

LESSON PLANS 6-12
Monday, Jan. 23 through Friday, Feb. 10, 2012

An Introduction to Species Counterpoint

QUESTIONS ON THE HOMEWORK

Worksheet 7-3 & CYOW Worksheet 7-4 (Harmonic Function Self-Test)

NEW MATERIAL

Robert Gauldin, "An Introduction to Species Counterpoint," AA, pp. 23-40.

Instructional goal

Over the next 6 lessons, students will learn to write two-voice tonal species counterpoint in 1st (1:1), 2nd (2:1), 3rd (4:1), and 4th (syncopated 2:1) species according to the guidelines presented in Gauldin 2004.¹

Notes

- An introduction to this module for instructors is available on AA, pp. 23-24. (Students may also find this material to be useful, especially at the end of the module.)
- Two handouts summarize the most important points in the Gauldin: *Relative Voice Motion* and *Dissonance Type Overview* (see AA, pp. 37-38).
- *Cantus firmi* for project work are available on AA, p. 39.

Proceed methodically through the Gauldin (in left-to-right order) breaking up the material into lessons as suggested below.

LESSON SCHEUDLE

<i>Species Counterpoint</i>		READING	HOMEWORK
	JANUARY	AA, pp. 23-39	
23	6. Introduction, Melodic Characteristics and First Species		Worksheet SC-1
25	7. First Species (cont.)		Worksheet SC-2
27	8. Second Species		Worksheet SC-3
30	9. Second Species (cont.)		
	FEBRUARY		
1	10. Third Species		Worksheet SC-4
3	11. Fourth Species		Worksheet SC-5
6	12. Species Counterpoint Wrap-Up		Worksheet SC-6*
8	13. Review for Test 1		
10	14. Test 1 Harmonic Function & Species Counterpoint		

You will need about 7 lessons to get through all of this material. Try to take your time, and feel free to ebb and flow as necessary for your students. Be certain that your students have mastered a given species before going on to the next one.

SING EVERYTHING

- As appropriate, sing (w/ support at the piano as necessary) the examples in the Gauldin.²
 - Be sure to sing *all of the exercises* you execute at the board.

The exercises students write must be singable.
As time allows, perform exemplary student work in class.

¹ Robert Gauldin, "An Introduction to Species Counterpoint," in *Harmonic Practice in Tonal Music*, 2nd ed., (New York: Norton, 2004), A14-25.

² Use movable-do *solfège*, or if students are having trouble with the *solfège* syllables, use the neutral syllable "du."

NOTATION

This is really the first opportunity in our theory sequence to teach the students the rules of *traditional notation*. Please demand that your students take great care in their *music calligraphy*: i.e., *noteheads* should be oval in shape and the correct size with respect to staff spaces and lines; *stems* should be approximately one octave in length and point in the correct direction;³ and the *beats* of both parts should align and be well spaced.

Be sure to make concrete suggestions regarding how a student may improve their notation: e.g., use a darker pencil; noteheads should be ovals, not circles; your stems are not straight; your beats do not align; etc.

The students should use the computer-generated notation on each Worksheet (e.g., the analysis, cantus firmus, etc.) as a model for their own notation. If a student's work is illegible (or performable), please ask the student to redo/resubmit the work.

TERMS AND CONCEPTS

Listed in order of occurrence, here are the most important terms & concepts the students will encounter in this module.

- Fux's *Gradus ad Parnassum* (1725)
- *Cantus firmus* (CF)
- The counterpoint
- Species:
 - 1st (1:1)
 - 2nd (2:1)
 - 3rd (4:1)
 - 4th (2:1 syncopated)
 - 5th (all 4 species combined, free composition)
- Melodic characteristics
 - Melodic direction
 - Melodic contour
 - Conjunct vs. disjunct motion
- Counterpoint symbol
- Consonant vs. dissonant intervals
- Perfect (static) vs. imperfect (dynamic) consonances
- Interval progression
- Interval analysis
- Relative voice motion (*P*, *S*, *O* or *C*)
- Objectionable parallels (P8 & P5)
- Beginning and final intervals
- Cadence formulas
- Voice exchange (Ex. A3.4 C)
- Passing tone (*P*)
- 5-6 technique
- Consonant skip
- Neighbor tone (*N*)
- Accented passing tone (*APT*)
- Double neighbor (*DN*)
- Suspension
 - Consonant preparation
 - Dissonant suspension (on strong beat)
 - Consonant resolution
- Suspension types:
 - S(7-6)
 - S(4-3)
 - S(2-3) bass suspension
- Underlying species technique in tonal music

FINAL SPECIES COUNTERPOINT PROJECT GUIDELINES (Project Due: Monday, April 16)

For information about the fifth species counterpoint project, see Lesson 23.

³ Please do NOT use SATB stem conventions (i.e., all S stems up, all B stems down) for the species counterpoint module.