

HL: The contemporary music maker

IB DP Music HL: The contemporary music maker full package

1. The maker at a glance

The maker at a glance

IB Music HL contemporary music maker (30%): a collaborative real-life project drawing on all the course's roles, documented as ONE continuous multimedia presentation (proposal; process and evaluation; realized project or curated selections). HL's industry-facing extension.

Must-know: the real brief (a deliverable beyond the classroom); every role visible in the team; evaluation from evidence against the proposal's aim; the curation rule (forty minutes of footage is not a forty-minute presentation).

2. The real-life project

The real-life project

The project runs on a real brief: released episodes, a staged event, a published resource. The proposal names the aim, the roles (researcher, creator, performer split across the team), the deliverable and the constraints; the release date disciplines every choice.

Worked: Corridor Sessions, three live sessions by local artists in the school corridor, released as a podcast with artwork; one researcher briefs the artists, two creators arrange intro and order, all four perform the interval set.

3. Process and evaluation

Process and evaluation

The process is recorded while it runs (the log, the drafts, the meeting notes); the evaluation is earned from evidence (audience data, the takes that failed, the schedule that slipped) and judged against the proposal's own aim. Failures stay in the account: they evidence the collaboration.

Worked: episode two loses its audience inside a ninety-second intro; the data shows the leaving; episode three opens inside the music, the artist introduced over the fade, the failure kept in the evaluation.

4. One continuous presentation

One continuous presentation

The submission is one continuous multimedia presentation with the three evidences: proposal, process with evaluation, realized project or curated selections. The curation rule: the selection must still evidence all three parts.

Worked: fifteen minutes; the proposal read over rehearsal footage, the failed intro with its data and fix, and the strongest complete performance closing the film.

Check yourself

Check yourself

Real deliverable, real audience, proposal first.

Every role visible; process logged live.

Evaluation from evidence against the aim.

The cut keeps proposal, one failure, the strongest excerpt.