

## Music 65: Tonal Counterpoint (Spring 1999)

Instructor: Asst. Prof. David Schulenberg  
Class meetings: MWF, 10-10:50, Hill 206  
Office Hours: M, 12-1, Hill Annex 1

Counterpoint is the simultaneous combination of distinct melodies or other types of musical lines. Most counterpoint courses focus on one of two styles: "modal" counterpoint, that employed in European music of the second half of the sixteenth century by such late-Renaissance composers as Palestrina, Lassus, Byrd, and Victoria; and "tonal" counterpoint, exemplified in the late-Baroque works of Corelli, Handel, and J.S. Bach. The course will focus on the latter type.

Students entering Music 65 are expected to have mastered the principles of tonal harmony and to have sufficient keyboard facility to play their written exercises at the piano.

Assignments and Texts. The sole text is a coursepack, on sale at Copytron (corner of Franklin and Columbia Streets). Work for the course is mostly of three types: (1) studying scores and recordings; (2) written exercises; and (3) class presentations. Listening and written assignments are listed in the detailed syllabus below. Class presentations will consist of performance and discussion of scores and exercises; individual students will be asked to prepare presentations ahead of time.

In addition, students will be asked to bring in copies of passages from music being studied in other classes (or in lessons) that illustrate certain material studied in this class. The passages may be as brief as a measure or two or as long as entire movements.

Regular written work will count for approximately 50% of the final grade; the final examination will count for 25%, and class participation 25%. Class attendance is mandatory; there will be an automatic deduction of one letter-grade (e.g., from A to B) if there are three or more unexcused absences or if three or more written assignments are turned in late.

On the following pages is a detailed list of class topics and assignments. Work is due on the date listed; where two dates are listed for a given assignment, the work is due on the *first* of the dates listed.

CLASS DATE	LISTENING /BRING IN	WRITTEN WORK *realzn. in App. 1	READING (App. 2)	NEW TOPIC
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### *I. Figured Bass*

1 1/6			133-44	introduction; triads: 4 pts.
2-3 1/8, 1/11	Corelli, op. 1/8-9 /Bring in: one passage composed mainly of root- position triads	1.1b, 1.3a,* 1.4, 1.10a.*	144-55	triads: 3 parts

CLASS DATE	LISTENING /BRING IN	WRITTEN WORK *realzn. in App. 1	READING (App. 2)	NEW TOPIC
4-5 1/13, 1/15	Corelli, op. 6/8/gav. (= ex. 3.10), op. 4/1-2 (esp. allemandes)	in three pts.: 1.1b, 1.3a, 1.4, 1.10a*; 2.11a* (4 pts.)	156-61	6-chords: 3, 4 parts
6-7 1/20, 1/22	Corelli, opp. 4/6, 6/8/ad. (= ex. 6.3d) /Bring in: chain(s) of 6-chords	3.4, 3.5,* 3.8,* 3.9, 3.10 (all in 3 pts.); 3.5,* 3.6* (4 pts.).	162-76	dissonances: 4-3, 9-8 progressions (3 and 4 parts)
8 1/25	Corelli, opp. 4/6, 6/8/ad. (=ex. 6/3d)	5.1c, 5.2b* 5.2c (first in 4 pts., then 3); 6.1c, 6.3c, 6.3d (first in 3 pts., then 4)	177-97	7-chords: 3 and 4 parts
9-10 1/27, 1/29	Corelli, op. 6/12/giga (= ex. 8.5c) /Bring in: 2 passages with 4-3, 9-8, and/or 7-6 progressions; one must be a sequence (like exx. 8.5b-c).	7.1b, 7.1c,* 7.2c, 8.1a, 8.5b, 8.5c	199-211	
11 2/1				2-chords; 6/5-chords
12-13 2/3, 2/5	Corelli, op. 5/2/1 (= ex. 9.3c), 6/8/1-2, 6/5/3	9.1c, 9.2a, 9.3c* (mm. 1-8) (3 pts.); 10.1b*	212-24	imitative f.b.
14 2/8	Bring in: examples of imitation involving 2 voices	fugal f.b. exx.: Pasquini nos. 3-5		

CLASS DATE	LISTENING	WRITTEN WORK	NEW TOPIC
<i>II. Melodies and Bases</i>			
5 2/10	Corelli, op. 5/7		basses and melodies: basic characteristics
16-17 2/12, 2/15	Corelli, opp. 5/10/gav., 5/11/gav. /Be prepared to sing both voices	Mel/bs exx.: part 1. /Mark in Corelli, op. 5/7/3-4: intervals (vert. and horiz.), melodic high points (voth voices), cadences; parallel material.	modulating phrases
18-19 2/17, 2/19	Handel, op. 1/5/4-5 /Be prepared to sing	Mel/bs exx.: part 2. /Identify melodic intervals in the listening assignment	adding basses to ornamented melodies, and vice versa
20 2/22	Handel, <i>Lascia ch'io pianga</i> , <i>O ruddier than the cherry</i>	Mel/bs exx.: part 3. /Mark cadences in assigned listening	modulation
21-22 2/24, 2/26	Handel, opp. 1/2/4, 1/7/5	Mel/bs exx.: part 4 (do any three); use motivic work	motives: development, variation, recapitulation
23 3/1	Handel fugues: opp. 1/5/2, 1/9/5	Mel/bs exx.: part 4 (three more)	imitation
24-25 3/3, 3/5		Mark imitative entries and make analytical chart for op. 1/9/5. /Write a short binary form in two voices (include imitation)	
[3/8-12spring break]			
<i>III. Imitative Counterpoint</i>			
26 3/15			binary canons and invertible counterpoint
27-28 3/17,	Bach, <i>Inven- tion</i> , c. canons,	Counterpoint exx.: 2-pt. in-	

3/19 /	Bring in: one example each of canon, invertible counterpoint	vertible cp.	
29-30 3/22, 3/24	Bach, Invention, Eb	Make analytical chart for Invention in Eb	Invertible counterpoint in 3 parts
31-32 3/26, 3/29	Bach, Sinfonia, D	3-part invertible cp. exx.	fugue: introduction
33-34 3/31, 4/5	Bach, WTC1: Fugue, c	2-part invertible cp., using given subjects	fugue: exposition
[4/2 R.C./Prot. Good Friday]			
35-36 4/7, 4/9	Bach, WTC2: Fugue, f	Write fugue exposition (2 parts), using given subject. /Analytical chart for WTC2, Fugue in f	
37-38 4/12, 4/14	Bring in: one example of fugal imitation	Write fugue exposition (3 parts), using given subject	fugue: permutations and modulations
39-40 4/16, 4/19		Write out 2-part exposition from previous assignment in different keys, permutations	fugue: episodes
41-42 4/21, 4/23	Bach, WTC2: Fugue, bb; B-Minor Mass: Gratias	Write out 3-part exposition from previous assignment in different keys, permutations	stretto, inversion, double fugue
43-44 4/26, 4/28	Bring in: examples of stretto, inversion, double fugue	Write episodes for fugue (2 or 3 parts)	

5/7 *Final exam* (take-home home, distributed in class on 4/28) due at 11 a.m.