

IB Music SL Syllabus

Course Overview

This course, taken in addition to Band, Choir or Orchestra, will focus on Music Theory, Western Music History, World Music, Musical Forms and Musical Analysis. The student 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.

This course, in conjunction with Band, Choir or Orchestra, will fulfill the Music SL Solo Performance, Group Performance (Recommended), or Creation Requirements set forth by the IB.

Course Objectives

At the end of the course, students should be able to: (by subject)

Music Theory (Forms and Analysis Included)

- Notate pitch and rhythm in all clefs and meters, following the standard practices of musical notation
- Read music in all clefs and meters
- Write and sing major, natural/harmonic/melodic minor scales and identify scale degree names
- Identify all modes
- Write and identify all intervals and their inversions and their qualities
- Write and identify all major and minor key signatures and the circle of fifths
- Identify and write triads and seventh chords and their inversions using figured bass symbols
- Aurally identify triad and seventh chord sonorities
- Understand functional chord progressions and harmonic rhythm
- Visually and aurally identify cadences
- Understand the concept of musical phrases
- Identify periodic structure and forms
- Compose original compositions utilizing multiple techniques in the forms of 12 bar blues and periodic structure and be able to perform the composition
- Identify and realize deceptive resolutions of dominant and secondary dominant chords
- Understand and identify different techniques of modulation

Music History (Western and World)

- Identify each musical time period including Antiquity, Middle Ages (Medieval), Renaissance, Baroque, Classical, Romantic and 20th Century, and understand the social/political/religious/economic circumstances/contributions of each
- Understand and identify typical composition techniques of each time period, the composers that used them, and their evolution
- Identify composers from each time period and their significance within their own time period, as well as the greater whole of music
- Compare and contrast time periods, as well as specific composers and pieces within those time periods
- Understand different media used throughout western history regarding instrumentation
- Identify world music from specific cultures on each continent/major region, and be able to understand the contexts in which the music was intended
- Identify world music's influence on western music, citing specific examples (and vice versa)
- Discuss and explore the Musical Links Investigation, including acceptable topics and development of topics

Textbooks

- Burkholder, Peter J., Donald Jay Grout and Claude V. Palisca. A *History of Western Music*. 8th Ed. New York: W. W. Norton & Co., Inc., 2010.
- Forney, Kristine, ed. *The Norton Scores, Volume 1: Gregorian Chant to Beethoven*. 10th Ed. New York: W. W. Norton & Co., Inc., 2007.
- Forney, Kristine, ed. *The Norton Scores, Volume 2: Schubert to the Present*. 10th Ed. New York: W. W. Norton & Co., Inc., 2007.
- Forney, Kristine, and Joseph Machlis. *The Enjoyment of Music*. 10th shorter Ed. New York: W. W. Norton & Co., Inc., 2007.
- Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*. 5th ed. New York: McGraw-Hill, 2005.
- Miller, Michael. *The Complete Idiot's Guide to Music Theory*. 2nd ed. New York: Penguin Group, 2005.

External Assessment Components

Listening Paper (SL): Duration – 2 hrs 15 min, Weighting – 30%

The Listening Paper is based on musical perception – analysis, examination, comparing and contrasting. It consists of two compulsory sections (A and B), of which the students must answer 5 questions. The maximum mark for each question is 20 points, which result in a maximum mark of 100 points for the entire paper.

All questions are externally assessed by the IB using the external assessment criteria.

In common with all examination papers, the students are given five minutes of reading time before they begin answering the paper. During this time, students may also begin to listen to the music extracts presented on the examination CD during this period.

Musical Links Investigation: Weighting – 20%

The Musical Links Investigation requires the student to engage in a sustained investigation that is self-directed. It is designed to allow the student the opportunity to investigate the musical connections between pieces from two distinct musical cultures by exploring one (or more) musical piece(s) from each distinct musical culture.

Through comparative exploration, analysis and examination of these pieces, the student is required to demonstrate two or more significant musical links – that is to say, links concerning **musical elements**.

The two musical cultures chosen should be sufficiently distinct: the musical pieces chosen should therefore be clearly definable as belonging to distinct musical cultures. (Students are advised **not** to choose two pieces where one has influenced the other – for example, the Beatles' music reflecting Indian influences.)

The Musical Links Investigation must be submitted as a **media script** of no more than **2,000** words, not including quotations and citations of sources. If the student exceeds 2,000 words, the examiner's assessment must be based on the first 2,000 words. Computer word-count tools are discouraged.

For the purposes of the external assessment, students must submit a paper copy of the media script, regardless of the medium chosen.

Teachers may only give written/verbal advice on the final draft. **NO EXCEPTIONS.**

ACADEMIC HONESTY

Students are ultimately responsible for ensuring that all work submitted for assessment is authentic, with the work or ideas of others fully and correctly acknowledged. For further information about academic honesty, please refer to the latest edition of the IB publication *Academic Honesty*.

Internal Assessment Components

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge and to pursue their personal interests, without the time limitation and other constraints that are associated with written examinations.

The IB organization currently offers three internal assessment options:

- Group Performance (recommended at HHS)
- Solo Performance
- Creation

The Group Performance Option (SLG) is currently the recommended option at Humble High School. In this option, your recorded performances with the band/choir/orchestra will result in the remaining 50% of your total IB Music Assessment.

The submission to the IB must be between 20 and 30 minutes in total length, and represent **two or more** public performances of different programs by the ensemble.

The teacher, in consultation with the students, is responsible for making the final choice of material to be assessed. From two or more of these performances a selection of at least two contrasting pieces must be made.

The work of the group will be internally assessed by the teacher and externally moderated by the IB. **NOTE: All students who are members of the same group receive the same mark.**