

IB Diploma Programme course outlines: Music HL/SL

Course Outline

Prospective students will be expected to have studied a suitable music curriculum up to age 16, and have individual instrumental tuition. A minimum of grade 4 ABRSM standard, or equivalent, on instrument.

The purpose of the course is to create educated lifelong supporters of the arts who, with their knowledge, experience and passion, can pass on the intrinsic beauty of music, protect its heritage and move forward with the changing nature of the arts. Students will develop their performance skills, compositional skills (personally and collaboratively), perceptual skills and knowledge and understanding in relation to time, place and cultures to become an informed, reflective and critical practitioner on the arts. They will develop the ability to express their ideas with confidence and competence

The course is predominantly focused on aural and theoretical analysis of world musics, with the elements, contextual perspective and genre connections at its centre. Students will explore a diverse range of world music and learn to recognize, speculate, analyse and identify the musical elements and use of style using a musical terminology. They will express their knowledge through a perceptual study of time and place for each musical genre and style, and a comparison of how the elements of music have been used throughout place and time.

There is a very strong international perspective shown in the course content due to the actual demands of the course. Students will always be looking at historical and cultural perspective as they discover and explore new and unfamiliar world music. Students will need to show elements of the learner profile (open-mindedness, risk-takers, principled) in the way they approach unfamiliar music, and in the way they deal with the traditions of other cultures.

Students will be assisted to reach their full musical potential by participating as active musicians throughout the learning process. Through practical application they will develop creatively their knowledge, abilities and understanding. In solo and group performance they will develop instrumental technique. They will develop an awareness of style and interpretation through learning a wide-range of repertoire. In composition they will show structural and stylistic integrity. They will develop technical knowledge and manipulation of the musical elements through exploration and investigation.

Group 6 subjects complement TOK by allowing students to explore the strengths and limitations of individual and cultural perspectives. The cultural perspective of the arts enables the student to understand that people, with their differences can also be right.

Higher level and standard level students will be taught simultaneously. Assessment will be used to accumulate skills needed to sit the externally assessed listening exam, and to ensure a clear understanding of the similarities, differences and cultural complexities of different genres. Assessment will involve essays, oral presentations, composition exercises, performances and aural testing demonstrating the styles, elements and contextual understanding of given musical elements.

Course Content

Course content is based on the requirements for the external listening assessment where students will have to analyze both set works and randomly chosen world music.

Planning has taken into account the relative experience and maturity needed for effective performance and composition. Topics are planned in order to let students deal with the most familiar first (Western classical style) before exposing them to the unfamiliarity of world music. This is to enable effective comparison, perception and informed expectation. While both genres of the set works are introduced in Year 1 and background knowledge acquired, full analysis is left until Year 2 to ensure expanded perception of the position of each piece in place and time.

Course Content Sequence:

- The elements of music: pitch, dynamics, texture, rhythm, melody, harmony, key, form, timbre, intervals, scales, modes, chords
- Analysis and musical conventions
- Medieval music and Renaissance
- The Baroque period
- The Classical period (in relation to set work: Mozart Symphony No 41, Jupiter)
- The Romantic period
- Twentieth Century music (in relation to set work: Copland El Salon Mexico)
- Jazz, Popular music and The Musical
- The music of Asia
- The music of Africa
- The music of South America
- The music of North America (compared to set work: Copland El Salon Mexico)
- The music of Europe (compared to set work: Mozart Symphony No 41, Jupiter)
- Elements of performance
- Ongoing theory and compositional techniques

Planning for internal assessment has again taken into account the cumulative process of developing performance and compositional technique. Coursework has been placed to allow both sufficient investigation and study time, and completion time.

There will be a non-IB school assessment in the form of a mock exam in January of Year 2. There are no plans to teach to other curriculums. See attached 2 year plan for further details.

Connections to TOK

Composing:

- The Arts and values; Does the artist carry any moral or ethical responsibility? Is it possible for an artwork to be immoral? Should art be judged on If art has power to change how people think, does this mean it should be controlled? Should art be politically subversive? Or should it serve the interests of the community, or the state, or the patron or funding organization? Its ability to please or shock?

Performing:

- Nature of the arts; is a work of art enlarged or diminished by interpretation? What makes something a good or bad interpretation?
- Nature of the Arts; Are the arts a kind of knowledge, or are they a means of expressing knowledge? If the latter, what knowledge might they express?
- The Arts and knowledge claims; what did Frank Zappa mean when he claimed that “Talking about music is like dancing about architecture”?

Aural and theoretical analysis:

- Methods of gaining knowledge; most arts have used technology, over many centuries (for example, musical instruments, pencils). Has the relationship between the arts and technology changed as a result of the possibilities of mechanical reproduction and digital manipulation?
- Art and knowledge claims; Does familiarity with art itself provide knowledge and, if so, of what kind? Knowledge of facts? Of the creator of the art form? Of the conventions of the form or tradition? Of psychology or cultural history? Of oneself?

Cultural understanding of time and place:

- Nature of the Arts; what is the proper function of the arts: to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together or to praise a spiritual power? Are there functions omitted here? Do the various arts have the same functions?
- The Arts and knowledge perspectives; what knowledge of art can be gained by focusing attention on its social, cultural or historical context?
- The Arts and knowledge perspective; to what extent do power relationships determine what art or whose art is valued? Is all art essentially a product of a particular place and time in terms of its subject matter and conventions of expression? Is art best seen as anthropological or historical documentation, bringing to life a remote society or era, but understood esoterically, only with independent knowledge of that remote life? Does art become obsolete? Is art understood more fully by emphasizing what all cultures have in common rather than by stressing what is unique to each?
- Nature of the Arts; what roles do the arts play in people’s lives? Are these roles unique to the arts? (Can art change the way we interpret the world? Does involvement in the arts help the development of personal value systems? Can art express emotion? Does art enlarge what it is possible to think?)
- What is the origin and nature of a sense of beauty? Is this sense specific to the individual or to the culture, or is it universal?

Assessment

IB internal 50%

SL

A choice of either Solo performance, Group performance or Creating A presentation of one or more solo recitals approximately 15 minutes OR a presentation of two public group performance 20-30 minutes OR two contrasting compositions (composing, music technology composing, arranging, improvising or stylistic techniques)with recordings, score and written statement.

HL

Solo performance (25%) AND Creating (25%) A presentation of one or more solo recitals approximately 20 minutes, Three contrasting compositions (composing, music technology composing, arranging, improvising or stylistic techniques) with recordings, score and written statement

IB external 50% *as taken from the guide*

Listening paper (30%)

SL: 2 hours 15 minutes long

(Five musical perception questions ions, two questions on prescribed work, one on Western Art music and one on Jazz/Pop/World Music)

HL: 3 hours long

(Seven musical perception questions ions, two questions on prescribed work, two on Western Art music and two on Jazz/Pop/World Music, plus additional analysis of Western Art music)

AND

Musical Investigation (20%)

Maximum 2000 words

School internal

Students will be assessed throughout the course through:

- homework– e.g.: historical reviews, theoretical practice, stylistic composition tasks, listening or practical work
- regular short class quizzes and longer class tests – e.g.: vocabulary, aural recognition, use of theory devices, essays and musical comparisons
- displays of work and short student lead discussions in the class – e.g. historical perspective, understanding of musical genres, world instruments, preferences and musical expectations
- cumulative analysis development through the use of a listening diary
- end of topic tests
- school exams at the end of the first year
- mock exams in January of the second year replicating the IB external exams
- performances in concerts