

International Baccalaureate Music, 2024-2025

Murphy High School

Instructor: Mr. Alex White

Email: alexwhite@mcpss.com

Office Phone: 251-221-3203

Website: murphyhsband.com

Course Description

Involving aspects of the composition, performance and critical analysis of music, the course exposes students to forms, styles and functions of music from a wide range of historical and socio-cultural contexts. Students create, participate in, and reflect upon music from their own background and those of others. They develop practical and communicative skills which provide them with the opportunity to engage in music for further study, as well as for lifetime enjoyment.

Materials

- Computer with charger
- Headphones
- Access to Schoology
- Music notation software
- DAW software
- Access to a piano
- IB Music Guide
- Any materials given to you
- Any other materials specified by the Instructor

Grading

- International Baccalaureate Grading Policies (note IBO has changed these policies last-minute; please be flexible)
 - Exploring music in context (External Assessment) – 30%
 - Presenting music (External Assessment) – 40%
 - Experimenting with music (Interval Assessment) – 30%
- Mobile County Public Schools Grading Policies
 - 70% Major Grades
 - Examples include assessments, projects, etc.
 - 30% Minor Grades
 - Examples include bell ringers, quizzes, etc.

Classroom Rules, Procedures, and Disciplinary Policies

Please refer to the Murphy Band Student Handbook on murphyhsband.com for a full list of rules and procedures. All students must always follow Murphy High School and MCPSS rules and procedures. Rules not explicitly stated in this syllabus but stated by the instructor must also be followed.

- Rules
 - Only water is allowed in the Band Facility – NO OTHER DRINKS, FOOD, OR GUM IS ALLOWED
 - Only touch and use items designated by the instructor – DO NOT TOUCH INSTRUMENTS, SMARTBOARDS, OR ANYTHING ELSE YOU DO NOT OWN

- o Only use cell phones, headphones, AirPods, and electronics at designated times
- o Stay at the designated area of the Band Facility – DO NOT GO TO THE OTHER ROOMS WITHOUT PERMISSION
- o Only talk at designated times
- o Follow all Murphy High School and MCPSS rules, including uniform policies
- Procedures
 - o At the beginning of class, come to the Band Facility; before the late bell rings, sit in your assigned seat, and begin working on any Bell Ringers or assignments
 - o Use the restroom at designated times only
 - o Only leave the Band Facility once the dismissal bell rings
 - o Fire Drills – exit the facility through the large band room and go to the band field
 - o Severe Weather Drills – proceed to the uniform room at the back of the large band room
 - o Lock Down Drills – proceed to the uniform room at the back of the large band room

Murphy University Center Late Work Policy

*****Please note these grading policies may be updated in the coming weeks*****

All work is due on the date and time designated by the classroom teacher. After such date and time designated by the classroom teacher, a penalty of 25% per calendar day will be assessed for each day the work is not received by the teacher. A calendar day is defined as a 24-hour period. Once 3 days has been reached, the work will no longer be accepted.

Murphy University Center Honor Code

Students enrolled in IB Music must agree to the Murphy University Center Honor Code. Please see the Murphy University Center Honor Code in Schoology for more details.

Creativity, Activity, Service (CAS) Opportunities

Students enrolled in IB Music will have able opportunities for CAS Projects including, but not limited to:

- Organize and teach lessons to younger students
- Organize and run an after-school band performance
- Organize a musical performance for a local hospital
- Learn to play a new instrument

Connections to TOK:

Composing:

- The Arts and values; Does the artist carry any moral or ethical responsibility? Is it possible for an artwork to be immoral? Should art be judged on If art has power to change how people think, does this mean it should be controlled? Should art be politically subversive? Or should it serve the interests of the community, or the state, or the patron or funding organization? Its ability to please or shock?

Performing:

- Nature of the arts; is a work of art enlarged or diminished by interpretation? What makes something a good or bad interpretation?
- Nature of the Arts; Are the arts a kind of knowledge, or are they a means of expressing knowledge? If the latter, what knowledge might they express?
- The Arts and knowledge claims; what did Frank Zappa mean when he claimed that “Talking about music is like dancing about architecture”?

Aural and theoretical analysis:

- Methods of gaining knowledge; most arts have used technology, over many centuries (for example, musical instruments, pencils). Has the relationship between the arts and technology changed as a result of the possibilities of mechanical reproduction and digital manipulation?
- Art and knowledge claims; Does familiarity with art itself provide knowledge and, if so, of what kind? Knowledge of facts? Of the creator of the art form? Of the conventions of the form or tradition? Of psychology or cultural history? Of oneself?

Cultural understanding of time and place:

- Nature of the Arts; what is the proper function of the arts: to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together or to praise a spiritual power? Are there functions omitted here? Do the various arts have the same functions?
- The Arts and knowledge perspectives; what knowledge of art can be gained by focusing attention on its social, cultural or historical context?
- The Arts and knowledge perspective; to what extent do power relationships determine what art or whose art is valued? Is all art essentially a product of a particular place and time in terms of its subject matter and conventions of expression? Is art best seen as anthropological or historical documentation, bringing to life a remote society or era, but understood esoterically, only with independent knowledge of that

remote life? Does art become obsolete? Is art understood more fully by emphasizing what all cultures have in common rather than by stressing what is unique to each?

- Nature of the Arts; what roles do the arts play in people's lives? Are these roles unique to the arts? (Can art change the way we interpret the world? Does involvement in the arts help the development of personal value systems? Can art express emotion? Does art enlarge what it is possible to think?)
- What is the origin and nature of a sense of beauty? Is this sense specific to the individual or to the culture, or is it universal?

IB Music Assessment Outline

- Exploring music in context – External – 30%
 - Students select samples of their work for a portfolio submission (maximum 2,400 words). Students submit:
 - Written work demonstrating engagement with, and understanding of, diverse musical material
 - Practical exercises:
 - Creating: one creating exercise (score maximum 32 bars and/or audio 1 minute as appropriate to style)
 - Performing: one performed adaptation of music from a local or global context for the student's own instrument (maximum 2 minutes)
 - Support audio material (not assessed)
- Experimenting with music – Internal – 30%
 - Students submit an experimentation report with evidence of their musical processes in creating and performing in two areas of inquiry in a local and/or global context. The report provides a rationale and commentary for each process. Students submit:
 - A written experimentation report that supports the experimentation (maximum 1,500 words)
 - Practical musical evidence of the experimentation process
 - Three related excerpts of creating (total maximum 5 minutes)
 - Three related excerpts of performing (total maximum 5 minutes)
- Presenting music – External – 40%
 - Students submit a collection of works demonstrating engagement with diverse musical material from four areas of inquiry. The submission contains:
 - Presenting as a researcher
 - Programme notes (maximum 600 words)
 - Presenting as a creator
 - Composition and/or improvisation (maximum 6 minutes)
 - Presenting as a performer
 - Solo and/or ensemble (maximum 12 minutes)
 - Excerpts, where applicable (maximum 2 minutes)