

**BETHESDA-CHEVY CHASE HIGH SCHOOL
GRADING FACTOR for IB MUSIC
THEORY AND HISTORY
STANDARD and HIGHER LEVEL**

Instructors: Ms. Amy Vanek and Mr. Marshall White

Web Pages: <http://www.mcps.k12.md.us/schools/bcchs/academics/depts/music/index.html>

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Class grades are based on the following:

50% Summative Assessments

Students will be graded on their performance on major tests and quizzes in class, written assignments or reports, and group projects. It is the student's responsibility to study for tests and to make sure they have all the information needed for the tests. Also, students will be given some time to work in class on group projects, but the majority of time will be done outside of class on group projects and presentations.

Students will be required to play a performance hearing (may be recorded) and recital performance (must be in front of live audience) on their instrument. This hearing/performance should contain quality repertoire that is appropriate for your instrument and ability level. A repertoire list for each instrument/vocalist is available on the BCC music website. From these lists, students, in consultation with their private teachers, will select works to be performed on the hearing and live performance. Students can ask for approval from the instructor to perform a solo not on the repertoire list.

There will be four hearings and four live performances scheduled throughout the year. Below is a chart with the dates and requirements. Each hearing and performance will be graded according to the performance rubric provided in this packet. Students will be asked to assess their own performance which will then be moderated by the instructor.

Hearing 1 Due 10/3 – 10/5 (recorded or performed outside of class for instructor)	Hearing 2 Due 11/28 – 11/30 (recorded or performed outside of class for instructor)	Hearing 3 Due 1/30 – 2/1 (recorded or performed outside of class for instructor)	Hearing 4 Due 3/13 – 3/15 (recorded or performed outside of class for instructor)
1 Piece	1 Piece	1 Piece	1 Piece
2-5 min.	2-5 min.	2-5 min.	2-5 min.
Accompaniment optional for hearing, but give copy to accompanist for practice	Accompaniment optional for hearing, but give copy to accompanist for practice	Accompaniment optional for hearing, but give copy to accompanist for practice	Accompaniment optional for hearing, but give copy to accompanist for practice
Recital Performance 1 Thursday, Oct. 20 th @ 6:30pm	Recital Performance 2 Thursday, Jan. 5 th @ 6:30pm	Recital Performance 3 Thursday, Feb. 23 rd @ 6:30pm	Recital Performance 4 Thursday, March 23 rd @ 6:30
Accompaniment required if piece contains it	Accompaniment required if piece contains it	Accompaniment required if piece contains it	Accompaniment required if piece contains it

Creation (Composition) Portfolio (Higher Level only)

Students will be required to submit working papers and final drafts of compositions each quarter. A detailed essay, up to 300 words, describing the intent, thought process, and musical outcomes of each piece must also accompany the composition. Please make every effort to adhere to the due date. Students will be composing two works: one in the style of a dance suite – Baroque Period, and the other will be a choice between a Sonata Allegro Form, Rondo form, or Theme and Variations - Classical Period. Or, another choice for composition two can be an arrangement of a piece of music. A third composition (or creation – see me for options) will be of your choice.

Due Date: Oct. 24, 2011 - Composition One; Record – 11/1 – 11/5 (lunch or after school)

Due Date: Jan. 6, 2012 - Composition Two; Record – 1/31 – 2/3

Due Date: Mar. 19, 2012 - Composition Three; Record – 3/19-3/23

40% Formative Assessments

Students will be expected to complete and prepare assignments during class and at home. Short essays and other written work will be graded using the descriptive writing rubric provided in this syllabus.

10% Homework

Students are expected to keep a notebook containing all handouts and notes given in class. A separate section in a loose-leaf binder is also acceptable. Homework assignments will be checked at the beginning of each class. Homework assignments are designed to provide additional practice on concepts taught during the class.

**IB Music 2011-2012 Bethesda-Chevy Chase High School
Syllabus for Music Theory and History**

Quarter/ Week#	Music History Topic	Repertoire	Written Theory	Ear Training
1/1	Expectations, Elements of Music – Ch. 1	<i>Money</i> : Pink Floyd; <i>Take 5</i> : Brubeck; <i>Firebird</i> : Stravinsky	1: Notes, Rests and Values	M1A: Melodic Dictation, M1B: Mode Identification
1/2	Elements cont'd, Middle Ages – Ch. 2	<i>Prelude in C Minor</i> : Chopin; <i>Kyrie</i> : Gregorian Chant example	1: Notation, Values, Review No. 1	
1/3	Middle Ages – Ch. 2 <i>Cultural Presentation</i>	<i>Alleluia</i> : Vidmus; <i>Stellam</i> ; Gregorian Chant; <i>As Vesta Was Descending</i> : Thomas Weelkes	Test on Lesson 1; 2: Accidentals	M1C: Scale Degree ID, M1D: Intervals
1/4	The Renaissance: Ch. 3 <i>Cultural Presentation</i>	<i>Sonata Piane Forte</i> : Giovanni Gabrielli <i>Si Ch'io Vorrei Morir</i> : Claudio Monteverdi	2: More on Accidentals, Review No. 2	
1/5	The Renaissance: Ch. 3 <i>Recital Hearing 10/3-10/5</i> <i>Cultural Presentation</i>	<i>Now is the Month of Maying</i> : Thomas Morely	Test on Lesson 2; 3: Semitones and Tones	M1E: Melodic Structures, ORAL TEST : M1A-E, H1A: Chord Function Identify, I, V
1/6	Middle Ages and Renaissance Exam / Review <i>Cultural Presentation</i>	Discuss relevant characteristics of repertoire covered	3: Whole Tones	
1/7	The Baroque Period: Chapter 4 <i>Cultural Presentation</i>	<i>Little Fugue in G Minor</i> : JS Bach <i>Brandenburg Concerto No 5 in D Major</i> : JS Bach	3: Enharmonic Tones, Review No. 3	H1B: Chords in Music Literature, H1C: Harmonic Rhythm
1/8	The Baroque Period Continued: Chapter 4 <i>Cultural Presentation</i>	<i>Dido and Aeneas</i> : Purcell; <i>Suite No. 3</i> : Bach	Test on Lesson 3, 4: Major Scales - Sharps	
1/9	The Baroque Period Continued: Chapter 4 Recital Performance 10/20	<i>Dido and Aeneas</i> : Continued <i>La Primavera (Spring) from the 4 Seasons</i> : Vivaldi	4: Scales – Flats, Complete scales, Review No. 4	H1D: Triad Position Identify - M, m, H1E: Chord Quality Identify - M, m
2/1	The Baroque Period Continued: Chapter 4	<i>Wachet auf, ruft uns di Stimme</i> : JS Bach <i>Messiah</i> : Handel	Test on Lesson 4, 5: Key Signatures - Sharps	
2/2	Baroque Review/Test	Discuss relevant characteristics of repertoire covered plus <i>Beatles Go Baroque</i> : Breiner	5: Keys – Flats, Review No. 5, Jeopardy for review	H1F: Triad Factors in Soprano, R1A: Rhythmic Dictation
2/3	The Classical Period: Chapter 5	<i>Symphony No 94 in G Major (Surprise)</i> : Haydn	5: Test on Lesson 5, 6: Minor Keys	
2/4	The Classical Period Cont'd: Chapter 5 Musical Investigation Topic Due 11/1	<i>Symphony No 41</i> : W.A. Mozart	6: Minor Keys – Natural and Harmonic Forms	ORAL TEST : H1A-R1A, M2A: Melodic Dictation – m2 – M3, M2B: Mode Identify M, m scales
2/5	The Classical Period Cont'd: Chapter 5 <i>Recital Hearing 11/28-11/30</i>	<i>Symphony No 41</i> , Continued <i>Don Giovanni</i> : W.A. Mozart	6: Minor Keys – Melodic Forms, Review No. 6, Test on Lesson 6	
2/6	The Classical Period Cont'd: Chapter 5	<i>Symphony No. 5 in C Minor, Op 67</i> : Beethoven	7: Identifying the Key	M2C: Scale Degree Identify – 2 notes, M2D: Intervals – P4, P5, M2E: Descending Thirds in 2 voices,
2/7	The Classical Period Cont'd: Chapter 5 Music Investigation works cited due 12/5	<i>The Creation</i> : Haydn <i>Trumpet Concerto in E Flat Major, 3rd Movement</i> : Haydn	7: More on Key areas, Review No. 7	

2/8	The Classical Period Cont'd: Chapter 5 Analysis of 1 st Piece 12/20	<i>Pathétique Sonata:</i> Beethoven	Test on Lesson 7	ORAL TEST: M2A-E, H2A: Chord Function Identification I, IV, V, H2B: Chords in Music Literature – I, IV, V
2/9	Review/Test on Classical Period Recital Performance 1/5	Discuss characteristics of repertoire covered	8: Intervals – Perfect, Major	
3/1	Romantic Period: Chapter 6	<i>Erlkönig:</i> Schubert <i>Symphony No. 8:</i> Schubert	8: Intervals – Perfect, Major, and Minor	H2C: Non-Harm Tones, H2D: Triad Pos. ID H2E: Ch. Qty ID M, m, dim
3/2	Romantic Period cont'd: Chapter 6 <i>Recital Hearing-1/30-2/1</i>	<i>Hebrides Overture:</i> Mendelssohn, <i>Violin Concerto in E Minor:</i> Mendelssohn	8: Intervals with a key signature, melodic interval	
3/3	Romantic Period cont'd: Chapter 6 Analysis of 2 nd piece 2/6	<i>Nocturne in E flat:</i> Chopin, <i>Kinderscenen:</i> Schumann	8: Harmonic interval	H2F: Triad Factors in Soprano, R2A: Rhythmic Dictation – Duple & Triple subdivision, ORAL TEST: H2A – R2A
3/4	Romantic Period cont'd: Chapter 6	<i>Romeo and Juliet:</i> Tchaikovsky, <i>Symphonie Fantastique:</i> Berlioz.	Review No. 8 Test on Lesson 8	
3/5	Romantic Period cont'd: Chapter 6 Recital Performance 2/23	<i>Sym. No. 4:</i> Brahms, <i>Pictures at an Exhibition:</i> Mussorgsky,	9: Triads - Major	M3A: Melodic Dictation – m2 – P5, M3B: Error Detection, M3C: Scale Degree Identify – 3 notes
3/6	Romantic Period cont'd: Chapter 6 Music Investigation Rough Draft 3/5	<i>The Moldau:</i> Smetana, <i>Sym. No. 9 "New World":</i> Dvorak, <i>La Boheme:</i> Puccini	9: Triads – minor, dominant	
3/7	Romantic Period cont'd: Chapter 6	<i>Die Walkure:</i> Wagner, <i>Sym. No. 1:</i> Mahler	9: Triads - Subdominant	M3D: Intervals – m2 – P5, M3E: Mel. Str., Rev. M3A-E
3/8	Review/Test on Romantic Period <i>Recital Hearing 3/13-3/15</i>	Discuss characteristics of repertoire covered	9: Review No. 9	
3/9	Twentieth Century and Beyond: Ch. 7	<i>La Mer:</i> Debussy, <i>Prelude to the Afternoon of a Faun:</i> Debussy, <i>Bolero:</i> Ravel	Test on Lesson 9	ORAL TEST M3A-E
4/1	Twentieth Century and Beyond: Ch. 7 Recital Performance 3/22	<i>The Rite of Spring:</i> Stravinsky, <i>Pulcinella:</i> Stravinsky,	Lesson 13 - Analysis	
4/2	Twentieth Century and Beyond: Ch. 7 Music Investigation – Final Project Deadline 3/26	<i>Concerto for Orchestra:</i> Bartok, <i>Rhapsody in Blue:</i> Gershwin; <i>Maple Leaf Rag:</i> Joplin, <i>West Side Story:</i> Bernstein	Lesson 13 – Analysis, Sequence	H3A: Chord Function Identify – I, ii, V
4/3	Twentieth Century and Beyond: Ch. 7	<i>El Salon Mexico:</i> Copland	20 th Century Music - scales	
4/4	Review/Test on Twentieth Century and Beyond	<i>El Salon Mexico:</i> Copland; Discuss relevant characteristics of repertoire covered	20 th Cent. Music – blues and octatonic scales	H3B: Chords in Music Literature
4/5	World Music	<i>African Sanctus:</i> Fanshaw, <i>Mitamba Yalaga Kumchuzi:</i> Song from Angola, <i>Elephant Hunting Song:</i> Mbuti Pygmies, <i>Kek-Kack:</i> Indonesian Tribal	Review of 20 th Century Scales	H3C: Cadence Identification
4/6	Mock Test of IB Exam	Review key factors from all musical periods	Test on 20 th Century Scales	ORAL TEST: H3A – H3C

Exam May 4

Musical links investigation—SL and HL

Weighting: 20%

The IB recommends that 30 teaching hours should be undertaken at both SL and HL during the student's course of study in preparation for the musical links investigation.

The musical links investigation requires the student to engage in a sustained investigation that is self-directed. It is designed to allow the student the opportunity to investigate the musical connections between pieces from two distinct musical cultures by exploring one (or more) musical piece(s) from each musical culture.

Through comparative exploration, analysis and examination of these pieces, the student is required to demonstrate two or more significant musical links—that is to say, links concerning musical elements. These musical links must be stated both on the musical links investigation coversheet and at the beginning of the script.

In order to demonstrate musical links through convincing arguments the student should engage in accurate description, analysis and examination of differences and similarities between one (or more) musical piece(s) from each of two identifiable and distinct musical cultures. The student should take care to maintain an even balance of attention between the two musical cultures when writing the musical links investigation.

The two musical cultures chosen for study should be sufficiently distinct: the musical pieces chosen should therefore be clearly definable as belonging to distinct musical cultures. (Students are advised not to choose two pieces where one has influenced the other—for example, the Beatles' music reflecting Indian influences).

The student should investigate the compositional features found in the music: duration, pitch, timbre/tone colour, texture, dynamics, form/structure. Where a musical work includes text it should be considered in relation to the music.

The student should also note that large-scale pieces, such as a whole opera or symphony, are unlikely to be analysed in sufficient detail in the scope of an investigation. Therefore, in certain cases it is acceptable to analyse a section or a fragment of a whole opera or symphony. Nevertheless, the section/fragment should be long enough to support the arguments presented by the student. Similarly, the use of too many pieces of music may produce a less convincing argument.

If the same topic is chosen for different assessment components, that topic must be treated completely differently—otherwise it may be considered as a breach of regulations. Students who choose to write an extended essay in music should focus on a research question that has no common ground with the material of their musical links investigation. (Please refer to the *General regulations: Diploma Programme*.)

The current prescribed works may not be chosen for the musical links investigation.

Format

The musical links investigation must be submitted as a media script of no more than 2,000 words.

Mass media communication in the 21st century has many formats, such as radio, television, CD-Rom, Internet, printed article, or lecture. The musical links investigation should be conceived for any form of mass media communication. A range of possibilities could include straightforward narration, interview or dramatization. However, the focus must be on the music itself and not on peripheries such as biography or social discourses that may detract from the musical links investigation. Scripts that concentrate on such peripheries at the expense of content will not successfully fulfill the assessment requirements.

The length of the media script, not including quotations and citations of sources, must be no more than 2,000 words at both SL and HL. The variety of styles of media script may affect the length of the student's musical links investigation. For example, a student who presents similarities and differences in a tabular form as part of a website could achieve the same outcome in fewer words than a student who writes in a more narrative form, such as a magazine article or a radio show. Both approaches are equally acceptable for the musical links investigation. Therefore, there is a degree of flexibility in the number of words used. If students exceed 2,000 words, the examiner's assessment must be based on the first 2,000 words. In case of doubt, examiners are instructed to determine when the word limit has been exceeded.

The following elements should not be included in the word count.

- Quotations (the actual text taken from a source and used in the body of the script)
- Citations of sources
- Bibliography
- Discography

A computer word-count tool is to be discouraged because of these parameters: a manual count is required. For the purposes of external assessment, students must submit a paper copy of the media script, regardless of the medium chosen. For example, if a student chooses to present the information as a website, the screenshots must be printed out in order for the submission to be examined. If students have the opportunity to submit the musical links investigation in an electronic format, schools will be notified in advance of the examination session.

Relevant supporting materials may include a CD recording of musical extracts illustrating points raised (five minutes maximum) and/or papers, such as musical notation, photographs and diagrams.

Sources

In the written media script, the student must cite both primary and secondary sources used. Sources of information must be acknowledged and a consistent format used (for example, the Harvard author-date system).

In accordance with the style manual used, Internet sources must be accurately and completely cited. It is not enough to simply cite the web address. Students must cite the author, title of the article or entry, and date of access to the site.

Primary sources must be used and may include live performance and recordings, website streaming, musical notation, interviews and discussion with practitioners in the field. Secondary sources may include

textbooks, documentaries and articles (either in paper or electronic form).

As the sources must be acknowledged, if the choice of media script does not lend itself to the inclusion of

references within the text, footnotes should be used.

Students will receive credit for their own work, which must include an apt selection of references and quotations, intelligent and persuasive links, and effective questioning. Care must be taken to ensure that

the majority of the script represents the student's own ideas and not a summary of other sources. A bibliography and discography are required.

Music Links Investigation **Timeline**

Musical Abstract – Due Nov. 1, 2011

A one page typed abstract outlining which two genres will be used and why. Include the connecting link between the two genres and how you propose to show the link.

Determine the type of mass media to be used.

Sources cited – Due Dec. 5, 2011

At least ten annotated “works cited”. A consistent format must be used for all works cited. Primary and secondary sources must be used.

Analysis of Piece 1 - Due Dec. 20, 2011

Analysis should be as detailed and include musical elements, structural information, musical terminology, and contextual ideas. Information regarding the important link should also be evident.

Analysis of Piece 2 - Due Feb.6, 2012

Analysis should be as detailed and include musical elements, structural information, musical terminology, and contextual ideas. Information regarding the important link should also be evident.

Rough Draft 1 – Due Mar. 5, 2012

Paper should be written in mass media format. Clear evidence supporting the musical links between the two works should be easily recognizable to the reader.

Completed Musical Links Investigation - Due Date: March 26, 2012

The completed project is due. The length is no more than 2000 words.

If a student misses a due date, 10% will be deducted from the grade. Plan your time wisely and consult with Mr. White as soon as problems or questions arise. DO NOT WAIT until a deadline to seek guidance.

Bethesda-Chevy Chase High School
IB Music
Higher Level (HL) Component
Creation (Composition)

Below is a timeline for each of the three original creations (compositions). Students may elect to take the Higher Level IB Music component. In addition to the three compositions for HL, students must also perform an additional 5 minutes for their final recital - a total of 20 minutes. Please adhere to all of the due dates. When a draft is turned in late, 10% will be deducted. Students are highly encouraged to meet periodically with Mr. White to go over the compositional drafts and sketches. Times to meet would be during lunch or after school. It is also possible to send drafts electronically using Sibelius for feedback.

Each composition should be approximately 3 to 6 minutes in length. A minimum of 48 measures in 4/4 or 3/4 time is required for the first and second compositions. Please consult the Composition Rubric that is included in this packet to help guide your thoughts and sketches.

Schedule of Due Dates:

- Sept. 23:** Hand in first movement of Baroque Dance Suite; begin work on second movement
- Oct. 7:** Hand in second movement of Baroque Dance Suite; begin work on third movement
- Oct. 24:** Final copy of first composition due (including descriptive essay, up to 300 words, detailing overall intent of piece, the process involved, and the musical outcome), also include a completed composition rubric, giving yourself an honest assessment of your composition.
- Oct. 24-27** - Distribute parts to students, rehearse composition
- Nov. 1 - 5** - Record first composition, arrange time either during lunch or after school

- Nov. 18:** Hand in first draft of second composition - either the Sonata Allegro format, Theme and Variations format, or Rondo form - in the style of the Classical Period; or select piece of music from Classical Period and arrange for different instrumentation or style
- Dec. 9:** Hand in second draft of second composition
- Jan. 6:** Final copy of second composition due (including descriptive essay, up to 300 words, detailing overall intent of piece, the process involved, and the musical outcome), also include a completed composition rubric, giving yourself an honest assessment of your composition.
- Jan. 24 - 27** - Distribute parts to students, rehearse composition
- Jan. 31 - Feb. 3** - Record second composition, arrange time either during lunch or after school

- Feb. 24:** Hand in first draft of third composition - style is chosen by student
- Mar. 9:** Hand in second draft of third composition
- Mar. 19:** Final copy of third composition due (including descriptive essay, up to 300 words, detailing overall intent of piece, the process involved, and the musical outcome), also include a completed composition rubric, giving yourself an honest assessment of your composition.
- Mar. 19-22**- Distribute parts to students, rehearse composition
- March. 19-23**- Record third composition; arrange time either during lunch or after school

In order to be successful in this musical component, it is essential that due dates are followed to allow for constructive feedback. Students are highly encouraged to find time to meet with Mr. White for additional support in composing these pieces.