

## Course Overviews MYP Music, UWC Thailand 2018-2019

All units taught in grades 6 to 10 are continuously being developed and improved to best meet the needs of the students at UWCT. Therefore, the following overview is only a reflection of current plans for the course. Some changes to these course overviews may occur as a result of planning done throughout the academic year.

Grade	Unit Number and Title	Key and Related Concepts	Global Context	Statement of Inquiry	Inquiry Questions	Content (topics / knowledge/ subject specific skills)
6	Unit 1: Night and Day  (Exploring Sounds and The Elements of Music)	Communication  Interpretation and Composition	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Interpretation of the Elements of Music helps to create and communicate a message.	<p><b>Factual:</b></p> <ol style="list-style-type: none"> <li>What are the elements of music?</li> <li>What is the role of the elements of music in communication?</li> <li>What is a good way to compose music?</li> </ol> <p><b>Conceptual:</b></p> <ol style="list-style-type: none"> <li>How can communication convey a message?</li> <li>How do we communicate?</li> </ol> <p><b>Debatable:</b> Can similar compositions convey different messages?</p>	<p>This unit allows students the opportunity to engage in active music making while exploring how the Elements of Music are used in a range of music from different times and places.</p> <p>Students will learn about <i>Pitch, Dynamics, Duration, Tempo, Texture, Timbre or Sonority, Articulation and Silence</i> and will be introduced to Graphic Notation and Graphic Scores through the inter-related musical strands of Performing: Playing and Singing; Creating: Composing and Improvising and Critical Engagement: Listening and Appraising which will develop their understanding of the Elements of Music and provide students with a foundation of musical vocabulary.</p> <p>During this unit, students will develop individual control of a range of sounds placing them into a musical context. They will explore how the elements of music can be adapted and manipulated to create a composition in order to convey a message. Students will explore how different composers have used the elements of music to describe different times of the night and day.</p>
6	Unit 2: Form and Structure  (Exploring Musical Structures)	Form  Composition and Structure	Personal and Cultural Expression  Products, systems and institutions	Structure provides a base for creation and expression.	<p><b>Factual:</b> What is the principal function of form and structure in music?</p> <p><b>Conceptual:</b> How important is form in the analysis of musical pieces?</p> <p><b>Debatable:</b> Is it possible to identify how music is structured without knowing its form?</p>	<p>This unit begins by developing students' awareness of the importance of regular pulse in music. They will be able to make a clear distinction between pulse and rhythm. Students will be introduced to note values and musical alphabet in both treble and bass clefs.</p> <p>They will explore question and answer phrases as one of the simplest types of musical structures. Students will learn about call and response and how musical question and answer phrases balance with the other to form a complete structure.</p> <p>They will move onto Binary Form, exploring how musical contrast is achieved between two different sections and develop this into Ternary Form by repeating the first section at the end to form a musical "sandwich".</p> <p>Throughout the unit, students will listen to examples of music based on each of the musical structures they are exploring and compose and perform within these forms. Particular emphasis in this unit is placed on staff notation and melody writing skills and students will use staff notation names when notating their compositions.</p>
6	Unit 3: Hammers & Gongs  (Exploring Indonesian Gamelan)	Culture  Expression and Interpretation	Personal and Cultural Expression  Social constructions of reality; philosophies and ways of life; belief systems; ritual and play	Belief systems and ways of learning contribute to the creation of cultural expression.	<p><b>Factual:</b> What are the roles of different instruments in Gamelan orchestra?</p> <p><b>Conceptual:</b> How can Gamelan music be performed without the traditional Gamelan instruments?</p> <p><b>Debatable:</b> Should the traditional rituals and beliefs be separated from Gamelan music?</p>	<p>This unit introduces students to the timbres, rhythms, melodies and structure of the Indonesian Gamelan. They will begin by exploring the cultural context of Gamelan, its origins and where and when it is performed.</p> <p>They will identify the sounds and some of the different instruments which make up a Gamelan and the roles of each instrument in the form and structure of the music. They will learn about tuned percussion damping techniques as used by the Saron players within a Gamelan and explore interlocking melodies and how these are repeated to form cyclic melodies. They will perform and compose their own "interlocking" melody parts in Gamelan style.</p> <p>After further exploration into the timbres and roles of different Gamelan instruments, students will work towards a class Gamelan-style performance of a traditional piece - "Bendrong" - supported by helpful video sequences demonstrating the different parts.</p> <p>Finally, students will use their learning from the unit to compose and perform their own Gamelan-style piece based on one of the two most commonly used Gamelan scales.</p>
6	Unit 4: Voiceworks  (Exploring Vocal Textures and Singing)	Communication  Presentation and Audience	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Communication is an essential aspect of a successful performance.	<p><b>Factual:</b> What makes a good chant?</p> <p><b>Conceptual:</b> What is the relationship between the chants and audience?</p> <p><b>Debatable:</b> Should the lyrics play the decisive part in chants performance?</p>	<p>This unit develops students' ability to explore the voice through singing a wide range of different types and styles of songs, developing their ability to sing music in two (or more) parts.</p> <p>Beginning with Call and Response songs, students will learn to sing in pitch and in time as a class and in groups. They will explore songs with an Ostinato accompaniment, experimenting with melodic ostinati and learning to sing part-songs in harmony developing their technical musical vocabulary.</p> <p>Students will explore vocal chants and understand its basic musical features. They will listen to a variety of chants from different times and places, identifying vocal features. They will perform, improvise and compose chants for different occasions and contexts.</p> <p>Finally, they will research and then present chants specific for sports occasions which will be used as an inspiration for their group compositions and performances.</p>
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7	Unit 1: African Music	Culture Interpretation and Composition	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Interpretation and delivery of music are part of a culture.	<p><b>Factual:</b></p> <ol style="list-style-type: none"> <li>1. What is African Music?</li> <li>2. What are the different drumming techniques in the West African tradition?</li> <li>3. What vocal presentations are characteristic of African music?</li> </ol> <p><b>Conceptual:</b></p> <ol style="list-style-type: none"> <li>1. How can music be used to support culture?</li> <li>2. How do we compose music inspired by a certain culture?</li> </ol> <p><b>Debatable:</b> Does music from different cultures influence one another?</p>	<p>This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa.</p> <p>Students will learn about some of the techniques in African drumming for producing different sounds and they will explore how these techniques can be combined. They will practice performing different drumming techniques using African "djembe" drums. They will look into the ways how drums were used to communicate the message between different African tribes and how drumming and singing represent the diverse African culture.</p> <p>They will learn about how cyclic rhythms and polyrhythms are used in African drumming and perform rhythms turning these into cyclic rhythms and a group polyrhythmic texture. They will learn about syncopation as an offbeat rhythmic feature and its effect on a regular beat.</p> <p>Students will explore call and response as a feature of African music and they will improvise and compose different call and response rhythms. They will also sing an African-inspired song using syncopation to create an offbeat feel as well as call and response.</p> <p>They will use features of African music such as rhythms, cyclic rhythms, polyrhythms, syncopation and call and response to create, rehearse, perform and evaluate a group piece of African-inspired music.</p>
7	Unit 2: Variations  (Exploring Ways to Develop Musical Ideas)	Change Interpretation and Composition	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Interpretation and development of ideas can be a vehicle for change.	<p><b>Factual:</b> What compositional techniques can be found in variation form?</p> <p><b>Conceptual:</b> Why do we consider the elements of music when composing in variation form?</p> <p><b>Debatable:</b> Should tonality or rhythm play the main role in variation form?</p>	<p>This unit develops students' ability to recognise, explore and make creative use of the elements of music found in variation form.</p> <p>Students begin this unit by revising the importance of regular pulse in music and the relationship between pulse and rhythm. They will revise note values and rests and will be introduced to the musical alphabet in both treble and bass clefs.</p> <p>They will then move to working with a famous theme and exploring different musical ways in which this can be varied and developed, using the elements of music and exploring changes in tonality and rhythm.</p> <p>Students will explore how composers have used variation form in a selection of music from different times and places. They will learn about the concept of Ground Bass, as a type of Variation Form; performing Pachelbel's "Canon" before looking at how Ground Bass has been used in popular songs.</p>
7	Unit 3: Jazz Improvisation	Culture Genre and Role	Personal and Cultural Expression  Social constructions of reality; philosophies and ways of life; belief systems; ritual and play	Genres created in a specific time and place reflect the beliefs valued by the artist.	<p><b>Factual:</b> Why is Blues and Jazz music considered America's music?</p> <p><b>Conceptual:</b> What would Blues sound like if slavery was never abolished?</p> <p><b>Debatable:</b> Can any other type of music convey the same emotions, feelings and message as Blues?</p>	<p>This unit will develop students' understanding of bass lines and chords as a harmonic foundation upon which a melody can be constructed and as a foundation for improvisation.</p> <p>They will begin by learning about the history, origin, and development of the Blues and its characteristic 12-bar Blues structure; exploring how a walking bass line is developed from a chord progression. They will practice performing the simple bass line, chords and walking bass line parts of the 12-bar Blues chord sequence. Students will also explore the effect of adding a melodic improvisation using the Blues scale and the effect which "swung" rhythms have as used in jazz and blues music.</p> <p>They will learn to combine the features of blues to create a performance of a piece of jazz with improvisation sections, using the notes of the blues scale and with a jazz feel to the music. They will be introduced to seventh chords and how these are formed and their characteristic sound used in jazz and blues music.</p> <p>Students will examine the lyrics of blues songs before composing their own set of lyrics for a performance of their blues song using different textural layers.</p>
7	Unit 4: Recycled Rhythms  (Exploring Ostinato and Junk Percussion)	Creativity Innovation and Expression	Globalisation and Sustainability	Innovations and non-conventional ways of performance challenge creativity.	<p><b>Factual:</b> What artists are famous for using junk materials to create music?</p> <p><b>Conceptual:</b> How can non-conventional sound sources be used in creating musical sounds?</p> <p><b>Debatable:</b> Can the conventional musical instruments be replaced with junk ones?</p>	<p>This unit begins by looking at how "junk" and "recyclable" objects can be used as percussion instruments and explores the different timbres available from these non-conventional sound sources.</p> <p>Students will watch and listen to a number of performances by percussion groups such as STOMP and Weapons of Sound, to see how they have used "junk" objects to create percussive pieces using elements of music such as rhythm, ostinato, beat/pulse. They will explore how those pieces are structured and how different "junk" percussion timbres have been selected and combined to create an intended effect.</p> <p>Students will create and perform their own "junk" percussion piece - the stimulus will be "The Kitchen".</p>
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8	Unit 1: Minimalism  (Exploring Motifs)	Identity  Composition and Genre	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Creation and transformation of musical motifs contribute to the identity of a genre.	<p><b>Factual:</b></p> <ol style="list-style-type: none"> <li>1. What are the main features of contemporary minimalist style?</li> <li>2. What is a motif?</li> <li>3. What compositional techniques are used in minimalist music to work with motifs?</li> </ol> <p><b>Conceptual:</b></p> <ol style="list-style-type: none"> <li>1. How does minimalist music influence club dance and electronic music?</li> <li>2. In what ways can different compositional techniques impact the final piece?</li> </ol> <p><b>Debatable:</b> Is the process of composing more important than the product?</p>	<p>This unit introduces students to the development and conventions of minimalist music. Beginning with Steve Reich's "Clapping Music", students will analyse how minimalist composers use small rhythmic motifs to build up a bigger piece and learn about "phase shift". They will apply their understanding by performing their own version of "Clapping Music", reading their own part from rhythm notation and composing their own rhythmic minimalist piece using features of "Clapping Music".</p> <p>Students will then move from rhythmic motifs to learn about melodic motifs and their use by minimalist composers such as Mike Oldfield and his minimalist piece "Tubular Bells". They will perform different parts to "Tubular Bells" creating a group arrangement using "phase in" and "phase out" techniques developing an awareness of how parts dropping out and coming back in are key features of minimalist music.</p>

						<p>After a brief investigation into another piece of minimalist music - Terry Riley's "In C" - students then use their knowledge, skills, and understanding of minimalism to compose their own piece of minimalist music based on melodic motifs and minimalist compositional techniques. For this purpose, they will use the music software "Noteflight".</p> <p>To end the unit, students will explore how minimalist music has influenced contemporary club dance and electronic music and perform a class arrangement of Jean Michel Jarre's "Oxygene (Part IV)".</p>
8	Unit 2: Rock 'n' Roll	Culture Genre and Role	Personal and Cultural Expression  Social constructions of reality; philosophies and ways of life; belief systems; ritual and play	The application of similar techniques creates a genre which reflects ways of life.	<p><b>Factual:</b> What are the origins of Rock 'n' Roll?</p> <p><b>Conceptual:</b> How does Rock 'n' Roll reflect the time period in which it became popular?</p> <p><b>Debatable:</b> Which instruments are more essential in Rock 'n' Roll music?</p>	<p>This unit looks at Rock 'n' Roll as a musical genre developed in the 1950's from the combining of country and western and rhythm and blues.</p> <p>Students will learn about the origins and key features of Rock 'n' Roll music by listening to a variety of Rock 'n' Roll songs and performing bass lines which are developed into a chord progression and finally into the twelve bar blues, upon which Rock 'n' Roll music is based. They will learn about triads as a type of musical chord and construct and perform different triads along with a bass line.</p> <p>Students will take part in a class performance of "Rock Around the Clock" with awareness of the harmonic structure founded on the bass line and chord progression, and the overall structure of the song including the different sections e.g. the "Shuwaddy" section making use of scat singing.</p> <p>They will explore the lyrical content of Rock 'n' Roll songs from the 1950's before composing, rehearsing, refining, performing and evaluating their own Rock 'n' Roll songs based on the twelve-bar blues bass line and chord progression.</p>
8	Unit 3: Popular Song (Exploring Song and Arrangements)	Creativity Composition and Expression	Personal and Cultural Expression  Products, Systems, Institutions	Creativity involves arranging elements in such a way as to accomplish a particular purpose.	<p><b>Factual:</b> What are the skills and knowledge required to arrange music?</p> <p><b>Conceptual:</b> How does arranging music require creativity and original ideas?</p> <p><b>Debatable:</b> Is arranging existing music more difficult than writing an original composition?</p>	<p>In this unit, students will explore the genre of popular song, learning how different artists and groups have created different musical arrangements of the same song.</p> <p>Students will learn about different musical devices used in popular songs. These will include how the different structural elements are sequenced horizontally to produce the classic form of a popular song, as well as, how textural layers are combined vertically, showing different parts used in a popular song. They will perform a Popular Song as part of a group with an awareness of structure and textural layers.</p> <p>Students will research different popular songs and decide on one they will make their own arrangement of. They will work in groups in order to make the arrangement, rehearse, refine and perform it.</p>
8	Unit 4: Musicals <b>*under revision</b>	Aesthetics Genre and Presentation	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Occasion, style, and context often influence understanding of aesthetics.	<p><b>Factual:</b> What conventions and elements can be identified as specific to musical?</p> <p><b>Conceptual:</b> What is the relationship between the musical performance and audience?</p> <p><b>Debatable:</b> In what ways does entertainment touch people's lives?</p>	<p>This unit explores songs and music from the stage, beginning with an exploration into "What makes up a musical?"</p> <p>Students will learn about the origins and development of musical theatre which have led to the modern day musical. They will understand how these influences have led to a wide variety of styles in musical theatre.</p> <p>They will learn about the importance of the "opening number" in a musical and how it sets the scene and style for forthcoming events, plot, storyline, and characters. They will also take part in a group performance of the "opening number" from the musical "Chicago" – 'All That Jazz' with an awareness of occasion, purpose, and context.</p> <p>Students will explore how songs from musicals create a range of different emotions and moods, suitable to the overall theme, style, storyline, and plot of the musical as a whole. The unit ends with the performance focus of the unit and allows students to work on a group performance of a song from a musical.</p> <p>They will consolidate their learning by writing an evaluation of their performance of a song from a musical.</p>
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9	The Elements of Music	Aesthetics Composition and Structure	Personal and Cultural Expression  Artistry, Craft, Creation, Beauty	Knowledge of the elements of music allows us to express ourselves through a composition.	<p><b>Factual:</b></p> <ol style="list-style-type: none"> <li>1. What are the elements of music?</li> <li>2. What is the role of the elements of music in a composition?</li> <li>3. What is a musical structure?</li> </ol> <p><b>Conceptual:</b></p> <ol style="list-style-type: none"> <li>1. How do we compose music?</li> <li>2. How does knowing the elements of music allow us to compose more creatively?</li> </ol>	<p>This unit allows students the opportunity to compose their own music while analysing how the Elements of Music are used in a range of music from different times and places.</p> <p>Students will study and analyse works of different composers in which they will focus on the Elements of Music such as TIME: Duration, Pulse, Metre, Tempo and Rhythm, PITCH: Melody, Harmony and Tonality and Texture, Timbre/Sonority and Dynamics.</p> <p>Students will learn how to construct chords and then build a melody over the given chords using the chord tones, passing tones and neighbour tones. They will learn about basic chord progressions, major and minor keys and standard musical forms.</p>

					<b>Debatable:</b> Is composition the only tool in creating music?	<p>Students will complete short composition exercises to strengthen their composition techniques and build a skill base.</p> <p>They will use the acquired knowledge to compose their own piece in Binary Form and document the process of their composition in the Process Journal. They will build an artistic intention and develop their composition in line with this intention experimenting with multiple applications of the elements of music.</p>
9	Unit 2 Under construction					
9	Unit 3 Under construction					
9	Unit 4 Under construction					