

MUSC 4560: Baroque Counterpoint & Analysis

Spring 2018 * TH 9:10-10:30am * DGH 318

Instructor: Dr. Luke Dahn (Office: DGH 438)

Office hours: TBA. Meetings can always be arranged by appointment.

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REQUIRED TEXTS

1. Bach, J.S. *Keyboard Music* (Dover score containing the Six English Suites, Six French Suites, Six Partitas, Goldberg Variations, Two-Part Inventions and Three-Part Sinfonias). ISBN: 978-0486223605 (\$19.10 on Amazon)
2. Bach, J.S. *The Well-Tempered Clavier: Books I & II, Complete* (Dover score). ISBN: 978-0486245324 (\$12.49 Amazon)

Note: These Dover scores contain reprints of the Bach Gesellschaft Ausgabe. Other editions may be substituted, though the substituted editions should not be heavily edited. Urtext editions are strongly recommended.

ADDITIONAL TEXTS TO BE CONSULTED

(NOT REQUIRED). These will be made available by the instructor, as allowed within fair use.)

1. Kennan, Kent. *Counterpoint* (Fourth Edition). Englewood Cliffs, NJ: Prentice-Hall, 1987.
2. Gauldin, Robert. *A Practical Approach to Eighteenth-Century Counterpoint*. Prospect Heights: Waveland Press, 1995.
3. Owen, Harold. *Modal and Tonal Counterpoint*. Schirmer Books, 1992.
4. Green, Douglass and Evan Jones. *The Principles and Practice of Tonal Counterpoint*. Routledge, 2016.
5. Dreyfus, Laurence. *Bach and the Patterns of Invention*. Harvard UP, 1996.
6. Compositions by other Baroque composers.

OTHER REQUIRED MATERIALS

1. Plenty of staff paper (a notebook, or download some here: <http://www.musicshleaf.com/>)
2. Pencils! Assignments completed in pen will not be accepted!

UNIVERSITY CATALOG COURSE DESCRIPTION

The course provides written and analytical studies of 18th-century counterpoint through fugue, primarily in the styles of J.S. Bach. Procedures of two-voice, three-voice, and four-voice writing are emphasized.

COURSE OBJECTIVES

In this course, students will...

- develop a better understanding of the contrapuntal styles of the late Baroque era as exemplified in the music of Bach and his contemporaries
- develop compositional skills in the style and forms of Baroque counterpoint
- be better equipped to analyze and perform contrapuntal music of the Baroque (and other) eras
- develop a better understanding of the various contrapuntal Baroque forms including inventions, two-reprise forms, chorale prelude and fugue

Prerequisite: "C" or better in MUSC 3540.

COURSE WORK

Readings Responses (10% of overall grade)

There will be several reading assignments, most of which are due on Thursdays. For these assignments, each student must submit two separate comments about the reading. Comments may include questions that came to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. Each comment **must** include a reference to the passage to which your comment relates. Include the page number if not a quotation of the exact passage. Finally, you **must** bring your required reading to class for discussion (either a hard copy or an electronic copy on computer/iPad). Comments must be **submitted by 8:30am on day on which they are due**, though I would prefer to have them the night before.

Assignments (40% of overall grade)

Approximately twelve assignments will be required throughout the semester, which will be handed out in class and/or made available electronically. Generally, these will be due on Tuesdays, but please keep up with due dates as our class schedule is subject to change (with advance notice). The majority of these assignments will be compositional in nature, though some analytical exercises will also be required. Assignments must be completed in pencil, and you must be prepared to share in class, as we will occasionally look through student work together. Incorrect or sloppy notation (e.g. vertical misalignment, incorrect notation) will lower your grade.

Grading: Grading of counterpoint assignments is admittedly a bit difficult for several reasons: not all part-writing "errors" are equally problematic musically, errors covered at length in class will be penalized to a greater extent, students often enter counterpoint studies with less familiarity with Baroque style, etc. As a very general rule of thumb, "A" work for shorter homework exercises will contain no more than 3 errors. However, I will use my general sense of whether the work demonstrates an understanding of the concepts covered in class and readings, and whether the student has devoted the proper amount of attention to her work. If an assignment grade seems problematic to you, please give me the opportunity to go over the work with you individually.

Midterm Two-Voice Project: Two-reprise Minuet or Invention (15% of overall grade)

For the midterm project, you may choose between two options. You may compose a two-part minuet in two-reprise form modeled after the minuets from Bach's keyboard suites and partitas. Alternatively, you may compose a two-part invention modeled after the two-part inventions by Bach. Specific requirements for these projects will be given in class.

Final Three-Voice Project: Fugue or Chorale Prelude (25% of overall grade)

For the final project, you may choose between two options: You may compose a three-voice chorale prelude modeled after Bach's chorale preludes or after others by Kuhnau, Walther, Buxtehude, etc. that will be provided. Alternatively, you may compose a three-voice fugue modeled after the fugues from the *Well-Tempered Clavier*. Specific requirements for these projects will be given in class.

Attendance & Class work (10% of overall grade)

The quality of this class will be dependent upon your engagement. Attendance and participation in class is expected. Furthermore, you will not receive (full) attendance credit for unexcused absences, lateness, sleeping in class, or using your phone in class.

GRADE BREAKDOWN

- 10% Reading Responses (~10 total)
- 40% Assignments (~12 total)
- 15% Midterm Project
- 25% Final Project
- 10% Attendance & Participation

GENERAL COURSE OUTLINE—MUSC 4560

(Subject to change with advanced notice)

Wk	D	Date	Syllabus	Assignment (A) / Reading (R)
1	T	1.9	Course Introduction	
	H	1.11	Tonal Expression	
2	T	1.16	18th Century Melody (Style, Implied Harmony, Motives, Layered Melody, Melodic Development)	A1: Tonal Expression Analysis
	H	1.18		<i>R1: Gauldin ch.2 or Kennan ch.2 (TBA)</i>
3	T	1.23	Non-Imitative, Species Two-Part Counterpoint	A2: Melody Assignment
	H	1.25	Imitative, Free Two-Part Counterpoint	
4	T	1.30		A3: Species Counterpoint Assignment
	H	2.1	Suspensions	<i>R2: Kennan ch.3</i>
5	T	2.6	Cadential formulas & devices	A4: Two-Voice Cntpt Assignment 1
	H	2.8	Sequence, modulation	<i>R3: Gauldin pp.85-95</i>
6	T	2.13	Forms: Two-reprise Form, Two-Part Inventions	A5: Two-Voice Cntpt Assignment 2
	H	2.15	Double Counterpoint (aka Invertible Counterpoint)	<i>R4: Gauldin ch.9, pp.186-189 or Kennan pp. 115-123 (TBA)</i>
7	T	2.20		A6: Two-Voice Cntpt Assignment 3
	H	2.22	Canon	<i>R5: TBA</i>
8	T	2.27		A7: Two-Voice Cntpt Assignment 4: Midterm Project First Sketch
	H	3.1	Three-Voice Counterpoint: Simple Diminution	<i>R6: Gauldin ch.11</i>
9	T	3.6		A8: Three-Voice Cntpt Assignment 1
	H	3.8	Three-Voice Counterpoint with Further Diminution	<i>R7: Gauldin ch.12</i>
10	T	3.13	Triple Counterpoint, Three-Part Inventions	
	H	3.15		Midterm Projects DUE
<i>SPRING BREAK * MARCH 17-25</i>				
11	T	3.27	Three-Voice Chorale Prelude	A9: Three-Voice Cntpt Assignment 2
	H	3.29		
12	T	4.3	Fugue: Overall Form	A10: Three-Voice Cntpt Assignment 3
	H	4.5	Exposition	<i>R8: Fugue Reading 1</i>
13	T	4.10	Episodes & Middle Entries	A11: Fugue Assignment 1
	H	4.12	Fugal Devices	<i>R9: Fugue Reading 2</i>
14	T	4.17		A12: Fugue Assignment 2; Final Project First Sketch
	H	4.19		
15	T	4.24		Final Project Second Sketch
	H	4.25	READING DAY	
16	M	5.1		Final Project Due at 5pm