

Stage 3: Course outline MYP 1 - 5 / OVERALL MUSIC SCHEME

Sharing interim objectives			
Term 1	MYP 1	MYP 2	MYP 3
Unit topic	Song writing	World music	Breaking convention
title	And then there was...	It's like nails on a blackboard	Naughty, naughty!
Unit Question	How does chaos become structure?	Do our surroundings influence the sound of our music?	Is being controversial ok?
Significant concept	Music is a series of organized patterns and expectations	Familiarly feels right, unfamiliarity feels wrong	The world needs rebels to explore the unexpected and move us forward
AOI	HI	E	E
ATL	Collaboration, information literacy	Information literacy, Communication	Communication, Reflection
Musical content	The scale, sharps and flats, chords I,IV & V, Perfect and imperfect cadences, Structure; Chorus & verse, accidental	Gamelan, Pentatonic scale, chromatics, micro-tones, drone, pitched and non-pitched percussion, perfect pitch, sound waves, improvisation	The elements of music, the development of the orchestra, Genres, style and expectations, artistic rebellion, new inventions
Objectives	<p>A – use some basic language and have a simple understanding of some of the concepts and processes that support their current work; using perfect and non perfect cadences, the numbering of the scale, how to create chords, use of chords I & V , writing lyrics in Form AABC & ABCA</p> <p>B- use ideas and artistic conventions to create, perform and present: compose a Christmas song with harmony and lyrics in a given form</p> <p>C – describe the progress they have made so far, and identify areas that have been particularly easy or challenging</p> <p>D – show commitment to using their own artistic processes</p>	<p>A – demonstrate an awareness of the art form studied in relation to some of the contexts that influence their current work: evaluate how venue occasion and audience effect the way music is created, performed and heard</p> <p>A - use some basic language and have a simple understanding of some of the concepts and processes that support their current work; identify instruments that do not use exact tone division, write a description of each instruments job in other world music, microtones, western tuning, Gamelan</p> <p>B- develop an idea or personal interpretation to the point of realisation expressing and communicating their artistic intentions; improvise over a drone in the appropriate Japanese style</p> <p>B – use ideas and artistic conventions to create, perform and present: create a project on the music of Bali and Java in Indonesia , performing a class ensemble Gamelan</p> <p>D – recognise that art practices and works vary from culture to culture i) compare and contrast the scale division ii) write a paragraph on how important the music is in that country; where, when and how it is used iii) explain the learning tradition of the music of Java and Bali</p>	<p>A – demonstrate knowledge and understanding of the art form studied in relation to some aspects of societal, cultural, historical and personal contexts; identify different genres in music: Baroque, Classical, Romantic and 20th century, musical genres and their related times, instruments in specific genres, identify the unique styles in each genre, study and compare Stravinsky's Rite of spring, and Eminem's lyrics.</p> <p>A– Demonstrate an informed opinion of the art form studied in the context of the art form studied: i) write an article reporting back on the first performance of the Rite of Spring</p> <p>A – demonstrate knowledge and understanding of some elements of the art form studied, including specialised language, concepts and processes; learn the definition of pitch, duration, dynamics, tempo, timbre and texture to describe changes in character and mood in music</p> <p>C –consider feedback when identifying strategies to develop and improve; critique the success of an artist's intention: appraise and describe your own interpretation of a piece</p>
Formative Assessments	<p>Criteria A – Test on the scale, chords and cadences</p> <p>Criteria B – learn as a group chords for Wimmoweh</p> <p>Criteria C – a self- evaluation on compositing progress</p> <p>Criteria D– a teacher observation on composing process</p>	<p>Criteria A – Create a visual representation of the science of sound</p> <p>Criteria B - Performing Layers of Gamelan</p> <p>Criteria A – a project on the music of Indonesia</p> <p>Criteria A – Listening test</p> <p>–A reflection on the sounds of the Bonang</p> <p>Criteria D – Self evaluation on Improvisation</p>	<p>Criteria A – presentation of the main ingredients of a genre</p> <p>Criteria B -listening test on musical genres</p> <p>Criteria C – Discuss what issues of the future will create controversy artistically.</p> <p>Criteria C – Describe in your own words why we become so “into” or against a musical style.</p>

Summative Assessment	Criteria B – Compose a melody, lyrics and chords for a Christmas carol to a given structure Criteria D – a teacher observation on the composing process	B- develop an idea or personal interpretation to the point of realisation expressing and communicating their artistic intentions; improvise over a drone in the appropriate Japanese style B – use ideas and artistic conventions to create, perform and present: create a project on the music of Bali and Java in Indonesia , performing a class ensemble Gamelan	Criteria D – A debate on the necessity of artistic rebellion Criteria A – A newspaper review of the first performance of the Rite of Spring
Links		Link – Humanities, Science – sound	Art – controversial art works
Unit topic	Harmony	The Great Composers	Indigenous Music
title	Talking 'bout my generation	Are you nuts?	Didgeridoo you believe?
Unit Question	Do our society's expectations influence youth culture?	Do our differences affect our ability?	How do humans use natural resources to create entertainment? And are they driven by their beliefs?
Significant Concept	We are influenced by the society in which we live	WE are all unique; our differences and sexuality change nothing	Our beliefs are directly linked to our cultural heritage
AOI	E	HSE	HSE
ATL	Communication, Reflection	Information literacy, Organisation	Reflection, Thinking, Transfer
Musical content	The rise of pop, 12 bar blues, Elvis Presley, The guitar, walking bass, triads,	Genius, anecdotes, famous composers, famous works, life and times, influence and impact, introduction to genres	The Tuk band, time signatures, calypso rhythm, musical influence in the Caribbean
Objectives	<ul style="list-style-type: none"> A – use some basic language and have a simple understanding of some of the concepts and processes that support their current work; the guitar, 12 bar blues form, Elvis, youth culture, mid-unit test on Rock n' Roll, harmony and triads, chord bursts, walking bass, the dominant 7th the stave A – demonstrate an awareness of the art form studied in relation to some of the contexts that influence their current work: Rock n' Roll fashion, dance, youth culture B – learn skills and develop techniques and processes needed to create, perform and present with teachers guidance; performance in pairs walking bass and chord bursts, playing a walking bass on glockenspiel or xylophone, sing in a choral group: Rock n' Roll Song C – receive feedback constructively; peer assessment on performance of different musical genres: D – Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks; self assessment on personal engagement 	<ul style="list-style-type: none"> A – use some basic language and have a simple understanding of some of the concepts and processes that support their current work; ballet, the motif, identify the life and times of great classical composers, appreciate composers in historical perspective, recognise that composers were influenced by others and impacted on others, explore musical anecdotes that help us understand the life and character of great composers B – learn skills and develop techniques and processes needed to create, perform and present with teachers guidance; reading an orchestral score, reading and performing notation, recognising graphic scores, analyse simple musical forms, listening to the elements A – Express and opinion of the art form studied in the context of the their own work; the pros and cons of using male dancers in Mathew Bourne's Swan Lake C – identify strengths and weaknesses D – Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks;; a personal project on a great classical composer 	<p><i>Criteria A</i> – demonstrate knowledge and understanding of the art form studied in relation to some aspects of societal, cultural, historical and personal contexts; name and recognise instruments in a Caribbean Tuk band, its history, folk law, associated characters, the difficulties in communication, Australian Dreamworld the influence of religion on music, spirituality and music, a reflection of the landscape</p> <p><i>Criteria B</i> - articulate an idea or personal interpretation to the point of realisation ; playing the didgeridoo and telling stories through sound, perform a dream world accompaniment to a traditional Aboriginal story, perform as a group the Tuk including opportunities to play snare, bass and recorder, learn parts tot eh Tuk band and perform</p> <p><i>Criteria B</i> – Develop skills, and apply techniques and processes involved in creating, performing and presenting;; create a visual image of the Tuk band showing where, how and when it is used, any people involved and the key characters</p> <p>Criteria D – be receptive to art practices and works from other cultures including their own</p>
Formative Assessments	A – Mid-unit test on Rock n' Roll A – Paragraph on the response to Elvis A – a brief essay on the fashion and style of the youth era	<ul style="list-style-type: none"> D – research musical anecdotes that help us understand the life and character of great composers B – read from an orchestral score, and answer questions about the music 	Criteria A -Explain the characters of the Tuk Criteria B – Perform in a small group a Tuk Criteria C – Reflection and Appraisal on Tuk performances Criteria C – Observations of the rehearsal process

	B – Sing rock n roll song B – technical skills on chosen instrument C – peer assessment D – teacher observation and self assessment	<ul style="list-style-type: none"> B – performing from notation, parts to Beethoven's 5th Symphony B – A listening test on recognising graphic scores and simple musical forms D – be organised and focused, meeting all deadlines in the preparation of a personal project on a great classical composer 	
Summative Assessment	Criteria B - performance in pairs walking bass and chord bursts, playing a walking bass on glockenspiel or xylophone Criteria C – self assessment on performance	<ul style="list-style-type: none"> A – Personal project on the life and times of a great classical composer C – After examining the ballet <i>Swan Lake</i>, write a paragraph comparing traditional female swans to Mathew Bourne's male swans. Explain which do you prefer and why? 	Criteria A – Create a newspaper article on aboriginal music
Links			Humanities and Language A – Slavery Maths – Area of a drum skin Drama – Tuk characters and expression
Unit topic	Cannon & Baroque	Rhythm	Form & Variations
Title	What came first; the chicken or the egg?	Do you have free time?	Favourites and Playlists
Unit Question	Does the development of the arts shape society, or does society shape the arts?	Does freedom lead to free expression or free expression lead to freedom?	How are we organised?
Significant Concept	The arts reflect the development of society emotionally, technologically and in attitudes	Throughout time, people have battled against adversity	We use structures to help us understand our lives
AOI	HSE	C&S	HI
ATL	Collaboration – working in groups including delegating, taking responsibility, adapting t roles, resolving conflicts, demonstrating teamwork Reflection – Self evaluation – including the keeping of journals and portfolios, reflecting at different stages of the learning process	ATL - Reflection – including seeking out positive criticism, reflecting on areas of perceived limitation Self-evaluation – including the keeping of learning journals and portfolios, reflecting at different stages of the learning process Transfer – inquiring in different contexts, including changing the context of an inquiry to gain various perspectives	Information literacy, collaboration
Musical Content	the Baroque era, castrati, the reformation, wealth in Europe, Royal courts and cultural refinement, Vivaldi, Bach, Handel, Pachelbels canon, Coolio, canon, fugue, chords, syncopation, texture, contrast, ornaments, improvisation, ground bass, harpsichord, organ, piano	The rise of black musicians, note values, slurs, ties, time signatures, syncopated rhythms, Scott Joplin, jazz roots,	rondo, ternary and binary form, labelling form, variations, writing notation
Objectives	AA– Use some basic language and have a simple understanding of the some of the processes and concepts that support their current work; canon, castrati, ornamentation, trill, polyphonic B – Learn skills and develop the techniques and processes needed to create, perform and/or present art with the teachers' guidance; learn how to create a canon using a simple chord sequence C – Describe the progress they have made so far and identify areas that have been particularly easy or challenging	A – Use some basic language and have a simple understanding of the some of the processes and concepts that support their current work; ragtime, ostinato, syncopation B – Learn skills and develop the techniques and processes needed to create, perform and/or present art with the teachers guidance; musical notation, writing melodies C – Describe the progress they have made so far and identify areas that have been particularly easy or challenging D – Show commitment in using artistic process	A – demonstrate knowledge and understanding of the elements of some elements of the art form studied, including specialised language, concepts and processes; identify musical form by ear and by analysis, compose in the style of theme and variations, demonstrate understanding of form in a visual representation B – develop skills and apply the techniques and processes involved in creating, performing and or presenting art; create a body percussion piece for performance by others C – evaluate their work; discuss the success of the variations project

	D – Show commitment in using artistic process D - Demonstrate curiosity, self motivation, initiative and a willingness to take risks	D - Demonstrate curiosity, self motivation, initiative and a willingness to take risks	C – consider feedback when identifying strategies to develop and improve; peer analysis of performance D – Be receptive to the various ways in which art practices and artworks present themselves from culture to culture; comparing classical structure to pop structure
Formative Assessments	A – Use some basic language and have a simple understanding of the some of the processes and concepts that support their current work; reading musical notation, chords, syncopation, texture, contrast, ornaments, sing a canon, write a canon, listen to a fugue B – Learn skills and develop the techniques and processes needed to create, perform and/or present art with the teachers guidance; singing a part of a canon in solo, listening test, identifying the elements in canon, reading notation, writing in non-traditional structures, playing with another C – Describe the progress they have made so far and identify areas that have been particularly easy or challenging through a reflection on the performing process D – Show commitment in using artistic process; learn to play Pachelbel's canon. Perform your part within the whole class ensemble D - Demonstrate curiosity, self motivation, initiative and a willingness to take risks through their approach to performance and practice	A – Use some basic language and have a simple understanding of the some of the processes and concepts that support their current work; writing musical notation, syncopation, slurs and ties, time signatures D – Show commitment in using artistic process; learning to play the Entertainer D - Demonstrate curiosity, self motivation, initiative and a willingness to take risks through their approach to performance and practice	Criteria A - Using words, create a piece of music in any form, that is labelled to show music which is the same and music which is contrasting Criteria D - Observations on personal engagement during preparation for performance Criteria A - Written test on the use of form Criteria C – Reflection and Appraisal
Summative Assessment	B – Learn skills and develop the techniques and processes needed to create, perform and/or present art with the teachers guidance; singing a part of a canon in solo, listening test, identifying the elements in canon, reading notation, writing in non-traditional structures, playing with another C – Describe the progress they have made so far and identify areas that have been particularly easy or challenging through a reflection on the performing process	B – Learn skills and develop the techniques and processes needed to create, perform and/or present art with the teachers guidance; listening test, identifying the elements in Ragtime, notation work sheets, writing melodies, recognize note values, playing with another C – Describe the progress they have made so far and identify areas that have been particularly easy or challenging through a reflection on the composition process	Criteria B - Composition variations on “Twinkle twinkle” or “Drunken Sailor”
Links	Language A – 60's literature	Humanities and Language A	Humanities and Language A - Dictatorship

If a piece of music has to be explained in words – is it a failure?

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Term 1	MYP 4	MYP 5
Unit topic	Western classical music Area of Study 1	World Music Areas of Study 4
Title	Jeopardy	Where in the world are we?
Unit Question	How can you identify music in time and place?	What use is art in the community and for the community?
Significant Concept	Music has developed in line with the development of society	music is used in all cultures, for religious, entertainment and cultural purposes, political/social and economic situations can affect music
AOI	Environments	Environments
ATL	Communication – essay writing, How to narrow a research project How to generate lines of inquiry information grouping essay writing	Transfer – looking at political comparisons Information literacy - researching
Music content	Repetition and Contrast in Western Classical Music, 1600-1899 1) Ground Bass & Variations 2) Ternary Form 3) Rondo Form Tones, accidentals, modes, scales, chords, cadences, ternary form, rondo form, ground bass, variations, chord sequences, Medieval, Renaissance, Baroque, Classical, Instrumental Families,	Area of Study 4: Rhythms, Scales and Modes from around the world 1) Indian Raga 2) African Music 3) Fusions
Objectives	<ul style="list-style-type: none"> Criteria A - demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts: baroque, classical and romantic style, the development of instruments and the orchestra, the influence of religion on music, ground bass, variations, ternary form, rondo form Criteria A – demonstrate knowledge and understanding of the elements of the art form studied, including specialised language, concepts and process ;notation and the Stave, intervals and the scale, key signatures and accidentals, harmony, musical structures Criteria C – Refelct critically on their own artistic development and processes 	<p>Criteria A – demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts: Indian raga, African music, fusions, world instruments, the place of music in society, the affect of religion and beliefs on music</p> <p>Criteria B – apply skills or techniques and processes to create, perform and present; African hand drumming, Indian scales</p> <p>Criteria D – support and encourage their peers towards a positive working environment</p> <p>Criteria D – be receptive to art forms and works from other cultures including their own: open-minded approach to listening, appreciation of the economics and politics of a country and its influence on music</p>
Formative Assessments	<p>Assessment 1 – Criteria A: Test on chromatics, scale, tones</p> <p>Assessment 2 – Criteria B: Medieval Instruments</p> <p>Assessment 3 – Criteria A: Research Essay Medieval Musical Times</p> <p>Assessment 4 – Criteria A: Homework answer sheet Baroque</p> <p>Assessment 5 – Criteria A: essay on the Classical Genre</p> <p>Assessment 6 – Criteria A: analysis and evidence on music forms</p> <p>Assessment 7 – Criteria C: reflection on music form</p> <p>Assessment 8 – Criteria A: Test on Classical Genre</p>	<p>DISPLAY: Expression. Create a model to demonstrate musical expression around the world. Consider how expressions are communicated, where events take place, when events use music, who in the community is involved in music making, what instruments, and elements of music are used. Support your model with labels, diagrams or posters, and accompany it with an audio track</p> <p>Criteria B – apply skills, techniques and processes to create, perform and/or present art;</p> <p>PERFORMANCE: Entertainment. Learn parts to a Salsa/ piece (Lambada) and perform as a group</p> <p>Criteria D – be receptive to art practices and artworks from various cultures, including their own;</p> <p>RESEARCH: Religious music. Research religious music around the world. Create a scientific experiment (using the scientific method) to discover the effects of world religious music on Western ears</p>
Summative Assessment	Criteria B – listening test	Criteria A WRITTEN: History and Culture. Compare and contrast two countries musical heritage. Discuss traditional verses contemporary music, how expressions are

		communicated, where events take place, when events use music, who in the community is involved in music making, what instruments, and elements of music are used, what elements of culture (politics, poverty, war) have affected or do affect their music making
Links	Development of architecture, European history, Baroque Art	
Unit topic	New Directions Areas of Study 2	Creating (Score/written commentary, recording and a pro forma)
Title	The flick of a dice	The artist in me
Unit Question	How has art evolved over time?	What can i create in response to personal ideas or feelings?
Significant Concept	Art will always change and push boundaries	Inspiration, purpose and cause in music
AOI	HI	HI
ATL	thinking	Transfer, thinking
Music content	1) Expressionism & Serialism 2) Minimalism 3) Experimental & Electronic Music	
Objectives	A - Demonstrate knowledge and understanding of a variety of styles, developments and ideas which have shaped the arts across time and cultures: expressionism, serialism, minimalism, experimental and electronic music A - Apply appropriate terminology to show aesthetic and critical awareness: vocab test, instructional poems C – Assess and appraise their work and that of others: spot errors in given examples, reflect on step by step progress, peer assessment on success of composition A – Demonstrate theoretical knowledge and understanding of the art forms studied: create a power point on a chosen style, write a serialist piece,	Criteria C - Reflect upon and evaluate their work in order to set goals for future development; looking at composing skill and reflecting on past compositions, analysing compositions Criteria B - Apply skills specific to the art forms studied to elaborate an idea, a theme or a composition to a point of realisation; introductions and endings, modulation, sonata form, instrumentation, practising techniques, dealing with nerves, the professional verses the amateur, famous performers Criteria D - Show self-motivation in setting and meeting deadlines Criteria B – Present work through formal or informal performances and exhibition Criteria D – Show initiative, creativity and a willingness to take risks take risks
Formative Assessments		
Summative Assessment	B – a composition in a given style	B - a recital
Links		
Unit topic	Jazz, pop and the musical Area of study 3	Aural Perception 40%
Title	No song unsung	Hidden messages
Unit Question	Can i create work to communicate with others?	What does art have to say about life, joy and suffering?

Significant Concept	Contemporary styles of music use multiple ways to manipulate our emotional responses	WE use the elements to accurately describe and analyse music
AOI	HSE	HSE
ATL	Communication, information literacy	Communication, thinking
Music content	1) Dance music 1985 – 2) Britpop and its influences 3) Songs from Musicals	Vocabulary and theory
Objectives	<p>A – Demonstrate theoretical knowledge and understanding of the art forms studied: dance music, musicals, write a song for a musical, analyse given song structures, listening test, ability to recognise aurally artistic traits, create a project on the success of Andrew Lloyd Weber</p> <p>B – Experiment and explore through both structured and unstructured activities, recreate a pop song in a given artists style</p> <p>B – Plan and organise effectively to define and set goals, solve problems, negotiate and make decisions: long term composers project, record and refine composition</p>	Criteria A - Demonstrate theoretical knowledge and understanding of the art forms studied; aural identification of instruments, time signatures, rhythmic devices, modulation, genre, location, techniques, articulation etc
Formative Assessments	<p>A – Demonstrate theoretical knowledge and understanding of the art forms studied: the origins of jazz, the rise of the musical, popular music to the present day.</p> <p>A – Compose a song for a musical to a synopsis they have written</p> <p>A – analyse given song structures</p> <p>A – recognise musical structures,</p> <p>B – Experiment and explore through both structured and unstructured activities by recreating a pop song in a given artists style</p>	
Summative Assessment	A/B - presentation and performance explaining songs in context	A – listening paper
Links		