

## **2017-18 Syllabus - Course: IB Music (combined with AP Music Theory) - Grades 9-12**

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### **Course Description**

This course provides students the opportunity to explore and enjoy the diversity of music throughout the world. Students are encouraged to develop perceptual skills through a breadth of musical experiences, where they will learn to recognize, speculate, analyze, identify, discriminate and hypothesize in relation to music. Opportunities are afforded to students to creatively develop their knowledge, abilities and understanding through performances and composition. Finally, IB Music (combined with AP Music Theory) strives to assist students in developing their potential as musicians both personally and collaboratively, in whatever capacity, to the fullest.

### **Course Outcomes**

The student will be able to demonstrate:

- development of their performance skills through solo and ensemble music making
- development of their compositional skills through exploration and investigation of musical elements
- use of appropriate musical language and terminology to describe and reflect their critical understanding of music
- development of perceptual skills in response to music
- knowledge and understanding of music in relation to time and space
- gain knowledge of AP Music Theory concepts (see AP Music Theory syllabus); Students are encouraged to take the AP Music Theory exam in the Spring.

### **Resources**

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*. 4<sup>th</sup> ed, New York: McGraw-Hill, 2000.

Benward, Bruce. *Ear Training: A Technique for Listening*. 6<sup>th</sup> ed. Dubuque, IA: Wm. C. Brown Co, 1978.

Benward, Bruce. *Sight-Singing Complete*. 3<sup>rd</sup> ed. Dubuque, IA: Wm. C. Brown Co, 1965.

Mayfield, Connie. *Theory Essentials*. 2<sup>nd</sup> ed. Boston, MA: Schirmer, 2013.

Ottman, Robert & Nancy Rogers. *Music for Sight-Singing*. 9<sup>th</sup> ed. Upper Saddle River, NJ: 2013

Phillips, Joel, et. al. *The Musician's Guide to Aural Skills, volume 2*. 2<sup>nd</sup> ed. New York, NY: 2011.

Scoggin, Nancy, *Barron's AP Music Theory with MP3 CD*. 2<sup>nd</sup> ed. Hauppauge, NY: Barron's Educational Series, 2014.

Various supplemental recordings for listening.

Previous IB Exams

### **Learning Resources**

Handouts, compositions, arrangements, explanations, recordings/videos & demonstrations.

AP Central [http://apcentral.collegeboard.com/apc/public/courses/teachers\\_corner/2261.html](http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2261.html)

MusicTheory.net. <http://www.musictheory.net>

Teoria.com. <https://www.teoria.com>

Previous IB Exams

### **Supplies**

3-Ring Binder (1½ minimum), pencils with erasers (no pens allowed!); manuscript paper will be supplied.

Access to online computer/cell phone for ear training programs (either at home, at a library, or in the classroom)

# Standard Level (SL)

50% - Choose ONE for SL:

**Solo Performance** ([click for more info](#))

- Submission of a recording
- Performance length must be is **15 minutes**
- All musical styles are encouraged
- Accompanists or accompaniment tracks are required where piano parts are a part of the score
- Students are allowed to submit one piece as a member of a small group as long as the student's individual contribution is clearly identifiable

**Group Performance** ([click for more info](#))

Submission of:

- Recordings from **two or more** public performances.
- Contrasting styles required
- Group performance must be between 20 – 30 minutes

**Creating** ([click for more info](#))

Submission of **three** compositions from a list of including:

- arranging
- improvising
- music technology composing
- stylistic techniques
- composition

Coursework can include original composition, one arrangement, or music technology.

Each composition must:

- must be 3-6 minutes in length
- include a notated version of the score
- include a recording (live is preferred; MIDI is acceptable)
- include a written reflection of no more than 300 words

(See the Creating Options table in IB Music Guide.)

30% - Required for SL:

**Listening Paper (Exam)** ([click for more info](#))

A listening paper consists of **four** compulsory questions.

Three questions complete analysis and examination

- Questions include auditory examples
- Some questions may include written scores
- Auditory examples come from a variety of world and Western European time periods.

**One** compulsory question is based upon the Prescribed Listening scores. Questions for the required scores do not have auditory examples. *These Prescribed Listening scores will be provided by our school & should be taken to the Exam.*

# Higher Level (HL)

25% - Required for HL:

**Solo Performance** ([click for more info](#))

- Submission of a recording
- Performance length must be is **20 minutes**
- All musical styles are encouraged
- Accompanists or accompaniment tracks are required where piano parts are a part of the score
- Students are allowed to submit one piece as a member of a small group as long as the student's individual contribution is clearly identifiable
- Required: **Contrasting pieces**

25% - Required for HL:

**Creating** ([click for more info](#))

Submission of **three** compositions from a list including:

- arranging
- improvising
- music technology composing
- stylistic techniques
- composition

Coursework can include original composition, one arrangement, or music technology.

Each composition must:

- must be 3-6 minutes in length
- include a notated version of the score
- include a recording (live is preferred; MIDI is acceptable)
- include a written reflection of no more than 300 words

(See the Creating Options table in IB Music Guide.)

30% - Required for HL:

**Listening Paper (Exam)** ([click for more info](#))

A listening paper consists of **five** compulsory questions.

Three questions complete analysis and examination

- Questions include auditory examples
- Some questions may include written scores
- Auditory examples come from a variety of world and Western European time periods.

**Two** compulsory questions are based upon the Prescribed Listening scores. Questions for the required scores do not have auditory examples. *These Prescribed Listening scores will be provided by our school & should be taken to the Exam.*

20% - Required - for both SL & HL

**Musical Link Investigation (MLI) Paper** ([click for more info](#))

Written media script

- 2000 words maximum
- compare two pieces
- must be from two different musical cultures
- analyze two or more musical links (aka musical elements)

**Grading**

Fall Semester – the majority of the student grades will be based on performance on AP Music Theory foundations, with additional IB assignment proposals and outlines.

Spring Semester – the majority of the student grade will be based on completion of IB Music assignments with additional graded assignments. (see website for due dates and specific requirements)

10 pts – Participation, classroom writing assignments, dictation, keyboard performance

20 pts – Worksheets, Quizzes & AP Exam assignments

50 pts – IB proposals and outlines

Extra Credit:

Attendance at BTW music concerts (25 pts each)

**Grading Policy** 90%-100% = A; 80%-89% = B; 70%-79% = C; 60%-69% = D; 0%-59% = F Grading adheres to Tulsa Public Schools policy.