

IBDP Music Criteria

Exploring

A	Selection of Evidence – diversity, breadth, and balance of evidence	
	<ul style="list-style-type: none"> Does the student explore diverse musical material? Is evidence well-chosen and appropriate to the exploration? 	
	1 - 2	<ul style="list-style-type: none"> The student's exploration does not refer to diverse musical material. The evidence in the portfolio is ineffective and/or rudimentary.
	3 - 4	<ul style="list-style-type: none"> The student's exploration refers to diverse musical material. The evidence in the portfolio is suitable but inconsistently balanced.
5 - 6	<ul style="list-style-type: none"> The student's exploration refers to diverse musical material. The evidence in the portfolio is relevant and purposefully balanced. 	
B 1	Conducting Musical Research – how well students extract/explain musical/extra-musical findings	
	<ul style="list-style-type: none"> How well does the student communicate findings? How effective are the selected findings? Does the student use accurate terminology? How effectively does the student locate the musical findings? 	
	1 - 3	<ul style="list-style-type: none"> 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.
	4 - 6	<ul style="list-style-type: none"> 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.
7 - 9	<ul style="list-style-type: none"> 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. 	
B 2	Implications – how well students understand implications of their research for creating and performing	
	<ul style="list-style-type: none"> Does student explain the implications of their research for creating/performing in the selected styles? 	
	1	• The student outlines the implications of their research for creating/performing selected styles.
	2	• The student describes implications of their research for creating/performing selected styles.
3	• The student explains the implications of their research for creating/performing selected styles.	
C 1	Understanding Creating Conventions – understanding creating conventions to the stylistic, technical, and/or musical demands of the chosen style.	
	<ul style="list-style-type: none"> How well has the student realized the creating conventions of a musical style? 	
	1	• The student approximates creating conventions of a musical style explored in the portfolio.
	2	• The student exhibits creating conventions of a musical style explored in the portfolio.
3	• The student realizes creating conventions of a musical style explored in the portfolio.	
C 2	Understanding Performing Practices – understanding performing practices to the stylistic, technical, and/or musical demands of the chosen style.	
	<ul style="list-style-type: none"> How well has the student shaped performing practices of a musical style? 	
	1	• The student approximates performing conventions of a musical style.
	2	• The student transmits performing conventions of a musical style.
3	• The student shapes performing conventions of a musical style.	

IBDP Music Criteria

Experimenting

A	<p>Rationale and Commentary for Musical Experiments in Creating – articulation of persuasive rationale for musical experiments in creating supported by relevant selection of stimuli for experiments.</p> <ul style="list-style-type: none"> • 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? 	
	1 - 2	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is ineffective. • The student outlines the experimentation process with rudimentary musical decision-making.
	3 - 4	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is suitable. • The student describes the experimentation process with reasonable musical decision-making.
	5 - 6	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is purposeful. • The student explains the experimentation process with relevant musical decision-making.
B	<p>Practical Musical Experiments in Creating – processes of musical experimentation in creating that generate innovative ideas with personal intent/purpose, resulting from informed musical decision-making</p> <ul style="list-style-type: none"> • How effectively has the student conducted a series of purposeful musical experiments? • Is there practical evidence of informed musical decision-making in musical experimentation process? 	
	1 - 2	<ul style="list-style-type: none"> • The student reiterates source material, and the development of musical ideas is limited. • Practical evidence of musical decision-making is superficial.
	3 - 4	<ul style="list-style-type: none"> • The student recreates source material, and the development of musical ideas is formulaic. • Practical evidence of musical decision-making is inconsistent.
	5 - 6	<ul style="list-style-type: none"> • The student adapts source material, and the development of musical ideas is purposeful. • Practical evidence of musical decision-making is proficient.
	7 - 8	<ul style="list-style-type: none"> • The student transforms source material, and the development of musical ideas is imaginative. • Practical evidence of musical decision-making is compelling.
C	<p>Rationale and Commentary for Musical Experiments in Performing – articulation of persuasive rationale for music experiments in performing supported - relevant selection of stimuli for experiments.</p> <ul style="list-style-type: none"> • 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? 	
	1 - 2	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is ineffective. • The student outlines the experimentation process with rudimentary musical decision-making.
	3 - 4	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is suitable. • The student describes the experimentation process with reasonable musical decision-making.
	5 - 6	<ul style="list-style-type: none"> • The student's rationale for musical experiments in creating is purposeful. • The student explains the experimentation process with relevant musical decision-making.
D	<p>Practical Musical Experiments in Performing – processes of musical experimentation in performing that generate innovative ideas with personal intent/purpose, resulting from informed musical decision-making</p> <ul style="list-style-type: none"> • How effectively has the student conducted a series of purposeful musical experiments? • Is there practical evidence of informed musical decision-making in musical experimentation process? 	
	1 - 2	<ul style="list-style-type: none"> • The student reiterates source material, and the development of musical ideas is limited. • Practical evidence of musical decision-making is superficial.
	3 - 4	<ul style="list-style-type: none"> • The student recreates source material, and the development of musical ideas is formulaic. • Practical evidence of musical decision-making is inconsistent.
	5 - 6	<ul style="list-style-type: none"> • The student adapts source material, and the development of musical ideas is purposeful. • Practical evidence of musical decision-making is proficient.
	7 - 8	<ul style="list-style-type: none"> • The student transforms source material, and the development of musical ideas is imaginative. • Practical evidence of musical decision-making is compelling.

IBDP Music Criteria

Presenting

A	Program Notes – student generating coherent, informative program notes that address four AOI	
	<ul style="list-style-type: none"> • Does the student’s program notes address the four AOI? • How well are the students’ program choices justified? 	
	1 - 2	<ul style="list-style-type: none"> • The submitted program does not fully address the four AOI. • Program notes outline the selection of works without linking choices to the AOI.
	3 - 4	<ul style="list-style-type: none"> • The submitted program fully addresses the four AOI. • Program notes describe the selection of works and inconsistently link choices to the AOI.
5 - 6	<ul style="list-style-type: none"> • The submitted program fully addresses the four AOI. • Program notes explain the selection of works and purposefully link choices to the AOI. 	
B	Musicality and Technical Proficiency of Created Works – how well student presents musical works according to creating conventions. Technical proficiency: compositional devices/elements.	
	<ul style="list-style-type: none"> • How evident is musicality and technical proficiency in the created works? 	
	1 - 3	<ul style="list-style-type: none"> • The student approximates creating conventions in musical material. • Technical proficiency is rudimentary.
	4 - 6	<ul style="list-style-type: none"> • The student exhibits creating conventions in musical material. • Technical proficiency is inconsistent.
	7 - 9	<ul style="list-style-type: none"> • The student realizes creating conventions in musical material. • Technical proficiency is competent.
10 - 12	<ul style="list-style-type: none"> • The student synthesizes creating conventions in musical material. • Technical proficiency is excellent. 	
C	Musicality and Technical Proficiency of Performed Works – how student presents musical works according to performing practices and styles. Technical proficiency: command of instrument and works.	
	<ul style="list-style-type: none"> • How evident is musicality and technical proficiency in the performed works? 	
	1 - 3	<ul style="list-style-type: none"> • The student approximates the performance practices of the chosen styles. • Technical proficiency is rudimentary.
	4 - 6	<ul style="list-style-type: none"> • The student transmits the performance practices of the chosen styles. • Technical proficiency is inconsistent.
	7 - 9	<ul style="list-style-type: none"> • The student shapes the performance practices of the chosen styles. • Technical proficiency is competent.
10 - 12	<ul style="list-style-type: none"> • The student personalizes the performance practices of the chosen styles. • Technical proficiency is excellent. 	
D	Musical Communication – student’s musical communication in different roles: intentions, expression, interpretation, notation, audio quality.	
	<ul style="list-style-type: none"> • How effective is musical communication in the different roles? 	
	1 - 2	<ul style="list-style-type: none"> • Musical communication is ineffective across different roles and does not allow a full understanding across the chosen works.
	3 - 4	<ul style="list-style-type: none"> • Musical communication is suitable across different roles but may not allow a full understanding across the chosen works.
	5 - 6	<ul style="list-style-type: none"> • Musical communication is competent across different roles and allows a full understanding across the chosen works.
7 - 8	<ul style="list-style-type: none"> • Musical communication is compelling across different roles and allows a full understanding across the chosen works. 	

IBDP Music Criteria

CMM (HL Only)

A	Selection of Evidence – the nature of the evidence.	
	• Is the evidence selected to document the project appropriate and well chosen?	
	1 - 2	• The student documents the project with an ineffective or rudimentary selection of evidence.
	3 - 4	• The student documents the project with a suitable but formulaic selection of evidence.
	5 - 6	• The student documents the project with a relevant and purposeful selection of evidence.
	7 - 8	• The student documents the project with a resourceful and compelling selection of evidence.
B	Discussion of the Process – discuss challenges and successes of the project, examine areas for development and strategies for improvement, evaluation of musical and collaborative choices.	
	• How effective is the process in relation to the stated aims?	
	1 - 3	• The student outlines the challenges and successes. • The student identifies areas for development and strategies for improvement. • The student states the musical and collaborative choices made.
	4 - 6	• The student describes the challenges and successes. • The student distinguishes areas for development and strategies for improvement. • The student demonstrates the musical and collaborative choices made.
	7 - 9	• The student explains the challenges and successes. • The student investigates areas for development and strategies for improvement. • The student justifies the musical and collaborative choices made.
	10 - 12	• The student discusses the challenges and successes. • The student examines areas for development and strategies for improvement. • The student evaluates the musical and collaborative choices made.
C	Technical and Musical Proficiency in the Identified Role – demonstration of technical proficiency and musicianship relating to the student’s identified role in the final project.	
	• 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?	
	1 - 2	• Technical proficiency in the identified role is rudimentary . • The student approximates the musical aims of the project with ineffective musicianship.
	3 - 4	• Technical proficiency in the identified role is inconsistent . • The student transmits the musical aims of the project with sufficient musicianship.
	5 - 6	• Technical proficiency in the identified role is competent . • The student realizes the musical aims of the project with proficient musicianship.
	7 - 8	• Technical proficiency in the identified role is excellent . • The student personalizes the musical aims of the project with compelling musicianship.
D	Organization and Presentation – how well the student organizes and presents their work in the multimedia presentation	
	• How well has the student organized and presented their work?	
	1	• The submission is ineffective .
	2	• The submission is inconsistent .
	3	• The submission is purposeful .
	4	• The submission is resourceful and imaginative .

Mark Band Descriptors

Ineffective, Inaccurate, Rudimentary, Limited, Superficial	Inconsistent, Formulaic, Sufficient, Suitable, Reasonable	Accurate, Proficient, Purposeful, Relevant, Competent	Imaginative, Resourceful, Compelling, Accomplished, Excellent
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