

DP MUSIC Subject Overview		Area of Inquiry 1	Area of Inquiry 3 (ideas: MYP Textbook Ch8+7)	Area of Inquiry 4 (ideas: MYP Textbook Ch11)	Area of Inquiry 2 (ideas: MYP Textbook Ch12)	
<p>Text a) MYP by Concept Music (Wright) <a href="http://tinyurl.com/MusicMYPbook">tinyurl.com/MusicMYPbook</a></p> <p>Text b) Mapping_Tonal_Harmony (app), + Essential Grooves (Moretti, Nicholl, Stagnaro)</p> <p>Text c) <a href="http://ScoreClub.net">ScoreClub.net</a> + A Chromatic Approach to Jazz Melody &amp; Harmony (D.Lieberman) + ideas</p>		Music for sociocultural and political expression	Music for dramatic impact, movement and entertainment	Music technology in the electronic and digital age	Music for listening and performance	
<p><b>Personal</b> <span style="color: #ff00ff;">■</span></p> <p><b>Local</b> <span style="color: #ff00ff;">■</span></p> <p><b>Global</b> <span style="color: #0000ff;">■</span></p>	<p><b>Modelled Contexts of Study</b> with first areas of focus</p> <p><b>Additional Contexts of Study</b> with potential areas of student discovery</p>	<ul style="list-style-type: none"> <li>Chilean Victor Jara + documentary</li> <li>The Singing Revolution Estonia</li> <li>Molo Juku (Australian Indigenous artist) + Dancer in Hush</li> <li>Lebanese Musician Zela sings for Freedom + Performance</li> <li>African Songs and Tales (Contemporary) + The Nile Project</li> <li>The Civil Rights Movement and Jazz (includes Nina Simone)</li> <li>Brazilian Songs of Protest + playlist by Zelia Barbosa</li> </ul>	<ul style="list-style-type: none"> <li>Kungu Chinese Opera + Hong Kong University Mooc</li> <li>Hero, Snow in June, or Eight Watercolours (Tan Dun)</li> <li>A Soldiers Tale (Stravinsky)</li> <li>Othello Act 1 (Verdi)</li> <li>Cowboy Bebop (Yoko Kanno and The Seatbelts)</li> <li>The Pictures at an Exhibition (Mussorgsky)</li> <li>Stardust or Ghost Tsushima (lein Ishken) or How to Train Your Dragon (John Powell)</li> </ul>	<ul style="list-style-type: none"> <li>Mask, Vangelis to Brian Eno and his idea of ambient</li> <li>Ely to Paradise, Eric Whitacre + what happened to Dubstep?</li> <li>Sampling like Kendrick Lamar <a href="https://youtu.be/23umicgTQk">https://youtu.be/23umicgTQk</a></li> <li>Vespers for a new dark age, Missy Mazzoli</li> <li>Thundercat's Listening + Rachel K Collier's live looping in Ableton</li> <li>Computer Game Music, BBC Top Score for Games</li> <li>Indian Raga with Technology, Ableton Blog <a href="https://www.ableton.com/en/blog/indian-raga/">one</a> + <a href="https://www.ableton.com/en/blog/indian-raga-2/">two</a></li> </ul>	<ul style="list-style-type: none"> <li>British Jazz + Jihye Lee + Shao Suan Low</li> <li>Pat Metheny, Orchestration, then First Circle and Another Life</li> <li>Theolonius Monk's Ruby My Dear and 'Round Midnight + Adam Neely on Monk</li> <li>Wes Montgomery D'Natural Blues, Four on Six</li> <li>Charles Mingus, Wednesday Night Prayer Meeting, Canon, Moanin', Haitian Fight Song</li> <li>Tower of Power Souled Out, It All Comes Back, Funk the Dumb Stuff</li> <li>Chick Corea, Spain, No Mystery, Crystal Silence → like Mahavishnu</li> </ul>	
<b>Essential Understanding or 'Big Idea'</b>		"Music is a beautiful way to communicate ideas." - Amanda Jara, or "How," Simone said in an interview, "can you be an artist and not reflect the times?" - The Perfect Soundtrack For Civil Rights, Jstor Daily	"The concepts and sounds have hung in the air; now I am ingesting them...I can scarcely manage to scribble them down on paper..." Mussorgsky - His Life and Works by David Brown, Oxford Press.	"I wanted also that this music would unfold differently all the time — "like sitting by a river": it's always the same river, but it's always changing." Brian Eno, from <a href="https://www.ableton.com/en/blog/indian-raga-2/">Miss Bowe</a>	"...listen ...and look for the beauty...when you find the beauty, study that." - Robin D.G. Kelley, Thelonious Monk: The Life and Times of an American Original	
<b>Students Learn To / About</b> <i>With listening analyses from this playlist.</i>		<ul style="list-style-type: none"> <li>Voice-leading across different genres, textures from <a href="http://ScoreClub.net">ScoreClub.net</a></li> <li>Writing percussion and rhythm parts that reflect cultures</li> <li>Chorale analysis and writing (Using Bach Chorales with Estonian)</li> <li>Researching global rhythm and pitch sets to create and perform - includes pentatonic variations with even/odd time signatures or groupings</li> <li>Portfolio development: citation, structure, analysis, presentation</li> </ul>	<ul style="list-style-type: none"> <li>Orchestration, counterpoint vs vertical writing in different orchestral/band styles</li> <li>Leitmotif map creation, recognition and analysis of melodic phrasing, development</li> <li>Part writing in Sibelius/Dorico as well as Logic to image/film/game [clips provided]</li> <li>Comparative literature/global analysis of cultures and themes from <a href="http://ScoreClub.net">ScoreClub.net</a></li> <li>Advanced notation skills, evidence curation and analysis for portfolios</li> <li>Connection of Game-Scoring for part writing of melodies, transitions, &amp; modulations</li> </ul>	<ul style="list-style-type: none"> <li>Mixing - EQ - Compression + then testing it <a href="https://pae.isotope.com">https://pae.isotope.com</a></li> <li>All about synthesizers, types, LFO's and effects applied within a DAW</li> <li>Turning scores into sampled sound, sampling, live looping and performance</li> <li>Hybrid scoring techniques for trailers, rap/voice collaborations or other ensembles</li> <li>Rhythmic, Melodic and Harmonic differences in genres or artists</li> <li>Recording and structuring ideas both electronically and acoustically</li> </ul>	<ul style="list-style-type: none"> <li>Target notes, progressions, chord substitution, pentatonic/quartet harmony</li> <li>Reverse composition from chords to melodies, <i>contrafacts</i> and comparison to Bach Orchestral Suites. [Ch12 of Hodder MYP Music textbook vital here]</li> <li>Latin Jazz, Soul/Funk rhythms and chart writing following Berklee Contemporary styles</li> <li>Researching and experimenting as sketches with global, funk, hip-hop techniques</li> <li>Using structural functions from other cultures to drive phrasing, rhythm, and tone</li> </ul>	
<b>Communication of Roles: Researcher, Creator, Performer</b> <span style="color: #ff0000;">■</span> <span style="color: #00ff00;">■</span> <span style="color: #0000ff;">■</span>		Students must clearly <i>document, reference and extend</i> their knowledge from the modelled lessons to show: <i>notated exercises, created excerpts, performed adaptations</i> from both modelled works and chosen artists/genres of study. Highlighting #contexts students imitate the teachers modelled studies, structuring their portfolios as individuals.	1. Orchestration is the focus to compose, but also understand melodic and harmonic motion. This includes transitions, phrasing, layering and students must identify these in the works they choose. Approach: melodic examples, rhythmic, then harmonic. 2. Theatre/Visual Art/Dance collaboration. From individual plays, film scores and exhibition soundtracks. Students score/perform for other media.	1. Students research new artists, new approaches to performance and creating, documenting their successes and failures. Students experiment with tech in classroom to develop an approach to sampling/live-looping and performance that is 'theirs.' 2. <i>REWIRE</i> collaboration. Students research, interview and connect with real-world artists to develop a work all their own. They produce and present works for REWIRE.	1. Students must prepare all AOI exploration, experiment and presentation materials. 2. Students finalise their compositions and performances based on their Orchestration Journey. 3. <i>AMSTEL</i> Saxophone Quartet Composition Project. Students undertake a major scoring project ending in a professional recording. [Presenting as Creator]	
<b>EE or TOK connections (Changes for new TOK course.)</b>		"Does human struggle imply or give rise to the true nature of art?" Or, Jazz, MLKing declared, was the ability to take the "hardest realities of life and put them into music, only to come out with some new hope or sense of triumph."	"What impact does cultural appropriation have in and on, music?" Or, "When an artistic kinship [partnership] between operators in different spheres of art does work out - the journey is good." <small>Source: David Mulroy, Oxford University Press, 2013, P124</small>	"How can we allow electronic and acoustic ideas to co-exist?" <small>Source: The Future of Music - Roger Korman, 2011, P11</small>	Kamasi Washington: "If we want the world to be a beautiful place it can only happen if we make our own little worlds beautiful" <small>Saxophonist Kamasi Washington</small>	
<b>Assessment Objectives</b>  Focus points of the criteria as all will be covered naturally in their own portfolio submissions each AOI (internal).  HL Assessment Objectives will be connected to their formative and summative rubrics.	Knowledge & understanding of contexts	a. Explore the relationship between music and its contexts	b. Identify information from academic and practical inquiry	c. Present ideas, discoveries and learning in authentic ways	a. Explore the relationship between music and its contexts	
	Demonstrate application and analysis	c. Justify the use of creating and performing elements	a. Experiment with musical findings in local and global contexts	b. Articulate a clear rationale to support the musical decision-making processes	b. Articulate a clear rationale to support the musical decision-making processes	
	Demonstrate synthesis and evaluation	c. Make informed choices in communicating and presenting music	b. Purposefully present created and performed works	a. Communicate and present diverse musical conventions and practices	d. Evaluate their own work and the work of others	
	Select, use, apply skills & techniques	a. Select musical information in academic and practical inquiry through relevant musical skills and techniques	b. Identify, select and apply musical skills and techniques to shape and transform musical material	c. Demonstrate appropriate use of musical conventions and practices when creating and performing in diverse contexts	e. Demonstrate planning, responsibility and ownership in managing and completing a musical project (HL only)	
<b>Assessment Tasks with roles.</b>  <span style="color: #ff0000;">■</span> <span style="color: #00ff00;">■</span> <span style="color: #0000ff;">■</span>	<b>Exploring</b> (external)	1. A student exploration based upon modelled work(s). <b>Report #1.</b> 600-1000 words with adaptation(s) and 1min/32bars composition. 2. Artists/Performers + techniques/devices need to be <u>listed, researched and clearly labelled in portfolio.</u>	1. a student exploration based upon modelled work(s). <b>Report #2.</b> 600-1000 words with adaptation(s) and 1min/32bars composition. 2. Artists/Performers + techniques/devices need to be <u>analysed in depth, showing evidence.</u>	<b>Report #3.</b> Students should now know to present their own research combined with teacher modelled stimulus. The analytical language and mode of presentation should now be quite sophisticated (if also lengthy). <b>Draft 32bars</b> submitted for end of year grading.	1. <b>Draft</b> Report #4 of all AOI's combined with sample upload material. [Checklist] 2. Students have time to revise the draft, go back through their portfolios and combine/refine presented materials. <b>Final</b> report deadline: February	
	<b>Experimenting</b> (internal) Double blocks work well for this.	Students <i>document</i> regular experiments by creating a Techniques & Devices section in their portfolios that derives from a) analysis of works b) research of the T&D c) Performance/Creating of works in 3 stages *1-2mins with evidence called <b>sketches</b>	Following own research and listing of techniques & devices that derive from a) analysis of works b) research of the T&D c) theoretical comparison and sketching. Students <b>begin</b> AOI3 <i>C or P</i> <b>experiment in 3 stages</b> . Total of 5 mins.	<b>Draft</b> Experiment Report. 1000 words with including <u>rationale</u> and <u>commentary</u> outlining techniques/devices explored in 3-stages for AOI3 C/P + AOI C/P. Students continue from AOI3 experiment adding evidence, outlining the 3-stages and checking 10mins timing.	<b>Final</b> Experiment Report due. Students can build on the 2AOI's 3+4 or add AOI2. 3-stage process should now be clear, as well as difference between creating + performing. Check: a) evidence of T&D b) extension of research for diversity c) clarity of analysis	
	<b>Presenting</b> (external)	<i>TinyDesk</i> concert series (video in class). Then students <b>begin</b> a performance diary in their portfolios, creating repertoire lists to connect to all AOI's. Includes a practice plan and mock program based on inspiration (600 words). [template]	<i>TinyDesk</i> concert series (video in class). Then students <b>add</b> to their performance diary in their portfolios, with tutors, researching better program notes [template]. > Live evening <i>For One Night Only</i> . + 1 composition from AOI3 [e.g. Film, Game]	<i>TinyDesk</i> concert series (video in class). Students present <b>draft</b> performance diaries, with tutors, including score analysis of their proposed final programs [template]. > Live evening <i>For One Night Only</i> . + 1 composition from AO4 [e.g. Rewire]	<i>TinyDesk</i> concert series (video in class). Students complete their performance diary with their portfolios, and <b>final</b> program notes [template]. <b>Deadline:</b> December/January > Live December Evening <i>For One Night Only</i> . + tech performance or Solo/Ens works	
	<b>C Music Maker</b> (internal) HL double block works for this + research.	Phase 1. Initial Brainstorm + leadership role(s) solidified. Phase 2. Development of Proposal *must have detailed research. Phase 3. Timeline and Project Plan developed in consultation with teacher.	Checkpoint 1. Proposal Finalised with Timeline and Bibliography. Checkpoint 2. Sketches with Recordings/Scores/Audio/Research.	Checkpoint 3. Collaborations finalised + Rehearsals organised. Checkpoint 4. Rehearsals + Performance(s) scheduled for documentation.	Checkpoint 5. Video + Narration editing, revisiting of proposal. Checkpoint 6. Proposal + Process + Evaluation Finalised.	
<b>Community Profile</b>		Creative	Knowledgeable	Inquirers	Resilient	
<b>Approaches to Learning</b>	<b>Communication</b>	<b>I. Communication</b>	Explicit within Unit	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	<b>Social</b>	<b>II. Collaboration</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
		<b>III. Organization</b>	Explicit within Unit	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	<b>Self-management</b>	<b>IV. Affective</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<b>V. Reflection</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		<b>VI. Information literacy</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>Research</b>	<b>VII. Media literacy</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		<b>VIII. Critical thinking</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Explicit within Unit
	<b>Thinking</b>	<b>IX. Creative thinking</b>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		<b>X. Transfer</b>	<input type="checkbox"/>	<input type="checkbox"/>	Explicit within Unit	<input type="checkbox"/>
<b>Assessment Timeline (HL &amp; SL)</b>						