

SUBJECT: Counterpoint II

SUBJECT IDENTIFICATION

Code	CS2C04	
Type	CS (Compulsory within the speciality)	
Character	Non instrumental tuition	
Speciality	Composition	
Main subject	Composition and instrumentation	
Period of time	2 nd Course	
Number of credits	9 ECTS	
Number of hours	Total number: 270 hours	In-person: 72 hours
Department	Composition	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Fernández Benedicto, Carla	carla@carlafbenedicto.com

COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Have great domain of the canon technique to all the intervals, integrating it in a satisfactory way in all their own composition in two, three or four voices.
- Compose their own music pieces in two, three and four voices, in any tonal music style and paying attention to the idiomatic characteristics, including in a satisfactory way the counterpoint advanced techniques such as invertible counterpoint, accompanied canon, rhythmic canon, advanced imitative canon etc.
- Compose fugues in three and four voices, in any tonal music style.

COURSE CONTENT

Thematic Block	Themes/ Repertoire
I. Advanced techniques of canon in two parts	Theme 1. Canon in other intervals different from the eighth
	Theme 2. Rhythmic canon
	Theme 3. Accompanied canon

II. Counterpoint in three and more voices	Theme 4. Severe counterpoint in three or four parts
	Theme 5. Imitative counterpoint in three or four parts
	Theme 6. Canon in three and more parts
	Theme 7. Invertible counterpoint
	Theme 8. Fugue in three, four and more voices

STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	30 hours
Practice activities	30 hours
Other mandatory training activities (seminars, workshops etc.)	8 hours
Test taking	4 hours
Student self-study hours	170 hours
Practice preparation	28 hours
Total studying hours	72+198 = 270 hours

METHODOLOGY

Theoretical activities	Master/ demonstrative and doubts resolving classes
Practical activities	Exemplification. Music pieces analysis. Joint pieces composition in class. Comparison and study of specific cases. Weekly composition exercises. Final assignment.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artist sessions, Master classes with invited professors etc.

ASSESSMENT TOOLS

Theoretical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the academic course, demonstrating research ability and practice synthesis skills concerning theoretical concepts in performance.</p>
Practical activities	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills, beside performing skills.</p>

	Performance exams: The students must take at least two exams during the academic year in order to show the practical skills acquired and the practical assimilation of the course contents according to the tests instructions.
Other educational mandatory activities (workshops, seminars, etc.)	Participation: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

ASSESSMENT CRITERIA

Theoretical activities	<p>To prove deep knowledge of the technical aspects involved in the melody and the counterpoint in two parts.</p> <p>To recognise and apply the motivic manipulation techniques, imitative counterpoint and simple canon in music pieces in 2 voices.</p>
Practical activities	<p>To fulfil the weekly music pieces and composition assignments.</p> <p>To compose a final piece in two voices, applying the acquired counterpoint techniques.</p>
Other training mandatory activities (workshops, seminars, etc.)	To participate in the relevant events (Meet the artists sessions, invited professors sessions, etc.) organised within the framework of the subject.

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	20%
Mid-term exam I	15%
Mid-term exam II	20%
Final exam	35%
Total	100%

Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will consider the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	20%
Mid-term exam I	15%
Mid-term exam II	20%
Final exam	35%
Total	100%

RESOURCES AND BIBLIOGRAPHY

Online Campus → <https://musicacreativa.classlife.education/>

Bibliography

Title	<i>Contrapunto creativo</i>
Author	FORNER, Johannes & WILBRANDT, Jürgen
Publisher	Labor S.L.
Title	<i>Contrapunto</i>
Author	PISTON, Walter
Publisher	Mundimúsica Ediciones
Title	<i>Counterpoint in Composition. The Study of Voice Leading.</i>
Author	SALZER, Felix & SCHACHTER, Carl.
Publisher	McGraw-Hill Company
Title	<i>Contrapunto</i>
Author	MOTTHE, Dieter de la
Publisher	Labor S.L.
Title	<i>Ejercicios preliminares de contrapunto</i>
Author	SCHOENBERG, Arnold
Publisher	Idea Books

Complementary bibliography

Title	<i>Contemporary Counterpoint. Theory & Application</i>
Author	DENISCH, Beth
Publisher	Berklee Press

Title	<i>Manual de formas musicales (curso analítico)</i>
Author	PEDRO CURSÁ, Dionisio de
Publisher	Nueva Carisch España/Real Musical

Title	<i>The Study of Counterpoint</i>
Author	FUX, Johann Josef
Publisher	W. W. Norton

Webpages of interest

Address 1	www.es.scribd.com
Address 2	www.imslp.com