Exercise walk-through

4.1
HL realized collaboration: supported rehearsal

International Baccalaureate · IB Diploma · Music · HL

Process and evaluation

- The **evaluation** must be earned from evidence, not just claimed.
- Keep a record while the project runs: a log of decisions, drafts of the music, meeting notes, recordings of rehearsals, and data such as audience numbers.
- Then evaluate against the proposal's **own aim**: did the project reach an audience?
- Did each member contribute in each role?

Sources for this lesson

- International Baccalaureate, *Music guide* (first assessment 2022).
- NPR Music, *Tiny Desk Concerts* (2008 onwards).
- YouTube Symphony Orchestra, Carnegie Hall concert of 15 April 2009, and Tan Dun, *Internet Symphony No. 1 "Eroica"* (2008).

Key terms

- **Musical collaboration**: making music together with shared roles and responsibilities.
- **Project proposal**: a plan stating aim, roles, product and constraints.
- **Evaluation**: a judgement of the project against its own aim, based on evidence.

Exercises 2.1·2.3

2.1 Name the three things the multimedia presentation must evidence. [3]



2.2 What form must the submission take, and what must it document? [2]



2.3 Whose competencies does the project draw on? [3]



Exercises 2.1–2.3

2.1 Name the three things the multimedia presentation must evidence. [3]



2.1 The project proposal (1); the process and evaluation (1); the realized project or curated selections of it (1).

2.2 What form must the submission take, and what must it document? [2]



2.2 One continuous multimedia presentation (1); documenting a real-life project (1).

2.3 Whose competencies does the project draw on? [3]



2.3 The researcher's (1); the creator's (1); the performer's (1): the project draws on all the course's roles.

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Exercises 2.4·2.5

2.4 What makes the project real-life (two things)? [2]



2.5 Name the two documentation failures. [2]



Exercises 2.4·2.5

2.4 What makes the project real-life (two things)? [2]



2.4 Inspired by real-life practices of music-making (1); a real deliverable for a real audience beyond the classroom, such as released episodes rather than a classroom simulation (1).

2.5 Name the two documentation failures. [2]



2.5 The highlights reel (finished product only, no process) (1); the diary (feelings recorded, nothing evaluated against the aim) (1).

Exercises 3.1·3.2

3.1 *(Proposal style.)* Draft the project proposal for the worked “Corridor Sessions”: the aim, the roles, the deliverable. [4]



3.2 *(Evaluation style.)* Episode two lost its audience inside the intro. Draft the process-and-evaluation entry: what was tried, what the evidence says, what changes. [6]



Exercises 3.1·3.2

3.1 *(Proposal style.)* Draft the project proposal for the worked “Corridor Sessions”: the aim, the roles, the deliverable. [4]



3.1 Aim: record and release three live sessions by local artists in the school corridor (1); roles: one researcher selects and briefs the artists, two creators arrange the intro music and the session order, all four perform the interval set (2); deliverable: three released podcast episodes with artwork, the release date fixed in the proposal (1).

3.2 *(Evaluation style.)* Episode two lost its audience inside the intro. Draft the process-and-evaluation entry: what was tried, what the evidence says, what changes. [6]



3.2 Tried: a ninety-second news-style intro before the first song (1); evidence: the audience data shows listeners leaving inside the intro (1); verdict: the intro buries the session’s best moment (2); change: episode three opens inside the music, the artist introduced over the fade, and the failure stays in the evaluation (2).

Exercise 3.3

3.3 *(Curation style.)* The team has 40 minutes of footage and a 15-minute presentation. State the curation rule, and name what must survive the cut. [3]



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3.3 Curation rule: the selection must still evidence all three parts, not just the performance (1); what survives: the proposal moment (1); one process failure with its fix and the strongest complete excerpt (1).

Local review guidance: (R1) 3.1 argues the brief, not ambition; 3.2 quotes data as evidence; 3.3 keeps all three parts in the cut. Authored guidance.