

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Counterpoint	ECTS Credits	5
Course Coordinator	dr Artur Żuchowski	Credit Hours Total	120
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture/Applied Course
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Composition and Music Theory	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN

Semester 1	30 hours, Graded Test basis, 1 ECTS	Semester 2	30 hours, Graded Test basis, 1 ECTS
Semester 3	30 hours, Graded Test basis, 1 ECTS	Semester 4	30 hours, Exam, 2 ECTS

Instructor	dr Artur Żuchowski
Learning Aims and Objectives	<ol style="list-style-type: none"> 1. Familiarizing students with the concepts, forms, and genres found in polyphonic music 2. Familiarizing students with the practical application of counterpoint techniques, including in contemporary, popular, and jazz music 3. Developing the skill of visual and auditory analysis of polyphonic works 4. Stimulating creative imagination; learning to compose music based on specific contrapuntal techniques and formal and stylistic principles
Prerequisites	<ul style="list-style-type: none"> • ability to read and write music fluently • basic knowledge of the principles of harmony • knowledge of musical forms, styles, and eras

COURSE CONTENT
Semester 1

- Discussion of the meanings of the term “counterpoint.” The art of counterpoint in historical terms, the role of counterpoint in polyphonic and homophonic music.
- Discussion and creation of counterpoint to a given chord in the note-for-note genre in strict and free style (two works).
- Discussion and creation of a counterpoint to a given chord in the genre of two notes against a note in strict and free style (two works).
- Discussion and creation of a counterpoint to a given chord in the genre of three or four notes against a note in strict and free style (one piece – to be chosen).
- Discussion and creation of a counterpoint to a given motif in the genre of five, six, seven, or eight notes against a note in strict and free style (one work – to be chosen).
- Discussion and creation of a counterpoint to the given pitch in the genre of two notes per note, against one in strict and free style (one work – to be chosen).
- Discussion and creation of counterpoint in complementary rhythms and ornamental counterpoint to a selected cantus firmus (hereinafter c.f.) in strict and free style (one work – to be chosen).

Semester 2

- Discussion of the principles of two-part invention construction (based on J.S. Bach's Inventions). Constructing a theme for an invention. Creating a two-part polyphonic structure without c.f. using free imitation and free-style motivic work (one piece – stylization in the form of a two-part invention, minimum 32 bars)
- Discussion and creation of a counterpoint to a given chord in the genre of two notes against one in strict and free style (one piece – to be chosen).
- Discussion and creation of a counterpoint to a given four-note-against-two-note motif in strict and free style (one piece – to be chosen).
- Discussion and creation of two decorative counterpoints to a selected c.f. in strict and free style (one piece – to be chosen).
- Discussion of the principles of three-part invention construction (based on J.S. Bach's Inventions). Constructing a theme for an invention. Creating a three-part polyphonic structure without c.f. using free imitation and free-style motivic work (one piece – stylization in the form of a three-part invention, minimum 32 bars).
- An attempt to create contrapuntal structures for two and three voices, or for a larger number of voices, using harmonies outside the major-minor system.

Semester 3

- Overview of canon techniques. Analysis of canons from J.S. Bach's Goldberg Variations. Supplementary voice in canon.
- Writing a two-part canon in an octave (prime) with a complementary voice.
- Writing a two-part canon in an interval other than an octave (prime) with a complementary voice.
- Elements of polyphonic texture in homophonic music (examples).
- Writing an “instrumental aria” for one or two solo instruments and an instrumental ensemble (with basso continuo).

Semester 4

- Polyphony in monophonic pieces (pseudo-polyphony) and pieces for a single melodic instrument (using the example of pieces for solo violin/cello by J. S. Bach)
- Writing a short piece for a solo melodic instrument.
- Elements of counterpoint techniques in popular and jazz music (examples).
- Arrangement of a song (jazz standard) for solo voice, bass instrument (walking bass), and harmonic instrument.
- Examples of the use of counterpoint techniques in contemporary (atonal) music. Serialism.
- Writing an atonal fugue for orchestra.
- Writing a polyphonic piece (any form, any instrumentation)

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W02	has general knowledge of basic concepts, theories, and principles, theoretical approaches, research paradigms, and concepts relevant to musical art in the field of composition, music theory, and eurhythmics, specific to their major	P6S_WG	P6U_W
	KTM1_W03	Student is aware of the complex and contextual nature of musical creativity and its historical variability	P6S_WG	P6U_W
	KTM1_W04	has structured knowledge of musical works from a historical, stylistic, and systematic perspective, appropriate for their major	P6S_WG	P6U_W
	KTM1_W05	knows basic music terminology	P6S_WG	P6U_W
Skills	KTM1_U01	is able to create and implement individual artistic concepts and possesses the skills necessary to express them	P6S_UW P6S_UU	P6U_U
	KTM1_U05	has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work	P6S_UU	P6U_U
	KTM1_U06	has basic skills in evaluating musical works	P6S_UW P6S_UK	P6U_U
	KTM1_U07	has basic skills in auditory recognition of musical material, memorizing it, and working with it	P6S_UW	P6U_U
Competence	KTM1_K01	is ready to collect, analyse, and interpret the necessary information	P6S_KK	P6U_K

TEACHING METHODS

problem-based lecture, lecture with multimedia presentation of selected topics, solving artistic tasks, individual work, working with a computer and music editing software, presentation of audio recordings, analysis of independently completed tasks, remote work, distance learning

LEARNING OUTCOME VERIFICATION METHODS

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Graded Test/Oral Exam	KTM1_W02, KTM1_W03, KTM1_W04, KTM1_W05
review of prepared projects (written compositions)	KTM1_U01, KTM1_U05, KTM1_U06, KTM1_U07

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	Passing the course is conditional on attending classes (attendance check), achieving the minimum 50% of the learning outcomes, and completing independent assignments
Exam Requirements	The prerequisite for taking the exam is passing the course and presenting all written assignments completed during the year. The condition for passing the exam is achieving the assumed learning outcomes at a minimum of 50% and a positive overall assessment of the written assignments presented. The assessment is expressed on a scale of 1 to 25 points, as applicable at the Academy of Music in Poznań.

STUDENT WORKLOAD

	Credit Hours Total	ECTS Credits
Contact hours with the instructor <i>(classes, consultations)</i>	125	5
Hours of independent student work <i>(preparing for classes, graded test, exam, presentation, concert)</i>	130	

Recommended Reading

- J.S. Bach - Inwencje dwugłosowe, Wariacje Goldbergowskie, Das Wohltemperierte Klavier, Kunst der Fuge, Musikalisches Opfer (any edition)
- Kazimierz Sikorski - Kontrapunkt, Warszawa 1954
- Jan Gawlas - Kontrapunkt, Warszawa 1979

Supplementary Reading

- Christopfer Wolff - Bach. Muzyk i uczonec, Warszawa 2012
- Stefan Rieger - Glenn Gould czyli sztuka fugi, Gdańsk 2007
- Józef Chomiński, Krystyna Wilkowska-Chomińska - Formy muzyczne, Warszawa 1987

Virtual Libraries and On-Line Resources (optional)

- Websites with sheet music resources (np. imslp.org) and recordings (Spotify, YouTube)