Higher Level DP Music

Aims of DP Music

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.
7. develop their knowledge and potential as musicians, both personally and collaboratively.

DP Music students will demonstrate...

1. knowledge, understanding and perception of music in relation to time, place and cultures
2. appropriate musical terminology to describe and reflect their critical understanding of music
3. comparative analysis of music in relation to time, place and cultures, including pieces previously not studied
4. creative skills through exploration, control and development of musical elements
5. performance skills through solo music making
6. critical-thinking skills through reflective thought.

How it Is Taught

- in the beginning, much of the instruction will be teacher-led; however, by the end of the course, it should be student-directed through inquiry (p.11)

Musical Perceptions

- 90 hours of class time
- a study of the Elements of Music (melody, harmony, timbre, texture, articulations, dynamics, form, rhythm, lyrics) in the context of world music and time periods
- study of different types of music notation
- always cite the bar number when discussing
- always using correct music vocabulary
- constantly creating links between music they have already studied and also between unknown pieces

Study of Two Prescribed Works
- analyse (break down the pieces), examine (consider an argument), compare and contrast (give an account of similarities and differences)
- always presented within the large context of a piece if it is a movement
- listening to many different versions of the same piece

Investigating Musical Links
- exploring, analysing, and examing musical connections between two or more pieces of music
- music use appropriate vocabulary and cannot be surface level (e.g. they use the same instruments); must be highly complex (e.g. the use of intervals in both)

Creating
- 75 hours of class time
- 3 acts of creation, from these categories: composing, music technology composing, arranging, improvising, stylistic techniques
- each must come with at least one reflective statement about the piece
- may need to have a score (e.g. for composing, arranging, or stylistic techniques)
- if students choose 3 from the same category, they must demonstrate contrast between the styles (e.g. can't do 3 techno pieces)
- composed or arranged pieces should have a recording of a live performance; otherwise, an electronic copy is acceptable (but not preferable)
- a process journal must be kept that shows their process work for each piece

Composing
- demonstrate understanding of the technical limitations of instruments
- understanding of concert pitches, transpositions, etc.
- understanding of voice ranges
- handwritten or using software
- must submit the final notated version and a recording of it
- between 3 - 6 minutes
- summary of the creative cycle

Music Technology Composing
- MIDI, sequence-based programmes, sound-generating software, recorded audio, analogue synthesizers, hardware, etc.
- no loops allowed (all through composing)
- recording must be submitted
- teacher must confirm the authenticity of the work
- 3-6 minutes in length
- summary of the creative cycle

Arranging
- reworking existing music
- straight transcriptions are not allowed
- originality using deliberate creative decisions
- manipulating existing elements and introducing new elements while ensuring the music is still recognisable
- presented using western staff notation
- handwritten or software
- notated version of the original (recordings are fine)
- only one arrangement allowed.
- 3-6 minutes in length
- summary of the creative cycle

Improvising
- begins with stimulation from a musical or non-musical stimulus
- manipulating a diverse range of musical elements that reflect a developed
  understanding of musical possibilities
- should use special effects on the instrument
- 3-6 minutes in length
- only one improvisation allowed.
- recording of the live performance
- summary of the creative cycle
Stylistic Techniques
- study of other people's compositional styles
- MUST choose two different types of exercises; this counts as one selection, with the
  rest coming from composing, music tech, arranging or improvising
- demonstrate understanding of instrument and vocal ranges, transportations,
  characteristics, etc.
- presented using western staff notation
- check on guide lines for articulations and dynamics
        Renaissance vocal counterpoint
        Bach chorale
        Figured Bass in Baroque style
        18th Century Instrumental Counterpoint
        18th Century String Quartet
        19th Century Song Accompaniment
        12 Tone
- summary of the creative cycle

Solo Performance
- 75 hours of class time
- 20 minutes of recorded live performance
- pieces / programme must present contrast
- can be any instrument / voice and/or computer as a musical instrument
- must represent the students' best work
- can be a music technology performance, with a minimum of four voices
- can include one small group, with single instruments, no doubling, and the piece has
  to be a substantial part of the performance
- music technology students may not work as part of a group
- solo performances with background music are considered as "solo with
  accompaniment"

THE EXAM!

- 3 hours long

Listening Paper

- 30%
- consists of A, B, and C sections
- 7 questions worth 20 marks each
- present an argument in full sentences (no bullet points allowed)
- assess objectives 1, 2, 3, and 6
- students will be given a CD of music to listen to

Listening Paper: A

- 2 questions about the prescribed score. Question 1 will ask about a particular score. Question 2 will ask the students to compare and contrast the two scores. The school will give the students two blank scores and will ensure that all editor's forwards are removed so the students have a complete blank piece of music with which to work.
- CD players must show the minutes and seconds of each musical excerpt
- **Listening Paper: B**
- B: 2 questions about Classical music, 2 questions about world music or jazz
- listening to the piece, recognise the piece, describe it, analyse it, examine it (producing arguments), connect it to other pieces of music, discuss it
- if there is a score presented, mention bar numbers
- if there is no score provided, then mention minutes and seconds from the CD
- can draw musical notation to prove their points
- if text is included, must include a discussion of how the lyrics relate to the musical content
- **Listening Paper: C**
- Compare and contrast two extracts from the B section.

Musical Links Investigations

- 20%
- a student-led inquiry that investigates musical connections between pieces of two distinct musical cultures by exploring/analysing one or more pieces from each culture
- find two or more very significant music links
- the link must be stated on the exam coversheet and at the beginning of the paper
- be balanced between the two pieces (not spending too much time on one or the other)
- must be two completely different pieces and cannot be music that has influenced each other (e.g. Beatles and Indian music)
- must analyse: rhythm, melody, timbre/tone colours, texture, dynamics, form/structure, lyrics
- cannot use a piece from the prescribed works
- cannot be related to any musical EE
- maximum of 2000 words using: radio, television, CD-Rom, Website, printed article, lecture; regardless of media, a script of what was spoken must be submitted
- must focus on the music and not on biographies, social discourses, etc.
- examiner will only read the first 2000 words
- NOT included: quotations, citations, reference list, discography

- computer word-counts are discouraged - students must count the words manually
- reference list with APA formatting must be included
- primary sources <u>must</u> be used
- must be the student's own ideas and not a summary of other people's ideas
- teachers should only see one version of the paper, and that a final draft. The next time the teacher sees it, it should be the final FINAL copy.

Creating
- 25%
- provided with a written statement
- the first 300 words
- answer the following questions:
        * musical intentions
        * creative cycle process
        * what the student learned from the process

Solo Performing
- 25%
- 20 minutes; can go up to 22 minutes
- internally assessed and standardised at school, then moderated externally
- must choose whether to do instrumental, voice OR music technology (cannot do both)
- the first 300 words
- answer the following questions:
        * musical intentions
        * creative cycle process
        * what the student learned from the process