

# 08 Two-Voice Composition (Counterpoint)

Content Area: **Music**  
Course(s):  
Time Period: **Full Year**  
Length: **2 weeks**  
Status: **Published**

## General Overview, Course Description or Course Philosophy

### OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS

The earliest forms of musical composition contained the use of two note-against-notes or counterpoint.

### CONTENT AREA STANDARDS

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|------------------|--|
| VPA.1.1.12.B.1   | Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. |
| VPA.1.3.12.B.2   | Analyze how the elements of music are manipulated in original or prepared musical scores.  |
| VPA.1.3.12.B.CS2 | The ability to read and interpret music impacts musical fluency.   |
| VPA.1.3.12.B.CS3 | Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.   |
| VPA.1.3.12.B.CS4 | Basic vocal and instrumental arranging skills require theoretical understanding of music composition.  |
| VPA.1.4.12.A.CS4 | Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.        |

### RELATED STANDARDS (Technology, 21st Century Life & Careers, ELA Companion Standards are Required)

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|----------------|---|
| LA.RH.9-10.3   | Analyze in detail a series of events described in a text; draw connections between the events, to determine whether earlier events caused later ones or simply preceded them.   |
| LA.RH.9-10.4   | Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history and the social sciences; analyze the cumulative impact of specific word choices on meaning and tone. |
| LA.RH.9-10.5   | Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.  |
| LA.RH.9-10.7   | Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text, to analyze information presented via different mediums.  |
| SOC.9-12.1.1.2 | Analyze how change occurs through time due to shifting values and beliefs as well as  |

CAEP.9.2.12.C.3

technological advancements and changes in the political and economic landscape.

TECH.8.1.12.A.CS1

Identify transferable career skills and design alternate career plans.

Understand and use technology systems.

## **STUDENT LEARNING TARGETS**

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### **Declarative Knowledge**

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Students will understand:

- The history and evolution of counterpoint and its application in music composition.
- The characteristics and compositional strategies used to create first species counterpoint.
- How to visually reduce a complex musical score into its first species counterpoint skeleton.

### **Procedural Knowledge**

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Students will be able to:

- Label first species counterpoint as conjunct or disjunct by utilizing the numerical intervals of the notes.
- Identify first species motion by utilizing the terms; oblique, contrary, similar, or parallel.
- Compose a first species counterpoint example by following specific guidelines that direct the voice movement from note-to-note.
- Identify the characteristics of melodies that used (second species) counterpoint 2:1.
- Compose a musical example utilizing 2:1 counterpoint (second species).

## **EVIDENCE OF LEARNING**

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### **Formative Assessments**

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- Aural Skills Assignments/Quizzes
- Listening Assignments
- Vocabulary Quizzes
- Class Discussion and Analysis
- Verbal Evaluation
- Composition/ Homework Assignment Evaluation and/or Performance
- Composition Performances

## **Summative Assessments**

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- Chapter Test/Quiz
- Aural Skills Tests

## **RESOURCES (Instructional, Supplemental, Intervention Materials)**

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### **Primary Texts**

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2004.

Clendinning, Jane Piper and Elizabeth West Marvin. *Anthology to Accompany The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*. Vol. 1. New York: W. W. Norton, 2005.

### **Technology Aids**

- Interactive Aural Skills and Music Theory exercises at [www.teoria.com](http://www.teoria.com)
- Interactive Music Theory exercises at [www.musictheory.net](http://www.musictheory.net)
- AP Music Theory Question Review at [www.albert.io](http://www.albert.io)

## **INTERDISCIPLINARY CONNECTIONS**

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### **Social Studies**

Historical Research

### **Math**

Data Collection/Analysis

### **Technology**

Audio Media Analysis

## **Science**

Compare and contrast information gained from auditory or multimedia resources with that gained from reading a text on the same topic.

## **ACCOMMODATIONS & MODIFICATIONS FOR SUBGROUPS**

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See link to Accommodations & Modifications document in course folder.