

# Syllabus content

## Overview

This practical course fosters students' musicianship and shapes their musical identities as researchers, creators and performers.

The course defines musicianship as comprising three, intrinsically connected aspects.

1. Knowledge and understanding of **diverse musical material**
2. Engagement with the **musical processes** of exploring, experimenting and presenting
3. Competencies and skill in the **musical roles** of researchers, creators and performers

The course encourages the acquisition of knowledge and understanding of diverse musical material, and development of musical competencies and related musical skills in the roles of researchers, creators and performers through the practical processes of exploring, experimenting and presenting.

Throughout the music course, students at SL and HL:

- engage with **diverse musical material**
- understand and practise three **musical processes**
- develop skills and competencies in three **musical roles**.

| Musical roles  |                                   | Researcher | Creator | Performer |
|--|-----------------------------------|------------|---------|-----------|
| Musical processes  | <b>Exploring music in context</b> |            |         |           |
|  | <b>Experimenting with music</b>   |            |         |           |
|  | <b>Presenting music</b>           |            |         |           |
| <b>The contemporary music maker (HL only)</b>  |                                   |            |         |           |
| Students at HL plan and create a music project that is rooted in the learning of the course and inspired by real-life practices of music-making. |                                   |            |         |           |

## Diverse musical material

This course introduces students to a wide range of music from familiar and unfamiliar contexts that expands their horizons and provides new and exciting musical stimuli for their own work. To achieve this, the course uses a framework of areas of inquiry and contexts. Students broaden their knowledge by engaging with diverse musical material from **personal, local and global contexts**. They develop their musical identities by considering music and its functions in four **areas of inquiry**.

Specific musical works are not prescribed, allowing teachers and students flexibility depending on their background. The course framework is intended to be used creatively to stimulate both students' and teachers' imaginations.

Students will engage with diverse musical material through four areas of inquiry. Through the exploration and inquiry into **personal, local and global contexts**, students engage with both familiar and unfamiliar music.

### Areas of inquiry

#### 1. Music for sociocultural and political expression

This area focuses on music that **expresses** and communicates social and cultural messages, conveys political ideas and/or helps preserve social and cultural traditions.

Examples of relevant musical materials may include the following genres.

- Protest songs
- Liturgical music
- National anthems

## 2. Music for listening and performance

This area focuses on music that expresses and communicates intrinsic aesthetic values. Such music is sometimes referred to as “absolute music”.

Examples of relevant music materials may include the following genres.

- Chamber music of the Western art tradition
- Cool jazz
- Experimental music

## 3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

Examples of relevant music materials may include the following genres.

- Music for film
- Music for ballet
- Musical theatre

## 4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of contemporary musical experiences, often transforming some of the ways that we understand and engage with music.

Examples of relevant musical materials may include the following genres.

- Electronic dance music
- *Elektronische Musik*
- Technology in popular **music production**

These areas of inquiry are not intended to categorize all musical genres and **styles** definitively, but to offer a flexible approach for understanding and working with a variety of musical materials and experiences.

Some genres and styles may lend themselves to being **explored** through one area; others may be creatively explored through multiple areas.

In each area, students should consider **musical intentions** and purposes, the methods and techniques used to create the music, the role of musical **conventions**, and the impact and experience of the audience.

Studying musical materials in this way encourages students to make and appreciate new and rich connections between different works and ideas encountered in the course.

## Contexts

Students are required to engage with the diverse nature of music, looking beyond their own contexts to explore music with which they are unfamiliar, and which will broaden both their cultural and musical perspectives.

This fosters international-mindedness and encourages the exploration of less familiar musical work to inspire student’s practical work.

Three contexts will be used to guide the student’s choice of material.

### Personal context

- This includes music that has significance to the student, and that they are most familiar with.

- Students consider their immediate cultural context and interests that contribute to their emerging musical identity.

### Local context

- This includes music that has local significance, but that may be unfamiliar to the student.
- This can be music from within the student's local, regional or cultural communities, and may include music that the student is not currently engaged with.

### Global context

- This includes unfamiliar music from a variety of places, societies and cultures.
- This may include music that the student has not connected or engaged with. The music may be from a distant global region but may also include music in closer proximity that has not been previously accessible to the student.

Discussion and joint decision-making between teachers and students is strongly recommended when selecting diverse musical material to be studied.

Students' engagement with diverse musical material will be evidenced in the work submitted for assessment.

#### *Note about assessment*

Diversity and breadth are achieved by a choice of contrasting materials from [personal, local and global contexts](#) in the areas of inquiry listed below.

1. Music for sociocultural and political **expression**
2. Music for listening and performance
3. Music for dramatic impact, movement and entertainment
4. Music technology in the electronic and digital age

It is important to treat musical material in a **balanced** way; students must distribute their attention equally across areas of inquiry and contexts throughout the course.

Each assessment task will specify the submission requirements for the choice of music. It is the candidate's responsibility to justify their choices and demonstrate to the examiner how they have satisfied the task requirements.

## Musical processes

Musical processes are an important aspect of learning and teaching in the music course. These processes give students insights into how musicians work, develop their musicianship and help them to become independent learners in music.

The music course identifies three integrated musical processes—**exploring, experimenting and presenting**—through which students engage in relevant practical activities. Through these processes, students **analyse** diverse musical material, **identify** musical prompts relevant to their own work as researchers, creators and performers, justify their musical choices and prepare music for presentation. Through engagement with these processes, students develop their understanding of how musicians work, and deepen their knowledge and understanding of diverse musical material from **personal, local and global contexts**.

The musical processes are reflected as the three components of the SL music course.

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

The processes do not represent a chronological experience but work together and inform each other.