Music 273.2 MW 6th period  
Modal Counterpoint  
Spring 2005  
L. Lipkis

text: L. Lipkis, *The Joy of Modal Counterpoint*

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<td>Introduction, Church modes, Gregorian chant</td>
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<td>Jan. 19</td>
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<td>Introduction to 16th century melodic style and two-part counterpoint</td>
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Weekly assignments 50%  
Report 10%  
Class participation 10%  
motet (final project) and final exam 30%

Class participation can be an important grading factor in borderline cases. Your attendance is required at all class meetings. Any unexcused absence will result in a lower grade. You will also be expected to observe departmental guidelines for attendance at recitals and concerts.

Note: Absences are excused only when you bring a note from the health center or from any physician.

If you arrive in class more than ten minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).
The policy on homework is as follows:

Assignments are due by 4 PM on the due date

Assignments handed in within one day of the due date will be docked a fraction of a grade (A- becomes B+)

Assignments handed in after one day but within a week of the due date will be docked a full letter grade (A- becomes B-)

Assignments handed in more than a week late will be corrected but not graded (a grade of zero is recorded for that assignment)

Any assignment that received a grade below the level of an A may be redone for a check +. The check + does not replace the original grade, but counts positively towards your final grade, particularly in borderline cases. You have unlimited chances to correct your assignments in order to gain a check +.

The goals of Modal Counterpoint

After completing a half-course in Modal Counterpoint, students will be able to:

1. demonstrate knowledge of the concepts of modes as used in Gregorian chant
2. write music in C clefs
3. demonstrate knowledge of the procedures of 16th century species counterpoint
4. write a two-voiced motet in the style of Orlando di Lasso
5. sing phrases from selected works by di Lasso or his contemporaries
6. recognize the use of modes in contemporary music and traditional folk music
7. recognize the use of modes and/or counterpoint in works that they are playing in lessons and ensembles
8. synthesize material from this course with other courses and activities in the department.
Modal Counterpoint Reports

First, select and photocopy a piece that you are currently working on in your lessons or ensembles, or one that you studied last semester. Next, analyze it by focusing on 1) either the use of modes (Dorian, Phrygian, unaltered Lydian, or Mixolydian) or 2) the use of counterpoint. If you choose to do a modal analysis, don’t use the Ionian or Aeolian modes, as these are simply the equivalent to major and minor scales. Use a highlighter, brackets, or any other clear way of marking your score. Provide no more than a page of prose (typed) to explain your analysis.

I. If you choose to examine the use of modes, answer these questions:

1) Is the entire piece in a mode? If so, highlight a passage that exemplifies the mode. Are two or more modes used? If so, identify them and show where they occur.

2) Are there only certain passages in an otherwise major or minor piece that suggest the use of mode? If so, highlight at least one phrase that has modal qualities. Which mode is implied?

3) Do the key signature and final cadence suggest a mode other than major or minor? (e.g.: a key signature of one flat with a final cadence on G would suggest G dorian, rather than G minor).

4) If your chosen piece is a song or choral work, are there textual reasons that suggest the use of modes? Briefly discuss any word painting or mood painting.

II. If you choose to examine the use of counterpoint, organize your analysis around these questions:

1) Is the predominant texture of the piece contrapuntal (i.e.; polyphonic)? If so, highlight a passage of at least eight bars that you would like to analyze.

2) Are there only certain polyphonic sections that are contrapuntal within an otherwise monophonic or homophonic piece? If so, highlight a passage of at least eight bars that can be analyzed polyphonically.

In the section that you have highlighted, are there:

a) instances of imitative polyphony between any two melodic lines?

b) places in which the piece conforms to any of the procedures of 16th century counterpoint?

c) instances of counterpoint that could be described as 1:1 (1st species), 2:1 (2nd species), or 4:1 (4th species)? Identify them.

d) any suspensions used between any two melodic lines?

e) any uses of dissonance which compare with 16th c. conventions?

f) aspects of the text, in a vocal piece, that suggest the use of counterpoint? Briefly discuss any word painting or mood painting.