

Armijo High School

International Baccalaureate Music (SL)

Course Description

This course is designed for music students with varied backgrounds in music performance, either solo and/or group performers. The aim of the IB music program is to give students the opportunity to explore and enjoy the diversity of music throughout the world by enabling them to creatively develop their knowledge, abilities and understanding through performance and composition. Students will be expected to demonstrate their understanding of music by performing solo and in a group, by using appropriate musical language and terminology in analyzing musical works from many and varied cultures and periods, and by exploring their own composition writing. External assessments of listening and musical investigation will constitute 50% of the grade, and internal assessment will be done by the teacher in the areas of performance and composition to fulfill the remaining 50% of the grade. All IB students must take this course in conjunction with the Wind Ensemble.

Prerequisites

Grade 11 or 12

Prerequisite: One year of any high school music course and/or permission of the instructor.

Students must have a good working knowledge of music fundamentals and be able to read music in at least 1 clef to enroll in the class. They will study music of many cultures and time periods to understand fully its musical construction and societal connections. Students will compose and/or perform significant works. Supplemental private lessons are recommended but not required. This course prepares students for the Standard Level examination in IB Music to be taken at the end of the course of study. A culminating performance or demonstration of the students' compositions is required in addition to the written exam.

Course Outline

Standard Level

Students may choose one of the three options below:

Solo Performance Option (SLS)

This option is designed for the student that has a background in musical performance.

- Musical Perception and Analysis (see detailed description below)
 - Study of Prescribed Work
 - Study of Musical Genres and Styles
 - Musical Investigation
- Solo Performance: voice or instrument, one or more recitals.

Group Performance Option (SLG)

This option is designed for students with a general interest in music, or those without prior experience, particularly members of ensembles.

- Musical Perception and Analysis (see detailed description below)
 - Study of Prescribed Work
 - Study of Musical Genres and Styles
 - Musical Investigation
- Group Performance: two or more public performances

Composition Option (SLC)

This option is designed for the student who has a background in musical composition.

- Musical Perception and Analysis (see detailed description below)
 - Study of Prescribed Work
 - Study of Musical Genres and Styles
 - Musical Investigation
- Composition: two contrasting compositions.

Musical Perception and Analysis

Study of Prescribed Work

Students will study analytically, and have a thorough knowledge of, the Prescribed Work. Throughout the year, we will work through the Prescribed Work and it will be part of the IB assessment.

Study of Musical Genres and Styles

- In order to build both a written and aural music vocabulary, students will study tonal harmony from the common practice period.
- Students will study the history of Western (or Euro-centered) music from the Middle Ages through the 20th century.
- Students will study music from other countries, cultures, genres, and styles (ex – Japan, Latin America, Indonesia, Africa, Middle East, etc.)
- Through this study, students will learn about:
 - Musical structure, function and expressive character
 - Musical elements: melody, harmony, rhythm, texture, tone color
 - Musical terminology and notations
 - Historical and cultural contexts

Musical Investigation

Students will carry out an independent musical investigation into the relationship between two identifiable and distinct musical genres, from any tradition, cultures or regions of the world, focusing on one or more pieces of music from each.

Assessment

Standard Level

External Assessment (SLS, SLG, SLC) 50%

Listening Paper 2 ½ Hours 30%

Five musical excerpts and questions based on Musical Perception and Analysis part of the course.

One question on Prescribed Work 10%

Four questions on other works 20%

Musical Investigation 20%

A written media script of no more than 2000 words, investigating the relationships between two musical genres.

Internal Assessment 50%

One of the following options. These components to be internally assessed by the teacher and externally moderated by the IBO at the conclusion of the course.

Solo Performance (SLS) 50%

Performance of one or more 15 minute recitals.

Group Performance (SLG) 50%

Presentation of two public performances (15-30 min.)

Composition (SLC) 50%

Two contrasting compositions (5-15 min. total when performed), with a recording and a written statement.

Syllabus

Semester 1

- Basic Notation
- Clefs
- Rhythmic Elements
- Time Signatures
- Key Signatures
- Major, Minor Scales
- Circle of Fifths
- Chords: Maj, Min, Aug Dim.
- Melodic Shape- Phrasing
- Forms
- Four-Part Writing
- Middle Ages - Baroque Period
- Music Terms and Symbols
- Cadences
- Musical Analysis
- Seventh Chords
- Non Harmonic Tones
- Harmonization of the melodic line
- Classical Period
- Realization of Figured Bass
- Sample IB Exam

Semester 2

- Romantic Period
- Secondary Dominants
- Jazz and Rock
- World Music
- Sample IB Exam
- 20th Century Contemporary Period
- Non Western Music
 - Africa
 - Middle East
 - European
 - Asia
 - Native American
 - Central & South American
 - African Diaspora
- Twelve Tone Row
- Test Preparation
- IB Exam

INTERNAL ASSESSMENT

Solo Performance

Group Performance

Composition

The Internal Assessment, valued at 50% of the total possible grade of 7, is assessed in late March by the instructor at Armijo High School, and later moderated by an outside grader in the IB Organization. Standard Level students may perform in solo option, group option, or composition option.

- **Solo Performance:** one or more performances of 20(HL) or 15(SL) minutes in duration.
- **Group Performance:** 15 -20 minutes of music recorded from two or more performances by the same ensemble (doing different programs) Any IB music students in a particular ensemble will receive the same grade for the performances evaluated.
- **Composition:** two final notated compositions with an audio cassette recording of a performance of the selections. An abstract describing the compositions is required.

The performance tapes, complete compositions tapes and papers, cover pages and the **Musical Investigation** are all sent off at the beginning of April, for the spring examination period, to an IB examiner for moderation and grading.

EXTERNAL ASSESSMENT

The written exam, based on material and concepts learned in the IB music Standard Level Course, and one prescribed work by the IB organization, is given in May. This represents 30% of the overall score.

There are five questions on the essay style exam. Scores may, or may not be provided. Each student must have a CD player at the exam site, in order to hear the musical excerpts. Each student will receive a CD with the examination music recorded on it. Essays should contain information on musical style, characteristics, cultural and socio/religious influences.

MUSICAL INVESTIGATION

An independent written media investigation of no more than 2,000 words comparing the relationship between two identifiable and distinct cultures by analyzing and comparing one (or more) musical pieces from each. In addition, these examples should share one (or more) inherent link(s) that can be explored in sufficient musical depth. This component offers the opportunity for the students to use contemporary methods of communication by presenting the investigation as a media script.

The musical investigation is submitted in March and assessed externally.

Students must have a general working knowledge of the fundamentals of music theory and performance technique. Basic compositional techniques will be addressed and class composition and arranging projects will be mandatory. The IB Course will cover the history of western music from Gregorian chant to the 21st Century. Non- Western Music, American Jazz, Latin American, and folk music from various countries will be covered in detail. The socio-economic influences of music in society will play an important role in the class discussions.

NOTEBOOK ORGANIZATION INTERNATIONAL BACCALAUREATE MUSIC

Section 1

**Curriculum / Syllabus
All Quizzes and Exams
Listening List
Blank Notebook Paper**

Section 2

**Elements of Music
Music Terms and Symbols
Manuscript Paper**

Section 3

**Middle Ages and Renaissance Music
Notes and Samples**

Section 4

Baroque Period

Section 5

Classical Period

Section 6

Romantic Period

Section 7

20th Century to Present Day

Section 8

**Non- Western Music
World Music**

Section 9

Compositions and Arrangements

Section 10

Projects and Power Point Presentations

**GRADE CRITERIA
INTERNATIONAL BACCALAUREATE MUSIC**

20%	Theory Warm-Ups and Assignments
10%	Class Participation and Intelligent Discussion
40%	Tests and Quizzes
30%	Special Projects examples: Music History Notecards Power Point Presentations Collegiate Style Research Groups Analysis Presentations

Supplies Needed

- * 3-Ring Binder**
- * 10 tab Notebook Divider**
- * Notebook Paper**
- * Pen/Pencil**
- * 2 packs of 3x5 index cards (white or colors – your choice)**

The Musical Investigation
International Baccalaureate Music
Armijo High School

The Musical Investigation is 20% of the total IB Music Examination grade. It is an independent written media investigation of no more than 2,000 words comparing the relationship between two identifiable and distinct cultures by analyzing and comparing one (or more) musical pieces from each. In addition, these examples should share one (or more) inherent link(s) that can be explored in sufficient musical depth. This component offers the opportunity for the students to use contemporary methods of communication by presenting the investigation as a media script.

The following deadlines must be followed:

- Tuesday, Oct. 9, 2012:** A one page typed abstract outlining which two genres you have determined to use and **why**. Include the connecting link between the two genres and how you propose to show the link. If you have an idea for the media - please include.
- Monday, Nov. 26, 2012:** At least 8 annotated "works cited" note cards. These can be recordings, scores studied, web sites, books, etc. The plan for the type of media to be used is due now.
- Monday, Feb. 4, 2013:** A rough draft of at least 600 words in the form of media that you have determined to use.
- Monday, Mar. 4, 2013:** A second draft of approx 1100 words. If the media form is indeed a "script" it should be in that format. If it is in electronic form (website, video, CD-ROM, CD, etc) evidence of this should be presented.
- Tuesday, Apr. 2, 2013:** The completed Musical Investigation is due. (no more than 2,000 words)

MUSICAL INVESTIGATION TOPICS
LET'S DISCUSS - ARE THEY ACCEPTABLE or NOT? - DO THEY FIT THE CRITERIA?

1. Jewish Klezmer Music of Eastern Europe and Argentinean Tango Music,
2. Javanese Gamelan and Debussy's "Pagodes",
3. Comparing Childrens Songs from Japan to Schumann's Scenes from Childhood
4. Brazilian Bimbau and Tribal Hardcore?
5. Percussionist in Early Jazz and Indian Classical Music,
6. Guitar Styles used by Santana and Romanian Folk
7. New Age with Impressionism,
8. Chinese and Western Opera ? vocal styles ? Turandot and Butterfly Lovers,
9. Guitar in American Country music and Spanish Flamenco,
10. 60s Pop and Indian Classical Music,
11. Asian Dub Foundation and Jazz Guitarist John McLaughlin with Indian Trio, Shakti.
12. Mozart and Belafonte: A Comedy of Vocal Proportions.
13. The Latino Legends and the Thai Dhara.
14. Roll of the Fiddle in Norwegian and Irish Folk Music
15. South African Music and Peruvian Andes Mountain Music
16. Ska Music of Jamaica and Ska Music of America – too close?
17. African and Caribbean Music
18. Western Opera and Chinese, or Peking, Opera
19. American and Finnish Fiddle Music
20. American Spiritual to a Bach Chorale
21. Prepared Piano Works of John Cage and Indonesian Gamelan Music
22. American Opera vs. Chinese Opera
23. The Influence of the gamelan on Western Music (comparing the gamelan selection "Patalon" to Debussy's "La Mer")
24. 20th Century jazz improvisation with Early medieval instrumental, secular, and sacred music
25. American Indian Ceremonial Music with Gregorian Chant Music
26. Bagpipes of Scotland and Civil War music of the United States
27. Tchaikovsky's "Dance of the Sugar Plum Fairy" and Argentinean cowboy's' beloved folk song "La Vidalita"
28. Percussion Music of Central Africa and Native American Percussion Music
29. A Western African song to a Traditional Native America song
30. American Shaker Music to the Roots of the Negro Spiritual
31. Irish Folk Music and Appalachian Bluegrass
32. African Tribal Drumming and Caribbean/Latin Jazz (St. Thomas, recorded by Sonny Rollins). The link is rhythmic drum patterns
33. Contemporary American Choral Music (With a Lily in Your Hand, Eric Whitacre) and Andean folk music (Pueblo Lejano). Possible links would be either the stories of the texts OR the use of syncopated rhythms in both pieces.
34. Renaissance Violin Music (with either African Tribal music OR something from the Harlem
35. Renaissance (no piece selected). Possible link would be the use of and purpose for each specific type/piece of music.
36. Comparison of the rhythmical qualities of Irish folk music and Baroque dance music and their suitability as part of the musical element of a dressage musical freestyle.
37. Gershwin song and a Negro Spiritual or a religious song from two different cultures

Armijo High School
International Baccalaureate
Guide to Analysis of Music

I. MEDIUM

Voices or instruments or both
Type of ensemble (quartet, orchestra, etc.)

II. METER, TEMPO, RHYTHM

Duple, Triple, Compound, Complex
Multimetric – different time signatures in one line of music
Polymetric – different meters within score (3+2)
Non-metric – no meter
Tempo – fast, slow, changes
Rhythm - Prominence of rhythmic element (ex. Running 16ths, triplets)
Single or complex, Rigid or flexible

III. HARMONY

Major, Minor, Whole-tone, Pentatonic
Kinds of intervals
Chords structure
Tertian – built in thirds: triads, 7ths, 9ths, etc.
Quartal – harmony built in fourths
Non-tertian – built in 5ths, 2nds
Progression
Intervals of root movement
Figured bass
Emphasis on different scale degrees (I, IV, V)
Diatonic or Chromatic
Cadence Structure

IV. MELODY

Prominence of melodic element
General Qualities
Conjunct –stepwise movement
Disjunct – skips, large jumps of intervals
Lyrical/ Cantabile/ Folksong quality
Dimensions
Vertical – narrow or wide range (tessitura)
Horizontal – long continuous lines or short motivic fragments
Phrases symmetrical or asymmetrical
Progression
Conjunct or disjunct
Diatonic or chromatic
Ornamentation – embellishments, improvisation

V. FORM

Basic Internal Structure

Sectional – Binary, Ternary, Rondo, etc.

Variation – Theme and Variation, Passacaglia, etc.

Developmental – Sonata Allegro Form

Fugal – Fugue, Motet, Madrigal

Through – Composed

Twelve Tone/ Dodecophonic

Toccata, Prelude, Fantasy, Rhapsody

Number and relationship of movements

Time factors – total length/ length of movements

VI. TEXTURE

Monophonic – one melody line

Homophonic – Melody with chordal accompaniment

Chordal Style

Sustained chord accompaniment

Repeated chord accompaniment

Arpeggiated accompaniment

Polyphonic – Contrapuntal movement w/ two or more melodic lines

Number of parts

Degree of melodic independence

Spacing of parts

Voicing of parts

Imitation

Hybrid – combinations of homophonic and polyphonic parts

Tessitura – range of instrument or voice

Special Effects – antiphonal, responsorial, electronic additions,
instrumental and or vocal effects

VII. TONALITY

Scale Basis – modal, major, minor, polytonal, atonal, whole-tone, twelve-tone

Key scheme

VIII. MISCELLANEOUS

Orchestration

Instruments assigned to various materials

Division of parts – doubling

Special effects – pizzicato, tremolos, harmonics, mutes,
percussion, electronics, chant

Dynamics

Text and Programmatic considerations

**INTERNATIONAL BACCALAUREATE MUSIC
MUSIC HISTORY NOTECARD TOPICS
ELEMENTS OF MUSIC**

The following terms should be summarized on your music history 4x6 note-cards. **ONE NOTE-CARD per topic**. Hand-written or typed is acceptable. No computer scanners are to be used.

1. Melody/ Melodic Line
2. Duple Meter/ Triple Meter/ Quadruple Meter
3. Compound Meters and site examples
4. Syncopation
5. Intervals of Major scale – List all and construct on a staff – List all songs used in aural training of intervals
6. Tonality in Music
7. Diatonic and Chromatic
8. Consonance and Dissonance
9. Musical Texture
10. Monophonic Texture
11. Polyphonic Texture
12. Homophonic Texture
13. Counterpoint
14. Imitation in a melodic line
15. Canon
16. Inversion
17. Retrograde
18. Retrograde Inversion
19. Augmentation
20. Diminution
21. Repetition and Contrast in Music
22. Theme and Variation
23. Binary Form
24. Ternary Form
25. Sequence in a melodic theme
26. Sonata - Allegro Form - a complete analysis
27. Motive (Motif)
28. Tessitura of and instrument or voice
29. Timbre
30. List all String instruments
31. List all Brass instruments
32. List all Woodwind instruments
33. List all Double Reed instrument

**INTERNATIONAL BACCALAUREATE MUSIC
MUSIC HISTORY NOTECARD TOPICS
MIDDLE AGE – RENAISSANCE - BAROQUE TIME BAND**

The following terms should be summarized on your music history 4x6 note-cards. **ONE NOTE-CARD per topic**. Hand-written or typed is acceptable. No computer scanners are to be used.

1. GREGORIAN CHANT
2. NUEMES – BOTH SYLLABIC AND MELLISMATIC
3. PARTS OF THE ORDINARY MASS
4. ORGANUM – TRANSCRIBE AN EXAMPLE
5. CANTUS FIRMUS – HISTORICAL ANALYSIS
6. THE RENAISSANCE STYLE PERIOD
 - SOCIO – ECONOMIC – RELIGIOUS CHARACTERISTICS
 - TWO COMPOSERS OF THE RENAISSANCE PERIOD
7. THE MOTET AND THE MADRIGAL
8. THE BAROQUE ERA – GENERAL CHARACTERISTICS
 - POLITICS
 - SCIENTIFIC ACCOMPLISHMENTS
 - RELIGION
 - THE ROLE OF THE COMPOSER
9. EQUAL TEMPERED SCALE –HISTORICAL AND EXAMPLE
10. TERRACED DYNAMICS
11. BLOCK DYNAMICS
12. DOCTRINE OF AFFECTIONS
13. THE CASTRATI'S ROLE IN BAROQUE MUSIC
14. CLAUDIO MONTEVERDI
 - BIOGRAPHICAL SKETCH
 - FAMOUS WORKS
15. HENRY PURCELL
 - BIOGRAPHICAL SKETCH
 - FAMOUS WORKS
16. J. S. BACH
 - BIOGRAPHICAL SKETCH
 - EARLY YEARS
 - THE LEIPZIG YEARS
 - FAMOUS WORKS
17. FREDRICK HANDEL
 - BIOGRAPHICAL SKETCH
 - FAMOUS WORKS
- 17 THE MESSIAH – F. HANDEL
 - AN OVERVIEW – HISTORICAL SIGNIFICANCE
18. ANTONIO VIVALDI
 - BIO SKETCH
 - FAMOUS WORKS
19. THE FOUR SEASONS –LA PRIMA VERA
 - A COMPLETE ANALYSIS
20. THE BAROQUE FUGUE – AN OVERVIEW
 - SUBJECT
 - ANSWER
 - COUNTERSUBJECT
 - EPISODIC DEVELOPMENT - STRETTO

**INTERNATIONAL BACCALAUREATE MUSIC
MUSIC HISTORY NOTECARD TOPICS
CLASSICAL STYLE PERIOD NOTECARDS TIME BAND 1700 –1800**

The following terms should be summarized on your music history 4x6 note-cards. **ONE NOTE-CARD per topic**. Hand-written or typed is acceptable. No computer scanners are to be used.

1. INTELLECTUAL DUALISM
2. SOCIAL –ECONOMIC CONDITIONS DURING 1700-1800 IN EUROPE
3. ELEMENTS OF CLASSICAL STYLE
 - MELODY
 - HARMONY
 - RHYTHMIC REGULARITY
 - FOLK ELEMENTS
4. THE CLASSICAL ORCHESTRA – SIZE AND INSTRUMENTATION
5. THE CLASSICAL OPERA – MAIN CHARACTERISTICS
6. OPERA BUFFA
7. MOVEMENTS OF A CLASSICAL SYMPHONY AND DESCRIBE EACH
8. MOVEMENTS OF A CLASSICAL STRING QUARTET
9. WOLFGANG AMADEUS MOZART
 - BIO SKETCH
 - FAMOUS WORKS
10. COMPLETE ANALYSIS OF EINE KLEINE NACHTMUSIK
11. JOSEPH HAYDN
 - BIO SKETCH
 - FAMOUS WORKS
12. LUDWIG VON BEETHOVEN
 - BIO SKETCH - EARLY YEARS
 - MIDDLE YEARS
 - LATE YEARS
 - FAMOUS WORKS
13. CONCERTO FORM
14. THE CLASSICAL SONATA FORM – A DETAILED ANALYSIS AND DIAGRAM
15. OPERA SERIA – SITE EXAMPLES
16. OPERA COMIQUE – SITE EXAMPLES

MUSIC HISTORY NOTECARD TOPICS
ROMANTIC PERIOD TIME BAND: 1800 – 1900

The following terms should be summarized on your music history 4x6 note-cards. ONE NOTE-CARD per topic. Hand-written or typed is acceptable. No computer scanners are to be used.

1. THE SPIRIT OF ROMANTICISM
2. SOCIAL DEVELOPMENTS
3. RELIGIOUS DEVELOPMENTS
4. INSTRUMENTS IN THE ROMANTIC TIME BAND
5. ROMANTIC MUSICAL STYLE TRAITS
 - MELODY INSTRUMENTATION
 - RHYTHM FORM
 - TEXTURE HARMONY
 - GENRES
6. WOMEN AS COMPOSERS IN ROMANTIC PERIOD
7. STROPHIC FORM
8. THROUGH-COMPOSED FORM
9. MODIFIED STROPHIC FORM
10. THE GERMAN LEID
11. THE SONG CYCLE
12. FRANZ SHUBERT
 - BIO SKETCH
 - FAMOUS WORKS
13. ROBERT SCHUMANN
 - BIO SKETCH
 - FAMOUS WORKS
14. JOHANNES BRAHMS
 - BIO SKETCH
 - FAMOUS WORKS
15. FREDRICK CHOPIN
 - BIO SKETCH
 - FAMOUS WORKS
16. FRANZ LISZT
 - BIO SKETCH
 - FAMOUS WORKS
17. CLARA SCHUMANN
 - BIO SKETCH
 - FAMOUS WORKS
18. FELIX MENDELSSOHN
 - BIO SKETCH
 - FAMOUS WORKS
19. HECTOR BERLIOZ
 - BIO SKETCH
 - FAMOUS WORKS
20. PROGRAM MUSIC
 - SITE EXAMPLES
21. OUTLINE OF SYMPHONY FANTASTIQUE
22. RICHARD STRAUSS
 - BIO SKETCH
 - FAMOUS WORKS
23. THE RISE OF NATIONALISM - DEFINE AND STIE EXAMPLES
THE PARTS OF THE ROMANTIC SYMPHONY