



INTERNATIONAL BACCALAUREATE ORGANIZATION

## **Diploma Programme**

### **Music**

# **Musical Investigation: Additional Clarification**

**September 2004**

This information relates to the *Music* guide published in February 2000. Teachers are asked to note that the syllabus and assessment details presented here in this additional material supersede those in the guide, taking effect from the May 2005 examinations onwards.

## *Musical Investigation: Additional Clarification*

*International Baccalaureate Organization, Geneva, CH-1218, Switzerland*

*First published in September 2004*

by the International Baccalaureate Organization  
Peterson House, Malthouse Avenue, Cardiff Gate  
Cardiff, Wales GB CF23 8GL  
UNITED KINGDOM

Tel: + 44 29 2054 7777

Fax: + 44 29 2054 7778

Web site: [www.ibo.org](http://www.ibo.org)

© International Baccalaureate Organization 2004

The IBO is grateful for permission to reproduce and/or translate any copyright material used in this publication. Acknowledgments are included, where appropriate, and, if notified, the IBO will be pleased to rectify any errors or omissions at the earliest opportunity.

IBO merchandise and publications in its official and working languages can be purchased through the online catalogue at [www.ibo.org](http://www.ibo.org), found by selecting *Publications* from the shortcuts box. General ordering queries should be directed to the sales department in Cardiff.

Tel: + 44 29 2054 7746

Fax: + 44 29 2054 7779

E-mail: [sales@ibo.org](mailto:sales@ibo.org)

*Printed in the United Kingdom by Antony Rowe Ltd, Chippenham, Wiltshire.*

# SYLLABUS DETAILS

---

## Musical Perception and Analysis (HL, SLS, SLG, SLC)

This part of the syllabus is compulsory and the requirements for HL and all SL options are the same. Teachers should refer to specimen and past Listening Papers for Study of Prescribed Work and Study of Musical Genres and Styles.

### 1 Study of Prescribed Work

Students should study analytically, and have a thorough knowledge of, the work prescribed by the IBO. This will normally be a substantial piece of music that represents a significant musical development in its genre, era and sociocultural context.

Details of the work, prescribed for two consecutive years' examinations, will be published in the *Vade Mecum*.

Teachers should refer to the published markschemes for the Listening Paper, Section A.

### 2 Study of Musical Genres and Styles

Students should study a wide range of musical examples chosen by the teacher from:

- different parts of the world
- different genres
- different styles.

Through this study of a range of musical examples, chosen to develop their aural perception, students should learn about:

- musical structure, function and expressive character (as appropriate)
- musical elements: melody, harmony, rhythm, texture, tone colour
- musical terminology and notations
- historical and cultural contexts.

The number of examples and the depth of study of each are not specified. Teachers should refer to the Assessment Details and Assessment Criteria, and to the specimen Listening Papers, for guidance on the appropriate range.

### 3 Musical Investigation

Students should carry out an independent musical investigation comparing the relationship between two identifiable and distinct musical cultures by analysing and comparing **one** (or **more**) musical piece(s) from each. In addition, these examples should share **one** (or **more**) inherent link(s) that can be explored in sufficient musical depth.

The Musical Investigation presents an opportunity to explore music from musical cultures that may have a particular interest, emotional appeal or other importance for the individual student. At the same time, the investigation offers the opportunity for students to use contemporary methods of communication, by presenting the investigation as a media script. For the purpose of the investigation, the following definition applies.

### **Musical Culture**

Musical culture refers to a learned way of making and using music, which is shared by a group of people, and is usually passed down from generation to generation. While making music refers to creating and performing, using music refers to its function within the culture, for example, in entertainment, ceremony, or for work.

A single musical culture may spread widely across time and place, and many creative changes can be found within a single musical culture while maintaining its essence. For example, the difference between ska and reggae is a creative change within a single musical culture (music of the Caribbean), as is the difference between swing and be-bop (jazz), and the difference between renaissance and romantic (western art/classical music).

Musical culture is not necessarily defined by time or by geography. Palestrina from the 16th century and Schoenberg from the 20th century, Villa-Lobos from Brazil and Penderecki from Poland are all composers of western art/classical music, and therefore part of the same musical culture.

The same geographical region does not necessarily imply the same musical culture. For example, western-style pop music created in Japan and kabuki music, also from Japan, are not part of the same musical culture.

# ASSESSMENT DETAILS

---

## Musical Investigation (HL and SL)

20%

### Introduction

The Musical Investigation is designed to be primarily self-directed and to show evidence of:

- independent exploration and detailed study of particular musical pieces
- integration of musical skills and knowledge acquired during the course of study
- accurate description and analysis of differences and similarities between musical pieces from two identifiable and distinct musical cultures.

Each student must conduct a sustained, independent investigation that:

- explores the relationships between musical pieces from two identifiable and distinct musical cultures
- analyses and compares one (or more) musical piece(s) from each musical culture
- is written as a **media script** of no more than **2,000** words.

### Content

Investigation is understood to include exploration of overall structures in music as well as compositional elements, such as melody, harmony, rhythm, texture, tone colour (and lyrics or text) as appropriate. Students should explore one (or more) musical piece(s) from each musical culture. Students should also note that large-scale pieces, such as a whole opera or symphony, are unlikely to be analyzed in sufficient detail in the scope of an investigation. Therefore, in certain cases it is acceptable to analyze a section or a fragment of a whole opera or symphony. Nevertheless, the section/fragment should be long enough to support the arguments presented by the student. Similarly, the use of too many pieces of music may dilute the essential analytical content that is required in the investigation.

- The two musical cultures chosen for study should be sufficiently distinct: the musical pieces chosen should therefore be easily definable as belonging to a distinct musical culture.
- Despite the fact that the two musical cultures must be distinct, one (or more) inherent link(s) between the musical pieces is (are) needed for the investigation to be successful. In this way, the required analysis of similar and contrasting features of the musical pieces chosen can be achieved. Otherwise, the investigation may become merely an exercise in comparing the excerpts.

If the same topic is chosen for different assessment components that topic must be treated completely differently otherwise it will contravene regulations. See Article 26c of the DP general regulations. The prescribed work must not be chosen for the investigation.

## Format

Mass media communication in the 21st century has many formats, such as radio, television, CD-Rom, the Internet, printed article, or lecture. The investigation should be conceived for any relevant mass media communication.

It is essential that the investigation engages the interest of the reader or audience, and communicates the student's involvement with the subject matter. A range of possibilities could include straightforward narration, conversation or interview, or dramatization. However, the focus is to be on **the music itself**, and not on peripheries such as biography or social discourses that may detract from the investigation. Scripts that concentrate on such peripheries at the expense of content are unlikely to be successful.

The length of the media script at both HL and SL must be no more than 2,000 words. The variety of styles of media script may affect the length of the student's investigation. For example, a student who presents similarities and differences in a tabular form as part of a website could achieve the same outcome in fewer words than a student who writes in a more narrative form, such as a magazine article or a radio show. Both approaches are equally acceptable. Therefore, there is a degree of flexibility in the number of words used. However, if students exceed 2,000 words, examiners are instructed not to read beyond the word limit, and will award achievement level 0 in criterion D.

**For the purposes of external assessment, students must submit a paper copy of the media script, regardless of the medium chosen.** For example, in the case where a student has chosen to present the information as a website, the screenshots must be printed out in order for the submission to be examined.

Relevant supporting materials may include an audio cassette recording of musical extracts illustrating points raised (five minutes maximum) and/or papers, such as musical notation, photographs and diagrams. It is not necessary to include recordings of the entire musical pieces unless this is pertinent to the investigation.

## Sources

Sources of information must be acknowledged and a consistent format used. In the written media script, the student must cite both primary and secondary sources. Primary sources may include live performance and recordings, website streaming, musical notation, interviews and discussion with practitioners in the field. Secondary sources may include textbooks, documentaries, and articles, either in paper or electronic form.

Students will receive credit for their own work, which may include an apt selection of references and quotations, intelligent and persuasive links, and effective questioning. A bibliography and discography are required. Care should be taken to maintain a sense of proportion between the student's own writing and the use of quotations to strengthen a particular statement.

If the choice of media script does not lend itself to the inclusion of references within the text, footnotes or endnotes should be used.

## The Role of the Teacher

The teacher is expected to:

- inform students of the characteristics of the Musical Investigation and the assessment criteria
- make the assessment criteria available to students at all times
- facilitate access to resources
- discuss with students the selection of the musical cultures and the musical pieces; students must make their own final selection
- ensure that students understand what constitutes academic honesty and an authentic piece of work
- ensure that the investigation is the student's own work through regular monitoring.

### Advice

As part of the learning process, teachers can give advice to students on the first draft only. This advice can be either verbal or written, and can indicate the way in which the work could be improved. If the advice is written, the teacher must not extensively annotate or edit the student's first draft. The next draft handed to the teacher must be the final version.

### Discussion and Support

Students must not be penalized for seeking guidance. However, if a student could not have completed the musical investigation without substantial support from the teacher, this should be noted on the appropriate cover form in the *Vade Mecum*.

### Authenticity

Teachers must ensure that material submitted is the student's own work. Students are ultimately responsible for ensuring that all work submitted for assessment is authentic, with the work or ideas of others fully and correctly acknowledged. In addition, students must be made aware that their teachers will be required to verify the claim made in their declaration. Teachers are encouraged to refer to *Academic honesty: guidance for schools* (published September 2003).

## Assessment

The Musical Investigation will be externally assessed using the external assessment criteria (see "External Assessment Criteria").

# Assessment Criteria

---

There are three different methods of assessment in IBO Music. For the Listening Paper, Section A, there is a detailed markscheme specific to each examination. Assessment Criteria (achievement levels or markband descriptors) published in this guide are used in the assessment of the other components.

## Using the Assessment Criteria

The method of assessment used by the IBO is criterion related. That is to say, the method of assessing each component of the assessment judges it in relation to identified Assessment Criteria and not in relation to the work of other students.

- There are **five** Assessment Criteria (A–E) for the Musical Investigation and Composition and **four** each (A–D) for Solo Performance (HL and SLS) and Section B of the Listening Paper. For each assessment criterion, achievement level descriptors are defined that concentrate on positive achievement, although for the lower levels (0 = the lowest level of achievement) failure to achieve may be included in the description.
- The aim is to find, for each criterion, the descriptor that conveys most adequately the achievement level attained by the student. The process, therefore, is one of approximation. In the light of any one criterion, a student's work may contain features denoted by a high achievement level descriptor combined with defects appropriate to a lower one. A professional judgment should be made in identifying the descriptor that approximates most closely to the work and that rewards the **positive** achievements of the student.
- Having scrutinized the work to be assessed, the descriptors for each criterion should be read, starting with level 0, until one is reached that describes a level of achievement that the work being assessed has **not** attained. The work is therefore best described by the preceding achievement level descriptor and this level should be recorded.
- Only whole numbers, should be used, not partial marks such as fractions and decimals.
- The highest descriptors do not imply faultless performance and assessors and teachers should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- Descriptors should not be considered as marks or percentages, although the descriptor levels are ultimately added together to obtain a total score. It should not be assumed that there are other arithmetical relationships; for example, a level 4 performance is not necessarily twice as good as a level 2 performance.
- A student who attains a particular level of achievement in relation to one criterion will not necessarily attain similar levels of achievement in relation to the others. It should not be assumed that the overall assessment of the students will produce any particular distribution of scores.
- The Group Performance is assessed using markband descriptors. These more complex descriptors are used in a similar way, although examiners and teachers are required in addition to assess where a piece of work belongs within the range of marks allocated to a particular descriptor.
- The Assessment Criteria should be available to students during the course.



# Summary of Assessment Criteria

## External Assessment Criteria

### Listening Paper Section B (HL and SL)

These criteria are used for the assessment of the student's response to each extract.

- A** Aural Perception
- B** Technical Language
- C** Structural Analysis
- D** Context

### Musical Investigation (HL and SL)

These criteria are used for the assessment of the student's Musical Investigation as a whole.

- A** Choice of Musical Examples and Cultures
- B** Analysis and Comparison of Musical Features
- C** Technical Language
- D** Organization and Presentation
- E** Overall Impression

## Internal Assessment Criteria

### Solo Performance (HL and SLS)

These criteria are used for the assessment of the student's presentation as a whole.

- A** Overall Impression
- B** Technical Competence
- C** Style and Interpretation
- D** Repertoire

### Group Performance (SLG)

These descriptors are used for the assessment of the ensemble's performance as a whole.

- Markband descriptors

### Composition (HL and SLC)

These criteria are used for the assessment of the student's compositional work as a whole.

- A** Overall Impression
- B** Structural and Stylistic Integrity
- C** Technical Knowledge of Medium/Media
- D** Control and Development of Musical Elements
- E** Notation

## External Assessment Criteria

### Musical Investigation (HL and SL)

#### A Choice of Musical Examples and Cultures

*This criterion concerns the student's choice of musical examples and the two cultures from which they are selected. A student should choose one (or more) musical piece(s) from two identifiable and distinct cultures. In addition, these examples should also share one (or more) inherent musical link(s) that can be explored in sufficient musical depth. The student should state what the link(s) is (are).*

*The IB definition of musical culture is given in "Musical Perception and Analysis".*

#### Achievement Level

- |          |  |
|----------|--|
| <b>0</b> | The investigation does not reach level 1. No specific musical examples have been chosen.   |
| <b>1</b> | The choice of musical examples and cultures is generally inappropriate. The stated link(s) is (are) not musical or does (do) not give scope for investigation. |
| <b>2</b> | The choice of musical examples and cultures is generally appropriate. The stated link(s) is (are) musical and does (do) give some scope for investigation.     |
| <b>3</b> | The choice of musical examples and cultures is appropriate. The stated link(s) is (are) musical and does (do) enable a sustained investigation.                |

## Musical Investigation (HL and SL)

### B Analysis and Comparison of Musical Features

*This criterion concerns the student's ability to describe and analyse the musical features of the examples selected. For example, as appropriate, describe and analyse musical elements (melody, harmony, rhythm, texture, tone colour) and structure, function and expressive character. This criterion also concerns the student's ability to examine the similarities and differences between the chosen examples.*

#### Achievement Level

- |          |   |
|----------|---|
| <b>0</b> | The investigation does not reach level 1.   |
| <b>1</b> | The investigation demonstrates minimal and/or inaccurate description of the musical features of the chosen examples and/or no comparison has been made.   |
| <b>2</b> | The investigation demonstrates some description and analysis of the musical features of the chosen examples, with limited comparison of similarities and differences, and may include inaccuracies. |
| <b>3</b> | The investigation demonstrates a satisfactory description and analysis of the musical features of the chosen examples, with some satisfactory comparison of similarities and differences.           |
| <b>4</b> | The investigation demonstrates a good description and analysis of the musical features of the chosen examples, with some good comparison of similarities and differences.                           |
| <b>5</b> | The investigation demonstrates a very good description and analysis of the musical features of the chosen examples, with good comparison of similarities and differences.                           |
| <b>6</b> | The investigation demonstrates discerning description and analysis of the musical features of the chosen examples, with well-focused comparison of similarities and differences.                    |

## Musical Investigation (HL and SL)

### C Technical Language

*This criterion concerns the student's application of musical terminology and, if used, musical notation in an appropriate and accurate way. The student will be expected to demonstrate a thorough knowledge and detailed study of the relevant musical issues.*

#### Achievement Level

- |   |   |
|---|---|
| 0 | The investigation does not reach level 1.   |
| 1 | The investigation makes some limited use of appropriate musical technical language and/or is inaccurate or inconsistent.  |
| 2 | The investigation makes use of some appropriate musical technical language. While generally accurate, its use does not always convey an adequate understanding of the musical issues. |
| 3 | The investigation makes use of appropriate musical technical language. Its use is accurate, and conveys an understanding of the musical issues.                                       |
| 4 | The investigation makes consistent use of appropriate musical technical language. Its use is accurate, and conveys an effective understanding of the musical issues.                  |

## Musical Investigation (HL and SL)

### D Organization and Presentation

*This criterion concerns the student's ability to choose and use the selected media format appropriately, including the organization of the Musical Investigation, and the use of references/quotations/bibliography/discography.*

***The word length must not exceed 2,000 words.***

#### Achievement Level

- |          |   |
|----------|---|
| <b>0</b> | The investigation does not reach level 1.   |
| <b>1</b> | The choice and use of the selected media format limits the communication of relevant information and/or the organization of the Musical Investigation is poor. References/quotations/bibliography/discography are inadequate or incomplete. The word length requirement has been met.     |
| <b>2</b> | The choice and use of the selected media format communicates relevant information appropriately, but not always effectively and the Musical Investigation is adequately organized. References/quotations/bibliography/discography are accurate. The word length requirement has been met. |
| <b>3</b> | The choice and use of the selected media format communicates relevant information effectively and the Musical Investigation is well organized. References/quotations/bibliography/discography are accurate. The word length requirement has been met.                                     |

## Musical Investigation (HL and SL)

### E Overall Impression

*This criterion concerns a holistic assessment of qualities such as intellectual initiative, depth of understanding and creativity, and the extent of engagement with the audience in relation to the specific musical examples selected.*

**Achievement  
Level**

- |          |   |
|----------|---|
| <b>0</b> | The investigation does not reach level 1.                                   |
| <b>1</b> | The investigation shows limited evidence of the qualities given above.      |
| <b>2</b> | The investigation shows some evidence of the qualities given above.         |
| <b>3</b> | The investigation shows satisfactory evidence of the qualities given above. |
| <b>4</b> | The investigation shows substantial evidence of the qualities given above.  |



