

IB Music Networking
October 10, 2007
Midlothian High School

❖ General Coursework

- Having students keep a journal is helpful in writing the musical investigation; this journal should include thorough descriptions of the elements of music as they relate to each piece studied;
- Another suggestion is to select one piece of music, focus on one element in the piece, and write about it;
- Begin using the technical music terms to help students develop a working lexicon of terms; students must become familiar with musical terms so that they can speak and write musically;
- The listening paper should be focused on the discussion of musical terms;
- Beginning with world music gives students a place to begin their musical investigation; popular and world music are effective starting places to engage the students;
- Sources that may be helpful:
 - *A Short Guide to Writing About Music* by Sylvan Barnet
 - Subject report on the online curriculum center summarizes major points.

❖ Musical Investigation

- Students need help with **linking elements of music for comparison**;
- Focus should be totally on content of investigation, not on the design of websites or PowerPoints;
- Teacher needs to be involved in helping the student choose the topic; students need guidance in making selections;
- Teachers need to give directions;
- Sometimes students get too clever (e.g., radio interview); format must be able to show **music scores**; otherwise, points will be deducted;
- Investigation needs to be specific; students should provide evidence to support analysis (e.g., a recording to accompany the investigation);
- Students may supply either tracks of examples or an entire piece; the important question is whether or not the recording enhances the points presented;
- Providing specific tracks force the students to focus; students should present two-three strong links at the very least;
- Mary Jo Webster provided a musical investigation checklist for participants:
 - Links are the most important; most students can complete the analysis, but they need help with the links;
 - Students need to be specific about music cultures and pieces; world music is too broad;
 - Students should not be required to have a score, but they must have a recording; the recording does not have to be the entire piece, but it must contain pertinent examples on a CD;
 - Recordings greatly enhance the possibility of a high score;

- Some websites:
 - www.smithsonianglobalsound.org enables teachers to download traditional music from around the world; this is one way to begin the musical investigation;
 - <http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/home> is another site (world music)
 - www.seasite.niu.edu/Thai/music (for Thai music)
 - www.Musictheory.net
 - www.sebalius.com
 - www.music.vt.edu/musicdictionary (for musical terms)
 - <http://www.classicalworks.com/html/glossary.html> (for musical terms)

❖ Performance and Composition Component

- CD's are preferable to tapes;
- Gordon Rawls demonstrated SuperScope, a digital recorder to make CD's'
- The time limitation of the recordings applies to the music, not to the comments introducing it;
- **Audacity is a computer program that allows anyone with a computer and a microphone to have a "Recording studio"; you can record multiple tracks and make a CD;**
- DVD's are not permitted;
- Recordings may cover more than one year;
- The quality of the recording can make a difference in the scores;
- Although examiners evaluate different schools each year, the teachers may find the internal assessment feedback forms (6/MIAF form) and the subject report (both available on IBNET through your IB coordinator) helpful;
- If students choose solo performance, they must study with a private tutor;
- If students choose group performance, they must take a performance class;
- Music teachers must be proactively involved in the development of the master schedule to insure seat time for the performance and the theory classes;
- Summer school online may be an option.

❖ Listening Paper

- Consult the subject reports to determine where students need practice;
- Students need to develop, understand, and use musical vocabulary; they need to listen as musicians, not merely as consumers;
- Use post-a-notes in study of score to have clean copies for the exam;
- Student should first listen to the entire CD in the exam;
- *Gramophone* magazine is an excellent source for recordings;
- Beginning this year, coordinators must register the edition of the prescribed work (*Dido and Aeneas*) with IBO by November 30; is IB moving toward requiring a specific edition? There is much discussion on this topic on the OCC;
- The Norton critical edition of *Dido and Aeneas* includes analysis; participants discussed whether or not it was worthwhile;