HL: The contemporary music maker

International Baccalaureate · IB Diploma · Music · HL

IB Diploma Programme Music HL (first assessment 2022; 2020 guide). This topic equips the HL-only CONTEMPORARY MUSIC MAKER project (30% HL): plan and collaboratively create a project drawing on the competencies, skills and processes of ALL the course's musical roles, inspired by real-life practices of music-making, and submit ONE CONTINUOUS multimedia presentation evidencing the project proposal, the process and evaluation, and the realized project or curated selections of it. This handout teaches the real-life project, the documentation and the curation. All worked examples are original.

Must-know for hl: the contemporary music maker:

Family	Content
project	real-life: a real deliverable for a real audience beyond the classroom
roles	researcher, creator and performer: every role in the team
document	one continuous multimedia presentation: proposal, process and evaluation, realized project
curation	curated selections must still evidence all three parts
collaboration	the team's shared plan and each member's visible contribution

The real-life project

The project is **musical collaboration** on a real brief: a deliverable that exists beyond the classroom (released episodes, a staged event, a published resource), inspired by how music is actually made in the industry. The team writes a **project proposal** naming the aim, the roles (researcher, creator, performer split across the members), the deliverable and the constraints (time, equipment, permissions).

> **Worked example.** Four students propose "Corridor Sessions": record and release three live sessions by local artists in the school corridor, as a podcast with artwork. Roles: one researcher selects and briefs the artists; two creators arrange the intro music and the session order; all four perform the interval set; the proposal fixes the release date as the deadline that disciplines every choice.

Process and evaluation

The **evaluation** is earned from evidence, not asserted: audience data, the takes that failed, the schedule that slipped. The discipline: record the process while it runs (the log, the drafts, the meeting notes), evaluate against the proposal's own aim (did the sessions reach an audience, did each role contribute), and keep the failures in the account because they evidence the collaboration.

Worked example, continued. Episode two loses its audience inside a ninety-second news-style intro: the data shows listeners leaving before the first song. The verdict: the intro buries the session's best moment; episode three opens inside the music, the artist introduced over the fade. The failure stays in the evaluation.

The continuous presentation and curation

The submission is ONE continuous multimedia presentation (not a portfolio of separate files) with three evidences: the proposal, the process with its **curation** documented, and the realized project or curated selections of it. The curation rule: forty minutes of footage does not mean forty minutes of presentation; the selection must still evidence all three parts, so the proposal moment, one process failure with its fix, and the strongest complete excerpt must survive the cut.

Worked example, concluded. The presentation runs fifteen minutes: the proposal read over rehearsal footage, the failed intro with the data and the fix, and the strongest complete performance closing the film.

Checklist

- Real brief, real deliverable, real audience (project).
- Every course role visible in the team; the proposal written first (roles).
- One continuous presentation with the three evidences (document).
- Curation that keeps proposal, one failure with its fix, and the strongest excerpt (curation).
- The worked "Corridor Sessions" project understood (worked). Boundary notes: the examiner must see the music happening: engagement shown in the elements, the processes evidenced, the work finished. All worked examples are original.