Diploma Programme

Music guide

First assessment 2022

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IB mission statement

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.

IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS
We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE
We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS
We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS
We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED
We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED
We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING
We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS
We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED
We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE
We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the programme resource centre at resources.ibo.org, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at store.ibo.org.

Additional resources

Additional publications such as specimen papers and markschemes, teacher support material, subject reports and grade descriptors can also be found on the programme resource centre. Past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the programme resource centre for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example, websites, books, videos, journals or teaching ideas.

Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

First assessment 2022

The Diploma Programme

The Diploma Programme (DP) is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the DP a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.

Figure 1

The Diploma Programme model

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

The core of the Diploma Programme model

All DP students participate in the three course elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, activity, service (CAS) is at the heart of the DP. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the DP. The three strands of CAS are creativity (arts, and other experiences that involve creative thinking), activity (physical exertion contributing to a healthy lifestyle) and service (an unpaid and voluntary exchange that has a learning benefit for the student). Possibly more than any other component in the DP, CAS contributes to the IB's mission to create a better and more peaceful world through intercultural understanding and respect.

The extended essay (EE), including the world studies EE, offers the opportunity for IB students to investigate a topic of special interest in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six DP subjects, or in the case of the interdisciplinary World Studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience, it provides students with an opportunity to engage in personal research on a topic of choice under the guidance of a supervisor.

Approaches to teaching and approaches to learning

Approaches to teaching and learning across the DP refers to deliberate strategies, skills and attitudes that permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the DP assessment and beyond. The aims of approaches to teaching and learning in the DP are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking
- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)

- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades, but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' DP experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education, with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills), along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment), encompass the key values and principles that underpin IB pedagogy.

The IB mission statement and the IB learner profile

The DP aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the DP represent the reality in daily practice of the organization's educational philosophy.

Academic integrity

Academic integrity in the DP is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic integrity serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All coursework—including work submitted for assessment—must be **authenticated**. It must be based on the student's individual and original ideas with the ideas and work of others fully acknowledged. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic integrity in the IB and the DP, please consult the IB publications *Academic integrity*, *Diploma Programme: From principles into practice* and *General regulations: Diploma Programme*. Specific information regarding academic integrity as it pertains to external and internal assessment components of this DP subject can be found in this guide.

Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

DP candidates submit work for assessment in a variety of media that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses the work or ideas of another person, the candidate must acknowledge the source using a standard style of referencing in a consistent manner. A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but schools are free to choose a style that is appropriate for the subject concerned and the language in which candidates' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author, date of publication, title of source, and page numbers, as applicable.

Candidates are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text, candidates must clearly distinguish between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Candidates are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged. Candidates must be advised that audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. Again, an appropriate style of referencing/citation must be used.

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes: Removing barriers to learning*.

Technical requirements for this course

Any school undertaking the music course must ensure they have the necessary technical equipment and instructor expertise required to meet the course aims, objectives and formal assessment requirements, as described in this guide.

Failure to ensure this will result in problematic assessment material and could lead to students not receiving grades for this subject in their final diploma.

Nature of the subject

Music

Music is an essential part of the human experience and a unique mode of creativity, **expression** and communication. Music is both functional and meaningful, and its vitality and complexity enriches our lives. Though music is rooted in specific societies and cultures, it also transcends—and often connects—them. Music not only offers a way of understanding the world, but also a means by which we can **express** and share our understanding of it with others.

Music's many rich histories continue to evolve through individual and collaborative contributions. In the past, as in our contemporary and increasingly digital world, music responds to, and is shaped by, new and emerging technologies and approaches.

The study of music encourages inquiry into creative practices and performance processes. Music study develops listening, creative and analytical skills, as well as encouraging cultural understanding and international-mindedness. In this way, music is a catalyst for expanding critical thinking—a crucial life skill. When we understand others and ourselves through music, we are empowered to make positive and effective change in the world.

In this course, students and teachers engage in a journey of imagination and discovery through partnership and collaboration. Students develop and affirm their unique musical identities while expanding and refining their musicianship.

Throughout the course, students are encouraged to explore music in varied and sometimes unfamiliar contexts. Additionally, by experimenting with music, students gain hands-on experience while honing musical skills. Through realizing and presenting samples of their musical work with others, students also learn to communicate critical and artistic intentions and purpose.

As students develop as young musicians, the course challenges them to engage practically with music as researchers, performers and creators, and to be driven by their unique passions and interests while also broadening their musical and artistic perspectives.

The role of music technology in the course

The music curriculum reflects the substantial global increase in access to digital technologies. New technology has always been a driving force behind the development of musical genres, **styles** and **practices**. At the same time, new and emerging music can also foster and extend technological innovation. This dynamic and mutual influence is at the heart of the contemporary musical experience and has transformed both music-making and musical education.

Devices, software and applications change with increasing frequency. For 21st-century musicians, learning to make music by engaging with a range of technologies is now a fundamental skill and is therefore a central aspect of this curriculum.

Technology also creates opportunities for musicians to study music, collaborate and share musical ideas across time, place and culture.

Different uses of music-related technologies include, but are not limited to:

- recording music or sounds
- synthesis of new sounds
- sampling
- processing and editing music or sounds
- programming, such as sequencing and automation

- using electronic devices as **instruments**
- using apps and specific software to create and/or perform music.

It is recommended that teachers understand and embrace the significance of digital technology for music education along with the advantages it affords.

However, it is important to emphasize that, while digital technologies have expanded our understanding of musical processes and roles, musicians continue to require the traditional skills of discipline, practice and perseverance.

Distinction between SL and HL

The syllabus differentiates between SL and HL. The greater breadth and depth required for HL is reflected through an additional assessment task. This task requires HL students to demonstrate knowledge and understanding of the core syllabus areas by formulating and communicating intentions for a project that is based on:

- real-life practices of music-making
- their experiences as developing musicians in this course
- their collaboration with others.

Music and the DP core

Music and theory of knowledge

The theory of knowledge (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know.

The arts subjects complement the TOK ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. As in TOK, studying the arts requires students to reflect on, and question, their own biases of knowledge. In addition, by exploring other DP subjects through the lens of the arts, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become

> "active, compassionate and lifelong learners who understand that other people, with their differences, can also be right".
>
> IB mission statement

The arts can help us to analyse artistic knowledge from various perspectives and acquire knowledge through experiential means, as well as more traditional academic methods. Questions related to TOK activities that a music student might consider include the following.

- Are certain ways of knowing employed in radically different ways in the arts as opposed to other areas of knowledge?
- How is knowledge **constructed** through artistic processes and actions?
- Is kinaesthetic learning a way to acquire knowledge?
- How do artistic judgments differ from other types of judgment, such as moral judgments?
- How are artistic standards developed and maintained?
- To what extent is a piece of artwork considered as an original, for example, when it involves sampling in contemporary music?
- Is there a clear distinction between borrowing others' ideas and plagiarism in a piece of artwork?
- To what extent should there be **variations** in **interpretation** of a piece of music? Is it valid if one listener perceives a piece of music to be "sad" while another listener perceives the same piece of music as "happy"?
- To what extent does knowledge of creative process have an impact on one's perception of a piece of music? For example, if it took Mozart two weeks to compose a symphony and Beethoven two years to compose a symphony, does that make one symphony "better" than the other?
- What moral responsibilities do composers have?
- What, if anything, do the different subjects that make up the arts have in common?
- Why might we be more concerned with process rather than product in the search for knowledge?
- To what extent does a composer control the perception of a composition after the composition is completed?
- To what extent does "limitation" influence creativity?
- To what extent does technology enhance and hinder creativity?
- To what extent does context have an impact on musical developments, and vice versa?

Music and creativity, activity, service

CAS and music complement each other in various ways. The exploratory and collaborative nature of CAS may give students ideas that enhance their experiences of studying music.

Throughout the music course, students will develop skills that will help them to **investigate**, plan, act, reflect on, and demonstrate CAS experiences in an informed and meaningful way.

The challenge and enjoyment of CAS can have a profound effect on music students, who might choose, for example, to engage with CAS in the following ways.

- Plan a workout regimen engaging singers to improve their respiratory capacity and stamina. Results can be measured through specific apps that measure body functions and performance-related activities.
- Audio engineer an album, ringtones for different bells during the school day, a sound and light design installation or a music application by incorporating design technology or physics experiences with music technology.
- Gain experience in music business practices, such as marketing, producing artists or licensing song copyrights.
- Tutor or mentor younger students to learn a musical instrument or to find forms of **expression** through music-creating by planning and delivering lessons and activities systematically over a sustained period of time in order to promote local music traditions. Support students from underprivileged areas or empower students with learning needs. Outcomes could be presented in the form of recordings or a final performance.

CAS experiences must be distinct from, and may not be included or used, in the student's music course submissions.

Additional suggestions on the links between DP subjects and CAS can be found in the *Creativity, activity, service teacher support material*.

Music and the extended essay

An extended essay (EE) in music provides students with an opportunity to undertake independent research into a topic of special interest. Through the EE research and writing processes, students apply a range of research, analytical and creative skills to develop and explore a focused research question appropriate to music. The EE process requires students to justify their research through describing and **analysing** their selected **musical material**.

Students writing an EE in music must develop an appropriately focused research question. The research will involve analysing a live performance, a recording and/or a score as **primary sources**. It is the task of the supervisor to ensure that the research question invites students to use appropriate primary and **secondary sources** that encourage the application of relevant analytical skills. The essay topic may relate to a specific area of inquiry in the music course, but this is not a requirement and other aspects of the subject may be explored. It is important that the topic reflects the student's particular interest and enthusiasm for music.

The following are examples of suitable EEs in music.

- To what extent has the compositional **style** of John Williams evolved over his career? An exploration and **musical analysis** of *Jaws* and *Star Wars: The Force Awakens*.
- What stylistic differences characterize the music of K-pop (Korean pop) and US pop? An exploration and musical analysis of "Gangnam Style" by PSY and "Can't Stop the Feeling!" by Justin Timberlake.
- To what extent are the operettas of Gilbert and Sullivan, and Johann Strauss II different? An exploration of scenes from *HMS Pinafore* (Gilbert and Sullivan) and *Die Fledermaus* (Strauss).
- To what extent has the availability of new **instruments** and controllers in music technology altered the possibilities for both conventional and non-conventional performance, as seen in the example of live performances by M4SONIC?
- What is the significance of studio techniques in making the album *Sgt Pepper's Lonely Hearts Club Band* by The Beatles? An exploration of four-track tape techniques, microphone-placement techniques, and microphone-manipulation techniques.

Students must ensure that their EE does not duplicate other work that they are submitting for the diploma. The EE must not be based on the same study of music that the student has studied for any assessment tasks

as part of the music course, though it may be related stylistically. Supervisors play an important role in guiding students in these distinctions.

Note: Students risk their diploma if academic misconduct is detected.

Detailed guidance on undertaking EEs in music can be found in the *Extended essay guide*.

Music and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people. The arts provide a unique opportunity for students to recognize and engage with the dynamic cultural influences around them. It provides them with the opportunity to recognize the significance of diversity in the making and study of music.

The music course gives students the opportunity to study a wide variety of music from **personal**, **local** and **global contexts**. Through investigating, analysing, performing and **creating** music from differing cultures, styles and genres, students deepen their understanding of music, as well as their knowledge, understanding and experience of the arts within the global community. They become more informed and reflective while developing their abilities as practitioners, communicators, collaborators and creative thinkers. They learn to acknowledge the elements that appear across all types of music and musical traditions while also recognizing the unique ways in which particular cultures **express** their values and identity through shared artistic endeavour.

Engaging with sensitive topics

Studying music enables students to engage with exciting, stimulating and personally relevant topics and issues. At times, such topics and issues may be sensitive and personally challenging for some students. The values and musical **practices** of different cultures must be respected in the engagement with **musical material**. Students and teachers should remain mindful of cultural **conventions** and practices. Consideration should also be given to the personal, political and cultural values of others, particularly in relation to race, gender and identity.

Teachers should be aware of sensitive topics and provide guidance on how to approach and engage with such topics in a responsible manner.

Prior learning

The music course at both SL and HL requires no formal prior training in music. The course is designed to allow students to experience music on a personal level while expanding their musical identity. The individual student's prior experiences will determine the students' pathways through, and engagement with, the course.

Links to the Middle Years Programme

The music course builds on the conceptual areas and skills within the arts, as outlined in the Middle Years Programme (MYP) *Arts guide*.

MYP arts provides students with the opportunity to develop as young artists, as well as to learn about the arts through inquiry by investigating and exploring conceptual understandings that are essential to the subject. Learning in the arts takes place within contexts relevant to the student, whether personally, locally, or globally significant. Throughout the MYP arts course, students are required to investigate artists, explore and develop skills and techniques, create art work, and reflect on and **evaluate** their own art work, as well as the work of others.

MYP arts, and specifically the discipline of music, provide a solid introduction for the DP music course. Through practical exploration and analysis, students become successful learners of music through a cycle of investigation, creativity and reflection. Emphasis is placed on the artistic process, allowing students to investigate, develop, perform or create, and to evaluate music and their own development. MYP students

will build on the skills developed in the arts for the Primary Years Programme (PYP). MYP music students will also have developed their musical repertoire further in order to express meaning and ideas, and to share new musical encounters and experiences.

In MYP arts, students are provided with opportunities to prepare for the DP music course through:

- exploring and appreciating the arts across time, cultures and contexts
- understanding the arts and arts processes
- developing creativity and imagination
- reflecting on, evaluating and analysing art work and their own development as young artists
- developing personal, social and emotional competencies through the arts
- engaging with the arts and considering the role they play in our lives.

Further detail on arts in the MYP *Arts guide*.

Approaches to teaching and learning in music

Approaches to the teaching of music

The syllabus for music acknowledges the open-ended nature of music and music-making.

The syllabus allows teachers to steer students towards discovering **diverse** and unfamiliar music, musical genres and **styles**. The four *areas of inquiry* provide a practical framework to encourage this diversity.

Teachers are strongly encouraged to design learning experiences that invite students to engage with their **personal** and **local** contexts, as well as with **global** contexts. How teachers choose to ensure that students **explore** music through these contexts is left to their discretion. Teachers should not only teach what they themselves are familiar with but should also be risk-takers and inspire students with unfamiliar musical contexts.

It is recommended that teachers follow the suggested teaching time indicated in the different parts of the syllabus. Careful planning of research, **creating** and performing experiences is needed to maximize student learning. Wherever feasible, teachers are advised to have students experience external performances, rehearsals and workshops with musicians as part of the learning process.

Teachers in the music course need to consider using a variety of teaching strategies in the context of the syllabus. For the purpose of teaching this course, they should not consider themselves as the source of knowledge, the transmitter of information, nor merely as an **ensemble** conductor. Teachers should, instead, consider themselves as facilitators of experiences and meaningful learning engagements.

It is possible to run the music course with just one student. Teachers in this situation must find creative opportunities to meet the requirement in the taught course for collaboration (which is an assessment requirement in the HL course).

The programme embodies many of the approaches to teaching and learning (ATL) skills that empower teachers and students to facilitate meaningful learning experiences. Teachers should consider how their planning of the two-year course ensures that the teaching of music is:

- based on inquiry
- focused on conceptual understanding
- developed in local and global contexts
- focused on effective teamwork and collaboration
- differentiated to meet the needs of all learners
- informed by assessment.

For more information about approaches to teaching in the DP, please visit the Diploma Programme *Approaches to teaching and learning* subject website.

Approaches to learning in music

The music course is designed to enable students to learn through cognitive, metacognitive and affective skills, as outlined in the Diploma Programme *Approaches to teaching and learning* subject website.

Students will experience a music syllabus that develops the following skills.

- Thinking skills
- Social skills
- Communication skills
- Self-management skills

- Research skills

The music course is student-centred and places student creativity at the heart of a holistic learning experience. Learning about music invites students to explore music practically and understand the correlation between the musical roles: researcher, creator and performer.

Each role is associated with distinct musical competencies and skills. These musical competencies are directly linked to inquiry into familiar and unfamiliar music, and to solving technical and creative problems. Inquiry into familiar and unfamiliar music and problem-solving requires students to use higher-order thinking skills.

All components of the course must be experienced practically through **authentic** musical encounters and outcomes. Students must also understand the similarities and differences between solo music-making and collaborative music-making. When collaborating, students develop valuable social and communication skills.

In the course, students communicate learning through oral, visual and written work, as well as through creating and participating in solo and ensemble performances. Students should also learn to make critical musical choices by deciding what is relevant and useful for their own creative processes. Students will develop self-management skills by setting long-term goals and working on ideas from draft to final product.

For more information about approaches to learning in the DP, please visit the Diploma Programme *Approaches to teaching and learning* subject website.

The music journal

Each student will develop and maintain a music journal during the course.

While music journals may take different forms, the chosen form must allow students to document, curate and **reflect** on their engagement with a variety of musical processes, diverse **musical material** and important musical roles (researcher, creator and performer). It also offers them the opportunity to engage with, and consider, music in a variety of contexts. Often, this will entail collecting materials in multiple modes, such as audio, video, visual and/or written forms.

The music journal also provides a valuable means for students to reflect on **musical intentions**, decision-making and outcomes. It should include students' approaches to different stages in a creative process, such as exploring, experimenting and presenting music, both alone and with others.

Evidence collated in the music journal may include, but is not limited to, the following types.

- Engagement with the areas of inquiry and the consideration of music in its various contexts
- Recordings of creative ideas, music studied in the course, and discoveries in a variety of areas of inquiry and contexts
- A log of challenges faced in completing creating exercises and **performed adaptation**, along with **reflections** on musical decisions and inspirations
- Critical **analyses** and reflections on experiences of listening to music in and out of the classroom
- Information and findings about creating and performing **practices** and **conventions**, as well as stylistic, compositional and production techniques
- Examples of various ways that music can be **notated** and communicated
- Selections of relevant student work and experiments, such as score **annotations** and **commentaries**, as well as critical listening exercises, **improvisations** and adaptations
- Reflections and detailed evaluations of their work
- Feedback from teachers, peers and audiences
- The consideration of, and responses to, feedback from peers, teachers and audiences
- Documentation of individual and collaborative practical music-making in various stages of a creative process, as well as plans for further development

- Reflections on challenges and achievements, as well as the student's development of skills and competencies over time
- **Research** into **primary** and **secondary sources**

Sample **excerpts** of student music journals can be found in the DP *Music teacher support material* (TSM) and in the online resource *Effective journaling in DP Arts*.

The selection of materials for assessment

Although the music journal is not directly assessed or moderated, assessment components build on materials collected and encountered during the course, on the experiences encountered, and on records of learning and development.

The music journal provides an appropriate means for the collection and organization of material that best evidences a student's learning and that offers them sufficient evidence to address relevant assessment criteria. Consequently, students will select, adapt and present **extracts** from their music journals, where appropriate, for assessment purposes.

Note about assessment

Students select examples, findings and musical works from their journals to prepare their submissions for assessment. This selection is not intended as an exhaustive presentation of all that the student has discovered or achieved; it should be considered as a collation of ideas that capture the student's knowledge and understanding of the music with which they have engaged.

Careful consideration of, and focus on, the assessment tasks and criteria, along with considerations of how to structure the work, will help students to assemble relevant material in a coherent way. It is strongly advised that students use the assessment criteria to guide the selection and collation of their materials.

It is recommended that the task instructions and assessment criteria should be shared with the students and become a regular focus of interaction.

Research

When carrying out research, students should ensure that they consult a suitable range of reliable sources, which may be primary or secondary. The suitability of sources will depend on the nature of the research, the chosen context, and the selected repertoire.

Primary sources provide an "inside perspective" on the original work and should, therefore, focus on the music itself; original representations or **interpretations** of the music; or people directly involved in the making or creating of the music. As well as the more obvious sources (books, websites, videos, scholarly articles), primary sources can include a wide variety of material, such as live performances, recordings and scores of original music, workshops, lectures, interviews with composers about their work and musical intention, or conversations with performers about their interpretation of a piece of music.

Secondary sources are materials about original works by researchers or musicians that are not directly connected to the original work and therefore help to provide an "outside perspective". Secondary sources can include a wide variety of material, such as critiques, documentaries, journal articles, books and different editions of music scores.

Music and academic integrity

Assessment tasks across the arts and in music vary considerably, from creative exercises, musical performances, formal written work and the presentation of practical work, to the collection of ideas and stimuli that inspire the creative process. Academic integrity must be applied to all tasks regardless of their nature. The guidelines for maintaining academic integrity are consistent for all subjects and must be adhered to throughout all the tasks in the music course.

Guidance on referencing sources

Students must reference all sources—primary and secondary—including all artistic work, live performances, recordings and scores, according to a standard referencing style. This means that all sources must be appropriately acknowledged and attributed.

If a student uses content from any source, including the internet, it must be acknowledged consistently following the standard protocol of the referencing style chosen by the school. This referencing style must clearly **identify** the section of the work that is being attributed, and its origin.

When another person's work or ideas have influenced a student's work, but it has not been referred to directly in their work, the source must be included as a reference in a list of all sources. This is particularly relevant to the arts, where the creative process will be the result of many stimuli, influences and sources of inspiration. The bibliography must also follow the standard protocol of the chosen referencing style, be accurate and meticulously assembled. Failure to reference may result in a case of academic misconduct.

Further information about academic integrity can be found in the guidelines for *Academic honesty in the Diploma Programme*.

Authenticity

Coursework tasks in the arts have strict conditions under which student work must be completed, presented, submitted and assessed. There are also formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against marking criteria or markbands. Since these conditions and formal requirements are designed to ensure that each student is given an equal opportunity to demonstrate achievement, failure to follow them is a form of academic misconduct as it can lead to students being unfairly advantaged.

Coursework authentication forms (CAF)

During the creation of assessment work in music, teachers are required to meet with students at various intervals to discuss the progress being made by each student and to verify the origin and credibility of the coursework being created. These one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, provide the teacher with the necessary evidence to **authenticate** each student's work.

For each assessment task in the music course, teachers must provide a written summary of the authentication conversations using the *Music—coursework authentication form* (6/MCAF), which is submitted to the IB as part of the upload of external assessment material. Further details regarding the authentication requirements for each assessment task are identified throughout the *Music guide*.

Health and safety

Please note that all schools are required to follow health and safety guidelines, observing standard regulations in researching, creating and performing music, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering music to provide a safe and healthy working environment; it is ultimately responsible for the health and safety of students and staff in all DP music-related studies and projects. Further guidance on health and safety in music can be found in the TSM .

Ethics and music

As part of the collective consideration of the school, music students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the students is appropriate for the context of the school and the age of the students.

Student work in the music course must not:

- damage the environment

- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Please note this list is illustrative and not exhaustive.

Aims

The arts aims

The aims of the arts subjects are to enable students to:

1. **explore** the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. **express** ideas creatively and with competence in forms appropriate to the artistic discipline
4. critically **reflect** on the process of **creating** and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

Music aims

In addition, the aims of the music course at SL and HL are to enable students to:

1. explore a range of musical contexts and make links to, and between, different musical **practices**, **conventions** and forms of **expression**
2. acquire, develop and experiment with musical competencies through a range of musical practices, conventions and forms of expression, both individually and in collaboration with others
3. **evaluate** and develop critical perspectives on their own music and the work of others.

Assessment objectives

Having followed the music course at SL or HL, students are expected to demonstrate and achieve the following assessment objectives (AOs).

AO1: Demonstrate knowledge and understanding of specified content, contexts and processes.

a. **Explore** the relationship between music and its contexts.

b. **Identify** information from academic and practical inquiry.

c. Present ideas, discoveries and learning in **authentic** ways.

AO2: Demonstrate application and **analysis** of knowledge and understanding.

a. Experiment with **musical findings** in **local** and **global contexts**.

b. Articulate a clear **rationale** to support the musical decision-making processes.

c. Justify the use of **creating** and **performing** elements.

AO3: Demonstrate synthesis and evaluation.

a. Communicate and present **diverse** musical **conventions** and **practices**.

b. Purposefully present created and performed works.

c. Make informed choices in communicating and presenting music.

d. **Evaluate** their own work and the work of others.

AO4: Select, use and apply a variety of appropriate skills and techniques.

a. Select **musical information** in academic and practical inquiry through relevant musical skills and techniques.

b. Identify, select and apply musical skills and techniques to shape and transform **musical material**.

c. Demonstrate appropriate use of musical conventions and practices when creating and performing in diverse contexts.

d. Work collaboratively to achieve defined musical project outcomes (HL only).

e. Demonstrate planning, responsibility and ownership in managing and completing a musical project (HL only).

Assessment objectives in practice

This table illustrates where the DP music assessment objectives are directly addressed within the taught syllabus and each assessment task.

Core syllabus															
	AO1			AO2			AO3				AO4				
	a	b	c	a	b	c	a	b	c	d	a	b	c	d	e
Exploring music in context	▪	▪	▪				▪				▪		▪		
Experimenting with music	▪	▪	▪	▪	▪				▪	▪	▪	▪	▪		
Presenting music	▪	▪	▪				▪	▪	▪		▪	▪	▪		
The contemporary music maker (HL only)	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪	▪

Assessment tasks															
	AO1			AO2			AO3				AO4				
	a	b	c	a	b	c	a	b	c	d	a	b	c	d	e
Exploring music in context	▪	▪	▪								▪				
Experimenting with music				▪	▪	▪				▪		▪	▪		
Presenting music							▪	▪	▪				▪		
The contemporary music maker (HL only)				▪	▪			▪	▪	▪		▪	▪	▪	▪

Syllabus outline

Syllabus component	Teaching hours	
	SL	HL
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**.	45	45
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.	45	45
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.	60	60
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.	n/a	90
Total teaching hours	**150**	**240**

The recommended teaching time is 240 hours to complete HL courses and 150 hours to complete SL courses, as stated in the document *General regulations: Diploma Programme* (article 8.2).

Syllabus content

Overview

This practical course fosters students' musicianship and shapes their musical identities as researchers, creators and performers.

The course defines musicianship as comprising three, intrinsically connected aspects.

1. Knowledge and understanding of **diverse musical material**
2. Engagement with the musical processes of exploring, experimenting and presenting
3. Competencies and skill in the musical roles of researchers, creators and performers

The course encourages the acquisition of knowledge and understanding of diverse musical material, and development of musical competencies and related musical skills in the roles of researchers, creators and performers through the practical processes of exploring, experimenting and presenting.

Throughout the music course, students at SL and HL:

- engage with diverse musical material
- understand and practise three musical processes
- develop skills and competencies in three musical roles.

Musical roles		Researcher	Creator	Performer
Musical processes	**Exploring music in context**	▪	▪	▪
	Experimenting with music	▪	▪	▪
	Presenting music	▪	▪	▪
The contemporary music maker (HL only) Students at HL plan and create a music project that is rooted in the learning of the course and inspired by real-life practices of music-making.				

Diverse musical material

This course introduces students to a wide range of music from familiar and unfamiliar contexts that expands their horizons and provides new and exciting musical stimuli for their own work. To achieve this, the course uses a framework of areas of inquiry and contexts. Students broaden their knowledge by engaging with diverse musical material from **personal**, **local** and **global contexts**. They develop their musical identities by considering music and its functions in four areas of inquiry.

Specific musical works are not prescribed, allowing teachers and students flexibility depending on their background. The course framework is intended to be used creatively to stimulate both students' and teachers' imaginations.

Students will engage with diverse musical material through four areas of inquiry. Through the exploration and inquiry into personal, local and global contexts, students engage with both familiar and unfamiliar music.

Areas of inquiry

1. Music for sociocultural and political expression

This area focuses on music that **expresses** and communicates social and cultural messages, conveys political ideas and/or helps preserve social and cultural traditions.

Examples of relevant musical materials may include the following genres.

- Protest songs
- Liturgical music
- National anthems

2. Music for listening and performance

This area focuses on music that expresses and communicates intrinsic aesthetic values. Such music is sometimes referred to as "absolute music".

Examples of relevant music materials may include the following genres.

- Chamber music of the Western art tradition
- Cool jazz
- Experimental music

3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

Examples of relevant music materials may include the following genres.

- Music for film
- Music for ballet
- Musical theatre

4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of contemporary musical experiences, often transforming some of the ways that we understand and engage with music.

Examples of relevant musical materials may include the following genres.

- Electronic dance music
- *Elektronische Musik*
- Technology in popular **music production**

These areas of inquiry are not intended to categorize all musical genres and **styles** definitively, but to offer a flexible approach for understanding and working with a variety of musical materials and experiences.

Some genres and styles may lend themselves to being **explored** through one area; others may be creatively explored through multiple areas.

In each area, students should consider **musical intentions** and purposes, the methods and techniques used to create the music, the role of musical **conventions**, and the impact and experience of the audience.

Studying musical materials in this way encourages students to make and appreciate new and rich connections between different works and ideas encountered in the course.

Contexts

Students are required to engage with the diverse nature of music, looking beyond their own contexts to explore music with which they are unfamiliar, and which will broaden both their cultural and musical perspectives.

This fosters international-mindedness and encourages the exploration of less familiar musical work to inspire student's practical work.

Three contexts will be used to guide the student's choice of material.

Personal context

- This includes music that has significance to the student, and that they are most familiar with.

- Students consider their immediate cultural context and interests that contribute to their emerging musical identity.

Local context

- This includes music that has local significance, but that may be unfamiliar to the student.
- This can be music from within the student's local, regional or cultural communities, and may include music that the student is not currently engaged with.

Global context

- This includes unfamiliar music from a variety of places, societies and cultures.
- This may include music that the student has not connected or engaged with. The music may be from a distant global region but may also include music in closer proximity that has not been previously accessible to the student.

Discussion and joint decision-making between teachers and students is strongly recommended when selecting diverse musical material to be studied.

Students' engagement with diverse musical material will be evidenced in the work submitted for assessment.

Note about assessment

Diversity and breadth are achieved by a choice of contrasting materials from personal, local and global contexts in the areas of inquiry listed below.

1. Music for sociocultural and political **expression**
2. Music for listening and performance
3. Music for dramatic impact, movement and entertainment
4. Music technology in the electronic and digital age

It is important to treat musical material in a **balanced** way; students must distribute their attention equally across areas of inquiry and contexts throughout the course.

Each assessment task will specify the submission requirements for the choice of music. It is the candidate's responsibility to justify their choices and demonstrate to the examiner how they have satisfied the task requirements.

Musical processes

Musical processes are an important aspect of learning and teaching in the music course. These processes give students insights into how musicians work, develop their musicianship and help them to become independent learners in music.

The music course identifies three integrated musical processes—**exploring**, **experimenting** and **presenting**—through which students engage in relevant practical activities. Through these processes, students **analyse** diverse musical material, **identify** musical prompts relevant to their own work as researchers, creators and performers, justify their musical choices and prepare music for presentation. Through engagement with these processes, students develop their understanding of how musicians work,and deepen their knowledge and understanding of diverse musical material from **personal**, **local** and **global contexts**.

The musical processes are reflected as the three components of the SL music course.

- Exploring music in context
- Experimenting with music
- Presenting music

The processes do not represent a chronological experience but work together and inform each other.

Through these processes, students will learn about musical conventions and **practices** while applying their findings to their own practical work. They will improve their musical skills through the continuous practice of exploring, experimenting with, and presenting, music.

HL students will have the opportunity to further expand these skills in a real-life music project.

- The contemporary music maker

Musical roles

A major goal of the course is to develop students' musicianship, in line with the IB's philosophy of developing the holistic learner. The development of students' musical roles as **researchers**, **creators** and **performers** is central to the music curriculum as students develop their musical identities through these roles. While these roles are in continuous interaction with one another, each one helps students better understand and practise the important musical processes of exploring, experimenting and presenting while experiencing and using diverse musical material. A balanced development of these roles allows students to engage effectively with music and improve their music-making over time.

In the role of **researcher**, students learn to **investigate** music in **authentic** ways, including aural, kinaesthetic and scholarly research. To do so, students will engage with **primary** and **secondary sources** to collect findings that inform their understanding of music and its place within history and culture. Students present their findings in musical ways and explain their understanding using accurate terminology.

In the role of **creator**, students make music by **composing**, improvising and arranging. Students learn about different ways of turning musical thoughts and ideas into musical pieces. Students learn to present their created work through recorded performances, digitally created tracks and appropriate forms of **notation**.

In the role of **performer**, students develop their skills in practical music-making and delivery, including **interpretation**, expression and **technical proficiency**. Students present their work, and the work of others, through recordings and videos of live performances.

All three musical roles are of equal value and should not be taught in isolation throughout the course. In different components, attention may be drawn to certain roles while others play a supporting role.

Development through the three roles strengthens and expands students' levels of musicality and musicianship, encouraging critical **reflection** on their own practice, as well as evaluation of their work and the work of others. These roles also empower students to nurture their own interests and skills, and develop new musical competencies, thereby enabling them to become lifelong learners in music.

Syllabus components

Exploring music in context

Exploring is one of the processes of studying and investigating music. Exploring music involves aural, kinaesthetic and scholarly research. By exploring music in **diverse** contexts, students will develop their ability to:

- **analyse musical material** (through critical listening and by reading scores) referring to **conventions** and **practices**
- **explore** unfamiliar media, stimuli and techniques
- **extract musical information** from the music examples studied in order to **identify** the purpose and use of musical structures, **creating** conventions, performing practices and techniques.
- **investigate** how music is made and performed in different contexts
- **listen and respond** to a wide variety of music, developing aural awareness of musical devices and musical elements, such as melody, harmony, texture, tonality, structure, articulation and dynamics.

When exploring music in context, students will be introduced to diverse musical material 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. In doing so, students will learn to use musical, as well as extra-musical, findings to make sense of music in its context, and to understand musical conventions and practices.

- **Extra-musical findings** relate to *when* and *where* music was created or performed. This may, for example, include relevant social, cultural and political information about the chosen music in context, ideas about music in society, and knowledge of how music is communicated and transmitted in its context.
- Extra-musical findings are generated from materials about musical works, including, but not limited to, journal articles, interviews or documentaries in order to extract relevant musical information and to contextualize musical findings.
- **Musical findings** relate to *what*, *how* and *why* music is created and performed. This includes musical practices and conventions, the use of musical elements and compositional devices, **interpretations** and forms of **expression**.
- Musical findings are generated from scores, audio/video recordings and live experiences of music, which students will **analyse** to extract musical findings.

In addition to studying musical materials in the classroom, students should, whenever possible, explore music by visiting concerts or places where they can encounter live music.

Note about assessment

The process of **exploring** requires a balance in the choice of musical and extra-musical findings.

Similarly, it is important to remember that the areas of inquiry and contexts need to be investigated in a **balanced** way throughout the course in order to allow students to achieve well in all assessment tasks.

Candidate submissions that evidence **diversity** by exploring music from different areas of inquiry and contexts in a balanced way are most likely to score well in this (and other) components. Teachers are therefore encouraged to consider this in the choices of music throughout the course.

Exploring as a researcher

As a researcher, students learn to investigate the contexts and origin of the music as they explore the creating and performing conventions and practices of diverse musical contexts. Students also learn to analyse music in order to understand how music is **constructed** using musical elements and compositional devices, and how music is performed through the use of stylistic and production techniques, interpretations and forms of expression.

Students will develop their ability to name and explain **musical** and extra-musical findings within their context using accurate terminology. They will also discover how music is **notated** and communicated in different musical cultures, genres and **styles**. At the same time, they will become accustomed to accurately locating their musical findings in notated scores and recordings.

As students engage with conventions and performing practices, they will develop understanding through practical exercises. Therefore, students will learn to connect their findings with practical work, and clearly and effectively explain the implications of their research findings on these practical exercises in the form of written **commentaries**. Written commentaries are not anecdotal writing but are technical in nature.

When exploring music as a researcher, students will learn to:

- analyse music to identify musical findings
- specify the exact location of musical findings in the audio **excerpts** (using minutes and seconds)
- specify the exact location of musical findings in scores (using bars/measures, beats, **instruments**/ voices or other markers, as appropriate)
- identify extra-musical findings that are relevant to contextualize musical findings
- explain musical and extra-musical findings using accurate terminology
- explain the implications of findings on practical exercises.

Teachers are advised to provide regular opportunities for students to improve their writing as researchers. This could include the explanation of research findings, the use of accurate terminology, the verbalization of the understanding of musical conventions and practices, and a detailed description of practical work. Regular exercises and assignments, paired with effective teacher and peer feedback, will allow students to develop their skills and collect a range of materials in their music journals.

Note about assessment

While it is acceptable to rework exercises based on teacher and peer feedback for the purpose of teaching and learning, any work selected for the purpose of assessment must be the candidate's own work. This work must be developed without the help of the teacher.

Teachers are therefore advised to set exercises and assignments throughout the course that the students do not further manipulate. These may be tasks that are summative at the end of a teaching unit or exercises that are discussed but not further developed. The teacher must—at all times—be able to **authenticate** the candidate's work. This is done through the *Music—coursework authentication form* (6/MCAF) .

Musical analysis

Musical analysis helps students understand how musical elements and compositional devices relate to a given context, genre or style. Clearly communicating these relationships makes musical analysis a powerful tool for any musician.

Musical analysis, for the purpose of this course, requires students to ask some fundamental questions about any piece of studied music.

- When and where?
- What?
- How and why?

These questions are important to engaging with music in a meaningful way that encourages students to apply their findings to practical work successfully.

Possible musical analysis questions for students

Musical analysis question	Description	Example
When and where?	When students ask **when and where**, they identify the contextual background of the piece.	Students might identify the era in which the piece is set and **describe** the cultural background against which the piece is set.
What?	When students ask **what**, they **deconstruct** music to **explain** musical elements and compositional devices.	Students investigate what shapes a piece by distinguishing the structure of the piece and the use of specific musical elements in the music.
How and why?	When students ask **how**, they consider musical choices and structures in relation to conventions and practices. When students ask **why**, they explore a musician's intentions or the purpose of a piece of music.	Students might **discuss** why particular compositional devices or musical instruments were used to achieve a specific purpose or effect (how).

Area	Description
What do we want the student to do in the musical analysis? All considerations should be in relation to the chosen area of inquiry.	**When and where?** Identify a piece of music. • Consider why you are choosing this piece of music for the purpose of the inquiry. • **Outline** information on musical influences and inspirations for the music. • Identify the background information of the artist, the music's message and its time, historical and cultural contexts. **What?** • **Describe** the musical structures and form of the piece of music. • Describe the musical instruments used in the piece of music. • **Explain** the musical and/or production elements and compositional devices that define the piece of music. • Explain the function of musical and/or production elements. **How and why?** • **Discuss** the function of the identified musical elements and compositional devices in relation to the area of inquiry. ▪ How was the melody developed? Why were these musical choices made? ▪ How was the rhythm developed? Why was this rhythm be chosen?

Area	Description
	▪ How was harmony developed? Why were these musical choices made? ▪ How was the piece produced? Why were certain production techniques applied? • Consider the artist's intention in applying these musical elements and compositional devices. • **How: Examine** how the music is constructed. • **Why:** Discuss the original purpose of the piece. Investigate the musical choices made to achieve the original purpose, artistic intentions or specific musical conventions. • Explore how the piece has been presented and communicated.
Insights and outcomes	**Possible focuses** • Discuss what is unique or unexpected about this music. • **Evaluate** how effectively the piece realizes its identified intention. • Propose interpretations for performed music.
Collected evidence	**Collected evidence will consist of:** • appropriate subject-specific language, including, but not limited to, musical terminology • citations and accurate location of musical information in scores and recordings using bar/measure numbers and/or timings. **Collected evidence may also consist of:** • **annotated** screenshots or graphics, including, but not limited to, annotated excerpts from the score • recordings of the musical excerpts.

Sample **tasks** and **excerpts** of musical analysis can be found in the DP *Music teacher support material* (TSM) .

Exploring as a creator

Exploring music as a creator means to engage with creating conventions in practical ways. For creators, musical findings can be gained through arranging, improvising, notating or creating music according to specific **stylistic conventions**. In exploring, students will engage regularly in exercises to gain practical musical knowledge and enhance their understanding of creating music. These exercises serve as technical studies that engage students practically with musical material from different contexts. Such exercises are not considered full-scale, **refined** musical or completed works. Instead, they are useful for the creator to sketch and demonstrate the understanding of musical styles and conventions.

Students should develop their ability to convey **musical intentions** effectively through **notation** according to musical conventions. The style of notation is not limited to **staff/stave notation**. Creating exercises should always be presented using a form of notation that is appropriate to the chosen style. The notation should support the creating exercise. Notation may be handwritten (for example, score, graphic, and so on) or digital (for example, screenshots, graphic notation, and so on). Where staff/stave notation is not used, students should keep records of audio or video tracks linked to their music journals for reference .

Students will learn to effectively **explain** the implications of their research findings on creating exercises through clear and concise writing that addresses:

- the stylistic creating conventions or practices that are demonstrated
- specific points of interest within the exercise, for example, places where conventions have been specifically realized or demonstrated
- challenges of the exercise (if applicable).

Regular practice and feedback from teachers will help students to improve their musical skills and practical understanding of conventions relating to creating music. It is recommended that students collect these exercises in their music journals.

Note about assessment

For the assessment task in "Exploring music in context", students select **one** example of a **creating exercise** and **one** example of a **performed adaptation** as evidence of their practical understanding.

For the assessment submission, **these two examples will need to be chosen from different areas of inquiry**. Teachers are therefore encouraged to consider this when setting the practical exercises throughout the course.

Exploring as a performer

Exploring music as a performer means to access and engage with music in practical ways through playing and practising music from unfamiliar contexts. In this course, students gain musical findings as performers by adapting and playing music from local and global contexts on their own instruments, voiced or chosen medium. This will help students to know and better understand conventions and practices of musical styles, and how these relate to their own practice.

Through practical exercises, students will explore the performing conventions and practices of stimulus music, and will adapt these to their own instruments, voices or chosen medium. The adaptations will be:

- based on the findings of performing conventions and practices
- based on stimulus music from local or global contexts
- adapted for the students' own instruments, voices or chosen medium
- performed by the student.

The exercises are not intended to accurately reproduce music, but to enhance learning and understanding. Though the student will aim to represent music as closely and accurately as possible, these are **not** considered full-scale, fully refined or perfectly authentic representations or performances of this music. The exercises serve rather as a tool to unlock and personalize practices that are unfamiliar to the student, to better understand the implications of the conventions and practices and to understand these in relation to their own instruments, voices or chosen medium. They allow students to explore music from a global context kinaesthetically and aurally. In the process of exploration, students will also discover more about their own music, their level of musicianship, as well as the limitations or possibilities of their own instruments, voices or chosen medium as they practice and play music as part of these exercises.

Students will learn to effectively **explain** the implications of their research findings on performed adaptations through clear and concise writing that addresses:

- the performing conventions or practices that are demonstrated
- specific points of interest in the adaptation of the excerpt, for example, places where conventions have been particularly well realized
- challenges of the exercise and how these were resolved, for example, where adapting a stylistic element for their own instrument has caused challenges.

Regular practice and feedback from teachers will help students to improve their musical skills and practical understanding of conventions relating to adapting and performing music. It is recommended that students collect these exercises in their music journals.

Note about assessment

When students adapt music from a local or global context for their own instrument, it is recommended that students select music written for a different instrument, voice or medium as it may be easier to demonstrate understanding and explain implications in music that is less related to their own instrument.

Experimenting with music

Experimenting is a dynamic process that is fundamental to music-making. Experimenting is connected to the musical processes of exploring and presenting. In experimenting, students connect theoretical studies to practical work and gain deeper understanding of the music that they engage with.

In the process of experimenting with music, students engage more deeply with music to develop and refine their musical decisions, practise their musical skills and develop musical works as they:

- **select** musical prompts or stimuli for their work and to inform their musical decisions. Students work with selected relevant findings from diverse musical material
- **apply** their knowledge, conceptual understandings and skills to their work while experimenting with musical material
- **develop** ideas and work as creators by experimenting with creating conventions and techniques, and as performers by experimenting with performing practices and techniques
- **practise** through the processes of trialling, refining and revising musical material. Students learn to control and personalize practical and technical skills in creating, producing and performing music
- evaluate/**reflect** critically on their music-making and consider how the use of their findings will affect their work. Students discuss the challenges encountered—and any possible solutions.

Experimenting is experienced in the three roles of researcher, creator and performer. In these roles, students will be experimenting with musical materials, musical findings, musical decisions and musical skills. Experimenting is not an isolated, static or linear process, but a dynamic and interactive process that informs and inspires the student's work across each of the roles.

Informed musical decision-making is paramount, and including examples of the decision-making, commentaries of inspirations and choices of musical material in students' music journals is advised. Thoughtful experimenting in the three roles will lead to effective and successful assessment in the course. **Reflection** and evaluation is a key part of the musical decision-making and experimenting process. It is used to judge the progress of the work and to analyse if, and how, the musical choices function together in the student's work. The experience and guidance of teachers will also be of utmost importance in guiding students through their experimentation.

Throughout the course, students will learn to experiment with a range of musical material and stimuli. It is recommended that all experimentation will be guided by, and connected to, the four areas of inquiry as this will help students to focus their research and studies. Ensuring a balanced approach to experimenting with all areas of inquiry will also help students to be best prepared for assessment tasks across the curriculum.

Notes about assessment

While candidates are free to choose the areas of inquiry for assessment, it is recommended that they focus on areas of inquiry other than those chosen for their submission in the component "Exploring music in context". This will expand the student's diverse musical experience and focus their choices. Teachers are advised to guide students accordingly.

Experimenting as a researcher

Experimenting as researchers offers students the opportunity to investigate and **analyse** music, and apply findings with direct practical relevance to their own work. At the same time, the musical work will prompt research in order to find more information that is directly related to, and further informs, the work in progress.

Informed by research, and through critical reflection, students continuously refine their work. By selecting relevant information, techniques and concepts from their findings, they make musical decisions and develop their ideas further.

The critical thinking and reflecting that leads to the sourcing and justified use of relevant musical information is an important feature of experimenting.

Through experimenting as researchers, students gain deeper understanding about music by:

- analysing music to inform their own work
- reflecting on how the music they are studying will inform their own practice
- reflecting on how to develop the music they are working on
- making musical decisions in relation to their findings
- experimenting with musical material, musical findings and musical skills.

Through the course, students will experiment with a range of music from the four areas of inquiry across diverse contexts. For the assessment submission, however, students will submit work that specifically relates to musical material from a local and/or global context. Students will explain and justify their choices in the assessment submission.

Note about assessment

Experimenting with diverse musical material

Submissions in this component ("Experimenting with music") will feature experiments with musical material from local and global contexts. Candidate submissions that evidence **diversity** by experimenting with music from local and global contexts are most likely to score well in this component.

Students will learn to articulate a **rationale** for their practical experimentation in creating and in performing based on their inquiry and practical work. The rationale will form the basis of an experimentation report. The rationale justifies the choices of source material, including the choice of context and area of inquiry, and will help students to spotlight specific aspects of their experimentation leading to a more in-depth—rather than wide-ranging—engagement with the musical material in this report.

Students will also learn to write **commentaries**, in which they explain the experimentation process and the evolution of the experimentation stimuli, clearly evidencing the musical decision-making processes that have guided the experimentation.

Note about assessment

For this component, students will submit an experimentation report. The report is based on the research findings, musical stimuli, rationale and commentaries for the practical experiments in this component.

It is strongly recommended for students to develop and refine their writing of rationales and commentaries throughout the course, and to log these exercises in their music journals.

The **rationales** will provide a clear guide for the writing of the experimentation report. Coherently structured **commentaries** will explain the process of experimentation and its outcomes in relation to the practical work.

When students are learning about the processes of experimenting, the teacher will guide, advise and mentor their decisions. During the course, students will gain greater confidence in their musical decision-making based on research. For assessment submissions, all decisions must be the student's own decisions and must be sufficiently justified based on musical **research and findings**.

Experimenting as a creator

Experimenting as a creator offers students the opportunity to trial and shape musical ideas, make artistic choices and, in the process, develop less familiar or unfamiliar skills through **composing**, **improvising** and **arranging** music.

When experimenting, students may also choose to arrange or **remix** music. The focus in arranging or remixing is on the effective modification, manipulation and transformation of the musical elements and qualities of an existing piece.

Through experimenting, students gain a deeper understanding of how music is constructed and composed. They apply their findings to their own work, paying attention to:

- the intention and purpose of music in context
- the use of musical elements, including, but not limited to, duration, dynamics, harmonic and/or melodic developments, pitch, rhythm, structure and form, texture, timbre, tonality
- use of production elements and techniques.

Experimenting as a performer

Experimenting as a performer offers students opportunities to shape and develop the communication of musical ideas, **technical proficiency**, interpretations and expression. It is important for teachers to guide their students towards heightened awareness and conscious experimentation as performers. Experimenting should not merely be intuitive and unpredictable, but specific and tied to inquiry and reflection on the learning and development. Through regular practice and experimenting, students refine their performing skills and develop an independent musical voice.

As performers, students should consider the intention, purpose and context of the music. They will experiment with the ways in which music can be communicated, paying attention to:

- performance techniques
- the use of musical elements, including, but not limited to, duration, dynamics, ornamentation, instrumental or vocal range, pitch, rhythm, texture, tempo, timbre
- interpretation(s), including, but not limited to, use of articulation, effects and other expressive and productive techniques, phrasing.

Note about assessment

For this component, students will submit practical excerpts from creating and performing. These excerpts, in conjunction with the research findings and musical stimuli on which they are based, will direct the rationale and inform the commentaries in this component.

It is strongly recommended for students to try new approaches when creating and performing throughout the course, and to log excerpts with relating rationales and commentaries in their music journals.

Presenting music

Presenting is a process inherent to music-making. Students present music that they have prepared in the roles of researcher, creator and performer. Just as there are many purposes for presenting music, there are many forms in which music is presented. Throughout the course, students should be offered multiple opportunities and approaches for sharing their work with others, including, but not limited to:

- **communicating** musical and artistic intentions with consideration to relevant and appropriate styles, conventions and practices
- **interpreting** diverse musical material to convey its meaning in a personal way
- **expressing** the intentions of diverse musical material to convey its meaning
- **demonstrating** technical skills and proficiency as students develop, improve and polish musical works
- **informing** others through coherent and concise written material using appropriate terminology and notation, including **programme notes**, analysed scores, research notes and commentaries.

Presenting as a researcher

As music researchers, students must consider how to effectively present their knowledge and understanding to others. Students will learn about different written and spoken forms of presentation in relation to their musical work. The aim is for students to learn how to present in a clear, succinct and

purposeful manner, as the quality of written and spoken presentations are of fundamental importance to an audience understanding—or an examiner assessing—a piece of work. The use of accurate and appropriate musical terminology and effective use of notation according to musical conventions are critical for presenting musical research.

In music, common written or spoken presentations include:

- annotations
- commentaries
- **essays or reports**
- **lecture presentations**
- notations
- programme notes
- **written analyses**.

As a researcher, students must think critically about their choice of works for their **final presentation**. When choosing works, students must think carefully about:

- how musical works address the four areas of inquiry
- how creating and performing conventions are realized
- how musicality and technical proficiency can best be demonstrated through different forms of expression and varied interpretation.

Note about assessment

For the assessment task in this component, programme notes introduce the chosen works and justify the critical musical choices.

To develop effective programme notes, students are advised to collect information about their works in their music journals from the start of the course. For performed works, this could include information about the composer, the context of pieces or different interpretations that the student has encountered. For created works, music journal entries should log any inspirations and stimuli that informed the created works.

Good music journal entries will help students to effectively develop their programme notes. However, while the music journal will log and record a wide range of information about created and performed work, it is important to remember that the programme notes serve as a holistic summary, rather than a detailed discussion of individual works or specific details of the work in progress.

Similarly, good music journal entries will help students to prepare the bibliography. The bibliography should list all materials used to develop and prepare the music. This may include primary and secondary sources, such as scores, recordings, works to which references are made in compositions, stimuli for compositions or **improvisations**, and so on.

Presenting as a creator

This course encourages and challenges students to imaginatively and resourcefully engage with diverse musical material, conventions of style and **compositional techniques** in their created works.

In presenting, students will prepare original works, which may include **compositions** and improvisations. Students may also work from a stimulus, for example, for improvisations or for **theme and variations**. Any quoted stimulus material should be logged in their music journals as it must be appropriately referenced and cited in the bibliography for assessment. Stimuli may include, but are not limited to:

- chord progressions
- motifs
- lyrics
- visual stimuli, for example, films or images
- programmed loops.

Whether by composing or improvising, students are encouraged to carefully consider the:

- **idiomatic use of instruments**
- conventions of style
- **timbre, range and technical possibilities of instruments**
- **rhythmic, melodic and harmonic development**
- appropriate notation or representation of music.

As part of "Presenting music", students will learn to accurately notate or visually evidence their composed or improvised works. Where staff/stave notation is the conventional form of notation, music must be notated accordingly. However, the notation style for other contexts and conventions is not limited to staff/stave notation. In those instances, notation or visual evidence should be carefully chosen and developed in line with the conventions of, and appropriate to, the chosen style. Any notation or visual evidence should effectively communicate the intention of created works.

Note about assessment

Music technology

For music technology composing, all parts must be **MIDI** entered, or performed and recorded, by the student. Sampled parts and drum loops are only acceptable if the teacher can verify that the samples have been performed or recorded by the student.

Presenting as a creator

Please note that arranging or remixing do not feature in this syllabus component and will not be accepted for assessment.

Presenting as a performer

As performers, students present music to an audience. Such performances demand self-discipline and focus on the part of students as they learn to improve their technical skills on an instrument. By honing their technical proficiency and musical skills, students are better prepared to convey the intention and purpose of a piece clearly, as well as to interpret musical material imaginatively. Similarly, the demands of an interpretation may drive the honing of particular technical skills.

When developing as performers, students should be given the opportunity to engage with solo and **ensemble** performance. Different skills are associated with successful performance as a soloist, performing with an **accompaniment** and performing as part of an ensemble. As part of the teaching and learning of this course, students should experience the challenges associated with each of these performing options and develop skills to master them successfully.

In presenting their work and thinking about the impact of the music on the listener, students should consider:

- **performing as a soloist**
- **performing as part of an ensemble**
- **performing with an accompaniment**
- interpretation
- expression
- technical proficiency.

As performers, students also learn to present their works effectively to an audience. It is strongly recommended that teachers create regular performance opportunities for students to practise before an audience. The size of an audience and the location or set-up of the performance are not as important as the intention to allow students the experience of performing for people. Another useful aspect of this approach is the opportunity to record practice sessions. Students can listen to the recordings and evaluate their performances or ask peers and teachers to offer feedback on how to improve.

During the course, students will learn to work with accompaniments, according to the musical conventions of the chosen works. For example, if a piece is composed for flute with piano accompaniment, then it is

expected that the presentation will feature both the soloist and the accompanist. Backing tracks of accompaniments not conceived as such are strongly discouraged.

Note about assessment

Students may select their work from one or more than one performance. Performances should be recorded in front of an audience.

In ensembles, teachers may be the conductors, leaders and/or accompanists. However, no performing role in the musical ensemble that is to be assessed can be taken by a music teacher or professional musician.

The contemporary music maker (HL only)

"The contemporary music maker" component culminates in a collaborative project that is inspired by real-life practices in contemporary music-making. The project brings together the roles and skills of researcher, creator and performer, as well as the processes of exploration, experimentation and presentation, through a real-life music-making situation within a contemporary setting. Developing, realising and sharing artistic intentions through practical music-making is at the heart of this project.

Students are encouraged to explore aspects that they may not have previously considered as part of the course. This component challenges students to investigate the potential opportunities, limitations and demands of being a musician in the 21st century. Projects may be studio projects or inspired by the music industry or by a global context. Students may, for example, explore unfamiliar performance venues, consider virtual spaces for music-making or collaborate with peers, such as dancers, film-makers or sound engineers.

Students are required to work in collaboration with at least one other student. It is possible for HL music students to work together on one project. Student, however, must be guided by their own artistic intentions and by a distinct area of responsibility for which they take the lead.

Engaging with music-making in contemporary contexts should begin early in the course. Students should be encouraged to explore music-making practices outside of the classroom and the school, and to consider inspirations and possible directions for their own work. Teachers play a vital role as mentors and guides for students in this process.

Contemporary music-making requires planning, preparation and collaboration with others. In the process of working on this project, students may face challenges associated with working in a real-life context.

Note about assessment

Working with real-life practices means that the students engage in the realities faced by the musicians in contemporary music-making. This includes musical aspects, such as composing, performing and production, as well as non-musical aspects, such as logistical planning, managing the process, collaboration, and so on.

While the project does not need to be transferred to, or executed, in a real-life context, the project must be modelled after, or inspired by, real-life practices. For assessment, the student will demonstrate and explain —as part of the project plan—how their work satisfies the demands of real-life practices.

Teachers will introduce students to a range of possibilities in contemporary music-making. It is important, however, for teachers not to dictate or prescribe the choice of appropriate options for these projects. Teachers or consultants, such as visiting artists, workshop leaders or musicians that students may encounter in developing their project idea, must not lead the project. It is important for students to be the decision-makers when planning and developing their projects. To realize their music project, students work independently, but should have regular periods of review with their teachers. It is the student's role and responsibility to own and advance the project in effective and efficient ways.

Teachers need to pay close attention to the students' processes in order to be able to authenticate student work.

Teachers will:

- advise students on the feasibility of project ideas

- offer feedback on the project plan
- facilitate the use of resources
- monitor the progress of the project
- observe or supervise the final presentation.

As students develop their project, they will:

- develop and refine clear and achievable project aims according to musical intentions, through research and inquiry into potential music projects. Musical intentions and aims will be documented in the project plan
- practise and hone planning and musical skills by setting viable musical goals in line with musical intentions, and with consideration and documentation of the timelines and resources required to realize their project
- collaborate with and lead others by assuming focused and purposeful responsibility for a clearly identified aspect of the project, including the effective use and management of available resources to realize musical intentions
- package and present the music-making project for others in authentic musical forms and settings
- reflect and evaluate on the creative process undertaken while addressing challenges and musical decisions encountered.

For each of these important stages, students should collect appropriate and relevant evidence to document their project for the purposes of successful assessment.

Developing an artistic vision

As contemporary music-makers, students should be driven by their passions, interests and skills, and inspired by their musical environment and learning in the course. Developing an artistic vision entails refining ideas for musical projects. The course's framework of areas of inquiry and contexts are especially helpful to students as they develop and refine their musical intentions for a project.

Building on the knowledge gained about music from the areas of inquiry in different contexts helps students identify real-life practices of contemporary music-making that they would like to work with. Students may find that focusing on the areas of inquiry is helpful to guide both their research into a musical project as well as the artistic process of developing and completing the final presentation. In this sense, HL students are encouraged to engage with research of potential projects from the start of the course.

In the process of researching current musical practice, guided by the areas of inquiry and the contexts, students will draw on their skills and interests to design a project idea. Students will consider how their personal voice, their musical goals, and the audience or consumers, could inform the shape and design of their work. The music project must involve other students who will work in collaboration with the student.

Planning projects

It is a common task in all areas of life to plan projects, regardless of their scope and size. As contemporary music makers, students will learn to plan musical projects with consideration of real-life practices. They will learn how to articulate a clear artistic vision linked with an achievable musical goal. Students need to be aware of the available time and resources when planning musical projects.

When planning a timeline, students need to consider any:

- preparation work
- practice hours
- rehearsal hours
- other time/work

needed to complete the project.

Students also need to carefully consider the resources necessary to execute their ideas and align these with the resources available to them.

Planning can be done through mind-mapping, online tools, spreadsheets or by using other appropriate aids.

Section	Content
Brief summary	• Vision • Musical goals
Rationale	• Justification of the project's real-life relevance • The nature of any collaboration • The role and contributions of the student • Any other relevant information to justify and support the project vision
Timeline	A timeline of the creative process leading towards the final presentation, including: • estimated hours • preparation • rehearsal time • other preparation time, and so on.
List of resources needed	For example, students could include the following resources. • Collaborators • Space • Instruments • Lighting • Recording and studio technology • A (hypothetical) budget plan (including value of hours, rent for venues, studio, instruments, supplies, catering, insurance, promotions, and so on)

Based on their research and planning, students develop a project plan that they will submit to their music teacher for approval. Regular consultation with the music teacher will allow students to be supported in the progress of the project.

As with all **real-life projects**, it is envisaged that in the process of developing the project, aspects of the plan may need to be adapted. Students may review and refine their plan, but revisions must be presented as evidence in the evaluation of the project. It is important to clearly document the process of review, evaluation, refinement and adjustment.

Since collaboration is part of this component, students should ensure that they have consulted with potential contributors and secured their commitment. Possible obstacles need to be pre-empted and removed, where possible, or acknowledged through contingency measures. The health and safety of other participants and the audience also needs to be considered.

Managing a project

Each student must take the leadership role for a clearly identified and meaningful aspect of the music-making project. This means that each student must take an active role both in envisioning and managing aspects of the project from proposal to realization.

Student leadership within their chosen area must be clearly demonstrated in both the project plan and in the process. This will be evidenced by:

- realizing musical project goals specific to their identified role
- using resources responsibly and imaginatively
- setting tasks to collaborators, monitoring progress, empowering those who contribute to achieve their work, and to contribute to a successful realization of the project
- reflecting on the work in progress

- identifying areas for development and strategies for improvement
- implementing strategies and guiding the development and realization of the project
- reviewing the project plan when necessary.

Demonstrating responsible and effective leadership is an important skill to develop throughout the course. Teachers must advise and mentor students to develop the leadership and collaborative skills required to realize the project.

Note about assessment

Process evidence in the multimedia presentation

During this component, students will be faced with challenges. In the **process evidence**, students need to show how they have brought their musical vision and plan of a project to completion. For this, students will engage with activities, such as, but not limited to, creating, practising, producing, experimenting, collaborating, performing, reflecting, evaluating, reviewing, and so on. To effectively evidence the music-making processes in this project, students are advised to carefully document their ideas and work in progress.

Process evidence should be both audio and visual in nature and show a range of musical and collaborative experiences that document the artistic and/or musical development of the project. The student will narrate and explain their musical decision-making, the development of their project, and the challenges and successes they encountered, through carefully curated snapshots of evidence within the multimedia presentation.

It is highly recommended that students utilize technology, such as audio-recording devices, video-recording devices and their own music journals to document their work on a consistent, ongoing basis. Comprehensive documentation of their musical processes will provide greater opportunities for effective curation of materials for the presentation and component submission.

Collaboration

Collaboration with others is vital to any contemporary music-making—and is required in this project. Students are encouraged to explore different possibilities for collaboration as part of the learning in this component. Care should be taken to record the different responsibilities of collaborators.

Collaboration may be defined as:

- collaborating with other music students (IB or non-IB). In this instance, each student should have their own focus and area of responsibility
- collaborating with other arts students (IB or non-IB)
- collaborating with students from other subject areas (IB or non-IB).

Collaboration **may not** include:

- working directly with teachers or professional musicians
- working directly with other professionals in or outside the school.

The collaborative nature of a real-life music project should be clearly evidenced in students' submitted works. The work needs to be entirely the student's own work, and their part in any collaboration needs to be clearly identifiable. In the case of collaboration with other music students, each student must take on a distinct leadership role for the aspect of the project that they are responsible for. The role(s) must be clearly identified in the project plan, and their specific focus and work must be evidenced throughout the process.

Presenting the music

Sharing a realized project with others is a significant experience for any musician, offering students the opportunity to celebrate and recognize their individual and shared achievements.

For this project, students must present their realized music-making project to a clearly identified audience. Audiences can also provide valuable feedback, helping to inform a student's overall evaluation of a realized project.

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessments are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment (or assessment *for* learning) informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment (or assessment *of* learning) gives an overview of previous learning and is concerned with measuring student achievement.

In addition to this, a third approach to assessment that is gaining in recognition is assessment *as* learning, which is primarily focused on the students themselves identifying areas of strength and areas of improvement within their learning. Self- and peer assessment activities and tasks are often recommended as providing opportunities for students to **reflect** critically on their own and their peer's learning with the explicit aim to further their own learning. In this sense, the aim of assessment as learning is closer to that of formative assessment and provides the students with more agency. Formative assessment practices can inform the development of assessment as learning practices in the classroom.

The DP primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* publication.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme, please refer to the publication *Assessment principles and practices—Quality assessments in a digital age*.

To support teachers in the planning, delivery and assessment of the DP courses, a variety of resources can be found on the DP *Music* subject website or purchased from the IB store at store.ibo.org.

Teachers are free to decide the order in which students undertake the assessment tasks; however, it should be noted that the submission deadline for internal assessment tasks (20 April/20 November) falls before the deadline for external tasks (30 April/30 November).

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what

students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Please note that the assessment criteria level descriptors provide a description of the expected quality of the student work to be awarded a mark as indicated, using the assessment terms for music included in the section "Achievement levels and related assessment terms". In other words, the assessment terms for music perform the same role as command terms in examination papers. In order to prepare students, teachers must ensure students are aware of the achievement levels and the assessment terms, and their meaning through practice and formative assessment throughout the course.

For each assessment task, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Inclusive access arrangements

Inclusive access arrangements are available for candidates with access requirements. Standard assessment conditions may put candidates with assessment access requirements at a disadvantage by preventing them from demonstrating their attainment level. Inclusive access arrangements enable candidates to demonstrate their ability under assessment conditions that are as fair as possible.

The IB publication *Access and inclusion policy* provides details on all the inclusive access arrangements available to candidates. The IB publication *Learning diversity and inclusion in IB programmes: Removing barriers to learning* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB publications *General regulations: Diploma Programme* and the Diploma Programme *Assessment procedures* (updated annually) provide details on access consideration.

Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB publications *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes: Removing barriers to learning*.

Note about assessment

While the time to curate, compile and edit the assessment tasks is flexible, it is recommended to set aside time at the end for students to carefully arrange evidence in ways that will guide the examiner through their work.

The final submissions must be the student's own work. The teacher will mentor the student throughout the course and towards the final submissions, but must not modify, adjust or manipulate the student's work.

The teacher must view the final draft before submission and offer general advice to ensure the quality and appropriateness of the submission for assessment. For more information on submission requirements, please refer to Diploma Programme *Assessment procedures* (updated annually).

Assessment outline—SL and HL

First assessment 2022

	External/ internal	SL	HL
Exploring music in context Students select samples of their work for a portfolio submission (maximum **2,400 words**). Student submit: a. written work demonstrating engagement with, and understanding of, **diverse** musical material b. practical exercises: • **creating**: one creating exercise (score maximum **32 bars** and/or audio **1 minute** as appropriate to **style**) • performing: one **performed adaptation** of music from a **local** or **global context** for the student's own **instrument** (maximum **2 minutes**) c. supporting audio material (not assessed).	External	30%	20%
Experimenting with music Students submit an experimentation report with evidence of their musical processes in creating and performing in two areas of inquiry in a local and/or global context. The report provides a **rationale** and **commentary** for each process. Students submit: a. a written experimentation report that supports the experimentation (maximum **1,500 words**) b. practical musical evidence of the experimentation process • three related **excerpts** of creating (total maximum **5 minutes**) • three related excerpts of performing (total maximum **5 minutes**)	Internal	30%	20%
Presenting music Students submit a collection of works demonstrating engagement with diverse musical material from four areas of inquiry. The submission contains: a. Presenting as a researcher • programme notes (maximum **600 words**) b. Presenting as a creator • composition and/or **improvisation** (maximum **6 minutes**) c. Presenting as a performer • solo and/or **ensemble** (maximum **12 minutes**) • excerpts, where applicable (maximum **2 minutes**)	External	40%	30%
The contemporary music-maker (HL only)	Internal		30%

	External/ internal	SL	HL
Students submit a continuous **multimedia presentation** documenting their **real-life project**. Students submit multimedia presentation (maximum **15 minutes**), evidencing: a. the project proposal b. the process and evaluation c. the realized project, or curated selections of it.			
		100%	100%

Important note: All work submitted must be appropriately referenced. Failure to acknowledge sources in an appropriate and systematic manner may result in a case of academic misconduct. Detailed information can be found in the guidelines for *Academic honesty in the Diploma Programme*.

External assessment

Exploring music in context

Weighting: SL 30%; HL 20%

In this assessment task, students demonstrate a broad exploration of **diverse musical material** in **authentic** ways. Diversity and breadth are achieved by a choice of contrasting materials from **personal**, **local** and **global contexts** in at least two areas of inquiry. Submissions will include a **balanced** selection of materials and exercises in both written and audio form.

Candidate submissions that evidence musical diversity in a balanced way are most likely to score well in this component. Students should therefore be encouraged to consider this when preparing their submissions. Below is an overview of the focus for the assessment with the evidence collected.

The assessment task requires students to:	This is evidenced in:
• **explore** a range of diverse musical material in authentic ways • present their knowledge and understanding of the musical material that has been explored.	**Written work** • the diversity, breadth and balance of the portfolio • the explanation of musical and **extra-musical findings**.
• evidence their musical knowledge and understanding of theory, **conventions** and **practices** • demonstrate their findings in ways that are authentic to musical research and music-making.	**Practical exercises from two different areas of inquiry** • one **creating** exercise • one **performed adaptation** of music from a local or global context for the student's own **instrument**.

As researchers, students:

- select **excerpts** of relevant **primary** and **secondary sources**
- demonstrate how they generated musical and extra-musical findings
- explain the findings made during the exploration.

Students will provide additional evidence and source materials, as needed, to support the explanations (for example, images, diagrams, screenshots, scores).

As creators and performers, students:

- demonstrate their musical knowledge and understanding through short exercises that exemplify specific musical conventions and practices in two different areas of inquiry.

For submission, candidates select (from their music journals) one creating exercise and one performed adaptation based on a local or global context that best demonstrate the musical understanding that they have gained. The exercises are supported by a statement in which the candidates explain the implications of their findings about the chosen musical conventions and practices on their exercises. Relevant excerpts from scores will be embedded into the written text. Audio excerpts will be referenced with timings in the written text and uploaded separately in the relevant upload slot.

For examples of student portfolios, please refer to the TSM.

Submission requirements

The submission is made in three uploads. Candidates select examples from their music journals to evidence:

- diversity and breadth of music from two different areas of inquiry across personal, local and global contexts
- understanding of the primary and secondary sources encountered
- understanding of musical and extra-musical findings
- understanding of creating conventions
- understanding of how their explorations influenced their creating exercise
- understanding of performing conventions and practices in a local or global context
- understanding of how their explorations influenced their performed adaptation.

Upload 1: Written work

Document of **maximum 2,400 words**, containing:

- written evidence of research of diverse musical material
- explanation of the practical implications of research findings on the creating exercise
- explanation of the practical implications of research findings on the performed adaptation
- visual evidence integrated into, and referenced in, the written text, including:
  - images, diagrams, screenshots, scores for analysed works (maximum 5 pages)
  - scores for the creating exercise, if applicable (maximum 32 bars or reasonable equivalent).
    - The style of notation is not limited to staff/stave notation. The notation used should be appropriate to the style of the creating exercise and must clearly communicate the intentions of the exercise.
    - When staff/stave notation is not used, it is recommended that an audio track is submitted to accompany the score. The audio track must not exceed 1 minute.

The following are **not** included in the word count.

- Track lists as an appendix

The timings of the practical exercises (see "Upload 2: Audio evidence") and the audio excerpts (see "Upload 3: Audio reference material") must be clearly specified with exact timings and must be accurately referred to in the student's writing.

- Citations, either in the text or as footnotes in line with the standard protocol of the chosen referencing style
- A list of all sources and stimulus material in the bibliography

Packaging of upload 1
• All written and visual information must be packaged into a single document (**maximum 2,400 words**). • The file is to be compiled in the following order. ▪ Section 1: Exploration of a diverse musical material ▪ Section 2: **Statement** on the creating exercise with reference to the score embedded in the written text **and/or** the audio excerpt in upload 2 ▪ Section 3: **Statement** on the performed adaptation with reference to the audio excerpt in upload 2 ▪ Section 4: Bibliography (not included in the word count)

Upload 2: Audio evidence

Audio evidence of **maximum 4 minutes**, containing:

- two practical exercises—one from each of the chosen areas of inquiry—as musical evidence to support the demonstration of inquiry and understanding.

- Creating exercise (maximum 1 minute)
- Stimulus (**musical material**) for performed adaptation (maximum 1 minute)
- Performed adaptation (by the candidate) of music or musical material from a local or global context (maximum 2 minutes)

Packaging of upload 2
• All practical evidence must be packaged into a single audio file (**maximum 4 minutes**). • The quality of the audio file must allow for a full understanding of the created and/or performed exercises. • The file is compiled in the following order. ▪ Section 1: Creating exercise in audio format, if applicable (**maximum 1 minute**) ▪ Section 2: Stimulus for performed adaptation (**maximum 1 minute**) ▪ Section 3: Performed adaptation (**maximum 2 minutes**)

Upload 3: Audio reference material

Audio reference material of maximum **3 minutes**, containing:

- excerpts of the music that is analysed and discussed in the exploration portfolio.

Packaging of upload 3
• All excerpts of reference material must be packaged into a single audio file (**maximum 3 minutes**). • Longer works must be edited for submission. Only the sections that are addressed in the exploration need to be included in the reference material. • The excerpts must be compiled in the order they are listed on the track sheet, according to the order in which they are explained in the exploration.

Use of sources

1. **Scores**

   Where students analyse scores, they will select the relevant excerpts or sections and embed them within the written text. **The total of selected scores may not exceed 5 pages.** All scores must be referenced in the text and listed in the bibliography.

2. **Audio excerpts**

   Where students analyse audio excerpts, they will refer to specific sections in the chosen pieces. The excerpts of these pieces will be uploaded as an audio track as supporting material (see "Upload 3: Audio reference material"). **The total of selected excerpts may not exceed 3 minutes.** All audio excerpts must be referenced in the text and listed in the bibliography.

3. **Citations and referencing**

   All source and stimulus materials must be referenced in the text and listed in the bibliography.

   In their writing, students must point examiners to the specific places in the scores and audio files by indicating exact locations. For scores, students must indicate bars/measures, beats, voices/instruments or other, as appropriate. For audio files, students must indicate exact timings.

Authenticating student work

For all submissions, the teacher must **authenticate** that the work submitted is the student's own work. This is done using the *Music—coursework authentication form* (6/MCAF).

Assessment criteria

Overview

Name of criterion		Marks allocated
A	Selection of evidence	6
B1	Conducting musical research	9
B2	Implications	3
C1	Understanding creating conventions	3
C2	Understanding performing practices	3
	Total	**24**

Criterion A: Selection of evidence

This criterion focuses on the diversity, breadth and balance of the chosen material that the student selects as evidence in the portfolio.

For the purpose of this task:

- **diversity** and **breadth** are achieved by a choice of contrasting materials from personal, local and global contexts in at least two areas of inquiry
- **balance** is achieved by equity in the treatment of the areas of inquiry studied and the treatment of contexts across the portfolio.

Well-chosen and **appropriate** evidence clearly supports the musical and extra-musical findings of the exploration.

Guiding questions

Does the student explore diverse musical material?

Is evidence well-chosen and appropriate to the exploration?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student's exploration does not refer to diverse musical material. • The evidence in the portfolio is **ineffective** and/or **rudimentary**.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The student's exploration refers to diverse musical material. • The evidence in the portfolio is **suitable** but **inconsistently** balanced.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The student's exploration refers to diverse musical material. • The evidence in the portfolio is **relevant** and **purposefully** balanced.	Accurate Proficient Purposeful Relevant Competent

Criterion B1: Conducting musical research

This criterion focuses on how well students **extract musical** and extra-musical findings, and how well they locate and explain these findings.

Guiding questions

How well does the student communicate the findings?

How effective are the selected findings?

Does the student use accurate terminology?

How effectively does the student locate the **musical findings**?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	• The student **lists** musical and extra-musical findings. • The selected findings are **superficial**. • Terminology is **inaccurate**. • The student **inaccurately** locates musical findings in the chosen sources.	Ineffective Inaccurate Rudimentary Limited Superficial
4–6	• The student **describes** musical and extra-musical findings. • The selected findings are **reasonable**. • Terminology is **inconsistent**. • The student **inconsistently** locates musical findings in the chosen sources.	Inconsistent Formulaic Sufficient Suitable Reasonable
7–9	• The student **explains** musical and extra-musical findings. • The selected findings are **purposeful**. • Terminology is **accurate** throughout. • The student **accurately** locates musical findings in the chosen sources.	Accurate Proficient Purposeful Relevant Competent

Criterion B2: Implications

This criterion focuses on how well students understand the implications of their research for creating and performing.

Guiding question

Does the student explain the implications of their research for creating and performing in the selected styles?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	• The student **outlines** the implications of their research for creating and performing in the selected styles.	Ineffective Inaccurate Rudimentary Limited Superficial

Marks	Level descriptors	Possible characteristics
2	• The student **describes** the implications of their research for creating and performing in the selected styles.	Inconsistent Formulaic Sufficient Suitable Reasonable
3	• The student **explains** the implications of their research for creating and performing in the selected styles.	Accurate Proficient Purposeful Relevant Competent

Criterion C1: Understanding creating conventions

This criterion focuses on the understanding of creating conventions according to the **stylistic**, **technical** and/or **musical demands** of the chosen style.

Guiding question

How well has the student realized the creating conventions of a musical style?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	• The student **approximates** creating conventions of a musical style explored in the portfolio.	Ineffective Inaccurate Rudimentary Limited Superficial
2	• The student **exhibits** creating conventions of a musical style explored in the portfolio.	Inconsistent Formulaic Sufficient Suitable Reasonable
3	• The student **realizes** creating conventions of a musical style explored in the portfolio.	Accurate Proficient Purposeful Relevant Competent

Criterion C2: Understanding performing practices

This criterion focuses on the understanding of performing practices according to the **stylistic**, **technical** and/or **musical** demands of the chosen style.

Guiding question

How well has the student shaped performing practices of a musical style?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	• The student **approximates** the performing practices of a musical style.	Ineffective Inaccurate Rudimentary Limited Superficial
2	• The student **transmits** the performing practices of a musical style.	Inconsistent Formulaic Sufficient Suitable Reasonable
3	• The student **shapes** the performing practices of a musical style.	Accurate Proficient Purposeful Relevant Competent

Presenting music

Weighting: SL 40%; HL 30%

In this assessment component, students present music to communicate the artistic intentions of completed works from the four areas of inquiry. The assessment submission is a culmination of the students' best achievements as researchers, creators and performers during the course and will demonstrate that the student is a holistic and well-rounded musician at the end of their studies.

Below is an overview of the focus for the assessment and the evidence collected.

The assessment task requires students to:	This is evidenced in:
• engage with music through the four areas of inquiry • select works that demonstrate the student's best achievements and are well-matched to the level of the student's musicianship.	**Programme notes** • coherent, informative **programme notes** introducing the chosen music and justifying the musical choices made.
• evidence musicality throughout the selected works • work towards **technical proficiency** to **express** meaning through creating conventions and performing practice, communicate effectively in the different roles (researcher, creator, performer).	**Presented works** • performing skills through solo and/or **ensemble** works • musical excerpts (where applicable) • creating skills through composed and/or improvised pieces • musical scores or visual representation • overall musical communication of the music, including **notation**, **expression**, **audio quality**.

As researchers, students select works from the four areas of inquiry. They **reflect** critically on which works best demonstrate their diverse achievements and are well-matched to their level of musicianship as creators and performers. The chosen works will be listed according to the given list template. This list will be followed by programme notes. In the programme notes, students justify their choices and coherently explain the approach of putting together the programme. It is important to remember that, for the purposes of this task, the programme notes serve as a holistic summary, rather than a detailed discussion of individual works.

As creators, students develop works that demonstrate their technical proficiency and musicianship in **composed** or **improvised** works. Composed pieces must be accompanied with scores or visual representation as appropriate to the chosen style. The notation style is not limited to staff/stave notation. However, the notation should communicate effectively the intention of the creating process. All source and stimulus materials must be included in a list of sources. Scores and/or visual representations must be submitted as an appendix to the programme notes. It is not possible to assess works that are not accompanied by appropriate forms of notation.

As performers, students develop works that demonstrate their technical proficiency and musicianship in performed works. Students may submit solo and ensemble performances, including vocal, instrumental and music technology submissions. All vocal and instrumental performances must be submitted in audio format. All music technology performances must be submitted in video format.

The video for music technology performances will be a close-up of the equipment demonstrating the student's manipulation of the musical elements on the instrument(s). The student will not be featured in the video, but the focus should be on the demonstration of how the student is working the equipment.

- Works for the programme may be chosen from one or more than one performance. Performances should be recorded in front of an audience. The size of an audience and the location or set-up of the performance are not as important as the intention is to allow students the experience of performing for people.
- Although it is not recommended, students may combine vocal, instrumental and music technology performances. The total length of the submission must not exceed 12 minutes. The timings will be indicated by the candidate in a track list.
- If students submit ensemble performances only, these must be accompanied by representative excerpts demonstrating the students' individual contributions to the ensemble. The selection of excerpts must be a maximum of 2 minutes. Students must select the excerpt carefully to demonstrate their musicality and technical proficiency. The excerpt does not need to be a recording from a live performance—it may be recorded before or after a performance, without an audience.

The same **improvisation** will not be assessed twice and can only be submitted for either presenting as a creator **or** presenting as a performer. Students who choose to submit an improvisation as part of their performance must clearly indicate this in the track list at the beginning of the programme. Where students do not make this indication, the work may not be assessed accurately.

Submission requirements

The submission is made in three uploads. Candidates select examples from their music journals to evidence:

- diversity and breadth of music from **four** areas of inquiry
- a clear **rationale** for the choice of works to be presented
- musicality and technical proficiency to realize the chosen works in line with creating conventions and performing practices
- effective communication in the different roles (researcher, creator, performer).

Upload 1: Written programme notes

Document of **maximum 600 words**, containing:

- written programme notes.

The following are **not** included in the word count.

- Track list of the works according to the template
- Scores, notations and/or visual representation for created works, as appropriate to style
- Appropriate citations in the text and a list of all source or stimulus material in the bibliography

For detailed information on programme notes, please refer to the TSM.

Packaging of upload 1
Written and visual information must be packaged into a single document. • Section 1: Programme notes **(maximum 600 words)** • Section 2: Track list • Section 3: Scores or visual representation for created works • Section 4: Bibliography

Upload 2: Audio evidence

Audio evidence, containing:

- Presenting as a creator: composition(s) and/or improvisation(s) (**maximum 6 minutes**)
- Presenting as a performer
  - solo and/or ensemble performance (**maximum 12 minutes**)
  - for ensemble-only submissions: excerpts of the student's individual parts (**maximum 2 minutes**)

Important note: Excerpts do not need to be submitted when the submission includes solo works and solo works with **accompaniment**. The student's part must be indicated in the programme notes and needs to be clearly identifiable.

It will not be possible to allocate marks in criterion C ("Musicality and technical proficiency of performed works") for works in which the candidate's part is not clearly identifiable.

Packaging of upload 2

• All audio evidence must be packaged into a single audio file (**maximum 20 minutes**).
• The quality of the audio file must allow for a full understanding of the created and/or performed exercises.
• The file must be compiled in the following order.
  ▪ Section 1: Presenting as a creator (**maximum 6 minutes**)
  ▪ Section 2: Presenting as a performer (**maximum 12 minutes**)
• Section 3: Excerpts of individual parts (**maximum 2 minutes**)

Upload 3 (for music technology performance only)

Video recording of all music technology performances (**maximum 12 minutes**)

Packaging of upload 3
• One single video file of music technology performing (**maximum 12 minutes**).

Where a student submits performed work in both music technology and voice/instrument, the combined length of the performed works must be no more than 12 minutes.

Authenticating student work

For all submissions, the teacher must authenticate that the work submitted is the student's own work. Teachers must be able to verify the individual student's contribution or role and the developments of the students' work in progress. This is done using the *Music—coursework authentication form* (6/MCAF).

- For music technology **composing**, all parts must be **MIDI** entered or performed and recorded by the student. Sampled parts and drum loops are only acceptable if the teacher can verify that the samples have been performed or recorded by the student.
- In ensembles, teachers may be the conductors, leaders and/or accompanists. However, no teacher or professional musician may have any other performing role in the musical ensemble to be assessed. When the DP music teacher is not the conductor or leader of the group (such as groups led by other teachers in the school, or by musicians either in or out of the school), the teacher must be able to authenticate that the recording is the student's own performance.
- In ensembles, performances with accompaniment or performances with backing tracks, the student's part must be clearly identified in the programme notes. The teacher must be able to verify the student's part.

Assessment criteria

Overview

	Name of criterion	Marks allocated
A	Programme notes	6
B	Musicality and technical proficiency of created works	12
C	Musicality and technical proficiency of performed works	12
D	Musical communication	8
	Total	**38**

Criterion A: Programme notes

This criterion focuses on the student generating coherent, informative programme notes that clearly address the four areas of inquiry and justify the choices made.

Guiding questions

Does the student's programme address the four areas of inquiry?

How well are the student's programme choices justified?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The submitted programme does not fully address the four areas of inquiry. • The programme notes **outline** the selection of works without linking the choices to the areas of inquiry.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The submitted programme fully addresses the four areas of inquiry. • The programme notes **describe** the selection of works and **inconsistently** link the choices to the areas of inquiry.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The submitted programme fully addresses the four areas of inquiry. • The programme notes **explain** the selection of works and **purposefully** link the choices to the areas of inquiry.	Accurate Proficient Purposeful

Marks	Level descriptors	Possible characteristics
		Relevant Competent

Criterion B: Musicality and technical proficiency of created works

This criterion focuses on how well the student presents musical works:

- according to creating conventions
- with technical proficiency as evidenced in:
  - the use of compositional devices and musical elements
  - the idiomatic use, including an understanding of the technical capacities and limitations, of the chosen instruments, voices and sound sources.

Guiding question

How evident is musicality and technical proficiency in the created works?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	• The student **approximates** creating conventions in musical material. • Technical proficiency is **rudimentary**.	Ineffective Inaccurate Rudimentary Limited Superficial
4–6	• The student **exhibits** creating conventions in musical material. • Technical proficiency is **inconsistent**.	Inconsistent Formulaic Sufficient Suitable Reasonable
7–9	• The student **realizes** creating conventions in musical material. • Technical proficiency is **competent**.	Accurate Proficient Purposeful Relevant Competent
10–12	• The student **synthesizes** creating conventions in musical material. • Technical proficiency is **excellent**.	Imaginative Resourceful Compelling Accomplished Excellent

Criterion C: Musicality and technical proficiency of performed works

This criterion focuses on how well the student presents musical works:

- according to performing practices and styles
- with technical proficiency as evidenced in the mature command of musical elements, where minor errors do not affect the overall impression and fluency of the performance.

Guiding question

How evident is musicality and technical proficiency in the performed works?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	• The student **approximates** performance practices of the chosen styles. • Technical proficiency is **rudimentary**.	Ineffective Inaccurate Rudimentary Limited Superficial
4–6	• The student **transmits** the performance practices of the chosen styles. • Technical proficiency is **inconsistent**.	Inconsistent Formulaic Sufficient Suitable Reasonable
7–9	• The student's performance **shapes** the performing practices of the chosen styles. • Technical proficiency is **competent**.	Accurate Proficient Purposeful Relevant Competent
10–12	• The student's performance **personalizes** the performing practices of the chosen styles. • Technical proficiency is **excellent**.	Imaginative Resourceful Compelling Accomplished Excellent

Criterion D: Musical communication

This criterion focuses on the student's musical communication in different roles.

For the purposes of this criterion, musical communication includes **musical intentions**, expression, **interpretation**, notation, audio quality.

Guiding question

How effective is musical communication in the different roles?

Mark	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• Musical communication is **ineffective** across different roles and does not allow a full understanding across the chosen works.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• Musical communication is **suitable** across different roles but may not allow a full understanding across the chosen works.	Inconsistent Formulaic

Mark	Level descriptors	Possible characteristics
		Sufficient Suitable Reasonable
5–6	• Musical communication is **competent** across different roles and allows a full understanding across the chosen works.	Accurate Proficient Purposeful Relevant Competent
7–8	• Musical communication is **compelling** across different roles and allows a full understanding across the chosen works.	Imaginative Resourceful Compelling Accomplished Excellent

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students.

The internal assessment requirements at SL and at HL are different. SL and HL students complete the component "Experimenting with music", but only HL students complete the component "The contemporary music maker".

Guidance and authenticity

The experimentation report (SL and HL) and real-life music project (HL only) submitted for internal assessment must be the student's own work. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers will teach and mentor students throughout the course. Teachers will also advise on work in progress and teach effective strategies on improving musical work over time.

For assessment and individual student pieces of work prepared for assessment, teachers should read and give advice to students on **one** draft only of the final work for submission.

This means that teachers may offer guidance and advice on the work in general but do not interfere with, or contribute to, the development of the final assessment work for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of aspects that relate to academic integrity, especially **authenticity** and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion.

All work submitted to the IB for moderation or assessment must be **authenticated** by a teacher and must not include any known instances of suspected or confirmed malpractice. Each student must confirm that the work is his or her **authentic** work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details, refer to the IB publication *Academic integrity*, *Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme*.

Authenticity must be checked by discussions with the student on the content of their work, and scrutiny of one or more of the following.

- The student's initial proposal
- Supervision of work in progress over time
- The first draft of the final work

- The references cited
- The style of writing, **creating** or performing compared with work known to be that of the student
- The **musical analysis** of the work by a web-based plagiarism detection service such as turnitin.com

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the EE.

Time allocation

Internal assessment is an integral part of the music course, contributing 30% of the final assessment in the SL course and 50% in the HL course. This weighting should be reflected in the time that is allocated to teaching the knowledge, understanding and competencies required to undertake the work, as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 45 hours of teaching hours for the component "Experimenting with music" (SL and HL) and 90 hours of teaching time for the component "The contemporary music maker" (HL only) should be allocated to the work. Please note that for the work in the component "The contemporary music maker" students will also draw on the learning throughout the course. Teaching hours for the internal assessment components should include:

- time for the teacher to explain to students the requirements of the internal assessment
- the music course ethical guidelines (include if appropriate)
- class time for students to work on the internal assessment component(s) and to ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL in the experimentation report.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded. For more information and specific examples, please visit the TSM.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent, or if the work is close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary but should concentrate on identifying the appropriate descriptor for each assessment criterion.

- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is strongly recommended that the assessment criteria be made available to students.

Experimenting with music

Weighting: SL 30%; HL 20%

In this assessment component, students prepare a report explaining the processes for a series of musical experiments in creating and in performing based on selected stimuli. Submissions will feature experiments with unfamiliar **musical material** from local and global **contexts**. The focus of this assessment task is not on preparing completed and polished works. Instead, the chosen **excerpts** are a demonstration of the experimentation process. The table below shows an overview of the focus for the assessment and the evidence collected.

The assessment task requires students to:	This is evidenced in:
• submit a well-organized report that presents the student's work in a relevant and informative way • engage with less familiar or unfamiliar music (for example, through choosing different areas of inquiry and considering local and/or global contexts) • **identify** how their musical findings relate to the practical work and integrate them.	**Experimentation report** • a clear **rationale** to guide the writing • a coherently structured **commentary** explaining the process of experimentation and its outcomes in relation to the practical work.
• identify and **respond** to musical prompts and stimuli • experiment with unfamiliar elements • apply findings to inform the experimentation process • make musical decisions to develop practical work.	**Musical excerpts** • three excerpts of the student's experimentation as a creator • three excerpts of the student's experimentation as a performer.

As researchers, students **investigate** and analyse musical material to identify and select relevant information that informs the process of musical experimentation. Students think critically about how the findings inform their practical work. In the rationale, students justify the chosen experimentations and source materials, including the choice of contexts. In the commentary, students explain the experimentation. Students will reference additional evidence and source materials, as needed, to support the explanations (for example, images, diagrams, screenshots, scores).

As creators and performers, students demonstrate their process of experimentation with diverse musical material from local and/or global contexts. As evidence, candidates select from their music journals three related creating excerpts and three related performing excerpts that exemplify their decision-making and the process of developing ideas from musical stimuli . Experimenting with music from different areas of inquiry will allow students to be more diverse in their experimentations, and this will be reflected in their report. All decisions must be the student's own decisions and must be sufficiently justified based on musical **research and findings**.

The practical excerpts must be clearly referenced in the written work. Relevant excerpts from scores will be embedded into the written text and referred to using bars/measures, beats, parts/voices or other. as appropriate; audio excerpts will be referenced with timings and uploaded separately in the relevant upload slot.

Submission requirements

For submission, students prepare a report that presents their work in a relevant, accessible and informative way. The report is supported by examples from their music journals, which evidence:

- in-depth understanding of music from local and/or global contexts
- a selection of **musical findings** that is relevant to their practical work and informs the experimentation process
- experimentation with unfamiliar elements in response to musical prompts and stimuli
- musical decision-making to develop practical work.

Upload 1: Experimentation report

A written report of **maximum 1,500 words** in two sections: "Creating" and "Performing". Each section contains:

- a rationale for the experimentation
- a commentary on the musical decision-making, with clear and accurate reference to the excerpts in upload 2.

The following are **not** included in the word count.

- Visual evidence integrated and referred to in the written text, including:
  - images, diagrams, screenshots, scores **for analysed works** (as appropriate to the **style**)
  - images, diagrams, screenshots, scores **for experiments in creating and performing** (as appropriate to the style)
- A track list specifying the contents of the audio file in upload 2 with exact timings and labels of the excerpts
- Appropriate citations in the text and a list of all source and stimulus material in the bibliography

Packaging upload 1

• All written and visual information must be packaged into a single document (**maximum 1,500 words**).
• The file must be compiled in the following order.
  ▪ Section 1: Experimentation report—creating
  ▪ Section 2: Experimentation report—performing
  ▪ Section 3: Track list
• Section 4: Bibliography (not included in the word count)

Upload 2: Audio evidence

Audio evidence of **maximum 10 minutes**, containing:

- three related excerpts of the experiments in creating
- three related excerpts of the experiments in performing.

Packaging upload 2
• All practical evidence must be packaged into a single audio file (**maximum 10 minutes**). • The quality of the audio file must allow for a full understanding of the created and/or performed exercises.

Packaging upload 2
• The file should be compiled in the following order.   ▪ Section 1: Three related excerpts of the student's experiments in creating • Section 2: Three related excerpts of the student's experiments in performing

Authenticating student work

For all submissions, the teacher must **authenticate** that the work submitted is the student's own work. This is done using the *Music—coursework authentication form* (6/MCAF).

Assessment criteria

Overview

	Name of criterion	Marks allocated
A	Rationale and commentary for musical experiments in creating	6
B	Practical musical experiments in creating	8
C	Rationale and commentary for musical experiments in performing	6
D	Practical musical experiments in performing	8
	Total	**28**

Criterion A: Rationale and commentary for musical experiments in creating

This criterion focuses on the articulation of a persuasive and logical rationale for musical experiments in creating supported by a relevant selection of stimuli for experimentation. The commentary should clearly evidence and explain the musical decision-making processes that have guided the experimentation. For the purpose of this task, students provide:

- a rationale that justifies the choices of source material, including the choice of contexts and areas of inquiry
- a commentary that explains the experimentation process and the evolution of the experimentation stimuli.

Guiding questions

How well has the student justified their proposed experimentation and supported this with relevant source material and musical stimuli?

Is the explanation of the experimentation process and of musical decision-making convincing?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student's rationale for musical experiments in creating is **ineffective**. • The student **outlines** the experimentation process with **rudimentary** musical decision-making.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The student's rationale for musical experiments in creating is **suitable**. • The student **describes** the experimentation process with **reasonable** musical decision-making.	Inconsistent Formulaic Sufficient

Marks	Level descriptors	Possible characteristics
		Suitable Reasonable
5–6	• The student's rationale for musical experiments in creating is **purposeful**. • The student **explains** the experimentation process with **relevant** musical decision-making.	Accurate Proficient Purposeful Relevant Competent

Criterion B: Practical musical experiments in creating

This criterion focuses on the processes of musical experimentation in creating that generate innovative musical ideas with personal intent and purpose, resulting from informed musical decision-making.

Guiding questions

How effectively has the student conducted a series of purposeful musical experiments?

Is there practical evidence of informed musical decision-making in the musical experimentation process?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student **reiterates** source material, and the development of musical ideas is **limited**. • Practical evidence of musical decision-making is **superficial**.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The student **recreates** source material, and the development of musical ideas is **formulaic**. • Practical evidence of musical decision-making is **inconsistent**.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The student **adapts** source materials, and the development of musical ideas is **purposeful**. • Practical evidence of musical decision-making is **proficient**.	Accurate Proficient Purposeful Relevant Competent
7–8	• The student **transforms** source material, and the development of musical ideas is **imaginative**. • Practical evidence of musical decision-making is **compelling**.	Imaginative Resourceful Compelling Accomplished Excellent

Criterion C: Rationale and commentary for musical experiments in performing

This criterion focuses on the articulation of a persuasive and logical rationale for musical experiments in performing supported by a relevant selection of stimuli for experimentation. The commentary should clearly evidence and explain the musical decision-making processes that have guided the experimentation.

For the purpose of this task, students provide:

- a rationale that justifies the choices of source material, including the choice of contexts and areas of inquiry
- a commentary that explains the experimentation process and the evolution of the experimentation stimuli.

Guiding questions

How well has the student justified their proposed experimentation and supported this with relevant source material and musical stimuli?

Is the explanation of the experimentation process and of musical decision-making convincing?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student's rationale for musical experiments in performing is **ineffective**. • The student **outlines** the experimentation process with **rudimentary** musical decision-making.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The student's rationale for musical experiments in performing is **suitable**. • The student **describes** the experimentation process with **reasonable** musical decision-making.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The student's rationale for musical experiments in performing is **purposeful**. • The student **explains** the experimentation process with **relevant** musical decision-making.	Accurate Proficient Purposeful Relevant Competent

Criterion D: Practical musical experiments in performing

This criterion focuses on the processes of musical experimentation in performing that generate innovative musical ideas with personal intent and purpose, resulting from informed musical decision-making.

Guiding questions

How effective has the student conducted a purposeful series of musical experiments?

Is there practical evidence of informed musical decision-making in the musical experimentation process?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student **reiterates** source material, and the development of musical ideas is **limited**.	Ineffective Inaccurate

Marks	Level descriptors	Possible characteristics
	• Practical evidence of musical decision-making is **superficial**.	Rudimentary Limited Superficial
3–4	• The student **recreates** source material, and the development of musical ideas is **formulaic**. • Practical evidence of musical decision-making is **inconsistent**.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The student **adapts** source materials, and the development of musical ideas is **purposeful**. • Practical evidence of musical decision-making is **proficient**.	Accurate Proficient Purposeful Relevant Competent
7–8	• The student **transforms** source material, and the development of musical ideas is **imaginative**. • Practical evidence of musical decision-making is **compelling**.	Imaginative Resourceful Compelling Accomplished Excellent

The contemporary music maker

Weighting: HL only: 30%

In this assessment component, students prepare a multimedia presentation evidencing the effective planning and development of a real-life music project.

The assessment task requires students to:	Part of the multimedia presentation where evidence is shown
• choose a feasible project, guided by **musical intentions** and informed by research and planning • identify a role in, and collaborators for, the project.	**Project plan**
• select and curate evidence of: ▪ the development of a project in line with their identified role and the project aims ▪ evaluation and decision-making focused on the musical aims.	**Process evidence**
• demonstrate musicality and **technical proficiency** in their identified role.	**Final presentation**
• organize, structure and present their work in coherent, logical and informative ways.	Throughout the multimedia presentation

Working on the real-life music project involves three stages—much like the processes students will have become familiar with in the music course.

- The first stage engages students as researchers in the planning and envisioning of the project.
- The second stage involves students as creators and performers in the process of developing the project.
- The third stage involves the curation and final presentation of the project.

As researchers, students devise a project plan that includes a brief summary of the envisioned project and musical goals with reference to the research leading to the project idea. The plan also contains the rationale for the project, including a justification of its real-life relevance, the nature of any collaborations, the role and contributions of the student, and any other relevant information to justify and support the project idea.

Project plan

The following is a suggested format for the project plan.

Section	Content
Brief summary	• Vision • Musical goals
Rationale	• Justification of the project's real-life relevance • The nature of any collaborations • The role and contributions of the student • Any other relevant information to justify and support the project vision
Timeline	A timeline of the creative process leading towards the final presentation, including: • estimated hours • preparation • rehearsal time • other preparation time, and so on.
List of resources needed	For example, students could include the following resources. • **Collaborators** • **Space** • **Instruments** • **Lighting** • **Recording and studio technology** • **A (hypothetical) budget plan (including value of hours, rent for venues, studio, instruments, supplies, catering, insurance, promotions, and so on)**

Process evidence

During the project, students collect relevant and representative excerpts of work in progress that will inform their discussion of highlights, challenges faced and possible areas for improvement.

The process evidence submitted for this component will demonstrate how students develop the project. This includes how they plan for, engage with, and overcome challenges. Process evidence might include videos of rehearsals, audio recordings of works in progress paired with images of scores, interviews with collaborators or student feedback forms. As part of the process, students also evidence the use of chosen resources—as outlined in the project plan—with an explanation of their relevance to the student's work in progress. Students will also attribute and acknowledge the allocation of tasks and collaborator contributions, clearly identified with an explanation of their relevance to the student's work in progress.

The process evidence should focus mainly on musical material and be **continuously narrated** in the form of a voice-over or subtitles. The **narrative** supports curated evidence and discusses how the evidence links to the originally stated musical goals. The narrative also provides other relevant points relating, for example, to the chosen timeline, aspects of collaboration, imaginative use of the chosen resources to

achieve the musical goals, and so on. The narrative further explains any adjustments to the project plan that may have been necessary. All evidence and discussion of the process should carefully align the product with the plan.

If students are unable to provide appropriately evidenced planning and processes to arrive at the completed project, the final project may be considered as a case of academic misconduct. Teachers must ensure the process is clear in order to be able to authenticate the submission. All sources that were consulted in the research and development of the project must be appropriately referenced and listed in the bibliography.

The final presentation

The final presentation is the culmination of the student's music-making project. A final presentation, or selected excerpts from a final presentation, must be included in the **multimedia presentation** in video format. The final presentation may take many forms; it is important to submit a presentation that is authentic to the project. Depending on the nature of the project, the video recording of the final presentation is either taken during a live presentation or prepared for the live presentation of the project.

Required elements for the final presentation include:

- the demonstration that the musical goals have been achieved, as evidenced by the:
  - musical development
  - communication of intention and purpose
- the demonstration of musical communication appropriate to the chosen project, as evidenced in:
  - musicality
  - technical proficiency.

Submission requirements

For submission, candidates prepare a well-organized and continuously narrated multimedia presentation that presents the student's work in a relevant, accessible and informative way. The narrative may be presented as a voice-over or as subtitles but must be integrated into the presentation so that the presentation is accessible in **one** viewing without pausing.

The presentation selects and curates evidence of:

- the choice of a feasible project, guided by musical intentions and informed by research and planning
- an identified role of the student in, and collaborators for, the project
- the development of the project in line with the student's identified role and the project aims (including evaluation and decision-making focused on the musical aims)
- musicality and technical proficiency in the identified role in the final presentation
- **organization** and structure to present their work in coherent, logical and informative ways throughout the submitted multimedia presentation.

Upload 1

Students submit a continuously narrated multimedia presentation of **maximum 15 minutes**, containing evidence of:

- a project plan that communicates musical intentions and identifies the student's role in the project
- the process of executing the plan
- the final project, or curated selections of it, demonstrating musical skills
- evaluation of the project's success in relation to the musical goals and of the student's role in the project
- appropriate referencing and a list of sources, including all written, audio and audio-visual source materials.

Where applicable, students may wish to submit a score with their submission. The score will be attached as an appendix to the multimedia presentation.

Packaging of upload 1
• Students will compile all evidence into a single video file to play from start to end, which will include a continuous narration of the presentation. The presentation is multimedia, and may include integrated written, audio and video evidence. • The file must be compiled in the following order. ▪ Section 1: Process evidence ▪ Section 2: Final product (curated, if applicable)—**maximum 7 of 15 minutes (of the** multimedia presentation)

Upload 2

Documents to support the project.

- Project plan
- List of sources
- Scores (only those relevant to the multimedia presentation)

Guidelines on the final product (maximum 7 of 15 minutes)

- If the project is intended for live performance, it must be submitted as a video of a live performance.
- If the live performance is more than 7 minutes long, then the video evidence of the final product must be curated by the student. The chosen excerpts must show clearly the actualization of the artistic goals and musical intentions of the project in the student's role. The student will only be assessed on the material presented in the video.
- If the project is not intended for a staged performance, then a video must be prepared for presentation to an audience. The date and time must be included as evidence that a final presentation of the project has taken place. The final presentation of the project must be **authenticated** by the teacher in the *Music—Coursework authentication form* (6/MCAF).
- Refer to the TSM for different examples of final presentation formats.

Authenticating student work

For all submissions, the teacher must authenticate that the work submitted is the student's own work. This is done using the *Coursework authentication form* (6/MCAF) .

Assessment criteria

Overview

	Name of criterion	Marks allocated
A	Selection of evidence	8
B	Discussion of the process	12
C	Technical and musical proficiency in the identified role	8
D	Organization and presentation	4
	Total	**32**

Criterion A: Selection of evidence

This criterion focuses on the nature of the evidence.

Guiding question

Is the evidence selected to document the project appropriate and well chosen?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• The student documents the project with an **ineffective** and/or **rudimentary** selection of evidence.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• The student documents the project with a **suitable** but **formulaic** selection of evidence.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• The student documents the project with a **relevant** and **purposeful** selection of evidence.	Accurate Proficient Purposeful Relevant Competent
7–8	• The student documents the project with **resourceful** and **compelling** selection of evidence.	Imaginative Resourceful Compelling Accomplished Excellent

Criterion B: Discussion of the process

This criterion focuses on how the student:

- discusses the challenges and successes of the project
- examines areas for development and strategies for improvement
- **evaluates** the musical and collaborative choices made in relation to the stated aims of the project.

Guiding question

How effective is the process in relation to the stated aims?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	In relation to the stated aims, the student: • **outlines** the challenges and successes • **identifies** areas for development and strategies for improvement • **states** the musical and collaborative choices made.	Ineffective Inaccurate Rudimentary Limited Superficial
4–6	In relation to the stated aims, the student:	Inconsistent

Marks	Level descriptors	Possible characteristics
	• **describes** the challenges and successes • **distinguishes** areas for development and strategies for improvement • **demonstrates** the musical and collaborative choices made.	Formulaic Sufficient Suitable Reasonable
7–9	In relation to the stated aims, the student: • **explains** the challenges and successes • **investigates** areas for development and strategies for improvement • **justifies** the musical and collaborative choices made.	Accurate Proficient Purposeful Relevant Competent
10–12	In relation to the stated aims, the student: • **discusses** the challenges and successes in relation to the stated aims • **examines** areas for development and strategies for improvement • **evaluates** the musical and collaborative choices made.	Imaginative Resourceful Compelling Accomplished Excellent

Criterion C: Technical and musical proficiency in the identified role

This criterion focuses on the demonstration of technical proficiency and musicianship relating to the student's identified role in the final project.

Guiding questions

How effectively does the student demonstrate technical proficiency in the identified role?

How effectively does the student's musicianship support the musical outcomes of the project?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	• Technical proficiency in the identified role is **rudimentary**. • The student **approximates** the musical aims of the project with **ineffective** musicianship.	Ineffective Inaccurate Rudimentary Limited Superficial
3–4	• Technical proficiency in the identified role is **inconsistent**. • The student **transmits** the musical aims of the project with **sufficient** musicianship.	Inconsistent Formulaic Sufficient Suitable Reasonable
5–6	• Technical proficiency in the identified role is **competent**. • The student **realizes** the musical aims of the project with **proficient** musicianship.	Accurate Proficient Purposeful Relevant Competent
7–8	• Technical proficiency in the identified role is **excellent**.	Imaginative

Marks	Level descriptors	Possible characteristics
	• The student **personalizes** the musical aims of the project with **compelling** musicianship.	Resourceful Compelling Accomplished Excellent

Criterion D: Organization and presentation

This criterion focuses on how well the student organizes and presents their work in the multimedia presentation.

Guiding question

How well has the student organized and presented their work?

Marks	Level descriptors	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	• The submission is **ineffective**.	Ineffective Inaccurate Rudimentary Limited Superficial
2	• The submission is **inconsistent**.	Inconsistent Formulaic Sufficient Suitable Reasonable
3	• The submission is **purposeful**.	Accurate Proficient Purposeful Relevant Competent
4	• The submission is **resourceful** and **imaginative**.	Imaginative Resourceful Compelling Accomplished Excellent

Achievement levels and related assessment terms

Achievement level 1

Achievement level 1			
Description	**Assessment terms: research/written work**	**Assessment terms: practical work**	**Possible characteristics**
Uninformed imitation The student **replicates** existing material without direction and sense of purpose; **musical material** is taken out of context or misrepresented.	Identify List Outline	Assemble Approximate Reiterate	Ineffective Inaccurate Rudimentary Limited Superficial

Achievement level 1	
Assessment term	**Definition**
List	Give a sequence of brief answers with no explanation.
Outline	Give a brief account or summary.
Identify	Provide an answer from a number of possibilities.
Assemble	Combine or gather pre-existing material without change.
Approximate	Imitate with lack of detail.
Reiterate	Repeat or restate, largely without change.

Achievement level 2

Achievement level 2			
Description	**Assessment terms: research/written work**	**Assessment terms: practical work**	**Possible characteristics**
Precise imitation The work **constructs** a recognizable original or rearranges existing material. The work is technically accurate but lacks evidence of personal musical choices.	Describe Demonstrate Distinguish	Exhibit Transmit Recreate	Inconsistent Formulaic Sufficient Suitable Reasonable

Achievement level 2	
Assessment term	**Definition**
Describe	Give a detailed account.

Achievement level 2	
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Distinguish	Make clear the differences between two or more concepts or items.
Exhibit	Demonstrate a characteristic in the appropriate context.
Transmit	Give a formulaic rendition of an existing work or style.
Recreate	Produce a representation of an original.

Achievement level 3

Achievement level 3			
Description	**Assessment terms: research/written work**	**Assessment terms: practical work**	**Possible characteristics**
Informed proficiency The student's work is technically proficient and realizes musical **conventions** and **practices**. The student **adapts** material and makes informed technical choices.	Explain Investigate Justify	Realize Shape Adapt	Accurate Proficient Purposeful Relevant Competent

Achievement level 3	
Assessment term	**Definition**
Explain	Give a detailed account, including reasons or causes.
Investigate	Observe, study or make a detailed and systematic examination in order to establish facts and reach new conclusions.
Justify	Give valid reasons or evidence to support an answer or conclusion.
Realize	Plan and create a work according to convention or practice.
Shape	Modify and develop existing material.
Adapt	Adjust existing material to suit a new context or style.

Achievement level 4

Achievement level 4			
Description	**Assessment terms: research/written work**	**Assessment terms: practical work**	**Possible characteristics**
Mastery and resourcefulness The student's musical work **expresses** a distinctive, personal voice manifested through technical and musical accomplishment.	Discuss Examine Evaluate	Synthesize Personalize Transform	Imaginative Resourceful Compelling Accomplished Excellent

Achievement level 4	
Assessment term	**Definition**
Discuss	Offer a considered and balanced review supported by appropriate evidence.
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Personalize	Bring personal ideas and interpretations to a work or practice.
Synthesize	Combine and blend existing elements, styles or techniques to create new work.
Transform	Change and develop existing work to create new work.

Glossary of subject-specific terms

Refer to the “Glossary” section in the *Music teacher support material*.