



Ruta Kanteruka earned a Mag. Art degree in Music from the Jazeps Vitols Latvian Academy of Music in 2009. She has been teaching music in international schools since 2000, bringing 25 years of teaching experience to her role. Ruta is well-versed in various international education programs, including IB PYP, IMYC, IGCSE, and IB DP, and has taught students ranging from ages 2 to 18.

In addition to her teaching responsibilities, Ruta serves as the head of the Latvian Music Teachers Association and is the National Coordinator for Latvia for the EAS. She has authored two music textbooks for Year 1 and Year 2 students in Latvian general schools and holds the position of national editor for the EU Songbook.

Additionally, Ruta is a skilled singer who performs with the Latvian National Guard Choir.

Comparison of Secondary School Music Programs: Cambridge IGCSE and DP Music Course

Mag Art Ruta Kanteruka will provide a comparison and practical examples of two esteemed secondary school music programs: the Cambridge IGCSE (9–1) Music and the DP Music course.

These programs offer students meaningful opportunities for musical growth and engagement with a variety of musical traditions and practices.

What are the advantages, distinctions, challenges, and potential limitations of each program?

Teachers will receive practical teaching and learning examples that can be adapted for Estonian music education.

Cambridge IGCSE (9–1) Music

Cambridge IGCSE is the world's most popular international qualification for 14 to 16 year olds, although it can be taken by students of other ages. Students can choose from 70 subjects in any combination – it is taught by over 4500 schools in over 140 countries. The programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Cambridge IGCSE (9–1) Music is accepted by universities and employers worldwide as providing proof of musical skills, knowledge and understanding.

This syllabus offers students the opportunity to develop their own **practical musical skills through performing and composing**. They also develop their listening skills by studying music from the **main historical periods and styles of Western music** as well as from selected non-Western traditions.

The emphasis of the syllabus is as much on developing lifelong musical skills as on acquiring knowledge.

Learners studying Cambridge IGCSE (9–1) Music are given the opportunity to:

1. listen to and learn about music from a wide range of historical periods and major world cultures;
2. develop their skills in performing music, both individually and in a group with other musicians;

3. develop their skills in composing music in a style of their own choice.
- Our programmes balance a thorough knowledge and understanding.

The programme balances a thorough knowledge and understanding of a subject and helps to develop the skills learners need for their next steps in education or employment.

The purpose of a course is to:

- 1) enable candidates to acquire and consolidate a range of basic musical skills, knowledge, and understanding, through the activities of listening, performing, and composing;
- 2) help candidates develop a perceptive and critical response to the main historical periods and styles of Western music;
- 3) help candidates to recognise and understand the music of selected non-Western traditions, and thus to form an appreciation of cultural similarities and differences;
- 4) provide a foundation for the development of an informed appreciation of music;
- 5) provide a foundation for further study in music at a higher level.

Syllabus Cambridge IGCSE™ (9–1) Music 0978 Use this syllabus for exams in 2025.

<https://www.cambridgeinternational.org/Images/664651-2025-syllabus.pdf>

The International Baccalaureate (IB) Diploma Programme (DP) is for students aged 16–19.

Through the DP Music course, students develop to become well-rounded modern musicians through a combination of practical work, theoretic and technical training and the development of creative competencies.

This holistic course achieves this by scaffolding and integrated approaches to:

- deep listening skills;
- performance proficiency;
- compositional craft;
- the ability to discuss music critically;
- the ability to justify creative choices;
- the capacity for entrepreneurship in the musical world.

Throughout this course, students and teachers have flexibility and agency to access unique and personalized content and approaches to engaging with music:

- Four Areas of Inquiry combined with diverse contexts offer students the opportunity to experience a variety of musical works, forms, and genres in a meaningful manner.
- Throughout the course, students embody three roles, the **researcher**, the **creator** and the **performer**.
- Through their work, students inquire, create, perform and reflect on their work in progress. This creative process of working in the arts, and specifically in music, is encapsulated in the three musical processes, **exploring** music in context, **experimenting** with music, and **presenting** music

This flexibility is about choice in the learning, teaching and assessment as well as forging deep, life-long connections between students' passions and interests and the wider world of music and music-making.

Exploring music in context

When exploring music in context, students will learn how to engage with a diverse range of music that will broaden their musical horizons and provide stimuli to expand their own music-making. Students will demonstrate diversity and breadth in their exploration by engaging with music from the areas of inquiry in personal, local and global contexts.

Experimenting with music

When experimenting with music, students connect theoretical studies to practical work and gain a deeper understanding of the music they engage with. Through this theoretical and practical work as researchers, creators and performers, students will learn to experiment with a range of musical material and stimuli from the areas of inquiry across local and global contexts.

Presenting music

When presenting music, students learn to practise and prepare finished pieces that will be performed or presented to an audience. In working towards completed musical works, students expand their musical identity, demonstrate their level of musicianship, and learn to share and communicate their music as researchers, creators and performers.

The contemporary music maker (HL only)

Music at higher level (HL) builds on the learning of musical competencies and challenges students to engage with the musical processes in settings of contemporary music-making. For the HL component, students plan and collaboratively create a project that draws on the competencies, skills and processes in all of the musical roles of the music course, and is inspired by real-life practices of music-making.

<https://www.ibo.org/programmes/diploma-programme/curriculum/the-arts/music/>