

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	3020
Course Title:	Tonal Counterpoint
Units:	3
C/S Classification #:	04
Component:	Lecture
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	Taken once
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	Major course
General Education Area/Subarea: (as appropriate)	
Date Prepared:	1-4-15
Prepared by:	Peter Yates

I. Catalog Description

Study and experience in analyzing and writing tonal counterpoint. Including modes, canon, species counterpoint, contrapuntal techniques. Vocal polyphony and instrumental inventions and fugues.

II. Required Coursework and Background

Prerequisite(s): MU 3010 or MU 301

III. Expected Outcomes

The student develop problem solving skills in:

1. analysis of fugue, inventions and counterpoint in other tonal forms
2. writing tonal counterpoint

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

- #2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.
- #3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.

BA in Music:

#3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BM in Music:

#1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.

#3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.

#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

#6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

IV. Instructional Materials

Aldwell, Edward. *Harmony and Voice Leading*, 2nd edition, Harcourt Brace Jovanovich, Inc. 1989.

Bach, J.S. *371 Four-Part Chorales*. Kalmus, 2006

Burkhart, Charles. *Anthology for Musical Analysis*, 7th edition. Harcourt Brace Company, 1994.

Spencer, Peter. *The Practice of Harmony*, 4th edition. Prentice-Hall, 2000

V. Minimum Student Material

Music manuscript paper and pencil.

VI. Minimum College Facilities

Classroom for lecture/problem solving sessions.

VII. Course Outline

1. Fugue and invention process
2. Subject, motive, countermotive, exposition
3. Episodes, counterexposition
4. Canon, imitation, stretto
5. Invertible counterpoint.

VIII. Instructional Methods

1. Lectures

2. Discussions

3. Listening and analysis.

4. Students will complete assignments involving written homework and computer assisted drill and practice.

5. Students will complete exams involving writing music

IX. Evaluation of Outcomes

Students will be evaluated on:

1. Their completion of computer assignments.

2. Their completion of written musical assignments.

3. Their completed mid-term and final tests.