

ST. JOSEPH'S INSTITUTION INTERNATIONAL MALAYSIA



MUSIC HANDBOOK 2017-18

Why study Music?

The Australian Aboriginal people believe that music is in the universe seeking to be heard. How might the intelligent and sensitive performer, composer and listener prepare to hear it? The study of music allows for exploration of the shared human perceptions and emotions which temper our lives; those common or singular experiences which by other means are perfectly expressed, or cannot be expressed at all.

The art of music demands that the educated musician and music lover be able to recognise and articulate musical elements realised in diverse examples of music making. A vibrant musical education fosters curiosity in, and sensitivity to, the musical worlds which surround us. With careful listening, the musician may become humbled by the power of music to change lives.

The Diploma Programme music course provides an appropriate foundation for further study in music at university level or in music career pathways. It also provides an enriching and valuable course of study for students who may pursue other careers. This course also provides all students with the opportunity to engage in the world of music as lifelong participants.

At SJII Malaysia, Music is offered at both higher level (HL) and standard level (SL).

Approaches to teaching and learning in Music

Throughout the course students will be encouraged to engage with music that is familiar and unfamiliar to them, from a range of times, places and cultures. During their study of the various parts of the course students will be supported in developing their understanding of music as a whole. Throughout the teaching of the course students will be encouraged to develop critical thinking and participate in inquiry-based learning. Students will work both individually and collaboratively, working towards informed engagement. It is important that both teachers and students refer to the IB learner profile.

A varied range of activities will encourage students to:

- engage with music from different times, places and cultures
- critically appraise music and use appropriate musical terminology
- develop techniques for comparative analysis
- develop investigative and thinking skills
- learn to create music
- learn to perform music
- work both independently and collaboratively
- develop reflection techniques for monitoring their work over time.

This means that we expect you to develop a **broad set of skills**. How these skills can relate to Music is outlined below.

Research skills – how to look up information and find things out for yourself in constructive ways, how to tell if information you have found is trustworthy and how to use information honestly. For example, you may want to research the origins of Japanese Gagaku Court music.

Communication skills – this means expressing your judgements and views distinctly, writing responses to questions succinctly, and writing your Musical Links Investigation well. Many students do not realise that even answering questions clearly in class is a communication skill!

Social skills – in Music students often work in groups to play through musical examples. There will also be performances in class and being able to give and receive constructive feedback is an important social skill.

Thinking skills – these skills are required in Music in every lesson! You must be prepared to learn how to analyse, explain, evaluate, discuss, make links and see the “big picture”.

Self-management skills – these are crucial to success in the IB DP, because you will be studying a lot of subjects and participating in a lot of activities. You must be able to work independently, effectively and in an organised manner.

This means that your teacher will also use a **broad set of approaches**, including:

Inquiry – whilst teachers know that they have to give students information, they know that students finding things out and coming to conclusions by themselves rather than always being told is very good. You will be expected to find things out AND ask questions throughout your Music course.

Emphasising concepts – teachers will try to encourage you to see the big pictures, like some of the ideas above, rather than expect you to see each lesson as an individual entity that can be pushed to one side as soon as it is over.

Differentiation – teachers will use a variety of teaching strategies and approaches so that everyone's different needs and preferred ways of learning can be addressed.

Development of independence – your teacher will set challenging tasks to do on your own, and have high expectations of you, so they will help you to develop their self-management skills.

Assessment – your teacher will use a variety of assessment methods and give feedback in different ways; he or she will also expect you to be able to assess your own and your classmates' work in a useful way. The aim is that you will not simply be looking to see what marks you have got – but what you *need to do next in order to improve*.

Music and the IB learner profile

While you progress through your diploma programme studies and activities, you will develop a number of attributes. The IB calls this the IB “learner profile”. This table shows you what the learner profile attributes are and some examples of how Music can help you develop these:

We hope you will become ...	Example in Music
Inquirers	Students should wish to find out about different genres, how culture has influenced it and how it itself has influenced culture and how
Knowledgeable	Students will build up knowledge of the construction of music theory, how it sounds and how it is used in different musical cultures across time.
Thinkers	Students will need to understand concepts such as modulation and form and make decisions in performance and composition of how to manipulate these for the most musical outcome.
Communicators	Students will verbally communicate ideas in class, research findings, opinions and judgements. They will write an investigation outlining links between two distinct musical cultures. They will communicate musical ideas and feelings in performance .
Principled	Students make decisions to access, share and acknowledge music for their learning in appropriate ways that support artists and observe copyright laws. In composition they will use original musical material.
Open-minded	As students listen to music from a variety of cultures and styles students will learn to appreciate their complexities and subtleties even if they wouldn't choose to listen to it themselves.
Caring	Students will learn how to respect and care for each other as they give feedback on individual performances and compositions,
Risk-takers	Students will take risks in performing, investing themselves the music and stretching their technical abilities.
Balanced	Music has as a means of expression and enjoyment has immense positive impacts on well-being and balance in students lives, both now and in the future.
Reflective	Students will reflect on their own performances and compositions to assess their strengths and limitations in order to support the development.

Topics studied

- Medieval
- Renaissance
- Baroque
- Viennese Classical Period
- Romantic
- 20th Century
- Arabic
- Indian
- African
- East and South East Asian
- Latin and South America
- Rock, Pop and Jazz
- North American
- Australasian
- Prescribed Works:
 - Brandenburg Concerto No. 2 - Bach
 - Dances of Galanta - Kodaly

Music in the timetable at SJIIM

The IB requires 240 hours of teaching for HL and 150 hours of teaching for SL. At SJIIM, HL Music is allocated three double lessons per week and SL Music is allocated two double lessons per week.

It sometimes happens that HL and SL Music are taught in the same class. In this case, the teacher will let the SL students know when they do not need to come to lessons. Sometimes students will find they need to go to all three lessons in a week; sometimes they will only attend one or two of the lessons in a week and sometimes there will be periods of time when they will not be required to attend at all.

The IB Music course

Music, like all IB DP subjects, consists of two “components”.

Component 1: External Assessment

The first of these is the theory and aural work taught during lessons, and which may be examined in the listening examination paper at the end of the course. Completed examination papers are sent to IB and marked by IB examiners.

MUSICAL PERCEPTION EXAM

All candidates sit a written exam at the end of the course, which lasts 2 hours 30 minutes for HL candidates and 2 hours for SL candidates.

Section A

Section A focuses on the two prescribed works.

Students at SL must answer one question from questions 1 and 2.

- Questions 1 and 2 will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.

Students at HL must answer two questions: one question from questions 1 and 2 as well as question 3.

- Questions 1 and 2 will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.
- Question 3 will require students to compare and/or contrast the two prescribed works, emphasizing the presence of any significant musical links.

Section B

Students will be required to answer three analyse and examine questions on music from different times and places, encompassing:

- jazz/pop
- western art music
- world music

As one of their three questions in this section, students will be required to choose one of two western art music extracts to respond to.

Section B is based on extracts that are taken from a wide range of music from different times, places and musical cultures. Extracts may or may not be identified; scores may or may not be included.

MUSICAL LINKS INVESTIGATION

For both levels of IB Music the candidate must conduct a MUSICAL LINKS INVESTIGATION. This requires the research of two completely different, contrasting musical genres with some comparable qualities (e.g. Tuvan throat singing and Baroque Opera). The information will then be presented in the form of a media script (2000 word maximum) which will be assessed externally.

Component 2: Coursework

The second component is the 'coursework' which is internally assessed before being moderated externally. In Music, this is Creating, Solo Performing and Group Performing.

HL students must complete Creating and Solo Performing.
SL students choose one of these three.

CREATING

HL students must submit three pieces of coursework.
SL Creating students are required to submit two.

Each work must be between 3 - 6 minutes.

The following options are available:

- composing
- music technology composing
- arranging
- improvising
- stylistic techniques.

SOLO PERFORMING

The students are required to submit a recording selected from pieces presented during one or more public performance(s). The total performance time must be:

HL—20 minutes
SL—15 minutes.

GROUP PERFORMING

Students following this SL option are expected to be active, participating members of a musical group that performs on a regular basis in public during the course.

HL student cannot select this component.

Examples of musical groups (any size or style) include, but are not limited to:

- choir
- orchestra
- concert/wind band
- rock/pop band
- chamber group.

For assessment purposes, the recordings must be of the same group in two or more public performances.

The total performance time must be 20–30 minutes.

Assessment criteria for Music

So that you have some idea of what will be expected of you in advance, these are the criteria that teachers use to mark the individual investigation.

Musical Links Investigation

CRITERION	EVIDENCE
Musical cultures, examples and links	Have I chosen one (or more) musical piece(s) from each of two identifiable and distinct musical cultures that share two or more significant musical links that can be investigated in detail?
Analysis and comparison of musical elements	Have I consistently demonstrated highly effective description, analysis and examination of the musical elements? Is my work a well-focused comparison and contrasting of the chosen examples? Is the investigation accurate?
Musical terminology	Does your work consistently display good knowledge and use of musical terminology?
Organization and presentation	Is your media script organised and presented appropriately? Have you used primary sources? Are primary sources (and secondary, if any) appropriate and have they been properly attributed?
Overall impression	Have you consistently demonstrated qualities such as intellectual initiative, depth of understanding and creativity, and engagement with the intended audience?

Creating

CRITERION	EVIDENCE
Control and development of musical elements	Have I shown focused control of musical elements such as duration, pitch, tonality, timbre/tone colour, texture, and dynamics?
Musical coherence	Have I organised materials into an identifiable form, structure and style? Is it musically coherent?
Idiomatic understanding of instruments	Does your work consistently display good knowledge of the instruments and what they are capable of?
Notation	Does your notation and score accurately communicate your intention for performance?
Sound quality (music technology)	Have you consistently manipulated the signal level and equalisation to enhance the quality of the work?
Impression	Does your piece have clear shape and direction?
Reflection	Does your writing consistently demonstrate understanding of your intention, process and outcome?

Solo/Ensemble Performing

CRITERION	EVIDENCE
Selection of programme	Have I selected contrasting pieces? Do they match my/my group's performance capabilities? Is it too easy? Is it too hard?
Technical proficiency	Can I consistently meet the technical requirements such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, dynamics, form and structure?
Understanding of style	Do you know what the style of your piece is? What are the distinctives and are you playing/communicating them?
Musical communication	Are you communicating meaning and emotion through your performance? Is it fluent to allow this?

Resources/Reading List

Software

Sibelius 7 on Macs/Garage Band/Internet

Reading Lists

R. Kamien: Music an Appreciation 11th Edition

Norton: The Enjoyment of Music

Routledge: World Music: A Global Journey

Groves set of Music Dictionary's

IB Set Works: *Brandenberg Concerto No. 2* (Bach) and *Dances of Galanta* (Kodaly)

Further resources

Google Classroom

OCC site and materials