

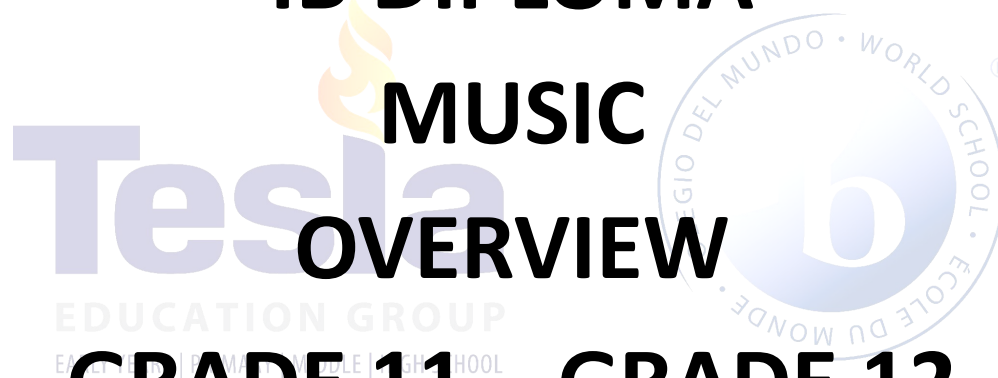
SECONDARY CURRICULUM

IB DIPLOMA

MUSIC

OVERVIEW

GRADE 11 – GRADE 12



IB Diploma Programme at Tesla Education

The **International Baccalaureate (IB) Diploma Programme** at Tesla Education, offered to students in **Grades 11 and 12**, represents the pinnacle of their learning journey. Designed to prepare students for success at university and beyond, the DP fosters **academic excellence, personal growth**, and a deep sense of **global citizenship**. Through its rigorous and **interdisciplinary curriculum**, students are challenged to think critically, engage with complex local and global issues, and develop an ethical perspective that informs responsible decision-making. The DP nurtures independent inquiry, research, and collaboration, empowering students to become **active, compassionate, and lifelong learners** who can thrive in a rapidly changing world. At Tesla, the DP experience is enriched by our commitment to **innovative teaching, personalized learning pathways**, and the integration of **IB Learner Profile attributes** across all subjects. Our graduates leave Tesla equipped with the **skills, knowledge, and mindset** required to succeed in leading universities and to contribute meaningfully to society.

Criteria for Successfully Achieving the IB Diploma Certificate

To be awarded the **IB Diploma**, students must meet the following requirements:

1. Subject Requirements

Students must complete **six DP subjects**, one from each group:

- **Group 1:** Studies in Language and Literature
- **Group 2:** Language Acquisition
- **Group 3:** Individuals and Societies
- **Group 4:** Sciences
- **Group 5:** Mathematics
- **Group 6:** The Arts **OR** a second subject from Groups 1–4

2. Levels

- At least **three subjects** must be taken at **Higher Level (HL)**.
- The remaining **three subjects** are taken at **Standard Level (SL)**.

3. Core Requirements (*Mandatory for All Candidates*)

Students must complete and pass all three components of the **IB Diploma Programme Core**:

- **Theory of Knowledge (TOK):** Assessed through an exhibition and an essay.

- **Extended Essay (EE):** An independent, 4,000-word research paper.
- **Creativity, Activity, Service (CAS):** Successful completion of documented CAS experiences and a final project.

4. Point Requirements

- Minimum total: **24 points** out of **45**.
- Up to **3 bonus points** may be earned based on combined performance in **TOK** and **EE**.
- **CAS** completion is compulsory but does not contribute to points.

5. Minimum Scores Per Level

- A total of **at least 12 points** across the **three HL subjects**.
- A total of **at least 9 points** across the **three SL subjects**.
- No score lower than **2** in any HL subject.
- No score of **“N”** (non-submission) in any subject or core component.

6. Award of the Diploma

- **Maximum score:** 45 points
 - 6 subjects × **7 points** each = **42**
 - **TOK + EE bonus:** up to **3 additional points**
- The **IB Diploma** is awarded if the student:
 - Achieves **24 points or more**.
 - Meets the HL/SL minimum requirements.
 - Completes **TOK, EE, and CAS** successfully.
 - Has **no disqualifying conditions**.



Policy Alignment Statement

This course is delivered in full alignment with Tesla Education’s IB-approved policies on assessment, language, inclusion, and academic integrity. These policies ensure that teaching, learning, and evaluation within the course are consistent with the IB Diploma Programme standards and support all students in achieving their personal and academic goals.

Subject Overview

The IB DP Music course invites students to engage with music as creators, performers, and critical listeners. Through inquiry-based learning, students explore musical forms, traditions, and innovations across time, cultures, and styles. The course emphasises the integration of theory and practice: students compose and arrange, perform individually and in ensembles, and analyse music using diverse methodologies.

Music fosters international-mindedness by encouraging students to appreciate global traditions while developing their own artistic identity. The course also prepares students for higher education in music, creative industries, and interdisciplinary fields by developing creativity, research skills, and cultural awareness.

Course Levels:

- Standard Level (SL) – 150 hours: Develops balanced skills in performance, creation, and analysis with emphasis on personal expression and exploration of diverse genres.
- Higher Level (HL) – 240 hours: Extends SL by requiring greater depth in all three areas, plus additional requirements in contemporary music-making, experimentation, and extended performance or composition.

Aims:

- Foster curiosity, enjoyment, and lifelong engagement with music.
- Enable students to create, perform, and analyse music across a variety of contexts.
- Develop intercultural understanding through the study of global musical practices.
- Integrate critical, creative, and reflective thinking in musical processes.
- Support academic integrity, originality, and ethical engagement with music.

Approaches to Learning (ATL)

ATL Skill	How It's Developed in Music
Thinking Skills	Analyse scores, evaluate performances, experiment with compositional techniques.
Research Skills	Investigate historical, cultural, and technological contexts of music.
Communication	Present oral commentaries, programme notes, and reflective portfolios.
Self-Management	Plan practice schedules, composition timelines, and assessment milestones.
Social Skills	Collaborate in ensembles, peer feedback on performances, and group composition projects.

IB Learner Profile

Learner Attribute	Application in Music
Inquirers	Investigate global musical traditions and innovative soundscapes.
Knowledgeable	Apply music theory and cultural knowledge in analysis and performance.
Thinkers	Develop original interpretations and creative solutions in composition.
Communicators	Express musical ideas through performance, writing, and discussion.
Principled	Respect copyright, acknowledge sources, and perform with authenticity.
Open-minded	Explore diverse genres, traditions, and world music perspectives.
Caring	Use music as a tool for community building, awareness, and advocacy.
Risk-takers	Experiment with new instruments, genres, and creative approaches.
Balanced	Manage time across composition, performance, and written analysis.
Reflective	Evaluate strengths, challenges, and artistic growth in portfolios.

Assessment Criteria & Scale - First Assessment 2022

Assessment Objective	Description	Weighting SL	Weighting HL
AO1: Knowledge & Understanding	Demonstrate knowledge of musical materials, processes, and diverse contexts. Use correct musical terminology in analysis and communication.	25%	25%
AO2: Application & Analysis	Apply musical skills to create, perform, and analyse. Interpret works using musical elements and cultural perspectives.	25%	25%
AO3: Synthesis & Evaluation	Synthesize ideas in creation/performance, evaluate decisions, and critically reflect on own and others' music.	25%	25%
AO4: Communication	Communicate musical ideas effectively through performance, composition, and technology/media.	25%	25%

External Assessment (70%)

- **Exploring Music in Context (20%)** → Written submissions with audio/visual examples, analysing diverse musical materials.

- **Experimenting with Music (20%)** → Practical portfolio demonstrating exploration and manipulation of musical ideas.
- **Presenting Music (30%)** → Compilation of performed and/or created works with accompanying reflections.

Internal Assessment (30%)

- **The Contemporary Music-Maker Portfolio (SL/HL):** A curated portfolio of real-world music-making experiences (solo/ensemble performance, composition, production, improvisation, etc.).

Comparison Table: SL vs HL

Component	SL	HL
Exploring Music in Context	20%	20%
Experimenting with Music	20%	20%
Presenting Music	30%	30%
Contemporary Music-Maker Portfolio	30%	30% (with extended expectations)

DP Core Integration (ToK, CAS, EE)

DP Core	Music
TOK	Engage with knowledge questions such as: <i>How does culture shape musical meaning?</i> or <i>Can music convey knowledge beyond language?</i>
CAS	Organise concerts, collaborate in ensembles, compose for community events, or volunteer in music education projects.
EE	Research-focused essay on a musical topic (e.g., “The influence of Vietnamese traditional instruments on contemporary film scoring”).

Course Overview

Year	Term	Major Concept	Key Topics / Content	SL/HL Differentiation	Project / Portfolio Focus	Assessment Focus (IB Tasks)	Core Integration (TOK / CAS / EE)
Y1 T1	Introduction to Music as Inquiry	Global traditions; music	Study of diverse genres,	HL: deeper comparative	Initial listening journal	Formative portfolio	TOK Q: “How does culture shape musical

		as cultural knowledge	instruments, and contexts	analysis of traditions		(Exploring Music in Context draft)	meaning?" CAS: Join/lead ensemble
Y1 T2	Creating & Experimenting	Composition basics, improvisation, digital music tools	HL: Extended experimentation across multiple genres	Short composition project	Draft "Experimenting with Music" portfolio	TOK Q: "Can creativity be assessed objectively?" CAS: Compose for school/house event	
Y1 T3	Performing Music	Solo and ensemble practice, performance critique	HL: Extended solo performance with reflection	Rehearsed solo/ensemble piece	Mock "Presenting Music" task	CAS: Community concert, music for service	EE exploration: music-based topics
Y1 T4	Integrating Music Processes	Linking performance, creation, and analysis	HL: Portfolio integrating multiple modes of music-making	Formative combined portfolio submission	Mid-year portfolio review	TOK: "Is performance a form of knowledge?"	
Y2 T1	Refinement & Contextual Analysis	Advanced score study, cultural comparisons	HL: Extended contextual depth in research essays	Refined compositions and recordings	Draft submission of "Exploring Music in Context"	EE Draft submission with musical inquiry	
Y2 T2	Extended Practice & Performance	Repertoire development, composition extension	HL: More ambitious performance works / larger compositions	Mock IA submission (performance + creation)	Mock "Experimenting" + "Presenting"	CAS: Music-led project (e.g., charity concert)	
Y2 T3	Consolidation & Finalisation	Portfolio editing, IA preparation	HL: Extended cultural analysis and project refinement	Final IA portfolio	Final IA (SL & HL) submission	TOK: "How do we judge the value of art?"	

Y2 T4	Exam Readiness & Reflection	Revision of IB tasks, performance readiness	HL: Greater range of repertoire in portfolio	Showcase and public presentation of work	Final submission of all components	CAS: Final reflection, EE viva voce connections	
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Scope and Sequence

Year 1 – Grade 11

Term 1 – Unit 1: Introduction to Music as Inquiry

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–2	Music as cultural knowledge	Global music traditions, genres, cultural contexts	Listening analysis, comparative critique	SL: Analyse 2 contrasting global traditions. HL: Analyse 3–4 traditions with deeper contextual commentary.	Listening journal (formative)	TOK: Can music convey truth beyond language? CAS: Join ensemble
3–4	Elements of music	Rhythm, melody, harmony, texture	Score reading, music vocabulary	SL: Identify and describe elements in short excerpts. HL: Analyse extended works and begin applying terminology in written commentary.	Short written commentary	EE exploration: Possible music topics
5–6	Music & identity	Music in identity and community	Personal reflection, linking music to context	SL: Write reflective journal on one community/identity context. HL: Compare multiple identity contexts and explore broader implications.	Reflective journal	CAS: Music autobiography project
7–8	Music analysis	Musical features in different traditions	Analytical essays, oral commentary	SL: Produce short analytical report on 1–2 works. HL: Produce extended report	Short analytical report	TOK: Are interpretations of music subjective or universal?

				with oral commentary, drawing on 3 or more works.		
9–10	Review & consolidation	Integration of inquiry + analysis	Synthesis, critical reflection	SL: Formative Paper 1 analysis (short excerpts). HL: Extended Paper 1-style task with longer excerpts and comparative analysis.	Paper 1-style formative analysis	CAS: Ensemble rehearsal showcase

Term 2 – Unit 2: Experimenting with Music

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–2	Composition basics	Melody, harmony, rhythm design	Create short phrases	SL: Compose short melodic/harmonic fragments. HL: Compose extended sketches, experiment with counterpoint.	Draft composition idea	CAS: Compose for school event
3–5	Improvisation	Improvisation techniques	Experimentation, risk-taking	SL: Short improvisations on given themes. HL: Extended improvisation, integrating stylistic contrasts.	Improvised performance (formative)	TOK: How is improvisation a form of knowledge?
6–7	Digital music	GarageBand, Logic, Sibelius	Digital creation, sound editing	SL: Create 1 digital sample track. HL: Develop 2 contrasting digital samples using multiple layers.	Digital portfolio sample	CAS: Peer collaboration project
8–10	Integration	Composition + performance	Self-assessment, reflection	SL: Portfolio entry with 1–2 works. HL: Portfolio entry with	Draft “Experimenting with Music” portfolio	EE: Discuss composition-based RQs

				3–4 works plus process commentary.		
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Term 3 – Unit 3: Music in Performance

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–3	Solo performance	Individual practice & rehearsal	Stage presence, technical skills	SL: Perform 1 solo piece. HL: Perform 2 solo pieces from contrasting styles.	Solo performance recording (formative)	CAS: Perform at school assembly
4–5	Ensemble	Group rehearsal & collaboration	Communication, leadership	SL: Participate in 1 ensemble performance. HL: Lead or arrange part of an ensemble rehearsal.	Ensemble rehearsal journal	TOK: How does collaboration shape musical meaning?
6–8	Performance critique	Peer feedback, programme notes	Writing critiques, oral commentary	SL: Write short critiques. HL: Extended written/oral commentary with deeper contextualisation.	Mock “Presenting Music” task	EE: Brainstorm performance-focused essays
9–10	Consolidation	Linking creation, analysis, performance	Integration, reflection	SL: Portfolio review with 2 performance samples. HL: Portfolio review with 3–4 performance samples + extended reflections.	Portfolio review	CAS: Local community concert

Term 4 – Unit 4: Music Integration

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–2	Connecting modes of music	Creation + analysis + performance	Comparative reflection	SL: Reflect on integration of two modes (analysis + performance). HL: Integrate all three modes with extended commentary.	Short integration essay	TOK: Can performance be considered research?

3–5	Refinement	Refining compositions & performances	Revision, rehearsal discipline	SL: Refine 1 composition and 1 performance. HL: Refine multiple works with portfolio draft alignment.	Draft IA portfolio	CAS: Small group recital
6–7	Cultural context	Linking music to culture & history	Analytical writing	SL: Commentary draft (short work). HL: Extended commentary (multiple works, deeper contextualisation).	Commentary draft	EE: Music + culture questions
8–10	End-of-year review	All three strands	Integration, reflection	SL: Portfolio review on selected samples. HL: Comprehensive mid-year review across all three strands.	Mid-year portfolio review	TOK: Does culture determine musical value?

Year 2 – Grade 12

Term 1 – Unit 5: Advanced Musical Inquiry

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–2	Score study	Advanced analysis techniques	Deep listening & score reading	SL: Analyse 2 works with score annotation. HL: Analyse 3–4 works with extended comparative writing.	Commentary exercise	TOK: Are scores objective or interpretive?
3–5	Extended composition	Develop complex works	Thematic development	SL: Draft single extended composition. HL: Draft multi-section work with thematic variations.	Draft extended composition	EE: Draft chapter writing
6–7	Extended performance	Technical mastery, extended repertoire	Advanced rehearsal	SL: Solo or ensemble recording. HL: Extended solo repertoire performance (mock).	Recorded HL solo work (mock)	CAS: Public music showcase

8–10	Portfolio draft	Integrating IA components	Compilation & reflection	SL: Submit draft IA portfolio (smaller scale). HL: Submit draft portfolio including advanced works & HL commentary.	Draft IA submission	TOK: Can music be universally understood?
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Term 2 – Unit 6: Refinement & Presentation

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–3	Refinement of IA	Editing compositions & performances	Portfolio editing	SL: Refine selected works for final submission. HL: Refine extended works across all three strands, ensuring higher complexity.	Mock IA portfolio	EE: Draft feedback integration
4–5	Comparative music study	Global case studies	Analytical synthesis	SL: Analyse 2 global case studies with commentary. HL: Analyse 3+ case studies, comparing across cultures and periods.	Paper 2-style analysis	CAS: Collaborative recital
6–10	Presenting Music	Finalising works for IB	Reflection, presentation skills	SL: Submit draft presentation portfolio. HL: Submit extended portfolio with additional HL performance/composition.	Mock “Presenting Music” submission	TOK: How do we judge artistic value?

Term 3 – Unit 7: Consolidation & Mock Exams

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–4	Consolidation	Synoptic review of all strands	Integration & critical reflection	SL: Review all strands (analysis, creation, performance).	Mock exam (SL/HL)	TOK: Can music be considered a language?

				HL: Extended review including Paper 3 preparation.		
5–8	IA finalisation	IA portfolio completion	Compilation, supervisor feedback	SL: Final IA portfolio submission. HL: Extended IA submission with HL-specific tasks.	IA final submission	EE: Viva voce reflections
9–10	Showcase	Public presentation of work	Performance & reflection	SL: Present selected works in showcase. HL: Present extended works with additional repertoire.	Final showcase event	CAS: Community concert

Term 4 – Unit 8: Exam Readiness & Final Submission

Weeks	Focus	Key Topics	Skills Development	SL/HL Differentiation	Assessment	TOK / CAS / EE Integration
1–4	Exam strategy	IB paper prep, time management	Exam technique, reflection	SL: Prepare for Paper 1 & 2. HL: Prepare for Papers 1, 2, and 3 (extended comparative analysis).	Mock IB exam	TOK: How does context affect interpretation?
5–8	Portfolio polish	Final submission & reflection	Final adjustments	SL: Submit IA portfolio with selected works. HL: Submit IA portfolio with extended HL components (e.g., additional creation/performance strands).	Submission to IB	EE: Supervisor upload support
9–10	Reflection	Process reflection, Learner Profile	Self-evaluation	SL: Complete RPPF reflection with supervisor. HL: Extended reflection including HL-specific challenges and learning journey.	RPPF-style reflection	CAS: Closing celebration

Assessment Calendar

Year	Term	Assessment Focus	Assessment Output
Y1 T1	Weeks 5, 10	Formative listening analysis; Paper 1-style practice	Commentary & reflection journal
Y1 T2	Weeks 6, 10	Composition draft; Experimenting portfolio sample	Draft “Experimenting with Music”
Y1 T3	Weeks 5, 9	Solo/ensemble recordings; Mock “Presenting Music”	Performance recordings
Y1 T4	Week 10	Mid-year portfolio review	Integrated portfolio submission
Y2 T1	Weeks 5, 10	Extended composition; Draft IA portfolio	Draft IA submission
Y2 T2	Weeks 5, 10	Mock “Presenting Music”; Comparative analysis	Mock IA submission
Y2 T3	Weeks 4, 8	Full Mock Exam; IA final submission	Mock exam & final IA upload
Y2 T4	Weeks 4, 8, 10	Mock exam; Final IB submission; Showcase	Submission to IB & showcase event

Core Integration and Resource Use

Resources & Tools

- Technology & Software: Sibelius, Logic Pro, GarageBand, Soundtrap, Audacity (for notation, composition, and editing).
- Databases & Libraries: Oxford Music Online, JSTOR Arts & Humanities, Spotify/Apple Music archives, local Vietnamese music collections.
- Simulations & Digital Platforms: SmartMusic, MusicFirst, IB InThinking Music, PhET sound simulations for acoustics.
- Performance Resources: Recording studios, digital instruments, school ensemble spaces.
- IB Resources: IB Music Guide (first assessment 2022), Teacher Support Materials, specimen papers, IA exemplars, PRC sample portfolios.

Collaborative Planning & Reflection

- Vertical Alignment: Build on MYP Arts outcomes (inquiry cycles, global contexts, creative processes) to ensure readiness for DP Music.
- Horizontal Collaboration: Coordinate with TOK (aesthetics and knowledge of the arts), CAS (community concerts, service projects), and EE supervisors for music-related essays.
- Cross-Disciplinary Links: Work with Drama, Visual Arts, and Language & Literature to plan integrated arts events and intertextual projects.
- IA Moderation: Termly internal moderation meetings to ensure consistent assessment standards for “Experimenting,” “Exploring,” and “Presenting Music” tasks.
- Reflection Cycles: End-of-term unit reflections where students analyse growth in creation, performance, and analysis, feeding into their IA portfolios.
- Professional Development: Teachers engage in IB workshops, share exemplars from PRC, and collaborate on joint curriculum reflection with the DP Core team.

