

Fundamentals of Counterpoint

Music 102

Week of

January

- 7 I.A., B., C.
- 14 II.A.
- 21 I.D.
- 28 II.B

February

- 4 I.E.
- 11 II.C.
- 18 II.D
- 25 II.E

March

- 3 III.A., B.
- 10 III.C., D.

I. Treatises and Practices through History, 900-1600

- A. 900-1100: *Musica Enchiriadis*, Guido, John, *Ad organum faciendum*
- B. 1200-1300, *Ars organi*, Franco of Cologne, Johannes de Garlandia
- C. 1300-1400, Marchetto of Padua, Johannes de Muris
- D. 1400-1500, de Leno Prosdocimus de Beldemandis, Johannes Tinctoris, Franchinus Gaffurius
- E. 1500-1600, Pietro Aaron, Gioseffo Zarlino, Girolamo Diruta

II. Modeled Counterpoint: Pedagogical Practice

The Species: Strict Composition

- A. First Species
- B. Second Species
- C. Third Species
- D. Fourth Species
- E. Fifth Species

III. Applied Counterpoint: Compositional Practice (1600-1730)

Harmonic Extensions: Free Composition

- A. Functional Progression (Jean-Philippe Rameau)
- B. Rhythmic Compression
- C. Rhythmic Displacement (Etienne Loulié and *Supposition*)
- D. Decoration and Diminution (Christoph Bernard, Friedrich Erhardt Niedt, Johann David Heinichen)