**Curriculum**

**IB Music Year 2**

**Course Overview**

This course is designed for the student who has a background in musical performance or a background in composition, or those with a general interest. This consists of a compulsory part and an optional part. Every student studies Musical Perception and Analysis (Part A) and then chooses one of three options from Part B: Creating (SLC), Solo Performance (SLS) or Group performance (SLG). During the second year of this course, projects become more student-directed, with the teacher’s role being that of a guide and advisor. Students will produce a written media script (the Musical Investigation), investigating the significant musical links between two (or more) pieces from distinct musical cultures. Both worldwide and historical perspectives are required of students, as well as an ongoing commitment to creating and performing music. Students will take the IB Music exam at the end of the second year of the course.

**Department Standards**

* Students will sing alone and with others, a varied repertoire of music.
* Students will perform on instruments, alone and with others, a varied repertoire of music.
* Students will improvise melodies, variations, and accompaniments.
* Students will compose and arrange music within specified guidelines.
* Students will read and notate music.
* Students will listen to, analyze, and describe music.
* Students will evaluate music and music performances.
* Students will understand relationships between music, the other arts, and disciplines outside the arts.
* Students will understand music in relation to history and culture.

**Benchmarks**:

Demonstrate knowledge, understanding and perception of music in relation to time, place and cultures.

Demonstrate appropriate musical terminology to describe and reflect their critical understanding of music.

Demonstrate comparative analysis of music in relation to time, place and cultures.

Demonstrate creative skills through exploration, control and development of musical elements (SLC).

Demonstrate performance skills through solo music making (SLS) or group music making (SLG).

Demonstrate critical-thinking skills through reflective thought.

**Performance Indicators**

Students will understand the fundamentals of music theory necessary for analysis.

Students will develop their aural and score reading skills.

Students will be able to discuss of the elements of music: Melody, Harmony, Rhythm, Timbre, Form and Texture.

Students will be able to make musical links between the works they study by discussing Musical Structure, Elements and Context - with an appropriate use of Musical Terminology.

Students will be able to make use of technology (such as Sibelius/Logic/Garage Band).

**Assessments**

4-part Harmony and Counterpoint Exercises

Quarterly Quizzes/short tests

Setting texts to music

Class Discussion/Feedback

Creating a Compositional Exercise in certain styles

Completing a Comparative Study – the Musical Investigation

Group/Solo Performance Preparation, culminating with a recorded performance

Listening/Analysis Diary

Essays on analysis of Set Works (*El Salon Mexico* (Copland) and *Symphony 41* (Mozart) in 2012)

**IB EXAMINATION**

*Internal Component*

Creating

Solo Performing

Group Performing

*External Component*

Listening Paper – Five Musical Perception Questions

Musical Links Investigation

**Core Topics**

Tools for analysis:

Musical Vocabulary (Grade 5 ABRSM +)

Understanding Harmony and Counterpoint

Listening to, recognizing and analyzing musical works from the Renaissance, Baroque, Classical, Romanic and Twentieth-Century eras

Studying the Set Works in detail (*Petite Messe Solonelle* (Rossini) and *An American in Paris* (Gershwin) in 2014/2015)

Preparing for Performance (Solo and Group)

Listening to and analyzing music from around the world

Completing the Musical Investigation (A comparative study)

**Specific Content**

Analysis:

Rhythm, Tempo and Pitch

Scales, Keys and Clefs

Triads and Chords

Intervals and Transposition

Phrases and Cadences

Harmonic Progressions

Articulations

Non-Harmony Notes

Homophony, Monophony, Polyphony, Heterophony

Tonal Harmony: Diatonic and Chromatic Chords

Neapolitan and Augmented Sixth chords

Musical Structure and Form

Instrument families

Listening (including - but not limited to - works by the following composers):

Early Music and Renaissance:

Gregorian Chant, Hildegard von Bingen, Josquin des Prez, Palestrina, Victoria, Tallis, Purcell, Monteverdi

Baroque:

Vivaldi, Handel, Bach

Classical:

Haydn, Mozart, Beethoven

Romantic:

Beethoven, Schubert, Berlioz, Chopin, Schumann, Liszt, Wagner, Bizet, Brahms, Tchaikovsky

Impressionistic:

Debussy, Ravel

Neoclassical:

Stravinsky, Prokofiev

Atonal:

Schoenberg, Webern, Berg

Twentieth-century (American)

Copland, Gerwshin, Rodgers, Bernstein, Reich, Cage

Twentieth-century (European)

Britten, Messiaen, Stockhausen

Indepth study, analysis and comparison of the Set Works (Petite Messe Solonelle (Rossini) and An American in Paris (Gershwin) in 2014)

Preparation, Rehearsal and Recording of Performance/Compositional component of the course (ongoing). This element of the course is worth 50% of the final IB Grade.

World Music: Understanding the Sachs-Hornbostel Classification

Listening (including - but not limited to - works from the following cultures):

Asia: Japan, Korea and India

Africa: Ghana and Rwanda

South America and Carribean: Brazil, Andean Region, Jamaica, Cuba

Pacific Region: Tonga, New Zealand, Australia

Completing the Musical Investigation: a comparative study of music from two distinct musical cultures presented in the form of a media script. This element of the course is worth 20% of the final IB Grade.

**Resources**

