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

1. How to Listen To and Understand Great Music (3rd ed.) Greenberg
2. Music in Theory and Practice Vol. 1, 9th ed. (Benward and Saker)
3. Workbook to Accompany Music in Theory and Practice Vol. 1, 9th ed. (Berward and Saker)
4. Full Score to *Symphony No. 4 in G Maj-* Haydn (to be provided)
5. Full Score to *Rhapsody on a Theme of Paganini-* Rachmaninoff (to be provided)

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.cchsbands.org](http://www.cchsbands.org) IB Music Guide (download from the website but do not print out)

[www.mhhe.com/mtp9](http://www.mhhe.com/mtp9) (Online Learning Center for the Theory Book).

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

[www.teoria.com](http://www.teoria.com)

[www.jazz.com/encyclopedia](http://www.jazz.com/encyclopedia)

[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)

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

[www.musictheory.net](http://www.musictheory.net)

[www.ibsurvival.com](http://www.ibsurvival.com)

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

[www.hooktheory.com](http://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 upmost 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

* 40% - Intelligent Discussion and Class Participation
* 20% - Quizzes
* 30% - Exams
* 10% - Special Projects

Examples:

* + Music History Notecards
	+ Power Point presentations
	+ Collegiate-style research groups
	+ Analysis presentations
	+ Composition and Arrangement projects
* Grade Curve

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| --- | --- | --- | --- | --- | --- | --- | --- |
| 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.*

1. 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. 7-9 | Intro to IB Music andMLI;Diagnostic Test | Fundamentals of Music; Notation | Music of Ancient Greece and Early Christian Rome |  | HLTUGM Ch. 1MTP Ch. 1 |
| 2 | Aug. 12-16 | Intro to Prescribed Works; Listening | Scales, Tonality,  | Chant and Secular Song in the Middle Ages | Intro to World Music | HLTUGM Ch. 2MTP Ch. 2 |
| 3 | Aug. 19-23 | Melodic Ear Training;Listening | Keys, Mode  | Polyphony through the 13th Century | Music of India  | HLTUGM Ch. 3 MTP Ch. 2 |
| 4 | Aug. 26-30 | Mid-quarter Exam(s) | Intervals and Transposition | French and Italian Music in the 14th Century |  | HLTUGM Ch. 4MTP Ch. 3 |
| 5 | Sept. 2-6 | Melodic Dictation; Listening | Chords- Triads | None | Music of the Middle East | HLTUGM Ch. 5MTP Ch. 4 (73-77) |
| 6 | Sept. 9-13 | Rhythmic Ear Training; Listening | Roman Numeral Analysis | England, France, and Burgundy in the 15th Century |  | HLTUGM Ch. 6MTP Ch. 4 (77-87) |
| 7 | Sept. 16-20 | Initial Analysis of Prescribed Works | Macro Analysis | Music of Franco-Flemish Composers | Music of Japan | HLTUGM Ch. 7MTP Ch. 4 (87-95) |
| 8 | Sept. 23-27 | MIDTERM EXAM(S);MLI Abstract Due | Prep for Midterm Exam | Prep for Midterm Exam | Prep for Midterm Exam | Midterm Exams |

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| --- | --- | --- | --- | --- | --- | --- |
| Week | Dates | Class Activities | Theory/Analysis | Western Music History | World Music/Jazz | Reading/Assignments |
| 9 | Sep. 30-Oct. 4 | Melodic Dictation, Listening | Structural Elements of Music; Cadences | Secular Song and National Styles in the 16th Century | Jazz Pt. 1. | HLTUGM Ch. 8MTP Ch. 5 (97-102) |
| 10 | Oct. 7-11 | Harmonic Ear Training; Listening | Non-Harmonic Tones | The Rise of Instrumental Music  | Jazz Pt. 2 | HLTUGM Ch. 9MTP Ch. 5 (102-119) |
| 11 | Oct. 14-18 | Melodic Ear Training;Listening | Melodic Organization | Sacred Music in the Reformation | Jazz Pt. 3 | HLTUGM Ch. 10MTP Ch. 5  |
| 12 | Oct. 21-25 | Rhythmic Ear Training; Listening | Texture and Textural Reduction | Early Baroque and the Invention of Opera | Music of China  | HLTUGM Ch. 11MTP Ch. 7 |
| 13 | Oct. 28-Nov. 1 | 1st species writing | Species Counterpoint | Vocal Music for the Chamber and Church |  | HLTUGM Ch. 12MTP Ch. 8 (163-172) |
| 14 | Nov. 4-8 | 2nd and 3rd species writing | Species Counterpoint | Instrumental Music in the 17th Century | Music of Sub-Saharan Africa  | HLTUGM Ch. 13MTP Ch. 8 (172-191) |
| 15 | Nov. 11-15 | 4-part Chorale Writing | Voice Leading | Opera and Vocal Music in the Late 17th Century |  | HLTUGM Ch. 14MTP Ch. 9 (191-204) |
| 16 | Nov. 18-22 | 4-part Chorale Writing | Four-Part Chorales | Baroque Music in the Early 18th Century |   | HLTUGM Ch. 15MTP Ch. 9 (204-213) |
| 17 | Dec. 2-6 | Prep for Final Exam(s); MLI 1st Draft Due | Prep for Finals | Prep for Finals | Prep for Finals | Final Exams |

*Note: Schedule subject to change*