

# Unit 6 - First Species Counterpoint

Content Area: **Fine and Performing Arts**  
Course(s): **Exploring Music in Theory**  
Time Period: **April**  
Length: **17 Days**  
Status: **Published**

## Unit Overview

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Students will be introduced to 16th century style composition as codified by famed music scholar J.J. Fux. Additionally, students will examine the various types of motion and their restrictions.

## Enduring Understandings

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- Resulting material from the period represents a limited harmonic vocabulary with seemingly unadorned melodies.
- Sixteenth-century composition was limited in its range of intervals and motion.

## Essential Questions

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- Can "harmonic cadences," as learned in Unit 5, exist in Species Counterpoint?
- How is "counterpoint" restrictive to the compositional process of Species Counterpoint?
- How is a "cantus firmus" limiting from a compositional standpoint?
- What constitutes a "good" melody?
- What is the relationship between the rules of motion and the resulting intervals?

## Standards/Indicators/Student Learning Objectives (SLOs)

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MU.9-12.1.3B.12acc.Cr1	Generating and conceptualizing ideas.
MU.9-12.1.3B.12acc.Cr2	Organizing and developing ideas.
MU.9-12.1.3B.12acc.Cr3	Refining and completing products.
MU.9-12.1.3B.12prof.Re7	Perceiving and analyzing products.
MU.9-12.1.3B.12prof.Re8	Interpreting intent and meaning.
MU.9-12.1.3B.12prof.Re9	Applying criteria to evaluate products.
MU.9-12.1.3B.12adv.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
MU.9-12.1.3B.12adv.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Performance Expectations

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MU.9-12.1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
MU.9-12.1.3B.12acc.Cr2a	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.
MU.9-12.1.3B.12acc.Cr2b	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).
MU.9-12.1.3B.12acc.Cr3a	Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
MU.9-12.1.3B.12acc.Cr3b	Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
MU.9-12.1.3B.12prof.Re7a	Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
MU.9-12.1.3B.12prof.Re7b	Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
MU.9-12.1.3B.12prof.Re8a	Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
MU.9-12.1.3B.12prof.Re9a	Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
MU.9-12.1.3B.12prof.Re9b	Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
MU.9-12.1.3B.12adv.Cn10a	Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
MU.9-12.1.3B.12adv.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Lesson Titles

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- Composing First Species Counterpoint - Students will learn how to compose a "cantus firmus" and "counterpoint" in the style of J.J. Fux.
- Melodic Characteristics - Students will learn how to compose a "good" melody through rules of 16th century compositional techniques.
- Two-Part Voice Leading - Students will learn how to create simple harmony by the interaction of two voices.
- Types of Motion - Students will learn how the interaction of two voices creates a variety of types of motion.

## Career Readiness, Life Literacies, & Key Skills

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TECH.9.4.12.Cl.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

## Inter-Disciplinary Connections

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LA.9-12.3.2	All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
LA.9-12.3.5	All students will access, view, evaluate, and respond to print, nonprint, and electronic text and resources.
SOC.9-12.6.2.12	All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

## Instructional Strategies, Learning Activities, and Levels of Blooms/DOK

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- Classwork & Homework
- Counterpoint Critique
- Counterpoint Project
- Discussion on the characteristics of a "good" melody
- Discussion on the principles of voice leading
- Introduce beginning and ending counterpoints
- Introduce motion between voices (parallel, similar, oblique, contrary)
- Introduce species counterpoint
- Introduce voice leading
- Listening Journal

## Modifications

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- Determine where students' interests lie and capitalize on their inquisitiveness.
- Employ differentiated instruction to keep interest & success high.
- Encourage students to explore concepts in depth and encourage independent studies or investigations.
- Give direction orally.
- Invite students to explore different points of view on a topic of study and compare the two.

## ELL Modifications

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- Choice of test format (multiple-choice, essay, true-false)
- Continue practicing vocabulary
- Provide study guides prior to tests
- Read directions to the student

- Read test passages aloud (for comprehension assessment)
- Vary test formats

## **IEP & 504 Modifications**

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- Allow for redos/retakes
- Assign fewer problems at one time (e.g., assign only odds or evens)
- Differentiated center-based small group instruction
- Extra time on assessments
- Highlight key directions
- If a manipulative is used during instruction, allow its use on a test
- Opportunities for cooperative partner work
- Provide reteach pages if necessary
- Provide several ways to solve a problem if possible
- Provide visual aids and anchor charts
- Test in alternative site
- Tiered lessons and assignments
- Use of a graphic organizer
- Use of concrete materials and objects (manipulatives)
- Use of word processor

## **G & T Modifications**

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- Alternate assignments/enrichment assignments
- Enrichment projects
- Extension activities
- Higher-level cooperative learning activities
- Pairing direct instruction with coaching to promote self-directed learning
- Provide higher-order questioning and discussion opportunities
- Provide texts at a higher reading level
- Tiered assignments
- Tiered centers

## **At Risk Modifications**

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- Additional time for assignments
- Adjusted assignment timelines
- Agenda book and checklists

- Answers to be dictated
- Assistance in maintaining uncluttered space
- Books on tape
- Concrete examples
- Extra visual and verbal cues and prompts
- Follow a routine/schedule
- Graphic organizers
- Have students restate information
- No penalty for spelling errors or sloppy handwriting
- Peer or scribe note-taking
- Personalized examples
- Preferential seating
- Provision of notes or outlines
- Reduction of distractions
- Review of directions
- Review sessions
- Space for movement or breaks
- Support auditory presentations with visuals
- Teach time management skills
- Use of a study carrel
- Use of mnemonics
- Varied reinforcement procedures
- Work in progress check

## **Formative Assessment**

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- Anticipatory Set: Question of the Day
- Closure: 3-2-1, Exit Card, Sum It Up, Ticket Out The Door
- Counterpoint Errors Quiz
- Homework
- Individual Feedback
- Motion Errors Quiz
- Warm-Up: Daily Listening Journal

## **Summative Assessment**

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- First Species Counterpoint Composition

## **Alternative Assessments**

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Performance tasks

Project-based assignments

Problem-based assignments

Presentations

Reflective pieces

Concept maps

Case-based scenarios

Portfolios

## **Benchmark Assessments**

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Skills-based assessment

Reading response

Writing prompt

Lab practical

## **Resources & Materials**

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- An Introduction to the Principles of Species Counterpoint Text
- Music In Theory and Practice Text
- Student Chromebooks

## **Technology**

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- Auralia Ear Training Software
- iTunes
- Musition Theory Software
- Promethean Board
- Sibelius Notation Software

TECH.8.1.12	Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.
TECH.8.1.12.A.CS2	Select and use applications effectively and productively.
TECH.8.1.12.B.CS2	Create original works as a means of personal or group expression.
TECH.8.1.12.D.CS1	Advocate and practice safe, legal, and responsible use of information and technology.