**IB Music**

**Fall / Spring 224 - 225**

Instructor: Mr. Jose Ramirez E-mail: jramirez23@saisd.net

Office: 812 Office hours: 3rd Period 1:5 pm - 2:5 pm / or by appointment.

**Course Description:** The IB Music course encourages students to explore, experiment, and present music in various contexts, develop their musical identities, and engage in collaborative learning. Students will learn to communicate their artistic intentions and broaden their musical perspectives through research, composition, and performance.

**Course Objectives:** The focus of this course is to expand student’s understanding of music through three central roles: *Researcher, Creator,* and *Performer*. Students will be able to:

* Appropriately analyze, contextualize, and present work using authentic, accurate language.
* Compose a body of musical compositions related to Areas of Inquiries and Contexts.
* Perform a selection of repertoire representative of their selected studies.

**Prerequisites:** Admission into course is contingent upon director approval, or previous enrollment in a *performing* ensemble.

**Textbooks and Materials:**

1. *REQUIRED:* “Music Journal”. (Composition Book or [Manuscript Book](https://www.amazon.com/Deluxe-Wirebound-Super-Premium-Manuscript/dp/0793547636/ref%3Dmonarch_sidesheet_title))
2. *REQUIRED: “*Musescore” writing software.
3. *Optional:* Headphones.
4. *Optional:* MIDI Keyboard. (I will try to get you one.)

**Course Requirements and Grading:**

| **Assessments/Assignments** | **Point Value** |
| --- | --- |
| Journal | **20%** |
| Practice Log | **5%** |
| Daily Assessments | **25%** |
| Projects / Exams | **25%** |
| Performances(Football Games, Concerts, UIL, TSSEC, In Class presentations.) | **25%** |

  **Total 100%**

**Classroom Expectations:**

* **ALL** students are to conduct in accordance with the class “Respect Agreement”.
* Students are responsible for bringing all relevant materials to class: Journals, chromebooks, headphones, midi keyboards, instruments, etc.
* *Communicate!* Open discussions, performances, and presentations are key to your success in this course.

**In-Class Attendance Activities – REQUIRED**

Music making cannot occur without music makers; therefore, attendance is an essential component of this course. Any conflict MUST be communicated with band staff promptly.

**Grading Scale: \*Grading Rubrics uploaded on Canvas and IBO.Org.**

| **DP Grade** | **SAISD Grade** |
| --- | --- |
| 7 | 100 |
| 6 | 95 |
| 5 | 90 |
| 4 | 85 |
| 3 | 80 |
| 2 | 75 |
| 1 | 70 |
| 0 | 50 |

**Late Work Policy:** No late work accepted. Accommodations are made for major assessments / projects to provide ample time for completion. *Deadlines will be enforced.* All scheduled performances / presentations are graded through participation in the event; *No performance = .*

**Absences/Tardiness:** The only acceptable documentation to change a missed absence is a note/email from a doctor’s office or Burbank department advisor regarding a campus sponsored event. Punctuality is critical to becoming a young professional. Habitual tardiness or leaving early reflects poorly on the student as a professional and may result in a deduction in your grade or a denied credit.

**Students with Disabilities**: If you are a student with a disability who will require accommodation to participate in this course, please contact me as soon as possible. You will be asked to provide documentation from the Office of Disability Services. Failure to contact me in a timely manner may delay your accommodations. For more information, refer to the Office of Disability Services website at <https://www.saisd.net/page/sped-home>

**Course Calendar**

\***This calendar may be modified, as needed.\***

1st Nine Weeks *Syllabus Review / Respect Agreement / BARK*

**Introduction IB Music**

* Music Theory / Aural Skills.
* “Western Theory” vs “World” Theory
* ID Systems: Scale Degrees, Roman Numerals, Jazz Chords

**Area of Inquiry 1: *Music for Sociocultural and political expression.***

* Music in Context: ***Personal, Local, Global.***
* ***World Music*** *-* TOK: What makes a work significant to a society, culture, or genre?
	+ *Mariachi (Mexico).*
	+ *Salsa (Cuba / Puerto Rico).*
	+ *Gamelan (Indonesia).*
	+ *Bluegrass / Rags (USA).*
	+ *Bhangra, Konnakol, Tabla (India / Pakistan).*
	+ *Reggae (Jamaica).*
	+ *Tango (Argentina).*
	+ *Samba / Bossa Nova. (Brazil).*
* ***Political / Patriotic Music***
	+ *National Anthems, Marches*
	+ *“Liberation” Music: Plantation songs, hymnals.*
	+ *Forms of Punk, Rap, and Metal.*
* ***Religious Music***
	+ *Requiems, Credos, Hymnals, Present Christian, Call to Prayers, Gregorian Chant.*
* ***AOI 1: Repertoire Presentation***
	+ *Present repertoire list with contexts.*
	+ *Compose a work in this style.*

**Area of Inquiry 2: Music for listening and performance**

* **Absolute Music:** *Music without meaning beyond what is produced. (NO Lyrics.)*
* ***Western Classical***
	+ *Baroque, Classical, Romantic, Western Wind Ensembles*
		- “First Suite in E-Flat” - Gustav Holst.
		- “Un Cafecito” - Dennis Llinás
* ***Music for Listening***
	+ *Bebop, Funk, Big Band, Free Jazz, Smooth Jazz, City Pop*
	+ *\*\*Lofi Girl\*\**
* ***Experimental:*** *TOK: What is music?*
	+ *“4’33”” - John Cage*
	+ *“Music for Pieces of Wood” - Steve Reich*
	+ *“Cut Piece” - Yoko Ono*
	+ *“Table Talk” - Alyssa Weinberg*
	+ *"Long Exposure" (2020) composed/performed by Gene Koshinski and Tim Brosciou*
	+ *"SyNc" for Solo Snare Drum by Gene Koshinski*
* ***AOI 2: Repertoire Presentation***
	+ - *Present repertoire list with contexts.*
		- *Compose a work in this style.*

2nd Nine Weeks **Area of Inquiry 3: Music for Dramatic impact, movement and entertainment**

* **Film / TV**
	+ “Jaws” - John Williams
	+ “Married Life” - Michael Giacchino
	+ “You Got A Friend in Me” - Randy Newman
	+ “The Simpsons” - Danny Elfman
	+ "Attack on Titan" - Hiroyuki Sawano
	+ "Spirited Away" - Joe Hisaishi
	+ "Cowboy Bebop" - Yoko Kanno
* **Theatre**
	+ "Hamilton" - Lin-Manuel Miranda
	+ "Wicked" - Stephen Schwartz
	+ "West Side Story" - Leonard Bernstein and Stephen Sondheim
* **Interactive Media**
	+ "The Legend of Zelda" Series - Koji Kondo
	+ "Super Mario Bros." - Koji Kondo
	+ "Celeste" - Lena Raine
	+ “Flower” - Glenn Stafford, Neal Acree, Sam Cardon, David Arkenstone, Clint Bajakian and Derek Duke
* **Dance**
* “Rite of Spring” - Igor Stravisnky
	+ (TOK: Does artist intention matter?)
* "Swan Lake" - Pyotr Ilyich Tchaikovsky
* “The Nutcracker" - Pyotr Ilyich Tchaikovsky
* "Romeo and Juliet" - Sergei Prokofiev
* "Sleeping Beauty" - Pyotr Ilyich Tchaikovsky
* **AOI 3 Presentation**
	+ *Present repertoire list with contexts.*
	+ *Compose a work in this style.*

**Area of Inquiry 4: Music Technology in the Electronic and digital age**

* **Electronic Music**
	+ “リサフランク420 / 現代のコンピュー” - Macintosh Plus.
	+ “ENJOY YOURSELF” - Saint Pepsi.
	+ “Home” - Resonance
	+ “Harder, Better, Faster, Stronger” - Daft Punk.
	+ “Stay with me” - Miki Matsubara
	+ “Scary Monsters & Nice Sprites” - Skrillex
	+ “Spitfire” - Infected Mushroom
	+ “Crab Rave” - Noise Storm
	+ “Meow” - Anamanaguchi
	+ “The Intense Voice of Hatsune Miku” - Hatsune Miku
* **AOI 4 Presentation**
	+ *Present repertoire list with contexts.*
	+ *Compose a work in this style.*

3rd Nine Weeks **“Exploring Music In Context”**

* *2400 (max) Written Assessment*
	+ Evidence of exploration
	+ Statement explaining practical implications on creating
	+ Statement explaining practical implications on performance
	+ Visual evidence: images, diagrams, screenshots, scores for analyzed works (maximum 5 pages)
	+ *Scores creating exercise*, (maximum 32 bars or equivalent).
* *Audio Proof - 4 minutes maximum*
	+ Creating exercise audio format (1-minute maximum)
	+ Stimulus for performed adaptation (1-minute maximum)
	+ Performed adaptation (2-minutes maximum)
* *Audio Reference Materials - 4 minutes maximum*
	+ excerpts of the music that is analyzed and discussed in the exploration portfolio

4th Nine Weeks **“Exploring Music in Context” - Cont.**

 **Begin “Experimenting Music”**

* Experimenting as a Creator.
	+ Choose different works from AOI 1 through AOI 4 from various contexts to analyze and create from.
* Experimenting as a Performer.
	+ Choose different works from AOI 1 through AOI 4 from various contexts to analyze and recreate on your instrument using unwritten performance practices.

**Submit EOY Portfolio**

* Musical Journal, including practice log.
* Performance List.
* Repertoire List for each AOI.
* Body of Work, ie. compositions.

\***Other excerpts, genres, or general works may be added as needed.\***