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Examiners should refer to pages 33 and 34 (Listening paper Section B (SL and HL)) of the IB Music - Guide (published February 2009, first examinations 2011) when marking questions 4 to 7. 4.

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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.

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The Group 6: The Arts subjects of the International Baccalaureate Diploma Programme consist of five courses at both Standard Level (SL) and Higher Level (HL): Dance, Music, Theatre, Visual Arts, and Film. The transdisciplinary course Literature and Performance (satisfying the requirements of Groups 1 and 6) is also available at Standard Level. Students seeking the IB Diploma may substitute ...

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In The History of Music Production, Richard James Burgess draws on his experience as a producer, musician, and author. Beginning in 1860 with the first known recording of an acoustic sound and moving forward chronologically, Burgess charts the highs and lows of the industry throughout the decades and concludes with a discussion on the present state of music production. Throughout, he tells the story of the music producer as both artist and professional, including biographical sketches of key figures in the history of the industry, including Fred Gaisberg, Phil Spector, and Dr. Dre. Burgess argues that while technology has defined the nature of music production, the drive toward greater control over the process, end result, and overall artistry come from producers. The result is a deeply knowledgeable book that sketches a critical path in the evolution of the field, and analyzes the impact that recording and disseminative technologies have had on music production. A key and handy reference book for students and scholars alike, it stands as an ideal companion to Burgess's noted, multi-edition book The Art of Music Production.

The Routledge Companion to Music, Technology, and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world. Rather than following a procedural how-to approach, this companion considers technology, musicianship, and pedagogy from a philosophical, theoretical, and empirically-driven perspective, offering an essential overview of current scholarship while providing support for future research. The 37 chapters in this volume consider the major aspects of the use of technology in music education: Part I. Contexts. Examines the historical and philosophical contexts of technology in music. This section addresses themes such as special education, cognition, experimentation, audience engagement, gender, and information and communication technologies. Part II. Real Worlds. Discusses real world scenarios that relate to music, technology, and education. Topics such as computers, composition, performance, and the curriculum are covered here. Part III. Virtual Worlds. Explores the virtual world of learning through our understanding of media, video games, and online collaboration. Part IV. Developing and Supporting Musicianship. Highlights the framework for providing support and development for teachers, using technology to understand and develop musical understanding. The Routledge Companion to Music, Technology, and Education will appeal to undergraduate and post-graduate students, music educators, teacher training specialists, and music education researchers. It serves as an ideal introduction to the issues surrounding technology in music education.

The 'IB Music Revision Guide' includes analyses of all the prescribed works of the International Baccalaureate Diploma Programme music course through 2016. It also includes a comprehensive overview of all the musical styles and cultures that are examined during the course, practice questions and answers that allow students to check their knowledge, as well as a glossary to help ensure key terms are understood. There are also revision tips and advice on exam technique that will help students prepare for the IB listening exam with confidence. Suitable for Standard and Higher Level.

Music lives where people live. Historically, music study has centred on the conservatory, which privileges the study of the Western European canon and Western European practice . The Eurocentric way music has been studied has excluded communities that are considered to be marginalized in one or more ways despite that the majority of human experiences with music is found outside of that realm. Community music has emerged as a counter-narrative to the hegemonic music canon: it seeks to increase the participation of those living on the boundaries. Community Music at the Boundaries explores music and music-making on those edges. "The real power of community music," writes Roger Mantle in the foreword, "lies not in the fiction of trying to eliminate boundaries (or pretending they don't exist), but in embracing the challenge of 'walking' them." Contributions from scholars and researchers, music practitioners, and administrators examine the intersection of music and communities in a variety of music-making forms: ensembles, university and police choirs, bands, prison performing groups, youth music groups, instrument classes, symphonies, drum circles, and musical direction and performance. Some of the topics explored in the volume include education and change, music and Indigenous communities, health and wellness, music by incarcerated persons, and cultural identity. By shining a light on boundaries, this volume provides a wealth of international perspectives and knowledge about the ways that music enhances lives.

In the music classroom, instructors who hope to receive aid are required to provide data on their classroom programs. Due to the lack of reliable, valid large-scale assessments of student achievement in music, however, music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms. From Australia to Taiwan to the Netherlands, music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers. In this two-volume Handbook, contributors from across the globe come together to provide an authority on the assessment, measurement, and evaluation of student learning in music. The Handbook's first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions. This volume also looks at technical aspects of measurement in music, and outlines situations where theoretical foundations can be applied to the development of tests in music. The Handbook's second volume offers a series of practical and US-focused approaches to music education assessment. Chapters address assessment in different types of US classrooms; how to assess specific skills or requirements; and how assessment can be used in tertiary and music teacher education classrooms. Together, both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field.

With proven pedagogy that emphasizes critical-thinking, problem-solving, and in-depth coverage, New Perspectives helps you develop the Microsoft Office 2013 skills you need to be successful in college and beyond. Updated with all new case-based tutorials, New Perspectives Microsoft Office 2013 engages you in applying skills to real-world situations, making concepts relevant. A new Troubleshoot type of case problem enhances critical thinking. As always, New Perspectives improves learning outcomes and transference of skills by helping you understand the importance of what you're learning. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Music therapy is growing internationally to be one of the leading evidence-based psychosocial allied health professions, meeting needs right across the lifespan.In the Oxford Handbook of Music Therapy, international leaders in the field from 10 countries have contributed their expertise to showcase contemporary music therapy. They share knowledgeable perspectives from multiple models of music therapy that have developed throughout the world, includingNordoff-Robbins Music Therapy, The Field of Play, Community Music Therapy, and Resource Oriented Music Therapy. There is extensive information provided as to how music therapists practice and with whom,as well as the techniques used in music therapy individually and in groups, the research basis for the work, and professional and training issues in the field.

Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman is the first musical examination of Bergman's style as an auteur filmmaker. It provides a comprehensive examination of all three aspects (music, sound effects, and voice) of Bergman's signature soundtrack-style. Through examinations of Bergman's biographical links to music, the role of music, sound effects, silence, and voice, and Bergman's working methods with sound technicians, mixers, and editors, this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography. Interdisciplinary in nature, this book bridges the fields of music, sound, and film.

We live in an algorithmic society. Algorithms have become the main mediator through which power is enacted in our society. This book brings together three academic fields - Public Administration, Criminal Justice and Urban Governance - into a single conceptual framework, and offers a broad cultural-political analysis, addressing critical and ethical issues of algorithms. Governments are increasingly turning towards algorithms to predict criminality, deliver public services, allocate resources, and calculate recidivism rates. Mind-boggling amounts of data regarding our daily actions are analysed to make decisions that manage, control, and nudge our behaviour in everyday life. The contributions in this book offer a broad analysis of the mechanisms and social implications of algorithmic governance. Reporting from the cutting edge of scientific research, the result is illuminating and useful for understanding the relations between algorithms and power.Topics covered include: Algorithmic governmentality Transparency and accountability Fairness in criminal justice and predictive policing Principles of good digital administration Artificial Intelligence (AI) in the smart city This book is essential reading for students and scholars of Sociology, Criminology, Public Administration, Political Sciences, and Cultural Theory interested in the integration of algorithms into the governance of society.