



## Course Syllabus

<b>Course Code</b>	<b>Course Title</b>	<b>ECTS Credits</b>
MUCT-310	Tonal Counterpoint	6
<b>Prerequisites</b>	<b>Department</b>	<b>Semester</b>
MUCT-112	Music & Dance	Fall/Spring
<b>Type of Course</b>	<b>Field</b>	<b>Language of Instruction</b>
Core requirement	Music Theory	English
<b>Level of Course</b>	<b>Lecturer(s)</b>	<b>Year of Study</b>
1 <sup>st</sup> Cycle	Vasilis Kallis	2 <sup>nd</sup>
<b>Mode of Delivery</b>	<b>Work Placement</b>	<b>Corequisites</b>
Face-to-face	N/A	None

### Course Objectives:

The main objectives of the course are to:

- Provide the students with the theoretical knowledge and practical (compositional/analytical) skills of contrapuntal composition in two voices in the style of the 18th-Century Polyphony
- Familiarize the students with the five contrapuntal species and the usage of non-harmonic tones in their application
- Apply the principles of two-voice counterpoint into selected jazz forms and harmonic patterns
- Prepare the students to embark on the advanced study of polyphonic composition

### Learning Outcomes:

After completion of the course students are expected to be able to:

- Apply their knowledge of the five contrapuntal species
- Integrate invertible counterpoint within exercises in 18<sup>th</sup>-century polyphonic style
- Determine and apply the crucial contrapuntal distinction between essential and non-essential tones in relation to the relationship between consonant and dissonant intervals
- Compose short pieces (i.e., inventions, passacaglias, chorales, etc.) in the polyphonic style of 18<sup>th</sup>-century music
- Compose melodic passages and short pieces in the jazz idiom
- Underline the fundamental aspects of the polyphonic style of the baroque period

**Course Content:**

- Rules of contrapuntal motion
- The melodic and harmonic dimension
- The five species of counterpoint: theory, style
- Weekly exercises in all the five contrapuntal species as they apply to 18th-century polyphony
- Invertible counterpoint
- Crafting jazz lines with non-harmonic notes
- Counterpoint in jazz music
- Analysis of small polyphonic pieces of Baroque music
- Composition of brief works exemplary of the 18th-century polyphonic style

**Learning Activities and Teaching Methods:**

Lectures; Discussion with students; Class Assignments

**Assessment Methods:**

Midterm Exam; Final Exam; Assignments; Final Project; Class Participation

**Required Textbooks / Readings:**

Title	Author(s)	Publisher	Year	ISBN
<i>Counterpoint</i>	Kent Kennan	Prentice Hall	1998	0-13-080746-X

**Recommended Textbooks / Readings:**

Title	Author(s)	Publisher	Year	ISBN
<i>Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century</i>	Knud Jeppesen	Dover Publications	1992	0-486-27036-X
<i>The Study of Counterpoint</i>	J. Fux	W. W. Norton	1965	0393002772

<i>Tonal Counterpoint for the 21st- Century Musician: An Introduction</i>	Teresa Davidian	Rowman & Littlefield	2015	9781442234598
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