of which make it particularly well suited to our purpose. This choice of stylistic model eliminates or lessens concerns over harmonic organization and motivic development (both of which are addressed in the 18th century class), and allows us to focus on issues of line, rhythm (both as independent of and as determined by use of text), texture, and voice leading. A thorough familiarity with the norms of this style will therefore be another primary goal toward which our study will be aimed.

Our class size is fairly small; all students are urged to active engagement in the discussion, group analysis, and collaborative working-out of compositional procedures to which much of our class time will be devoted.

As our goals include the acquisition of practical skill as well as theoretical knowledge, opportunity for consistent application has been provided through the scheduling of frequent written assignments. These will consist of a combination of species exercises and projects in free composition. Counterpoint is similar to learning an instrument or language in that daily reinforcement accelerates improvement. Consider planning the time you devote to your work for this class with that in mind.

Requirements

Homework assignments are due at the beginning of the following class; grades on late assignments will be lowered by one full letter grade per day or portion thereof after the due date, and incomplete assignments will be considered late until completed.

Computer notation is not a requirement, either for homework or the larger composition projects. However, credit cannot be given for work that is not legible. All projects and assignments should follow proper notation procedures, whether hand-written or otherwise.

ALL WORK MUST BE YOUR OWN. The severest penalties for all involved would follow any infraction of this kind.

Grading Policies

Final Grades will be determined as follows:

35% Homework (26 written assignments worth about 1.3% each)

25% Tests (Mid-Term 10% and Final 15%)

25% Composition Projects:

10% Bicinium

15% 4-voice Motet

15% Class Participation (An inexcused absence would result in zero participation credit for that week)

In calculating final grades, number and letter grades received on tests and assignments will correspond as follows:

94 - 100..... A

91 - 93 A-

88 - 90 B+

85 - 87 B

82 - 84 B-

79 - 81 C+

76 - 78 C

73 - 75 C-

70 - 72 D+

67 - 69 D

64 - 66 D-

0 - 63 F

	<u>In-Class</u>	<u>Homework</u>
M Aug. 25	Intro, History, general style	Read Introduction and Chapter 1
W Aug. 27	Mode and Meter	Read Chapter 2, do error detection exercise p24a-c
F Aug. 29	Melody writing	Exercise 2 on p.24 (choose 4 out of 6), read Chapter 3
M Sept. 1	LABOR DAY: NO CLASS	
W Sept.3	Species CTPT:2-part 1st species	Exercise 3D2 p.39 (40 in 1st edition), read Chapter 4
F Sept. 5	1st species continued, 2nd species	Exercise 4-D1 p56 (54 in 1st ed.), Read Chapter 5
M Sept. 8	2nd species continued, 3rd species	Exercise 5-D2 p74 (72 in 1st ed.)
W Sept 10	3rd species continued, 4th species	Read Chapter 6, Exercise 6-A1 through 6-A8 p79 (76 in 1st ed.)
F Sept. 12	4th species continued	Exercise 6-D2 p86 (85 in 1st ed.)
M Sept. 15	2-part 5th species	Read Chapter 7, Exercise 7-B1 p91 (90 in 1st ed.)
W Sept 17	Florid CTPT continued: use of fusae, rests	Exercise 7-C p. 96 (95 in 1st ed.), Read Chapter 10
F Sept. 19	Cadences in 2 voices	Exercise 10-C9 p142 (#2 on p135 in 1st ed.), Read Chapter 8
M Sept. 22	Motivic repetition and variation	Exercise 8D3 p114 (111 in 1st ed.), Read Appendix 1
W Sept 24	Text Setting	Exercise 7D2 p101 (100 in 1st ed.), select text for bicinium
F Sept 26	2-part mixed values	Read Chapter 11, compose melody on bicinium text
M Sept 29	Free 2-part ctpt continued	Read Chapter 12, Exercise 12-C1 p167 (p156 in 1st ed.)
W Oct. 1	Webster Works: TBA	
F Oct. 3	Imitation	Exercise 11-D3 p159 (11D2 p149 in 1st ed.)
M Oct. 6	Bicinia: text, rhythm, rests, phrasing, form, mode	Work on Bicinia, Read Chapter 9
W Oct. 8	Bicinium progress review	Read Chapter 13 and work on Bicinia
F Oct. 10	Invertible Counterpoint	Finish Bicinia
M Oct. 13	Bicinia Due	Prepare questions for review
W Oct. 15	Review	Prepare for Test
F Oct. 18	MID-TERM	NONE
	Oct. 20-24 FALL BREAK No Classes	

M Oct. 27	3-part CTPT intro	Read Chapter 14, Exercise 14-B1 & 2 p203 (182-3 in 1st
W Oct. 29	3-part continued: cadences	Exercise 14-D p209 (p.191 in 1st ed.) two florid parts against a CF
F Oct. 31	Imitation in 3 voices	Ex. Appendix 2D1 p330 (14D1 p202 in 1st ed), Read Chapter
M Nov. 3	Free 3-part CTPT	Exercise 15-C2 pp 223-4 (not in 1st ed.), Read Chapter 16
W Nov. 5	Imitation in Florid 3-part and Invertible CTPT revisited	Exercise 16-C p 231 (p220 in 1st ed.) invertible canon opening
F Nov. 7	Imitation in 3-part continued	Ex. 16-D p236-7 (p225-6 in 1st ed.) 3-voice imitative benedictus
M Nov. 10	Benedictus assignment review, Motet project intro	Read Chapter 17 and select text for motet
W Nov. 12	4-part CTPT intro	Exercise 17-D2 p. 260 (251) (free settings), Read Chapter 18
F Nov. 14	Mass: Cantus Firmus, Paraphrase, Parody	Exercise 18-D1 p272 (263 in 1st ed.), Read Chapter 19
M Nov. 17	Free 4-part CTPT	Read Chapter 20 and motet analyses
W Nov. 19	Motet analysis reports, free 4-part continued	Excercise 19-C3 p282 (273 in 1st ed.) answering imitative duos
F Nov. 21	The Four-Voice Motet: Form	Exercise 19-D p289 (280) with original motives using motet text
M Nov. 24	Motets continued	Work on Motets
W Nov. 26	Writing in Triple Meter	Work on Motets
F Nov. 28	Thanksgiving: NO CLASS	
M Dec. 1	Motet Progress Review	Work on Motets
W Dec. 3	Sacred Vocal Polyphony before Palestrina	Work on Motets
F Dec. 5	Secular Vocal Music in 16th century	Finish Motets
M Dec. 8	Due: Four-part Motets	None
W Dec. 10	Counterpoint in 17th century	Prepare questions for review
F Dec. 12	Review	Prepare for Final
	Final Exam Wednesday Dec. 17, 1-3 PM	