

Music teacher support material

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Diploma Programme

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IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

How to use this teacher support material

Welcome to the teacher support material (TSM) for the International Baccalaureate (IB) Diploma Programme (DP) music course. This support material should be read in conjunction with the DP *Music guide* (first assessment 2022).

This resource supports the practical implementation of, and the teaching and learning within, the DP music course. The *Music guide* contains all the necessary information required to design, develop and deliver the music curriculum. In the spirit of all DP courses, therefore, every teacher can develop a course that is suited to the nature and needs of their particular school, music programme or course, students, location and resources, while ensuring a rigorous and diverse programme. The course that is developed from the guide must prepare students for the assessment tasks outlined in the guide. It must help them to acquire and develop the required musical understanding, competencies and skills, as well as develop the attributes outlined in the IB learner profile.

It is important that this TSM is used as an accompaniment to the guide and not as a replacement for it. The best approach to this resource is to treat it as a collection of tools and resources to accompany the unit planner and the subject guide. Teachers are encouraged to develop a course using their individual strengths, expertise as an educator and musician, and knowledge of her or his students, school and the culture of the community. An awareness of current music pedagogy, contemporary music-making practices, and developments in the music industry are also significant if the course is to be authentic and relevant to students.

The advice is neither prescriptive nor exhaustive, but is designed to provide teachers with:

- further guidance on constructing and developing the course
- further guidance on approaching the teaching and learning of music
- suggestions for possible resources
- examples for practice.

Teachers are encouraged to exercise creativity and flexibility when putting their music course together, and to choose examples and materials that meet their specific interests and needs, as well as those of their students.

Acknowledgments

We gratefully acknowledge the contributions of all colleagues who generously shared their knowledge, expertise and insights in the creation of this TSM.

Introduction

Approaches to teaching and learning (ATL) across the DP refers to deliberate strategies, skills and attitudes that permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the DP assessment and beyond.

The five approaches to learning (developing thinking skills, communication skills, social skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

More advice and support on these approaches to teaching and learning can be found in the “Approaches to teaching and approaches to learning” section in the subject guide.

Inquiry—action—reflection

In the DP music course, students will engage with music through dynamic cycles of inquiry, action and reflection, which are intrinsic to music as a discipline.

Figure 1
Inquiry, action, reflection cycle



The learner is at the heart of the music curriculum. Students develop, in the musical roles of researcher, creator and performer, through inquiry, action and reflection, and in the process musical content is unlocked by studying four areas of inquiry in personal, local and global contexts.

Through engagement with inquiry, action and reflection, students will grow as musicians and thinkers, enabling them to work independently and to prepare and present their music in relevant and personalized ways. Following this cycle will also allow students to make meaningful entries in their journals and to collect relevant material for the assessment tasks.

Inquiry

Students inquire about music through relevant research into four areas of inquiry and engagement through relevant musical competences in the roles of researcher, creator and performer.

Inquiry in music is characterized by knowledge-seeking practices, such as research, and the collection and review of source material. Aural awareness and perception are developed through the practice of skills such as listening, observing, analysing, investigating, and so on, in order to build a culturally diverse foundation of musical knowledge. Through inquiry, students develop their general and music-specific research skills. This enables them to study independently a wide range of music, and to apply this learning in their own music-making.

Action

Students engage in music through music-making processes in three musical roles.

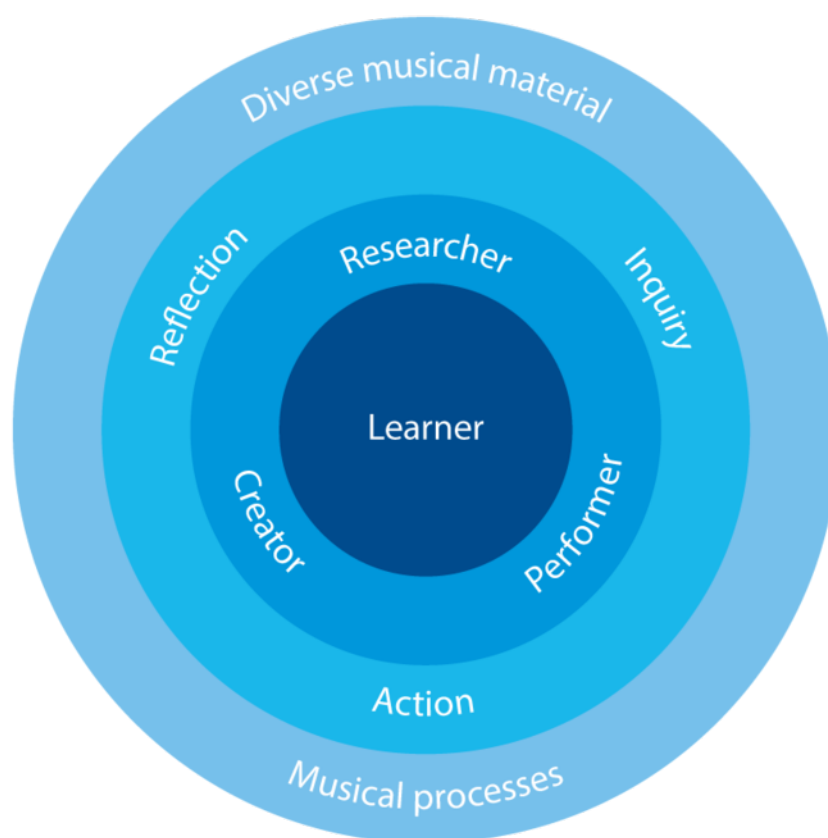
Action is characterized by musical competencies, including creating and presenting music, as students compose, interpret, arrange, perform, notate, describe and realize music. Through action, students engage with music-making processes and become more familiar with the processes through which they make, create, communicate and present music.

Reflection

Students reflect on their own and others' musical work to inform and refine their artistic, musical and academic decision-making.

Reflection refers to the ongoing process of critical evaluation of the music studied. Through reflection, students critically evaluate music-making processes, music that is communicated and presented, their own musical works and the musical works of others. Reflections include planning exercises, written commentaries, descriptions and critiques. Through reflection, students make reasoned, knowledge-based musical choices, and develop and improve their musical work over time.

Figure 2
The music curriculum



Approaches to teaching in DP music

There are six key pedagogical principles that underpin all IB programmes. Teaching in IB programmes is:

1. based on inquiry
2. focused on conceptual understanding
3. developed in local and global contexts
4. focused on effective teamwork and collaboration
5. differentiated to meet the needs of all learners
6. informed by assessment (formative and summative).

Teaching based on inquiry

The idea behind inquiry-based teaching in IB programmes is to develop students' natural curiosity together with the skills of self-management, thinking, research and collaborative learning so that they can become motivated and autonomous lifelong learners.

There are different types of inquiry-based learning, including:

- experiential learning
- problem- and project-based learning
- content-based learning
- discovery learning.

The most significant aspect of inquiry-based teaching is that students are actively engaged in their own learning, constructing their own understandings.

In a music classroom where inquiry-based teaching is occurring, there is much interaction between students, and between students and the teacher. As students select music for exploration, experimentation and presenting, and as they justify their choices, they are engaged in inquiry. Students have degrees of freedom to make decisions about how to proceed in their learning. The teacher's role in an inquiry-based classroom is to create learning engagements that promote questions and to facilitate higher-order thinking.

Teaching focused on conceptual understanding

An important motivation for conceptually focused teaching in IB programmes is to help students build their ability to engage with significant and complex ideas. Equally valuable are the discussions of the "essential understandings" behind a topic, which can help students get to the heart of why they are learning what they are learning.

To appreciate the role of concepts in building lasting and significant understandings, it is helpful to think of concepts as the building blocks of students' cognitive frameworks. When they are learning at a conceptual level, students are integrating new knowledge into their existing understandings. They learn how seemingly discrete topics are connected and become ready to transfer their learning to new contexts. In a classroom where conceptually focused teaching is happening, there is continuous movement between facts and what they mean, with students inquiring into the importance of the facts and what other facts are needed for a holistic understanding of the concept(s). More information on the use of concepts can be found in the section "[Concepts in DP music](#)" in this resource.

Teaching developed in local and global contexts

IB programmes emphasize contextualized teaching because the more students relate their learning to real-life contexts, the more likely they are to engage with it. IB programmes also enable students to apply their learning; contextualized teaching, like conceptually focused teaching, helps students to get to the heart of why they are learning what they are learning. In order to appreciate the role of contexts for relevant learning, it is helpful to think of contexts as students' frames of reference. When they are learning in a contextualized way, students are grounding abstract ideas and new information in familiar, real-life situations. In a classroom in which contextualized teaching is happening, concepts are related to accessible and meaningful content through examples, illustrations and stories, which in turn inform further conceptual and theoretical understandings.

In the music classroom, as students are invited to understand the relationships between personal, local and global contexts, they will make meaning from these through exploring, experimenting with, and presenting, music as researchers, creators and performers. As students are presented with diverse musical material, they should be invited to make relationships between the areas of inquiry and the contexts.

Teaching focused on effective teamwork and collaboration

IB programmes acknowledge that learning is a social activity. Students and teachers come together, each with unique life experiences, beliefs, ideas, strengths and weaknesses. Learning is the result of these complex interactions between unique individuals.

An important aspect of the learning process is regular feedback from students to teachers on what they have and have not yet understood. Concrete and constructive feedback from teachers to students on performance is similarly crucial to learning taking place.

Teamwork and collaboration rely on clear expectations regarding how students will collaborate and form teams. Each component of the music syllabus invites teamwork and collaboration as part of the teaching and learning. Students can collaborate as they work to justify how a piece of music aligns with an area of inquiry; students can collaborate as they explore, experiment with, and present, music. Students can collaboratively analyse a piece of music; students can collaboratively improvise a performance (for example, a trio), and so on. Regular feedback invites students to reflect on their progress towards completing individual assessments and the overall class goals, while both promoting learning and supporting the teacher–student team.

Teaching differentiated to meet the needs of all learners

IB programmes promote equal access to the curriculum for all learners. Differentiation entails planning for student differences by using a variety of teaching approaches, implementing a variety of learning activities and making a variety of formats and modes of exploring knowledge and understanding available to students. In music, this could involve teachers creating different resources for different groups of students so they can work on the same piece of music; creating vocabulary lists for different students; giving different lengths of time for the completion of an assessment task, depending on the needs of the students.

Differentiated teaching also involves identifying with each student the most effective strategies to develop, pursue and achieve realistic and motivational learning goals. In the context of an IB education, special consideration often needs to be given to students' language backgrounds and skills. Affirming students' identity and valuing their prior knowledge are important aspects of treating students as unique individuals and helping them develop holistically as young people. In the music course, the personal context is a way to concretely frame students' identity and prior knowledge in the curriculum.

Teaching informed by assessment (formative and summative)

Assessment plays a crucial role in IB programmes in supporting and measuring learning. Formal DP assessments are based on course aims and objectives and, therefore, effective guidance of these requirements also ensures effective teaching. The assessment criteria, and student understanding of the assessment criteria, should be developed early in the course. Formative assessments should clearly link to the four summative assessment tasks, and, whenever possible, the assessment criteria should be used to assess the formative work.

Approaches to learning in DP music

The music course is designed to enable students to learn through cognitive, metacognitive and affective skills, as outlined in the DP *Approaches to teaching and learning* subject website.

Students should experience a taught music syllabus that develops the following skills.

- Thinking skills
- Communication skills
- Social skills
- Self-management skills
- Research skills

The DP music course is student-centred and places student creativity at the heart of a holistic learning experience. Learning about music invites students to explore and understand the correlation between the key competences of researching, creating and performing. All components of the course must be experienced practically through authentic musical encounters and outcomes, and with the opportunity for solo and collaborative music-making. Students should experience and reflect on the processes, benefits and challenges of making music.

Thinking skills

Music students learn through inquiry and develop their thinking skills through tasks that invite them to solve problems through analysis, evaluation and/or creation. Critical thinking features strongly in the musical competencies developed throughout the course through the roles of researcher, creator and performer. In this course, the musical competencies are directly linked to inquiry into familiar and unfamiliar music, and to solving technical and creative problems.

The development of metacognitive skills through learning engagements may be achieved by inviting students to complete a task, assess work samples from other students working on the same task, self-assess their own task and revise (improve) their own task. Students also develop metacognitive skills through reflection prompts that invite analysis and synthesis. Use of the music journal is recommended for students to record reflections on their learning and development throughout the DP music course. There are suggestions regarding journals and journal prompts in “[The music journal](#)” section of this TSM.

Communication skills

Students communicate their learning through oral, visual and written work, through creating, and in solo or ensemble performing experiences. In communicating, students will make critical musical choices, for example, by deciding what is relevant and useful for their own creative processes, and how to put their knowledge and understanding into practice by transforming ideas into action. Students develop their communication skills by completing tasks that require them to communicate their choices and ideas to others verbally, non-verbally and musically with clarity and accuracy.

Social (collaboration) skills

As students engage in the process of making music they will develop their social and collaborative skills. The competencies relating to the three roles (researcher, creator and performer) and the three processes (exploring, experimenting and presenting) invite the development of collaboration skills, for example, through research projects, with pairs or groups of students investigating a similar theme or topic. Social skills can be developed, for example, through improvisational activities as students determine the musical

roles for the activity (for example, one student will function as the bass line while the other student will improvise a melody).

Self-management skills

Self-management skills consist of organization skills, such as setting goals and managing time and tasks effectively, and affective skills, such as managing one's state of mind, motivation and resilience.

As music students develop their ideas from a draft to a final product, they will develop their organizational skills. The four assessment tasks require students to develop a system for documenting, categorizing and filing their ideas in order to demonstrate how tasks have evolved over time.

The nature of the music course encourages development of affective skills, since it is highly probable that students will encounter challenges as they research, create and perform. When students receive feedback concerning a particular assignment or task, they should explain, in conversations or in their journal, how the feedback affected their process and output, and the extent to which they applied the feedback.

Research skills

Research is a fundamental component of inquiry-based learning, and the development of research skills is particularly pertinent to academic and intellectual development. The role of researcher is one of the three competencies in the music course. The nature of research could include analysing a piece of familiar or unfamiliar music, improvising using the language of an unfamiliar musical culture, exploring physical movement as a response to a creation, and so on.

Depending on the level of research skills of a particular class, students might need a structured approach to research. For example, when asked to identify unfamiliar music, students could be directed to use two or three sources instead of having free access to many sources. Students can develop research skills using a variety of sources, including musical scores, texts, interviews, and so on, as well as the more familiar digital sources. Students can develop research skills by identifying, evaluating the quality of, and comparing and contrasting sources.

For more information about approaches to learning in the DP, please visit the DP *Approaches to teaching and learning* subject website.

Introduction

The DP music course, as with all IB courses, aims to develop students who are holistic and well-rounded learners who actively strive to develop their knowledge, understanding and skills, and consider a broad range of perspectives in the subject area. In this sense, this document is not to be understood as a list of knowledge to be accumulated or a set of skills applied on one specific instrument, but rather as a list of prompts that indicate the level of expectation in terms of knowledge, understanding and skills, as well as potential teaching and learning tasks that may facilitate learning in different contexts. It is important for teachers to find the right balance and to draw from these resources to suit the needs of their classroom.

As part of this course, students must experience the following.

1. Diverse musical material

- Four areas of inquiry
- Personal, local and global contexts

2. Musical roles with related competencies

- Researcher
- Creator
- Performer

3. Musical processes

- Exploring music in context
- Experimenting with music
- Presenting music

The musical processes also constitute the assessment components into which the study of diverse musical materials and the musical roles are embedded. Higher level (HL) students will apply their learning in the three processes in an additional assessment component: The contemporary music maker (HL only).

Content prompts

This section offers information about required learning, which is linked to how this will be evidenced in the assessment tasks. Also included are prompts to potential content and ideas for teaching and learning tasks. While the examples are an indicator of the type of material that should be covered in the DP music course, these lists are not exhaustive; teachers will need to add their own resources, depending on the musical material selected for study. Likewise, teachers do not need to cover all prompts given in the tables, as they may not be fully relevant to all musical material selected for study.

The suggestions for taught activities outlined in the tables are intended to stimulate a broad range of exciting and engaging ways to fulfill the requirements of the course. They also illustrate possible pathways to prepare students for the demands of the assessment tasks.

This curriculum works with four syllabus areas. The syllabus areas correlate with assessment components that directly link to the assessment tasks. For ease of reading, the following abbreviations, which apply to both the syllabus areas and the assessment tasks, are used in this document.

C1 = Exploring music in context

C2 = Experimenting with music

C3 = Presenting music

C4 = The contemporary music maker (HL only)

Diverse musical material

Musical material

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> • Four areas of inquiry • Personal, local and global contexts
What the examiner is looking for	<ul style="list-style-type: none"> • Engagement with diverse genres and styles • Breadth of knowledge • Contextual understanding
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Musical and extra-musical findings in written material for C1, C2 and C3 • Diversity of programme in C3 • Practical work in C1, C2 and C3

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> • Inside-out approach: use a given repertoire and organize and expand it according to the frame. • Outside-in: select a repertoire according to the framework. • Historical, cultural, sociocultural and political contexts that influenced the music. • Expressive context that influenced the music.
Teaching ideas	<ul style="list-style-type: none"> • Select music that is appropriate to the student's level of musicianship. • Select music that progressively expands the student's musical knowledge and understanding. • Select specific pieces that are relevant and appropriate to teaching specific music theory, conventions, practices and competences. • Place music into context to increase understanding.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • reflect on their own musical identity • select and inquire into music from less familiar or unfamiliar contexts • expand their own musical identity by learning about music from different contexts.

Terminology

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Terminology appropriate to the musical genre or style discussed
What the examiner is looking for	<ul style="list-style-type: none"> Accurate and specific use of terms Precise and meaningful application
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Presenting research findings for C1 and C2 Presenting programme notes for C3 Presenting project plan and process in C4

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Use the <i>Terminology: List of terms</i> (Word). Expand on the <i>Terminology: List of terms</i> (Word) based on the chosen areas of inquiry in context.
Teaching ideas	<ul style="list-style-type: none"> Introduce vocabulary on a regular basis in conjunction with the musical material covered. Ask students to find definitions for new terms and explain how the terms relate to the music they study or practise. Use 10 terms per week for students to apply in their work.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> look up definitions and create understanding by relating the term/definition to their own work study terminology and apply it to their own work become increasingly specific and concise when describing music by using precise and targeted terminology.

Music theory

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Music theory appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> An understanding of music theory appropriate to the genres and styles studied The ability to identify musical theory in work studied aurally and in scores The ability to apply and synthesize their knowledge of music theory to make informed musical decisions in their own practical work (creating and performing)
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Musical analyses (C1 and C2) Practical work for experimenting (C2) Creating final works for "Presenting music" (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Pitch, scales, modes, tonality

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> • Development of melody across musical contexts • Duration, time signatures, rhythm, rhythmic styles and rhythmic development • Chords, harmony, harmonic development, modulation, transposition • Textures, timbres • Dynamics, ornamentation • Tuning systems and temperament
Teaching ideas	<ul style="list-style-type: none"> • Introduce theory in each area of inquiry via pieces that students can use in their own practical work. • Choose pieces that are appropriate to the level of musicianship of the students. • Expand investigations of theory to allow students to demonstrate diversity and mastery throughout the course.
Learning ideas	<p>Students:</p> <ul style="list-style-type: none"> • practise new theory in stylistic exercises and in transcription and adaptation exercises • apply theory through experimenting with musical material while creating and performing music.

Compositional devices

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> • Compositional devices appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> • Knowledge of a diverse range of compositional devices • Understanding of how compositional devices are used in different genres and styles • The ability to apply and synthesize knowledge to make informed musical decisions in students' own work
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Written work (C1 and C2) • Practical exercises in creating (C1) • Practical work for experimenting (C2) • Creating finished works (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> • Sequences • Pedal notes • Ground bass • Ostinato
Teaching ideas	<ul style="list-style-type: none"> • Introduce compositional devices that students can use in their own practical work through the study of works in each area of inquiry • Investigate pieces that use the same devices in similar ways.

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> Challenge students to try out new paths by choosing pieces that use musical devices in unexpected or unconventional ways. Choose pieces that are appropriate to the level of musicianship of the students.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> practise the use of compositional devices in a range of stylistic exercises when exploring music in context apply and experiment with compositional devices when creating music.

Notation

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Notation appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> Knowledge of different forms and styles of notation Ability to select and use notation appropriate to the musical style or genre
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Reading and understanding notation of music (C1 and C2) Notating music (C1, C2 and C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Tablature Sargam Numeric notation Chord symbols
Teaching ideas	<ul style="list-style-type: none"> Introduce music in unfamiliar notation systems; give students a clue or key and ask them to work out how the systems work. Lead discussions to identify similarities and differences in various notation systems. Discuss the potential and limitations of different notation systems to communicate intention and purpose. Introduce Western staff notation and allow opportunities to practise reading and writing notation over time.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> investigate different ways of representing music in a written form consider the conventions of notation in different contexts think about how music needs to be written to communicate the intentions of the piece to the full extent within the guidelines and conventions of different contexts explore and practise reading Western staff notation in solo or ensemble scores

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> practice writing Western staff notation to effectively communicate the intention and purpose of the music.

Creating conventions and practices

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Creating conventions and practices appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> Understanding of the ways music is created in different musical contexts The ability to apply and synthesize knowledge of creating conventions and practices to make informed musical decisions appropriate to genres and styles to students' own practical work
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Written work (C1 and C2) Practical exercises for creating (C1) Practical work for experimenting (C2) Creating final works of music (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Textures: homophonic (classical), heterophonic (Arabic music), polyphonic (baroque), monophonic (Scottish mouth music, recitative) Ornamentation: baroque, Irish folk, Indian classical music Improvisation: Christian church music, jazz, gamelan Tonality: diatonic, atonal, 12-tone row, discordant, modal Harmony: diatonic, extended chords in jazz, figured bass, chord clusters, tritone, specific chord sequence Dynamics: terraced (baroque), crescendo/diminuendo (classical), dynamics to create specific effects and expression (film music) Rhythm: 3/4 waltz, scherzo, gigue, polyrhythms, irregular metres, tala, guajeo, Latin Structures: 12-bar, minuet and trio, sonata, song, raga, theme and variations, ground bass (passacaglia, chaconne), rondo, ternary Melodic scales: major/minor, modes, raga, micro-tones
Teaching ideas	<ul style="list-style-type: none"> Introduce creating conventions and practices using music from a variety of contexts (personal, local and global). Relate pieces studied to students' own practical work. Investigate unfamiliar conventions and practices. Choose pieces that are appropriate to the level of musicianship of the students.
Learning tasks	Students:

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> investigate musical conventions and practices when working on practical exercises for creating in the component "Exploring music in context" apply creating conventions and practices when creating music experiment in imaginative ways to realize intention and purpose within set conventions and practices.

Performing conventions and practices

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Performing conventions and practices appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> Understanding of the ways music is performed in different musical contexts The ability to apply and synthesize knowledge of performing conventions and practices to make informed musical decisions appropriate to genres and styles to students' own practical work
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Written work (C1 and C2) Performed adaptation (C1) Practical work for experimenting (C2) Performing musical works (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Interpretation Expression Ornamentation Dynamics Accompaniment practices: concerto soloist with orchestra, baroque concerto grosso, basso continuo
Teaching ideas	<ul style="list-style-type: none"> Introduce performing conventions and practices using music from a variety of contexts (personal, local and global). Relate pieces studied to students' own practical work. Investigate unfamiliar conventions and practices. Choose pieces that are appropriate to the level of musicianship of the students.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> investigate musical conventions and practices when working on transcribing music for their own instrument, voice or chosen media in the component "Exploring music in context" apply performing conventions and practices when practising music

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> experiment in imaginative ways to realize intention and purpose within set conventions and practices.

Performance technique (instrument-specific)

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> Performance techniques appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> Somatic knowledge of the techniques needed for the individual instrument, voice or chosen medium Somatic knowledge needed to play the chosen repertoire
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Written work (C1 and C2) Performed adaptation (C1) Practical work for experimenting (C2) Performing final works of music (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> Scales and arpeggios Pizzicato versus bowing Flutter tongue Glissando Pitch bends Hammer-ons Extended techniques (Bartok pizzicato, col legno) Scratching Mash-up Effects control Loop pedals
Teaching ideas	<ul style="list-style-type: none"> Investigate pieces with new or unfamiliar technical elements. Ensure pieces are within the reach of the level of musicianship of the student. Choose exercises that support development and understanding of techniques or technical aspects. Teach students to think critically about challenges, identifying specific points of difficulty and developing strategies for practice and improvement.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> think critically about their own technical level consider the technical demands of pieces identify specific moments or places in pieces that are challenging think of new solutions in solving technical challenges identify and apply strategies for improvement

Examples of potential content and teaching and learning tasks

	<ul style="list-style-type: none"> log their progress and reflect on ways to improve further.
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Ensemble practices

Required learning

What do all students need to know?	<ul style="list-style-type: none"> Ensemble practices appropriate to the genres and styles studied
What the examiner is looking for	<ul style="list-style-type: none"> An understanding of ensembles in different musical contexts An understanding of the performer's responsibility and voice within the ensemble The ability to apply this knowledge in their own ensemble work
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Written work (C1 and C2) Practical work (optional in C1 and C2) Performing final works of music (C3)

Examples of potential content and teaching and learning tasks

Possible teaching prompts	<ul style="list-style-type: none"> Typical ensembles (small and large scale) Instrumentation in different ensembles: string quartet, jazz trio, gamelan ensemble, orchestras, vocal ensembles Texture, timbres and the use of voicing
Teaching ideas	<ul style="list-style-type: none"> Introduce repertoire that is appropriate to the student's level of musicianship. Introduce music from unfamiliar contexts to expand the musical repertoire. Discuss ways of practising parts. Discuss and teach effective rehearsal practices. Discuss voicing, blending, rhythmic control and interpretations. Work on students' abilities for developing and playing pieces homogeneously as an ensemble.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> learn to practise parts effectively learn to rehearse effectively learn to play effectively within an ensemble expand repertoire to play music from unfamiliar contexts learn about ensemble practices in unfamiliar contexts.

Music technology and studio craft

Required learning

What do all students need to know?	<ul style="list-style-type: none"> Music technology and studio craft appropriate to the genres and styles studied
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Required learning	
What the examiner is looking for	<ul style="list-style-type: none"> • An understanding of how music is created and performed using music technology • An understanding of how music technology is used to express intention and purpose • The ability to apply this knowledge in their own practical work
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Written work (C1 or C2) • Creating exercises or practical work for experimenting (C1 or C2) • Creating final works of music (C3)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> • Recording • Editing [studio craft] • Mixing • Mastering • Synthesis • Sampling • Sequencing • Programming • Effects
Teaching ideas	<ul style="list-style-type: none"> • Introduce music in which technology has a specific purpose to achieve musical goals or to express intention and purpose. • Discuss and analyse the specific outcomes achieved through technology and whether/how these could have been achieved in any other way. • Discuss and analyse effective use of technology in creating and performing music.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • learn about technology in music by selecting, analysing and studying works that use technology in effective ways • learn about unfamiliar programmes and tools, and how these can be used in practice • experiment with technologies to achieve musical intention and purpose.

Real-life music-making

Required learning	
What do all students need to know?	<ul style="list-style-type: none"> • Real-life applications of music-making as part of C4 (HL only)
What the examiner is looking for	<ul style="list-style-type: none"> • An understanding of how music is created and performed in real life • An understanding of music industry practices

Required learning	
	<ul style="list-style-type: none"> • The ability to set and develop musical goals with real-life relevance • The ability to envision and plan a project with a feasible scope and realistic steps for achievement • The ability to choose effective evidence to demonstrate work in progress
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Process evidence (C4)

Examples of potential content and teaching and learning tasks	
Possible teaching prompts	<ul style="list-style-type: none"> • Provide insights into the music business and music management. • Investigate roles in the music industry. • Investigate studio practices. • Consider employment opportunities in performing arts theatres, concert halls, the film industry, and so on.
Teaching ideas	<ul style="list-style-type: none"> • Introduce information about music-making in practice that caters to students' specific areas of interest. • Identify and discuss with students the differences between learning about music-making and working as a musician. • Connect the learning to the local context. • Discuss planning, budget and time management.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • inquire into music-making practices in local and global contexts • investigate the use of technologies in real-life music-making • consider specific areas of personal interest, and how these would impact and shape their individual development as a musician.

Musical roles and related competencies

Researcher

Required learning	
What do all students need to know?	Competencies include, but are not limited to: <ul style="list-style-type: none"> • scholarly skills • aural skills • kinaesthetic skills.
What the examiner is looking for	The ability to: <ul style="list-style-type: none"> • investigate primary and secondary sources • extract accurate musical and extra-musical findings • deconstruct and critically analyse music • read notation, notate and annotate • compare and contrast • discuss and evaluate findings • draw conclusions • practice, play, perform, create (kinaesthetic research) • make informed musical decisions.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Written work (C1, C2 and C3) • Process evidence (C4) • Practical demonstration of knowledge and understanding in practical exercises (C1)

Examples of potential content and teaching and learning tasks	
Teaching prompts	Teaching prompts include, but are not limited to: <ul style="list-style-type: none"> • musical analysis: aural and score analysis • ways of identifying important musical information • ways of identifying relevant extra-musical information • introducing musical inquiry: learning about music musically.
Teaching ideas	<ul style="list-style-type: none"> • Select short excerpts appropriate to the students' level of musicianship. • Introduce musical analysis. • Evaluate student exercises and offer constructive feedback with distinct aspects for improvement. • Set regular tasks in which the suggestions can be realized. • Gradually expand the demands of the tasks.
Learning tasks	Students: <ul style="list-style-type: none"> • practise musical analysis through short exercises

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> regularly (for example, weekly) submit exercises for evaluation and feedback from the teacher(s) carefully consider teacher feedback in the subsequent exercises improve their technical vocabulary and apply musical terms effectively in the exercises draw conclusions from their findings.

Creator

Required learning	
What do all students need to know?	<p>Competencies include, but are not limited to:</p> <ul style="list-style-type: none"> composing improvising arranging. <p>Note: While arranging is a valuable task across the entire syllabus, students must only submit arrangements in the assessment components 2 ("Experimenting with music") and 4 ("The contemporary music maker").</p>
What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> demonstrate knowledge and understanding of conventions and style develop arrangements develop compositions or improvisations interpret music and express meaning with creativity, originality and personal meaning.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Practical exercises in creating (C1) Practical work for experimenting (C2) Creating final works (C3 and C4) <p>Note: Arrangement submissions in C2 and C4 only</p>

Examples of potential content and teaching and learning tasks	
Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> approaches to creating music with musical material, stimuli and prompts approaches to arranging music developing musical ideas through improvisation.
Teaching ideas	<ul style="list-style-type: none"> Encourage students to work with different modes of creating. Connect creating work to performing repertoire. Can students identify musical material they could use as a stimulus for composition? Are they creating music that they would like to try out? Encourage students to play each other's work to see if it can be realized on the chosen instrument.

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> Discuss the impact of using notation software on reproducing sound without consideration to the limitations of individual instruments. Monitor and discuss creating work.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> write short exercises to practise working with compositional devices work with structures and rhythmic development try working with unfamiliar musical genres and styles think critically about developing music and expressing musical intention, purpose and meaning.

Performer

Required learning	
What do all students need to know?	<p>Competencies include, but are not limited to:</p> <ul style="list-style-type: none"> performing as a soloist performing in an ensemble.
What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> demonstrate knowledge understanding of conventions and style practise and develop pieces for performance develop technical proficiency interpret music and express meaning with creativity, originality and personal meaning.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Performed adaptations (C1) Practical work for experimenting (C2) Performing final works (C3 and C4)

Examples of potential content and teaching and learning tasks	
Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> ways of practising choice of repertoire interpretation: authenticity versus personal artistic voice.
Teaching ideas	<ul style="list-style-type: none"> Teach effective ways to practise. Develop technical proficiency through targeted exercises. Discuss interpretation and expression: listen to diverse interpretations, then encourage students to interpret pieces in various ways. Discuss artistic responsibility, authenticity and developing a personal artistic voice.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> practise music regularly

Examples of potential content and teaching and learning tasks	
	<ul style="list-style-type: none"> • practise sections that are challenging; avoid playing entire pieces over and over • identify specific aspects to focus on during practice • listen to a range of interpretations and ways of expression in the pieces they are working on • think about interpretation and forms of expression, and consider authenticity in meeting the composer's intention and purpose for the piece as well as their personal artistic voice in developing their own interpretation.

Musical processes

Note: The musical processes correlate with the syllabus areas and link directly to the assessment components.

Exploring music in context

Required learning

What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> • investigate and inquire • listen and respond • deconstruct and analyse • extract information • transcribe and perform transcriptions • read and write notation • practise and create (kinaesthetic research).
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Written work (C1, C2, C3 and C4) • Practical exercises (C1)

Examples of potential content and teaching and learning tasks

Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> • curiosity • unfamiliar music • ways of knowing in music • ways of demonstrating understanding musically.
Teaching ideas	<ul style="list-style-type: none"> • Identify familiar music and music students are curious about. • Introduce journal-keeping strategies. • Introduce effective ways to collect and reference musical sources, resources, prompts, stimuli and material, and so on. • Set regular exercises: manage carefully the level of achievement of students when setting the tasks, and gradually expand the level of difficulty.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • collect a musical inventory • identify music that is familiar • think about music they would like to learn about • keep a regular listening log • collect musical sources, resources, prompts, stimuli and material with date and location information in their music journal.

Experimenting with music

Required learning	
What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> • compare and contrast excerpts • develop and refine musical works over time through regular practice and work in performing and creating • evaluate, reflect and refine • identify, select and apply relevant stimuli and prompts • identify and apply unfamiliar musical material, techniques and skills • identify challenges and successes • identify and implement strategies for improvement.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Practical work for experimenting (C2)

Examples of potential content and teaching and learning tasks	
Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> • reflecting on, and evaluating, work in progress • identifying challenges and areas for improvement • identifying strategies for improvement.
Teaching ideas	<ul style="list-style-type: none"> • Discuss with students how to effectively and critically evaluate their work in progress. • Introduce constructive ways to practise. • Teach students to pinpoint specific technical challenges. • Discuss with students how these technical challenges could be practised and resolved. • Encourage students to think of ways to expand their practice techniques.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • critically think about their work to identify areas for improvement • think of new and innovative strategies to solve problems • take risks and try out new techniques, musical material and skills • regularly check and align their usual practice and work routines with their end goals • record/collect their work in progress • log commentaries, resources and inspirations for future reference.

Presenting music

Required learning	
What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> verbally communicate about music (for example, write, describe) in a clear, informative and concise way notate and annotate music accurately and effectively to communicate intention and purpose communicate the intention and purpose of music effectively present created works perform music to audiences.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> Written work (C1, C2, C3 and C4) Presenting music (C3)

Examples of potential content and teaching and learning tasks	
Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> effective communication stage presence structure and organization showcasing best achievements dealing with nerves and stage fright analysing outcomes.
Teaching ideas	<ul style="list-style-type: none"> Allow regular time and opportunities to practise communicating and presenting music. Operate with constructive feedback to improve communication and presentation skills. Record work and teach students to self-assess their achievements. Teach students effective techniques to focus, concentrate and deal with performance anxiety or stage fright.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> work towards realistic musical goals work towards finished and polished pieces present their work when they have completed it and are satisfied with their outcomes present first to their “critical friends” for feedback, rather than going straight for the ultimate performance or presentation improve their presentation and communication skills through regular performing, presenting and communication practice work on their stage presence, organization of work and dealing with nerves or stage fright.

The contemporary music maker (HL only)

Required learning	
What the examiner is looking for	<p>The ability to:</p> <ul style="list-style-type: none"> • lead a project through musical decision-making, collaboration and responsible use of chosen resources • evaluate work in progress in order to identify areas for development and strategies for improvement • implement strategies for improvement and musical solutions • demonstrate musicianship, including technical proficiency, in realizing musical goals and communication of intention and purpose.
Demonstrated in: (evidence for assessment)	<ul style="list-style-type: none"> • Real-life music project: process evidence and final product (C4)

Examples of potential content and teaching and learning tasks	
Teaching prompts	<p>Teaching prompts include, but are not limited to:</p> <ul style="list-style-type: none"> • setting musical goals • identifying and selecting resources • working collaboratively • evaluating work in progress.
Teaching ideas	<ul style="list-style-type: none"> • Present scenarios of realistic and unrealistic goals. • Coach and mentor leadership skills. • Discuss the effective and responsible use of resources. • Consider resources in correlation to musical goals and outcomes. • Discuss collaboration.
Learning tasks	<p>Students:</p> <ul style="list-style-type: none"> • think about possible projects • consider their resources, including time, budget and contributors • set realistic goals and plan a project • work regularly: set specific times for working, practising and rehearsing.

Selecting music material for study

The selection of musical material, and of teaching and learning tasks associated with that material, should be made with due consideration of:

- supporting the development of students' musicianship and musical understanding
- meeting the demands of the assessment tasks.

By covering not only personal contexts, but also local and global contexts, students will encounter unfamiliar musical territories and musical cultures. These three contexts are best approached by linking them together.

At times, in the component "Exploring music in context", for example, it is important to gain a wider overview, so the selection of works will be wide to allow students to engage with a broad and balanced selection of diverse music.

At other times, in the component "Experimenting with music", for example, it may be better to gain an in-depth appreciation of a few representative musical pieces. However, even though the number of selected musical pieces may be limited, they should still be sufficiently contrasting and diverse to allow the study of a range of music across musical contexts leading to engagement with contrasting genres, styles, times and places. Most importantly, pieces for in-depth study should relate to the students' practical work.

Example for selecting musical material in the component "Experimenting with music"

When selecting music for experimenting, students should first think about their musical goals. Questions to prompt their thinking may include the following.

- Is there a type of music the students would like to gain a deeper understanding of that they have only experienced as a listener?
- Does this music have a natural connection to the student's instrument or selected performance repertoire?
- What does this music inspire in terms of performance practice? Does it align with a performance goal of the students?
- Does this music lend itself to compositional experimentation?
- What skills, techniques, conventions and challenges might this musical stimulus present to the student?

Once a range of music has been selected, students will begin to develop a rationale for their choices (refer to "[Criterion A: Rationale and commentary for musical experiments in creating](#)"). Among other considerations, students will include information such as the following.

- How was this source material chosen?
- What is the context of the source material (in relation to the student's musical context)?
- What is/are the area(s) of inquiry in which this music was conceived? How will this impact the experimentation process?

Making music accessible to students

Musical material takes different forms, including:

- audio recordings in physical forms (such as CD, vinyl, cassette) or digital audio streams
- video footage in physical forms (DVD, videotape) or digital video streams
- live performances/broadcast performances
- printed musical material (such as sheet music, music criticism, and so on).

The following aspects should be considered by students during their studies.

- Musical features of the selected piece, such as musical structures and forms, musical elements (for example, melody, harmony, tonality, rhythm, instrumentation, texture), musical devices, interpretations and expressions, and so on
- Extra-musical aspects, such as the meaning of the lyrics, librettos, the plot of a film, the programme of a symphony, and so on
- The musical intention and personal background of the composer and performer
- The cultural backgrounds and conventions of compositions and performances, such as the influence of club culture on disco music
- The contexts relating to the presentation of the piece, such as the performing venue and the set-up of audiences

Approaches

This course is designed to allow for different approaches to content delivery, whatever the musical experience of the teacher or student.

The following factors for achieving effective instruction are worth considering.

1. Be a mentor, not a lecturer.

In the new DP music curriculum, the role of the teacher shifts more towards that of a mentor. As students will gradually develop their own musical identities and competencies, it is important that teachers increasingly guide and facilitate the students' own learning experience.

2. Pay attention to students' individual backgrounds.

By acknowledging the diverse musical backgrounds of students and bringing out each individual's strengths in carefully designed class activities, students could inspire and stimulate each other.

3. Provide varied musical experience.

Practical musical experiences are at the core of musical learning. Teachers should aim to ensure that students have abundant experiences in researching, listening, creating and performing music during the course.

4. Encourage collaboration.

The ability to collaborate is an important competence for any musician, and many musical activities lend themselves to collaborative working. Throughout the course, collaboration should be encouraged in the classroom to stimulate creativity, enhance the learning experience, foster group musical experiences and to prepare HL students for their work in "The contemporary music maker" component. It may also be interesting and helpful to engage with other musicians to share their musical expertise with students. The teacher may like to invite guest teachers and musicians to the classroom or ask students to attend musical events and activities outside the classroom.

5. Integrate community activities.

Local musical resources, such as live venues, ensembles and music schools, could add extra dimensions to the music learning experience. The real-life aspect of community activities will help students understand how music works in the real world, which could offer valuable experiences for students as lifelong learners in music.

6. Make use of technology.

Technology offers powerful tools in the music classroom. It is increasingly important that IB music teachers build up their knowledge and skills in music technology in order to reflect current musical trends and to prepare students for professional pathways in music.

7. Assessment.

Formative assessment is an important part of learning and teaching, and should serve as a reflective learning experience in addition to evaluating students' learning outcomes. Learning through inquiry, action and reflection should be encouraged when teachers design their classroom assessment tasks.

Deriving musical knowledge and understanding

Broadly, musical knowledge could be derived through the following routes.

- Listening, commenting on and analysing musical works
- Conducting independent research
- Undertaking creating exercises and stylistic practices
- Performing and improvisation
- Applying music technologies
- Participating in open discussions and sharing ideas
- Listening to presentations or performances, for example, workshops from visiting artists and visits to outside events

Concepts in DP music

Concepts are one-word or short statements that represent big-picture, overarching ideas. According to H. Lynn Erickson (Erickson and Lanning 2015) a concept is timeless, abstract, universal and transferable (TAUT). Examples of concepts include **change**, **aesthetics** and **identity**. Concept-based instruction invites students to “focus on concepts, principles and generalizations, using related facts and skills as tools to gain deeper understanding of disciplinary content, transdisciplinary themes and interdisciplinary issues, and to facilitate conceptual transfer through time, across cultures and across situations” (Erickson 2012: 4). Concept-based teaching models “value a solid base of critical factual knowledge across the disciplines, but they raise the bar for curriculum and instruction by shifting the design focus to the conceptual level of understanding. This focus necessarily requires a supporting role for factual knowledge” (Erickson 2012).

A concept-based approach can help students make connections between music from different contexts, across areas of inquiry and across different aspect of the syllabus. There are different ways to structure the lessons, and the concepts are designed to help students make connections between the disparate parts of the course. The use of concepts helps students to analyse abstract musical ideas, to draw connections and to apply the learning to their own work in a more meaningful way. Concepts also offer a helpful way to improve the focus and quality of the students’ written work.

Reminder

The use of concepts in the DP music course is optional. The use of concepts may be helpful in connecting learning across units, to structure teaching and learning, and to structure submissions for assessment.

For schools that offer the Middle Years Programme (MYP), mapping concepts across the MYP and DP music courses may be particularly useful in ensuring continuation of learning.

Approach to teaching: Concepts

Concepts provide teachers with much flexibility in terms of selecting musical content. For example, a teacher could explore the concept of **causation** by looking at pieces of music that were developed in times of peace versus those that were developed in times of conflict. The wider the range of selected music, the more students will be able to make connections to the larger concept. A teacher could teach the concept of causation by looking at songs that were composed/created during 20th-century conflicts. However, students will make deeper connections if a teacher selected songs from multiple regions (for example, Africa, Europe and the Middle East, and Asia-Pacific) and a wide temporal range (for example, 1200–2000). By exploring the similarities between these pieces of music, teachers will deepen students’ conceptual understanding of causation. As students’ understanding expands, they should document their findings in their journals.

Concept	Definition	Guiding questions
Causation	<p><i>Causation</i> is the influence of geographical, social, cultural, political, historical, economic and other factors on music.</p> <p>There are many influences that affect the way music is made and communicated. Likewise, music affects the context in which it is presented. Although causation effectively deals with where and when music was created, these affect how and why music was made.</p>	<p>Where?</p> <p>When?</p>

Concept	Definition	Guiding questions
Time	<p><i>Time</i> deals with the relationship of music to a specific temporal unit (for example, morning, Tuesday, October, spring, 1350s).</p> <p>Music is inextricably linked to time. These links include, but are not limited to, centuries (the time when the music was created), seasons (the passing or role of time within a season), days of the week (how a composition was written expressly for “Friday”), times of the day (how and why music was written to be performed in the morning), time limits/lengths of songs (why a song might be only two minutes as opposed to 20 minutes) and other time-related factors.</p>	<p>When?</p> <p>Why?</p>
Function	<p>Function refers to how a musician or a group of musicians work within their musical culture, either independently or as an ensemble.</p> <p>The different musical activities that exist in diverse contexts define the specific functions of musicians.</p>	<p>Where?</p> <p>How?</p>
Sound	<p><i>Sound</i> deals with the aural perception of sound waves and how those waves are cognitively and emotionally interpreted by listeners.</p> <p>Studying sound may include studying the acoustics of music, including physical aspects of surroundings, the way sound travels and aspects of sound-generating devices in music technology, as well as technical aspects, sound qualities and ranges of different instruments or the human voice.</p>	<p>How?</p>
Convention	<p><i>Convention</i> is the unique way music is organized around particular beliefs, creating practices and performance practices.</p> <p>Musical conventions include creating and performing practices, stylistic techniques, interpretation styles, musical perceptions and aural practices in different contexts, and so on. Examples of conventions include baroque (Western art music) and kabuki (Japanese traditional).</p>	<p>Where?</p> <p>Why?</p>
Intention	<p><i>Intention</i> deals with the conscious or subconscious goal of a particular performance of a piece of music.</p> <p>The intention of the music affects the way music is created and performed, determines which conventions are adopted and which are discarded, and is how meaning is created within the performance.</p>	<p>How?</p>
Realization	<p><i>Realization</i> is the actualization of a piece of music—how the piece of music is performed.</p> <p>The manner and method through which the music is performed, created or produced affect the realization of a piece of music. Means of realization may include modern technologies, traditional instruments and any number of sound-generating devices.</p>	<p>What?</p> <p>How?</p>

Concept	Definition	Guiding questions
Form	<p><i>Form</i> is the way musical material/content is constructed and structured.</p> <p>The study of form involves engaging with the structures that can be found in music (for example, ABA structure), engaging with the ways musical elements are used within the structures, the style(s) and the creating/compositional techniques used in generating the piece of music.</p>	<p>What?</p> <p>How?</p>
Development	<p><i>Development</i> is the manipulation and/or transformation of musical material/content.</p> <p>Specific techniques and compositional devices used to develop a piece of music will vary depending on the material or content. These may be characteristic of specific genres or styles (for example, the use of sequencing, automation, filtering, phasing in electronic music); other techniques and devices may be common across a range of musical genres and styles (for example repetition, variation, augmentation, diminution, sequence, inversion, or the use of polyrhythm).</p>	<p>What?</p> <p>How?</p>
Reception	<p><i>Reception</i> is the reaction and response that occurs when one or more musicians and listeners/consumers engage in the act of music-making.</p> <p>As music varies by context, so does the type of reception valued by the musician(s) and listeners/consumers. A study of reception might include examining the responses of an audience in a concert, the reactions of participants during a celebration, the response of dancers in a live house-music session, the behaviours of the musicians during a jam session, the responses of co-performers in an ensemble, and so on.</p>	<p>What?</p> <p>Why?</p>
Presentation	<p><i>Presentation</i> is the manner in which musical ideas are shared with listeners.</p> <p>A study of presentation might include examining a portfolio of compositions, a performance in an open-air live show, performances in concert halls, in chamber-music rooms or music recorded in a studio or on a computer.</p>	<p>What?</p> <p>How?</p>
Communication	<p><i>Communication</i> deals with intent, purpose and meaning, and how those are transmitted differently depending on the context.</p> <p>A study in communication will cover the theory behind musical choices, as well as aesthetic considerations.</p>	<p>Where?</p> <p>How?</p> <p>Why?</p>
Transmission	<p><i>Transmission</i> concerns the ways in which music is passed on to others (for example, to other musicians, within social groups, across cultural circles, to future generations).</p> <p>Depending on social and cultural contexts, transmission will occur in different ways, including</p>	<p>Where?</p> <p>How?</p>

Concept	Definition	Guiding questions
	through aural means or visual representation, such as notation(s).	
Notation	<p><i>Notation</i> deals with different forms of visualization and representation of music that exist for the purpose of communicating or passing on to other musicians the musical realization of intention and purpose.</p> <p>Through the study of notation, students become familiar with different forms of visualization or other representation appropriate to the context, style and culture of the music studied. There is a wide variety of forms of notation, and examples include, but are not limited to, graphic notation, numeric notation, staff notation, tablature, and so on.</p>	<p>What?</p> <p>How?</p>

From MYP to DP

Connecting learning

There are many commonalities between the key and related concepts from the MYP arts curriculum and the concepts presented in the DP music curriculum. The conceptual lenses of both curriculums are aligned, but the MYP arts curriculum is more general because it is designed for all arts disciplines; the DP music curriculum is designed for music—a specific arts discipline. Consequently, there are more music-specific concepts presented in the DP music curriculum.

There is strong correlation between the MYP arts concepts and the DP music concepts. As the MYP arts concepts are broad, many DP music concepts can be subsumed into one MYP concept. For example, the MYP arts concept of **identity** correlates with the DP music concepts of **causation**, **convention**, **role** and **time**.

As students transition from the MYP to the DP, teachers may like to invite students to unpack the music-specific concepts in the DP through the more general lens of the MYP arts concepts.

When choosing to work with concepts in the DP music course, teachers and students should consider mapping MYP arts concepts to DP music concepts early in DP music course. Students need to understand how and why the concepts are related as this will invite transfer of concepts, content and skills from MYP music to DP music. Teachers and students should analyse the specific content covered during their MYP music course using the DP concepts.

There are many variations of concept mapping between the MYP and the DP. One way the concepts could be mapped is outlined below.

MYP key and related concepts	DP music concepts
Aesthetics	Causation (loosely), convention (loosely), development (loosely), intention (loosely), reception, role
Change	Causation, development
Communication	Communication , intention, notation, presentation, realization (loosely), reception, role (loosely), transmission
Identity	Causation, convention, role, time
Audience	Intention (loosely), presentation, realization, reception, transmission
Boundaries	Convention, role, time
Composition	Form, intention
Expression	Communication, notation, presentation, realization, transmission
Genre	Causation, convention, form, time
Innovation	Development (loosely)
Interpretation	Causation, convention, intention, realization, reception, role, time, transmission
Narrative	Intention

MYP key and related concepts	DP music concepts
Play	Development, form, role, transmission (loosely)
Presentation	Presentation
Role	Development, form, intention, realization, role, transmission
Structure	Development, form, intention, notation (loosely), presentation (loosely), realization (loosely), reception (loosely), role (loosely), time (loosely)

The following sections provide two learning engagements for transferring conceptual knowledge and understanding from MYP music to DP music. Please note that these activities are suggested and not required. The activities will need to be modified to meet the needs of the learners in your school community.

Mapping concepts

This lesson is intended for use during the first week of class in year 1 of the DP music course.

1. Create concept flashcards using index cards (or equivalent).

One side of the index card indicates the name of the concept. The opposite side of the card contains the definition of the concept from the MYP *Arts guide* or DP *Music guide*.

Teachers could create the index cards in advance or students could create their own sets of cards in class. These sets of concept flashcards should be used throughout the two years of the DP music course.

2. Review conceptual understanding with students.

Before students use the cards, make sure that they have a working knowledge of the concepts. There are two suggestions listed below.

- a. Unpacking conceptual understanding

This suggested learning engagement is intended for students with little or no knowledge and understanding of concepts.

At the beginning of the lesson, invite students to read the “[Concepts in DP music](#)” section of the DP *Music teacher support material*. Next, ask the students to work in pairs to explain what is meant by a TAUT (timeless, abstract, universal, transferable) concept. Discuss each term of the acronym and ask students to share examples of each term. (For example: What is something that is timeless? Name an abstract idea). Try to limit the length of this activity to five minutes.

- b. Class definition

This suggested learning engagement is intended for students with some knowledge and understanding of concepts.

At the beginning of the lesson, invite students to create a written definition of a concept. After students have created their definition, ask them to share their definitions with a partner. Then, ask the pairs to merge their definitions into a common definition. Continue to combine groups of students and ask the groups to create a common definition. Next, discuss the full-class definition of a concept in relation to the TAUT acronym. Try to limit the length of this activity to five minutes.

3. Map DP music and MYP arts concepts

Once the cards are complete, students can work in small groups to map the MYP arts concepts to the DP music concepts. As students find commonalities and correlation between concepts, they should record their findings in their music journals. Next, ask students to share their concept map with the class and justify their decisions regarding which concepts have commonalities. Lastly, students could create a graphic representation of their map. These graphic representations could be displayed in the classroom and referenced throughout the first year of the course. Students could also make online

versions of their graphic representations. These online versions should be shared with the entire class and would serve as a reference for the teacher and students.

Linking MYP music and DP music content

This lesson idea is intended for use during the first teaching unit of class in year 1 of the DP music course.

1. Select a piece of content from MYP music year 5 to use in DP music. This content should be of high interest to former MYP music students and should easily hook new DP music students who did not participate in MYP music.
2. Review the MYP arts key and related concepts that were associated with this piece of music.
3. Ask students to analyse the content using at least one DP music concept. Students will need access to the definitions of the DP music concepts. Students could work individually or in pairs as they prepare their analysis.
4. Invite students to present their analyses to each other—either in small groups or as a whole class.

As new content is introduced through the unit, invite students to analyse the new content using the same concept(s) they selected. Over the two years of the DP music course, teachers and students can build and maintain a shared database of concepts and the musical analyses that align to those concepts.

IB learner profile

The DP music course is closely linked to, and aims to engage students with, the attributes of the IB learner profile. It is useful to consider how music develops each IB learner profile attribute and how each attribute is demonstrated through the musical roles (researcher, creator and performer) and the musical processes (exploring music in context, experimenting with music, presenting music). Teachers are encouraged to discuss the interrelationship of the IB learner profile attributes and the aims of the music course with their students.

Musical analysis in practice

This section offers guidance on the use of musical language and terminology for musical analysis and needs to be read in combination with the guide section on “musical analysis”. Also, examples of possible terminology can be found in the [Terminology: List of terms](#) (Word).

Illustration of responses at various achievement levels are accompanied by examples of possible student responses.

Use and application of terminology is a process that will need to be improved over the time of the course. Self-assessment, peer assessment and teacher feedback are valuable tools to improve student responses to analysis tasks.

The first step in any musical analysis is to select relevant musical works. You will find suggested works for each area of inquiry in the section “[Resources to support areas of inquiry](#)”. These suggestions are neither prescriptive nor exhaustive but are intended to offer inspiration in the choices of music for this course.

As students select musical works to explore and analyse, they should consider a range of diverse musical materials across the course’s areas of inquiry and in a range of contexts. This framework is designed to encourage new discoveries that will result in rich findings about a musical work.

Not every aspect of the piece of music needs to be analysed in equal depth. It is perfectly acceptable to zoom in on specific aspects that best support each student’s unique approach. For example, students may choose to focus on:

- form and structure in relation to context
- harmonic development in relation to aesthetic purpose
- melodic development in relation to content or message
- rhythmic development in relation to intention of dance or movement

The table that follows deconstructs Bob Dylan’s “Blowin’ In The Wind” (1962).

Focus for analysis: “Blowin’ In The Wind” (1962) by Bob Dylan	
When? Where?	Identify <ul style="list-style-type: none"> • Geographic location: US American roots • History and heritage: placing it within an ongoing context • Genre: protest song—influence and inspiration
What?	Deconstruct/distinguish/describe Examples including, but not limited to: <ul style="list-style-type: none"> • melody: development of the melody (also: harmonic and rhythmic development) • timbre: instruments and voice (guitar accompanying voice, harmonica providing interludes) • form and structure: verses, chorus, interludes (also: themes, phrasing, progressions, and so on) • repetition: repetition of chorus, interludes linking to next verse.
Why? How?	Explore/investigate in relation to the chosen area of inquiry <ul style="list-style-type: none"> • Iconography of the lone soul in the fight for justice (lone singer/lone voice) • Posing questions (lyrics, melody, harmony) • Interrogation (vocal style and interpretation)

Focus for analysis: "Blowin' In The Wind" (1962) by Bob Dylan	
	<ul style="list-style-type: none"> • Lack of resolution • Harmonic development (use of chords, discordance and concordance) • Use of melody to support lyrics and achieve a sense of posing questions • The use of vocal style and musical delivery (interpretation) to create a sense of interrogation • Structure of the song—a formalist poem? • Repetition: the significance of the chorus, in both its repetition and its call-back to the verses
Extension beyond the analysis	<p>Examine the insights and findings</p> <p>Discuss any conclusions</p> <p>Evaluate how the findings would affect your own work</p>

Musical perception and use of terminology

The grid contains a suggested framework for how students might focus their musical analysis, along with representative examples of content at the different attainment levels.

Download [Musical perception and use of terminology](#) (PDF).

Examples 1–3 demonstrate possible student responses across achievement levels. While these examples have been constructed for the purposes of this document and constitute possible responses only, they are based on real work as seen by examiners. These examples can be shared with students and may be used in combination with the [Terminology: List of terms](#) (Word) to help students in improving their use of musical language as part of their analyses.

Example 1

Konakkol Ensemble by Karnataka Percussion

Concept—Development

Level	Response
1	<p>"All songs should develop a musical idea".</p> <p>"Most songs are developed in the same way".</p> <p>"Augmentation and diminution are ways to develop a piece".</p>
2	<p>"Ways to develop musical ideas were introduced over hundreds of years".</p> <p>"There are some similar developmental techniques that are used in different cultures".</p> <p>"The piece titled the Konakkol Ensemble, uses augmentation at the beginning of the piece".</p> <p>"There are repeated sections in the piece titled the Konakkol Ensemble, both the rhythm and notes repeated".</p> <p>"There are only male voices in this piece".</p>
3	<p>"The Konakkol Ensemble is a traditional South Indian piece of music. This piece contains spoken rhythms and uses some of same techniques, imitation and augmentation, that I notice in Bach fugues. The piece begins by using two different short rhythmic ideas (0.00–0.02 and 0.02–0.04). The first idea is stated a few more times but then the second idea becomes longer as the piece transitions to the second section".</p>
4	<div> <div> <p>"In the Konakkol Ensemble, there are a few key motives that are developed in the first few seconds of the piece (0.00–0.16). During the first four seconds, there are two short opening rhythmic statements—one that uses long spoken (but still pitched) tones (Da De Da Ding—for example, quarter notes) and one that uses short more guttural tones (ne dye da ga da ga da ga sixteenth notes).</p> <p>These two rhythmic statements are repeated between 0.00 and 0.07. Beginning at 0.07, the long tone rhythm becomes shorter as the shorter rhythm becomes extended. Starting at 0.12, the long tone rhythm is no longer used, and the short tone statement is repeated, each time with a higher starting</p> </div> <div> <p>Examiner comment on further improvements</p> <p>The student could be more specific on the details of the rhythmic statements, such as the purpose or function of the rhythms in the piece.</p> <p>The student may consider giving a visual example of each. This would imply some form of notation and sketching within the written work, for example, the portfolio or report.</p> </div> </div>

Level	Response
	pitch. The short tone rhythm transitions into the second section".

Example 2

Ianinku by Folk Scat

Concept—Communication

Level	Response
1	<p>"All songs communicate something".</p> <p>"If a listener does not understand a piece of music then the piece does not communicate".</p> <p>"Although you can move a song to different instruments, the communication will still be the same".</p>
2	<p>"Communication is something that changes based on the listener".</p> <p>"The programme notes for Ianinku make the relationship between the composer, performer and the listener clear. The programme notes provide background information that explain the context of the piece".</p> <p>"There is parallel motion between the vocal parts (0.00 – 0.17). This motion came from both musical cultures so everyone will understand the piece".</p> <p>"There are a mix of musical styles in the piece, one section uses more open harmonies and the other section uses Jazz harmonies".</p> <p>"The first section of the piece has free rhythm and the second section of the piece has more set/fixed rhythm".</p>
3	<p>"Communication is a shared experience that depends of the composer, performer and listener. In Ianinku, both traditional and jazz ideas are communicated (for example, there is a traditional section from 0.00 to 0.16 and a jazz section from 0.17–0.44). The traditional sections have parallel harmonies between the vocal parts and the jazz sections use scatting".</p> <p>"The programme notes for Ianinku are a base for understanding the relationship between the composer, performer and the listener clear. After I understood the relationship between the traditional and jazz elements, I composed a piece that uses these two similar musical elements".</p> <p>"There is one section of Ianinku that uses parallel motion and some jazz harmonies between the vocal parts (0.30–0.44). This motion came from both musical cultures and is homophonic. I was curious to know more about how this section of the piece communicated to different audiences, so I made a quick survey and began asking my friends about their perceptions of this section. I plan to write a piece based on the usage of parallel motion that also combines traditional and jazz elements".</p>
4	<p>"Songs that mash different cultures together might mean different things to different listeners. In the song Ianinku by Folk Scat, there are traditional Bulgarian cultural musical elements and 1900s Jazz elements. The piece opens with more traditional eastern European harmonies (0.00–0.16) but then is develops Jazz chord progressions and uses scatting for the second/bridge section of the piece (0.17–0.44). If I were to interview Folk Scat, I would inquire about the decisions they made about the mix of traditional and jazz scat, as well as if their performance practices are perceived differently based on where they perform. If the</p> <p>Examiner comment on further improvements</p> <p>The writing is slightly vague.</p> <p>To improve further the student could be more specific on the details, for example what constitutes "close harmony". To describe jazz chord progressions the student should use chord names with extensions such as 7th's and 9th's.</p>

Level	Response
	group performs in Bulgaria, do they get a different response than if they perform in Japan?".

Example 3

Razumovsky String Quartet, Op. 59, No. 3 in C major, Mvt. I by Beethoven

Concept—Development

Level	Response
1	<p>"Composers are impacted by current events".</p> <p>"Listening to music using current technology, like an iPhone, has made people have short attention spans".</p> <p>"As composers move around the world or listen to music from a different culture than their own, they are influenced by the other music".</p>
2	<p>"When this quartet was written, some people did not like the composition".</p> <p>"The romantic era made people compose in a different way".</p> <p>"Romantic music is longer than classical music".</p> <p>"In the romantic era, there were fewer court and church composers".</p> <p>"The phrases in this piece are longer than a typical classical string quartet".</p> <p>"During the faster section in movement I, the violin has the melody for most of the section".</p>
3	<p>"When this quartet was written, some composers thought that there were things 'wrong' in the composition'. An example of 'wrong' can be found in measures 1–6 in the violin 2 and cello instruments".</p> <p>"The romantic era made people think differently about themselves. Individuals were becoming more important than groups. In Beethoven's String Quartet Op. 59, No. 3 in C Major, Beethoven demonstrated thinking like an individual by how he constructed the role of the melody versus the string quartet. An example is in the first movement in measures 36–39, where the violin has several accidentals (Bb and C#) that do not imply a C major key signature".</p> <p>"In the romantic era, music was elevated in terms of its artistic status. This caused the goals and values of music to shift as musical phrases became longer than phrases in classical music. An example of a long phrase is in Beethoven's String Quartet Op. 59, No. 3 in C Major, movement I, measures 43–64. In this phrase, the quartet has a homophonic idea that is fragmented and then extended for 21 measures".</p>
4	<p>"The humanist way of thinking impacted the compositional output of Beethoven. He was one of the first successful independent composers (as opposed to court composers or composers who worked for the church). This lack of dependency on a patron allowed Beethoven to create music that satisfied his own musical goals and ideas. An example of this is the Beethoven's String Quartet Op. 59, No. 3 in C Major. Although this composition was written for Count Razumovsky, this quartet was derided as "noise" by Beethoven's peers. An example of "noise" can be found in movement I in measures 1–5. The harmony in measure 1 between the four string parts is a sustained F# full diminished chord. In measure two, the chord ends. In measure three, the cello part shifts down by a half step— all of the other</p> <p>Examiner comment on further improvements</p> <p>This is a clear example of describing chromatic harmony.</p> <p>To further improve the use of analytical thinking, the student may compare this excerpt to an example of a classical opening with harmonies centred on I–V, inversions and resolutions.</p> <p>The student can further improve their use of language by talking about phrases, cadential movements and possible 6/4 or secondary dominant chords.</p>

Level	Response
	<p>parts stay on the same note. This changes the chord to a F7. In measure four, the chord ends. In measure five, the violin 2 and cello part shift down by a half step. The chord is now an A minor second inversion chord. All of the chords do not lead to C major, the key of the movement. This usage of chromatic harmony is an example of Beethoven's individualistic thinking".</p>

Example topics

Area of inquiry 1: Music for sociocultural and political expression

The lens for studying this area of inquiry focuses on the use of music to express and convey political thought or opinions, to communicate sociocultural messages or to preserve sociocultural traditions.

- Students may look at the cultural, historical, political and social contexts of music. They will study why and how music influences situations, and why and how situations affect the development of music.
- Students will also look at **how** music is created and performed, studying creating and performing conventions, techniques and devices used to communicate different messages according to their context.

Example: Area of inquiry 1

Example topic

How is music created and performed in different contexts to **express the meaning in ceremonies or religious rituals** for different occasions, such as celebrations, festivals or mass?

Supporting questions

- What is the nature of the occasion?
- Why and how is music used in this occasion?
- How is music created or performed for the purpose of the occasion?

Genres and styles that may be chosen for the purpose of the investigation

- Music for festivals
- Music for religious celebrations
- Music for social rituals

Music for ceremony, faith and ritual

Themes may include, but are not limited to:

- Music for ceremonies and festivals
- Carnival; seasonal celebrations; social, sports and cultural ceremonies, and so on
- Religious music
- Sacred music; masses; rites
- Music for social rituals
- Weddings; funerals; initiation ceremonies

Music examples may include, but are not limited to:

- **America**
Amateur choirs and bands; African American spirituals; gospel
- **Africa, Europe, Middle East**
Jewish cantillation; Islamic religious music; orthodox chants; Christian hymns; Gregorian chants; hymns, psalms, and so on
- **Asia-Pacific**
Javanese gamelan; Japanese gagaku; Korean aak; aboriginal music; Sikh music

Area of inquiry 2: Music for listening and performance

The lens for studying this area of inquiry focuses on music that, aside from a musical message, does not claim to convey a distinct message or inspiration. It is created merely for its intrinsic aesthetic value.

- Students may look at the cultural, historical, social contexts and position of this music. They will, for example, study the place and value of music in specific situations, cultures and societies.
- Students will also look at **how** music is created and performed, studying creating and performing conventions, techniques and devices used to create intrinsic or aesthetic values, and will evaluate the outcomes.

Example: Area of inquiry 2

Example topic 1

How is music created and performed **in concert and on stage** to express musical intention and purpose across different contexts?

Supporting questions

- What is the purpose and intention of the music?
- Why was this music written? What is the aesthetic message?
- How is this music created or performed to express an aesthetic message? What are specific or unique aspects of this music?

Genres and styles that may be chosen for the purpose of the investigation

- Absolute music
- Traditional art music
- Chamber music
- Urban performance music

Music for concert and stage

Themes may include, but are not limited to:

- Music composed for the purpose of playing/performing and listening
- (Western) art music; absolute music; music for orchestra, chamber groups or soloists; music for staged (concert hall) performances; traditional art music; urban performance music

Music examples may include, but are not limited to:

- **Americas**
Western art music (as performed today)
- **Africa, Europe, Middle East**
Persian classical music; Scottish pibroch; Hungarian csardas
- **Asia-Pacific**
Hindustani classical music; Indian classical music; modern Balinese kebyar; Japanese sankyoku

Area of inquiry 3: Music for dramatic impact, movement and entertainment

The lens for studying this area of inquiry focuses on the use of music to express dramatic intention, to serve and support movement or dance, or to support entertainment and commercial uses.

- Students may look at the dramatic or expressive reasons for which the music is written. They will study why and how music influences the audience and audience responses. They will also study why and how music serves and supports drama, movement or entertainment and the development of music for these purposes.

- For this reason, students will look carefully at **how** music is created and performed, studying creating and performing conventions, techniques and devices used to communicate messages to achieve specific reactions in order to address a target audience or to achieve desired responses. They will evaluate the success of music in relation to its purpose and goals.

Example: Area of inquiry 3

Example topic 1

How is music for narrative and dramatic production created and performed to express a dramatic or theatrical message?

Supporting questions

- What is the narrative or dramatic message communicated?
- How is music used to support the message and meaning of the production?
- How is music created or performed to achieve the desired effects? How is the message translated into music? How is the music reinforcing the message in the way it does?

Genres and styles that may be chosen for the purpose of the investigation

- Programme music and music for pictorial suggestion
- Music for depicting/presenting storylines and narrative music dramas
- Music for stage production and musical theatre; film music

Music for narrative and dramatic production

Themes may include, but are not limited to:	Music examples may include, but are not limited to:
<ul style="list-style-type: none"> Music for depicting/presenting storylines Narrative music dramas Programme (narrative) music Music for pictorial suggestion Music for stage production and musical theatre; film music 	<ul style="list-style-type: none"> Americas <i>Three Places in New England; An American in Paris</i>; Classic Hollywood composers such as Korngold, Steiner Africa, Europe, Middle East Liturgical drama; opera; oratorio; operetta; musicals; <i>The Four Seasons</i> (Vivaldi); <i>Till Eulenspiegel</i> (Strauss) Asia-Pacific Beijing opera (Jing Ju); Japanese nagauta; Cambodian yike; Japanese kabuki; Javanese/Balinese wayang kulit; Chinese erhu and guqin repertoire, Japanese koto and shakuhachi repertoires; music and songs for Bollywood movies

Area of inquiry 4: Music technology in the electronic and digital age

The lens for studying this area of inquiry focuses on the use of electronic and digital technologies for creating, performing and producing music.

- Students may, for example, look at how music technology is developed and applied to the music-making process in various electronic and digital forms. They will study musical concepts, particularly those developed from emerging technologies, and they will be aware of how new technologies are transforming the way we participate in musical activities.
- Students will look carefully at **how** music is created, performed and produced, studying creating, performing and production conventions, techniques and devices used in electronic and digital

platforms. They will evaluate the success of applying music technology in relation to their purpose and goals.

Example: Area of inquiry 4

Example topic 1

How are technologies created and applied in making and performing **electronic dance music**?

Supporting questions

- What are key technological concepts and instruments (electronic and digital) applied to music-making practices in electronic dance music?
- How are these concepts and instruments developed in relation to context?
- How did/does/will technology transform conventional musical activities?

Genres and styles that may be chosen for the purpose of the investigation

- Pioneers: Kraftwerk; Giorgio Moroder; Daft Punk
- House; techno; breakbeat; jungle; drum and bass
- Recent developments: dubstep; trap; electronic dance music (EDM)

Experimental music

Themes may include, but are not limited to:	Music examples may include, but are not limited to:
<ul style="list-style-type: none"> • EDM intended to be played and danced to at parties, in clubs and at live events 	<ul style="list-style-type: none"> • Americas Techno; house with artists including Diplo, Marshmello • Africa, Europe, Middle East Rave; dubstep; breakbeat; drum and bass; riddim; reggaeton • Asia-Pacific B6 (Lou Nanli); Flume; future bass

Example audit sheets

The following resource is offered for student and teacher support. These audit sheets may be used as a means of tracking both how musical works are used within the framework of the areas of inquiry and contexts and how students can develop work towards assessment in the three musical roles.

Note: In each example, the **context** will be defined by the person who chose the work. This will vary depending on location and background.

Teachers and students are encouraged to create, and share, playlists of the works they have studied, for example, via Spotify, Deezer, YouTube or other listening platform.

Example A

Prompts	Responses
Rationale	An opportunity to study the medieval use and reuse of common or known sequences in multiple settings, as well as medieval traditions for liturgies and end-of-life observations.
Details of work	<i>Dies Irae</i> Anonymous medieval Latin sequence (probably 12th century) Italian
Area of inquiry Genre Context	Area of inquiry 1: Music for sociocultural and political expression Liturgical music—Sequence (hymn) from the Roman Catholic requiem (Mass for the dead) Personal/local/global context (as applicable to student)
Background— composer/musician	May include: <ul style="list-style-type: none"> • study of known 12th-century composers: Léonin and Pérotin (France); Hildegard von Bingen (Germany) • study of Gregorian chant • study of Mass Ordinary liturgical texts • study of Requiem Mass liturgical texts • study of medieval church modes.
Focus for research	<ul style="list-style-type: none"> • Place of church music in medieval society • Medieval views on death and the afterlife (as seen in the text of the <i>Dies Irae</i>) • Study of the <i>Dies Irae</i> contained within Requiem Mass settings (for example, Antoine de Brumel's <i>Missa pro defunctis</i> à 4 (1519) • Study of later Requiem Masses that quote the <i>Dies Irae</i> (for example, Mozart, Verdi) • Study of concert pieces that quote the <i>Dies Irae</i> (Berlioz: <i>Symphonie Fantastique</i>; Holst: "Saturn" from <i>The Planets</i>; Sondheim: <i>The Ballad of Sweeney Todd</i>; Saint-Saëns: <i>Danse Macabre</i>)
Musical material	<ul style="list-style-type: none"> • Dorian mode

Prompts	Responses
Musical features	<ul style="list-style-type: none"> • Rhythm-free notation • Plainsong/Gregorian chant • Neumatic notation • Frequent quoting in later works
Ideas for practical work	<ul style="list-style-type: none"> • Composing macabre music • Creating music for solemn occasions • Composing using the Dorian mode • Composing and performing sequences or hymns in plainsong • Composing music quoting the <i>Dies Irae</i> • Using the <i>Dies Irae</i> as a "hidden theme" in a composition
Links to further exploration	<ul style="list-style-type: none"> • Research into medieval practices for copying music (monks) • Research into different cultures' traditions for burial or celebration of the deceased • Research into other medieval Latin sequences and hymns

Example B

Prompts	Responses
Rationale	An introduction to a jazz version of the 12-bar blues with very interesting use of rhythmic patterns across the bar line and some typical bebop performance traits.
Details of work	<p><i>Straight No Chaser</i> (Thelonious Monk)</p> <p>From the album <i>Straight No Chaser</i> (1967)</p> <p>Columbia Records</p>
Area of inquiry	Area of inquiry 2: Music for listening and performance.
Genre	Bebop-era jazz (Original recording 1951)
Context	Personal/local/global context (as applicable to student)
Background—composer/musician	Thelonious Monk (10 October 1917–17 February 1982) was an American jazz pianist and composer. Using a unique improvisational style, he made many notable contributions to the standard jazz repertoire, including <i>Round Midnight</i> , <i>Blue Monk</i> and <i>Ruby, My Dear</i> . Monk is the second-most-recorded jazz composer after Duke Ellington, even though his composition output was much smaller than that of Ellington.
Focus for research	<ul style="list-style-type: none"> • Jazz in bebop period (1950s) • The performance of jazz standards • Distinctive features of Monk's playing • Compositional style and interesting themes • Jazz piano-playing styles, including stride • Jazz-specific musical terms, for example, "head", "lead sheet", "changes", and so on.
Musical material	<ul style="list-style-type: none"> • Use of modes and whole-tone scales • Use of the 12-bar blues sequence • Use of extended chords and typical jazz harmony
Musical features	

Prompts	Responses
	<ul style="list-style-type: none"> Improvisation style; chord clusters, and so on Rhythmic complexity of the theme Virtuosity of the performers
Ideas for practical work	<ul style="list-style-type: none"> Class performance of the piece Development of improvisation skills, including use of different scales—modes, blues, whole-tone Multi-track recordings and sequenced arrangements Composition based on 12-bar blues Student improvisation using a pre-recorded backing track
Links to further exploration	<ul style="list-style-type: none"> Other recordings of the same piece for comparison—Esbjörn Svensson Trio (E.S.T), and so on Other pieces by Monk 12-bar blues pieces in different areas of inquiry, for example, in area of inquiry 1 as protest songs Other pieces, including from different genres, using 12-bar blues

Example C

Prompts	Responses
Rationale	Investigation into the relationship between the composer and the choreographer in Broadway musicals,
Details of work	<i>West Side Story</i> Leonard Bernstein 1957, first production
Area of inquiry	Area of inquiry 3: Music for dramatic impact, movement and entertainment
Genre	Music for dance
Context	Personal/local/global context (as applicable to student)
Background—composer/musician	May include: <ul style="list-style-type: none"> some background on Leonard Bernstein historic events that influenced the content of the musical.
Focus for research	<ul style="list-style-type: none"> <i>West Side Story</i>: contextual information on the time and events History and elements of musicals Music and movement Influences on the music and choreography in this musical
Musical material	<ul style="list-style-type: none"> Influences of diverse musical contexts on the work Use of tempo, metre and rhythmic patterns Other musical elements, such as the use of structure, dynamics, expressions to convey a message Other dramatic elements, such as the use of dissonance Impact of musical choices on choices of movements, and vice versa Composition for solo and ensemble dances
Musical features	
Ideas for practical work	<ul style="list-style-type: none"> Create a short piece of music to coordinate with the movements.

Prompts	Responses
	<ul style="list-style-type: none"> Groove design using a digital audio workstation (DAW), iPhone apps, and so on. Practice a performance of "Tonight".
Links to further exploration	<ul style="list-style-type: none"> Comparative study of other styles of dance music, such as ballet, jig, rumba, disco Link to area of inquiry 1: Are there political messages in <i>West Side Story</i> that are conveyed through the music and dance? Theory of knowledge (TOK) question: How do physical movements have an impact on our experience of music? Online resources: <i>Kiri Te Kanawa—The Making of West Side Story Documentary</i> (2014). (Available onYouTube.com)

Example D

Prompts	Responses
Rationale	Students are learning to use synthesizers to design sounds and record melodies. Students are learning about ostinatos and drones as bases for chord sequences and melodies.
Details of work	<p>Kraftwerk</p> <p><i>The Man-Machine</i></p> <p>Recorded in Kling Klang Studios, Düsseldorf, Germany, 1977–1978.</p> <p>Released on Kling Klang Records, 1978</p>
Area of inquiry	Area of inquiry 4: Music technology in the electronic and digital age
Genre	German synth-pop
Context	Personal/local/global context (as applicable to student)
Background—composer/musician	<p>Kraftwerk were pioneers of the German synth-pop scene, or Deutschrock, during the late 1960s and 1970s. They developed commercially successful albums of electronic music composed entirely with synths and vocoders. Their music displayed a futuristic world of machines and automation. <i>The Man-Machine</i> concentrates on the robot within a future society.</p> <p>Kraftwerk's music is inseparable from electronic music as they are both a product of the development of synthesis and electronica, and a major influence on later electronic music.</p>
Focus for research	<ul style="list-style-type: none"> Kraftwerk's place in synth-pop history Industrial Rhein–Ruhr area and its people, which directly leads to a futuristic music scene in the cities (Bonn, Essen, Düsseldorf) Synthesizers used by Kraftwerk The vocoder (originally developed in Germany during the Second World War as an espionage tool) Creating drum patterns with synth noise sounds How does this album predict a future of electronic music, yet also firmly establish itself within its own time and place (1970s industrial Germany)? <i>Kraftwerk—The Model Deconstructed (Ableton Live 9 Tutorial)</i> Point Blank Music School. (2013). (Available onYouTube.com).

Prompts	Responses
Musical material Musical features	<ul style="list-style-type: none"> • Ostinato • Motif • Repetition • Song structure • Chord sequence • Futuristic vision and lyrics
Ideas for practical work	<ul style="list-style-type: none"> • Learn to play "The Model". • Create a piece of music about robots. • Use a vocoder setting on a synthesizer to create robotic voices. • Transcribe part of "The Robots" for acoustic instruments, and perform it. • Create a performance art piece using the music from "The Robots".
Link to further exploration	<ul style="list-style-type: none"> • Read <i>I, Robot</i> by Isaac Asimov. • Listen to "I, Robot" by The Alan Parsons Project. • Listen to "Computer World" or "Trans-Europe Express" by Kraftwerk and identify similar sounds and futuristic themes.

Audit sheet blank template

Download [Audit sheet blank template](#) (Word)

Documenting musical learning and development

For the duration of the course, each student develops and maintains a music journal that documents their learning and musical development.

Students use these journals to record, curate and reflect on their discoveries and musical learning, and are encouraged to draw on coursework samples as they gather material for assessments.

Through the journal, the teacher should guide students to develop responses that demonstrate their musical knowledge and understanding. For example, where an initial student response might start in an anecdotal manner (such as a general description of a piece of music: “This piece of music reminds me of a peaceful morning sunrise”), the teacher’s role is to lead the student towards a more analytical response (such as: “This piece of music reminds me of a peaceful morning sunrise because the composer uses sustained notes in the lower woodwinds, brasses and strings. The upper woodwinds and violins ascend from C4 up to G5 moving in ascending fourths and fifths”).

The journal will demonstrate students’:

- engagement with music-making processes
- development and refinement of musical competencies
- evaluation of their learning experiences
- reflections on musical decisions and choices in relation to findings and work in progress.

Evidence collected to demonstrate musical understanding and musical competencies will include:

- written statements
- musical extracts
- annotated scores
- recordings
- videos
- pictures, diagrams, and so on
- digital elements and audio or audio-visual files.

Students could organize their journals around:

- the three roles (researcher, creator and performer)
- the musical processes (exploring music in context, experimenting with music, presenting music)
- the three contexts (personal, local and global)
- the four areas of inquiry (music for sociocultural and political expression; music for listening and performance; music for dramatic impact, movement and entertainment; music technology in the electronic and digital age).

The contents of this journal will extensively inform all four components, and students should document their musical thinking on a consistent basis. Although the frequency of usage of the journal is not prescribed, it is strongly recommended that students update their journal on a weekly basis. It is also advisable for teachers to review the journals and provide consistent and regular feedback to students regarding their journal entries. Weekly feedback to students from the teacher is strongly recommended.

Strategies to encourage students to use the journal effectively include, but are not limited to:

- providing students with prompts (for example, sentence starters) for journal entries
- providing opportunities in class for reflection and journal writing
- student peer reviewing of journals

- inviting students to reflect at multiple stages of their creative processes (for example, beginning, middle and end)
- inviting students to set clear goals relating to the completion of music assessments
- encouraging students to reflect on, and monitor, their progress towards specific musical goals
- using assessment criteria as a lens for reflection and self-assessment.

Journal tools

There are a variety of tools that can be used to document students' explorations and experimentations. A traditional journal is acceptable, but note that students will need to document reflections, musical examples and musical analyses. Teachers need to be mindful of how students will document these aspects so that students will be able to easily assemble their portfolio. Whenever possible, students should be encouraged to document their explorations and experimentations (including reflections, musical examples and musical analyses) in one location.

The following is a non-exhaustive list of journal tools that can accommodate documenting reflections, musical examples and musical analyses.

- Evernote
- Google Classroom
- Google Docs (on Google Drive)
- Moodle
- OneNote
- Padlet
- Prezi
- VoiceThread

Evaluation and reflection in the journal

Evaluation and reflection mean thinking about experiences as a tool to gain new insights. It is important to look back not only to when things were done well, but also to when they might not have been done well.

An effective strategy to encourage evaluation and reflection is to ask questions. By asking questions and analysing the responses objectively we can differentiate between facts and opinions.

Reflection helps us to:

- understand how we have dealt with knowledge and skills in practice
- realize that there is always more than one course of action
- look for, and find, alternatives
- gain awareness of one's own ways of doing things, in different situations as well as with respect to others
- think divergently and be solution-oriented (there is more than one solution!)
- think about our personal growth and development.

Students are encouraged to reflect on:

- their own actions (Does the outcome correlate with what I wanted to do?)
- the effect of their behaviour on their learning style
- the creation of their own music materials, performances, compositions or projects
- things that are beyond their control or area of impact, but on which they want to develop an opinion or conclusion (for example, reflection on an article or a performance [of others], and so on).

Sample journal prompts

The prompts below will help students to find reflection points; these prompts are neither exhaustive nor restrictive. More prompts can be identified by teachers through the [Content prompts](#). It would be beneficial for teachers and students to use these prompts alongside the [Terminology: List of terms](#) as a means of refining their responses.

Competencies

Researcher

Teachers

At the beginning of the course, teachers need to support students by:

- guiding students to appropriate databases to begin their research
- providing explicit “research” journal prompts (see below)
- providing external resources
- introducing and reinforcing appropriate citation/referencing techniques.

Students

Students log regular prompts (for example, daily or weekly) relating to their individual research. Students initially select areas of personal interest and then work to develop their interests as they continue to research.

Research prompts at the beginning of the course (or a unit) might include the following.

- What type(s) of music interest me?
- What do I know about the music that I am already making/creating?
- What do I want to learn more about?
- How was this piece of music constructed/created/composed?
- How will I organize my research findings in my journal?

Research prompts in the middle of the course (or a unit) might include the following.

- How does this music relate to a personal, local or global context?
- How has my understanding of music changed?
- How has my research influenced my performances?
- How has my research influenced my creations?
- How has my research influenced my analysis?

Research prompts at the end of the course (or a unit) might include the following.

- How have I developed my research skills over time?
- What have I learned about musical research throughout this course?
- How did I organize my research findings in my journal?
- What do I want to learn more about?

Examples of specific research prompts might include the following.

- How is this piece of music using polyrhythms? What other musical cultures use polyrhythms?

- To what extent are microtonal-scale systems used in this piece? Why does Indian classical music use microtonal-scale systems? How could I use a microtonal-scale system to create a specific musical effect?

Examples of specific prompts to consider when preparing assessments might include the following.

- Am I presenting my arguments and findings clearly?
- Does the evidence I present support my arguments and findings?
- To what extent do I discuss the implications of my arguments and findings?
- Am I clearly and appropriately citing my musical and extra-musical findings?
- To what extent do I discuss the process of my music-making?
- Am I using the most specific musical terminology possible when explaining my work?
- Do I have screenshots and/or graphics from the musical and extra-musical materials I reference?
- Are the recordings I submit aurally clear?
- Are my references to recordings specific and consistent throughout my written work?

Creator

Teachers

At the beginning of the course, teachers need to support students by:

- guiding students to appropriate databases of musical cultures (for example, a database of classical Syrian music)
- guiding students to appropriate databases of music technology compositions
- providing explicit “creating” journal prompts (see below)
- providing external creating resources (for example, a website that introduces how to compose, and so on)
- introducing and reinforcing appropriate citation/referencing techniques.

Students

Students log regular prompts (for example, daily or weekly) relating to their creative experimentations and development of musical ideas. Students initially select areas of personal interest and then work to develop their interests as they continue to create.

Creating prompts at the beginning of the course (or a unit) might include the following.

- What type(s) of music interest me?
- What do I want to learn more about?
- What do I know about the music that I am already making/creating?
- How was this piece of music constructed/created/composed?
- How will I organize my creating explorations and experimentations in my journal?

Creating prompts in the middle of the course (or a unit) might include the following.

- How does this music relate to a personal, local or global context?
- How has my understanding of this music changed over time?
- How have my creations influenced my performances?
- How have my creations influenced my research?
- How have my creations influenced my analyses?

Creating prompts at the end of the course (or a unit) might include the following.

- How have I developed my creating skills over time?
- What have I learned about creating throughout this course?
- How did I organize my creating explorations and experimentations in my journal?

- What do I want to learn more about?

Creating prompts when preparing assessment submission might include the following.

- Do my created works feature sufficient musical detail to allow the listener to understand my intentions for the work?
- Is the notation I have chosen for my work authentic to the style or genre?
- Do my created works showcase a range of skills, forms, structures, devices in composition?

Performer

Teachers

At the beginning of the course, teachers need to support students by:

- guiding students to appropriate databases of musical cultures (for example, a database of classical Hindustani music)
- guiding students to appropriate databases of music technology performances
- providing explicit “performing” journal prompts (see below)
- providing external performing resources (for example, online performances, broadcasts or recordings, and so on).

Students

Students log regular prompts (for example, daily or weekly) relating to their development of performing and interpretation skills. Students initially select areas of personal interest and then work to develop their interests as they continue to practice and perform.

Performance prompts at the beginning of the course (or a unit) might include the following.

- What type(s) of music interest me?
- What do I want to learn more about?
- What do I know about the music that I am already performing?
- How was this piece of music constructed/created/composed?
- How will I organize my performing explorations and experimentations in my journal?

Performance prompts in the middle of the course (or a unit) might include the following.

- How does this music relate to a personal, local or global context?
- How has my understanding of this music changed over time?
- How have my performances influenced my creations?
- How have my performances influenced my research?
- How have my performances influenced my analyses?

Performance prompts at the end of the course (or a unit) might include the following.

- How have I developed my performance skills over time?
- What have I learned about performing throughout this course?
- How did I organize my performing explorations and experimentations in my journal?
- What do I want to learn more about?

Performance prompts when preparing assessment submission might include the following.

- Do my performances embody the musical style I intended (for example, if I am performing a selection from a kabuki opera, does my performance sound kabuki?)
- To what extent are my performances musical? Did my audience members have an aesthetic response to my performance(s)?

Contexts

Personal context

Teachers

Throughout the course, teachers need to support students by:

- inviting students to deeply consider their musical interests and their musical identities
- guiding students to appropriate databases of music so they can listen to a wide variety of music
- providing explicit “personal contexts” journal prompts (see below)
- inviting students to share their personal contexts with others.

Students

Personal context prompts might include the following.

- What type(s) of music interest me?
- Are there patterns that I can find across the types of music that interest me? (For example: Do I like a particular kind of music? Do I like a particular kind of emotion in the music I listen to?)
- What type(s) of music do I dislike, and why?
- Have my musical interests changed over time?
- What types of music do I want to learn more about?
- What is my musical identity?
- To what extent are there relationships between personal, local and global contexts?

Local context

Teachers

Throughout the course, teachers need to support students by:

- inviting students to deeply consider their musical interests and their musical identities in a local context
- guiding students to appropriate local resources (for example, local music groups, composers, performing ensembles, and so on) to develop their understanding of “local”
- providing explicit “local contexts” journal prompts (see below)
- inviting students to share their knowledge and understanding of “local”.

Students

Local context prompts might include the following.

- What is my local musical context?
- Are there any trends/similarities in the music that is in my local context?
- What is the musical identity of my local context?
- To what extent do I engage with my local musical context?
- To what extent should I engage with my local musical context?
- As a musician, what are my responsibilities to my local community?
- To what extent are there relationships between personal, local and global contexts?

Global context

Teachers

Throughout the course, teachers need to support students by:

- inviting students to deeply consider their musical interests and their musical identities in a global context
- guiding students to appropriate global resources (for example, global music groups, composers, performing ensembles, and so on) to develop their understanding of “global”
- providing explicit “global contexts” journal prompts (see below)
- inviting students to share their knowledge and understanding of “global”.

Students

Global context prompts might include the following.

- What is a global musical context?
- What global music do I enjoy?
- To what extent are global musical contexts a part of my personal and/or local context?
- To what extent do I engage with global musical contexts?
- To what extent should I engage with global musical contexts?
- To what extent are global contexts isolated?
- If music from a global context is combined (fused) with music from my local context, is the music now local?
- As a musician, what are my responsibilities towards global musical communities?
- How am I developing my knowledge and understanding of global musical contexts?
- To what extent are there relationships between personal, local and global contexts?

Areas of inquiry

Teachers

Throughout the course, teachers need to support students by:

- inviting students to deeply consider their musical interests and musical identities through the lens of each area of inquiry
- guiding students to appropriate resources to develop their knowledge and understanding of each area of inquiry
- providing explicit areas of inquiry journal prompts
- inviting students to share their knowledge and understanding of each area of inquiry.

Students

General areas of inquiry prompts might include the following.

- What is my understanding of each area of inquiry?
- Does music from my personal context align with each area of inquiry?
- Does music from my local context align with each area of inquiry?
- Does music from my global musical interests align with each area of inquiry?
- How will I demonstrate my knowledge and understanding of each area of inquiry?
- How has my understanding of each area of inquiry changed over time?

Area of inquiry 1: Music for sociocultural and political expression

Specific prompts for students might include the following.

- To what extent does music have power to make changes in society?
- Are certain types of musical (compositional) devices/structures/genres more appropriate/better suited for music that contains a cultural and/or political message?

- Why have some types of traditional music survived over time?

Area of inquiry 2: Music for listening and performance

Specific prompts for students might include the following.

- To what extent do personal, local and global contexts affect the creation, performance and consumption of music?
- To what extent does my knowledge and understanding of music affect/have an impact on how I perceive music?
- To what extent does music need to have a purpose?
- Are there more appropriate aesthetic responses for particular kinds/types of music?
- Are certain types of musical (compositional) devices/structures/genres more appropriate/better suited for music that was created for its aesthetic value(s)?
- Why have some types of music maintained their popularity over time?

Area of inquiry 3: Music for dramatic impact, movement and entertainment

Specific prompts for students might include the following.

- To what extent do personal, local and global contexts affect the creation, performance and perception of music?
- To what extent does my knowledge and understanding of music affect/have an impact on how I perceive music?
- To what extent does music created for a particular purpose (for example, television commercial) need to have aesthetic value?
- Are there types of music that are more appropriate for particular uses? (For example: Is a particular type of music better suited for dancing, for a sporting event/game?)
- Are certain types of musical (compositional) devices/structures/genres more appropriate/better suited for music that was created for an expressed purpose (for example, a ballet or music for worship)?
- To what extent are there similar aesthetic responses from audience members (consumers of music) to a particular piece of music? (For example: Did everyone have a similar emotion/feeling when listening to a march or a gat?)

Area of inquiry 4: Music technology in the electronic and digital age

Specific prompts for students might include the following:

- To what extent do personal, local and global contexts affect the creation, performance and consumption of music?
- To what extent has music technology had an impact on our concept of sound and instrumental colour?
- To what extent does electronic music have aesthetic value?
- Can electronic music be considered as “art music”?
- To what extent has music technology changed the process of creating (composing)?
- If I use the music of others to make a “mashup”, to what extent is the composition my own work?
- To what extent are there similar aesthetic responses from audience members (consumers of music) to a particular piece of music? (For example: Did everyone have a similar emotion/feeling when listening to electronic dance music (EDM))?
- To what extent should technology be used to imitate music and musical sounds? (For example, recreating a Bach concerto on a synthesizer using “traditional” instrument sounds versus creating sounds that are only available using music technology (synthesizers))

Creating conventions

Specific prompts to reflect on creating conventions could include the following.

- Which compositional devices have been used? For what purpose or effect have they been used?
- What textures can I identify? What does that tell me about the nature of the work?
- What kind of notation has been used? Can I read the notation to identify musical elements and compositional devices?
- How has improvisation been used?
- How has ornamentation been used?
- How has tonality been used in the work?
- How has harmony been used in the work?
- How have dynamics been used to express musical meaning?
- How has rhythm been used throughout the work? Why has rhythm been used in this way?
- How have structures and forms been used throughout the work? Why have they been used in this way?
- How has melody been used throughout the piece? Why has it been used in this way?
- Which tuning system has been used? What is unique about the use of pitch in this piece? How does this affect the character of the piece?
- What electronic devices and effects can I identify? What impact does their use have on the nature of the work?

Performance practices

Specific prompts for reflecting on performance practices could include the following.

- What are typical instrumental techniques in the music? What are the demands of the piece? What do I especially need to work on?
- What accompaniment is typical for the music? How am I managing the demands and challenges of communicating with the accompaniment?
- What are common practices for this ensemble? What roles do various instruments play in this ensemble? What is unique or innovative about the music of this ensemble?
- How do I perform a piece stylistically?
- What is the appropriate articulation for this piece, and what is the purpose or effect of that?
- What is typical about the communication in this style or genre? How does the piece or programme communicate the musical intention?

Performance technique and interpretation

Specific prompts for reflecting on performance technique and interpretation could include the following.

- Which instrumental techniques am I using?
- Which techniques need further development? What will be an effective way to improve my technique?
- Which features are important to mention regarding my personal interpretation and communication?
- Which features do I need to develop further to improve my interpretation and communication? What will be an effective way to improve my interpretation and communication?
- Which aspects, passages or sections do I need to develop further to improve my performance? How will I analyse and practise these aspects, passages or sections effectively?
- What is achievable? What is working well? What are my strengths?

Musical analysis or theory of music

When reflecting on music, either through musical analysis or through theory of music, students may like to reflect on the following.

- How is the music notated?
- What is unique about the piece regarding rhythm? What is important to note about duration when talking about a section of a piece?
- Can the piece, or sections of the piece, be described through tonality? What harmonic features does the piece show?
- How has the composer/performer used expression and interpretation to communicate the musical intent?
- What is the appropriate terminology for writing about this music? Have I used terminology appropriately in my writing? How can I improve my writing?
- Which technological elements are used in this piece?

Using the music journal to prepare for assessment

This section offers an example of how students might use the music journal to collect information that may be used for assessment submissions. It is not prescriptive and students should feel free to prepare the music journal as they like. Teachers may provide examples from the prompts.

Bebop jazz based on the piece “Straight, No Chaser” by Thelonious Monk

Area of inquiry: Music for listening and performance (global context)

Overview of activities: Analysis of the piece to distinguish musical features and elements; investigating and gathering musical and non-musical evidence; annotating collected material to develop level of understanding; providing evidence of related practical work through recordings and/or video.

Introductory task: Introduce students to the track “Straight, No Chaser” by Thelonious Monk. Listen to and/or watch an online video clip. Watch the 1988 documentary *Thelonious Monk: Straight, No Chaser* for insight into the period and style of music. The film highlights some of the key features of Monk’s compositional and playing style for further research by students.

Research task: Students undertake research on Thelonious Monk and, particularly, “Straight, No Chaser”. This might include key biographical facts, most important recordings, his work with other important jazz figures of the 1950s, and so on. Findings are recorded in the journal—in this case, the Microsoft application OneNote. (Different pages can be created in a specific “topic” to categorize different aspects of the student’s work, for example, general background; features of Monk’s style; related theory; practical sessions; further listening; other pieces using the 12-bar blues; student compositions and reflections. With a touchscreen or tablet, notes can be added by hand as well as typed.)

Example from journal: The example includes images, brief notes, embedded scores, links to other information (in blue), music clips that can be played within the application and written notes. Students can also insert recordings of their notes, examples they have recorded, or short videos or links to online film clips. Layout is completely up to the individual student and can be added to at any time. Work can easily be cut and pasted from the journal for assessment portfolios, and Word documents can be uploaded onto the page as well.

Figure 3
Example from journal

General Background

Video from 1969 Paris Concert



THELONIOUS
MONK....mov

Thelonious Sphere Monk (October 10, 1917–February 17, 1982) was an American jazz pianist and composer. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire, including “[Round Midnight](#)”, “[Blue Monk](#)”, “[Straight, No Chaser](#)”, “[Ruby, My Dear](#)”, “In Walked Bud”, and “Well, You Needn’t”. Monk is the second-most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed more than 1,000 pieces, whereas Monk wrote about 70.





“Thelonious Monk, 1947” by US Department of State is licensed under CC BY-NC 2.0

The line-up of the original 1951 recording was:

- [Thelonious Monk](#) – piano
- [Sahib Shihab](#) – alto saxophone
- [Milt Jackson](#) – vibraphone
- [Al McKibbon](#) – upright bass
- [Art Blakey](#) – drums

Lead sheet from the *Real Book*



The **Real Book** is a book of handwritten jazz pieces collected by many different musicians and put into an illegally distributed volume of music.

Jazz groups consist of a **rhythm section** of piano, bass and drums. If only these are used it is a typical **jazz trio**. Other instruments can be added and these are called the **frontline**. Trumpet, sax, vibraphone etc.

Original album recording from 1967, same title



Thelonius
Monk....mp3

Musical analysis task: Students are given a lead sheet of the piece and carry out an initial analysis, identifying the key musical elements and structure. All observations can be backed up with further research and are recorded in the student journal.

The journal might look something like figure 4.

Figure 4
Features of Monk's playing

Features of Monk's playing

His compositions and improvisations feature dissonances and angular melodic twists, and are consistent with Monk's unorthodox approach to the piano, which combined a highly percussive attack with abrupt, dramatic use of silences and hesitations.

- Very syncopated with melodies such as Straight No Chaser which blur the metre by starting phrases mid way through a bar.
- Use of 7ths and random sounding dischords very common.
- Played with a very straight finger style, but was classically trained.
- Used whole-tone scale in improvisations.
- Very chromatic melodic lines.

Music educator Mark C. Gridley wrote about Monk's composition style: "Monk employed simple compositional devices with very original results. His 'Straight, No Chaser' involves basically only one idea played again and again, each time in a different part of the measure and with a different ending." (<http://www.jazzstandards.com/compositions-1/straightnochaser.htm> from the book *Jazz Styles: History and Analysis*)

The style is generally known as bebop.

Bebop differed drastically from the straightforward compositions of the swing era and was instead characterized by fast tempos, asymmetrical phrasing, intricate melodies, and rhythm sections that expanded on their role as tempo-keepers. The music itself seemed jarringly different to the ears of the public, who were used to the bouncy, organized tunes of Benny Goodman and Glenn Miller during the swing era. Instead, bebop appeared to sound racing, nervous, erratic and often fragmented. But to jazz musicians and jazz music lovers. Bebop was an exciting and beautiful revolution in the art of jazz.

Monk's often used a left-hand style called 'stride':
Harlem Stride Piano, stride piano, commonly abbreviated to stride, is a jazz piano style that was developed in the large cities of the East Coast, mainly New York, during the 1920s and 1930s. The left hand characteristically plays a four-beat pulse with a single bass note, octave, seventh or tenth interval on the first and third beats, and a chord on the second and fourth beats.

Monk's chords are often **clusters**
A **tone, or chord cluster** is a chord comprising at least three adjacent tones in a scale. Typical tone clusters are based on the chromatic scale and are separated by semitones.

This includes findings of Monk's style, explanations of basic harmonic concepts, pianistic styles and written quotes, but could also incorporate recordings or short video clips and handwritten notes.

Teacher input: The teacher covers some of the theory used in the piece, the structure and the use of different, quite distinctive, scale patterns that give the piece its individual sound. Below is an example of the notes that a student might make in their journal.

These notes can be arranged in way to suit the student and could include elements such as photos or screenshots as shown in figure 5.

Figure 5
Screenshot example

Related theory

The whole tone scale is a six note scale where the interval between every note is a tone.

G7	C7	G7	C7
C7	C7	G7	Bm7 E7
Am7	D7	G7	G7

Changes for Straight No Chaser in the key we have been working in, G major.

It is a 12-bar blues, originally recorded in Bb major.

Whole tone scales can be called **hexaonic** (containing 6 notes)

Whole tone scale starting on G

The whole tone scale was used by Impressionist composers such as Debussy.

There are only 6 notes and there is a tone between each degree of the scale.

The track **Body and Soul** starts off a descending whole tone scales. Notice also the use of **stride** style alternating low bass note and chord in the left hand.

Spot the occasion where Monk uses whole tone scales in this piece.

A **lead sheet** is the name given to a piece of music which has just the melody and suggested chords. Musicians then arrange the music however they like.

Most jazz uses mostly **7th chords**. These are a triad with an added note on the top. Further notes can be added to make **9th, 11th and 13th** chords.

The main theme in a jazz piece is called the **head** and is usually played at the beginning and end of a piece. The rest of the music usually consists of improvised solos.

Harlem Stride Piano, stride piano, commonly abbreviated to **stride**, is a jazz piano style that was developed in the large cities of the East Coast, mainly New York, during the 1920s and 1930s. The left hand characteristically plays a four-beat pulse with a single bass note, octave, seventh or tenth interval on the first and third beats, and a chord on the second and fourth beats.

Thelonius Monk
Body and soul.
mp3

Straight No Chaser

Changes

G7	C7	G7	G7	C7	C7
G7	Be7	E7	Ae7	D7	C7

G major

G mixolydian

Pentatonic major Pentatonic minor

Whole tone

Straight, No Chaser....mp3

Scale pattern and chord exercise
Write the chords and scales. These will be useful in improvising and playing accompaniments.

Practical task: Students are given a backing track to rehearse the melody part and improvisation. This could be rehearsed at home, in preparation for working with others to create a group recording of the piece. Once rehearsed individually, time could be spent rehearsing together. Students can be encouraged to use in their playing elements of Monk's style that they have discovered through research and listening, and to take solos to express their own creative ideas.

Finished pieces could be recorded and uploaded to the journal, and reflections written. Students might also include the music parts for their own instrument and snippets of ideas for improvisation. A polished

performance could be included in the “Presenting music” assessment, and students could also be encouraged to perform the finished piece to others in the school.

Composition task: Develop a piece using a standard 12-bar blues/jazz structure. Ideas might come from the study of bebop jazz or from other areas they have researched as a consequence of their study on this topic. The composition could be for their own instrument or written for a group of players. It could be used as a basis for the components requiring a composition element.

The journal could contain notes to chart the composition’s progress, notated music, sound files or video clips at various stages of development, and written or recorded reflections.

Figure 6 shows an example of a reflection on this type of composition taken from a journal, and includes some teacher feedback.

Figure 6
Example of reflection

REFLECTION ON “MORNING COFFEE”

After studying artist Thelonious Monk, a jazz pianist, I was inspired to create a twelve-bar blues styled composition. My intentions, like in Thelonious Monk’s “Straight No Chaser” and Miles Davis’ “All blues”, was to alter the standard chord progression and make it my own. Composing on guitar led me to be further influenced by the likes of Jimi Hendrix and use his adopted chord of choice the E7#9. I also wanted to capture the relaxing vibe of something like the beginning of BB King’s “How blue can you get” which uses pauses between guitar riffs, staccato glissandos and a slow tempo to accomplish this.

Using a guitar, amplifier and looping pedal I laid down a chord progression similar to the standard twelve bar blues in A. Instead of just playing the V, IV, I, I in the last four bars however, I played an E7#9 followed by a chromatic slide down to Eb7#9 and then chord IV. This chromatic motif also worked its way into my melody. I started by improvising some melodies on top of the chord progression and polishing up what I thought was best into the end melody. It is based on the Blues Scale in A and used the diminished 5th – Eb that binds the chromatic progression and the melody together I think. Once I had this main progression and melody I used it to make the bass line and piano parts – inspired by the stride piano style of Thelonious Monk.

By adopting the 6/8 time signature, I definitely developed my musical notation abilities and understanding how rhythms intertwine and work together to give the overall piece. Furthermore, during the process I learned about more intricate guitar scales and how to use different pentatonic positions with the blues scale to add variety to the piece.

This is a really good reflection. You have covered everything in enough detail, shown that you have researched other players, and displayed a good knowledge of blues theory and playing techniques.

Further study: Students might research other pieces that use the 12-bar blues in styles of music other than jazz. These might also lead to further development of performance and compositional exercises. In all work, students should be encouraged to make their journal work as thorough as possible.

Preparing materials for assessment

The assessment tasks for the DP music course are intentionally student-centred. Teachers should encourage students to identify and select material for study that will best help them to meet the requirements of each task and to provide the best opportunity for fulfilling the assessment criteria.

The task instructions and assessment criteria should, therefore, be shared with the students early in the course. The tasks and the assessment criteria should be a regular focus of interaction throughout the DP music course, so students can understand how their smaller assignments contribute to the larger assessment tasks.

It is essential that students take time to carefully prepare the submission of their work. All submitted work must be coherently written, compiled and structured in an engaging and accessible way. While the time to prepare the final submissions is flexible—and schools, departments and candidates may approach compiling the work in different ways—it is recommended to set aside some time at the end to finalize submissions.

Written submissions should be a curated sample of the best and most representative samples of what students have achieved during the course. Indeed, it may be helpful to narrow the scope of the work for submission, identifying specific aspects for focus that the work then coherently and concisely addresses throughout. Clear and logical presentation of work is essential. A well-chosen and intuitive structure will ensure that the presentation is accessible to examiners. Recording quality must enable examiners to identify key features of the submitted work in order to award marks in each criterion. Consideration should be given to features such as recording quality, clarity of detail in created and performed works, selection of music, appropriate notation, and so on. This will enable students to access the highest marks possible. All work needs to be submitted with the required coversheet outlining key information.

Excerpts of scores must be integrated and referred to within the text. Sections of scores may be placed into the appendix of the submission; however, it is important to remember that examiners are not required to view the appendix, so only supplementary information should be placed there. Students must use the correct conventions for citing musical materials in their own works (see the sections titled “[Acknowledging the work of another person](#)” and “[Guidance on referencing sources](#)”).

Download the [Checklists for assessment submission](#) (Word)

Ways to present findings

Musical analyses

Musical analysis can be presented in various ways. The choice of presentation style depends on the points the student wants to make or the features they want to explore.

A written analysis is often presented in prose format, including short essays or paragraphs, which are supported with notations, diagrams, charts, images and annotations. The use of bullet points, diagrams and charts to support the written analysis more effectively is encouraged.

For analysis of one specific piece of music, the most effective way to visualize the musical piece is using notation. Many forms of music notation could be used to support the student's analysis, such as excerpts using:

- standard notation: for analysis of conventional music, for example, Western art music
- lead sheets: for presenting jazz, pop and rock genres
- graphic notation: for modern, experimental and ethnic pieces
- screenshots: for illustrating technological pieces
- notation conventions from other cultures.

Students could add annotations and labels on the score to illustrate musical ideas and highlight musical passages, specific instruments, and so on. The quoted scores and images from other resources must be properly referenced in the text, as well as in the bibliography.

Comments (spoken or subtitled) could be added to audio or video excerpts to present students' thoughts on a piece of music. The use of concise language and appropriate musical terminology to present the student's musical analysis is recommended.

Compare and contrast

Bullet points, tables or charts and Venn diagrams are powerful tools to organize thoughts and findings and to highlight points when comparing and contrasting musical samples. Students are encouraged to apply a variety of forms to present a vivid comparative study.

- Bullet points are a tidy and simplistic way to list the main similarities or differences. They are particularly useful in drawing out the main points as a summary.
- Tables or charts could be an effective way to list the elements of musical pieces side by side. Students could also provide a structural scheme of the pieces being compared, this could be an effective way to locate the appropriate musical evidence in respective sections from two or more pieces.
- Venn diagrams are visually intuitive as a way of identifying similarities and differences.

The music journal

The music journal could contain written analyses, scores, charts, diagrams, images, audio clips and videos. The journal should be systematically organized to illustrate students' research and findings, as well as their practical work, and to document their understanding in an imaginative and compelling way through analyses, discussions and applied exercises. Further information on this can be found in the "The music journal" section.

For assessment submissions, all information needs to be transferred into one continuous document regardless of how it has been formatted in the journal. Audio and video examples need to be packaged and uploaded separately, as detailed in the DP [Music guide](#).

Programme notes

Programme notes serve as a handbook to offer audience insights on the contexts and features of a collection of students' works, whether compositions or performances. They are neither a musical analysis nor a reflection on students' musical outputs; the aim of the programme notes is to deliver a user-friendly introduction to the presented works—without much musical background—to the audience

There are many online examples and instructions for writing programme notes. The structure is generally similar. Programme notes typically start with contextual information about the composition/performance, followed by an overview of musical features. The programme notes should be interesting to read and use less technical language, which makes them different from a typical musical analysis.

To meet the assessment criteria, the programme notes should justify the selection of works and purposefully link the choices to the areas of inquiry.

Focusing writing

Further ideas and prompts about musical analysis and how to structure writing will be found in the following sections.

- [“IDEA+CCJ”](#) (PDF) (identify, describe, explain, analyse; compare and contrast, justify)
- [“Musical analysis in practice”](#) section
- Journal prompts in [“The music journal”](#) section
- Other resources, such as online guidance on musical analysis (for example, the online document *Music 1 Aural Concepts* (available on [issuu.com](#)), which provides a method of questioning that builds student skills for analysis)

Exploring music in context

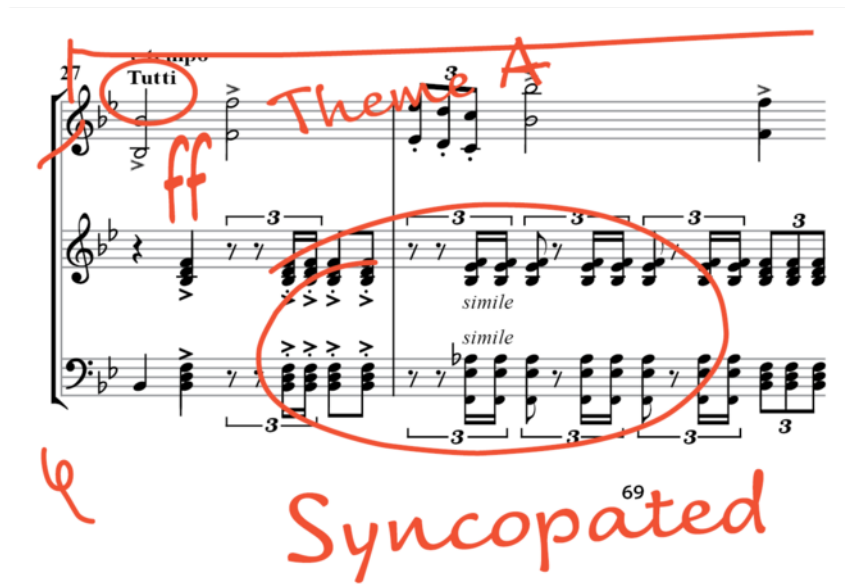
Preparing the submission

It is intended that work submitted to evidence learning through exploring music in context should be drawn from the [journal](#). In preparation for the portfolio submission, students will have continuously practised and improved both their musical research skills and their ability to present their findings in an effective manner. This should include concise and informative writing, relevant and accurate forms of notation, and quality samples of recorded work. Notation must be appropriate to the chosen style; see the [“Glossary”](#).

- The written summary will be contained in **one** continuous document (for example, PDF or Microsoft Word). Appropriate referencing is paramount.
- Any scores or notated music examples must be included in the main text of the document and may be inserted as images. This includes the scores for the creating exercises and performed adaptations.
- All scores and notated examples should be labelled with the appropriate source information, such as title of piece, section, page, bar numbers (see figure 7).

Figure 7

Star Wars (Main theme), bars 4–5



- Sources must be accurately attributed in the body of the portfolio and in a bibliography.
- All audio extracts must be compiled onto a single audio file running from beginning to end in a single track.
- Tracks must be in the same order on the audio file as the order on the coversheet and must be referenced within the written summary with timings, such as minutes and seconds.

Experimenting with music

Preparing the submission

For this component, students submit a report in which they select and present relevant findings from the extra-musical and musical research that informed their practical work, and evidence their ability to apply this research to their practical work. The examiner will be looking for justified musical choices and a clear explanation of the process of experimentation, accompanied by an imaginative and resourceful set of experiments in creating and performing.

In this context, it is important to remember that it is not only the greatest successes that lead to the best learning and development of musical works; sometimes the greatest challenges bring forth the most imaginative solutions. It may be appropriate to include and evidence such challenges in the submission, along with an effective evaluation to explain how they affected the development of a piece of work.

All musical information must be precisely located and specified. The student should guide the examiner through the connections between research and practical work, and through the processes of experimentation evidenced in the practical excerpts themselves. The report should be supported by relevant and accurate use of musical terminology.

- The experimentation report should have any scores or notated examples included in the main text of the document as images.
- Creating and performing are to be compiled into two separate audio files.
 - All three excerpts of creating work need to be compiled into a single audio file in chronological order.
 - All three excerpts of performing work need to be compiled into another single audio file in chronological order.
- Timings for the beginning of each excerpt should be included on the coversheet.

Presenting music

Preparing the submission

Work presented in this component must cover a range of contrasting styles, as well as diverse forms of expression, purpose and intention in order to demonstrate the student's musicianship. The development of skills in communicating and presenting music happens through regular practice over time, not just at the point of sharing music at the final stage, and this should be factored into course planning. Secure knowledge about conventions and practices in different contexts is an integral part of these skills.

To support their artistic vision, students will present their works together with programme notes. Programme notes supplement the music showcase to introduce the chosen works, justify the musical choices and enhance the audience's understanding of the music. It is important to remember that programme notes serve as a holistic introduction and summary for the showcase, rather than a detailed discussion of individual works or discussion of the work in progress.

The quality of the presented works lies at the core of the assessment. Good-quality recordings are essential in order to ensure full understanding of the submitted work. The choice of repertoire must be justified in the programme notes.

All notation must be appropriate to the chosen style. Students must ensure that the notation is accurate and communicates the necessary amount of detail and precision to allow examiners to understand the intentions of the work.

- Works presented in the submission will be referenced in the programme notes.
- The bibliography will include the list of works at the end of the programme notes.
- Scores will be included in the appendix to the programme notes
- All audio extracts will be compiled into a single audio file.
- Timings for the beginning of each excerpt will be included on the coversheet.
- For technology performing, a separate video submission will be prepared in upload 3.

The contemporary music maker (HL only)

Documenting the process

Throughout the project, ideas and work in progress should be thoroughly documented in the journal in order to be ready to present process evidence for submission. Students should ensure that the focus of all evidence is related to real-life implications in the context of the project. It will be advantageous for students to annotate evidence on an ongoing basis (rather than at the end of the project) to ensure clear descriptions of, and resulting reflections on, the process. Chronological documentation will help facilitate a clear narrative.

This may include evidence of:

- preparation, practice and work over time in fulfillment of the project brief
- strategies and steps taken towards preparing and completing the project
- technical information
- evaluation of the work in progress
- the student's role and impact throughout the project
- the role and impact of collaborators
- rehearsals and consultations with collaborators
- challenges and successes encountered
- explanations of musical decision-making
- problem-solving and experimenting
- reflection on key moments in the process.

The process evidence for submission must all be directly relevant to the realization of the project, and should include:

- commentary on work in progress and outcomes, including critical evaluation to identify areas for development and strategies for improvement
- representative excerpts of work in progress (for example, snapshots of highlights or key challenges)
- attribution and acknowledgment of tasks and collaborator contributions
- well-documented evidence of the use of chosen resources
- evidence of any necessary adjustments to the project plan
- any other relevant points relating, for example, to the realization of the timeline, particular aspects of collaboration, imaginative use of resources to achieve the musical goals, and so on.

Preparing the submission

When assembling the final submission, students should select the evidence that best represents their creative process and exemplifies how they have shown leadership, worked collaboratively and developed their musical skills. Once the evidence is selected, students may then write the voice-over narrative that will guide the audience through their process.

It is important to structure the content of the multimedia presentation in an engaging and accessible way. The quality of the presented work (including, but not limited to, recording quality, clarity of detail in created and performed works, selection of music, quality of writing) is fundamentally important in ensuring accurate assessment of the student's submitted work.

The final product should be a high-quality presentation that authentically represents the realization of the project and should be in a form that is appropriate and adheres to the musical conventions of the context for which the real-life project is intended. For assessment purposes the multimedia presentation must be submitted in video format that can be viewed continuously by the examiner—that is, the process evidence and final product must be placed on a single video file. If recorded as several separate clips these must be edited into a running file.

Applying the assessment criteria

Assessment terms

In this curriculum, assessment tasks and criteria operate with **assessment terms**. It is important for students, teachers and examiners to be familiar with these terms and their use.

Assessment terms for written and practical work indicate the level at which the student is operating, as evidenced by their work. Verbs also have a specific definition that explains the type of work to be expected. Possible characteristics suggest the level of quality of the submitted work.

When unclear about the meaning of a bold term, the reader should refer to the section “Attainment levels and related assessment terms” in the *Music guide* to ensure their understanding is in line with the expectations.

Using the criteria

Teachers assessing internal assessment components might approach the assessment of student work as follows.

- Consider the work according to the component criteria.
- Use the guiding questions to help provide insight into what each criterion is looking for.
- Consider which of the assessment terms (in bold), as defined in the guide, best represents the student’s attainment—choose the level in which the work fits for the majority of descriptors.
- Use the list of possible characteristics as an additional reference to determine whether those adjectives accurately represent the work.

Best-fit approach

Levels of attainment are described using multiple indicators per markband. In many cases, but not always, the indicators occur together throughout the student’s work. This means that different elements of student work may match level descriptors from different bands.

Overall, examiners and teachers aim to find the descriptor that conveys most accurately the level attained by the student’s work, using the best-fit approach. A best-fit approach means that compensation will be made when a piece of work matches level descriptors from different markbands. The mark awarded will be one that most fairly reflects the balance of achievement against the markbands. It is not necessary for work to match every level descriptor of a band for a mark from that band to be awarded.

Example

If student work matches two of the three level descriptors within a markband but the requirements of the third descriptor are lacking, the student should be rewarded for what they have done well and should be awarded a mark from within that band, but the mark awarded should be at the lower end of the band to compensate for what is lacking.

Assessment criteria in practice

The following section explains how the best-fit approach should be applied for specific **assessment criteria** across the internal assessment components. Teachers should use this section in conjunction with the “Assessment” section of the guide.

Internal assessment: Experimenting with music

Criterion A: Rationale and commentary for musical experiments in creating

Note: This explanation also applies to criterion C in this component.

The criterion has two equally weighted aspects.

1. The articulation of a persuasive and logical rationale for musical experiments in creating supported by a relevant selection of stimuli for experimentation
2. A commentary that should clearly evidence and explain the musical decision-making processes that have guided the experimentation

Where one of these aspects is stronger than the other, the best-fit approach will be applied.

The guiding questions ask “How well has the student justified their proposed experimentation and supported this with relevant source material and musical stimuli?” and “Is the explanation of the experimentation process and of musical decision-making convincing?”

Example

A student **explains** the experimentation process (5–6) and through this evidences relevant decision-making. The student offers a **suitable** rationale (3–4).

Overall, the student response is competent and accurate. The examiner will locate the work in the top markband but due to the rationale fitting to the mid-range markband, the lower mark of the two will be awarded, that is, 5 out of 6 available marks.

Criterion B: Practical musical experiments in creating

Note: This explanation also applies to criterion D in this component.

The criterion gives equal weight to two strands.

1. The quality of practical musical experimentation in creating
2. The evidence that the work has resulted from informed musical decision-making

Both strands should easily complement each other. Where this is not the case, a best-fit approach will be applied.

The guiding questions ask “How effectively has the student conducted a series of purposeful musical experiments?” and “Is there practical evidence of informed musical decision-making in the musical experimentation process?”

Internal assessment: The contemporary music maker

Criterion A: Selection of evidence

The criterion focuses on the nature of the evidence.

The guiding question asks “Is the evidence selected to document the project appropriate and well chosen?”

For this criterion it is important to consider the nuances between “and/or”, “but” and “and”. In the bottom markband (1–2), a typical student response may show either an **ineffective** selection of evidence, a **rudimentary** selection of evidence, or both. The character of the student work will not change in either of the scenarios. In the second markband (3–4), a typical student response may be **suitable**, but the **formulaic** nature of the response places it firmly in this level. In the third (5–6) and fourth (7–8) markbands, the student response should demonstrate both characteristics. Where this is not the case, the work will be placed at the lower level of the markband.

Criterion B: Discussion of the process

The criterion focuses on how the student:

- discusses the challenges and successes of the project
- examines areas for development and strategies for improvement
- evaluates the musical and collaborative choices made in relation to the stated aims of the project.

The guiding question asks “How effective is the process in relation to the stated aims?”

In this criterion, it is likely that a best-fit approach will be applied due to the potential for divergent responses. For example, a student may **examine** areas for development and strategies for improvement and **evaluate** the musical and collaborative choice, but only **outline** or **describe** challenges and successes. In this case, the student may still achieve the top markband, provided that the characteristics for this markband still apply. However, the mark awarded will be the lowest in this band, that is, 10 marks out of 12 achievable marks.

Criterion C: Musical and technical proficiency in the identified role

The criterion focuses on the demonstration of technical proficiency and musicianship relating to the student’s identified role in the final project.

The guiding questions ask “How effectively does the student demonstrate technical proficiency in the identified role?” and “How effectively does the student’s musicianship support the musical outcomes of the project?”

Technical proficiency in the identified role is important to achieve the top markband in this criterion, but it does not automatically bring the assessment into this markband.

For example, a technically excellent presentation that does not demonstrate the personalization of the aims in the project or compelling musicianship will not reach the top level.

At the same time, a student who submits an imaginative and resourceful presentation with proficient or competent technicality can still achieve the top markband, but will be awarded the lower mark.

Linking the DP music syllabus to the assessment tasks

This PDF should be downloaded and printed for use. It needs to be read from bottom to top.

Download [Linking the DP music syllabus to the assessment tasks](#) (PDF)

The table aims to link together, in a visual format, the concepts, processes and musical competencies of the course in a pathway towards the assessment tasks.

Citing and referencing for music

Academic integrity is mentioned throughout the *Music guide*, and teachers are reminded that students must acknowledge all sources used in work submitted for assessment. Where students use the work or ideas of another person, the student must acknowledge the source using a standard style of referencing in a consistent manner.

The IB does not prescribe which style(s) of referencing should be used by students. Music teachers may choose their own preferred style of referencing, as appropriate to the subject or their school's preferred system. Students are expected to ensure that credit is given to all sources used (at the point of use, as well as in the bibliography), including sources that have been paraphrased or summarized.

Failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB Final Award Committee. The formal academic integrity requirements of the course can be found in the *Music guide* and other published materials pertaining to academic integrity in the Diploma Programme (DP), including the following.

- *Academic integrity*
- *Effective citing and referencing*
- *Academic honesty in the IB educational context*

Other related resources include the following.

- *DP Assessment procedures* (updated annually)
- *Assessment principles and practices—Quality assessments in a digital age*
- *Programme standards and practices*

Authenticating student work in the *6/MCAF*

Teachers need to authenticate all student work. To do this, teachers need to complete authentication forms (*6/MCAF*) for all components. Please plan to fill in the authentication form at specific points in the course.

To authenticate student work, teachers are advised to closely monitor the creative processes that lead to submissions in the DP music course. Teachers give regular feedback on the students' journal entries and use various questioning strategies to help students progress effectively; this also helps the teachers to authenticate the work for the assessment submission.

Should academic misconduct be detected throughout the course, the school will need to address this as part of their academic integrity policy. Should academic misconduct be detected during the assessment session or in coursework after submission to the IB, then the school must inform the IB of the case.

For more information, please review the following sections of the publication *Academic integrity*.

- "Expectations and responsibilities of the school community"
- "Investigating school maladministration or student academic misconduct"

Track lists

When submitting audio recordings, the student must prepare a track list to accompany the recording(s) and acknowledge the sources within the bibliography. The track list will be added on the *6/MCAF* for each component.

The use of musical stimuli

When quoting musical material, it is important to acknowledge the source. Additionally, it is of utmost importance to remember that musical stimuli may only serve as inspirations and should not be copied or used in the student's work in their original form. At all times, the musical end product needs to be the student's own work.

Special consideration needs to be given to the use of loops. Only loops that were invented by the student are acceptable for use in coursework submissions. That means that no pre-existing loops may be used or worked with in their original form. Figure 8 demonstrates the use of loops in the DP music course.

Figure 8

Loops as creative tools

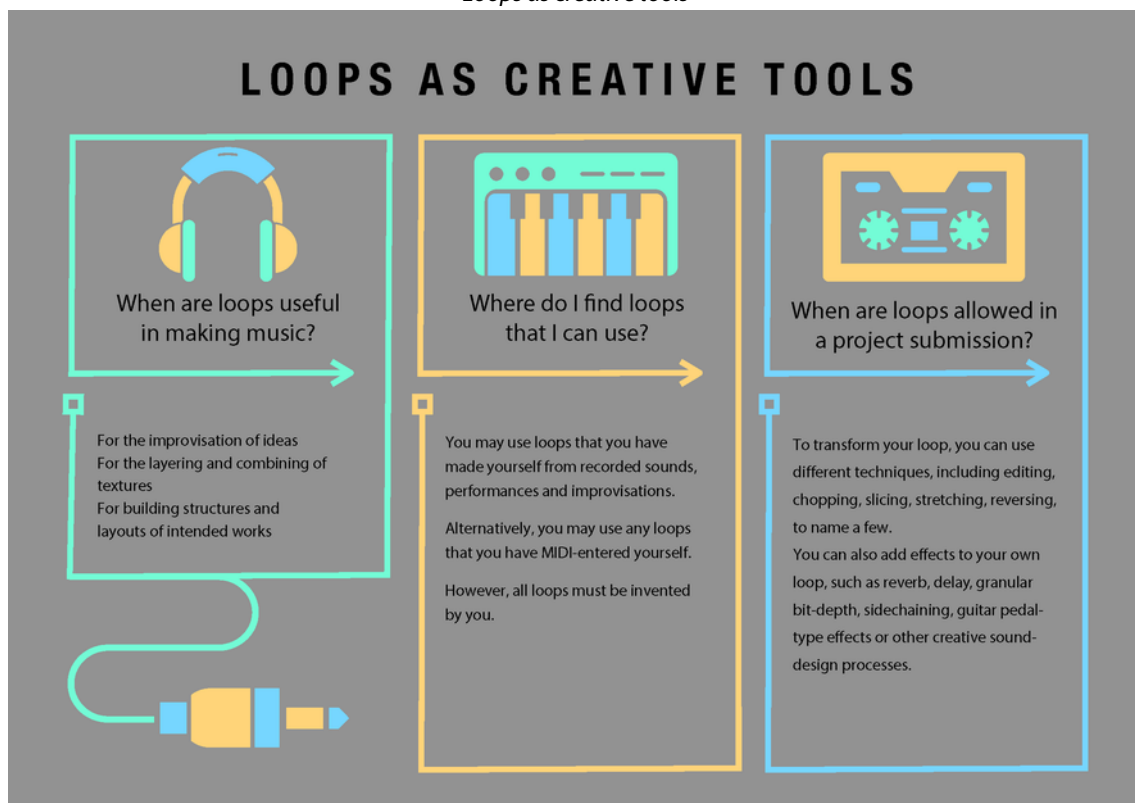


Image used and text adjusted with permission from Samuel Wright, 2020

In-text citation

Note about acknowledging the work of others

All candidates are expected to acknowledge (at the point of use) the work/ideas of others in any assessment component (written, oral and/or artistic) using a standard style of referencing, and to correctly cite any information source, whether this is directly quoted, paraphrased, adapted or summarized, and all work used by the candidate must also be listed in the bibliography.

The reader of the work must be able to clearly distinguish between the words or ideas of the candidate and the words or ideas of others. A reference in the bibliography is not sufficient.

The examples shown below illustrate this point. More information and examples can be found in the publication *Effective citing and referencing*, and teachers and students are strongly encouraged to work with this resource as much as possible.

In-text citation is required when the ideas of others are presented, when information is drawn from other sources, and when material, knowledge or findings are presented to support the student's argument, research, discussion or artistic work. This applies to music as well; whenever such material or ideas appear in a text or in music, the student must acknowledge its origin, for example, via in-text referencing.

Citation must happen in the student's work when a source is consulted or material, such as a musical stimulus from a score, an audio recording or a quote, is used. Where students use ideas, for example, as stimuli for their own practical work, the source of the stimulus must be added in the bibliography.

Example of citing a stimulus in a score

The following example shows how a quote must be cited and referenced. For illustration purposes, Ludwig van Beethoven's "33 Variations on a Waltz by Anton Diabelli", Op. 120 are used.

To cite a stimulus in a score, identify and highlight or mark the relevant part in the score and provide a reference below the score.

Figure 9

Variation 1 by Ludwig van Beethoven



(Beethoven n.d.)

As shown in the example above, students must cite/acknowledge the source immediately, just as they would acknowledge a source as an in-text citation. Students could use the following referencing style to acknowledge the used score.

(Composer last name year of publication of the score)

Add "n.d." if no date available.

Acknowledging/citing the stimulus for the variations

Students need to identify the stimulus in the source material as well, either in the score or in the audio recording using relevant timings (for example minutes and second) and accurate descriptions (for example the instrument or part referred to) (see “Example of citing a stimulus from a recording” below).

Diabelli provided a theme for composers to use as a stimulus for variations, which were then published in the anthology *Vaterländischer Künstlerverein*. The theme for these variations can be found in the top part of measures/bars 1-32 of the score. Figure 10 below shows an excerpt of the first 7 measures/bars of the theme.

Figure 10
Theme by Anton Diabelli



(Diabelli 1983)

The cited artist(s) are then acknowledged in the bibliography.

Diabelli, A. 1983. *Vaterländischer Künstlerverein*. Vienna: Akademische Druck- und Verlagsanstalt. (First published 1824)

Beethoven, L.v. n.d. *Ludwig van Beethovens Werke, Serie 17: Variationen für das Pianoforte*. Leipzig: Breitkopf und Härtel (composed 1819–1823)

Example of citing a stimulus from a recording

A student used a source video and composed his own soundtrack for the video. He included a musical quote from another composer, which recorded and altered the quote on a synthesizer.

This quote must be cited, giving the timings in the soundtrack/audio recording. Then, a full entry of the recording will be made in the bibliography.

The video must be cited in the text and referenced in the bibliography as well.

Student sample 1: Lego Breakdancing. Sample used with permission from Julian Arnheim, 2020

Video: [Student sample 1: Lego Breakdancing](#)

I chose the video “Extreme Lego Breakdancing” (NXTManiac, 2008) from the copy-right free website ‘Internet Archive’ (www.archive.org). I removed the original sound from the video in order to record my own. At 0:36 in my composition, I quote the melody of ‘The Imperial March’ (Darth Vader’s Theme) (Williams, 2004). This theme can be heard in the original CD soundtrack of “The Empire Strikes Back” from 0:10 – 0:14 in the brass instruments. I played, recorded and modified the first nine notes from the melody of the theme using a synthesizer.

The cited artists are then acknowledged in the bibliography:

Williams, J. 2004. “The Imperial March (Darth Vader’s Theme)”. *The Empire Strikes Back* [CD]. United States: Sony Masterworks.

NXTManiac. 2008. *Extreme Lego Breakdancing*. [Video.] Accessed 25 May 2020.

Example of citing a quote

A quote is started and ended with quotation marks. This is followed by the author or title of work where the author is unknown, the year of publication and the page number(s) of the quote in brackets. The full stop is added after the brackets.

“For reasons that are largely cultural, we tend to associate major scales with happy or triumphant emotions, and minor scales with sad or defeated emotions. Some studies have suggested that the associations might be innate, but the fact that these are not culturally universal indicates that, at the very least, any innate tendency can be overcome by exposure to specific cultural associations” (Levitin, 2006, pg. 38).

The cited author is then acknowledged in the bibliography as a book:

Levitin, D.J. 2006. *This is your brain on music: The science of a human obsession*. New York, NY: Plume.

Referencing

At the end of each piece of work or submission, students are expected to submit a bibliography with the work, as indicated in the submission requirements. For general instructions on referencing, please refer to the publication *Effective citing and referencing*.

Music-specific examples of referencing include, but are not limited to the following.

Example for referencing a score

Composer last name, Initial(s). Date of score publication. *Title of the score*. Place of publishing: Publisher. (Students may add either the year of composition or the year the original work was first published.)

Berlioz, H. 1998. *La Damnation de Faust: Dramatic Legend in Full Score*. New York, NY: Dover Publications, Inc. (Composed 1846.)

Example for referencing a piece of music

A physical recording, for example, a record or CD

Composer/artist last name, Initial(s). Release date. "Title of the piece". *Title of album or audio recording*. [Recording format.] Place of recording: Recording label.

Rodriguez, S. 1971. "This Is Not a Song, It's an Outburst: Or, the Establishment Blues". *Cold Fact*. [Sound recording.] South Africa: A&M Records.

An online audio source, for example, a recording of concerts or online music videos

Artist. Initial(s). Date of performance or publication. *Title of the recording*. [Recording format.] Accessed date. Available from: internet link.

Mehta, Z. and Grubinger, M. 2019. *Eötvös: Speaking Drums*. [Sound recording.] Accessed 8 May 2019.

Example for referencing a chapter in a book

Author. Initial(s). Date of publication. "Title of the chapter". In *Title of the book*. Place of publishing, state: Publisher.

Byrne, D. 2012. "Technology Shapes Music: Digital". In *How Music Works*. San Francisco, CA: McSweeney's.

Example of referencing a website

Where an electronic source is cited, the date of access must be included with the full link of the materials.

Artist(s). Initial(s) (Where applicable). Date, *Title*. Link to the materials. Accessed date.

Sydney Symphony Orchestra. 2019, *Music of the Oud*. Accessed 9 July 2019.

Credit all sources

With a wide variety of materials influencing and inspiring music work, it is important that sources are not overlooked and that credit is given to all materials that have been used. For music, these may include some of the following.

- Participation in practical workshops or masterclasses
- Audio recordings, podcasts and soundtracks
- Music from films, television and broadcasts
- (Online) interviews with music professionals
- Lectures and lecture notes

- Images and photographs
- Music or musical materials from presentations and screenings
- Newspaper articles and magazines
- Online groups and forums
- Feedback and advice from others

Overview

Within the Diploma Programme (DP) music course, diverse musical contexts are welcomed and celebrated. To that end, it is recommended that all students and teachers play, hear, write and read music in whatever system of notation is appropriate to the style that is being studied. As students move through the processes of exploring music in context and experimenting with music, their investigations should include the methods in which music is passed from person to person, both through playing/hearing and through writing/reading. In this way, students will study and learn about the appropriate modalities of musical expression, and then choose the appropriate method of representing that music for others to read and hear as they prepare their submissions for assessment.

Notation systems that are used for writing and reading music include (but are not limited to):

- tablature (both with and without rhythm)
- graphic notation
- sargam
- jianpu
- percussion notation
- shape notes
- chord charts
- lead sheets.

All systems of notation are valuable and correct in their own musical situation, and they should be used appropriately with the musical context that a student is wishing to pursue and investigate. For example, if a student is learning to write Indian classical music, it would be best to study sargam and write their music in that system, rather than try to write Indian classical music in staff/stave notation. If a student is studying Western art music of the late twentieth century and wishes to explore writing avant-garde music, then a graphic notation system would be appropriate.

In conclusion, any system of notation that effectively transfers the understanding of music from creator to performer or researcher is to be welcomed. Students should study the appropriate system of notation for the music that they are studying and should learn to represent that music accurately in the notation system appropriate to the context.

Notation for assessment submissions

It is important to remember that the main purpose of notating music is for it to be read and reproduced by another person. Many conventions of writing music have been developed over the centuries in order to make music as easily readable as possible. These conventions include accurate grouping of notes within measures/bars, accuracy of stem direction and beam consistency, accuracy of key signature and time signature, and so on. It is important, when teaching notation, to teach students to notate their music correctly and accurately. Even when generating music through a computerized notation program, inaccuracies are common. The computer is simply a tool to help in generating notation, but care must be taken to ensure accuracy in notation.

When submitting notated examples for examiners to read, it is very important that these examples are:

- legible
- accurate
- culturally appropriate
- written appropriately for the instrument(s) and/or voice.

Checking for these four elements in each example should be done before all submissions are made.

When writing in staff/stave notation, ensure that the time signature and key signature are present, even with a short excerpt.

Figure 11

Example A

Unacceptable example of a notated excerpt from a larger score (clefs, time signature and key signature are missing).



Acceptable example of a notated excerpt from a larger score



If music is written deliberately without a time signature and/or key signature, this must be annotated and explained within the submission.

Note: Groupings should be accurate within measures/bars, and stems should be going in the correct direction. Blank systems, as shown in example B, should be deleted, as should preceding or following blank measures/bars. All ornamentation that is not standard should be explained in an annotation. Do not write music that is beyond the physical range or standard capabilities of the instrument. If uncertain, refer to guides on notation and orchestration such as Norman Del Mar's *Anatomy of the Orchestra* (1981), Samuel Adler's *The Study of Orchestration* (2016) or the *Essential Dictionary of Orchestration: The Most Practical and Comprehensive Resource for Composers, Arrangers and Orchestrators* (1998).

For example, the following are three representations of the same music. Each one sounds identical when played by the computer, but for the purposes of reading, each are different. Example B is unacceptable as it has many engraving errors that make it difficult for a performer to read. Example C and example D are acceptable as they are both correct in their engraving and allow the option for the guitarist to read either tab or staff/stave.

Figure 12

Example B

Figure 12, Example B, is a musical score for Flute and Acoustic Guitar. The score is written in 6/8 time. The Flute part consists of six measures of whole rests. The Acoustic Guitar part consists of six measures. The first four measures are whole rests. The fifth measure begins with a forte (*f*) dynamic and contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The score then continues with a piano section starting at measure 7. The piano part consists of six measures. The first measure begins with a piano (*p*) dynamic and contains a quarter note D5, an eighth note E5, and a quarter note F5. The second measure contains a quarter note G5, an eighth note A5, and a quarter note B5. The third measure contains a quarter note C6, an eighth note B5, and a quarter note A5. The fourth measure contains a quarter note G5, an eighth note F5, and a quarter note E5. The fifth measure contains a quarter note D5, an eighth note C5, and a quarter note B4. The sixth measure contains a quarter note A4, an eighth note G4, and a quarter note F4. The Acoustic Guitar part continues with six measures. The first four measures are whole rests. The fifth measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The score then continues with a final section starting at measure 12. The piano part consists of six measures. The first measure contains a quarter note D5, an eighth note E5, and a quarter note F5. The second measure contains a quarter note G5, an eighth note A5, and a quarter note B5. The third measure contains a quarter note C6, an eighth note B5, and a quarter note A5. The fourth measure contains a quarter note G5, an eighth note F5, and a quarter note E5. The fifth measure contains a quarter note D5, an eighth note C5, and a quarter note B4. The sixth measure contains a quarter note A4, an eighth note G4, and a quarter note F4. The Acoustic Guitar part continues with six measures. The first four measures are whole rests. The fifth measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4.

Figure 13

Example C

Figure 13, Example C, is a musical score for Flute and Acoustic Guitar. The score is written in 6/8 time. The Flute part consists of six measures. The first four measures are whole rests. The fifth measure begins with a piano (*p*) dynamic and contains a quarter note D5, an eighth note E5, and a quarter note F5. The sixth measure contains a quarter note G5, an eighth note A5, and a quarter note B5. The Acoustic Guitar part consists of six measures. The first four measures are whole rests. The fifth measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The score then continues with a piano section starting at measure 7. The piano part consists of six measures. The first measure begins with a piano (*p*) dynamic and contains a quarter note D5, an eighth note E5, and a quarter note F5. The second measure contains a quarter note G5, an eighth note A5, and a quarter note B5. The third measure contains a quarter note C6, an eighth note B5, and a quarter note A5. The fourth measure contains a quarter note G5, an eighth note F5, and a quarter note E5. The fifth measure contains a quarter note D5, an eighth note C5, and a quarter note B4. The sixth measure contains a quarter note A4, an eighth note G4, and a quarter note F4. The Acoustic Guitar part continues with six measures. The first four measures are whole rests. The fifth measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The score then continues with a final section starting at measure 12. The piano part consists of six measures. The first measure contains a quarter note D5, an eighth note E5, and a quarter note F5. The second measure contains a quarter note G5, an eighth note A5, and a quarter note B5. The third measure contains a quarter note C6, an eighth note B5, and a quarter note A5. The fourth measure contains a quarter note G5, an eighth note F5, and a quarter note E5. The fifth measure contains a quarter note D5, an eighth note C5, and a quarter note B4. The sixth measure contains a quarter note A4, an eighth note G4, and a quarter note F4. The Acoustic Guitar part continues with six measures. The first four measures are whole rests. The fifth measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The sixth measure contains a quarter note C5, an eighth note B4, and a quarter note A4.

Figure 14

Example D



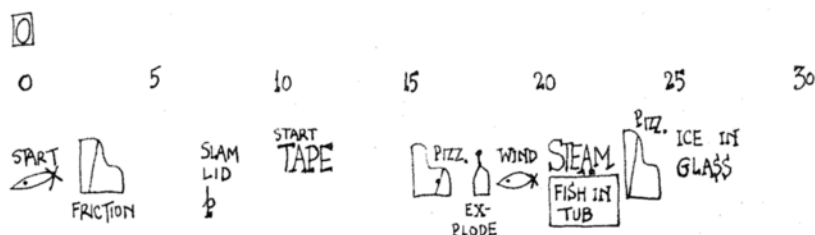
When writing music for their own instrument, or transcribing music for their instrument, students should use the system appropriate to their instrument. For example, if they read and play from guitar tab and are transcribing a saxophone solo from a recording, they should write their excerpt in the system they would use to play it—guitar tab.

Instruments that are transposing instruments, such as trumpet in B^b, alto saxophone in E^b, French horn in F, may be notated in written pitch or concert pitch, and this should be noted on the score.

Instruments that often use an alternative notation system, such as drum kit, lute or guitar, should be notated in the system that best suits the performer.

Figure 15 is an example of graphic notation, which is appropriate for an avant-garde piece of music. This is from John Cage's *Water Walk*. A timeline across the top of the score shows clearly when to create the sounds that are pictured and annotated below. Pictorial representation of sounds is appropriate, together with annotations of what these pictorial elements represent.

Figure 15

Redrawn representation of John Cage's 1959 *Water Walk* graphic notation (2018)


Sargam should be notated using the appropriate syllables (or symbols used to represent the syllables) that are used to learn the music, as in the following example.

Sa Sa Ra Sa Ga Ma Sa' Sa'

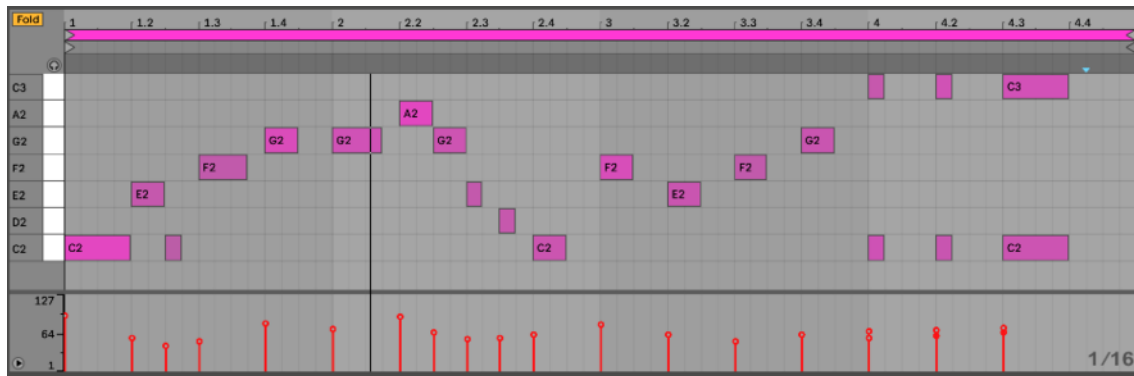
If using representative symbols, a key should be included to show which symbol represents which syllable of the sargam.

For numbered musical notations, which include Roman numeral analysis, jianpu and erhu notation as well as Nashville numbers, it is appropriate to write the numbers for the pitches or chords along with the

appropriate diacritics to explain any pitch bends and ornamentations. Since there are so many numerical systems, it is always advisable to provide a key to the numbering and ornamentation system when presenting work.

For music technology composition, students should think of the technology as the instrument they play. If they have composed a piece of music and are recording it as audio through a synthesizer or an instrument plug-in, they should represent that music in staff/stave notation. Alterations of filters and other parameters should be indicated graphically in the notation, and a key provided to explain. Students should not provide a screenshot of the audio waveform—this is not a representation of music notes, but rather of sound. If they record using musical instrument digital interface (MIDI), it is appropriate to include a screenshot of the piano roll view of the notes, showing clearly the vital MIDI elements of pitch, note on, note off and velocity, as in the example below. Most digital audio workstations (DAWs) include MIDI piano roll view. Students should not use the notation view found in some DAWs, such as Garage Band, as it is almost always inaccurate.

Figure 16
Piano roll view



In short, notated music must be appropriate to its culture and its instrumentation, it must be accurate, and it must be legible. In all cases where there is ambiguity in the system of notation, it is advisable to include a legend, which explains the system chosen, for the examiner. The legend explaining the notation system may be added directly to the score or be included for reference in the appendix. Any legend used to explain the notation system is not included in the word count.

Bibliography

Adler, S. 2002. *The Study of Orchestration* (fourth edition). 2016. New York, NY, USA. W. W. Norton & Company.

Black, D and Gerou, T. 1998. *Essential Dictionary of Orchestration: The most practical and comprehensive resource for composers, arrangers & orchestrators (Essential Dictionary Series)*. Los Angeles, CA, USA. Alfred Publishing Co., Inc.

Chrisfred3. 2018. Redrawn representation of John Cage's graphic notation for *Water Walk*. (1959). London, UK. Edition Peters.

Del Mar, N. 1981. *Anatomy of the Orchestra*. Berkeley, CA, USA. University of California Press.

Music technology in the electronic and digital age

This section offers practical advice for area of inquiry 4: Music technology in the electronic and digital age. Several prompts and pathways are included for teachers to explore and develop further, as well as suggested resources for use as starting points by both teachers and students.

Developing understanding and skills through music technology

The following section explains how to progressively develop an understanding of the area of inquiry through practical tasks in the musical roles of creator and performer. Example tools are provided for students to consider using as the engagement with the area of inquiry is expanded.

The lists are not exhaustive and should be used as prompts to further explore topics and resources.

Please note that the three stages listed below are not standards for submissions but rather a guide for progressing understanding and musical skills.

Getting started with area of inquiry 4

As in all areas of inquiry, students should be encouraged to share their current understanding of music technology in the electronic and digital age. They should be encouraged to introduce pieces they are familiar with, some of which may be their favourites.

Students then start exploring by focusing on the technological aspects of the chosen pieces.

To supplement the early stages of collecting musical material, teachers could introduce some music samples that play a significant role in area of inquiry 4, such as “The Man-Machine” by Kraftwerk; “It’s Gonna Rain” by Steve Reich; pieces from *Switched-On Bach* by Wendy Carlos or *Homework* by Daft Punk, and so on.

Prompts or stimuli could be introduced to initiate the student inquiry.

After the initial exploration, some creating exercises could be assigned to students, such as deconstruction, imitative composition, production techniques and remixing.

It is recommended that teachers support students to explore and develop their own creating exercises to align with the assessment submission requirements. It is further advised for students to complete a range of such exercises, and to improve upon these, so that they have relevant material to choose from for their assessment submission.

A weekly class presentation and discussion of the work in progress could be effective to propel the [inquiry-action-reflection learning cycle](#).

It is important to remember that teachers should facilitate student learning by including, and building upon, students’ experiences and knowledge of music technology.

It is advised that teachers familiarize themselves with fundamental knowledge of digital audio workstations (DAWs), contemporary electronic music and music production. Teachers can draw on the abundant resources of music technology tutorials online. An initial list with suggestions can be found in the section “[Online tutorials and documentaries](#)” in this teacher support material (TSM).

Introducing area of inquiry 4

At this stage, students will explore and develop a fundamental understanding of necessary skills and conventions needed in music technology. This will lay a solid foundation for more in-depth engagement and practice with area of inquiry 4. The examples shown in the tables may be useful to access and analyse area of inquiry 4 with limited tools and experience in music technology. Students should begin their exploration through hands-on practices to develop skills and competencies before moving on to learning about advanced concepts, conventions and techniques.

With these practices, students with limited music technology experience, resources and skills can achieve a decent quality in their performances and compositions.

At this stage, students may start their work based on the following or similar prompts.

Creator	Performer
<ul style="list-style-type: none"> An electronic dance track with rhythmic, melodic, harmonic and/or textural development Ringtone compositions using simple electronic sounds Remixing a song based on original multi-track audios or musical instrument digital interface (MIDI) (for example, for submissions in "Experimenting with music") A pop song using electronic instrumentation 	<ul style="list-style-type: none"> A piece using a MIDI keyboard/controller like a conventional instrument, such as using a MIDI keyboard/pads to play guitar, drum kit or string parts A piece for live performance using an iOS app, such as KORG Kaossilator
Useful example tools when introducing area of inquiry 4 include, but are not limited to:	
<ul style="list-style-type: none"> DAW: GarageBand MIDI keyboard/controller Smartphone or tablet 	

Developing further understanding and skills

At this stage, it is important for students to experiment further with essential skills (refer to [Course overview>Diverse musical material>Music technology and studio craft](#)). In addition, it is necessary to expand students' understanding of the contextual background and the conventions of certain musical styles. To do so, students will experiment with more in-depth music technology practices within specific areas or conventions of musical genres and styles in area of inquiry 4. With these practices, students will develop and advance skills in relation to specific conventions and styles.

The tools listed under each role include free software and popular software/hardware used in the music industry.

At this stage, students may start their work based on the following or similar prompts.

Creator	Performer
<ul style="list-style-type: none"> An electronic dance music track following some stylistic conventions, such as techno, house, dubstep, minimal techno, drum and bass, and so on An electronic pop song An improvisation piece: inventing a sequence and then further developing it by manipulating the sequence and altering the pitch, timbre, texture, for example, by adding filter, effects (FX), modulation, and so on A piece of ambient music with developments in texture and timbre A musique concrète (concrete music) piece using processed samples of environmental sound(s) from everyday life 	<ul style="list-style-type: none"> A live Launchpad performance; the launchpad could be used to activate pre-recorded samples, or could be used as a keyboard. A live electronic music performance with hardware/software instruments—by using a MIDI controller (such as Ableton Push, Maschine, Launchpad, a MIDI keyboard), DAW, hardware synthesizer, sequencer, drum machine, and so on
Useful example tools when introducing area of inquiry 4 include, but are not limited to:	
<ul style="list-style-type: none"> GarageBand or professional-level DAWs, such as Logic Pro, Ableton Live, Fruityloops, Cubase, and so on 	<ul style="list-style-type: none"> DAW Ableton Push, Launchpad, Maschine

Creator	Performer
<ul style="list-style-type: none"> • MIDI keyboard/controller • Ableton Push, Launchpad, Maschine • Drum machine, synthesizers, sequencer • iPhone/iPad 	<ul style="list-style-type: none"> • MIDI keyboard/controller • Drum machine, synthesizers, sequencer • iPhone/iPad

Refining the understanding and skills

At this stage, students will learn to deepen their understanding of area of inquiry 4 by studying and analysing works by accomplished musicians they admire. They will refine their work as they apply their learning and pay more attention to the work of professional artists, production details, advanced techniques in live performing, and choices of selected works for presentation. The example works could be used to help students to create works with professional quality and to present authentic live performances using music technology.

The tools listed under each role include free software and popular software/hardware used in the music industry.

Creator	Performer
<ul style="list-style-type: none"> • An electronic dance music track idiomatically following stylistic conventions, such as techno, house, dubstep, minimal techno, drum and bass, and so on • An electronic pop song produced with professional quality • An improvisation piece created using a modular synthesizer such as Moog Modular, Buchla, and so on • A soundtrack composition to accompany video excerpts or a film 	<ul style="list-style-type: none"> • A live DJ performance; this could be a live performance with discs, vinyl and turntable, the DJ could be using a controller/iPad and DJ software, such as Traktor. • A live electronic music ensemble performance • A live performance using a modular synthesizer, such as Moog Modular, Buchla, and so on
Useful example tools when introducing area of inquiry 4 include, but are not limited to:	
<ul style="list-style-type: none"> • GarageBand or professional-level DAWs, such as Logic Pro, Ableton Live, Fruityloops, Cubase, and so on • MIDI keyboard/controller • Ableton Push, Launchpad, Maschine • Drum machine, synthesizers, a modular synthesizer, sequencer • Effect units, mixer • Sampler • iPhone/iPad 	<ul style="list-style-type: none"> • DAW • Ableton Push, Launchpad, Maschine • MIDI keyboard/controller • Drum machine, synthesizers, a modular synthesizer, sequencer • Effect units, mixer • DJ booth/Traktor • iPhone/iPad

Accessing area of inquiry 4 through the musical processes

The following section offers possible approaches for accessing and introducing this area of inquiry through the musical processes of exploring, experimenting and presenting. The approaches are intended as ideas or prompts to get started and further develop the engagement with area of inquiry 4.

Exploring music in context

At the beginning, students may be asked to research, select and analyse pieces of music from this area of inquiry. They should start with at least one piece from their personal context and may then expand their horizon by choosing pieces from their local and global contexts.

This may entail the following scenarios.

- Personal context—listen to, and analyse, preferred works of electronic artists, movies or video games.
- Local context—find examples of electronic music composed and/or popular within the student's community or (home) country.
- Global context—listen to, and analyse, electronic music from different global regions, times and backgrounds. This may be an opportunity to introduce ideas and understanding of the development of electronic music.

In their research, students should include consideration of the electronic and digital elements of the music so that they gain an insight into how the sounds and textures are dependent on technological possibilities and innovations.

Some creating exercises, such as the deconstruction and imitation of short excerpts of classic tracks in area of inquiry 4, are important to aid students' understanding of music technology in the electronic and digital age.

Note: Students will be able to find many examples of music online. A good starting point may be to use an electronic music sample, which could be an influential track using music technology, or a commercially successful electronic track that is well known to the students' age group.

Teachers and students could also use the [audit sheet template](#) (Word) to explore their own choices of music samples.

Example student persona

The example student persona has little background or experience in the use of music technology.

An easy start might be to listen to some contemporary popular music based on electronic music production, such as music by Lady Gaga or K-pop artists.

The student would then inquire into the instruments and techniques used in the production of the chosen pieces. This could happen by searching online for interviews with the producer, documentaries or commentaries on recording the track, and by asking the teacher or friends who have more experience with music technology. This will be the starting point to continue exploring, and developing an understanding of, music technology.

To expand knowledge and understanding of musical contexts, the student explores similar music from local artists, for example, through local concerts. If possible, he/she could also visit rehearsals of local electronic music performances. Footage of live concerts, rehearsals and demonstrations could also be found online, and these are always good resources to include in the journal.

Any resources should be carefully annotated and referenced.

To practise the techniques discovered, the student finds tutorials about the deconstruction of classic electronic tracks online. The student practices some entry-level skills with a DAW, such as GarageBand.

Some critical listening exercises will help the student to uncover new ideas from favourite tracks and to apply these to the work in experimenting.

The student explores more electronic musical styles and artists after gaining some foundational knowledge and understanding in music technology. The student's teachers and classmates offer further suggestions for artists and styles to explore and also offer helpful recommendations on how the student can further improve his/her practical skills.

In addition, certain music-playing apps and platforms, such as Spotify, will link the student's favourite artists to more unfamiliar artists with a similar style. The student keeps on listening to more music and watches more documentaries and tutorials online to inform the exploration of more mini-scale exercises in creating and performing. This will lead the student to reflect on his/her learning progress and will further inform the experimentation process.

Experimenting with music

In this component, more in-depth researching, practising and experimenting with creating and performing techniques within this area of inquiry is needed. Students should be encouraged to experiment with new and unfamiliar techniques and concepts in music technology and to engage in this area of inquiry with a higher degree of commitment at this point.

Initial ideas prompts and stimuli from students' research need to be expanded and developed with artistic intention and purpose. Students need to evidence the application and use of their learning and to develop and improve their musical ideas using techniques and concepts generated from their study of music technology.

Some techniques and concepts students may like to experiment with include, but are not limited to:

- advanced editing
- microphone placement in recording
- programming
- effect control
- automation
- timbre synthesis
- mixing
- mastering
- mapping
- warping
- rendition of audio wave
- sampling
- MIDI connection and control.

The following list shows some possible experimentation prompts for students.

Prompt	Possible task
Practise creating a minimal techno piece similar to the style of Richie Hawtin.	Experiment with controlling gradual changes in textures by applying automation, FX, and so on.
Practise creating musical excerpts for a scene in a video game or in a movie.	Experiment with Mickey Mousing techniques, leitmotifs, creative timbres, Foley, and so on.
Practise creating an electronic piece using sampled sounds.	Experiment with field recording, editing, manipulating sampled sounds, and sequencing.

Prompt	Possible task
Practise remixing based on the acapella track of an existing piece.	Experiment with warping, editing, programming, pitch shifting, and so on.
Practise a live performance of electronic music with Launchpad, music production centre (MPC) or Push.	Experiment with mapping, controlling effects, beat matching, and so on.
Practise a live performance of an originally acoustic piece, using electronic instruments.	Experiment with adaptation/transcription to new performing mediums.

Note: The examples are starting points or prompts; they are not exhaustive. As students develop their experimentations, they need to expand their listening and analysis of related works, and document how their musical research informs their ongoing practical experimentation, the development of their artistic vision and their musical work. As part of the report for this component, students need to explain the development of their experimentation from the starting point throughout the excerpts. For more information on developing a rationale and commentary, please refer to “[Journaling in the music course](#)”.

Presenting music

In this component, the main focus is the presentation of completed creating and performing pieces.

For creating, students will showcase the completeness of their work, considering both compositional aspects and the sound quality of the final submission. Knowledge of production skills, such as recording (tracking), mixing and mastering are needed to improve the quality of the submission.

Note: There is an overlap between improvising and performing with music technology. Similar to jazz performances, in many cases, music technology performances involve a high degree of improvisation. For assessment of music technology performing, the performing elements will be the focus of the assessment.

Ideas to prompt students towards presenting created and performed works in this component can be found in the section “[Developing understanding and skills through music technology](#)”.

Note: While video recording the performances, teachers must ensure that the quality is fit for purpose. The guide states the following.

“The video for music technology performances will be a close-up of the equipment demonstrating the student’s manipulation of the musical elements on the instrument(s). The student will not be featured in the video, but the focus should be on the demonstration of how the student is working the equipment.”

The following guidance will help to get a most accurate impression of the students’ performances.

- Do not show the face or other identifying elements of the performer(s).
- Do not zoom in or out, or move the camera during the recording. The video should be recorded with a fixed camera position.
- Make sure the video will clearly capture the essence of the operations and movements without being blocked by other parts of the body (for example, over the back of the performer or an arm), other performers or other equipment on stage.

Studying electronic music through the inquiry cycle

Lessons and units may be structured around the inquiry cycle ([inquiry–action–reflection](#)) to connect the musical processes (exploring, experimenting and presenting) with the musical roles (researcher, creator and performer)]. The following example shows how to plan a unit based on a work from area of inquiry 4.

Inquiry

Example inquiry task

Examine the historical significance of this album and the development of the Moog synthesizer.

Example work

Wendy Carlos: *Switched-On Bach*

Example inquiry questions

- What was the artistic vision of recording this album?
- What challenges did Wendy Carlos overcome in recording the album?
- What choices did Wendy Carlos make in selecting the repertoire for the album? How could your findings inform the choices you make in selecting a programme for the component “Presenting music”?
- Why do you think *Switched-On Bach* became one of the biggest-selling music albums of all time?
- What timbre/voice choices did Wendy Carlos make in arranging organ and orchestral works for synth voices?

Action

Practical prompts and exercises may include the following.

Exploring music in context

- Compare and contrast the works of the synthesizer version of *Switched-On Bach* with acoustic versions of the works on the harpsichord, organ and piano.
- Try to perform a short passage from one of the pieces from *Switched-On Bach* using a virtual synthesizer, piano or other instruments.
- Arrange a 32-bar-long excerpt on monophonic synthesizer with the help of a MIDI keyboard.

Experimenting with music

- Arrange a piece of Baroque music with different types of synthesizers (for example, virtual synthesizers in a DAW). Experiment with choices of voice and timbre.

Presenting music

- Record and/or perform a piece of music by Bach using modern music technology instruments (for example, MIDI keyboard, MIDI guitar, electronic wind instruments (EWI), Launchpad, Push)

The contemporary music maker (HL only)

- Choose a contemporary of Bach and compile an album of synthesized versions of their music, for example, *Switched-on Telemann*.
- Start by logging your artistic vision in your journal.
- Next, make a feasible project plan. Think about and describe in detail:
 - the nature of your music-making in this project
 - your leadership role and what it will entail
 - the collaborators you will need and what your collaboration will look like
 - the steps in completing the project
 - what the final product will look like and how the project will be realized in the end.

Reflection

Note your reflections in your journal regularly. In this unit, reflection happens regularly throughout the inquiry cycle and should not be viewed separately from the inquiry and action phases.

Reflection questions may include the following.

- How does the inquiry phase of this unit inform your understanding of the groundbreaking work by Wendy Carlos?
- How does the action phase of this unit inform your understanding of the groundbreaking work by Wendy Carlos?
- What insights on a modern technology interpretation of classical works have you gained from your exploration and experimentation?
- How do your findings inform your creative vision for creating and performing selected musical works?

Note: It is important for teachers to connect students with assessment criteria that are directly related to the reflection process. For example:

- implications in “Exploring music in context”, which focuses on the students’ understanding of how their research impacts their creating and performing work (criterion B2)
- discussion of process in “The contemporary music maker”, which focuses on a discussion of the challenges and successes of the project, the areas for development and strategies for improvement, and the evaluation of the musical and collaborative choices made (criterion B).

Additional ideas: The contemporary music maker

As a project in which students can follow their passion independently, “The contemporary music maker” component lends itself well for students to further immerse themselves in using, and working with, music technology in its different capacities.

It is likely that most projects will use some form of technology between inception and the final product. In a music technology-related project, students could be technology experts or could collaborate with other students with a strong music technology background. For inspiration, it may be useful to look at different branches of work in the music industry that are utilizing technology effectively.

When incorporating technology in their project, students will need to address technical demands and overcome technical challenges. For example, students might need to understand stage monitoring systems to ensure a good live performance. Alternatively, students may need to plan carefully when working with limited hardware and software resources to produce an album with refined sound quality as the final product. As always, it is important to reflect on such technical demands and challenges in the journal and to effectively discuss the solutions in the process evidence section of the multimedia presentation.

Specific projects may be rooted entirely in the use of music technology. Ideas to prompt students to work in this capacity may include the following.

- Recording and producing an album of electronic music, collaborating with other students in a studio setting
- Preparing a public recital in which music technology plays a crucial role
- Composing film music using music technology, and performing the music in a live public screening of the film

Further ideas to build on can be found in the section “[Developing understanding and skills through music technology](#)”.

Resources

The following sections offer a list of resource examples that teachers might like to consider using with their students. The list is not exhaustive, and teachers and students are encouraged to further explore resources, developments and trends within the context of area of inquiry 4.

Notation software

Examples include, but are not limited to:

Sibelius, Finale, Dorico, Noteflight, Notion, MuseScore, Noteworthy Composer.

Notation software enables students to compose music using staff/stave notation, and also to arrange music. One advantage of notation software is that it allows students to hear the music as it is played on whichever instruments they choose for their score, and enables the composer to refine and edit their work. The programmes also allow students to print out both scores and parts for performance. Advanced notation packages, such as Sibelius and Finale, allow alternative notation systems that can be beneficial for modern music, pre-Renaissance music and music from non-Western cultures, which may not adhere to conventional notational systems. However, free notation software of good quality, such as MuseScore, is also available and is equally valid and effective for student use.

DAW software

Examples include, but are not limited to:

Ableton Live, Pro Tools, Cubase, FL Studio, Reason, GarageBand, Logic, Mixcraft, Soundtrap, Soundation.

DAW software allows students to sequence sounds in tracks within a graphical audio interface, which is ideal for creating and editing compositions in both audio and MIDI format. Ableton Live, Cubase, Logic, and Pro Tools are all professional-level workstations and allow for extraordinary degrees of creativity. For these packages, both students and teachers may find it useful to follow informative and exhaustive video tutorials online. Soundtrap and Soundation are both web-based, enabling students to work with the same software at a manageable price point. GarageBand is a free program on all Apple Mac computers and is a streamlined version of Logic. It is also available on the iPad and iPhone.

Modern electronic instruments

Examples include, but are not limited to:

Synthesizer, MIDI keyboard, keyboard workstation, MIDI guitar, EWI, Push, Launchpad, Maschine, Akai MPC, Novation Circuit, NI Traktor Kontrol.

Electronic instruments offer a wide range of sounds and capabilities for students, and are often a very exciting extension of traditional instruments that they may already play. The history of synthesizers is almost inseparable from the history of music technology as these instruments have been used in creating music since the 1960s. MIDI keyboards can be used as controllers for DAWs and other electronic instruments. Keyboard workstations, such as the Roland Fantom series, enable students to record and sequence completely within the instrument, negating the need for a separate computer with DAW software.

Ableton's Push is a powerful controller that works specifically with Ableton Live and is highly versatile for live performance, as well as for sequencing and recording. Native Instruments' Maschine and Maschine Jam enable students to sequence and create large-scale compositions using touch pads. Push, Maschine and Maschine Jam are ideal for students who do not have keyboard or traditional instrument experience, and the availability of online tutorials makes them a quick and satisfying study.

Apps

Examples include, but are not limited to:

Mobile or tablet apps such as Medly, 4Beats, Novation Launchpad and Launchkey, GarageBand, Xewton Music Studio, KORG Gadget, iMaschine, KORG iKaossilator, GeoShred, Morphwiz, Figure.

The advent of iOS and Android has made electronic music creation much more accessible to students. There are possibly hundreds of music-creation apps that allow students to create exciting music on their phones or tablet devices. Some of these apps are portable versions of studio-level DAW packages (iMaschine, Launchpad, GarageBand) and can often export directly to DAWs. Many apps can exchange musical material through Audiobus or inter-App Audio, and many apps also now include Ableton Link, which allows multiple iOS and mobile devices to synchronize to the same metronome or click track, making collaborative music-making a very exciting possibility.

There are a number of exciting performance instrument apps allowing students to use the phone or tablet as a musical instrument. On-screen keyboards, drum pads, or fret boards allow students to have a virtual representation of a real instrument. Guitarists can especially benefit from the layout of GeoShred, and all students with keyboard knowledge can use Launchkey or Morphwiz.

Studio craft

Examples include, but are not limited to:

using microphones, mixers, pre-amp, equalizer (EQ), compressors, effect units, and monitors to record, mix or master a project.

Students can learn to use standard recording studio equipment to record, compose and edit their music; this is termed "studio craft". Students can also learn to use these devices for live performance. Both theory and practice are demanded to master the studio craft. There are ample tutorials online to help students learn studio craft. It would be helpful if teachers could give some guidance in this technical field.

Note: Teachers who have expertise in studio craft could start with the introduction of some basic recording and mixing concepts. Studying the evolution of recording technology (for example, from gramophone to digital technologies) will help students to understand the contextual background. Aural training and critical analysis of production elements are an essential starting point, which will lead to hands-on practice of studio craft.

Hands-on practice is crucial to truly grasp the studio craft. Some very helpful practices include constructing a home studio in the classroom, a multitrack recording and mixing project, field recording, and so on. Teachers could also ask students to explore recording techniques based on the limited devices they have. This will stimulate them to think about solutions to improve recording quality.

If the school does offer a professional-level recording studio, students could use the studio to try out recording, mixing and mastering sessions.

Online tutorials and documentaries

Many good online tutorials and documentaries about music technology exist. Many contemporary musicians gain their music technology training from online tutorials. Teachers and students are encouraged to explore and discover relevant and appropriate resources from the internet.

- Point Blank Music School

A very comprehensive and professional YouTube channel that may help students to learn about area of inquiry 4. It covers almost every aspect of contemporary technology, and offers many insights into the music industry.

Point Blank Music School. 20 April 2018.

- *Are You Listening?*

A useful tutorial on mastering by iZotope Education Director Jonathan Wyner.

Are You Listening? iZotope, Inc. 14 February 2019.

- *The Art of Mixing*

A classic documentary/tutorial on mixing.

The Art of Mixing (A Arte da Mixagem) by David Gibson. 26 May 2012.

- *Pump up the volume: A history of House Music*

A documentary on the history of house, techno, and so on.

Pump up the volume: A history of House Music [Documentary]. 2001, Channel 4. 27 April 2019.

- *What the Future Sounded Like*

A documentary about the birth of electronic music in Britain.

What the Future Sounded Like. Closer Productions. 2008.

- "Four Criteria of Electronic Music (KONTAKTE)"

A Stockhausen lecture given at the Oxford Union (England) on 6 May 1972, where the composer uses excerpts from his seminal electronic work "Kontakte" to demonstrate four criteria of electronic music.

Lecture 5 – [Part 1/3] Karlheinz Stockhausen – "Four Criteria of Electronic Music (KONTAKTE)", (1972). Tomás Olano. 6 February 2013.

- *The Shape of Things That Hum*

A synthesizer documentary series that first aired on Channel 4 in the UK during 2001. The series focused on electronic instruments that helped to shape modern music, with every episode focusing on a specific instrument.

The Shape of Things That Hum. The Soundtrack of Zapresic. 1 February 2011.

Planning the pathways

This course is designed with the student at the heart of the teaching and learning. Working through personal, local and global contexts with the teacher as a guide, students will explore, experiment with, and present, musical content in a range of ways to demonstrate broad knowledge, deep understanding and competencies to work creatively and practically with musical material. In this section of the teacher support material (TSM), several units are presented as examples of possible approaches or pathways to plan the units for the curriculum. These are intended to prompt teachers' thinking about planning the course in a way that fits their school and programme. While some programmes have an ensemble or performance focus, other programmes are more conceptual and inquiry-based, or are rooted in music technology. The units show that the course framework can be approached in a variety of ways to fit the different scenarios and contexts of music classrooms. These units are also intended to prompt teachers to think about the inquiry process within the context of the Diploma Programme (DP) music course.

- **Pathway 1: Contexts**

This example unit demonstrates how to plan a unit through contexts. Features and conventions of improvised music across contexts are analysed as students explore, experiment with, and present, music and musical findings.

- **Pathway 2: Concepts**

This example unit demonstrates a conceptual approach within the setting of a large ensemble (band) programme. The concept chosen to illustrate planning through concepts is "function".

- **Pathway 3: Musical elements**

This example unit shows how to approach a unit through musical elements using the example of music for sociocultural and political expression.

- **Pathway 4: Musical roles**

This example unit presents an approach to the musical roles from the starting point of an ensemble programme (band, choir, orchestra).

- **Pathway 5: Area of inquiry**

This example unit is designed to introduce students to the use of music technology in popular music, including the history, styles and creative processes. The unit exemplifies how a pathway may be chosen based on any of the areas of inquiry.

Pathway 1: Contexts

This unit is centred around improvised music from different contexts.

Students will explore a range of genres from their local and global contexts as the basis of a survey of North American, North African, Caribbean and other styles. Some students may access this unit from the personal context, while others may not be familiar with any improvised music to start with. Students are encouraged to find familiar entry points to then access improvised music from local and global contexts.

During their study, students may focus on a particular culture and reflect on how the process of improvisation and characteristics of local, indigenous or popular musical traditions influences musical style.

Planning a unit based on context can be applied in different areas of inquiry, through different musical roles (researcher, creator, performer) and across the different musical processes.

	Content
Focus	Personal, local and global contexts in improvised music
Inquiry question	<ul style="list-style-type: none"> In what way does context determine the essential musical elements in improvised music? What are the characteristics of musical improvisation based on context? Are there characteristics of improvisational genres that are transferable across musical contexts? Improvised music may be seen as spontaneous rather than structured musical creativity. How does the degree to which spontaneous or structured musical creativity of improvised music vary depending on the context?

Task ideas for different contexts	
Starting point	<p>In this unit, the chosen genres, styles and works vary depending on a student's personal background, experience and context. This is a chance to identify the experience and knowledge in the classroom, and for students to share their personal background and musical voice. For some students, example 1 may be personal and examples 2 and 3 may be local or global. For others, the combination may fall into different categories. This is acceptable if students explain this in their journals and, later, in their assessment submissions.</p> <p>Examples of music and activities as part of either personal, local or global contexts may include the following.</p> <ul style="list-style-type: none"> Students develop a listening journal on a curated blues and jazz list from a range of time periods and styles. The journaling focus in this unit is on extracting musical features and comparing them across examples and contexts. Students investigate Carnatic and Hindustani music and musicians, analysing selected repertoire, and documenting raga and tala examples and key musical features and musicians. Students investigate the musical/language elements of freestyle spoken word through other freestyle modes of expression (for example, freestyle rap). Students investigate the classical cadenza by researching the historical background of concertos, as well as standard practices and performance

Task ideas for different contexts	
	conventions. Students listen to, and adapt, parts or sections of famous cadenzas for their respective instrument.
Personal context	<p>Starting the unit</p> <ul style="list-style-type: none"> Students should be encouraged to begin their study based on their personal experience as much as possible in this unit (or any other unit). Students investigate music from their personal context and identify improvisational elements. Students take preliminary listening notes on genres or styles they are familiar with, for example, a selection of works from a range of time periods and styles or diverse cultures. Students analyse music from familiar genres or styles and then compare and contrast the findings to establish shared features and characteristics that may later be applied in creating exercises. Students engage in short creating exercises based on a familiar genre or style, incorporating their findings from their listening and analysis exercises. From their research, students carry out short performing exercises to engage with their findings on conventions, musical features and interpretations in improvisations of familiar genres and styles. Extending the learning: Students generate stylistic accompaniments using digital audio workstations (DAW) and use these as backing tracks to improvise over, based on the musical conventions they researched. <p>Note: If students are unfamiliar with improvised music, teachers may find it useful to start with familiar music that has structured and prescribed performing conventions. A next step may entail finding elements in that music that allow for greater spontaneity. For example, students may discuss improvisation and ornamentation. Then, students may continue by comparing and contrasting this music to music that is less structured and more spontaneous in the performance.</p>
Local context	<p>Developing knowledge and understanding</p> <ul style="list-style-type: none"> Students explore elements of improvisation and a basic overview of musical conventions in a genre or style from a local context. <p>Note: Whenever possible, it is encouraged that students engage in live musical experiences in local contexts. Attending concerts, rehearsals and/or interviewing musicians offer authentic experiences to inform learning.</p> <ul style="list-style-type: none"> Students develop a listening journal and a curated list of repertoire and recordings from an identified local context. The journaling focus is on extracting musical findings and identifying key features from the identified context. Students engage in performing practices incorporating the conventions and musical features of selected styles. Students then engage in performing experiments that will extend into unknown contexts and demonstrate more evidence of musical decision-making. Students learn and perform a standard jazz chart, followed by a bebop version of that chart. This activity can then be expanded into other local (and later global) contexts. Students log their experiments with notes on their work and reflections in the journal. Students create improvised solos in one of the selected genres that utilizes specific stylistic elements.

Task ideas for different contexts	
	<ul style="list-style-type: none"> Students choose a preferred style and prepare this as a performed piece for submission in "Presenting music".
Global context	<p>Accessing diverse music</p> <ul style="list-style-type: none"> Select a style of improvised music from a global context. Examples may include jazz (or other improvised music) from a North American, Caribbean, North African or Arabic (sometimes called Levantine jazz) context. Students should engage in research and select a range of representative examples from this style. Students expand on the listening notes in their journals. Students create lead sheets as a stylistic exercise. (This task could also be used in a student's personal or local context.) Students create lead sheets or chord charts and perform the piece with peers after presenting about the unique stylistic expectations they had researched on an unfamiliar style from a global context. (his task could also be used in a student's local context.) Based on their findings, students engage with performing practices incorporating the conventions and musical features of selected styles; from this they will develop shorter, performed adaptations. From the examples above, students may pick a global context and work on the following performing activities. <ul style="list-style-type: none"> Students transcribe or adapt a blues or jazz improvisation for their instrument. ("Exploring music in context") Students take basic raga and tala, and improvise exercises based on performance conventions. ("Experimenting with music") Cadenza development and performance: Students develop cadenzas based on classical cadenza conventions (use of ornamentation, modulation, tempo/articulation variation, arpeggios/scale motion, rhythmic variation, repetition of motivic ideas, and so on). ("Experimenting with music" or "Presenting music")
Preparing for assessment	<p>It is important for students to engage in the experimentation process in a local and/or global context, for example, with the special lens of blues, jazz, raga. Students will work from their initial observations to more specific and detailed musical analysis showing evidence of theoretical and practical understanding of musical conventions in their chosen style. Students then engage in practical performing and creating work, and document their process and evidence of musical decision-making.</p> <p>Journal extracts should articulate their stylistic choices and how these are connected to the model works they studied as researcher. Students may make use of researched stylistic knowledge to approach an experimentation.</p> <p>Useful journal evidence that will inform the experimentation report will include the following.</p> <ul style="list-style-type: none"> Description and justification of musical choices and context identification Extra musical research Musical analysis of selected piece(s) Description of stylistic conventions and observations Creation of stylistic accompaniments for selected styles and genres Audio recordings of the students' own improvisations with commentary

Task ideas for different contexts	
	<ul style="list-style-type: none">• Extension of research into a global context• In each task, students reflect on the effectiveness of their work in realizing their intention. Annotated examples and recorded excerpts support this reflective process. <p>This is an example of journaling based on the blues. The example shows extracts from a journal and highlights any information that may be used to develop the experimentation report.</p>

Pathway 2: Concepts

This unit demonstrates planning for a large ensemble programme through a conceptual approach using the concept of function. Many large ensemble programmes, particularly concert bands, perform repertoire for functional purposes. At the same time, musicians within ensembles serve specific functions relating to their position and part(s). A conceptual approach allows for flexibility in ensemble programming, and also helps students to draw connections and deepen their understanding.

The teaching and learning in this unit use the concept “function” to access musical content, as well as the ensemble programme. The unit is designed to meet the demands of the curriculum while highlighting the unique musical demands and contexts of ensembles. Function will also be used as a tool to unlock musical conventions and processes.

Note: “Function” in this unit refers to both the function of a musician in an ensemble or musical culture, as well as the function of a musical element or convention. For example, students might investigate the function or purpose of musical structure within marching-band repertoire.

While this unit focuses on the concept of function within the context of a large ensemble programme, a similar approach to teaching and learning can be used with any of the suggested concepts in the TSM and applied to diverse music programmes.

	Content
Focus	The function of different musicians in an ensemble in the example of music for community celebration and ceremony
Inquiry question	<ul style="list-style-type: none"> • What are the responsibilities and function of the individual within the ensemble? • To what extent has the function of ceremony and societal/cultural demands affected music performing and compositional conventions? • To what extent does the refinement of performing techniques facilitate ensemble balance and blend? Who is responsible for this? • What is the function of musical elements and musical structure in ceremonial music? To what extent does this affect compositional choices?

Task ideas using concepts for the researcher

Starting point	<p>Laying the foundation</p> <p>Students may begin the inquiry into musical content within the unit by investigating the function of their instrument within their ensemble, their own performance and musicianship in the context of the ensemble. They may also consider the reciprocal roles of each member of the ensemble. The function of different musical roles within an ensemble and/or within a piece of repertoire may be considered, including, but not limited to, the function of the:</p> <ul style="list-style-type: none"> • conductor • soloist • section leader • percussion • woodwind
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Task ideas using concepts for the researcher	
	<ul style="list-style-type: none"> • brass player • low brass, and so on.
Task idea 1: Researcher	Following on from this, students may analyse ensemble repertoire, and compare and contrast the function of the instruments in the selected works.
Task idea 2: Researcher	<p>Next steps—expanding the learning</p> <p>The students explore music of ceremony and celebration chosen from area of inquiry 1.</p> <p>Students consider the following questions.</p> <ul style="list-style-type: none"> • How does the function of a piece of music affect compositional choices, for example, in the use of musical elements? • How does the function of a piece of music affect choices in the performance of works, for example, in the interpretation? • What makes music formal? What makes it casual?
Task idea 3: Researcher	<p>Students complete a comparative analysis of a piece of ceremonial music and a piece of popular music arranged for ensemble.</p> <p>The focus of the comparative analysis is on the use and function of musical elements and instrumentation. Students consider the following questions.</p> <ul style="list-style-type: none"> • How are performing practices realized for a specific purpose? • How are creating conventions realized for a specific purpose? <p>Students might start with their personal or local context and analyse the repertoire that their ensemble is working with.</p> <p>Example: Compare and contrast the use of instrumentation, and the function of each part of the ensemble, when performing a national anthem versus a parade march.</p> <p>Students may consider the following questions.</p> <ul style="list-style-type: none"> • Which attributes of ceremonial music are consistent across times and cultures? • Are there commonalities in the function of specific instrumentation across contexts within music for ceremony and celebration?
Task idea 4: Researcher	<p>Students connect and extend findings from their local context and their ensemble repertoire to compare and contrast with ceremonial music from global contexts.</p> <p>Consider contemporary cultural expressions of music, and how these are related to earlier traditions.</p> <ul style="list-style-type: none"> • What ceremonial or significant music do students encounter within their own daily lives (personal or local context), and where does this tradition come from? <p>Ceremonial music is often meant to accompany movement or other choreographed elements. Students may consider how musical elements function to support these aspects.</p>
Task idea 5: Researcher	<p>Going deeper—independent learning through research projects</p> <p>Students may choose one of the following topics for deeper exploration.</p> <p>The sociocultural and historical function of marches, for example, the role of marches in society, marches and national identity, the cultural value of marches, and so on (area of inquiry 1)</p> <p>Students can discuss:</p> <ul style="list-style-type: none"> • the origins of the genre

Task ideas using concepts for the researcher	
	<ul style="list-style-type: none"> the general function of a march, and the use of musical elements and compositional devices to support this function the function of musical elements and compositional devices to communicate a message or the impetus of marches the use of interpretation and performing conventions to serve the function of the march. <p>Aspects of movement and movement practices in marching bands (area of inquiry 3)</p> <ul style="list-style-type: none"> Students listen to, and analyse, marches and/or music for movement from a global context unfamiliar to the student. Students can compare and contrast musical elements and conventions, and the connection to movement (drawing conclusions from research and explaining the implications on musical findings). <p>Critical links between area of inquiry 1, area of inquiry 2 and area of inquiry 3</p> <ul style="list-style-type: none"> Students critically discuss the function of marches in concert programmes rather than for outdoor performance. How does musical interpretation change based on the performance setting? <p>Connecting research projects to context</p> <ul style="list-style-type: none"> Students will extend their research and apply their knowledge and understanding to investigate music found in their local context that has a ceremonial or traditional purpose. Examples may include holiday performances, weddings, funerals or religious events that incorporate music.
Note about engaging with local contexts	<p>For engagement with local contexts, first-hand experiences and engagements will be valuable (wherever possible). Students should attempt to attend concerts or events, write reviews and interview musicians who learn and perform ceremonial music, and have made it part of their livelihood.</p> <p>In all musical experiences within this unit, students should document, reflect on, and analyse, how each member of an ensemble contributes to the whole.</p> <p>Guiding questions can include the following.</p> <ul style="list-style-type: none"> What is the function of the ensemble leader? Is there a difference in the function of the ensemble leader between a rehearsal and a performance? What is the function of each instrument section? Is there a leader? Is there a correlation between the textural place in the ensemble and the musical role (for example, melodic instruments, percussion instruments, keyboard instruments)?
Note about journaling	<p>All experiences and musical and extra-musical findings should be collected, dated and appropriately cited and referenced within the journal. Evidence may include written observations and analyses, field recordings and annotations, score excerpts, interview notes.</p>
Preparing for assessment	<p>Presenting music (external assessment)</p> <p>Programme notes: Students curate succinct, clear information to support their choice and selection of ensemble and solo repertoire, as well as the selection of their recorded excerpts through the conceptual lens of function. Extra-musical information should justify the area of inquiry and context.</p>
Task ideas using concepts for the performer	
Starting point	<p>From exploring to experimenting</p> <p>Based on research in the exploring phase, students go deeper by experimenting with their findings in their own performed works.</p>

Task ideas using concepts for the performer	
Task idea 1: Performer	Programme selection <ul style="list-style-type: none"> Teachers provide students with the selected ensemble repertoire. Students provide choices for the ensemble repertoire from their personal, local and/or global context. Discussions on programme selection and programme curation emerge. Students take notes on the outcomes of the discussions, which will inform their programme selection in the component "Presenting music".
Task idea 2: Performer	Rehearsal strategies <ul style="list-style-type: none"> Teachers organize flexible seating arrangements during rehearsals, small ensemble sectionals, as well as student-led rehearsals. Students engage in musical analysis of repertoire, first-hand interviews of peers and reflection on group rehearsal goals and performance objectives in view of the different functions of the selected works. Students engage in collaborative and personal musical decision-making, practice and reflection in response to the function of different instruments and/or parts in the ensemble. The journaling focus should reflect deeper understanding of the function of other instruments in the ensemble, as well as understanding of the musical material.
Task idea 3: Performer	Discussion and reflection <ul style="list-style-type: none"> Teacher-initiated discussions of the function of musical elements, such as structure and form, help students build facility with terminology and enable them to participate effectively in selecting music. In their journals, students record their own individual practice, as well as ensemble observations. Students draw connections between performing conventions and techniques applied in individual parts, and their function within the larger ensemble.
Task idea 4: Performer	Linking the learning to the performed adaptation <ul style="list-style-type: none"> Students choose a piece of the repertoire that belongs to their global context. Students adapt parts from other sections of the ensemble for their instrument. Students record their performance of the adaptation. In their journals, students reflect on orchestration choices, as well as challenges and successes with adapting parts to the technical capabilities of their own instrument or voice.
Task idea 5: Performer	Linking the learning to an excerpt <ul style="list-style-type: none"> Students select an aspect from their investigation of musical conventions and techniques of the ensemble repertoire and choose a solo excerpt or piece that extends this convention or technique. The focus could be on the function of articulation, dynamic control, significant rhythmic or metric attribute, or a structural convention such as theme and variation. Students research, plan, practise and present selected music using their journal as a process-documenting tool.
Task idea 6: Performer	Journaling tasks <p>Students complete specific individual and small-group performance tasks with annotated/reflective journal entries. For this unit, journal tasks during rehearsal and practice should focus on the analysis of the function of musical elements (that is,</p>

Task ideas using concepts for the performer	
	<p>instrumentation) or features of the selected passage(s), performing practices or techniques, and creating conventions in the context of the piece. For example, students could consider the following questions.</p> <ul style="list-style-type: none"> • How does the function of tone quality and balance or blend vary between more formal and informal settings? • What is the function of expression and intention in the chosen repertoire? • How does the function of the instrument in the ensemble change the individual's approach to his/her own practice, rehearsal and/or performance?
Preparing for assessment	<p>For performance submission</p> <p>Using function as a lens for critical evaluation, students listen and feed back to peers in the musical decision-making process. Formative recording sessions with scaffolded, as well as student-led, reflection will allow students to develop both their own performances as well as adjust and affect the balance and blend of the ensemble. Whenever possible, directors should enable students to feed back, explore their function and role within the ensemble, and engage in musical decision-making.</p> <p>Students should critically analyse recorded repertoire of their ensemble. They should listen for the following.</p> <ul style="list-style-type: none"> • Musicality and technical proficiency This will be demonstrated through examples of excellent ensemble playing (balance, blend, clarity and stylistic accuracy). • Musical communication This will be demonstrated through realization of all roles and instrument functions in the ensemble. <p>Students should then select an excerpt(s) from the repertoire to exemplify their function in the ensemble and demonstrate their own musicality, technical proficiency and musical communication.</p>

Task ideas using concepts for the creator	
Starting point	<p>From exploring to experimenting</p> <p>Based on research in the exploring phase, students go deeper by experimenting with their findings in their own created works.</p> <p>From performing to creating</p> <p>Creating tasks and exercises based on selected repertoire can serve as a starting point for a range of creative projects.</p>
Task idea 1: Creator	<ul style="list-style-type: none"> • Students explore drum line/cadence composition. (A specific focus could be the function of competition, marching cadence or performance in relation to the selected music.) • Students create a multi-part percussion cadence using mallet percussion and standard marching battery following researched structural and percussion-specific writing and technical conventions.
Task idea 2: Creator	<ul style="list-style-type: none"> • Students prepare an exercise based on a chosen musical stimulus and in the style of a specific composer (for example, John Philip Sousa, Ralph Vaughan Williams). For example, students could use a percussion battery excerpt, a melodic extract or a bass line to generate an ensemble passage in the specified style. <ul style="list-style-type: none"> ▪ Students explain the function of the musical stimulus.

Task ideas using concepts for the creator	
	<ul style="list-style-type: none"> Students explain the function of creating conventions in the chosen musical style.
Task idea 3: Creator	School ceremonial music project: Students choose an event or regular school function (morning announcements, dismissal, morning meeting for elementary students) and create a short composition exercise to accompany the function. Short musical prompts in the style of functional music are an accessible stimulus for creating exercises in “Exploring music in context”.
Task idea 4: Creator	<p>Students explore and understand the function of compositional devices used by the composer (for example, inversion, sequence, contrapuntal motion, and so on) in a selected march.</p> <p>As an experimenting task, students arrange a section of the set work for a small chamber ensemble. Students aim to keep the character of each musical aspect of the march by writing idiomatically for selected instruments and clearly articulating in their process journal the function of each part/musician in the ensemble.</p>
Task idea 5: Creator	Students arrange existing melodic compositions (for example, pop, traditional) into marching-band arrangements. This exercise could be an experimentation into compositional processes using musical material and styles as a potential starting point for an HL project.
Preparing for assessment	If students chose any of this work for an HL project, they should ensure that they clearly articulate their plan at the start, identifying leadership, the nature of the collaboration, real-life relevance and how the final product will be realized within the context of their school programme.

Pathway 3: Musical elements

This unit approaches teaching and learning through musical elements. Students will explore the use of musical elements by examining music for social change across a range of styles, time periods and contexts.

This unit explores musical elements within area of inquiry 1; a similar approach can be applied to the study of any music across any area of inquiry.

	Content
Focus	Exploration and analysis of musical elements in music for social change
Inquiry question	<ul style="list-style-type: none"> What relationship exists between musical elements and lyrics in music for social change? To what extent do the arts have the ability to communicate messages? <ul style="list-style-type: none"> To what extent does a composer control the perception of a composition through the use of, and manipulation of, musical elements? To what extent does personal interpretation play a part in music for social change? How does the message change depending on the context and perception of the artist/the audience? What commonalities in the use of musical elements and stylistic conventions are shared across diverse contexts?

Task ideas for studying musical elements

Starting point	<p>Students will build knowledge and understanding of musical elements by looking at music created and performed for sociocultural and political expression (area of inquiry 1). Teachers should begin the unit by introducing or refreshing students' knowledge and terminology related to basic musical elements, including, but not limited to, melody, harmony, rhythm, metre, timbre, structure and expression.</p> <p>Music for sociocultural and political expression includes protest music; this genre of music calls for social change. Begin by surveying a range of music from the late 18th-/early 19th-century revolutions in America and Europe, music of colonization in Africa, music of slavery, the Velvet Revolution, the Arab Spring, modern separatist movements, and so on. Consider the works of artists such as Fela Kuti, Bruce Springsteen, Nina Simone, Nena, Thomas Mapfumo, Bob Dylan, Joan Baez, Pussy Riot, Boris Vian, Victor Jara, and so on.</p>
Task ideas: Researcher	<ul style="list-style-type: none"> Inquiry starts with students making suggestions of music for social change and the teacher selecting a piece, where possible, based on the students' suggestions. The research focus is balanced between extra-musical information about the context of the piece and guided analysis and study of musical elements. <ul style="list-style-type: none"> Each student (in class) selects and investigates a particular musical element within the piece and prepares a presentation that includes specific score or recording references, citations and use of subject-specific terminology showing how this musical element is used towards communicating the message of social change in this piece. Develop mind maps exploring protest music from different contexts (personal, local, global), geographical points or social movements. Students develop

Task ideas for studying musical elements

	<p>research and citation strategies while collecting resources. Findings may be collected in the Music audit sheet (Word) provided in this TSM.</p> <ul style="list-style-type: none"> ▪ From these mind maps, students will identify key musical features and elements, and begin to make connections based on musical observations. <ul style="list-style-type: none"> ▪ For example, students may notice that music for protest often uses melodic repetition to reinforce either lyrics/words or elements of a recognizable national/cultural theme. They then extract those examples from the mind map and group them in their journal under the indicated musical element (melody). • Students select a piece from their research and explore its performance and compositional techniques; they should focus on its development of musical elements. What compositional or performance choices made the artist support and enhance the message of the work? <ul style="list-style-type: none"> ▪ For example, teachers model this type of investigation by selecting a piece and demonstrating how the use of harmony and chord progression in a selected work highlights the message or intention of the artist. • Students present their findings to the class in presentations that include a range of annotated musical examples supported by music terminology and detailed evidence of musical analysis. • Students extend their learning into an exploration of the role of classical music in various protest movements. • Students approach a historical event, such as the Great Depression, and identify how musical artists responded. <ul style="list-style-type: none"> ▪ For all selected and explored contexts, students should keep detailed evidence in journals of musical and extra-musical findings. For the purposes of the inquiry of the unit, commonalities should be highlighted and evidenced with annotated score evidence or reference to cited recordings.
Task ideas: Performer	<ul style="list-style-type: none"> • Students generate a programme of music for political expression with a focus on a particular musical element. For example, students explore music for political expression by examining rhythmic ideas and development in the chosen works. • The programme can be based on the teacher's examples and the student's own research. Students should focus on connecting their understanding of how musical elements are utilized in the composition with the extra-musical findings related to the context of the piece. • Students select works providing a clear rationale for their selection of the programme with an indication of their musical focus and their artistic choices in presentation. Notes on this rationale should be recorded in the journal. These notes may also serve as a preparation for the programme notes. Orchestral or other large ensemble protest or political music may be appropriate to perform, particularly in observance of a national day. Appropriate ensembles or soloists could perform some of these works and students could make a more detailed study of issues such as instrumental roles or the role of lyrics in protest music. • Students prepare and present a lecture performance of a protest piece. Students work to analyse and present key musical elements and features to the class, and draw connections to extra-musical research surrounding the context of the music. Possibilities for focus might include the following.

Task ideas for studying musical elements	
	<ul style="list-style-type: none"> ▪ Melody: Themes in selected repertoire that reference well-known national or traditional music ▪ Variation: Alteration or adaptation of musical elements from their original use ▪ Technique or expression: Use of extended technique or instrumental “special effects” for particular effect ▪ Style and structure: To what extent the piece and musical elements within conform to the normal expectations of its style and structural form ▪ Harmony: The musical technique and performance conventions used to create tension and resolution ▪ Lyrics: The ways the music interacts with, or supports, the lyrics
Task ideas: Creator	<ul style="list-style-type: none"> • Students begin by selecting a topic for the piece. It may be a local or national issue, or a worldwide issue, such as climate change. Students research context and background to inform their composition work, and connect extra-musical findings with musical stimuli or starting points. • Within the selected topic, students explore the musical conventions, elements and use of techniques in works by other artists. Class discussion, as well as personal reflection and interaction, will enable students to make appropriate compositional choices. • Students explore, experiment and compose using musical elements, conventions and observed techniques. Based on this, students design the structure of their work and identify and discuss which techniques they will utilize, and how they will manipulate the musical elements to effectively communicate their message.
Preparing for assessment	<p>Exploring music in context (external assessment)</p> <p>Research focus</p> <ul style="list-style-type: none"> • Students follow an issue through musical history and investigate a range of cultures and contexts. Students present findings, identifying connections between ideas and the use of musical elements using subject-specific terminology. They should present their findings in a way that shows the response of the individual artists in connection with the sociocultural influences. Students could include artists’ responses over a period of time and across cultures. • When curating material for submission for “Exploring music in context”, students should ensure that their findings are equally distributed across personal, local and global contexts. • Students connect extra-musical knowledge with detailed musical analysis. They discuss the use of musical elements with accurate and appropriate use of music terminology. <p>Performed adaptations</p> <p>Students select a work from an unfamiliar context (that is, local and/or global) and perform an adaptation of this work for their instrument and/or voice. For example, students could perform an adaptation of the Woody Guthrie song “This Land is Your Land”. In the curated journal submission, the student should discuss the implications of their findings on their performed adaptation.</p> <p>Students reflect on the success of their adaptation and musical decision-making.</p> <ul style="list-style-type: none"> • What musical elements did the students change or adapt in their performances? How, and why?

Task ideas for studying musical elements

- How did the message of the music potentially change with a different musical vehicle?
- Is personal connection to an issue necessary for effective musical communication?

Creating exercise

Students select a piece of music and identify a creating convention to work with from this piece. From a range of creating exercises, students refine and select for submission the best representation of a creating exercise in the identified style. For example, students might choose to investigate Malombo jazz from South Africa. Contextual research of the post-apartheid period would inform the student's understanding of the musicians' intentions and their use of musical elements and performance choices. The student could then create an improvisation or melodic compositional exercise in this style.

Journaling

Journal records will include extra-musical findings of the selected issue (historical and cultural context, intended message, period), as well as how musical elements are used in compositional conventions and performance techniques to express a political opinion or matter.

Pathway 4: Musical roles

This unit approaches teaching and learning of music for large ensembles through interconnected musical roles by using music technology.

Many courses use technology as a practice and documentation tool. Many ensemble students are experienced in their role as performers within the ensemble.

In this unit, students will delve into repertoire that incorporates technology in ensemble works. This will prompt them to think about their roles as creators and performers within an ensemble. Students will work collaboratively and individually to explore current technologies, perform composed works for acoustic instruments and technology, as well as create original works that incorporate music technology.

	Content
Focus	Diverse musical roles in an ensemble context
Inquiry question	<ul style="list-style-type: none"> In what ways does music technology extend the roles in music-making, for example, in an ensemble context? What potential and possibility does music technology offer in expanding the performer roles within an ensemble into the other musical roles? How has music technology expanded the timbre palette of traditional ensembles? How does this affect thinking as a performer and creator of music in/for an ensemble?

Task ideas for different roles

Starting point	<p>The following task ideas show an approach in which the roles of researcher, creator and performer are interlinked. As in real life, the boundaries between roles are fluid, and it is not always clear where one begins and another one ends. Teachers and students are invited to celebrate this aspect of musicianship in this unit and to consider planning for, and engaging with, other units with a similar approach.</p> <p>Please also note that tasks are interchangeable, so that research tasks can be combined with different creator–performer tasks, and vice versa.</p>
Task idea 1: Creator–performer	<p>Starting with more recent and, ideally, familiar work, students may research the development of technology in music (for example, students could research orchestral movie soundtracks utilizing technology as part of the score). As part of this research, students create journal entries tracking the use and application of a range of music technology and electronic tools in ensemble work over the last decades.</p> <p>Adapting and performing a piece for music technology on acoustic instruments</p> <ul style="list-style-type: none"> Analysis of musical elements and structure: Students identify key features of the work and select aspects that can be adapted to acoustic production and performance. Transcription of musical material: Students use notation suited to the studied work to notate parts for acoustic performance. <p>Exploring the capabilities of the DAW</p> <ul style="list-style-type: none"> Students input musical material. (Compare and contrast: What are the benefits of different ways of inputting musical information?)

Task ideas for different roles	
	<ul style="list-style-type: none"> ▪ Recording individual parts into DAW ▪ Programming parts into DAW • Students add accompaniment parts (transcribing and/or adapting from a score). • Students will experiment with capabilities of the DAW by manipulating musical material, including mixing, editing, processing. • Students will develop a plan of how to realize the piece using a blend of both acoustic performance and music technology. Students will form small ensembles and realize a performance of a selected piece of repertoire.
Task idea 2: Researcher–creator–performer	<ul style="list-style-type: none"> • Students analyse works that combine live music and composition with technology, including traditional sound sources. Examples may include, but are not limited to, <i>Mothership</i>, Mason Bates; <i>Vespers for a New Dark Age</i>, Missy Mazzoli; <i>RPM</i>, Matthew Hindson. • Students analyse ensemble repertoire. Based on the findings, they may develop a plan for how to adapt and arrange a piece for an electro/acoustic-fusion arrangement. <p>Questions to consider</p> <ul style="list-style-type: none"> • Which aspects/parts will remain acoustic? • Which aspects/parts lend themselves to electronic production? • What hardware/software will be needed? • Who will play or create the electronic components? • How will these be played or created? • Will you use a pre-recorded track or perform with technology that is manipulated in real time?
Task idea 3: Creator–performer	<ul style="list-style-type: none"> • Creating exercise in the style of <i>Switched-On Bach</i> • Arrangement of existing repertoire for performance with pre-recorded tracks in a live performance • Experimenting exercises using loop-based performance (live or pre-recorded loops) • Creating exercise or arrangement in the style of a specific genre of EDM
Task idea 4: Researcher–creator–performer	<ul style="list-style-type: none"> • Students research musical practices and use of performance technologies (hardware and software). • Students analyse, compare and contrast related works of contemporary artists and ensembles. • Examples may include, but are not limited to, “Atmospheres”, György Ligeti; <i>1989</i>, Taylor Swift (“Bad Blood” ft. Kendrick Lamar); “God’s Plan”, Drake; The Beatles’ 1967 period leading up to <i>Sgt. Pepper’s Lonely Hearts Club Band</i>. • Students discuss the potential of the use of performance technologies in their own work. • Students explore and experiment with technology tools (musical instrument digital interface (MIDI) keyboard, MIDI guitar, electronic wind instrument (EWI), Launchpad, Push) and their own instrument/voice to create original works.
Preparing for assessment	<p>The contemporary music maker (internal assessment)</p> <p>The explorations and experimentations of this unit will provide a good foundation for students to embark on the HL project.</p>

Task ideas for different roles	
	As an example, students could combine music technology and acoustic sound production to create music to accompany a film. For such a project, students will further explore the interrelationship of the roles of researcher–creator–performer by scoring film music for orchestra or ensemble, using acoustic and electronic instruments. Students will experiment with recording tracks from live instruments and mixing these into a soundtrack with electronic instruments for final presentation of the music with the actual film.

Pathway 5: Area of inquiry

This unit is designed to introduce students to the use of music technology in popular music, including its history, styles and processes. Students will engage with a range of music across contexts and mediums, and will engage in research, analysis, creation and performing activities.

	Content
Focus	Electronic composition techniques, attributes and context
Inquiry question	<ul style="list-style-type: none"> How does the use of electronic production and composition techniques impact the use and development of musical elements? How does purpose and context inform the use of music technology? What is the intended audience and reception for electronic music? Does sub-genre impact purpose and intention and, therefore, use of compositional tools?

Task ideas around an area of inquiry	
Starting point	<p>The following task ideas can be used as a starting point to area of inquiry 4 using pieces from the students' personal context. Students may include the following types of evidence in their journal.</p> <ul style="list-style-type: none"> Analysis of musical elements, including structural features using specific music terminology. Terminology list: Students track and record terminology specific to music technology. When possible, students link terminology to audio examples with citation and specific reference to timing. Observations of performance and creating conventions. (Students make use of performance and production videos and tutorials.)
Task ideas: Researcher	<ul style="list-style-type: none"> Students select and investigate examples of contemporary popular music based on electronic production, such as music by Lady Gaga, K-pop artists. Students inquire about the techniques/instruments used in the production by searching online for interviews with the producer and for information on recording the track. Students explore similar music from local artists and/or local concerts. Students attend concerts or rehearsals of local electronic music performances. Students view and analyse footage of live concerts, rehearsals and demonstrations sourced online. Critical listening exercises could also be very helpful as students listen and analyse applied technologies in favourite tracks from their personal context.
Task ideas: Performer	<ul style="list-style-type: none"> Live performance of a piece of electronic music, using MIDI controllers, DAW, synthesizers, sequencers, drum machines, and so on. Live disc jockey (DJ) performance with DJ booth hardware, or controller connected to a laptop. Improvisation based on a loop created on the spot. <p>Note: Improvisation is both a performance practice and a creative practice. It is highly encouraged and, indeed, natural that students will improvise while working</p>

Task ideas around an area of inquiry	
	with music technology. What is important in the curation and submission process is that students are clear about the purpose of the submission—to show an experimentation process informed by research (“Experimenting with music”) or to present finished work (“Presenting music”).
Task ideas: Creator	<p>Students will engage in exploratory and experimenting tasks that scaffold and build knowledge and technique specific to electronic music production. It is suggested that teachers design activities that expose students to electronic music production tools and connect research to practice. For more information, refer to the section Practical guidance: Area of inquiry 4>Developing understanding and skills through music technology.</p> <p>Examples of creating activities and tasks could include the following.</p> <ul style="list-style-type: none"> • Students practise creating a minimal techno piece similar to the style of Richie Hawtin. Students experiment with controlling gradual changes in textures by applying automation, effects (FX), and so on. • Students compose, record, mix and master an electronic piece using recording devices and DAW software. • Students practise creating a music excerpt for a scene in a video game or in a movie. Students experiment with Mickey Mousing techniques, leitmotifs, creative timbres, Foley, and so on. • Students practise creating an electronic piece using sampled sounds. Students experiment with field recording, editing, manipulating sampled sounds, and sequencing. • Students practise remixing based on the acapella track of an existing piece. Students experiment with warping, editing, programming, pitch shifting, and so on. • Students practise a live performance of electronic music with Launchpad, music production centre (MPC) or Push. Students experiment with mapping, controlling effects, beat matching, and so on. • Students practise a live performance of an originally acoustic piece, using electronic instruments. Students experiment with adaptation/transcription to new performing mediums.
Preparing for assessment	<p>Presenting music (external assessment)</p> <p>In this component, the main focus is the presentation of completed creating and performing pieces.</p> <p>For creating, students will present their work, considering both compositional aspects and the sound quality of the final submission. Knowledge of production skills, such as recording (tracking), mixing and mastering, is needed to improve the quality of the submission.</p> <p>For technology performing pieces, besides practising performing techniques, it is also important to learn how to use a video camera to capture the essence of the performance effectively (see note under “Presenting music”).</p> <p>Examples of works for submission can be found in the section “Practical guidance: Area of inquiry 4”.</p>

Using the journal to collect evidence

Music teachers know that learning in a music classroom looks unlike learning in any other classroom. The enhanced focus on creativity through student-centred learning is at the core of this difference between much current education practice throughout the creative arts and regular classroom education. Student inquiry is central to the Diploma Programme (DP) music course as students develop their own skills of inquiry through the musical processes of exploring, experimenting and presenting in the roles of creator, researcher and performer.

This section contains examples of learning through journaling. It is important to understand that the music journal is at the heart of all learning in DP music. Use of the journal will provide organization, structure and inspiration to students as they work through the course. Though the journal is not submitted for assessment, or graded as part of the markschemes, teachers will find that it is, perhaps, the single most useful part of teaching and learning throughout the period of study.

The section is organized according to the three musical processes that students engage with—“Exploring music”, “Experimenting with music” and “Presenting music”—as well as the higher level (HL)-only component: “The contemporary music maker”. Ideas and guidance towards journaling, curating material for assessment, as well as examples of journaling that show student journal entries are included. Teacher comments on classroom activities, learning and teaching ideas, and formative comments show how to further improve the work. These are curated examples only, to provide some inspiration for teachers and students; the examples do not show what they should do, but are intended to demonstrate the wide variety of ways in which teaching and learning may appear in the DP music classroom.

Musical processes do not occur in isolation but influence and inspire each other. The work across musical processes needs to be carefully organized and recorded to allow for:

- effective work in progress
- effective reflection and evaluation of work
- accurate log of sources, musical decision-making and iterations
- useful notes that students can draw on at later stages for other musical works.

The student music journal is a tool and a repository for students to keep track of their musical experiences, thinking, creative activities and their ongoing knowledge and understanding throughout the course. The following are some starting points for students to begin the process of journaling with purpose and efficacy.

Prompts	Content
Practice reflection logs and routines	Practice logs are a useful tool to evaluate the effectiveness of routines, reflect on progress and plan for future improvement. If the journal is multimedia, students should keep regular (weekly) recordings of repertoire and exercises, and accompany these recordings with reflective feedback.
Repertoire notes/ research	Extra-musical information that provides context and connects musical findings should be regularly incorporated into the journal. Students should ensure that they are consistently labelling and explaining any musical examples. <ul style="list-style-type: none"> • Context: Personal, local or global • Area of inquiry: Which area of inquiry is being examined, and how does this affect the analysis and understanding of the piece

Prompts	Content
	All material references in the journal should be carefully referenced and accurately cited. If and when possible, students should save recordings and scores of music referenced within their work.
Pieces that students may like to play	<p>These could be listed separately or integrated into journal entries.</p> <p>The course encourages students to stretch their musical boundaries, explore beyond their personal context and engage in a wide range of individual and collaborative experiences as part of the chosen repertoire and works.</p> <p>It is strongly suggested that the journal becomes the tool that is the repository for ideas, planning, process and performance.</p>
Prompts for musical works to study	<p>What experiences and music will students encounter that spark their imagination?</p> <p>What type of exploration or experimentation might students be able to engage with?</p> <p>What tools might students need to learn more?</p>
To take notes	Organized note-taking skills should be established at the very start of the course. Students should develop a system that helps them organize their thoughts and ensures comprehensive analysis skills. All notes should refer in detail to contexts, area of inquiry, relevant musical skills and musical elements (for analytical notes).
To set goals	<p>For experimentation and the HL-only component ("The contemporary music maker"), it is critical that students become adept at planning and documenting process. Goal-setting and ongoing reflection are directly linked and should occur during music making processes, not after the fact.</p> <p>Teachers should ensure that students are setting goals and self-assessing with detailed, critical feedback throughout their music-making process.</p>
Music theory notes	<p>Journal entries will incorporate music theory notes that are relevant to selected content.</p> <p>Journal extract example 1: Ornamentation in Celtic music (PDF)</p> <p>Journal extract example 2: Rhythm and metre in Celtic music (PDF)</p> <p>Journal extract example 3: Introduction to Gamelan music (PDF)</p> <p>Refer also to Course overview>Diverse musical material>Music theory.</p>
Composition ideas	Journal formats that facilitate the integration of audio and visual evidence are best suited towards documenting musical ideas. Recorded audio clips, written ideas and reference recordings with notes are all great ways to record ideas to be further developed.
Listening log: observations/analysis Listening log: observation/analysis assignments	<p>Throughout the course, students are encouraged to deeply engage with a wide range of musical contexts. Teachers can consider assigning regular listening log observation/analysis assignments (either teacher-assigned or student selected).</p> <p>An observational template or chart could be a useful tool to help students cover all musical elements, develop terminology and the ability to write with detail about musical observations.</p>
Prompts for students when studying lyrics in relation to music	<p>How do lyrics relate to music? How does this change based on context/area of inquiry/social, cultural or historical connections?</p> <p>Students should relate lyrical analysis and understanding to musical analysis and provide extra-musical references to the context of examples.</p>

Regardless of whether the journal is digital or a hard copy, ask students to consider organizing their journals with labels so that they can easily refer back as they work through the course. This will enable students to select and curate material for submission with greater ease.

Important note for all coursework

Students must provide accurate citation and referencing for all score and audio examples in their journal, as well as in their submitted work. For more information on citation and referencing, please see the section [*Academic integrity and music*](#) and the publication [*Effective citing and referencing*](#).

Using the journal to prepare for assessment

Exploring music in context: Journaling ideas

During the component “Exploring music in context”, students will be engaging with diverse music from a range of contexts and collecting non-musical and musical findings in their journals. In many ways, the exploration process will serve as a starting point for the other components and students’ practical work. The skills of research, annotation, analysis and selection of material will be honed so that students become efficient in their exploration.

There are many different ways for students to organize their journals. for example, the step-by-step approach demonstrated below. To follow this approach, students could use the given, or similar, questions to guide their exploration.

- What is the full title of the music of the selected piece? (artist, title, instrumentation)
Include a complete discography/bibliography entry of the primary source (recording and/or sheet music).
- What context does this music come from?
The student should include a brief description of why they have categorized it as such. Consider that context is always uniquely personal: the process of reflecting on the student’s past musical experiences, his/her local opportunities, and his/her greater global engagements is important throughout the course as musical understanding and identity develop.
- What area of inquiry will you examine this music through?
Remember that the area of inquiry functions as the lens through which students will perceive the musical features of the selection. For more information, please refer to the description of the areas of inquiry in the DP *Music guide* and the section “Resources to support areas of inquiry” in this teacher support material (TSM).

Step 1: Investigating the musical material

Inquiry questions (factual) may include the following.

- How is this music made? (Record initial impressions of performance conventions.)
- Who is playing the music?
- What instruments do you hear?
- What distinctive musical attributes do you hear right away? (Identify the defining features of the music.)

Note for students

During the exploration part of the course, it is especially important to exercise musical analysis skills both through aural perception and score analysis. If you have no access to notation for the piece, try first extracting information based entirely on your listening skills. As score reading skills are developed, try first extracting information based on reading skills.

Step 2: Investigating non-musical information

Inquiry questions (debatable and conceptual) may include the following.

- What is the purpose of this music?
- What is the cultural relevance of the instruments, musicians or study of this music?
- Where is this music performed, and who is the audience?

Step 3: Listen, analyse and respond

Through aural awareness and/or score study, identify the key musical elements of the music (such as melody, harmony, texture, tonality, structure, articulation, dynamics). Identify which features of the music could potentially be used for a practical exploration. Highlight this within the journal entry ([tab or link](#)).

[Journal extract example 4: Handwritten comments and notation on folk rhythms \(PDF\)](#)

Note: For more information on musical analysis, please refer to “Exploring as a researcher>Musical analysis” in the DP [Music guide](#) and to the following sections in the TSM.

- [Musical analysis in practice](#)
- [Musical analysis or theory of music](#)
- [IDEA+CCJ \(identify; describe; explain; analyse; compare and contrast; justify\) \(PDF\)](#)

Step 4: Annotation of musical extracts

Using either a score or an audio or audio-visual excerpt, students select a passage to annotate with their musical findings using specific music terminology.

- What is the significance of the passage or section?
- What is the purpose and use of the particular conventions, practices or techniques?

[Journal extract example 5: Audio or score annotation \(PDF\)](#)

Effective journaling practices will always include:

- specific references (that is, giving timings (in minutes and seconds) and/or measure/bar numbers) to recordings and scores
- identification of key musical elements
- structural notes
- new theoretical knowledge and terminology
- complete links/citations for later reference.

[Journal extract example 6: Analysis and annotation \(PDF\)](#)

Step 5: Identify potential practical explorations

- What ideas can I use for practical work?
- Does the identified work(s) lend itself more to a performance exercise or a creating exercise?

Once that choice has been made, students can move to the next set of more specific questions focusing on either the performed adaptation or the creating exercise.

Performed adaptation

- Is the music notated traditionally? If not, how can it be adapted to familiar notation?
- If it is notated traditionally, are there aspects of the music notation that are unfamiliar? (For example, techniques, clefs, pitch alterations or inflections, ornamentation.)
- What technical challenges will have to be resolved as the music is adapted to a different instrument or voice? (For example, range/tessitura, texture (piano/harp music that is adapted for a monophonic instrument), articulation (bowings adapted to piano).)
- What were the biggest challenges and successes during this process?

“[Example: Adapting kora music for piano](#)”, this section includes example journal entries with teacher comments.

Creating exercise

- What type of notation and what media will be most effective to create this exercise?
- What are the stylistic conventions that will be implemented and what “rules” or theoretical understandings will be applied in the exercise?

- Is the writing or notation idiomatic for the chosen media/instrumentation, and does it meet the identified musical intention of the exercise?

Table 1: Examples of student journaling entries in "Exploring music in context"

Journal entry	Description
Exploring 1	Note-taking examples from student's handwritten journal
Exploring 2	Note-taking and experimentation from handwritten journal and iPad
Exploring 3	Journal entries on compositional style
Exploring 4	Journal entries on harmonic analysis and listening
Exploring 5	Entries from journal written using a computer, showing analysis of film music
Exploring 6	Journal page showing analysis of a score with one staff

Curating material for assessment

Students should have a broad range of material, research and practical explorations from which to draw when assembling the final exploration submission.

For submission, covering personal, local and global contexts that are clearly identified and grouped within at least two areas of inquiry will help the student to evidence their engagement with a breadth of knowledge and demonstrate understanding of a diverse range of music.

Note: Throughout the course, it is important that material from all areas of inquiry will be encountered and collected in the journal. This allows students to have a wide range of material and musical experiences to draw from for the submission in this, and other, components, and forms the basis for all the learning in the course.

It is the responsibility of the student as curator to select and identify at least two areas of inquiry for their assessment submission to evidence that he/she has engaged with a diverse range of material in this component.

When selecting material for submission, students need to consider how effectively the following points have been addressed.

Criterion A: Selection of evidence—For this criterion, the evidence selected needs to show diversity, breadth and balance. Students should consider whether the submission covers the following.

- Personal, local and global contexts
- At least two areas of inquiry
- Consideration of musical and extra-musical information
- Each area and context are treated with equal focus and quality

Criterion B1: Conducting musical research—Effective musical research will be demonstrated through the quality of musical and extra-musical findings. Effective findings are explained and purposeful. Findings should be precisely located and discussed using [specific and precise music terminology](#).

Criterion B2: Implications—The implications of the students' research are directly connected to the musical choices made in the creating exercise and performed adaptation and evaluate the outcomes of those choices.

Criterion C1: Understanding creating conventions—An effective creating exercise clearly and effectively shows the students' ability to practically utilize musical conventions and stylistic understanding to create new musical material.

Criterion C2: Understanding performing practices—The performed adaptation clearly identifies the global context and synthesizes the learning and findings into a cohesive performed adaptation for the student's instrument.

Experimenting with music: Journaling ideas

During the process of experimenting with music, students should document processes, including musical decision-making, the application of findings to their work and personal reflections in their journals.

The report for this assessment task is derived from journal entries as it details the musical decision-making in the rationale and the development of the work as part of the commentary. Developing effective documentation and journal habits early in the course will enable students to have a large body of work from which to draw and curate their experimentation report and excerpts. With time, students will have comprehensive notes and evidence that shows the development of musical works.

Students could use the given, or similar, questions to guide their planning.

- What was my musical goal in my work process today?
- What knowledge and findings from my source material was I using to experiment with?
- What musical conventions, stylistic elements performance techniques have I applied?
- What challenges did I encounter during my work?

Challenges can be technical, creative or even practical. The reflective process is critical to experimentation with musical material. Ideas that are trialled and discarded help to inform further direction. Developing consistent habits of experimentation by listening, extracting, applying and trialling new ideas, and also documenting these processes, will allow students to articulate their creative process.

- What new findings did I discover during the experimentation process today?
- What are my goals going forward?
 - What did I learn during my process today?
 - What do I want to develop further?
 - What will I use/apply from this music-making/research in the future?
 - What are my next steps?

[Journal extract example 7: Learning about the blues](#) (PDF)

The process outlined below is a teaching model designed to introduce the steps and questions as a starting point for students to plan and log their experimentation process and to introduce the steps of writing an experimentation report that incorporates practical work.

Students could use the given, or similar, questions to guide their experimentation.

Step 1: Selecting material

- Students should state the musical material that they have selected to analyse and investigate.
- What is the context for this piece? (Remember that when experimenting with music the context must be local and/or global.)
- Explain in detail where this piece of music comes from. (The historical, cultural and social context should be considered.)
- What is it about this piece that interests you?

Step 2: Analysing material: Focusing on the “what”

When experimenting with music, students are expected to use research to draw out stimuli and material for further development. The analysis in this stage is about uncovering musical aspects that are significant to the students' practical work and extracting that information for extended, practical application.

Inquiry questions may include, but are not limited to, the following.

- What are the musical structures and form of the piece of music?
- What media or musical instruments are used in the piece?
- Explain the musical and/or production elements and compositional devices that define the piece of music.
- Explain the function of musical and/or production elements.

For detailed information on musical analysis, refer to the sections “Analysing music” and “Diverse musical material” and [Syllabus components>Exploring music in context>Exploring as a researcher>Musical analysis](#).

Step 3: Identifying and explaining how you plan to use a specific musical focus from your investigation in your experimentation

Note: The musical focus could include, but is not limited to, a convention, idea, stimulus or technique.

Development questions that will inform the commentary may include, but are not limited to, the following.

- Describe the musical focus you will develop within your experimentation. How is the selected focus used in the source material, and what are the musical and extra-musical findings that are relevant to the experimentation?
- How does this convention relate to your own musical practice?
- What skills and techniques will you work on during the experimentation?
- Self-analyse: What was successful in the experimentation, what further research do I need to do in order to develop my experimentation and what are my next steps?

Students may find it helpful to work through the inquiry cycle using [inquiry–action–reflection](#) as a tool to develop their work.

Table 2: Examples of student journaling in “Experimenting with music”

Journal example	Description
Experimenting 1	Creating jazz exercises based on a Bach chorale and a jazz standard.
Experimenting 2	Creating exercises with Latin rhythms
Experimenting 3	Experimenting with text setting using voices and piano
Experimenting 4	Arranging by transcribing and reworking music from a K-pop video
Experimenting 5	Creating exercises using Chinese melodic styles and instrumental techniques
Experimenting 6	Recording and creating drum rhythms by sampling a sound from a long-playing (LP) record
Experimenting 7	Journal entries extended into material for submission as part of the experimentation report, including screenshots, on music inspired by <i>Scheherazade</i> by Rimsky-Korsakov
Experimenting 8	Journal entries extended into material for submission as part of the experimentation report, including screenshots, on music created in the style of Alexandr Skryabin

Curating material for assessment

Developing a rationale and commentary

To develop the rationale and commentary for their reports, students will draw on their journal notes from:

- investigating
- analysing music
- collecting musical findings
- selecting a musical focus for their experimentation.

As the commentary is developed from curated journal work, students should ensure they include:

- commentary on their creating process
- integration of selected musical material and findings that informed musical experimentation.

Integrating source material with the rationale and commentary

An important part of articulating the rationale and commentary for the experimentation is connecting musical material to a written discussion. With a limited word count, students need to think about the

essential aspects of a musical analysis, the key findings that informed their work, and how to identify and connect or integrate musical conventions and ideas or stimuli with the practical experimentation.

The following are suggestions for a model exercise on writing a rationale and commentary.

Rationale

- a) Introduction and brief description of the stimulus, areas of inquiry and context for the project
- b) Explanation of musical focus (convention(s), style, technique(s))
- c) Proposed experimentation

Commentary

- d) Description of the process with reflection on challenges and successes
- e) Summary of outcomes

When selecting material for submission, consider how effectively the following key points have been addressed.

- Criterion A: Rationale and commentary for musical experiments in creating
- Criterion C: Rationale and commentary for musical experiments in performing

An effective rationale justifies the selection of source material, as well as the identification of context and areas of inquiry. Students should extract or curate information from their journal and develop succinct, detailed explanations of their experimentation process and how they have developed the identified musical focus over the three submitted extracts. For clarity, when including notated excerpts in the commentary, the selected passages should be embedded within the text and cited appropriately.

Guidance on selecting the three related excerpts

The final submission for the experimentation report should clearly demonstrate how practical work has developed.

In order to support the submission of curated work, the following considerations may be helpful:

- The work should demonstrate development of a single musical project that is clearly connected to the source material analysed and discussed in the report.
- The three selected examples are clearly related to each other; each example leads to the next example and is a continuation of the work.
- The three excerpts show a progression of musical decision-making. Each excerpt connects to the other in musical content and is a progression of the previous excerpt.
- There should be enough research and practical development between the selected examples to evidence critical evaluation and musical decision-making.
- Reflections and comments on musical decision-making in the report should be clearly evident in the selected excerpts.

Note: When presenting notation of excerpts in the final report, students must ensure that this notation is accurate. Attention to detail is paramount, and all relevant details in the score must be present and visible, including, but not limited to, clefs, key signatures, time signatures, labelling of instrumentation, transposition, and so on.

For more information on notation, please refer to the section "[Notation in the DP music course](#)".

Criterion B: Practical musical experiments in creating and Criterion D: Practical musical experiments in performing

Criterion B and criterion D focus on how effective and evident musical decision-making is within the submitted extracts. Work will also be assessed based on the degree to which the source material and identified musical focus is developed.

Presenting music: Journaling ideas

The notes below on selecting the programme and preparing the programme notes will guide the journal entries for “Presenting music”. Please note that while process and reflection are important aspects in preparing works for this component, these are not featured in the assessment tasks.

Instead, the focus is on the final polished pieces, as evidenced in the submission of created and performed works, and in the selection of a diverse programme, as justified in the programme notes.

Table 3: Examples of student journaling in “Presenting music”

Example	Description
Presenting 1	Video showing a beatboxing performance using live looping and recording
Presenting 2	Video showing a live performance of composition on an Ableton Push unit

Curating material for assessment

Preparing the programme notes

The selection and final programme choices will be justified in the programme notes. Programme notes are not intended to be extensive elaborations about works or their context. Instead, they are there to introduce and justify the choice of the programme.

Within the 600-word-count limit, it is suggested that students include the following.

- A brief introduction to explain the focus that lead to the selection of the programme
- Justification of choices, including the areas of inquiry that the works fit into, together with an explanation of the categorization, which may contain:
 - basic information on the creators of the work
 - contextual background of the work for the purpose of justifying the choices
 - how the work is related to others of the same style, genre or tradition.

Selection of programme

Students will present work that has been developed to their best musical and technical standard during the course. When selecting material for submission, students should consider how effectively, the following questions have been addressed.

Criterion A: Programme notes

The selection and final programme choices will be justified in the programme notes.

- Does the programme cover all four areas of inquiry?
- Have the areas of inquiry been identified in the programme notes?
- Is there diversity in the style, genre, conventions and practices?

Criterion B/Criterion C: Musicality and technical proficiency of created works/performed works

- Are the technical and musical demands appropriate?
- Have the technical and musical demands been met?

Criterion D: Musical communication

- Have the musical intentions of the student been communicated across the created and performed works?
- Is there evidence of musical interpretation or thoughtful musical decision-making?
- Does the notation of the submitted work clearly communicate the musical intentions?
- Does the quality of recordings enable effective musical communication?

Students need to submit notation for composed work as part of the submission for assessment. For more information on notation, please see the section “[Notation in the DP music course](#)”.

The contemporary music-maker (HL only)

The contemporary music maker: Journaling ideas

At the core of “The contemporary music maker” component is the student’s ability to design, lead, collaborate, realize and document a music project. This is a multifaceted project that will be complex, sustained over time and necessitate organization, critical thinking and planning, as well as perseverance. This template is aimed at helping students in effectively gathering and organizing evidence for both record-keeping and reflection purposes, as well as supporting the preparation for submission.

Suggested time frame: Journal entries are a work in progress and function as part of the evidence of collaboration, leadership and reflection.

Media/technology requirements: For the purposes of this component, students must be diligent about documenting their process using a variety of media tools, including, but not limited to, pictures, audio recordings, video recordings and note-taking. Consistent journal-keeping habits for each work session during the component will ensure there are no gaps in the process when the final submission is being curated. It is very difficult to recreate important moments in the music-making process if they are missed.

The following are some tips and ideas that will help to ensure successful and effective documentation.

- Collaborators taken turns videoing work (shared responsibility is an integrated part of the collaborator’s role).
- Recording audio “memos” or notes at the end of a class or rehearsal with observational or anecdotal feedback.
- Take screenshots of compositional work on a regular basis to track progress over time.
- Set up a camera or smartphone to video record live feedback sessions for later reflection.
- Use an online, cloud-based program to save, organize and ultimately assemble process evidence for the project and for submission.

Note: Students must always follow the school’s information technology (IT) policy in the choice of platform to save and manage their work.

Students could use the given, or similar, questions to guide their journaling.

Step 1: Establish goals for the day

- What were the outcomes of my work prior to today’s task?
- Who will I be working with today?
- What will I need to be successful (for example, materials, space, time, support, other needs)?
- What criteria will indicate success or progress towards my goal?

Step 2: Set up space and technology (as required)

If applicable, have a camera set to record or available to capture noteworthy moments. To do so, you may like to consider the following.

- Where is the focus of the work today?
 - Is it individual work? (Evidence could include screenshots, screen recordings, voice memos or score excerpts.)
 - Is it collaboration- and interaction-based? (Evidence could include videos, interviews, audio recordings, pictures, and so on.)

Step 3: Rehearsals and work sessions

Questions to address in the journal may include the following.

- What challenges did I encounter during my work? (For example, musical, interpersonal, logistical, technical.)
- How did I work to resolve them?
- What musical developments was I able to make today?

- How do these developments align with my intended outcomes (for the day or for the project as a whole)?

Step 4: Reflection

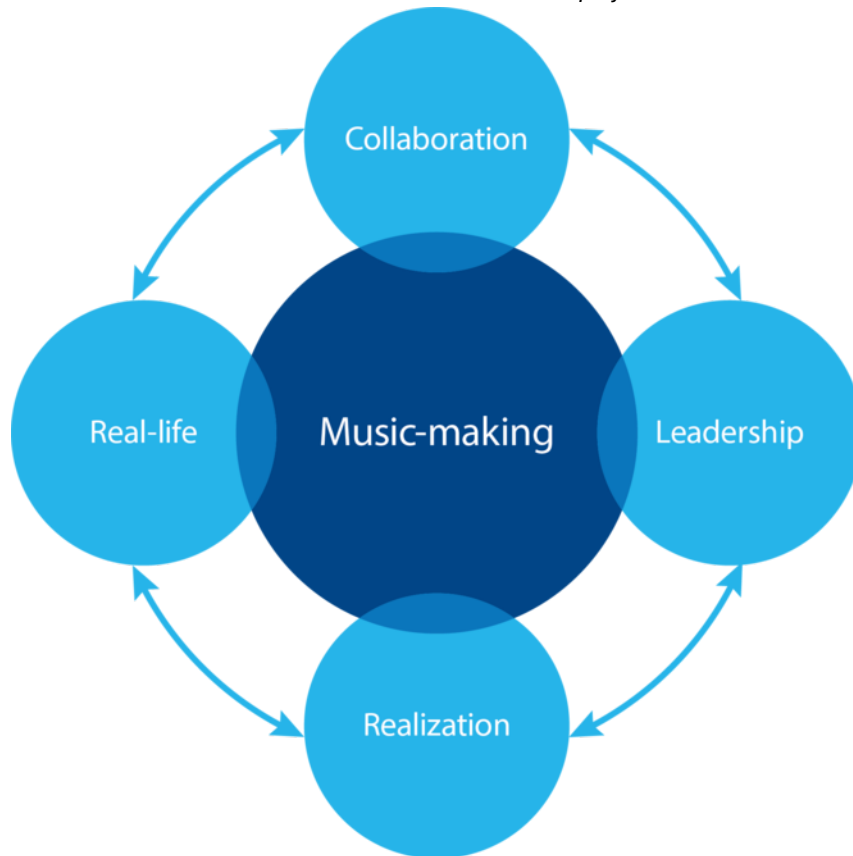
- What specific examples of musical leadership and decision-making could I reflect on from the day?
- Did I work effectively with my collaborators? How did we work together that made it successful?
- Did I give my collaborators an opportunity to give me feedback? How can I incorporate this feedback into my process? How will the feedback inform my musical decision-making?

Consider next steps

- What work do I need to do individually to move my project forward, and what work needs to be engaged in collaboratively during my next working session?
- On what aspects of the work do I need to take a lead?
- What aspects of the work need reviewing or rethinking?

Figure 17

Core elements of the real-life music project



Core elements	Thinking prompts for students
Music-making	<p>At the heart of the project is music-making.</p> <ul style="list-style-type: none"> • Is the student actively making/creating music in this project?
Collaboration	<ul style="list-style-type: none"> • Collaboration is reciprocal (feedback informs the process). • Musical decision-making should be a response to collaboration and the reflection process. • The collaborators, their role and their contributions must be acknowledged.

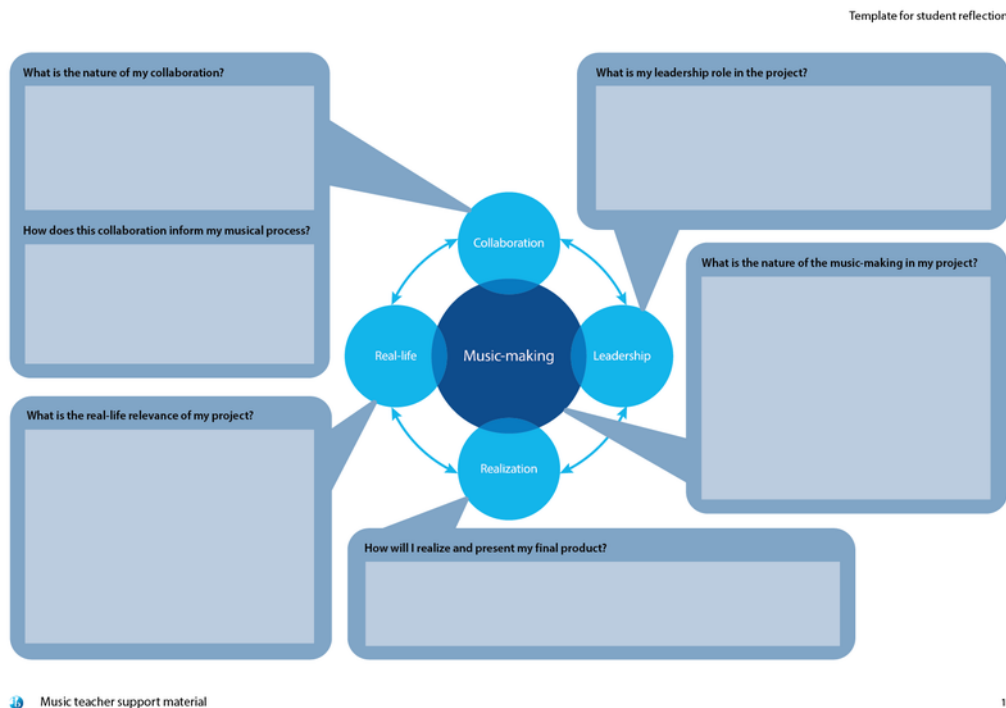
Core elements	Thinking prompts for students
	<ul style="list-style-type: none"> Feedback is embedded throughout the project and includes multiple stakeholders and audience perspectives.
Leadership	<ul style="list-style-type: none"> Leadership should be demonstrated throughout the process (planning, process, presentation and reflection). Leadership involves taking ownership of specific aspects of the work. These aspects need to be clearly logged and accounted for. Effective leadership is dependent on effective collaboration. Leadership also involves careful decision-making on what is manageable in consideration of workload. A student may, for example, create a piece for a school ensemble to play, but they do not have to be the conductor of the ensemble. Another student may take on the leadership role of conducting the ensemble.
Real-life	<p>Think about the kinds of musical experiences people in the student's community engage in.</p> <ul style="list-style-type: none"> Engage in a survey of the community to find out what kinds of experiences people most enjoy or connect with. Is this project in line with, or related to, projects in the music industry, in the community or in public life? Is this something that members of the community would enjoy (that is, go to see, buy tickets for, and so on)? Who is the target audience?
Realization	<ul style="list-style-type: none"> The fulfillment of this HL project comes from an effective plan and a successful presentation. It is not a theoretical exercise. Ensure that students have a target audience and market effectively to share their work. Ensure that students have the resources to realize the project. For example, if they compose a film score for orchestra, they will need this orchestra/instrumentation to be able to realize their piece. If they do not have the resources, they will need to plan for a different instrumentation, sometimes even for a different project. This is the culmination of at least 90 hours of creative work and should be celebrated!

Template for student reflection

This template helps students to collect their thoughts on the core requirements of the HL project: Students may like to fill in each section with justifications on how they have satisfied this core requirement. These justifications can be updated throughout the creative process of developing the project.

Consider the following questions and log the answers in your journal.

Figure 18
Template for student reflection



The [Template for student reflection](#) is available as a fillable PDF.

Curating journal material for submission

The nature of the real-life project

When curating the multimedia presentation, students must bear in mind the nature of the HL project. The HL project goes beyond craftsmanship and apprenticeship. In the HL project, students should consider themselves a young music professional. The process and the final product allow students to express their own musical voice. During this project, students will aspire to become a true music maker. In this sense, the multimedia presentation should demonstrate students' understanding of being a musician in the real world.

With a limited amount of time in the multimedia presentation, it is important that students select the material and content from their journal that best meets the assessment criteria and demonstrates their leadership, collaboration, musicality, and how they identify and meet musical goals.

The purpose of the multimedia presentation is to demonstrate that students can:

- realize their musical visions and aspirations
- bring creative ideas to a fruitful outcome
- collaborate with others and negotiate solutions
- navigate through setbacks and identify pathways forward to solve problems
- manage the project, themselves and others, while also focusing on music-making.

The project plan

The focus of the project plan should be:

- musical goals and real-life relevance

- a feasible scope and stepwise process
- aligned with the available resources.

The project plan is the foundation from which all the work will emerge. It will be what students base all of their other choices on and refer back to (and potentially amend if the project changes during the course of their work).

Students might consider a textual “brief” of their plan that they then elaborate with a voice-over. This will allow the examiner to focus on the key elements of their plan, and it will give them a chance to show their command of the project by highlighting what is most important. Students may also want to include a timeline (with a calendar), images of their resources and other visually important components of their project plan.

The selection of evidence

In order to have effective and varied materials from which to choose the best evidence that demonstrates their process, students should try to document their work regularly in as many ways as possible. This could include video, audio, score evidence, interviews, pictures, journal entries, research, annotations, and so on.

When selecting evidence, accuracy and attention to detail are extremely important. Students should choose pieces of evidence that best demonstrate their musical work as a young professional. Technical and musical examples, administrative evidence and snapshots of work in progress are the catalyst for the evolving work.

However, students should remember that the success of the discussion of the process is not just the sum of the pieces of evidence brought together. Instead, it is in the specific choices of evidence combined with the narration about the ongoing process that shows they are now a young musician with a creative voice.

The evidence and discussion of the process will show that this creative voice can materialize because they know how to manage the technicalities at ground level and transform them into a living piece of art to achieve their artistic vision and intentions.

The evidence of the students’ project will show that they don’t need to be told what to do, but that they are an independent musician, artist, visionary, collaborator, leader.

The discussion of the process

The process in the multimedia presentation is evidencing what students have achieved: the process will demonstrate musical decision-making and critical evaluation of the project in their role as a leader. The process of their work is the most critical part of their project and will encompass the vast majority of the working time.

When discussing the process, it is suggested that students show the stages of development of their project, how they approached challenges and how they worked with their collaborators. As this is a real-life project, it is not expected that all solutions will work. Students should include successes, failures, challenges and, most importantly, their reflections on the process.

Some examples of process work could include the following.

- A rehearsal where collaborators sight-read new material (with a follow-up reflection)
- Interviews or feedback from collaborators when sharing newly composed material
- A meeting following a technical rehearsal (with audio/visual collaborators)
- Draft composition material with a range of melodic ideas and discussion of their effectiveness

All evidence selected for inclusion in the final submission should highlight development and strategies for improvement. It will evidence leadership, collaboration and musical decision-making, and be accompanied by an effective commentary that justifies choices and musical decision-making.

Final product

When realizing and presenting the project, a final product will emerge. This is the students’ opportunity to present the musical outcomes of their project to their community. It is also an opportunity for students to see their musical vision come to life.

For the purpose of the assessment submission, it is recommended that students work with teachers or students at their school who can support them in preparing high-quality audio/visual documentation of their final product.

When the final product is longer than 7 minutes, students need to select and curate excerpts from the larger piece. For this, students should select an excerpt(s) from their final product that clearly relates directly back to their project plan and musical goals. It should evidence the full range of their musical achievements and be a natural result of their process work.

Meeting the assessment criteria

When curating their multimedia presentation, students should always consult the assessment criteria. Here are some considerations and questions that students need to consider when curating their submission material.

Criterion A: Selection of evidence

- Is the evidence compelling and does it clearly demonstrate the key elements of the project?
- Is there a balance between different evidence formats (audio; visual; written; commentary) that supports the commentary and presentation of the project?

Criterion B: Discussion of the process

Process evidence should be carefully chosen to align with project development.

- What points and moments can be used to evidence leadership, effective collaboration, musical decision-making and reflection?

Criterion C: Technical and musical proficiency in the identified role

- Are the musical skills and techniques that have been utilized and developed throughout the project evident in the multimedia presentation?
- Is the musicianship compelling and does it demonstrate the accomplishments of the student?

Criterion D: Organization and presentation

- Does the presentation of the project show a well-thought-out balance of evidence from across the plan, process and final product in a way that is compelling and facilitates understanding and engagement of the audience?

Adapting kora music for piano

The student journal entries with teacher comments shown here are included to show teachers a method of offering feedback. This is not prescriptive but offers one of many possible approaches.

Prompts for teachers to ask students during the journaling process may include, but are not limited to, the following.

- What are the challenges and successes?
- What do different examples of the same piece of music look like?
- What worked/didn't work, and why? (Consider technical, musical and interpretative elements)
- What are the different stages of development of a musical idea?
- Has further listening influenced the development of the piece?

Scaffolding the tasks

Exploring music in context

In the component "Exploring music in context", a student could explore music from a **global context** (for example, West African kora music from the Gambia). The student will develop the following skills in this exercise/journal format.

- Transcription
- Analysis
- Performance
- Research

To get the exploration started, teachers could provide a scaffolded example of how to approach non-notated music examples and how to transform these into practical exercises. Later, students will have to find their own examples and work independently on these towards the assessment submission.

Experimenting with music

In the component "Experimenting with music", students go through the process of creating or performing a piece of music. When logging the process of their experimentation, it is important that they show how musical prompts and stimuli have informed their musical decision-making.

Students must select relevant findings for their report. In the rationale and commentary, they show how those findings have influenced their work. In this example, students might be working on developing a piece that uses ostinato with varied melodic lines (perhaps incorporating some improvisation). In the rationale, students need to discuss how and why they have used musical prompts and stimuli from a global context and how it has impacted their work.

Further progression

If the exploration of this musical culture and work extends beyond the component "Exploring music in context", teachers should direct students to clearly indicate influences, inspirations, new recordings and ideas in their journal.

Thorough journaling practices and accurate referencing of source material, as well as quality reflections on performance developments, breakthroughs and setbacks, will allow students to easily curate and compile assessment submissions. A multimedia format for journaling that allows for simple upload of generated audio and visual material is highly recommended.

Journal entries with teacher comments

Student journal entry: In the tables that follow, the text in **bold** font demonstrates journal sections that may be drawn into the portfolio for assessment submission.

Teacher feedback: This column offers suggestions for further improvement.

Student journal entry	Teacher feedback
<p>Adapting kora music for piano</p> <p>Contextual research</p> <p>For this exploration, I want to work with music from the West African kora tradition. The music of the Mandinka people in West Africa is transmitted through oral tradition. In the countries of the Gambia, Mali, Senegal, Ivory Coast and Guinea, the Mandinka people have preserved their history and music through this oral tradition.</p> <p><i>Jalis</i> (sometimes referred to as <i>griots</i>) preserve the stories and histories of the people by learning the songs that reflect the musical heritage and sharing these with communities.</p> <p>This tradition of being a <i>jali</i> is passed down within families. The way this music has been preserved within the community has resulted in fewer musicians sharing first-hand knowledge, understanding and ability on the kora and the music of the culture. The members of the community that are tasked with this role have a very deep, personal connection to the music, and work to preserve the cultural heritage of their people. Kora musicians are virtuosic improvisers and talented storytellers.</p>	<p>The following questions are intended as prompts for this student to think about how their work can be improved.</p> <ul style="list-style-type: none"> What area of inquiry and what context does this selection fall under? Depending on the area of inquiry identified, think about how this will affect your findings. For example, this music could potentially be looked at through area of inquiry 1 or area of inquiry 2. If so, ask yourself what features you might focus on, depending on the area of inquiry. An extension of this question might be: What elements of music from area of inquiry 1 remain valid when studying area of inquiry 2? <p>Teachers should explain that it is important that in their final submission for the component “Exploring music in context” students extract the most relevant information from their contextual research to justify their findings and their relevance to their practical work. See passages identified in bold that might be selected for final submission.</p> <p>For this example, teachers may make the following suggestions.</p> <ul style="list-style-type: none"> Discuss the instruments and the cultural systems. How does the oral transmission of teaching affect musical elements? What is the relationship between the instrumental and vocal aspects of the music? What are the tuning systems used in this music?

Student journal entry	Teacher comment
<p>In my research of, and listening to, this instrument, there are several key features that I would like to consider in my exploration: the use of layered ostinati, and virtuosic, rhythmically free opening.</p>	<p>This is a great opportunity to discuss the process of improvisation.</p> <ul style="list-style-type: none"> How does creative exploration with improvisation work in this musical system? What is learned first? How is improvisation incorporated? Is it vocal and/or instrumental? How important is it musically and culturally?

Student journal entry	Teacher comment
	<ul style="list-style-type: none"> What types of musical devices and characteristics are used in improvised passages? <p>Students can then be guided in transcription activities of solo passages or improvisation exercises in this style on their own instruments.</p>
BOZAR. 2019. <i>Kora and its myths</i> . Accessed 28 January, 2019.	<ul style="list-style-type: none"> When preparing a submission, this reference will go into the bibliography. <p>In their research text, students need to use in-text citation. Please refer to the section “Academic integrity and music” and the publication <i>Effective citing and referencing</i>.</p>

Student journal entry		Teacher comment
Listening example “Kelefa Ba” by Alhaji Bai Konte From <i>Kora Melodies from the Republic of the Gambia, West Africa</i>		
Musical elements	Key areas of note	
<p>Environmental sounds and conversation—instruments are warming up.</p> <ul style="list-style-type: none"> Kumbengo starts around 0:18 Syncopated percussion (sounds like clapping sticks at 0:21) ostinato Steady beat on a metal percussion instrument (0:27) Distinctive dominant/tonic bass movement every four beats Upper string parts are repetitive but played with much lighter emphasis, some improvisation Vocal melody enters around 0:32. Clear male leader is joined by choir. Singing in unison Major tonality 	<p>Sounds like a community recording—not “rehearsed” or produced</p> <p>Heavy use of ostinato</p> <p>Strident vocal quality</p> <p>General stepwise descending vocal lines</p>	<p>Students should be guided to analyse and discuss the improvisation in more detail using appropriate terminology.</p> <ul style="list-style-type: none"> How is the melody altered? What types of creative changes are made? Is there a particular kind of ornamentation or melodic alteration that is used more than others? What are the key characteristics that make this layered ostinati distinct from other types of music. This could be a point of connection to another musical culture that uses ostinati, such as gamelan. Is there a connection with the area of inquiry? If so, is there a corresponding musical connection?

		It is important that in their final submission for the component “Exploring music in context” students extract the most pertinent information from their musical findings. If this context and work is selected as the performed adaptation, students should select musical findings that support the written implications on practical work. See excerpts identified in bold .
<ul style="list-style-type: none"> • Conversational recording, kora player is warming up • 0:30 playing riffs and melodic lines establishing tonality and feel of the piece before playing. This is the birimintingo section • Kubmengo starts at 1:00. This is a more straightforward ostinato—2 measures (4 beats) pattern, emphasis on the dominant/tonic bass line • Some ornamentation in the upper strings on repetition • Vocal melody enters at 1:32: two male singers, mainly singing in unison. One leader, the other singer enters on second phrase. Some use of heterophony/homophony as the second voice occasionally ornaments or introduces harmony 	<p>Meditational quality in this recording as the kumbengo is simpler and has a constant tonic/dominant underlying pulsing ostinato</p> <p>Vocal line is conjunct: ascends up a 3rd and then down a 5th</p> <p>Some use of suspension in the vocal line. Resolution comes at the end of the second phrase every time the vocal part enters</p>	Students may elaborate further that this has implications for the improvisation in the right hand: the improvisation and ornamentation emphasizes the bass line and harmony. This starts simply and builds in complexity.

Student journal entry	Teacher comment
<p>To start my performed adaptation, I will work with a beginner piece of kora music that many players learn as the first piece, called “Kelefa Ba”. The recording I am working with is of Dembo Konte and Kausu Kouyate recorded in 1986 in the Gambia. This sounds almost like a field recording but is very useful to me as it has a very clear repetition of the kumbengo, which allows me to practise it repeatedly and will enable me to experiment with improvisation in later stages of exploration or even experimentation. It is seemingly very simple but has endless variations. This is my attempt to notate the opening basic ostinato. This is called the kumbengo. The kumbengo is a steady, repeated pattern played on the kora that is varied and</p>	<p>When used in the portfolio, this section may be expanded to connect musical findings and implications.</p>

Student journal entry	Teacher comment
ornamented but generally accompanies the vocal performance and storytelling of the performer.	

Student journal entry	Teacher comment
You can see that this particular kumbengo is in compound time with a steady C–F bass ostinato in dotted quarter notes (see figure 19). This is interesting because it shows that music from this culture also has pieces that are centred around the interval relationship of a 5th. The upper part utilizes chords (that are plucked) with variations of decorative 8th and 16th notes in performances. In the versions I have heard, the bass ostinato is the consistent key feature that stands out.	<p>This is an opportunity for students to expand their use of music-specific terminology and connect theoretical understanding.</p> <p>As a connecting journal entry, this student could complete a more detailed musical analysis of this example.</p> <p>To further extend the analysis, ask the student to consider the following questions.</p> <ul style="list-style-type: none"> • Is there any development in tonality within the piece? • What is the overall structure of the piece? • What is the basic pitch set that the kumbengo falls within (tonal system)? • What types of non-chord tones are used in the ornamentation?

Figure 19

Kora performance adaptation

Student journal entry	Teacher comment
Performance plan and goals I would like to take this idea of ostinato and develop melodic material that varies and extends the melody line. Since I am working on piano, I will try to put the bulk of the kumbengo into my left hand so my right hand is free to improvise, I might be able to then alternate variations, with my right hand taking the kumbengo at times also. See figure 20.	Students must ensure the accuracy of the notation of their excerpt. This includes, but is not limited to, the use of clefs, key and time signatures as well as accurate bar lines.

Figure 20
Kumbengo accompaniment



Student journal entry	Teacher comment
<p>Reflection</p> <p>This changes the character of the original kumbengo but preserves the tonic/dominant key feature. I tried to keep the parts in positions that are playable and sustainable over a period of time so the right hand is free to improvise.</p> <p>Next steps: I will develop my improvisation and then notate the right hand to further develop my interpretation of this piece on my instrument.</p>	
<p>Works cited</p> <p>Konte, Alhaji Bai. "Kora Melodies from the Republic of the Gambia, West Africa." Spotify, 1 Jan. 1973, open.spotify.com/album/6TtxtNA6gOVX1LbykFkS1K.</p> <p>"Dembo Konte; Kausu Kouyaté : Kelefa Ba - Saliya." YouTube, 2 Dec. 2013, youtube.com/watch?v=P4T0UrziACw.</p>	<p>Students must ensure that their sources are correctly and consistently cited in the text. Failure to do so may result in a case of academic misconduct.</p> <p>For more information, please review the publication <i>Academic integrity</i>.</p>

Journal extracts (PDF)

These extracts are placed here for ease of reference but are also linked, where appropriate, throughout the teacher support material (TSM) text.

Journal extracts	Description	Location within main TSM
Journal extract example 1	Ornamentation in Celtic music	Journaling in the music course>Using the journal to collect evidence
Journal extract example 2	Rhythm and metre in Celtic music	
Journal extract example 3	Introduction to Gamelan music	
Journal extract example 4	Handwritten comments and notation on folk rhythms	Journaling in the music course>Using the journal to prepare for assessment >Exploring music in context: Journaling ideas
Journal extract example 5	Audio or score annotation	
Journal extract example 6	Analysis and annotation	
Journal extract example 7	Journaling about the Blues	Journaling in the music course > Using the journal to prepare for assessment>Experimenting with music: Journaling ideas

Journal entries: Exploring (PDF)

Journal entry examples	Description	Location within main TSM
Exploring: Journal entry example 1	Note-taking examples from student's handwritten journal	Journaling in the music course>Using the journal to prepare for assessment>Exploring music in context: Journaling ideas>Creating exercise
Exploring: Journal entry example 2	Note-taking and experimentation from handwritten journal and iPad	
Exploring: Journal entry example 3	Journal entries on compositional style	
Exploring: Journal entry example 4	Journal entries on harmonic analysis and listening	
Exploring: Journal entry example 5	Entries from journal written using a computer, showing analysis of film music	
Exploring: Journal entry example 6	Journal page showing analysis of one-line score	

Journal examples (MP4 and PDF)

These examples are placed here for ease of reference but are also linked, where appropriate, throughout the TSM text.

Journal examples	Description	Location in main TSM
Experimenting journal example 1	Creating jazz exercises based on a Bach chorale and a jazz standard	Journaling in the music course >Using the journal to prepare for assessment>Experimenting with music: Journaling ideas
Experimenting journal example 2	Creating exercises with Latin rhythms	
Experimenting journal example 3	Experimenting with text setting using voices and piano	
Experimenting journal example 4	Arranging by transcribing and reworking music from a K-pop video	
Experimenting journal example 5	Creating exercises using Chinese melodic styles and instrumental techniques	
Experimenting journal example 6	Recording and creating drum rhythms by sampling a sound from a long-playing (LP) record	
Experimenting journal example 7	Journal entries extended into material for submission report, including screenshots, on music inspired by <i>Scheherazade</i> by Rimsky-Korsakov	
Experimenting journal example 8	Journal entries extended into material for submission report, including screenshots, on music created in the style of Alexandr Skryabin	

Template for student reflection

Title	Description	Location in main TSM
Template for student reflection (PDF)	Blank template for students to fill in	Journaling in the music course>Using the journal to prepare for assessment>The contemporary music-maker (HL only)>The contemporary music maker: Journaling ideas>Template for student reflection

Course content

How does the syllabus link to assessment?

There are three components that form the core content for standard level (SL) and higher level (HL). The syllabus components match the assessment components. HL students will complete a separate component specifically designed to apply the learning of the course to real-life situations. The components are as follows.

- Exploring music in context
- Experimenting with music
- Presenting music
- The contemporary music maker (HL only)

What is the focus of the components?

Students are taught to explore music in diverse contexts. They will learn the competences and skills to access music, to make meaning of their findings and to think critically about how their findings apply to their own work. The focus in “Exploring music in context” is on knowledge and understanding of a diversity of music.

Students will also be encouraged to experiment with the musical material. Trying out new things is part of learning as a musician—and with that comes risk and challenge. These factors are an important part of a young musician’s development. This curriculum acknowledges that much of a young musician’s time is spent developing musical works; in the process, much relevant learning and critical thinking takes place, which should be acknowledged and valued. The focus in “Experimenting with music” is on depth and engaging with the unfamiliar.

Finally, students will improve their ability to present music. In this course, students will demonstrate their ability to present final works with equal importance given to the three roles of researcher, creator and performer. The focus in “Presenting music” is on diversity, breadth and refinement.

HL students will be given the opportunity to demonstrate their learning in an independent project that is modelled on real-life practices and allows them to pursue personal interests and creative ideas in a sustained manner. The focus in “The contemporary music maker” is on music making as students independently lead, collaborate, manage and realize a real-life project.

Do I have to cover all the areas of inquiry and contexts?

Yes. The areas of inquiry, combined with the contexts, weave a thread throughout the course, and it is expected that all students develop an understanding of their interconnected nature and how they inform their choice of music.

Will the areas of inquiry and contexts be assessed?

Yes, the areas of inquiry and contexts will be assessed through the choice of diverse musical material that students evidence in their assessment submissions. Where there is insufficient evidence of engagement with diverse musical material (that is, through multiple areas of inquiry and contexts), this will limit students’ likelihood of achieving the higher mark ranges for assessment submissions.

Is the focus of the curriculum more on creating than performing?

The course focuses on working processes that all musicians encounter. These processes include exploring music to generate findings and draw conclusions that will be applied to practical work, experimenting with musical material and new musical skills, and ultimately presenting finished products, such as created or performed works.

The curriculum is balanced in the sense that all aspects of the music-making process are equally valued, and this is reflected in the assessment. Likewise, musical competences, including researching, creating and

performing, are developed in a balanced way as part of holistic musicianship. This approach will offer a firm foundation for independent music-making, which HL students demonstrate in developing a real-life music project in “The contemporary music maker” component.

How can theory be addressed adequately within the course?

The curriculum connects the learning of theory and practice. While the approach to theory is not prescribed, it is important for teachers to plan carefully for the delivery of music theory. Further guidance on the focus of theory can be found in the [Course overview>Diverse musical material>Music theory](#).

Teachers will be able to plan their pathway (refer to the section “[Pathways through the DP music course](#)”) through the curriculum based on their specific context and schedule. For example, in one school an ensemble repertoire may well provide the catalyst for the learning of any theory; in another school the available technology may be an entry into performing music, even for students who have no performing experience at all. Likewise, students’ experience with works they perform will inform creating work while the study of additional works or repertoire informs both the practise of performed works and the development of compositions.

What are the rules around notation for created works?

Students are required to use notation that is appropriate to the works being studied or created. This includes, but is not limited to, staff/stave notation, tablature, lead sheets, figured bass, percussion notation, and graphic notation. For music technology submissions, notation could include screenshots of settings.

For musical cultures in which notation is not widely used, students submitting created works in this style are still expected to provide a supporting score by choosing a most appropriate or closely related form of notation.

For more information, please refer to the section “[Notation in the DP music course](#)” in the teacher support material (TSM).

Are the music journals similar to a diary?

The music journals are collections of musical material that the students accumulate over the course. While the journals include reflections and evaluations, they also contain technical information, musical excerpts, and notes on stimuli or analyses, and so on.

It is important for students to remember that the journals should contain a rich amount of material to inform the assessment submissions at the end of the course. Careful [journal-taking](#) will make the process of selecting and curating material for assessment a much easier task.

How often do students have to write in their journals?

It is recommended for students to develop a routine and to keep regular journal entries. Entries should be made at least once a week, if possible. It is important to remember that all entries and logs should be accompanied with dates, appropriate links to sources, and careful referencing of stimuli and source materials.

Is the journal mandatory as part of the course?

While the journal will not be directly assessed, the coursework submissions for assessment will be curated from the material collected in the journal throughout the course. Therefore, the use of a journal is highly recommended as an organizational platform for the wealth of material that is accumulated over the two years of the course. Students and teachers will find the journal is a useful tool for collecting musical findings, sources, evidence, feedback and reflections, as well as for gathering work in progress throughout the course. This will make the preparation and curation of submissions for assessment more straightforward.

Assessment—general questions

Can students submit an arrangement or a remix?

Yes, students may submit an arrangement or a remix in two of the components—“Experimenting with music” and “The contemporary music maker”—which allows students to explain and demonstrate the creating processes that lead to the final arrangement or remix.

Please note that students are **not** allowed to submit an arrangement or remix as part of the “Presenting music” component.

What are the restrictions regarding the use of pre-existing loops and copyright material in compositions?

Students may not use pre-existing loops in their original form in their compositions. Loops must be invented and created by the students themselves.

Musical stimuli may be derived from existing works but must be accurately referenced. For more information on referencing, please see the section “[Academic integrity and music](#)”.

What type of stimulus material is permitted for composition work? Are students expected to creatively alter stimuli and source materials for them to be used in their own work?

Naturally, existing music and musical material, which students discovered through their research, will inform and inspire students’ creative choices, and their work. However, it must be clear that any musical stimuli are merely inspirational. Students must generate their own creative solutions as they develop their musical works. Any stimuli must, at the very least, be manipulated, reshaped, transformed and/or repurposed into a different musical outcome.

Any stimulus material must be appropriately referenced. Where source material is quoted within a composition, the quote must be clearly identified and appropriately referenced.

Any material that has been used and is not appropriately referenced will be considered a violation of academic integrity and treated as such.

What happens if a student exceeds the maximum word limit or maximum time?

Examiners will only assess the work that falls within the prescribed limits.

What will happen if a student fails to include the required list of sources?

A student’s failure to acknowledge their sources appropriately will be investigated by the IB as a potential case of academic misconduct. For more information, please refer to the section “[Academic integrity and music](#)” in this TSM, the publication *Academic integrity* and its section “Investigating school maladministration or student academic misconduct”.

Can footnotes, endnotes, tables, diagrams and/or images be used to save words in the actual commentary?

No. Any essential information needs to be included in the written text. Material submitted as part of footnotes, endnotes, appendices, and so on, may only be used for illustration purposes as it will not be viewed by the examiner for the purpose of assessment.

Is it essential that written submissions are word processed?

It is not a requirement that the written submissions are word processed. However, tidy presentation and legibility are important qualities that are easier to achieve through word processing. Handwritten submissions will need to be scanned for upload. Please refer to the DP *Assessment procedures* for information on the required file formats for upload.

What will happen if a student omits part of the requirements of an assessment task?

If a student does not submit work according to the specified submission requirement, it will almost certainly mean that marks cannot be allocated in at least one of the criteria. The student will score “0” as part of the criterion that addresses the missing elements.

How much feedback can the teacher give?

Throughout the course, teachers will closely interact with students as part of the learning and teaching in the course. Teachers must view the drafts of students’ work in order to confirm their authenticity.

While teachers are permitted to comment on student drafts for assessment in the process of developing musical works, it is not permitted for teachers to amend student work. It is strongly advised that teachers work with questioning techniques, rather than instructing students on what to do or prompting specific solutions.

Teachers are advised to teach sessions on how to select and present relevant material and to allow students practice runs to generate reports throughout the course. This will prepare students to feel more confident about their choices when the final report is being generated.

Whose responsibility is it to ensure that the work is that of the student?

This is both the student’s and the teacher’s responsibility.

- Students must ensure that all sources, ideas and materials are appropriately referenced. More information on citing and referencing can be found in the section “[Academic integrity and music](#)” and in the publication *Effective citing and referencing* on the programme resource centre.
- Teachers need to regularly review student work to be able to authenticate that the submitted work is the student’s own work.

If plagiarism or academic misconduct are suspected, the teacher must inform the DP coordinator. Furthermore, teachers and schools should follow the instructions in the publication *Academic integrity* and its section “Investigating school maladministration or student academic misconduct”.

Can teachers advise students on how to select materials from their journals for submission?

While teachers are allowed to offer guidance on how to select and curate materials based on the specific requirements for each of the assessment tasks, teachers must not be part of the actual selection process. Students alone must decide which materials to include in their submissions, and assemble and curate these effectively.

What happens if a student does not meet the external deadline for submissions?

The procedure for a student missing the deadlines is outlined in the DP *Assessment procedures*. The teacher and DP coordinator should check this prior to mark entry on IBIS.

How do I know what the video file size should be?

All requirements for the video file sizes and formats will be stated in the DP *Assessment procedures* via the programme resource centre each year.

Can students include work from a pre-DP music course? Can students submit work that is prepared outside of school?

All work submitted must be completed as part of the DP music course. Teachers are required to validate the authenticity of the work submitted for assessment and should, therefore, only authenticate work that has been completed under their guidance and supervision.

Where students work with, or consult with, external educators, it is the school’s responsibility to ensure that these educators are sufficiently trained and aware of syllabus requirements. It is also the teacher’s responsibility to follow progress in order to be able to verify the authenticity of the student’s work.

The authenticity of work will be further confirmed in the *Music coursework authentication form (6/MCAF)* (available in “Assessment forms” under “Implementation” on the programme resource centre). This is also a good tool to track any work that is not under direct supervision of the subject teacher.

Can a student submit work that is less than the maximum word/time limit?

Yes. The submission may be below the maximum word or time limit providing it meets the submission requirements as specified in the DP *Music guide* (for example, the diversity of the programme or the effective coverage of diverse musical material) and expectations of the assessment criteria.

Assessment component—specific questions

Exploring music in context

What is the purpose of the areas of inquiry? Can students study a piece of work in two areas of inquiry or must all music be different? How do I know if a piece qualifies for a specific area of inquiry?

The areas of inquiry function as lenses that will guide the students' exploration. While it is acceptable for the same works to be studied in different areas of inquiry through the different lenses, it is important for teachers to bear in mind that students need to demonstrate diversity of musical material as part of the assessment submission in "Exploring music in context". It is, therefore, important to strike a balance between the number of works that students are familiar with and the range of works that broaden the students' horizon.

There are no rules as to which works "qualify" for which area of inquiry, although some works lend themselves more to certain areas of inquiry than others. Students will need to justify and explain their choices of works and how these have been studied as part of an area of inquiry.

What should/can (or should not/cannot) be included in the portfolio pages?

The actual layout of the portfolio pages, the selection of material from the journal and how this content is presented is left open to allow students to have ownership over the recording, selection, curation and presentation of their work. The pages submitted should be clearly legible and should contain a balance between written work, audio and visual evidence. Please check the annually updated *DP Assessment procedures* on the programme resource centre for the upload format of the portfolio.

What is an acceptable choice of source music for the performed adaptation? Can a student select music that is familiar, but written for another instrument?

No. For submission in the component "Exploring music in context", students need to submit a performed adaptation that is based on an unfamiliar piece from their global context. The student must justify how the selection meets their local or global context. The emphasis of the performed adaptation is not a perfected or polished performance, but one in which the student demonstrates understanding of music and musical material through practical engagement with their own instrument.

Experimenting with music

Why do students have to work with local and global contexts in this component?

The component is designed to encourage students to experiment with new and unfamiliar musical competences. Students may find that these are most likely discovered in less or unfamiliar music. In fact, experimenting with the unknown will help students to find material and stimuli that generate rich material for their report. It will also allow students to abandon any preconceived ideas, which may limit their creativity in the experimentation and in their rationales and commentaries.

How do students demonstrate an in-depth understanding?

In-depth study is fundamental to the design of this component. As students focus on studying musical material that is directly related to the practical work they are doing, they are entering another dimension of musical research. In this way, students will study specific works in greater depth. Through the right questioning techniques, students will learn to find music that is relevant to their own work, analyse music in greater detail, apply their findings, and evaluate how and why something worked, or did not work, for them.

What do you mean by three related excerpts?

The excerpts for each of the roles must relate to each other. The correlation will be specified by students in their reports. Excerpts may be of evolving material, which means the excerpts come from different stages in the student's workflow. Excerpts may also be taken from different sections of a piece with clear correlation to each other. It is important to remember that the focus of the component is on demonstrating music-making processes, so the choice of correlating excerpts should support the student's report on these processes.

Students are also advised to familiarize themselves with the assessment criteria (criterion B: Practical musical experiments in creating, and criterion D: Practical musical experiments in performing) to ensure that the expectations are met and evidence, such as development of musical ideas and musical decision-making, is provided through their choice of excerpts.

How should students select musical information or findings?

In the process of experimenting, students will collect a lot of material in their music journals, and while this material will result from focused research, it may not always fully relate to the experimentations the student decides to discuss in the report for assessment submission. This means that students will also research and study music they do not eventually use in their work.

From this collection of material, students should select musical information and findings that are directly relevant to their practical work and inform their experimentation process. While there are many relevant aspects that a student could share, it is important, for the purpose of the report, to carefully select which experiences the student wants to share with the examiner and which materials are relevant to illustrate their points.

Is it appropriate to use the first person in the rationale and commentary of the experimentation report?

There may be situations in which it is acceptable to use the first person. However, appropriate formal language is expected.

Can the students work collaboratively on the excerpts or does all work need to be individual?

While students may be involved in collaborative work, the rationale and commentary need to focus on the student's own work and contributions. Likewise, each excerpt needs to demonstrate the student's own work. For example, the student may work on their own part in an ensemble performance. However, the excerpt needs to be a recording of their own individual part, rather than a recording of the entire ensemble. Where students submit entire ensemble recordings, it would not be possible to score their work in criterion D.

What if a student is reluctant to experiment with unfamiliar material?

Students should be reminded that creative risk-taking and the learner profile are essential to this component, and assessors are expecting to see a variety of pieces of evidence demonstrating trial and error as a result of grappling with new musical competencies and skills. Students are expected to challenge themselves, and their work will hopefully reflect the staggered musical development of their work over the two years of the course. The erratic, experimental and often frustrating nature of creative learning lies at the heart of the experimentation task. It is crucial that students accompany their work with clear rationales for their musical experiments and justification of their musical choices. Reflections on situations where the work did not turn out as expected, and which solutions may be used in further iterations, should also be included.

Presenting music

Can students submit performances on different instruments?

While it is permitted for students to submit performances on different instruments, this is not recommended. Examiners find that the quality of submissions tends to be compromised when students submit performances on different instruments.

What constitutes a music technology performance?

A music technology performance is a performance that is generated on electronic instruments. This may include electronic music performances with hardware or software synthesizers, a disc jockey (DJ)

performance, or a musical instrument digital interface (MIDI) drum pad performance. For more information, please see the section “Practical guidance: Area of inquiry 4” in the TSM.

How do music technology performances need to be submitted? Why are these different from other performances?

A music technology performance needs to be submitted as a video recording. The recording needs to demonstrate the student’s performance clearly, for example, a shot of the hands on the different instruments or pieces of equipment. This is to identify the actual musical performance a student is presenting, which in some cases may be challenging to determine just by ear.

Why do students need to submit excerpts with their ensemble performances?

Students who submit **only** ensemble performances need to submit excerpts of their work in order to be marked on criterion C in this component. Students who do not submit an excerpt along with their ensemble performance will score “0” for this criterion. It is important to carefully select excerpts in order to demonstrate the student’s best achievement in this criterion.

Do students need to submit scores with each performed piece?

No, students do not need to submit scores with their performed pieces.

Do students need to submit scores with their composition works?

Yes, students need to submit scores for all composition works. Students **do not** need to submit scores for submission that are improvisations.

Do scores need to be in staff/stave notation?

No, the scores do not need to be in staff/stave notation. Rather, the scores need to be in a notation that is appropriate to the chosen style of the music.

Can the same recording be submitted as evidence for more than one student in an ensemble?

Yes, it is acceptable. However, the submitted excerpts to accompany the ensemble performances need to be recorded individually for each student. This is also the case where students perform in sections that play the same part. Recording a performance of the excerpt by the entire section is not acceptable for submission. The excerpt must be of the individual student playing alone.

Teachers are reminded that they are expected to validate the authenticity of students’ work on the *Music coursework authentication form (6/MCAF)* (available in “Assessment forms” under “Implementation” on the programme resource centre).

Do the programme notes list and explain the pieces in the programme? Or are they like artistic statements for composed pieces?

The programme notes do not explain individual pieces of the programme. Rather, the programme notes explain the selection and curation of the programme. The programme notes also explain how diversity across the four areas of inquiry has been achieved. For more information on developing programme notes, please refer to the TSM section “Presenting music: Journaling ideas>Curating material for assessment>[Preparing the programme notes](#)”.

It is important to find the right focus to score well within the maximum word limit.

Does criterion D: Musical communication focus on the interaction with an audience?

No. The criterion focuses on how the student expresses musical intentions and meaning in different roles. It is an assessment of the student’s holistic musicianship.

The contemporary music maker

Is the focus of the HL component (“The contemporary music-maker”) on creating?

No, the nature of the project is not prescribed. The focus of the HL component is on applying the learning in the course to real-life practices. The emphasis is the choice of the student, based on their personal interests and experiences, which they now merge with their learning throughout the course.

Also, students need to work on a project modelled on real-life music-making, including the planning, development and realization of final works of music. The project requires collaboration in the sense that musicians do not work in isolation.

What is the meaning of “real life”? Do students need to find a company, venue or event that allows them to participate and gain insight into real-life practices?

The project will be modelled on real-life practices. While students may visit artists, companies, venues or talk to event organizers to get a sense of what the real-life nature of music-making entails, it is not a requirement, and it is certainly not always possible for students to be part of real-life events.

Research into real-life practices is important as the findings, and subsequent learning, will help students to justify their chosen project as part of the process evidence. Setting up final live presentations of the project, either in a real-life setting or a setting that closely mirrors such a setting, is part of the learning.

It is the responsibility of the student to justify their presentation and to explain how it meets the real-life relevance of the project.

For the submission in this component, can a composition be generated by music software?

The submission format of the final presentation depends on the nature of the project. However, it is important to remember that the final presentation needs to be a live presentation that is true to the nature of the project.

Therefore, a traditional composition that is written and intended for live instruments needs to actually be performed by those instruments in the final presentation. If a composition integrates electronic sounds or pre-recorded tracks, then these may be included.

A student who composes for instruments must ensure that performers are available to present the final presentation in a live setting.

How much time will students need to package material?

The IB does not specify an amount of time to package the material. However, it is recommended that students familiarize themselves early on in the course with the submission requirements, and start to consider and set aside any relevant material for the assessment submission throughout the course. Teachers and students need to set time aside at the end of the course to curate the material. It is advisable to do this with sufficient spare time to allow for addressing any unforeseen situations.

How can a student prepare a final product that does not involve a staged presentation or performance?

It is acknowledged that not all music projects will end in a staged performance. Presenting a project or product as part of a public viewing, the opening of an exhibition or a film festival are equally relevant as a staged performance with instruments.

It is the responsibility of the student to research and identify how different projects would be delivered to the public or to a consumer. The careful thinking and planning about this delivery should be included in the process evidence.

Can a student submit a live performance of a solo piece?

For the purpose of the project, students need to collaborate and demonstrate leadership. A performance that is developed by a student through solitary practice and presented as part of a programme is not sufficient to qualify for the HL project. The student must demonstrate how they assumed leadership and collaboration in the process evidence.

Can a student use still images instead of using video clips to demonstrate process in the multimedia presentation?

Yes, this is acceptable.

How will students submit the sources for this task?

Students should submit a separate document that contains the project plan, a list of sources and any scores, if applicable. This document should be uploaded with the video file when submitted.

Can a student include the list of sources as a credit roll at the end of the multimedia presentation?

No, the list of sources should be a separate document. In order to ensure the best use of the maximum time limit, there does not need to be any credit sequence included at the end of the multimedia presentation.

Can students incorporate clips of interviews or audio of music examples? Or should this be interwoven into the spoken narration?

Clips of interviews and audio samples may be used providing the focus of the multimedia presentation remains on the student's narration. It is important to select evidence material carefully to support the explanation of the process within the maximum length of the presentation.

What happens if I only have one student? What happens if my student can't find others to collaborate with?

Students must collaborate with others in this task. Individual music students can choose to work collaboratively with students from the school who are not part of the DP music course, including music students in the year below or students who are not taking DP music, or a mix of both. Refer to the [Music guide](#)>Syllabus>Syllabus components>The contemporary music maker (HL only)>Collaboration.

Some of my HL students have changed to SL, leaving a member of the group alone to finish the project. What can I do?

If students have moved from HL to SL, this shouldn't mean that the SL students cannot continue working with the remaining HL student. The SL students could use their contributions to this work as part of another component.

Can working with other art students count as collaboration?

Yes, students are permitted to collaborate with students from other subjects and subject groups. Students do not have to be IB students; they may be students from other programmes offered in the school. The student must ensure that collaborators are committed to the project.

Will a student be disadvantaged by only collaborating with one other person?

No. The number of people is not stipulated. Students need to demonstrate their collaboration through the process evidence in the multimedia presentation. The number of collaborators will depend on the nature of the project. Students are assessed on their reflections on the successes and challenges of working with other people, regardless of how many people were involved. It is important to remember that the student must assume a leadership role in the project or in aspects of a larger project.

Can SL students include recordings from HL collaborative projects they have participated in?

Yes, SL students can submit material from their collaborations with HL students providing the specific requirements of the component for which they are submitting is met.

Where HL students submit material from the same collaborative project, they must assume a clearly identifiable leadership role in the project. The multimedia presentation must be centred around their own work in the project.

Other questions

Music technology

I don't have the budget for new hardware and software to support music technology. How can I deliver this element of the course?

It is not considered necessary for schools or teachers to invest in costly hardware or software in order to meet the requirement to teach music technology for this course. There is a growing number of free applications for creating using music technology. Further details will be found in the TSM, or in our [category 3 Technology in music workshop](#).

I'm worried my students will know more than me about music technology.

This is certainly a possibility. This could give rise to very interesting opportunities for teachers to consider IB approaches to teaching and learning, and for students to share knowledge with one another, as well as with their teacher.

As part of ongoing professional development, teachers will find many supporting resources for music technology both in the TSM and online.

Ultimately, teachers must remember that while they may not know all the technical aspects, they are still the expert in music. Teaching and mentoring students' creative musical work remains important, regardless of the medium.

What upskilling is available for teachers for music technology?

A Category 3 workshop will be available that focuses directly on music technology. Please refer to the "[Professional development](#)" section of the IB website (ibo.org) for more information.

Is studio craft (for example, recording, mixing, mastering) considered as a type of creating for assessment submission?

Studio craft is an important and useful skill but must not be confused with creating itself. When considering creating options, these should be composing and/or improvising. Arranging and remixing is an acceptable choice only for submission in the components "Experimenting with music" and "The contemporary music maker".

Recording equipment

Are recordings taken on smartphones acceptable?

Yes, students may use smartphones for their music work. Indeed, for keeping a log of musical excerpts and activities as part of the students' journals, the use of easily accessible recording devices can be an advantage. However, it is very important to ensure that excerpts and samples are of good quality to make them usable for assessment purposes. Where students consider using specific excerpts or samples later on for submission as part of an assessment task, students are strongly encouraged to discuss their recording activities and the recording quality with their teachers to ensure that the samples are suitable and qualify for a submission.

What equipment or software does the IB recommend?

The IB isn't able to recommend any specific equipment or software. Teachers are encouraged to share top tips and recommendations at IB workshops, via the programme resource centre forums and on social media platforms, as these are a good source of information and guidance.

Authentication

Will the *Music coursework authentication form (6/MCAF)* still be used in the new course?

Yes, the *Music coursework authentication form (6/MCAF)* will still be used. The form will be updated to fit the new course requirements.

Where can the 6/MCAF be found?

The 6/MCAF can be found in "Assessment forms" under "Implementation" on the programme resource centre. The form can be downloaded as a writeable PDF.

When should I fill in the 6/MCAF?

Teachers are expected to complete this form throughout the creation of coursework. Teachers should meet with each candidate at three decisive points during the creation of the coursework, and the key outcomes of these interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the form. Teachers may decide to discuss each of the assessment tasks during the same meeting or to have dedicated meetings for each task. The completed form is then submitted to the IB following the instructions outlined in the current version of DP *Assessment procedures*.

Further information and support

Where can I find the submission deadlines for internal and external assessment work?

The submission deadlines are published each year in DP *Assessment procedures*. This can be accessed via the programme resource centre>Diploma Programme>Implementation>Diploma Programme *Assessment procedures*>D: Subject-specific assessment information>The arts>Music.

Where can I find the music community forum for more support?

The official forum for all music-related questions and updates can be found on My IB by searching the communities page for "DP Music Community". You can register for regular updates from this group to ensure you are kept up to date.

Glossary of subject-specific terms

For the purpose of this TSM the following definitions for subject-specific terms apply.

Glossary term	Definition
Accompaniment	One or more parts to support the soloist(s). Soloists may, for example, be accompanied by other instruments, vocalists, ensembles or technology. Choices of accompaniment are important to the presenting process and need to be justifiable in keeping with the performing conventions of the chosen style. Backing tracks of accompaniments not conceived as such are strongly discouraged.
Adaptation	See Performed adaptation .
Analysis/analyse	See Musical analysis .
Annotation	Annotation in music refers to documents, excerpts of scores and other notated examples to which the student adds relevant remarks to deconstruct music, extract musical information and explore the musical construction of a piece. The purpose of annotations is not to explain the music but to extract and collect musical information from an excerpt or piece, or to serve as a tool to draw out relationships and connections between findings.
Audio quality	The acceptable standard of a recorded submission to allow for assessment of all necessary features as outlined in the assessment criteria. Students and teachers should pay attention to avoid any crackling or extraneous noises, hissing, cuts or other interference with the communication of students' work.
Authentic	Musically relevant.
Authenticate	See Authentication .
Authentication	A statement or confirmation that the work submitted for assessment is the student's own work.
Authenticity	See Authentication .
Balanced	A systematic and well-rounded study and/or representation of the chosen music.
Commentary	An explanation of the process of experimenting with and developing music with specific reference to the details of the chosen musical excerpts.
Composing	Creating an original piece of music.
Construct	Combine pre-existing material or elements into a sequence or structure.

Glossary term	Definition
Continuously narrated	A systematic and consistent written or spoken account of the process of the development of the music project.
Conventions	Accepted norms of creating music according to the chosen style, which are determined by historical research and authentic examples.
Creating	Developing original music through different means, such as composing, improvising, arranging through the use of traditional or contemporary instruments and technologies.
Creating exercise	A short creation of 16-32 bars, or 1 minute, notated appropriately for the chosen style. Where the chosen notation is not staff/stave notation, it is recommended that an audio recording is prepared along with the notation. The recording does not have to be of a live performance. The work applies and demonstrates knowledge of the conventions of the chosen context appropriately.
Deconstruct	Break down a musical work to consider and understand musical structures, elements, devices and ideas.
Diverse musical material	The selection of music offering a representative range of examples for study through the four areas of inquiry in personal, local and global contexts. Please note that for the purpose of the assessment tasks, not all examples chosen for the study of music in the course need to be presented.
Diversity and breadth	Diversity and breadth are achieved by the selection of a contrasting range of music across all areas of inquiry , and in various genres and styles. Diversity may also be created by means of expression, purpose and intention, for example, through tempo, keys or modes, techniques, or any other forms that demonstrate diverse musical skills and competencies.
Duet	A musical group comprising of two members in equivalent roles, making distinct contributions to the music. The roles are not those of soloist with accompaniment.
Ensemble	Any musical group comprising of three or more members, which contribute to the music in various capacities depending on the characteristics of their instruments or voices. The roles are not those of soloist with accompaniment.
Essays or reports	Formal written documents that support research theses.
Evaluate	Make an appraisal by weighing the strength and limitations of created or performed works. This may include, but is not limited to, different interpretations, approaches to music-making, the application of musical conventions and practices in practical work, musical

Glossary term	Definition
	impulses or prompts, or the use of musical resources and other material.
Excerpt	A piece or section of a larger musical work which is purposefully selected to demonstrate and illustrate a specific point, be it the use of a specific technique, the state of a piece of work at a specific point in time, the progress made or any other important aspects to satisfy the assessment criteria.
Explore	Inquire into, and search out, familiar and unfamiliar musical practices from different areas of inquiry and in different contexts.
Express	Convey and communicate an artistic message, vision, feeling, mood or interpretation through musical means.
Expression	<p>The use of techniques, musical dynamics and personal knowledge to enhance and express an artistic message, vision, feeling, mood or interpretation of a work.</p> <p>Communication of the intent and purpose of music in an informed and increasingly mature manner. Expression of intention and purpose is informed by extra-musical and musical information combined with a personal and imaginative musical voice, which are realised within the constraints and musical demands of interpretation.</p>
Extract (noun)	A selected segment of a larger work, chosen for study or illustration.
Extract (verb)	To deduce, derive or draw out essential information or interpretations.
Extra-musical findings	<p>Any information about the music found in research by looking outside of the actual music (not from scores, performances, recordings etc.).</p> <p>Extra-musical findings are generated from materials about musical works including, but not limited to, journal articles, interviews or documentaries, which are used to extract relevant musical information and to contextualise musical findings.</p>
Final product	At HL, students will submit a multimedia presentation that includes a final product. The nature of this product is inspired by and authentic to the context of the project. The nature of the final product is justified in the project plan and the preparation and set-up for this presentation will be demonstrated in the process evidence.
Global context	A global context refers to musical material that is unfamiliar to students and may include music from a variety of places, societies and cultures. It may include music that the student has not previously connected or engaged with. The music may be from a distant global region, but it may also include music from a closer proximity that has not been previously accessible to the student.

Glossary term	Definition
Identify	Provide an answer or select information from a number of possibilities.
Idiomatic use of instruments	Writing and arranging in a way that matches the musical capabilities, accepted timbres, performance styles, technical possibilities and appropriate ranges of the instrument.
Improvisation	The creative activity of devising music within a given moment, rather than over a sustained period of time. Improvisation is both prepared (in terms of stimuli or prompts) and invented on the spot (in terms of personal communication of ideas, techniques and responses to given stimuli or prompts).
Instrument	For the purpose of this course an instrument includes any sound generating device, including voice. Teachers and students are advised to ensure that the choice of instrument allows for the work to satisfy the assessment criteria.
Interpretation	An interpretation will be informed by the original context of the chosen work, but may also be inspired by the interpretations of others. Continued practice, critical research and engagement with the music will shape the musician's personal interpretations.
Investigate	Observe, study or make a detailed and systematic examination in order to establish facts and reach new (musical) conclusions.
Lecture presentation	Presenting products or ideas in front of a group of people, using textual, musical and graphical representation to accompany the speech.
Listen and respond	Listen to given/chosen music while offering a written or oral response of relevant musical analysis.
Local context	A local context refers to musical material that students have not personally engaged with, but which they have access to, within their community. The musical material may be unfamiliar to the student. The context can include the school community, as well as the greater community (both professional and amateur). Students are encouraged to inquire into, and engage with, music-making practices that are happening around them.
MIDI	Musical Instrument Digital Interface.
Multimedia presentation	The multimedia presentation incorporates words, images, audio and video material as appropriate to the chosen project.
Music production	The process of producing a recorded music project, including creative processes, such as selection of music, arranging, mixing, mastering, etc.
Musical analysis	Thoroughly deconstruct music to determine the use and manipulation of identified musical elements,

Glossary term	Definition
	compositional devices and the relationships between them. Evaluate how the findings relate to context, genre and style.
Musical demands	The technical, stylistic and interpretative requirements needed to satisfy the music-making process(es).
Musical findings	Any information found in research by looking at the actual music (for example, studying scores, performances, recordings, and so on).
Musical information	See Musical findings .
Musical intent	The purpose of music being created, performed and/or listened to.
Musical material	Any musical idea, complete or not, independent or not, such as motifs, sounds, loops, and so on. Primary and secondary sources used to derive musical and extra-musical findings.
Musical processes	Musical processes are practical musical activities or steps taken to study, understand and develop musical works. Musical processes include exploring music in context, experimenting with music and presenting music.
Musical roles	Musical roles are practical functions of musicianship, which involve specific as well as shared sets of competencies and skills. In the DP music course, musical roles are those of researcher, creator and performer. All three musical roles are of equal value in the course.
Narrative	See Continuously narrated .
Notate	To visually represent aurally perceived music through the use of hand-written, printed, or otherwise-produced symbols as appropriate to the musical conventions of chosen style.
Notation (including technology notes)	Notation refers to a representation of sound or (performance) instructions about how sound is to be created, for example, in terms of pitch, rhythm, expression, and so on. Forms of notation should be an effective representation of sound or music, appropriate to the chosen genre or style, including graphic scores, numeric notation, tablature, sargam, solfège, screen-shots, technology notes, staff/stave notation, or other forms of visual evidence. To effectively represent the music, it is advised to choose a visual representation or notation appropriate to the musical conventions of the chosen style.
Organization	Musical work(s) must be structured and presented in a logical and clear form. A well-chosen and intuitive structure is essential to ensure that the presentation is accessible to examiners and that the recording quality is suitable for examiners to identify key features of the

Glossary term	Definition
	submitted work in order for them to award marks in each criterion. Where applicable, the work needs to be submitted with the provided forms, for example, cover pages or track lists that outline key information, such as chosen music, areas of inquiry, chosen contexts, word counts and supporting material.
Performed adaptation	Students adjust or modify music with consideration of the original style and the instrument or voice the music is being adapted for. Students explore the conventions of the original performance practice and apply and adapt them to their own instrument. They prepare notation of the adaptation using a system appropriate to their instrument.
Performing as a soloist	Students perform music as an instrumentalist or vocalist on one instrument or voice.
Performing as part of an ensemble	Students perform in an instrumental or vocal group consisting of two or more performers not in a soloist or accompaniment role.
Performing with an accompaniment	Students perform music accompanied by another instrument, ensemble or electronic technology.
Personal context	This includes music that has significance to the student and with which they are most familiar. Students consider their musical identity as a concept that includes music they practically engage with, listen to, and are most familiar with.
Practices (musical)	<p>Musical practices include, but are not limited to, approaches and conventions, beliefs and ideas, and genres and styles of music-making.</p> <p>Musical practices are continuously evolving and transforming and include any activities that engage a person with a musical experience.</p>
Primary sources	Primary sources should focus on the music itself, through original representations or interpretations of the music, or people directly involved in the making or creating of the music. Primary sources can include a wide variety of material such as live performances, recordings and scores of original music work, interviews with composers about their work and musical intention, or conversations with performers about their interpretation of a piece music.
Process evidence	The process evidence is an audio/visual multimedia portfolio that collects snapshots of work in progress over time and that is used to explain students' musical decision-making, the development of their project, and the challenges and successes they encountered towards the realization of the final project. The process evidence will include a reference to all sources and resources used, and will clearly outline the nature of the collaboration and students' contribution to the project.

Glossary term	Definition
Produce music	See Music production .
Programme notes	<p>Programme notes supplement music selected for presentation by introducing the chosen works, justifying the musical choices, and enhancing the audience's understanding of the music. It is important to remember that programme notes serve as a holistic summary, rather than a detailed discussion of individual works.</p> <p>Programme notes are an important form of presenting musical knowledge in connection with music portfolios or performances. For the purpose of this course, programme notes are used to justify choices and selections of music, and to explain how the pieces reflect a diversity of skills, musical encounters and perspectives. To justify the choices, students may like to focus on specific concepts, such as causation (for example historical, political or cultural context), time (for example era, season, time of day), conventions (for example musical style), and communication (for example things to listen for) in their programme notes.</p>
Project plan	An outline of the intention and purpose of the envisioned project, including a timeline, a list of resources and other practical considerations to realise the project. The plan will include an abstract of the project, the rationale behind it, an explanation of its real-life relevance and the nature of the collaboration and roles of contributors. All resources and a detailed timeline of the project will be included.
Rationale	An exposition of the reasons or objectives for research into or practical work related to musical processes. This should include justifications for decision-making and consideration of the implications of those decisions on the process.
Real-life project	A project modelled on practices that can be encountered in the real world of music-making. The project will be inspired by these real-life practices.
Refine	Rework and enrich existing material.
Reflect	Systematically review and evaluate progress in terms of musical knowledge; competencies and skills; and achievements, as relevant to the task.
Reflection	A personal and critical review of successes and challenges in the process of developing music.
Remix	To adapt, alter, revise and/or transform existing elements to develop new and innovative musical materials, whilst sustaining some attributes or elements of the original.
Replicate	Create an almost exact copy.
Research and findings	The systematic investigation and study of music, including musical works, musical contexts and cultures, musical genres and styles, through primary and

Glossary term	Definition
	secondary sources as well as practical work, in order to analyse data, extract information, understand implications, establish facts and reach new conclusions.
Respond	See Listen and respond .
Rhythmic, melodic and harmonic development	The transformation of initial ideas into further and sometimes new musical thoughts. Moving from one musical thought to another. Extension of the nucleus of musical ideas through gradual embellishment and extension of rhythm, melodies and/or harmonies.
Secondary sources	Secondary sources are materials about original works by researchers or musicians that are not directly connected to the original work and therefore help to provide an “outside perspective”. Secondary sources can include a wide variety of material, such as critiques, documentaries, journal articles, books and editions of music scores.
Staff/stave notation	Staff/stave notation is a form of Western standard notation.
Statement	<p>A statement is an explanation accompanying practical work and exercises. The statement should include the student’s intentions, the stylistic conventions and/or performing practices that the student aims to demonstrate, the challenges and successes of the exercise, and specific points of interest and rationale(s) where conventions or practices have been applied and realized or deliberately disregarded.</p> <p>Statements are not anecdotal writing but are technical in nature. They must be clearly and concisely written.</p>
Style	A musical type or genre that is characterized by specific features, form and structure, or a typical use of musical elements and compositional devices.
Stylistic conventions	See Conventions .
Stylistic demands	The technical and idiomatic requirements to engage with a music-making process in a certain style.
Technical demands	The requirements of a piece or style of music encompassing the techniques or ways in which the music must be performed, how resources are to be employed or how equipment and instruments need to be controlled.
Technical proficiency	Technical proficiency refers to the level of mastery of musical skills that allow a student to access, create, perform, produce or reproduce musical material to a required standard. Technical proficiency enables students to interpret musical material and express themselves eloquently a chosen instrument, the use of the voice or another medium. Technical proficiency is improved through regular practice in order to develop and refine psychomotor skills.

Glossary term	Definition
Theme and Variation	Modification or transformation of an original theme, melody, musical statement, musical idea or musical form to generate new musical material, whilst sustaining reference(s) to the original.
Variation	See Theme and Variation .
Written analysis	See Musical analysis .