

Course Title: International Baccalaureate (IB) Music Higher Level 1 (Music IB HL1)

Department: Visual and Performing Arts

Course Number: 7012

Grade Level(s): 11

Length of Course: Year

Subject Area: Music

UC/CSU (A-G) Distinction: F

Prerequisite(s): One year of a high school level music class.

UC Honors Design: Yes No

Integrated Course: Yes No

College Credit: Articulation: Yes No Contingent

Course Environment: Classroom Based Hybrid Online

Brief Course Description: This is the first year of a two-year course. Students will engage in scholarly listening, research, and analysis to clarify their understanding of music and music's place in the world. They will work both individually and collaboratively to extend and enhance their knowledge and ability of music performance and the production of music, demonstrating an understanding of style, performance practice and interpretation, appropriate technical ability, and performer interaction through the playing and creation of music. Students will demonstrate an understanding of melodic and harmonic analysis, rhythm reading, transposition, composition, improvisation, and musical vocabulary. Students will further demonstrate the knowledge of the rudiments of music: scales, intervals, extended chords, tonality, modality, key signatures, meter, rhythm, and how each element is employed throughout the various eras and cultures studied including the evolution and interpretation of notational systems.

COURSE GOALS

The students will:

Explore the diversity of the art of music across time, cultures, and contexts. (Adv.MU:E.Pr4.1, Adv.MU:E.Pr6, Adv.MU:E.Re7.1, Adv.MU:E.Re8, Adv.MU:E.Re9, Adv.MU:E.Cn11)

Explore a range of musical contexts and make links to, and between, different musical practices, conventions, and forms of expression. (Adv.MU:E.Cr3.2, Adv.MU:E.Re7.2, Adv.MU:E.Re8, Adv.MU:E.Cn11)

Develop as imaginative and skilled music creators and collaborators. (Adv.MU:E.Cr1, Adv.MU:E.Re9)

Acquire, develop, and experiment with musical competencies through a range of musical practices, conventions, and forms of expression, both individually and in collaboration with others. (Adv.MU:E.Cr2, Adv.MU:E.Pr4.2, Adv.MU:E.Pr4.3, Adv.MU:E.Pr5, Adv.MU:E.Pr6)

Express ideas creatively and with competence in appropriate musical forms. (Adv.MU:E.Cr1, Adv.MU:E.Pr4.2, Adv.MU:E.Pr4.3, Adv.MU:E.Pr6)

Critically reflect on the process of creating and experiencing the art of music. (Adv.MU:E.Cr3.1, Adv.MU:E.Re9)

Evaluate and develop critical perspectives on their own music and the work of others. (Adv.MU:E.Cr3.1, Adv.MU:E.Re9)

Develop as informed, perceptive, and analytical practitioners of music. (Adv.MU:E.Pr4.1, Adv.MU:E.Pr4.3, Adv.MU:E.Pr5, Adv.MU:E.Pr6, Adv.MU:E.Re7.1, Adv.MU:E.Re7.2, Adv.MU:E.Re8, Adv.MU:E.Re9, Adv.MU:E.Cn10)

Build a lifelong appreciation for and desire to engage with music. (Adv.MU:E.Re9)

UNITS OF STUDY

SEMESTER 1

Unit 1: Music for sociocultural and political expression – Exploring

Description: Students will explore various types of music that have strong sociocultural meaning or are used for political demonstration. Examples of musical works considered in this Area of Inquiry include liturgical music, protest songs, and national anthems. Class participants will assume the roles of researcher, creator, and performer while investigating the music of this Area of Inquiry. Songs from both Western and Non-Western cultures and from various historical periods will be explored.

Key Assignments: Students find and present a national anthem from a country that is not the United States of America. Students listen and respond to a specific protest song. Students create a song relating to political expression and preserve it either by recording it or documenting it using standard musical notation. Students transcribe/adapt a song with strong sociocultural or political affiliation for their respective instrument and perform it on their respective instrument.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, and teacher provided feedback.

Assessment Methods: Students create a portfolio/journal of primary and secondary sources. Student's written work demonstrates engagement with and understanding of musical material that shows diversity, breath, and balance of student's portfolio/journal. Student's written explanations of musical and extra-musical findings. Completion of the IB Music Exam Exploring Music in Context component – A textual document with a maximum of 2,400 words that will

involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 2: Music for sociocultural and political expression – Experimenting

Description: Students experiment with various types of music that have strong sociocultural meaning or are used for political demonstration. By taking on the roles of researcher, creator, and performer throughout their experimentation with music from this Area of Inquiry, class members will experiment with musical materials, musical findings, musical decisions, and musical skills. This will lead to a dynamic and interactive process of learning and growth for the students, and will require on going action, inquiry, and reflection by them. Songs from both Western and Non-Western cultures and from various historical periods will be explored.

Key Assignments: Students find and present a song of liturgical/sacred origin. Students listen to and analyze a folk song in the Western art tradition and then experiment with it by changing either its tonality, meter, or instrumentation. Students document the composition of a self-composed song with sociocultural meaning, making sure to consider their progress at different points in the song's development and explicitly applying the concepts of action, inquiry, and reflection. Students document their preparation and performance of a musical work with strong sociocultural or political affiliation on their respective instrument, making sure to consider their progress at different points in their preparation of the piece and explicitly applying the concepts of action, inquiry, and reflection.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, self-reflection, and teacher provided feedback.

Assessment Methods: Student portfolio/journal documenting their development of both self-composed musical works and personal music performances of their own musical pieces and works written by other individuals. Written work showing their reflection on the musical experimentation process and ongoing development of material that shows diversity, breath, and balance of student's portfolio/journal. Public performances of the student's self-composed musical works and their playing of musical works by other composers. Written commentaries based on the student's experimentation with and development of personal compositions and performances. Completion of the IB Music Exam Experimenting With Music component – A written experimentation report with a maximum of 1,500 words and related audio recordings that demonstrate the student's experimentation while composing and performing music. The textual document and accompanying audio recordings will involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 3: Music for sociocultural and political expression – Presenting

Description: Students will present various types of music that have strong sociocultural meaning or are used for political demonstration. In assuming the roles of researcher, creator, and performer while presenting the music of this Area of Inquiry, learners will be required to communicate, interpret, and express both their own musical ideas and the musical ideas of others. They will also develop their ability to produce written presentation materials such as program notes, analyzed scores, research notes, and commentaries. Class participants will present songs from both Western and Non-Western cultures and from various historical periods.

Key Assignments: Students find a song related to political expression and write program notes for it. Students listen to and analyze/annotate the score of a specific choral motet in groups. Students compose a protest song, preserve it either by recording it or documenting it using standard musical notation, and complete an oral presentation about it. Students perform the melody of a Non-Western folk song either by singing it or playing it on their respective instrument.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, group work, and teacher provided feedback.

Assessment Methods: Student portfolio/journal of textual presentation materials (for example, program notes, analyzed scores, research notes, and commentaries), self-composed musical works, and personal music performances. Written work demonstrating engagement with and understanding of musical material that shows diversity, breath, and balance of student's portfolio/journal. Public performances of the student's self-composed musical works and their playing of musical works by other composers. Written reflections based on the student's personal compositions and performances. Completion of the IB Music Exam Presenting Music component – A collection of textual program notes (maximum of 600 words) and audio recordings that demonstrate the student's ability to improvise, compose, and perform music. The collection will involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 4: Introduction to The Contemporary Music Maker Component

Description: Students will be introduced to The Contemporary Music Maker component of the IB Music course. This element of the class culminates in a collaborative project that is inspired by real-life practices in contemporary music-making. The project brings together the roles and skills of researcher, creator, and performer, as well as the processes of exploration, experimentation, and presentation, through a real-life music-making situation within a contemporary setting. It challenges students to investigate the potential opportunities, limitations and demands of being a musician in the 21st century. Students are required to work in [collaboration](#) with at least one other student.

Key Assignments: Students brainstorm and record project ideas for their The Contemporary Music Maker submission in groups. Students reflect on the project ideas they generated for their The Contemporary Music Maker submission in groups and decide on one final project concept.

Instructional Methods: Student-directed discovery, student-directed planning, group work, community outreach, self-reflection, and teacher provided feedback.

Assessment Methods: Presentation of one final project idea for The Contemporary Music Maker component. Completion of the IB Music Exam The Contemporary Music Maker component – A continuous multimedia presentation (maximum of 15 minutes) that documents a real-life musical project. The multimedia presentation will include the project's proposal, process, evaluation, and performance/product or a curated selection of its performance/product. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

SEMESTER 2

Unit 5: Planning/Implementation of The Contemporary Music Maker Component

Description: Students will create and begin implementing a plan for the completion of their The Contemporary Music Maker project. This element of the class culminates in a collaborative project that is inspired by real-life practices in contemporary music-making. The project brings together the roles and skills of researcher, creator, and performer, as well as the processes of exploration, experimentation, and presentation, through a real-life music-making situation within a contemporary setting. It challenges students to investigate the potential opportunities, limitations and demands of being a musician in the 21st century. Students are required to work in [collaboration](#) with at least one other student.

Key Assignments: Students create and document a logical and realistic plan for completing their The Contemporary Music Maker project in groups. Students begin implementing and making progress on their The Contemporary Music Maker project in groups. Students continually reflect upon the progress of their The Contemporary Music Maker project in groups and make adjustments to it as needed.

Instructional Methods: Student-directed discovery, student-directed planning, group work, community outreach, self-reflection, and teacher provided feedback.

Assessment Methods: Demonstrated implementation of and progress on the students' The Contemporary Music Maker projects. Completion of the IB Music Exam The Contemporary Music Maker component – A continuous multimedia presentation (maximum of 15 minutes) that documents a real-life musical project. The multimedia presentation will include the project's proposal, process, evaluation, and performance/product or a curated selection of its performance/product. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 6: Area of Inquiry 2: Music for listening and performance – Exploring

Description: Students will explore various types of music that have been composed for the sole purpose of listening and performance. This Area of Inquiry includes solo, chamber, and large ensemble music of the Western art tradition, experimental music, and certain works of the Jazz genre. Class participants will assume the roles of researcher, creator, and performer while investigating the music of this Area of Inquiry. Songs from both Western and Non-Western cultures and from various historical periods will be explored.

Key Assignments: Students find and present a piece of chamber music in the Western art tradition that was solely composed for listening/performance. Students listen and respond to a piece of experimental music from the 20th Century. Students create a song in the Romantic or Contemporary musical style that is purely meant for listening/performance and preserve it either by recording it or documenting it using standard musical notation. Choral students transcribe/adapt an instrumental solo work of Non-Western origin for their respective voice type and perform it. Instrumental students transcribe/adapt a vocal solo work of Non-Western origin for their respective instrument and perform it.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, and teacher provided feedback.

Assessment Methods: Student portfolio/journal of primary and secondary sources. Written work demonstrating engagement with and understanding of musical material that shows diversity, breath, and balance of student's portfolio/journal. Written explanations of musical and extra-musical findings. Completion of the IB Music Exam Exploring Music in Context component – A textual document with a maximum of 2,400 words that will involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 7: Music for listening and performance – Experimenting

Description: Students will experiment with various types of music that have been composed for the sole purpose of listening and performance. By taking on the roles of researcher, creator, and performer throughout their experimentation with music from this Area of Inquiry, class members will experiment with musical materials, musical findings, musical decisions, and musical skills. This will lead to a dynamic and interactive process of learning and growth for the students, and will require on going action, inquiry, and reflection by them. Songs from both Western and Non-Western cultures and from various historical periods will be explored.

Key Assignments: Students find and present a song of experimental Jazz origin. Students listen to and analyze a piece of chamber music and then experiment with it by changing either its tonality, meter, or instrumentation. Students document the composition of a self-composed work of experimental music, making sure to consider their progress at different points in the song's development and explicitly applying the concepts of action, inquiry, and reflection. Students document their preparation and performance of a large ensemble musical work solely composed for listening/performance, making sure to consider their progress at different points in their preparation of the piece and explicitly applying the concepts of action, inquiry, and reflection.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, self-reflection, group work, and teacher provided feedback.

Assessment Methods: Student portfolio/journal documenting their development of both self-composed musical works and personal music performances of their own musical pieces and works written by other individuals. Written work showing their reflection on the musical experimentation process and ongoing development of material that shows diversity, breath, and balance of student's portfolio/journal. Public performances of the student's self-composed musical works and their playing of musical works by other composers. Written commentaries based on the student's experimentation with and development of personal compositions and performances. Completion of the IB Music Exam Experimenting With Music component – A written experimentation report with a maximum of 1,500 words and related audio recordings that demonstrate the student's experimentation while composing and performing music. The textual document and accompanying audio recordings will involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Unit 8: Music for listening and performance – Presenting

Description: Students will present various types of music that have been composed for the sole purpose of listening and performance. In assuming the roles of researcher, creator, and performer while presenting the music of this Area of Inquiry, learners will be required to communicate, interpret, and express both their own musical ideas and the musical ideas of

others. They will also develop their ability to produce written presentation materials such as program notes, analyzed scores, research notes, and commentaries. Class participants will present songs from both Western and Non-Western cultures and from various historical periods.

Key Assignments: Students find a piece of experimental music and write program notes for it. Students listen to and write a commentary for a specific piece of Non-Western music solely composed for listening/performance. Students complete an improvised musical performance in the style of their choice either by singing or playing on their respective instrument. Students then take notes on the inspiration for their performance, what content/techniques they used during their performance, and what they most liked and disliked about their performance. Students perform a piece of contemporary concert music as part of a large ensemble and complete a reflection on their performance and the work performed.

Instructional Methods: Student-directed discovery, individual and full group music listening, class discussion, self-reflection, teacher provided feedback.

Assessment Methods: Student portfolio/journal of textual presentation materials (for example, program notes, analyzed scores, research notes, and commentaries), self-composed musical works, and personal music performances. Written work demonstrating engagement with and understanding of musical material that shows diversity, breath, and balance of student's portfolio/journal. Public performances of the student's self-composed musical works and their playing of musical works by other composers. Written reflections based on the student's personal compositions and performances. Completion of the IB Music Exam Presenting Music component – A collection of textual program notes (maximum of 600 words) and audio recordings that demonstrate the student's ability to improvise, compose, and perform music. The collection will involve all four of the Areas of Inquiry identified in the IB Music Subject Guide. Students will be assessed using criterion-based rubric scoring as provided by the IB Music Subject Guide.

Course Materials:

Quality and well-maintained musical instrument (woodwind, brass, percussion, string, or voice), sharpened pencil with eraser, black three-ring binder with sheet protectors and provided sheet music, provided lanyard, plastic badge, and coordinate sheets (during marching season), blank lined notebook paper, blank staff paper, access to the Canvas Learning Management System, access to an online digital file storage service (Microsoft OneDrive or Google Drive).

Required Textbook: Appropriate sheet music and recordings for performance, analysis, and listening, additional textbooks are currently being explored.

Supplementary Materials: Quality and well-maintained sound reinforcement equipment (mixer, speakers, and related cables), music notation software and appropriate input devices with related cables, digital Audio Workstation (DAW) software and triggering devices with related cables, subscription to Grove Music Online music encyclopedia, subscription to online NAXOS Music Library of recorded music, and subscription to online Spotify music streaming service.