

MUSC 4560: Baroque Counterpoint & Analysis (3-credit)

TTh 9:10-10:30 * Room DGH 318

Instructor:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact) * Office phone: 801.585.3720
Office Hours: Mondays & Tuesdays 1:00-2:00p (or by appointment)

Required Materials:

1. Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint, Revised Edition*. Long Grove, IL: Waveland Press, Inc., 2013. ISBN 10: 1-4786-0470-0 ISBN 13: 978-1-4786-0470-9 (available in the UU bookstore)
2. MUSC 4560 Course Pack (will be available in the UU bookstore by Week 2)
3. Staff paper & pencils.
4. Notebook for notetaking.

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 skill 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 3635 and (MUSC 3540 or MUSC 3560))

COURSE WORK

Reading Responses (15% of overall grade)

There are 11 scheduled reading assignments, most of which are due on Thursdays. Each student must submit 10 reading responses (you can omit one reading) on these 11 assignments, with each response including at least two separate comments about the readings. Comments may include questions that come 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. Comments will be submitted via Discussion Pages created in Canvas, and must be **submitted by midnight on the day before the reading is due**. Finally, you **must** bring your required reading to class for discussion.

Assignments (35% of overall grade)

Approximately 11 assignments will be required throughout the semester. 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 analytical exercises may also be assigned. Assignments must be completed in pencil, and you must be prepared to share in class, as we will frequently look through student work together. Incorrect or sloppy notation (e.g. vertical misalignment, incorrect notation) will lower your grade.

A note about 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.

Letter grades given on assignments can be translated as follows:

A+ = 100 A = 96 A- = 92 B+ = 88 B = 85 B- = 82 C+ = 78 C = 75 C- = 72 D+ = 68 D = 65 D- = 62 F = scored at instructor's discretion

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

For the midterm project, you will compose a two-part minuet in two-reprise form modeled after the two-reprise pieces from Bach's keyboard suites and partitas. Further guidelines will be provided in class.

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

For the final project, you will compose a three-voice fugue modeled after the fugues of the *Well-Tempered Clavier* by Bach. Specific requirements for this project will be provided in class. (The instructor reserves the right to permit an alternative final project: a three-voice chorale prelude. This alternative option will only be permitted if we are able to cover this material during the course of the semester.)

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 SUMMARY

15% Reading Responses (10 total)
 35% Assignments (~11 total)
 15% Midterm Project
 25% Final Project
 10% Attendance & Participation
 100%

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

GENERAL COURSE OUTLINE—MUSC 4560

(Subject to change with advanced notice)

Wk	D	Date	Syllabus	Assignment (A) / Reading (R)
1	T	1.8	Course Overview; Tonal Expression	
	H	1.11	Chapter 1: Introduction	
2	T	1.15		
	H	1.17	Ch. 2: Melody; Ch. 3 (pp.33-35 only)	R1: Ch.2, Ch.3 (pp.33-35 only)
3	T	1.22		A1: Ch.2 Assignment
	H	1.24	Ch. 4: Two-Voice 1:1 Counterpoint	R2: Ch.4
4	T	1.29		A2: Ch.4 Assignment
	H	1.31	Ch. 5: Two-Voice 2:1 Counterpoint	R3: Ch.5
5	T	2.5		A3: Ch.5 Assignment
	H	2.7	Ch. 6: Two-Voice 3:1, 4:1 Counterpoint	R4: Ch.6
6	T	2.12		A4: Ch.6 Assignment
	H	2.14	Ch. 7: Free Counterpoint; Two-Reprise Form	R5: Ch.7
7	T	2.19		A5: Ch.7 Assignment
	H	2.21	Ch. 8: Further Diminution Techniques in Two-Voices	R6: Ch.8
8	T	2.26		A6: Ch.8 Assignment, Midterm Project outline
	H	2.28	Ch. 9: Real Imitation & Double Counterpoint	R7: Ch.9
9	T	3.5		A7: Ch.9 Assignment, Midterm Project sketch
	H	3.7	Ch. 10: Canon	R8: Ch.10
SPRING BREAK * MARCH 9-17				
10	T	3.19	Ch. 11: Three-voice Counterpoint Introduction	R9: Ch.11
	H	3.21		Midterm Projects DUE
11	T	3.26	Ch. 12: Further Diminution in Three Voices	R10: Ch.12
	H	3.28	Ch. 15: Triple Counterpoint	
12	T	4.2		A8: Ch.11-12 Assignment
	H	4.4	Ch.17: Fugue	R11: Ch.17
13	T	4.9		
	H	4.11		A9: Fugue Analysis Assignment
14	T	4.16		
	H	4.18		A10: Fugue Assignment #2
15	T	4.23		A11: Final Project Sketch
	W	4.24		
16	T	4.30		FINAL FUGUE PROJECTS DUE