

Cathedral City High School
IB Advanced Music Course Syllabus
2019-20 School Year

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I. Introduction and Course Aims

The IB Advanced Music course is designed to let students develop their knowledge and potential as musicians, both personally and collaboratively. Involving aspects of the composition, performance and critical analysis of music, the course exposes students to forms, styles and functions of music from a wide range of historical and socio-cultural contexts. Students create, participate in, and reflect upon music from their own background and those of others. They develop practical and communicative skills, which provide them with the opportunity to engage in music for further study, as well as for lifetime enjoyment.

The class will contain some students who are working at the Higher Level (HL) year one, and those that are HL year two.

Higher level (HL) music students are required to study musical perception and analysis (music theory), Western and World Music, Jazz, Composition, and complete the Music Links Investigation and Listening Paper (see parts II and III below).

II. Internal Assessment

This component is assessed by the instructor and externally moderated by IB. Recordings will be completed by March of 2nd semester.

HL students music choose the solo performing (HLS) and creating (HLC) components as their internal assessment. These components will be completed during semesters 3 (HLS) and 4 (HLC) of the IB Music program. These 2 components are each 25% of your assessment grade, respectively.

III. External Assessments

There are 2 components of the external assessment requirements (work that is graded by an outside moderator): The Music Links Investigation (MLI) and the Listening Paper. Together, they constitute 50% of your overall grade for IB Advanced Music. Descriptions of these two components follow:

1. Music Links Investigation (MLI)

The Music Links Investigation (MLI) is an ethnomusicalogical and music theory study of two distinct musical cultures. The MLI is written as a media script of the student's choosing (magazine article, web blog, radio interview, etc.) and must not exceed 2000 words. The MLI is due the 2nd semester at the end of March. HL students are required to complete their MLI during the first year of study. The MLI constitutes 20% of the overall IB Music grade.

2. Listening Paper

The Listening Paper is based on musical perception- analysis, examination, comparing and contrasting pieces of music. Section A relates to two prescribed works and section B to music from different times and places, encompassing jazz/pop, Western Art Music and World Music. HL students must answer 5 questions; each worth 20 marks. HL students complete the paper in May of the 4th semester.

IV. Required Texts

- I. A Western History of Music, 9th ed. (Grout, et. al)
- II. Music in Theory and Practice Vol. 1, 9th ed. (Benward and Saker)
- III. Workbook to Accompany Music in Theory and Practice Vol. 1, 9th ed. (Berward and Saker)
- IV. Excursions in World Music 6th ed. (Nettl, et. al)
- V. Full Score to *Brandenburg Concerto No. 2 in F Major*- Bach (to be provided)
- VI. Full Score to *Dances of Galanta*- Kodaly (to be provided)
- VII. IB Music Guide (download from the cchsbands.org website but do not print out)

In addition to the texts, you must have access to a computer for supplemental materials. It is STRONGLY suggested that students bring in their personal laptops or iPads to use during class. The URLs are listed below:

www.wwnorton.com/studyspace (This is for the Grout text. Go to the website and register with the code in the front of your book).

www.mhhe.com/mtp9 (Online Learning Center for the Theory Book).

www.mymusiclab.com (Online Learning Center for the NETTL text).

Finally, the following websites will be a great help for your individual and group research:

www.teoria.com

www.jazz.com/encyclopedia

www.africanmusic.org

www.oxfordmusiconline.com

http://www.wwnorton.com/college/music/listeninglab/demo/just_listen/era_index.htm

www.musictheory.net

www.ibsurvival.com

<http://tobyrush.com/theorypages/index.html>

www.hooktheory.com

In addition, YouTube has VAST resources of videos that cover all aspects of the IB Advanced Music course. Through careful investigation will find literally thousands of resources that can be used to inform your work.

V. Grading Policy

To prepare for the Internal and External Assessments, daily intelligent discussion and class participation are a must for the successful completion of IB Advanced Music. To facilitate this, weekly quizzes, exams, special projects, and other components of the course will be given at regular intervals to ensure students are keeping up with the rigorous demands of the class. Please note that punctuality is of the utmost importance. Incomplete assignments will be returned until they are finished. Each day an assignment is late, your grade will go down one full letter. After 5 days, your grade will be marked as a "0" with no chance to make it up. Make sure you are staying organized.

Grading Criteria

- 10% - Notebook/binder, pencil and pen, notecards EVERYDAY in class
- 20% - Intelligent Discussion and Class Participation
- 20% - Weekly Quizzes
- 30% - Exams
- 20% - Special Projects

Examples:

- Music History Notecards

- Power Point presentations
- Collegiate-style research groups
- Analysis presentations
- Composition and Arrangement projects
- Grade Curve

A+	97.5-100%	B-	72-76%	D	46.5-52%
A	91.5-97%	C+	67.5-71.5%	D-	42-46%
A-	87-91%	C	61.5-67%	F	0-41.5%
B+	82.5-86.5%	C-	57-61%		
B	76.5-82%	D+	52.5-56.5%		

Note: Many assessments will be based on a rubric points system, which will be recalculated in to the grading curve.

VI. Academic Integrity

Absolute integrity is expected of every CCHS student in all academic undertakings. Integrity entails a firm adherence to a set of values, and the values most essential to an academic community are grounded on the concept of honesty with respect to the intellectual efforts of oneself and others.

A CCHS student's submission of work for academic credit indicates that the work is the student's own. All outside assistance should be acknowledged, and the student's academic position truthfully reported at all times. In addition, CCHS students have a right to expect academic integrity from each of their peers.

1st Semester Class Schedule- 1st Year HL

Week	Dates	Class Activities	Theory/Analysis	Western Music History	World Music/Jazz	Reading/ Assignments
1	Aug. 10-19	Intro to IB Music and MLI; Diagnostic Test	Fundamentals of Music; Notation	Music of Ancient Greece and Early Christian Rome	Intro to World Music	CHWM Ch. 1 MTP Ch. 1 EWM Ch. 1
2	Aug. 22-26	Intro to Prescribed Works; Listening	Scales, Tonality,	Chant and Secular Song in the Middle Ages	Music of India Pt.1	CHWM Ch. 2 MTP Ch. 2 EWM Ch. 2 (26-41)
3	Aug. 29- Sep. 2	Melodic Ear Training; Listening	Keys, Mode	Polyphony through the 13 th Century	Music of India Pt. 2	NHWM Ch. 3 MTP Ch. 2 EWM Ch. 2 (41-54)
4	Sept. 5-9	Mid-quarter Exam(s)	Intervals and Transposition	French and Italian Music in the 14 th Century	Music of the Middle East Pt. 1	NHWM Ch. 4 MTP Ch. 3 EWM Ch. 3 (54-66)
5	Sept. 12-16	Melodic Dictation; Listening	Chords- Triads	None	Music of the Middle East Pt. 2	MTP Ch. 4 (73-77) EWM Ch. 3 (66-88)
6	Sept. 19-23	Rhythmic Ear Training; Listening	Roman Numeral Analysis	England, France, and Burgundy in the 15 th Century	Music of Japan Pt. 1	CHWM Ch. 5 MTP Ch. 4 (77-87) EWM Ch. 5 (132-148)
7	Sept. 26-30	Initial Analysis of Prescribed Works	Macro Analysis	Music of Franco-Flemish Composers	Music of Japan Pt. 2	CHWM Ch. 6 MTP Ch. 4 (87-95) EWM Ch. 5 (148-162)
8	Oct. 3-7	MIDTERM EXAM(S); MLI Abstract Due	Prep for Midterm Exam	Prep for Midterm Exam	Prep for Midterm Exam	Midterm Exams

Week	Dates	Class Activities	Theory/Analysis	Western Music History	World Music/Jazz	Reading/ Assignments
9	Oct. 10-14	Melodic Dictation, Listening	Structural Elements of Music; Cadences	Secular Song and National Styles in the 16 th Century	Jazz Pt. 1.	CHWM Ch. 7 MTP Ch. 5 (97-102)
10	Oct. 17-21	Harmonic Ear Training; Listening	Non-Harmonic Tones	The Rise of Instrumental Music	Jazz Pt. 2	CHWM Ch. 8 MTP Ch. 5 (102-119)
11	Oct. 24-28	Melodic Ear Training; Listening	Melodic Organization	Sacred Music in the Reformation	Music of China Pt. 1	CHWM Ch. 9 MTP Ch. 5 EWM Ch. 4 (88-105)
12	Oct. 31-Nov. 4	Rhythmic Ear Training; Listening	Texture and Textural Reduction	Early Baroque and the Invention of Opera	Music of China Pt. 2	CHWM Ch. 10 MTP Ch. 7 EWM Ch. 5 (105-132)
13	Nov. 7-11	1 st species writing	Species Counterpoint	Vocal Music for the Chamber and Church	Music of Sub-Saharan Africa Pt. 1	CHWM Ch. 11 MTP Ch. 8 (163-172) EWM Ch. 7 (196-207)
14	Nov. 14-18	2 nd and 3 rd species writing	Species Counterpoint	Instrumental Music in the 17 th Century	Music of Sub-Saharan Africa Pt. 2	CHWM Ch. 12 MTP Ch. 8 (172-191) EWM Ch. 7 (207-238)
15	Nov. 28- Dec. 2	4-part Chorale Writing	Voice Leading	Opera and Vocal Music in the Late 17 th Century	Jazz Pt. 3	CHWM Ch. 13 (328-342) MTP Ch. 9 (191-204)
16	Dec. 5-9	4-part Chorale Writing	Four-Part Chorales	Baroque Music in the Early 18 th Century	Jazz Pt. 4	CHWM Ch. 14 (342-350) MTP Ch. 9 (204-213)
17	Dec. 12-16	Prep for Final Exam(s); MLI 1 st Draft Due	Prep for Finals	Prep for Finals	Prep for Finals	Final Exams

Note: Schedule subject to change