HL: The contemporary music maker

IB DP Music HL contemporary music maker full package

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- design a collaborative music project inspired by real-life music-making;
- write a project proposal with an aim, roles, a product and constraints;
- record the process and evaluate the project against its own aim;

HL: The contemporary music maker (2)

- keep failures and fixes as evidence of the process;
- curate the project into one continuous multimedia presentation.

The real-life project

- the **aim**: what the project should achieve and for whom;
- the **roles**: who does what, with the researcher, creator and performer roles shared across the team;
- the **product**: what will exist at the end;
- the **constraints**: time, equipment, money, rooms and permissions.

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?

The continuous presentation and curation

- the **project proposal**;
- the **process and evaluation**, including how you chose and organised material;
- the **realised project**, or curated selections from it.

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).

Common errors

- Choosing a project with no real audience or product, so it stays a classroom exercise.
- Giving each member one fixed role, when the component asks for all three roles to be shared.
- Writing a proposal with no constraints or deadline.

Common errors (2)

- Evaluating with general claims ("it went well") instead of evidence measured against the aim.
- Leaving out failures, which are the best evidence of process.
- Submitting several separate clips instead of one continuous presentation, or going over 15 minutes.

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.

Key terms (2)

- **Curation**: choosing and ordering material so that a presentation tells the story clearly.
- **Continuous multimedia presentation**: one unbroken video presentation of the whole project.

Check yourself

- 1.
- What four things should a project proposal state? 2.
- Why does a fixed release date help a project? 3.
- A team writes "Our concert was a big success." Rewrite this as an evidence-based evaluation sentence. 4.