

# 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

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## OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS

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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.