Instructor
Dr. Reginald Bain, Professor
Composition and Theory

Contact Information
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Office: Music Building, R227
Office Hours: MTW 2:15-2:35 pm, or by appointment

Course Information
Term: Summer 2018, June 25-July 19 (no class July 4-5)
Format: Blended
Location: Music Building, R214
Time: MTWTh: 11:35-2:15 pm
Website: <reginaldbain.com>
Electronic reserve: <blackboard.sc.edu>

COURSE MODULES
1. Counterpoint & Harmony
2. Canon
3. Invention
4. Fugue

Description
Analysis of contrapuntal techniques in the music of J.S. Bach with a focus on canon, invention and fugue.

Prerequisite: Undergraduate tonal harmony and voice leading.

Course Materials
Reading assignments, digital scores, and analytical media will be made available in electronic format via Blackboard and the course website.

Instructional Methods
This course will be taught using multiple instructional methods including: lecture, group work/discussion, flipping, student-centered learning, and instructor-mentored student presentations with associated critical discussions. During the lectures, we will complete group analysis and writing exercises, study scores, and discuss model analyses that illustrate the main topics of the course.

Goals, Objectives and Learning Outcomes
The goal of this course is to provide students with a detailed understanding of contrapuntal techniques associated with the music of J.S. Bach. Students will learn how to:

- Analyze tonal counterpoint and harmony
- Analyze contrapuntal techniques and procedures associated with chorale, canon, invention and fugue
- Create structural diagrams
- Lead, and engage, in analytical discussions and presentations
- Plan, research, develop and deliver an analytical oral presentation with supporting printed handout that includes musical examples

Requirements
Daily reading, score study, listening, and analysis. Daily in-class assignments and participation in related class discussions. Daily use of the course Blackboard page and website to access digital course materials that include readings, scores, recordings, analytical media, videos, articles, web pages, reference materials and software. Daily in-class discussion.
Four analysis projects/presentations: 1) chorale; 2) canon; 3) performance and analysis (due Tues., July 3); and 4) invention (due Wed., July 11). A 15-min oral final presentation on a fugue by J.S. Bach with supporting printed handout (due Wed., July 18 or Thurs., July 19). The two online Thursday sessions (June 28 & July 12) require e-mail and Web access. The instructor is available online during normal class hours at <musc726c@gmail.com> to assist with project development.

University Academic Integrity Policy and Student Services
As described on the university’s Carolinian Creed, Honor Code and Center for Teaching Excellence websites, students are expected to practice the highest possible standards of academic integrity and classroom etiquette. Links to these documents are available on the course website under Links for Students.

Attendance Policy
The university attendance policy states the following: “Enrollment in a course obligates the student not only for prompt completion of all work assigned but also for punctual and regular attendance and for participation in whatever class discussion may occur. It is the student’s responsibility to keep informed concerning all assignments made. Absences whether excused or unexcused do not absolve him or her from this responsibility. Absence from more than 10 percent of the scheduled classes, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences.” There are 14 class periods, so you may miss 1.5 classes without a grade penalty.

Attendance will be taken every day.

Other Policies
I am committed to making each day we meet an active, positive, focused and distraction-free learning experience for every member of the class. As such, I expect all students to adhere to the following policies and rules of etiquette:

- The use of electronic devices (laptops, tablets, etc.) for purposes other than note taking, score reading, etc. can be a significant distraction to others. Please restrict all use to class-related activities. Cell phones should be put in silent mode before the class begins and should typically be out of the plain sight of others.
- Please do not enter the classroom during group-listening exercises and class presentations. Wait outside in the room until the instructor acknowledges that an appropriate time to enter has arrived.
- Custom course documents will be distributed in class only once. If you miss class, it is your responsibility to ask a colleague to grab a copy of any handout and take notes for you. In the case of illness or extended absence, please make arrangements with the instructor (via e-mail) asap to save documents for you and find out what was covered.
- Students are expected to be fully attentive to the presentation of work by colleagues.
- Students are expected to communicate ideas clearly and effectively. All work must reflect acceptable standards of written English. If you need help with your writing, the USC Writing Center (703 Byrnes Building, 803-777-2078) is committed to helping students take advantage of all the opportunities for learning that exist within the writing process.

Student Disability Resource Center
If you are registered with the Student Disability Resource Center (SDRC), please make sure I receive a copy of your accommodation letter during the first week of the course. I will work with you, and with the SDRC as necessary, to make sure all accommodations are met. For more information, visit http://www.sa.sc.edu/sds/, LeConte R112A, or call (803) 777-6142.

Grading Scale
A = 90-100%; B+ = 85-89%; B = 80-84%; C+ = 75-79%; C = 70-74%; D+ = 65-69%; D = 60-64%; F = 0-59%

Grade Distribution
10% - Attendance, engagement, in-class assignments, participation, preparation and interaction with colleagues
65% - Analysis projects/presentations
  • Chorale analysis (15%)
  • Canon analysis (15%)
  • Performance and analysis presentation of your chorale or canon project (15%)
  • Invention presentation (20%)
25% - Final presentation
  Fugue presentation with supporting handout
COURSE SCHEDULE

Calendar

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* - Online Thursday

Daily Schedule

Week 1  | June 25-28 | Topic  | Reading  |
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<tr>
<td>Mon. 6/25</td>
<td>Species Counterpoint</td>
<td>Fux 1725, 19-23</td>
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<td>Tues. 6/26</td>
<td>Thoroughbass &amp; Harmony</td>
<td>David &amp; Mendel 1966</td>
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<td>Wed. 6/27</td>
<td>Canon</td>
<td>Benjamin 1986, 283-88</td>
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<td>Thurs. 6/28</td>
<td>Project Consultations*</td>
<td>Smith 1996†</td>
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Week 2  | July 2-3 | Topic  | Reading  |
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<td>Mon., 7/2</td>
<td>Invention</td>
<td>Turek 1995, 3-7</td>
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<td>Tues., 7/3</td>
<td>CANON &amp; CHORALE PROJECTS DUE ANALYSIS/PERFORMANCE PRESENTATIONS</td>
<td>Gauldin 2013, 122-27</td>
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Week 3  | July 9-12 | Topic  | Reading  |
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<tr>
<td>Mon., 7/9</td>
<td>Fugue</td>
<td>Turek 1995, 8-15</td>
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<td>Tues., 7/10</td>
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<td>Wed., 7/11</td>
<td>INVENTION PRESENTATIONS</td>
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Week 4  | July 16-19 | Topic  | Reading  |
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<td>Mon., 7/16 - Tues., 7/17</td>
<td>Related Topics &amp; Project Consultations</td>
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<td>Wed., 7/18 - Thurs., 7/19</td>
<td>FUGUE PRESENTATION</td>
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† - Read the “Anatomy of a Canon” article and selected canon analyses (BWV 1072-78, 1086, 1079 & 1087)

Works for Study

- 371 Harmonized Chorales
- Inventions (1720-23), BWV 772-786
- Canons, BWV 1072-78, BWV 1086, Well-Tempered Clavier, Book 1 (1722), BWV 846-869
- BWV 1079 & BWV 1087, Musical Offering (1747), BWV 1079
- Goldberg Variations (1741), BWV 988, The Art of Fugue (1751), BWV 1080

References


Available online at: <https://doi.org/10.1525/luminos.1>.
