

## SUBJECT: Counterpoint I

### SUBJECT IDENTIFICATION

<b>Code</b>	CS1C05	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Non instrumental tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Composition and instrumentation	
<b>Period of time</b>	1 <sup>st</sup> Course	
<b>Number of credits</b>	9 ECTS	
<b>Number of hours</b>	Total number: 270 hours	In-person: 72 hours
<b>Department</b>	Composition	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	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:

- compose with ease music pieces counterpoint in 2 voices for any genre, paying attention to the style and idiomatic characteristics, focusing specifically on the music languages of the XX and XXI centuries;
- integrate the counterpoint technique in 2 voices in their own compositions;
- prove deep knowledge of the construction of melodic lines and their combination in 2 parts, as well as of the motivic manipulation techniques, imitative counterpoint and simple canon.

### COURSE CONTENT

Thematic Block	Themes/ Repertoire
<b>I. The melody</b>	Theme 1. Texture
	Theme 2. Melodic profile
	Theme 3. Melodic rhythm
	Theme 4. Harmony and counterpoint

	Theme 5. Harmonic rhythm and melodic line
	Theme 6. Motive
<b>II. The counterpoint in composition</b>	Theme 7. Counterpoint in two parts
	Theme 8. Canon in two parts

## STUDENT'S STUDY HOURS PLANNING

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

## METHODOLOGY

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

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<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 course of the academic course, demonstrating research ability and practice synthesis skills concerning theoretical concepts in performance.</p>
<b>Practical activities</b>	<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> <p><u>Performance exams</u>: The students must take at least two exams during the academic year in order to show the practical skills acquired</p>

	and the practical assimilation of the course contents according to the tests instructions.
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<u>Participation</u> : The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To prove deep knowledge of the technical aspects involved in the melody and the counterpoint in two parts. To recognise and apply the motivic manipulation techniques, imitative counterpoint, and simple canon in music pieces in 2 voices.
<b>Practical activities</b>	To fulfil the weekly music pieces and composition assignments. To compose a final piece in two voices, applying the acquired counterpoint techniques.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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

<b>Title</b>	<i>Contrapunto creativo</i>
<b>Author</b>	FORNER, Johannes & WILBRANDT, Jürgen
<b>Publisher</b>	Labor S.L.

<b>Title</b>	<i>Contrapunto</i>
<b>Author</b>	PISTON, Walter
<b>Publisher</b>	Mundimúsica Ediciones

<b>Title</b>	<i>Counterpoint in Composition. The Study of Voice Leading.</i>
<b>Author</b>	SALZER, Felix & SCHACHTER, Carl.
<b>Publisher</b>	McGraw-Hill Company

<b>Title</b>	<i>Contrapunto</i>
<b>Author</b>	MOTTHE, Dieter de la
<b>Publisher</b>	Labor S.L.

<b>Title</b>	<i>Ejercicios preliminares de contrapunto</i>
<b>Author</b>	SCHOENBERG, Arnold
<b>Publisher</b>	Idea Books

### Complementary bibliography

<b>Title</b>	<i>Contemporary Counterpoint. Theory &amp; Application</i>
<b>Author</b>	DENISCH, Beth

<b>Publisher</b>	Berklee Press
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<b>Title</b>	<i>Manual de formas musicales (curso analítico)</i>
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<b>Author</b>	PEDRO CURSÁ, Dionisio de
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<b>Publisher</b>	Nueva Carisch España/Real Musical
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<b>Title</b>	<i>The Study of Counterpoint</i>
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<b>Author</b>	FUX, Johann Josef
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<b>Publisher</b>	W. W. Norton
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<b>Title</b>	<i>Materials and Techniques of Twentieth-Century Music</i>
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<b>Author</b>	KOSTKA, Stefan
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<b>Publisher</b>	Pearson Prentice Hall
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<b>Title</b>	<i>Introducción al análisis schenkeriano</i>
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<b>Author</b>	FORTE, Allen & GILBERT, Steven
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<b>Publisher</b>	Labor S. L.
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#### Webpages of interest

<b>Address 1</b>	<a href="http://www.es.scribd.com">www.es.scribd.com</a>
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<b>Address 2</b>	<a href="http://www.imslp.com">www.imslp.com</a>
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