

A discussion of the International Baccalaureate Programme within Music Education – A South African Perspective

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Abstract: This research paper outlines the International Baccalaureate Programme (IB) focusing primarily on the Music Curriculum and the importance of assessment, the expectations and outcomes related to the course overall. It is important for teachers abroad to have an understanding of the associated benefits when teaching the programme within International Schools. The IB Music programme aims to develop inquiring, knowledgeable and caring young people, who help to create a better and more peaceful world through intercultural understanding and respect. Most educators need to have an understanding of the differences between Higher and Standard Level Music and what enables students to pass the course successfully. These opportunities allow students to understand the elements of music theory, learn about the various structures within music, familiarize themselves with the different musical periods and listen to music of various genres. All of these attributes develop their aural awareness and ear training skills. Through orchestrating various parts for either solo or ensemble compositions students are creative realizing their potential and understanding of compositional techniques. In conclusion, the IB Music programme prepares students for University utilizing their analytical skills to research different types of music and teach them how to deal with deadlines iterating time management skills.

Keywords: Assessment Criteria, Composition, Creating, IB – Programme, Higher Level Music, Standard Level Music, Performing.

I. INTRODUCTION

Having taught for just over 18 years in the capacity as Faculty Head of Expressive Arts, Director of Music, Music Convener, Head of the Music Department and Music Co-ordinator for both Primary, Middle and Secondary School, the researcher was overwhelmed with the expectations and understanding the International Baccalaureate programme. Having graduated with a Teaching qualification twice; once in South Africa and for the second time in England with Qualified Teacher Status (QTS) majoring in Music and Education with a specific focus on the Secondary music curriculum, the researcher wanted to share his knowledge associated with the International Baccalaureate programme. Concluding his Honors Degree in Music with a thesis entitled “Music in the Early Childhood” focusing on the cognitive theory of Piaget and motor development skills, outlining the important of the music educationist Dalcroze and Kodaly by introducing exciting music education programmes focusing on the percussion work of Carl Orff through creating several ensembles for the Junior Schools, it was imperative to enlighten other teachers around the globe. The most important aspect of teaching students was to ensure through guiding them with the required necessary life skills to succeed in the future, preparing them for real world and inevitably the workplace. Keeping up with the trends within education meant being open-minded to new experiences, exploring different countries with various cultures within a multi-cultural society. Most teachers in South Africa are not familiar with the demands, curriculum outlines and course structures of the IB music program, which now a days are offered in most inclusive international schools. The whole ideology behind the IB programme is to instill values and create natural inquirers where they utilize their skills in the best way forward. I hope this paper will motivate teachers in South Africa, who have not travelled or worked abroad of the possibilities of what the IB Programme can offer for their students? For most teachers this would be something new and in writing this research paper would explain the IB programme in depth with the expectations and several assessment criteria’s one has to complete whilst presenting the course over a period of two years. This course was designed for pupils completing their IB

programme after having concluded Year 10 (Here reference is made to a student with their General Certificate in Education as it is known in England GCSE, IGCSE for International General Certificate in Secondary Education, which is always completed in Year 10 or Grade 11). Now if you have never taught in England in Year 10 students are usually 15 – 16 years of age and they conclude an external examination with one of the following boards: AQA, Cambridge, Edexcel or even OCR. Edexcel, AQA, Cambridge and OCR are all examining bodies back in London in the United Kingdom, which allows International Schools to cater and include these particular curriculums within the British Educational System. The importance of music theory is important as it becomes the foundation of your musical studies.

Yun (2018: 1) notes:

If you're starting to pick up a musical instrument, you may have been advised to learn music theory, the study of the grammar of music. Music theory examines the elements that construct a piece of music, including notation, key signatures, time signatures, and chord progressions. Many teachers will insist that music theory is a fundamental tenet of a balanced music education and may even include theory as part of their lessons. On the other hand, some believe that learning music theory does not make one a better player and hence find it unnecessary. In this article, we share the importance of music theory so you can assess if music theory is necessary for your music education (www.libertyparkmusic.com).

Several researchers came to the same conclusion that the history of music theory expands over decades and is of utmost importance in any students' life (Byrne, 2018; Desbruslais, 2013; Hamilton, 2015; Harne, 2008; McKay, 2012 and Raz, 2015). Students will conclude coursework and complete external examinations in their final Year 10. There is a distinction between IGCSE Music and the IB Music programme. The IGCSE Curriculum is rigorous and promotes students to develop their skills (analytical and theoretically) in comparison to the IB programme, where each skill will be evaluated, tested and assessed with the advantage of exploring different fields within Music Education.

According to the Arts Guide (2008: v) with reference to the IB statement, which states:

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

The researcher feels that it is relevant to give importance to the develop of each student to become life-long learners, through means of inquiry, having a sense of caring attitude towards the other students from other cultural backgrounds and understanding that through education one can improve the living standards and the world through the environment one creates. Preparing them for the 'real world' and making them responsible citizens adding a difference through being accountable and respectful towards each other. Education plays an important role as it embraces and prepares one for that what is still to experience within an international setting and becoming internationally globally minded. Having a broad sense of knowledge and integrity; providing opportunities for people to develop into responsible citizens through means of teaching them various skills and attributes.

II. THE AIMS AND SCOPE OF THE RESEARCH

- To understand the difference between the various *learner profiles* within the IB music programme
- Why it is really important to study music and the different *Learning approaches* associated or used within the IB Music programme
- To *differentiate between the expectations and difference* between IB music at Higher level and IB music at Standard level
- The *assessment criteria* associated with *Music for the Music Links Investigation* and the necessary *evidence* you should provide for both *Higher or Standard levels* within the IB music programme
- The *assessment criteria* associated with *Creating music* through composition and practical music, the necessary evidence one should be able to provide at Higher or Standard levels within the IB music programme and
- The *assessment criteria* associated with *Performances either Solo or Ensemble work* for both Higher and Standard levels within the IB music programme.

III. THE DIFFERENCE BETWEEN THE VARIOUS LEARNING PROFILES WITHIN THE IB MUSIC PROGRAMME

Part of the Diploma programme studies ensure you explore various opportunities to utilize several skills with several activities, which enhance the following attributes within the IB music programme.

In the IB programme we usually refer to these as the '*learner profiles*'. The following table explain the learner profile attributes with some examples of how Music can be used to develop these attributes (see table 1 below):

Table 1: Learner profiles and related Careers within the IB Music programme

IB Profile:	Examples within Music:	Related Careers in the future:
Balanced	<i>Music is used through a way of expressing ones feelings</i> and have a positive impact on the well-being of a students' lives bringing a high sense of enjoyment to those who actively listens.	Critic and Music Journalist.
Caring	<i>Here students will be reflective and give constructive feedback on their individual or group performances and compositions.</i> They will be able to listen to each other within an ensemble or playing duets and be respectful towards each other.	Adjudicators, Instrumentalists and orchestral players.
Communicators	<i>Here students will explore their mind sets through verbally communicating ideas through research findings, ideas within class, opinions and judgements overall.</i> They will conclude and write an investigations outlining links between two distinct musical cultures using the correct musical terminologies to express themselves and vocabulary. <i>They will express musical ideas through performance or even composition</i> either as solo or ensemble performances.	Academic, Composers, Performers and Researchers.
Inquirers	Here students will have the <i>opportunity to explore different genres, how culture has influenced it</i> and vice versa.	Baroque artist, Classical artists, Romantic, artists, Modern artists, Historians from each area within music.
Knowledgeable	Students <i>will expand their knowledge through the construction of music technology and music theory, the way sound is created through the study of musicology</i> and how these sounds are used in different musical cultures across time.	Composers, Music Engineers, Sound engineers, Music Technicians and Musicologists.
Open-minded	<i>Students will listen to music from a variety of cultures and styles (genres),</i> students will learn to appreciate their complexities and subtleties even if these musical style are not their preferred choice (stylistically or personal preference).	Musicologists and Music reviewer.
Reflective	<i>Students will reflect on their own performances and compositions to assess their strengths and limitations</i> in order to support the development further.	Music Appraiser, Music listener, Musicologist and Music Reviewer.
Risk-takers	<i>Students will take risks in performing, composing music as part of their initial coursework and further develop their technical abilities and proficiencies.</i>	Competent accompanist, Composer and Performer (Soloist, Orchestral player and Music Educationalist).

These learning profiles becomes the core foundation for the IB music programme, preparing students to think of the 'bigger picture' where they belong, how they fit into the whole process and encourage students to become more engaged within their own learning (Arts Guide, 2008: v).

IV. THE IMPORTANCE WHY TO STUDY MUSIC AND THE DIFFERENT LEARNING APPROACHES ASSOCIATED OR USED WITHIN THE IB MUSIC

Music is form of expressionism, where students have the opportunity to explore, notate, learn and develop their own skills with regards to composition and become competent composers and performers, whether within an ensemble or with solo performances. Through listening appraising you develop your musical skills through understanding how sound is made and how one perceives these tonalities. Through creating once explore composition and are given opportunities to develop you own musical ideas and motives linked to themes associated whether you using the various elements of music. Here pitch, duration, tempo, structure, form and analysis plays an important role, writing lyrics using a verse, chorus and stanza method. Ensuring that your lyrics has meaning and depth related to the melodies you are using. Whether these evoke feelings of emotions related to loss, grief, happiness and even symbolizes a particular moment in one's life. Beard and Gloag (2005: 18) states:

The concept of theory in music concerns the measurements and description of sound properties and the abstract and syntactical components of musical language, for example its tones, intervals, scales, rhythms, timbres and key signatures.

Without these music theory concepts most composers would be lost to write music either in Binary (AB), Ternary (ABA), Rondo (ABACA) or even Sonata form within a Symphony with an Exposition, Development and Recapitulation considering there are usually your first subject followed by a second subject with a transition and several modulations. Hence the importance to understand key signatures and how chord progressions work and the importance of cadences either being perfect, imperfect, interrupted or even plagal. How these voice leadings are resolved and the importance of harmony and even counterpoint? Understanding there are a classification of different instruments and that instruments have a range of timbres or tone colors. The string section consisting of the violins, violas, cello's, double basses and even harp, the woodwind section the way they are position the importance within the orchestra. There is a huge difference between a trumpet, which is a brass instruments and a saxophone, which either can be B-flat or E-flat (Tenor or Alto).

My theory of music is quite simple as I feel the following is important as shown in the diagram below (see Figure 1)

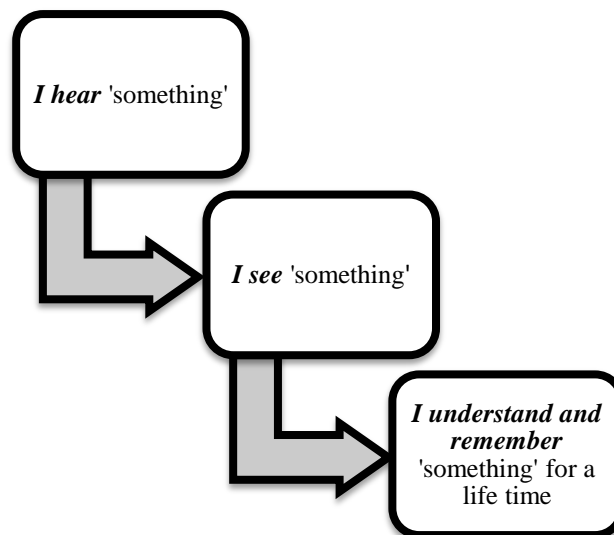


Figure 1: Music perception theory Müller (2018)

Without these perceptions one would be lost, any music lesson should have a wide range of listening activities, which should include visual stimulation, which inevitable the student will understand the process and remember for eternity. The music environment one creates needs to be stimulating and capitulate the students to want to engage in classroom discussions and become inquirers through a range of stimuli? When you are playing Baroque music it is so more effective when students see pictures from that period or genre, which they can identify with. Whether you showing the Baroque paintings, architecture, landscaping or even the Palace of Versailles. Ludwig van Beethoven stated: "Music is a higher

¹ Here reference is made to a particular concept, whether a particular skill is being illustrated or demonstrated.

revelation than all wisdom and philosophy. Music is the electrical soil, in which the spirit lives, thinks and invents". How do we challenge those who are 'gifted or talented' within the classroom setting enrolled on the IB music programme? The study of music allows opportunities for exploration of shared human perceptions. The main purpose of studying music is to develop your musical skills through using the various elements of music. To foster and appreciation and curiosity for all different types of music, which surrounds us. The diploma programme allows you to develop those skills and articulate your foundations of music theory through regular performances either public or private through allowing each individual to develop their own artistic skills and flair for music whether proficient or just a beginner. There are two ways you can complete the Diploma programme either in both Higher level (HL) and Standard level (SL). Each level is created to cater for those who either amateur or professional musicians.

V. THE VARIOUS APPROACHES TO LEARNING MUSIC WITHIN THE IB PROGRAMME

Part of the diploma course engages and encourages students to become familiar with different genres in music associated with various periods. Throughout the course students are given the opportunities to explore and develop their understanding music from other cultures. It enhances critical thinking and to participate in an inquiry based learning setting. Students work collaboratively together to create and perform music engaging them on the principles of the IB music learning profile.

A varied range of activities will to encourage students to:

- develop investigative and thinking skills
- critically appraise music and use appropriate musical terminology
- engage with music from different times, places and cultures
- develop techniques for comparative analysis
- learn to perform music
- learn to create music
- develop reflection techniques for monitoring their work over time
- work both independently and collaboratively.

Broad set of skills:

This means that you are expected to develop a **broad set of skills**. How these skills can relate to Music is outlined for each broad set of skills.

Research skills – Using your analytical investigative mind on how to look up information and find things out for yourself in constructive ways, how to tell if information you have found is trustworthy and how the information is used honestly referring back to academic honesty. For example, you may want to research the origins of African Music or compare chord progression of 12 bar blues.

Communication skills – this means expressing your judgements and views distinctly, writing responses to questions succinctly, and writing your Musical Links Investigation with great success. How you communicate your thoughts and conclusions with regards a particular research area?

Social skills – in Music students often work in groups to play through musical examples. There will also be performances in class and being able to give and receive constructive feedback is an important social skill. This will form the basis for practical and composition modules.

Thinking skills – these skills are required in Music in every lesson! You must be prepared to learn how to analyse, explain, evaluate, discuss, make links and see the "bigger picture within a global context".

Self-management skills – these are crucial to success in the IB Diploma, because you will be studying a lot of subjects and participating in a lot of activities. You must be able to work independently, effectively and in an organised manner with the given time frame. Time management is essential here and how to prioritise your assignments and coursework by meeting certain deadlines and assessment criteria.

This means that your teacher or tutor will also use a *broad set of approaches*, including:

Inquiry – whilst teachers know that they have to give students information, they know that students finding things out and coming to conclusions by themselves rather than always being told is good practice. You will be expected to find things out and ask intuitive questions throughout your Music course.

Emphasising concepts – teachers will try to encourage you to see the big pictures, making connections within a global context including sharing opinions and ideas, rather than expect you to see each lesson as an individual entity that can be pushed to one side as soon as it is over.

Differentiation – teachers will use a variety of teaching strategies and approaches so that everyone's different needs and preferred ways of learning can be addressed. Using a broad spectrum of worksheets and additional reading or resource materials.

Development of independence – your teacher will set challenging tasks to do on your own, and have high expectations of you, so they will help you to develop their self-management skills.

Assessment – your teacher will use a variety of assessment methods and give feedback in different ways; he or she will also expect you to be able to assess your own and your classmates' work in a useful way. The aim is that you will not simply be looking to see what marks you have got – but what you *need to do next in order to improve*.

VI. HOW TO DIFFERENTIATE BETWEEN THE EXPECTATIONS AND DIFFERENCE BETWEEN IB MUSIC AT HIGHER LEVEL (HL) AND IB MUSIC STANDARD LEVEL (SL)

There are essentially two components:

Component 1: External Assessment:

The first of these is the theory and aural work taught during lessons, and which may be examined in the listening examination paper at the end of the course. Completed examination papers are sent to IB and marked by IB examiners.

Musical Perception Exam:

All candidates sit a written exam at the end of the course, which lasts 2 hours 30 minutes for Higher Level candidates and 2 hours for Standard Level candidates.

Section A

Section A focuses on the two prescribed works. Students at Standard Level must answer one question from **Questions 1 and 2**.

- **Questions 1 and 2** will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.

Students at Higher Level must answer two questions: one question from questions 1 and 2 as well as question 3.

- **Questions 1 and 2** will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.

- **Question 3** will require students to compare and/or contrast the two prescribed works, emphasizing the presence of any significant musical links. *Section B* Students will be required to answer three analyse and examine questions on music from different times and places, encompassing:

- jazz/pop
- western art music and
- world music

As one of their three questions in this section, students will be required to choose one of two western art music extracts to respond to.

Section B

Section B is based on extracts that are taken from a wide range of music from different times, places and musical cultures. Extracts may or may not be identified; scores may or may not be included.

Musical Links and Investigation:

For both levels of IB Music the candidate must conduct a *Musical Links Investigation*. This requires the research of two completely different, contrasting musical genres with some comparable qualities (e.g. African Cross Rhythms and Jazz Music). The information will then be presented in the form of a media script (2000 words maximum), which will be assessed externally.

Component 2: Coursework:

The second component is the ‘coursework’ which is internally assessed before being moderated externally. In Music, this is Creating, Solo Performing and Group Performing.

Higher Level students’ music complete Creating and Solo Performing. Standard Level students choose one of these three.

CREATING:

Higher Level students must submit three pieces of coursework. Standard Level Creating students are required to submit two.

Each work must be between 3 - 6 minutes. The following options are available:

- composing
- music technology composing

SOLO PERFORMING

Here students will have to conclude their own solo performances focussing on the following:

- arranging
- improvising and
- stylistic techniques.

The students are required to submit a recording selected from pieces presented during one or more public performance(s). The total performance time must be:

- Higher Level —20 minutes
- Standard Level —15 minutes.

GROUP PERFORMING:

Students following this Standard Level option are expected to be active, participating members of a musical group that performs on a regular basis in public during the course.

Higher Level student cannot select this component. Examples of musical groups (any size or style) include, but are not limited to:

- choir
- concert/wind band
- orchestra
- symphony orchestra
- rock/pop band
- chamber groups.

For assessment purposes, the recordings must be of the same group in two or more public performances.

The total performance time must be 20–30 minutes.

VII. ASSESSMENT CRITERIA FOR MUSICAL INVESTIGATION

It is important to understand the assessment criteria and expectations for Music Investigation with supportive evidence for student as outlined below (see Table 2).

Table 2: Assessment Criteria for Music Links Investigation

Criteria	Evidence
Musical cultures, examples and links	Have I chosen one (or more) musical piece(s) from each of two identifiable and distinct musical cultures that share two or more significant musical links that can be investigated in detail?
Analysis and comparison of musical elements	Have I consistently demonstrated highly effective description, analysis and examination of the musical elements (pitch, rhythm, tempo, structure and timbre)? Is my work a well-focused comparison and contrasting of the chosen examples? Is the investigation accurate?
Musical terminology	Does your work consistently display good knowledge and use of musical terminology?
Organization and presentation	Is your media script organised and presented appropriately? Have you used primary sources? Are primary sources (and secondary, if any) appropriate and have they been properly attributed?
Overall impression	Have you consistently demonstrated qualities such as intellectual initiative, depth of understanding and creativity, and engagement with the intended audience?

VIII. ASSESSMENT CRITERIA FOR CREATING

Teachers needs to understand the assessment criteria in detail for creating through following the criteria and provide supportive evidence to support students as outlined below (see Table 3).

Table 3: Assessment Criteria for Creating

Criteria	Evidence
Control and development of musical elements	Have I shown focused control of musical elements such as duration, pitch, tonality, timbre/tone colour, texture, and dynamics?
Musical coherence	Have I organised materials into an identifiable form, structure and style? Is it musically coherent?
Idiomatic understanding of instruments	Does your work consistently display good knowledge of the instruments and what they are capable of?
Notation	Does your notation and score accurately communicate your intention for performance?
Sound quality (music technology)	Have you consistently manipulated the signal level and equalisation to enhance the quality of the work?
Impression	Does your piece have clear shape and direction?
Reflection	Does your writing consistently demonstrate understanding of your intention, process and outcome?

IX. ASSESSMENT CRITERIA FOR SOLO/ENSEMBLE PERFORMING

The assessment criteria for solo/ensemble performing with detailed criteria and evidence to support the students during their studies are outlined below (see Table 4).

Table 4: Assessment Criteria for Solo/Ensemble Performing

Criteria	Evidence
Selection of programme	Have I selected contrasting pieces? Do they match my/my group's performance capabilities? Is it too easy? Is it too hard?
Technical proficiency	Can I consistently meet the technical requirements such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, dynamics, form and structure?
Understanding of style	Do you know what the style of your piece is? What are the distinctive and are you playing/communicating them?
Musical communication	Are you communicating meaning and emotion through your performance? Is it fluent to allow this?

X. TOPICS STUDIED

During the course of the programme the students will study various topics including listening and comparing stylistic features of:

- Medieval
- Renaissance
- Baroque
- Viennese Classical Period
- Romantic
- 20th Century
- Arabic
- Indian
- African
- East and South East Asian
- Latin and South America
- Rock, Pop and Jazz

XI. THE PRESCRIBED WORKS

The prescribed set works will change every year as indicated by IB Music Guide. For the current Year (2018) the students will study:

- Brandenburg Concerto No. 2 - Johann Sebastian Bach and
- Dances of Galanta - Zoltan Kodaly

XII. CONCLUSION

Teaching the IB music programme can be very exciting and rewarding for most teachers if you are prepared to work co-operatively and consistent with your students. The freedom one has is to use several books to consult to form basis of your initial resources and provide detailed information with supportive teaching material for students. They have the flexibility to conclude work at their own pace and create, improvise, research, perform and compose their own music. It is recommended that teachers encourage students to be familiar with the various music notation software available to them. For those teachers who don't have access to Sibelius or Finale you always have the option to download *Muse Score* at no

additional cost and implement music technology into your Primary (PYP) and Middle Years (MYP) programme. The earlier students become familiar with the various tools available to them the more experience they will gain. It is an informative way to teach music theory in a very exciting but stimulating manner. Students have the opportunities to understand the elements of music theory, learn about the various structures in music, familiarize themselves with the different musical periods and listen to music, enlightening them to develop their aural awareness and inevitably their ear training skills. They can improve on their rhythmic understanding of how these notes differ and how they sound within an orchestra when orchestrating various parts for either solo or ensemble compositions. They can experiment with the different timbres available to them and upload and share their music with others through converting these files into MP3 audio files. It is a great way of allowing students to assess each other work through means of peer assessment. In conclusion the IB Music programme prepares students for University and their analytical skills are constantly used promoting enforcing students to think beyond the classroom and connect things with something greater. Students have opportunities to develop their time management skills and be responsible life-long learners. Allowing them to develop their musical interest, aptitude and knowledge about International Mindedness and how these various concepts contributes to the overall 'bigger picture'!

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