New Course Request

Indiana University

South Bend Campus

Check Appropriate Boxes: Undergraduate credit [X] Graduate credit [ ] Professional credit [ ]

1. School/Division: ART - MUSIC
2. Academic Subject Code: MUS

3. Course Number: K231
   (must be cleared with University Enrollment Services)
4. Instructor: [ ]

5. Course Title: Free Counterpoint I
   Recommended Abbreviation (Optional) [ ]
   (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): [Spring 2009]

7. Credit Hours: Fixed at [2] or Variable from [ ] to [ ]

8. Is this course to be graded S/F (only)? Yes [X] No [ ]

9. Is variable title approval being requested? Yes [X] No [ ]

10. Course description (not to exceed 50 words) for Bulletin publication:
    Development of
    Counterpoint skills and techniques in two-, three-, and four-part textures.
    Text: Content of the Instructor

11. Lecture Contact Hours: Fixed at [20] or Variable from [ ] to [ ]

12. Non-Lecture Contact Hours: Fixed at [0] or Variable from [ ] to [ ]

13. Estimated enrollment: [10] of which [0] percent are expected to be graduate students.

14. Frequency of scheduling: [1/year]
    Will this course be required for majors? [Yes]

15. Justification for new course: [Required for BA in Music degree]

16. Are the necessary reading materials currently available in the appropriate library? [Yes]

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:
Dan M. Bart
Department Chairman/Division Director

Date: 5/15/09

Approved by:
Marnell Lauer
Dean

Date: 5/19/09

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

Ups 724
University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
INDIANA UNIVERSITY SOUTH BEND
THE ERNESTINE M. RACLIN SCHOOL OF THE ARTS
MUSIC AREA

MUS-K231
Free Counterpoint I

Dr. Jorge Muñiz
Office: Northside 0068L
Office hours: TBA
(also available by appointment)
Email: jormuniz@iusb.edu - Phone: (574) 520-4458

SYLLABUS

Required Materials

Textbook:

Always bring textbook, paper, manuscript paper, pencil, and eraser.
Areas to Cover

Materials:
1. Advanced contrapuntal techniques in 16th-Century Music
2. Canonic techniques
3. Invertible counterpoint
4. Retrograde Canon
5. Fugue: exposition
6. Fugue: writing different types of episodes
7. Fugue: Stretti and Pedals
8. 19th-Century Fugue
9. 20th-Century Counterpoint and Fugue

Grades

The components of the final grade are the following:

Assignments: 50% Midterm exam: 25% Final exam: 25%

Oncourse

I will be using Oncourse CL. A copy of this syllabus is posted on Oncourse. I will also be using Oncourse email to contact you, so you may want to set Oncourse mail to notify your preferred email account. Check course announcements regularly (and especially before coming to class).

Assignments

Assignments must be returned by the due date. Any assignment delivered after the due date will have its grade decreased by 15 points per missed meeting after that date. At the fourth meeting the grade will be 0 (Zero).
If you miss a class it is your responsibility to get the information about contents and assignments from your fellow classmates.

Besides the assignments of the semester, it is very important that you work every day on the study assignments from the textbook, as they are indicated in the detailed syllabus. However, the textbook will not suffice in order to pass the course. Make sure that you understand additional concepts presented by the instructor in class. Since theory studies are cumulative, it is very important to understand every step along the way. Your instructor will always be happy to help you find the answer to your questions, either during, before, or after class, during office hours, or by appointment.

Absences
3 absences would result in a lowering of the grade for the course by 2 grade steps (e.g. B+ to B-)
4 absences would result in a lowering of the grade for the course by a full grade (e.g. B to C)
5 absences would result in a lowering of the grade for the course by 2 full grades (e.g. B to D)
6 or more unexcused absences would result in Failure (a grade of F for the semester)

If a student is over ten minutes late to class without excuse for more than three times, any further
unexcused lateness will be counted as an absence on each occasion of lateness from that point
forward (even though the student remains in class after arriving late).

Accommodations For Religious Observances Statement

If any student will require academic accommodations for a religious observance, please provide
me with a written request to consider a reasonable modification for that observance by the end of
the second week of the course. Contact me after class, during my office hours, or by individual
appointment to discuss the issue. If after discussion we reach no consensus, either party or both
should seek the advice of the Department Chair or the Dean, and if no consensus is reached, then
the advice of the Vice Chancellor of Academic Affairs (“VCAA”). Either the instructor or the
student may appeal the VCAA’s decision to the Office of Affirmative Action within ten business
days of the determination.

Disabilities Statement

If you have a disability and need assistance, special arrangements can be made to accommodate
most needs. Contact the Director of Disabled Student Services (Administration Building, room
113, telephone number 520-4832), as soon as possible to work out the details. Once the Director
has provided you with a letter attesting to your needs for modification, bring the letter to me. For
more information, please visit the web site for Office of Disabled Student Services
www.iusb.edu/~sbdss/services.shtml

Academic Honesty Statement

It is the responsibility of the student to know of the prohibited actions such as cheating,
fabrication, plagiarism, academic, and personal misconduct, and thus, to avoid them. All students
are held to the standards outlined in the code. Please reference the entire code for a complete
listing (www.dsa.indiana.edu/Code/). Any violation may result in serious academic penalty,
ranging from receiving a warning, to failing the assignment, to failing the course, to expulsion
from the University.
All students have an obligation to behave honorably and to respect the highest ethical standards
in carrying out their academic assignments. Academic dishonesty is defined to include any form
of cheating and/or plagiarism. Assignments must be done individually.

IMPORTANT NOTE
Once you have read this syllabus and its course policies, you must send an email to jormuniz@iusb.edu, with the subject “Dr. Muniz – MUS-K231”, stating the following:

“I acknowledge that I have read the course syllabus for MUS-K231 and I agree with its course policies.”
Include your name at the end of the email.
Detailed Lecture Schedule
(Subject to the teacher’s discretion)

MUS-K231
Dr. Jorge Muñiz

Assignment 5: Composition of three
types of episodes.

Week 10:
Fugue: Pedal Point. Building the
Development Section.

Week 11:
Fugue: The Stretto.

Week 12:
Study of stretto sections.
Assignment 6: Composition of the
stretto section.

Week 13:
Analysis of 19th-Century Fugues and
contrapuntal examples.

Assignment 7: Analysis of 19th- and
20th-Century fugues.

Week 14:
Analysis of 20th-Century Fugues and
contrapuntal examples.

Week 15:
Preparation for final exam

Assignment 1: Double-Chorus and Four-
Voice compositions.

Week 2:
Canonic techniques in 16th-Century
music.

Week 3:
Baroque counterpoint.
Invertible counterpoint

Week 4:
Inventions.
Assignment 2: Analysis of Inventions.
Composition of an Invention.

Week 5:
Advanced contrapuntal techniques: types
of canons.

Week 6:
Fugue: analysis
Assignment 3: Analysis of fugues.

Week 7:
Midterm exam

Week 8:
Fugue: Exposition
Assignment 4: Composition of a fugue
exposition.

Week 9:
Fugue: Study of the Episodes.