

Music Theory (Pre-IB and AP)

Daniel Cook, Director of Bands
Course Syllabus 2011-2012
DeLand High School

Course Description

This course is designed for those students wanting a first-year collegiate music theory education. Students will develop solid musical knowledge and fluency, develop a strong musical ear, and become analytical consumers and creators of music. This course will help the student develop the ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. Just like in a first-year college course, AP Music Theory students will use listening, performance, written, creative, and analytical exercises to develop their aural, sight-singing, written, compositional, and analytical skills.

Course Objectives

- To learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory.
- To obtain and practice ear training skills and skills required for sight reading musical literature.
- To recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.
- To prepare for the AP Music Theory Exam taken upon completion of the course and to prepare those interested in IB Music for that course while introducing both parties to college-level music theory

Materials Required

Pencil, paper, staff paper, binder

Textbooks: *Music in Theory and Practice*, 7th ed. (Benward) – text and workbook for theory and eartraining, *The Norton Scores, Vol I and II* (Norton)

Software: Sibelius Educational Suite

Attendance and Tardy Policy

The policies on attendance will be actuated in accordance with the school's policy. Make up work for these incidents will be accepted up to five days late for excused absences and not at all for unexcused absences.

Grading Policies

Written exams (70%) – Four part harmony, figured bass and Roman realization, etc.

Aural exams (When applicable, 20%) – Singing, sight-singing, ear training

Final Exam (10%) - Developed heavily from prior AP exams, and issued before the AP exam is taken

Classroom Rules

Violation of any of the following may result in disciplinary action.

- Be prompt
- Be prepared
- Be productive
- Be polite
- Be positive

Other Information

- Those interested in the AP exam will be screened during the first semester.
- One of the most important skills that any music student can develop is the training of the ear. Students will be expected to spend a considerable amount of time on melodic and harmonic dictation exercises as well as singing and sight-singing assignments. We will do daily in class work on intervallic listening and short sight singing examples to improve students' musical skill. Listening exercises may be developed from simple intervals and scales to "real-life" literature examples.
- Projects and homework, once we begin composing, are integral to the development of the understanding of theory. These assignments will include various music notation, including but not limited to: Figured bass harmonic notation (composed or arranged), acclimation to the Roman numeral system, and in depth harmonic and melodic analysis.
- Frequent original composition exercises will be assigned later in the course, most notably the end of semester productions. This will involve student creativity from start to finish of writing their own music. It will be broken down over time into multiple written exercises, composing and analyzing their compositions. Steps will include melodic development, basic harmonization of their melody, expounding upon their melody and accompaniment with non chord tones, and a translation into multiple instrument textures.
- Please review the DHS Integrity Policy as an addendum to this individual course syllabus. It can be located at www.delandhs.org/home.htm, under "Important Links" -> Integrity Policy.
- Music to analyze (aurally or written) over the course of the year will include but not be limited to the following:
 - Examples from our textbook by major composers (Strauss, Bach, Beethoven, Mozart, Liszt, Schubert, Chopin, Mussorgsky, Ravel, etc, etc.)
 - Plainchant style cantus firmus and soprano line
 - Four-part voice Bach chorales (The Great Eighteen)
 - Mozart piano sonatas (esp. K541), and pieces of Symphony 41

- Beethoven Eroica Symphony (#3)
- Pieces of Berlioz Symphonie Fantastique
- Parts of Tchaikovsky Nutcracker Suite
- Debussy Preludes
- Clips of rows from Second Viennese School composers
- Works of modern composers, Reich, Adams, Cage

Course Outline

This is a rough sketch of the year ahead. This may be revised as necessary.

Topic Breakdown

Intervals and chord structures will be introduced DAILY and progressed as students are able. Ideally, we will add on a few intervals/chords/cadence/dictation each week so that by the end of the first semester, students will at least be familiar with all possible AP exam topics. We will sight sing intervals and examples from solfege at the beginning of every single period. Written composition assignments will be assigned every couple weeks as a creative display of topically learned material.

First 9 Weeks

1. Fundamentals of reading - notation of staff and notes, , clefs, symbols, signs
2. Fundamentals of rhythm - rhythmic notation, time, meter
3. Harmonic basics – scales, keys, intervals, chords, modes (church, pentatonic, cultural, as well as synthetic like octatonic, whole tone, etc.)
4. Melodic shape, intervallic relations, motivic development, and development and analysis of phrasal structure
5. Review of terminology, four part writing basic rules, cadences (PA, IA, H, P, D) and cadence construct (melodically, harmonically, and rhythmically)
6. Triadic inversion, more four part writing. Introduction to Roman numeral analysis of music as well as realization of a given progression in Romans.
7. 7th chords and inversions
8. Real-example analysis of Baroque/Classical era Western music.
9. Review

Second 9 Weeks

1. 4 part harmonic writing as it relates to 'standard' western harmonic progressions
2. Western musical analysis with regard to common practice tonality tendencies and harmonic function
3. Non chord tones, further music analysis
4. Harmonization of a melodic line with proper functioning Roman analysis
5. Introduction to figured bass as it relates to RN analysis
6. Writing four part harmonies from figured bass reductions
7. Review week
8. Sample AP exam
9. Go over AP exam together

Third 9 Weeks

1. Basic forms (simple and rounded binary) with original and real compositions
2. More forms (ternary, sonata), with analysis. Continued part writing practice
3. More forms (Theme and variation, strophic) with analysis. Continued part writing practice
4. Catch up and review
5. Secondary dominant and leading tones
6. Part writing using all harmonic technique so far from Roman numeral
7. Part writing from figured bass using all of the above.
8. Modulation progressions and analysis of modulating works
9. Jazz notation and terminology

Fourth 9 Weeks

1. 20th century music and beyond (12 tone music)
2. Part write and listen, listen listen!
3. Sample AP exam, review exam
4. Review, review, review!
5. REAL EXAM
6. Individual future prep...
7. Individual future prep...
8. Individual future prep...
9. Individual future prep...

Name _____

Period 1 2 3 4 5 6 7

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Symphonic Band

Daniel Cook, Director of Bands
Course Syllabus 2011-2012
DeLand High School

Course Description

This instrumental music course is devoted to the preparation and performance of the richest and most varied traditional and contemporary music written for wind band. This ensemble is a listening-focused, process-oriented group that provides opportunities for students to gain interactive musical skills in various large ensemble settings. This course is designed to advance students' growth in musicianship and leadership. It is the responsibility of the players and conductor to be prepared for each rehearsal; it is only through careful preparation that the objectives of this organization can be achieved. The goal of this organization in rehearsal and performance is to achieve a high degree of learning and performance excellence.

Course Objectives

- Provide varied, balanced and meaningful musical experiences that promote creativity, flexibility, and versatility in each musician.
- Create a positive music-making environment that allows knowledge gained in the private studio to be applied to ensemble performance.
- Expand the technical, intellectual, psychological, and spiritual horizons of musicians that result in emotional music making.
- Preserve the repertoire of the medium that has become an uniquely American art form and promote the newly emerging global repertoire.
- Broaden concepts of performance by encouraging creative thought and artistic interaction.
- Develop future musical leaders of vision and passion.
- Specific individual concepts to be addressed: tone production, breathing, body framework awareness, audiation, intonation, phrasing, articulation, rhythm, pulse, technique, sight-reading, memorization, rehearsal etiquette as well as preparation, leadership, and interpretation.

Materials Required

Instrument, instrumental accessories (oil, grease, reeds, mouthpiece, mutes, cleaning supplies, etc.), music in a binder, pencil, tuner, metronome

Attendance and Tardy Policy

Attendance in a performance based group is not only essential to our success, both individually and with a group, but has a direct effect on students around you and therefore is required at all band related events. Punctuality is vital to the success of

our band program, and therefore tardiness cannot be tolerated. Students not seated, ready to play, and beginning to warm up by the final bell will be considered tardy. Ramifications will be manifested in the grading policy.

Grading Policies

See Band Handbook for detailed policies and procedures.

Classroom Rules

Violation of any of the following may result in disciplinary action.

- Be prompt
- Be prepared
- Be productive
- Be polite
- Be positive

Other Information

See Band Handbook for detailed policies and procedures.

Regarding Course Understanding

Please sign and return the back page of the band handbook.

General Band

Daniel Cook, Director of Bands
Course Syllabus 2011-2012
DeLand High School

Course Description

This year-long, entry-level class, designed for students having little or no previous band experience with woodwind, brass, and/or percussion instruments, promotes the enjoyment and appreciation of music through performance of high-quality, beginning wind and percussion literature from different times and places. Rehearsals focus on the development of critical listening/aural skills; rudimentary instrumental technique and skills, music literacy, and ensemble skills; and aesthetic musical awareness culminating in periodic public performances.

Course Objectives

- Produce appropriate and characteristic tone quality
- Demonstrate accurate intonation
- Understand notes and demonstrate the correct fingerings
- Understand and identify musical terms
- Count and clap rhythms
- Demonstrate accurate articulations assigned in music literature
- Memorize and perform major and minor scales
- Understand and discuss the elements contributing to expression in examples of music presented in aural and written form
- Critique a performance for presence or lack of aesthetic components
- Perform music with and understanding of the gestures of the conductor
- Learn to actively listen to music

Materials Required

Instrument, instrumental accessories (oil, grease, reeds, mouthpiece, mutes, cleaning supplies, etc.), music in a binder, pencil, tuner, metronome

Attendance and Tardy Policy

Attendance in a performance based group is not only essential to our success, both individually and with a group, but has a direct effect on students around you and therefore is required at all band related events. Punctuality is vital to the success of our band program, and therefore tardiness cannot be tolerated. Students not seated, ready to play, and beginning to warm up by the final bell will be considered tardy. Ramifications will be manifested in the grading policy.

Grading Policies

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Classroom Rules

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Class Piano

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Course Description

This course is designed to develop basic keyboard and musicianship skills including fundamental technique, scales, ensemble playing, sight reading, harmonization, accompaniment, theory, and solo piano repertoire.

Course Objectives

- develop keyboard technique and knowledge of keyboard skills and patterns which foster a practical understanding of music rudiments and harmony.
- develop skill in reading keyboard music accurately and musically through exercises designed to build visual and aural familiarity with piano score idioms.
- encourage creativity and freedom at the keyboard through learning specific piano repertoire.
- play major scales, two octaves, hands together.
- develop listening and rhythm skills through specific exercises.
- transpose a given piece into a different key, hands together.
- identify any major key from its key signature.
- build any major pentachord or scale.
- play tonic, subdominant, and dominant triads in any white major key.
- play simple accompaniments with fluency.
- perform selected solos from specific piano repertoire.
- demonstrate technical facility by playing different keyboard patterns.
- how harmonization skills by performing specific studies.

Materials Required

Pencil, paper, staff paper, binder

Textbook: *Alfred's Piano 101 (book 1 and 2)* (Lancaster/Renfrow)

Attendance and Tardy Policy

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Grading Policies

All assignments in class will be weighted equally. Evaluations will include in class participation, written tests, and playing exams.

Classroom Rules

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Name _____

Period 1 2 3 4 5 6 7

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Concert Band

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Course Description

This instrumental music course is designed to continue the development of fundamental musicianship and physical skills in preparation for performance and further musical studies. The technical skills of playing wind instruments and reading music are emphasized, as well as specific skills related to each ensemble. Performance opportunities include school concerts, marching and concert band competitions, solo and ensemble competition, all district/state bands, and others.

Course Objectives

- Produce appropriate and characteristic tone quality
- Demonstrate accurate intonation
- Understand notes and demonstrate the correct fingerings
- Understand and identify musical terms
- Count and clap rhythms
- Demonstrate accurate articulations assigned in music literature
- Memorize and perform major and minor scales
- Understand and discuss the elements contributing to expression in examples of music presented in aural and written form
- Critique a performance for presence or lack of aesthetic components
- Perform music with and understanding of the gestures of the conductor
- Learn to actively listen to music

Materials Required

Instrument, instrumental accessories (oil, grease, reeds, mouthpiece, mutes, cleaning supplies, etc.), music in a binder, pencil, tuner, metronome

Attendance and Tardy Policy

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Grading Policies

See Band Handbook for detailed policies and procedures.

Classroom Rules

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Other Information

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Regarding Course Understanding

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IB Music SL and HL

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Course Description

IB Music class is an overview of Music Theory, Western Music History, World Music, Musical Forms and Musical Analysis in the context of a high-level thinking and intensive writing course. Upon completion of this class, students will be able to discuss music with collegiate understanding in regard to scholastic knowledge.

Course Objectives

- The students will gain a general grounding in the elements of music, intervals, scales, tonal centers, key signatures, modulations, chords, inversions, chord progressions, non-chord tones, rhythm, meter, ear training, and form.
- The students will acquire the knowledge necessary for a better understanding of their own musical heritage through the study of Western music history. With that understanding, students will gain the ability to appreciate other cultures through their music.
- The class will involve extensive writing.
- This class will prepare students for success on the IB exam as well as future studies in the field of music.

Materials Required

- Sharp Pencils (or mechanical pencils)
- Manuscript (staff) Paper (can print free from online)
- Binder (1½ inch to 2 inches)
- Loose-leaf Paper
- Composition Notebook for journaling
- Notebook Section Dividers (suggested)
- Scores: Copland "Rodeo" and Mozart Symphony 41 "Jupiter"
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Attendance and Tardy Policy

As the historical/analytical part of the course is an after school activity, IB Music will be conducted on the 'honor' system.

Grading Policies

The IB Music assessment is as follows:

- Listening paper (30%) – Five musical perception questions, two on prescribed works and three others (possibly on the works, possibly on new works presented, possibly as standalone questions)

- Musical Links Investigation (20%) – A media script of no more than 2000 words investigating significant musical links between two or more pieces from distinct musical cultures.
- Internal assessment (50%)
 - Creating – two pieces of coursework in composition
 - Solo performance – selected pieces from one or more public performance
 - Group performances – A section of pieces during two or more public performances

Other Information

- Course overview:
 - First 9 Weeks – Review and discussion of music theory and basics of Western history. Analysis of the Mozart score
 - Second 9 Weeks – Large scale focus on Western music history, begin analyzing Copland
 - Third 9 Weeks – Focus on world music and its influence on the prescribed works.
 - Fourth 9 Weeks – Review for the exam, ensure MLI is completed
- This class is in conjunction with the student’s normal performing ensemble
- Please review the DHS Integrity Policy as an addendum to this individual course syllabus. It can be located at www.delandhs.org/home.htm, under “Important Links” -> Integrity Policy.
- Note that the HL section of this course will require a significant amount of outside of class time work in preparing the composition portfolio for the IB assessment.
- The instructor reserves the right to change the course syllabus as necessary This document will be available online at www.delandband.com

Name _____

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