

1st ed = 3rd ed. book.
Audit?
Labs next week.

**Music 150C - Tonal Counterpoint
Spring 2017**

Instructor: Chris Pratorius

Email: seixas@ucsc.edu

Office: Music Center 126

Office hours: Mondays 1:30-2:30 and by appt.

2-3pm

M: 4-5
M: 3-4
W: 2-3
Th: 10:45-11:45

Teaching Assistant: Cameron Harrison (cmozeeba@ucsc.edu)

Regular class sessions: MWF 12:00-1:05

Keyboard and Musicianship Labs TBD

Course Materials

Robert Gauldin. *A Practical Approach to 18th Century Counterpoint*. Abbreviated as *PACC* in this syllabus.

Course Description

Tonal counterpoint modeled on the music of Baroque composers. Imitative and non-imitative forms including binary dance, prelude, invention, and fugue. Discussion and analytical application of generalized intervallic and harmonic models. Development of related keyboard, singing, and aural skills, including dictation in two and three voices.

Grading Rubric

Homework	20%
Large Composition Projects	15%
Lab Work	20%
Ear Training Quizzes	15%
Written Midterm	10%
Written Final	20%

Week 1 - Review & Single Melodic Lines
PACC Ch 1 & 2

April 3-7

Week 2 - 1:1 Two-Voice Counterpoint
PACC Ch. 4

April 10-14

Week 3 - 2:1 Two-Voice Counterpoint **AQ 1**
PACC Ch. 5

April 17-21

Week 4 – Binary Form Dances
PACC – Ch. 7

April 24-28

Week 5 – Two-Voice Prelude. Theory Midterm
PACC – Ch. 8

May 1-5

Week 6 – Two-Part Invertible Counterpoint. Lab Midterms
PACC – Ch. 9 Binary Form piece due

May 8-12

Week 7 – Two-part Invention AQ 2
PACC – Ch. 10

May 15-19

Week 8 – Three-Part Counterpoint
PACC – Ch. 14

May 22-26

Week 9 – Tonal Imitation in Three Parts
PACC – Ch. 15

May 31 & June 2

Week 10 – Fugue. Lab Finals & AQ 3
PACC – Ch. 17

June 5-9

Thursday June 15, 12-3pm: Written Exam & *Fugue due.*