

**AP/IB Music Theory**  
**Mr. Curtis Black**  
**Room B116**  
[Curtis.Black@slcschools.org](mailto:Curtis.Black@slcschools.org)

**Course Description**

This is an Honors Level Music theory course that meets the IB course standards and prepares students to pass the AP Music Theory Examination. Students will read, listen, analyze, sing, play and create to gain a deeper understanding of music theory and music perception.

**Outcomes**

Students will recognize, understand, and describe music theory, while also developing their own abilities through written assignments and aural skill training. Students will also gain an overview of Western Music History as well as an overview of world Music.

**Required Materials**

- Note Packet (I will provide paper for notes and assignments; I encourage you to create a separate binder and hole punch them in.)
- Packet of required reading (1 per term)
- Text Book
- Access to a free notation software program (Note Flight, muse score, finale notepad etc.)
- Pencil, Red Pen, Expo Marker
- Access to One Note Class Document

**Grading**

This course is built in units, each unit will be graded as follows

- Class work (50 pts)
- Take Home Test (50 pts)
- Unit Composition Project (75 pts)
- Unit Reflection (25 pts)

**Classwork**

This refers to activities for concept practice and formative assessment. It includes quizzes, starters and exit tickets. It also encloses patriation based activities such as discussions or group/partner practice. If you see this grade drop you are either missing to much class, not passing quizzes or not contributing to activities. See Mr. Black for feedback and help.

**Homework**

Students will have a take home test and projects that they need to work on out of class. Students are also expected to practice aural skills outside of class. There will be no homework assigned beyond that

**Late work**

We will follow the due dates as the lay out in the gradebook. If a student misses class their work is due at the beginning of the next class. Late work past one week will be penalized by 10%

## **Cheating Policy**

**Don't.** You will get a zero and it will be reported to parents and administration. And yes, I will run work through software to detect for plagiarism and chat gbt.

## **AP Test**

All AP and IB students are invited to take the AP Music theory Exam

Date: May 15, 2024

Cost: \$92

## **IB Projects**

IB Students are responsible for these projects. These are extra, on top of our regular projects, but many of our unit projects could serve as a starting point for your projects. AP students will do participate in these projects at some level, but will not be responsible for complete products.

### Exploring Music in Context (external 30%)

Students select samples of their work for a portfolio submission. Students submit:

- a) written work demonstrating engagement with, and understanding of, diverse musical material
- b) practical exercises in creating and performing

### Experimenting with music (internal 30%)

Students submit an experimentation report with evidence of their musical processes in creating and performing in two areas of inquiry in a local and/ or global context. The report provides a rationale and commentary for each process. Students submit:

- a) a written experimentation report that supports the experimentation
- b) practical musical evidence of the experimentation process in creating and performing

### Presenting Music (external 40%)

Students submit a collection of works demonstrating engagement with diverse musical material from four areas of inquiry. The submission contains:

- a) Programme notes
- b) Presenting as a creator: composition and/or improvisation
- c) Presenting as a performer: solo and/ or ensemble

## **IB Areas of Inquiry**

1. Music for sociocultural and political Expression
2. Music for Listening and Performance
3. Music for dramatic Impact
4. Music Technology in the electronic age

## **IB Due Dates/Project planning**

Exploring Music in Context Due Jan 5

Experimenting With Music Due Feb 1

Presenting Music Due March 8<sup>th</sup>

## Course Objectives

### 1. Fundamental Terminology and Fundamental Notational Skills

- a) Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
- b) Notate, hear, and identify simple and compound meters.
- c) Notate and identify all major and minor key signatures.
- d) Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
- e) Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
- f) Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian.
- g) Notate, hear, and identify whole tone and pentatonic scales.
- h) Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
- i) Notate, hear, and identify triads including inversions.
- j) Define and identify common tempo and expression markings.

### 2. Compositional Skills

- a) Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.
- b) Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords.
- c) Realize a four-part chorale-style progression from Roman and Arabic numerals.

### 3. Score Analysis

- a) Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
- b) Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
- c) Small-scale and large-scale harmonic procedures, including: Identification of cadence types, Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords, Identification of key centers and key relationships; recognition of modulation to closely related keys.
- d) Melodic organization and developmental procedures, including: Identify in score scale types and modes, Identify melodic patterning, Identify motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- e) Rhythmic/metric organization: Identification of meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound) Hear and identify rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- f) Texture: Hear and identify types (e.g., monophony, homophony, polyphony) Hear and identify types devices (e.g., textural inversion, imitation)

#### 4. Aural Skills:

- a) Detect pitch and rhythm errors in written music from given aural excerpts.
- b) Notate a melody from dictation, 6 to 8 bars, MAJOR key, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings
- c) Notate a melody from dictation, 6 to 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
- d) Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
- e) Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
- f) Notate the soprano and bass pitches and roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
- g) Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles: Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, and motivic development) Harmonic organization (e.g., chord function, inversion, quality) Tonal organization (e.g., cadence types, key relationships) Meter and rhythmic patterns Instrumentation, Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

# Signature Assignment

1. Log into my page on the school website and pull up the disclosure.
2. Review all of the material with your parent or guardian
3. Sign and turn this page into Mr. Black, showing that you read through and know what is expected in this course.
4. You can email me at [Curtis.black@slcschools.org](mailto:Curtis.black@slcschools.org) if you have any questions.

Name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Parent Signature \_\_\_\_\_