



INTERNATIONAL BACCALAUREATE ORGANIZATION

DIPLOMA PROGRAMME

Music

For first examinations in 2002

Music Guide
February 2000

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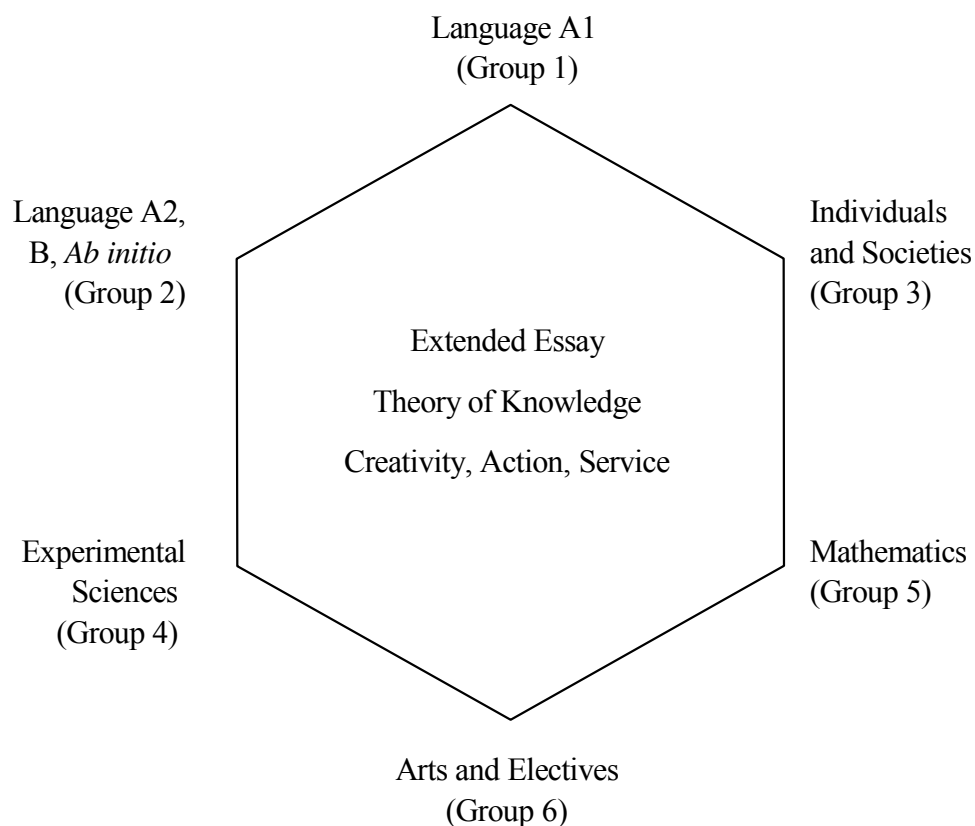
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INTRODUCTION

The International Baccalaureate Diploma Programme is a rigorous pre-university course of studies, leading to examinations, that meets the needs of highly motivated secondary school students between the ages of 16 and 19 years. Designed as a comprehensive two-year curriculum that allows its graduates to fulfil requirements of various national education systems, the Diploma model is based on the pattern of no single country but incorporates the best elements of many. The programme is available in English, French and Spanish.

The curriculum is displayed in the shape of a hexagon with six academic areas surrounding the core. Subjects are studied concurrently and students are exposed to the two great traditions of learning: the humanities and the sciences.



Diploma candidates are required to select one subject from each of the six subject groups. At least three and not more than four are taken at Higher Level (HL), the others at Standard Level (SL). Higher Level courses represent 240 teaching hours; Standard Level courses cover 150 hours. By arranging work in this fashion, students are able to explore some subjects in depth and some more broadly over the two-year period; this is a deliberate compromise between the early specialization preferred in some national systems and the breadth found in others.

Distribution requirements ensure that the science-orientated student is challenged to learn a foreign language and that the natural linguist becomes familiar with laboratory procedures. While overall balance is maintained, flexibility in choosing Higher Level concentrations allows the student to pursue areas of personal interest and to meet special requirements for university entrance.

Successful Diploma candidates meet three requirements in addition to the six subjects. The interdisciplinary Theory of Knowledge (TOK) course is designed to develop a coherent approach to learning which transcends and unifies the academic areas and encourages appreciation of other cultural perspectives. The Extended Essay of some 4000 words offers the opportunity to investigate a topic of special interest and acquaints students with the independent research and writing skills expected at university. Participation in the school's Creativity, Action, Service (CAS) programme encourages students to be involved in sports, artistic pursuits and community service work.

For first examinations in 2002

NATURE OF THE SUBJECT

The Australian aborigines believe that music is in the universe seeking to be heard. How might the intelligent and sensitive performer, composer and listener prepare to hear it? The study of music allows for exploration of the shared human perceptions and emotions which temper our lives; those common or singular experiences which by other means are imperfectly expressed, or cannot be expressed at all.

The art of music demands that the educated musician and music lover be able to recognize and articulate musical elements realized in diverse examples of music making. A vibrant musical education fosters curiosity in, and sensitivity to, the musical worlds which surround us. The alert mind trained in the disciplined study of music will appreciate the ways in which music integrates and manifests knowledge on multiple levels. With careful listening, the musician may become humbled by the power of music to change lives.

What does the study of music entail? We learn to hear pitch in sound and pattern in rhythm. We learn to hear the unfolding of sonic structures as parts repeat and transform themselves. We learn to listen and look for distinctions and beauty. We learn to be surprised, moved and inspired by the similarities and differences in music. We learn to hear the correlation between phrasing in music and phrasing in the living of our lives. We learn to accept the power of music over us. We learn to allow music to point to beauty beyond ourselves, in the presence of which we may feel exalted or consoled, uplifted or fortified.

AIMS AND OBJECTIVES

Aims

The aims of the IBO Music programme are to:

- give students the opportunity to explore and enjoy the diversity of music throughout the world
- encourage students to develop perceptual skills through a breadth of musical experiences, where they will learn to recognize, speculate, analyse, identify, discriminate and hypothesize in relation to music
- enable students to develop creatively their knowledge, abilities and understanding through performance and composition
- assist students to develop their potential as musicians both personally and collaboratively, in whatever capacity, to the full.

Objectives

Candidates who have completed the Higher Level (HL) programme will be expected to demonstrate:

- development of their performance skills through solo music making
- development of their compositional skills through exploration and investigation of musical elements
- use of appropriate musical language and terminology to describe and reflect their critical understanding of music
- development of perceptual skills in response to music
- knowledge and understanding of music in relation to time and place.

Candidates who have completed the Standard Level (SL) programme will be expected to demonstrate:

- use of appropriate musical language and terminology to describe and reflect their critical understanding of music
- development of perceptual skills in response to music
- knowledge and understanding of music in relation to time and place.

In addition, Standard Level candidates following the option indicated, Solo Performance (SLS), Group Performance (SLG) or Composition (SLC), will be expected to demonstrate:

- development of their performance skills through solo (SLS) or ensemble (SLG) music making

or

- development of their compositional skills through exploration and investigation of musical elements (SLC).

SYLLABUS OUTLINE

Higher Level (3 compulsory parts)

240 hours

This is designed for the specialist music student with a background in musical performance and composition, who may pursue music at university or conservatoire level.

- Musical Perception and Analysis
- Solo Performance: voice or instrument, **one** or **more** recitals
- Composition: **three** contrasting compositions

Standard Level (3 options)

150 hours

Solo Performance Option (SLS) (2 compulsory parts)

This is designed for the student who has a background in musical performance.

- Musical Perception and Analysis
- Solo Performance: voice or instrument, **one** or **more** recitals

Group Performance Option (SLG) (2 compulsory parts)

This is designed for students with a general interest in music, or those without prior experience, particularly members of ensembles.

- Musical Perception and Analysis
- Group Performance: **two** or **more** public performances

Composition Option (SLC) (2 compulsory parts)

This is designed for the student who has a background in musical composition.

- Musical Perception and Analysis
- Composition: **two** contrasting compositions

Musical Perception and Analysis

This part of the syllabus is common to all four programmes and consists of:

- Study of Prescribed Work
- Study of Musical Genres and Styles
- Musical Investigation

The Relationship between Syllabus and Assessment

Syllabus Parts	Assessment Components	
Musical Perception and Analysis (HL, SLS, SLG, SLC) Study of Prescribed Work Study of Musical Genres and Styles Musical Investigation	External Assessment	Listening Paper (HL, SLS, SLG, SLC) Section A: Question 1 Section B: Questions 2–5
		Musical Investigation (HL, SLS, SLG, SLC)
Solo Performance (HL, SLS)	Internal Assessment	Solo Performance (HL, SLS) *
Group Performance (SLG)		Group Performance (SLG) *
Composition (HL, SLC)		Composition (HL, SLC) *

*These components are internally assessed by the teacher and externally moderated by the IBO.

SYLLABUS DETAILS

The IBO Music syllabus does not have units or modules from which the teacher constructs a course of study, but provides a framework which allows teachers to choose content and activities appropriate to their own and their students' interests and experience. When constructing the course the teacher is expected to bear in mind the Assessment Criteria and the specific requirements for the assessment tasks explained in this guide. In most circumstances it is expected that the course will include:

- class work related to Musical Perception and Analysis
- individual or group work developing Performance or Composition
- independent research for the Musical Investigation.

General

The only compulsory part of the syllabus, common to Higher Level (HL) and all Standard Level (SL) options, is **Musical Perception and Analysis**; the only compulsory element in this section is the study of a work prescribed by the IBO.

Throughout the syllabus, teachers should refer to the Assessment Details and Assessment Criteria for guidance on the appropriate depth and breadth of study.

Although the Standard Level options require only Solo Performance, Group Performance or Composition, students will benefit from as broad a music education as possible. Performers will benefit from some experience of composition; composers will benefit from some experience of performance.

Throughout the course each student should record significant musical experiences and his/her responses to them. The student should compile notes on the study of particular pieces of music, both those studied by the whole group and those studied independently.

For the purposes of this guide, these definitions apply.

Genre refers to music which is connected by socio-historical context, musical characteristics and geographical region. Music of the gamelan is a distinct and identifiable genre, as is western classical music.

Style refers to particular characteristic musical features such as melodic structure, form, improvisation, harmony, articulation, rhythm, which are common to a set of musical pieces. Style may change within a genre as, for example, western classical music changed between the Renaissance and Baroque periods, or as jazz changed from Dixieland to be-bop to fusion.

Musical Perception and Analysis (HL, SLS, SLG, SLC)

This part of the syllabus is compulsory and the requirements for Higher Level and all Standard Level options are the same. Teachers should refer to specimen and past Listening Papers for Study of Prescribed Work and Study of Musical Genres and Styles.

1 Study of Prescribed Work

Students should study analytically, and have a thorough knowledge of, the work prescribed by the IBO. This will normally be a substantial piece of music which represents a significant musical development in its genre, era and socio-cultural context.

Details of the work, prescribed for two consecutive years' examinations, will be published in the *Vade Mecum*.

Teachers should refer to the published markschemes for the Listening Paper, Section A.

2 Study of Musical Genres and Styles

Students should study a wide range of musical examples chosen by the teacher from:

- different parts of the world
- different genres
- different styles.

Through this study of a range of musical examples, chosen to develop their aural perception, students should learn about:

- musical structure, function and expressive character (as appropriate)
- musical elements: melody, harmony, rhythm, texture, tone colour
- musical terminology and notations
- historical and cultural contexts.

The number of examples and the depth of study of each are not specified. Teachers should refer to the Assessment Details and Assessment Criteria, and to the specimen Listening Papers, for guidance on the appropriate range.

3 Musical Investigation

Students should carry out an independent musical investigation into the relationship between two identifiable and distinct musical genres, from any tradition, cultures or regions of the world, focusing on one or more pieces of music from each.

Musical Investigation presents an opportunity to pursue musics from cultures or traditions which are distant from the student's own time and/or culture, and which have a particular interest, emotional appeal or other importance for the student.

- Each investigation may develop from work begun in class, or may come from interests developed outside the school.
- Each student should choose musical genres for study in consultation with the teacher.

- The musical genres chosen for study should be sufficiently distinct, but not totally unrelated, so that similar and contrasting musical features can be described and analysed in depth.

Examples of Approaches to the Musical Investigation

The following examples illustrate ways in which the investigation might be approached.

Candidate A is a Chilean who grew up hearing indigenous Andean music at family gatherings. He taught himself to play electric guitar by listening to heavy metal, and occasionally performs at a club in Viña del Mar. His Musical Investigation analysed two pieces featuring the guitar legend Jimi Hendrix, *The Star-spangled Banner* and *All Along the Watchtower*, in relation to a piece by David Dunne in which the computer-generated altered timbres resemble the sounds that the candidate himself produces on his guitar via external sound modifiers such as the distortion pedal.

Candidate B is a pianist from the United Kingdom. For her previous music teacher, she had composed a string quartet and the opening movement of a concerto for piano and orchestra. Her Musical Investigation pursued examples of Hungarian folk song in relation to the compositions of Bela Bartok.

Solo Performance (HL and SLS)

Introduction

The course of study should build towards a presentation of **one** or **more** solo recitals which seeks to display the best that the student can achieve.

- A single instrument, or voice, meets the requirements, but more than one is permissible.
- Any instrument, voice, style or musical genre is permitted.
- The presentation may be compiled from pieces recorded on more than one occasion.
- No more than one piece may be included which does not feature the student as a soloist.

Recording

The purpose of recording performances is to allow the candidate subsequently to select a number of contrasting pieces to represent the best work for Internal Assessment.

Practice and Rehearsal

Students will need sustained practice and rehearsal, as traditionally associated with instrumental and vocal training. They should be given guidance on repertoire in order to develop their performing strengths.

The Presentation

- This part of the syllabus focuses specifically on the solo performer, therefore only one piece may be included which does not feature the student as a soloist.
- The programme for the presentation should be suitable for the chosen instrument or voice, with attention given to the balance of styles and character, if appropriate.
- It is not necessarily in the student's interest to submit a presentation where the student performs on more than one instrument, or both sings and plays.

Group Performance (SLG)

Students following this Standard Level option are expected to be active, participating members of a musical ensemble which performs in public on **two** or **more** occasions during the course.

The Ensemble

The IBO Music teacher should advise students on the appropriateness of an ensemble and its repertoire, paying special regard to the students' interests and abilities.

- Students should not necessarily be limited to ensembles organized by the IBO Music teacher, or offered in the school.
- A school band or choir may be composed entirely or principally of IBO Music students, with a programme of rehearsal and performance designed to meet the criteria for this option.
- A few IBO students may be members of a larger group with a different agenda (for example, festival or competition performance, or growth through rehearsal and performance as members of a rock band).

Requirements

- Each student will be assessed on the work done in only one ensemble and each IBO student who is a member of this ensemble will receive the same mark.
- At least two public performances must be recorded during the course.
- When the IBO Music teacher is not the conductor or leader of the ensemble (such as ensembles led by other teachers at the school, rock groups or folk ensembles), the teacher must attend the two public performances to be able to verify that the recording is authentic.
- Teachers may be the conductors, leaders and/or accompanists of ensembles. However, no teacher or professional musician may have any other performing role in ensemble work which will be assessed.

Rehearsal and Public Performance

Students will need sustained practice and rehearsal, as traditionally associated with bands and choirs.

The term ‘public’ may be interpreted broadly, according to circumstances. However, each performance must be given before an audience.

Composition (HL and SLC)

The course should aim to develop compositional skills through practice and experiment. In most cases, the quality of a composition may be improved when a performance reveals defects or new creative possibilities. The number or kinds of exercises involved (for example, ‘sketches’ or finished pieces) are not prescribed but the assessment is based on compositions and recordings.

Higher Level The final, notated versions of **three** compositions and an audio cassette recording of a performance of them are required.

Standard Level The final, notated versions of **two** compositions and an audio cassette recording of a performance of them are required.

Higher Level and Standard Level

- Compositions should demonstrate contrasts in content, nature and intent.
- Students may choose from a wide range of media, including traditional or electric instruments, home-made instruments, voices, electronically or computer-generated sounds, and digital sound sources or modifiers.
- Each student should be encouraged to write at least one piece where a version in sound is possible, through whatever means are available. Other pieces, however, may be composed which require performers, instruments or other resources not locally available.

Composition can begin from imitating other musics, or from the sheer joy of improvising. Sounds can then be explored experimentally to create music which can be purely aesthetic, purely functional, purely traditional, or designed to fulfil any other expressive purpose.

Written Statements

Composition demands self-discipline and focus on the part of students as they shape and assemble the musical elements to express a particular mood, character, or other intended meaning. Throughout the programme, students should be encouraged to keep notes about their intentions in their work, and their success or otherwise in achieving these.

Ideas, sources, working drafts and commentary on the nature and the process of composition should be kept in students’ notebooks or files. These materials will be used to develop the candidate’s written statement, which is a required part of the assessment at the end of the course.

ASSESSMENT OUTLINE

Music Higher Level

For first examinations in 2002

External Assessment 50%

Listening Paper 2½ hours 30%

Five musical extracts and five compulsory questions based on the Musical Perception and Analysis part of the syllabus.

One question on the prescribed work. 10%

Four questions on other works. 20%

Musical Investigation 20%

A written media script of **1200–1500** words investigating the relationships between **two** musical genres.

Internal Assessment 50%

These components to be internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Solo Performance 25%

Presentation of **one** or **more** solo recitals (approximately 20 minutes).

Composition 25%

Three contrasting compositions (5–15 minutes total when performed), with recordings and a written statement.

ASSESSMENT OUTLINE

Music Standard Level

For first examinations in 2002

External Assessment (SLS, SLG, SLC) 50%

Listening Paper 2½ hours 30%

Five musical extracts and five compulsory questions based on the Musical Perception and Analysis part of the syllabus.

One question on the prescribed work. 10%

Four questions on other works. 20%

Musical Investigation 20%

A written media script of **1200–1500** words investigating the relationships between **two** musical genres.

Internal Assessment 50%

One of the following options. These components to be internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Solo Performance (SLS) 50%

Presentation of **one** or **more** solo recitals (approximately 15 minutes).

Group Performance (SLG) 50%

Presentation of **two** public performances (15–30 minutes).

Composition (SLC) 50%

Two contrasting compositions (5–15 minutes total when performed), with recordings and a written statement.

ASSESSMENT DETAILS

External Assessment

Listening Paper (HL and SL) 2½ hours 30%

The Listening Paper, based on the Musical Perception and Analysis part of the syllabus, consists of **two** compulsory sections, A and B.

- The IBO provides each candidate with a compact disc (CD) or an audio cassette tape containing **five** extracts of music.
- The maximum total length of the extracts recorded on the CD or audio cassette tape is **20 minutes**.
- The school should ensure that each candidate has a personal CD or audio cassette player for the examination.

Section A (approximately 50 minutes) 10%

- 1 Section A is based on an extract from the work prescribed by the IBO in the *Vade Mecum*. The position of the extract in the prescribed work may or may not be identified.
- 2 There is **one** compulsory question with a maximum of **four** subquestions. There may or may not be some choice among the subquestions.
- 3 Questions require candidates to show evidence of previous analytical study of the work.
- 4 Section A is assessed according to a markscheme.

Section B (approximately 100 minutes) 20%

- 1 Section B is based on the other four extracts on the CD or audio cassette tape. The extracts may or may not be identified in the examination paper. The score of each extract may or may not be supplied.
- 2 Each of the four extracts may be taken from any musical period, genre and style, from any musical tradition. There is a balance of musical styles, eras and genres represented in the extracts within one examination paper.
- 3 **One** question is set on each extract and the **four** questions are compulsory.

- 4 Each question is of a general nature, requiring an extended response.
Example: Describe what you hear in the extract, referring to appropriate musical, technical, structural and contextual characteristics.
- 5 Using the knowledge they have gained in their study of Musical Perception and Analysis, in relation to features of the recorded extracts, candidates are expected to:
- recognize
 - identify
 - analyse
 - speculate or hypothesize
 - make connections with other music.

Candidates are expected to write about each extract in relation to music that they know. This may result in a discussion only of the differences between the musics, or only of the similarities, or of both.

Candidates should also discuss the music heard in terms of an appropriate historical or cultural context. In some cases, answers may vary widely, based on what has been studied during the course. Candidates are not expected to identify the context of the music accurately in every case; they are expected to discuss the reasons why the music seems to belong with other musics.

Candidates should be prepared to write in detail about the musical elements in each extract and should use musical notation where appropriate.

- 6 Each question in Section B is individually assessed using External Assessment Criteria.

Musical Investigation (HL and SL)

20%

Introduction

Each student conducts a sustained, independent investigation:

- into the relationships between two identifiable and distinct musical genres
- focusing on **one** or **more** pieces of music from each genre
- to produce a written **media script** of 1200–1500 words, which will engage the interest of the proposed audience.

The Musical Investigation is meant to be primarily self-directed and to show evidence of:

- independent exploration and detailed study of particular pieces of music
- integration of musical skills and knowledge acquired throughout the course of study
- accurate description and analysis of differences and similarities between the musical features of two identifiable and distinct musical genres.

Format

- 1 The length of the media script, at both Higher Level and Standard Level, should be **1200–1500** words.

- 2 The written media script is assessed. However, relevant supporting materials are not assessed. These may include an audio cassette recording of musical extracts illustrating points raised (five minutes maximum) and/or visual material, such as musical notation.
- 3 The media script should be written for one of the mass media, such as radio or television, or for a multimedia form, such as CD-ROM or website.
- 4 There are a range of possibilities for the format of the script, including straightforward narration, conversation or interview, and dramatic presentation. It is essential that the script engages the interest of the reader or audience and communicates the candidate's involvement with the subject matter.

Sources

Sources of information must be acknowledged. This is particularly important where quotation from reference works or interviews is employed. Candidates should be aware that they will not receive credit for what others have written or said. However, they will receive credit for their own work, which may include such things as apt selection of quotations, intelligent and persuasive links, and effective questioning.

Content

- 1 The two genres chosen for study should be sufficiently distinct so that similar and contrasting musical features can be described and analysed in depth in terms of their relationships.
- 2 The candidate's choice of music for study should exploit the opportunity to pursue musics from cultures or traditions which:
 - are distant from the candidate's own time and/or culture
 - have a particular interest, emotional appeal, or other importance for the candidate.

The Role of the Teacher

The teacher has three principal responsibilities, which are to:

- encourage and support the candidate in conducting the investigation
- provide the candidate with advice on and guidance about the skills needed
- ensure that the investigation is the candidate's own work.

Teachers are encouraged to discuss proposed investigations with the candidates. Candidates should be allowed to make the final choice of genres and musical works, and to develop their own ideas.

If preliminary drafts are produced, the teacher may read and comment on the drafts, but is not permitted to edit them for the candidates. It is the candidates' responsibility to correct mistakes and make improvements.

Assessment

The Musical Investigation will be externally assessed using the mark band descriptors (see Assessment Criteria).

Internal Assessment

Details of recording procedures and supporting documentation to be supplied are given in the Vade Mecum. It is important for the integrity of the moderation process that the internal assessment by the teacher is based on the same evidence as that available to the moderator, that is, on the recordings and, where applicable, written documentation.

Solo Performance (HL and SLS)

HL Solo Performance	25%
SL Solo Performance	50%

- 1 The candidate must make a presentation of **one** or **more** solo recitals, the total performance time being as follows.

Higher Level **20 minutes**, approximately
Standard Level **15 minutes**, approximately

Although the presentation might be performed in its entirety for an audience, it is also possible that some candidates may choose to present repertoire from several different performances as evidence of their work.

Any instrument or voice, style and musical genre is permitted.

- 2 Assessment of Solo Performance is assessment of the recordings of individual performance. Soloists may be accompanied, however, in accordance with standard musical practice.

A candidate may choose to include **one** example of work as a member of a small ensemble. The candidate's contribution must be clearly identifiable.

- 3 A candidate may present a whole sonata, or a movement from a sonata and, for example, three other pieces which contrast. The repertoire chosen should reflect the candidate's performing strengths: it should be suitable for the chosen instrument or voice, with attention given to the balance of styles and character, if appropriate.
- 4 Each candidate's presentation must be recorded on an audio cassette. Recording on more than one occasion is permissible and the candidate may select a number of pieces representing his/her best work. The recordings are used for teacher assessment and for moderation by the IBO.
- 5 Each candidate's Solo Performance will be internally assessed by the teacher using the four Internal Assessment Criteria. The criteria should be applied in the same way to both HL and SLS performances.

Group Performance (SLG)

50%

- 1 Assessment of Group Performance is assessment of the whole ensemble: all IBO candidates who are members of the ensemble will receive the same mark.
- 2 A candidate may not be assessed on work in more than one ensemble.
- 3 Any type of vocal, instrumental or mixed ensemble is permitted.
- 4 The repertoire chosen should reflect the ensemble's performing strengths: it should be suitable for the chosen instruments or voices, with attention given to the balance of styles and character, if appropriate.
- 5 **Two or more** public performances by the ensemble must be recorded and a selection from two of these performances put onto an audio cassette. This must be between **15 and 30 minutes** long, and contain at least two pieces which demonstrate the quality and range of music performed by the ensemble. The recordings are used for teacher assessment and for moderation by the IBO.
- 6 The work of the ensemble will be internally assessed by the teacher using the Internal Assessment Criteria for Group Performance (mark band descriptors).

Composition (HL and SLC)

HL Composition

25%

SL Composition

50%

- 1 The candidate must present final versions of the scores of compositions, with recordings and a written statement. The compositions should demonstrate contrasts in content, nature and intent.

Higher Level	Three compositions
Standard Level	Two compositions

- 2 The medium/media used may include traditional or electric instruments, home-made instruments, voices, electronically or computer-generated sounds, digital sound sources or modifiers, or any combination of these.
- 3 Notation of the compositions may take many forms, from entirely prescriptive to descriptive, and candidates' work may range from traditional staff notation to graphic or computer-generated graphic scores.
- 4 An audio cassette recording of a performance of the compositions should accompany the scores. A recording is required to facilitate the accurate judgement of the quality of the compositions. However, in exceptional circumstances, where a recording of the composition is difficult or impossible to produce, the teacher should contact IBCA for advice.

The total performance time of the compositions should be between **5 and 15 minutes**.

- 5** The written statement requires the candidate to describe briefly the intention of each piece and any difficulties he/she overcame in composing it.
- 6** Each candidate's compositions will be internally assessed by the teacher using the five Internal Assessment Criteria. The criteria should be applied in the same way to both HL and SLC compositions.

ASSESSMENT CRITERIA

There are three different methods of assessment in IBO Music. For the Listening Paper, Section A, there is a detailed markscheme specific to each examination. Assessment Criteria (achievement levels or mark band descriptors) published in this guide are used in the assessment of the other components.

Using the Assessment Criteria

The method of assessment used by the IBO is criterion related. That is to say, the method of assessing each component of the assessment judges it in relation to identified Assessment Criteria and not in relation to the work of other candidates.

- There are **five** Assessment Criteria (A–E) for Composition and **four** each (A–D) for Solo Performance (HL and SLS) and Section B of the Listening Paper. For each assessment criterion, achievement level descriptors are defined which concentrate on positive achievement, although for the lower levels (0 = the lowest level of achievement) failure to achieve may be included in the description.
- The aim is to find, for each criterion, the descriptor which conveys most adequately the achievement level attained by the candidate. The process, therefore, is one of approximation. In the light of any one criterion, a candidate's work may contain features denoted by a high achievement level descriptor combined with defects appropriate to a lower one. A professional judgement should be made in identifying the descriptor which approximates most closely to the work and which rewards the **positive** achievements of the candidate.
- Having scrutinized the work to be assessed, the descriptors for each criterion should be read, starting with level 0, until one is reached which describes a level of achievement that the work being assessed has **not** attained. The work is therefore best described by the preceding achievement level descriptor and this level should be recorded.
- Only whole numbers, should be used, not partial marks such as fractions and decimals.
- The highest descriptors do not imply faultless performance and assessors and teachers should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- Descriptors should not be considered as marks or percentages, although the descriptor levels are ultimately added together to obtain a total score. It should not be assumed that there are other arithmetical relationships; for example, a level 4 performance is not necessarily twice as good as a level 2 performance.

- A candidate who attains a particular level of achievement in relation to one criterion will not necessarily attain similar levels of achievement in relation to the others. It should not be assumed that the overall assessment of the candidates will produce any particular distribution of scores.
- The Musical Investigation and Group Performance are assessed using mark band descriptors. These more complex descriptors are used in a similar way, although examiners and teachers are required in addition to assess where a piece of work belongs within the range of marks allocated to a particular descriptor.
- The Assessment Criteria should be available to candidates during the course.

Summary of Assessment Criteria

External Assessment Criteria

Listening Paper Section B (HL and SL)

These criteria are used for the assessment of the candidate's response to each extract.

- A Aural Perception
- B Technical Language
- C Structural Analysis
- D Context

Musical Investigation (HL and SL)

- Mark band descriptors

Internal Assessment Criteria

Solo Performance (HL and SLS)

These criteria are used for the assessment of the candidate's presentation as a whole.

- A Overall Impression
- B Technical Competence
- C Style and Interpretation
- D Repertoire

Group Performance (SLG)

These descriptors are used for the assessment of the ensemble's performance as a whole.

- Mark band descriptors

Composition (HL and SLC)

These criteria are used for the assessment of the candidate's compositional work as a whole.

- A Overall Impression
- B Structural and Stylistic Integrity
- C Technical Knowledge of Medium/Media
- D Control and Development of Musical Elements
- E Notation

External Assessment Criteria

Listening Paper Section B (HL and SL)

A Aural Perception

This criterion concerns the candidate's ability to discern, describe and, as appropriate, notate what he/she hears in the extracts. The candidate should attempt to describe the musical elements (melody, harmony, rhythm, texture, tone colour) in each extract, their significance, and their relations to each other. The candidate will not necessarily need to describe exhaustively every musical feature in each extract, but will need to demonstrate an accurate aural perception of the most critical elements.

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate demonstrates inaccurate aural perception with limited evidence of identification of any of the musical features of the extract. Musical notation is either non-existent or inaccurate. |
| 2 | The candidate demonstrates some aural perception with inconsistencies in the identification of musical features. The attempt at musical notation is weak. |
| 3 | The candidate demonstrates adequate aural perception, and adequate proficiency and accuracy in the identification of musical features. Musical notation is sufficient to illustrate selected musical features of the extract. |
| 4 | The candidate demonstrates good aural perception, and a more than adequate proficiency and accuracy in the identification of musical features. Musical notation has been, in general, accurately used to illustrate significant musical features as appropriate in the extract. |
| 5 | The candidate demonstrates excellent aural perception, and a high level of proficiency and accuracy in the identification of musical features, including skilful use of notation to illustrate specific features as appropriate in the extract. The candidate has recognized most, if not all, of the significant musical features. |

Listening Paper Section B (HL and SL)

B **Technical Language**

This criterion concerns the candidate's knowledge of musical terminology, and its appropriate and accurate use in relation to what is heard in each extract. When necessary, the candidate may use words which have a specific cultural context (for instance, tonic or dominant in the western art music tradition, raga or tala in the south Asian tradition). The candidate should note when the language is borrowed from a tradition other than that of the particular extract under discussion.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate demonstrates limited or inaccurate use of musical terminology. |
| 2 | The candidate uses some appropriate musical terminology but with some inaccuracies and inconsistencies. |
| 3 | The candidate makes satisfactory use of appropriate musical terminology. While generally accurate, it does not always convey an adequate understanding of the issues. |
| 4 | The candidate makes good use of appropriate musical terminology. It is consistently accurate, and conveys a more than adequate understanding of the issues. |
| 5 | The candidate makes excellent use of appropriate musical terminology. It is consistently accurate, and conveys a complete understanding of the issues. |

Listening Paper Section B (HL and SL)

C Structural Analysis

This criterion concerns the candidate's ability to hear and describe the principal structural features of each extract, in terms of how the music moves from beginning to end. Knowledge of specific structural forms may be appropriate in some cases, but the candidate who describes the specific musical features which create the structure without using the formal terminology tested under Criterion B may still gain high marks.

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate demonstrates limited ability to hear and describe the principal structural features of each extract, and limited knowledge of musical form. |
| 2 | The candidate demonstrates some ability to hear and describe the principal structural features of each extract, and some knowledge of musical form. |
| 3 | The candidate demonstrates adequate ability to hear and describe the principal structural features of each extract, and adequate knowledge of musical form. |
| 4 | The candidate demonstrates good ability to hear and describe the principal structural features of each extract, and a good knowledge of musical form. |
| 5 | The candidate demonstrates excellent ability to hear and describe the principal structural features of each extract, and excellent knowledge of musical form. |

Listening Paper Section B (HL and SL)

D Context

The candidate will be expected to contextualize each extract and relate it to music that he/she knows.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate demonstrates limited and inaccurate knowledge of the cultural and historical context of the musical extract. The candidate has used guesswork rather than reasoned argument. |
| 2 | The candidate demonstrates some knowledge of the cultural and historical context of the musical extract. Guesswork rather than reasoned argument is sometimes evident. |
| 3 | The candidate demonstrates adequate knowledge of the cultural and historical context of the musical extract. There is no guesswork and reasoned argument is evident. Descriptions of points of musical comparison may not include much detail. |
| 4 | The candidate demonstrates good knowledge of the cultural and historical context of the musical extract. Points are supported by good, reasoned argument. Descriptions of points of musical comparison are detailed. |
| 5 | The candidate demonstrates excellent knowledge of the cultural and historical context of the musical extract. Points are supported by good, reasoned argument. Descriptions of points of comparison are detailed and, where appropriate, the musical features are accurately related to their equivalents in other works. |

Musical Investigation (HL and SL)

These mark band descriptors are concerned with a holistic assessment of the written media script.

*In cases where work contains features not adequately conveyed by the following mark band descriptors (or where it indicates qualities appropriate to a high mark band combined with defects appropriate to a lower one), examiners are instructed to exercise their professional judgement with a view to rewarding the **positive** achievements of the candidate.*

To reach the upper mark bands, a candidate must meet the word length requirement.

Mark Band

- 0–4** A very poor choice of musical examples has been made, which may come from only one genre. There has been a minimal attempt to describe and analyse the musical features of these, with no real comparison between them. The investigation shows little awareness of technical language.
- 5–8** A poor choice of musical examples from two genres has been made. There has been some attempt to describe and analyse the musical features of these, and some attempt at comparison between the two. Some similarities and differences have been explored in an investigation which shows some awareness of technical language.
- 9–12** A satisfactory choice of musical examples from two genres has been made. The musical features of these have been satisfactorily described and analysed, in the course of an adequate comparison between the two. Similarities and differences have been explored in an investigation which shows a satisfactory command of technical language, and which makes some attempt to engage its audience. The word length requirement has been met.
- 13–16** A good choice of musical examples from two genres has been made. The musical features of these have been well described and analysed, in the course of a good comparison between the two. Similarities and differences have been explored with some intelligence in an investigation which carries some conviction and interest and shows a good command of technical language. The word length requirement has been met.
- 17–20** An excellent choice of musical examples from two genres has been made. The musical features of these have been very well described and analysed, in the course of an excellent comparison between the two. Similarities and differences have been explored with intelligence and ingenuity, resulting in an investigation which is articulate, convincing and engaging, showing an excellent command of technical language. The word length requirement has been met.

Internal Assessment Criteria

Solo Performance (HL and SLS)

A Overall Impression

This criterion concerns a holistic assessment of the candidate's performance of the selected repertoire, as shown in the recording. It reflects the candidate's ability to communicate the musical sense of the pieces through the performance. Questions which might be asked include: Is the candidate merely playing the notes? Is there a sensitivity to the nuances of the music evident in the performance? Does the candidate exhibit a commitment to the music he/she is creating? Does the performance sound vivid and alive rather than wooden and dead?

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The overall impression is of a limited level of musical understanding and commitment. |
| 2 | The overall impression is of some musical understanding and commitment but only partial success. |
| 3 | The overall impression is of an adequate level of musical understanding and commitment. There is some sense of successful music making, but this is not consistent throughout the performance. |
| 4 | The overall impression is of a good level of musical understanding and commitment. |
| 5 | The overall impression is of an excellent level of musical understanding and commitment. A real sense of communication is evident. |

Solo Performance (HL and SLS)

The Solo Performance shows an adequate level of technical competence and control of

- 4 The Solo Performance shows a good level of technical competence and control of the musical elements.
- 5 The Solo Performance shows an excellent level of technical competence and control of the musical elements, showing mastery of the technical challenges presented by the music.

Solo Performance (HL and SLS)

C Style and Interpretation

This criterion concerns the extent to which the Solo Performance reflects an awareness of the demands of the authentic performance practice of the era in which the music was created, and a sensitivity to its genre. Does the music sound like jazz, Bach, rock, south Indian?

Each piece of music chosen for the performance will have its individual style, and the candidate should attempt to interpret the music in the light of that style. Musical issues such as vocal quality, timbre, ornamentation, relation to other instruments and/or voices (in the case of accompaniment or small ensemble work) might be among the features contributing to assessment using this criterion.

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The Solo Performance shows limited sense of the style or essential character of the music. |
| 2 | The Solo Performance shows some ability to interpret the style and essential character of the music. |
| 3 | The Solo Performance shows an adequate interpretation of the style and essential character of the music, with variable success. |
| 4 | The Solo Performance shows good stylistic interpretation and a good sense of the essential character of the music. |
| 5 | The Solo Performance shows excellent stylistic interpretation and communication of the essential character of the music. |

Solo Performance (HL and SLS)

D Repertoire

*This criterion concerns the repertoire selected for the recital, its overall balance, and its appropriateness for the candidate. One critical element in this assessment is the choice of repertoire in terms of contrasting pieces which show the candidate's ability to perform music of different natures. For example, in the western art music tradition, a pianist who chooses to perform two of the Chopin *Œudes* might also choose a prelude and fugue of Bach and a miniature of Bartok to complete his/her recital.*

If the candidate has chosen music which is inappropriate for his/her technical competence, whether the repertoire is too easy or too difficult for the candidate to perform successfully, this decision should also be reflected in the assessment.

*If the candidate has chosen a repertoire that includes other performers (either as accompanists or in the one permitted small ensemble piece), the candidate's individual part should be distinguishable from the others. If it is not, the candidate **cannot** be credited with a high level of achievement.*

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The chosen repertoire is very limited in range, and fails to display the music or the candidate to any advantage. |
| 2 | The chosen repertoire shows some range but is sometimes beyond the capabilities of the candidate. |
| 3 | The chosen repertoire is adequate in range, if somewhat limited, but is appropriate to the capabilities of the candidate. |
| 4 | The chosen repertoire shows a good range, well-matched to the capabilities of the candidate, with a sense of balance and effective presentation to an audience. |
| 5 | The chosen repertoire is wide-ranging, excellent and captivating, and displays the music and the candidate to their best advantage. |

Group Performance (SLG)

These mark band descriptors are concerned with a holistic assessment of the recorded group performances.

*In cases where an ensemble's work contains features not adequately conveyed by the following mark band descriptors (or where the recordings indicate qualities appropriate to a high mark band combined with defects appropriate to a lower one), teachers are instructed to exercise their professional judgement with a view to rewarding the **positive** achievements of the ensemble.*

All candidates who are members of the ensemble receive the same mark.

Mark Band

- 0–5** The recordings show limited evidence of collaboration and a prevalence of competitive and disruptive behaviours, which inhibit the quality of the music making. There is limited technical skill and very limited understanding of the appropriate techniques required for the ensemble. The repertoire is also very limited, and fails to display the music or the ensemble to any advantage.
- 6–10** The recordings show some evidence of collaboration and a tendency to suppress competitive and disruptive behaviours, so that these do not often affect the quality of the performance. There is some understanding of appropriate techniques, although results may be sporadic or inconsistent in quality. The repertoire is sometimes beyond the capabilities of the ensemble and not entirely convincing in its musical results.
- 11–15** The recordings show adequate evidence of collaboration and a sense of a shared intention to meet the demands of the music, which creates a performance of reasonable quality overall, with adequately skilful technique for the most part, but possibly some inconsistencies in practice and presentation. The ensemble knows most of the significant technical skills required for the music, and is able to put this understanding to use. The repertoire is adequate, if somewhat limited.
- 16–20** The recordings show good evidence of collaboration and a strong sense of a shared intention to meet the demands of the music, which creates a performance of good quality. The ensemble knows and understands most of the required techniques and is consistently able to perform at a high level. The repertoire is good, appropriate and balanced, with a sense of effective presentation to an audience.
- 21–25** The recordings show excellent evidence of collaboration, which is demonstrated in a strong motivation to meet the demands of the music, a shared commitment to the successful outcome of the performances, and a consistent, high quality of performance, with excellent technique used creatively and imaginatively to highlight the expressive elements in the repertoire. The repertoire is excellent and captivating, and displays the music and the ensemble to their best advantage.

Composition (HL and SLC)

A Overall Impression

This criterion concerns a holistic assessment of the candidate's work, taking into account a varied, imaginative and comprehensive use of the compositional elements. It also concerns the communication of a coherent intent in each piece.

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate's work shows a limited level of thought and little idea of the intent of the pieces. The overall impression is that the work is very weak. |
| 2 | The candidate's work shows some thought and communicative intent, which is only partially effective. The overall impression is that the work is weak. |
| 3 | The candidate's work shows an adequate level of compositional thinking and a consistent, if not completely effective, realization of the communicative intent of the pieces. The overall impression is that the work is competent but without much variety. |
| 4 | The candidate's work shows a good level of compositional thinking and a consistent realization of communicative intent. The overall impression is that the work is quite convincing and varied, although some minor weaknesses are apparent. |
| 5 | The candidate's work shows an excellent level of mature compositional thinking, with imaginative and skilled use of compositional elements, and final versions of compositions which are compelling in their communicative intent. The overall impression is one of breadth and excellence. |

Composition (HL and SLC)

- 0** The candidate has not reached level 1.
- 1** The candidate's work shows a limited level of structural or stylistic integrity, with very few apparent strands which might lend unity to each composition.
- 2** The candidate's work shows some structural or stylistic integrity, with some apparent unifying strands, even if faulty.
- 3** The candidate's work shows a satisfactory level of structural and stylistic integrity, and is organized with identifiable unifying strands.
- 4** The candidate's work shows a good level of structural and stylistic integrity, with clearly organized strands which contribute to the overall structure of each piece. Stylistic elements are handled consistently throughout the work.
- 5** The candidate's work shows an excellent level of structural and stylistic integrity, with clearly organized strands which contribute effectively to the overall structure of each piece. Stylistic elements are handled skilfully and consistently throughout the work.

Composition (HL and SLC)

C Technical Knowledge of the Medium/Media

This criterion concerns the appropriateness of the chosen medium/media and the candidate's knowledge of the technical capabilities and limitations of such.

*An **appropriate** example would be a vocal quartet written for soprano, alto, tenor, bass (SATB) voices which uses the correct ranges and registers, and which is sensitive to balance and blend between sections. An **inappropriate** example would be an endless series of arpeggios for trumpet at a fast tempo, accompanied by the harp.*

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate's work shows a limited knowledge of the technical capabilities and limitations of the medium/media for which the compositions are intended. |
| 2 | The candidate's work shows some knowledge of the technical capabilities and limitations of the medium/media for which the compositions are intended. However, this knowledge is incorrectly or inconsistently applied. |
| 3 | The candidate's work shows an adequate knowledge of the technical capabilities and limitations of the medium/media for which the compositions are intended. In general, this knowledge is correctly and consistently applied. |
| 4 | The candidate's work shows a good knowledge of the technical capabilities and limitations of the medium/media for which the compositions are intended. This knowledge is correctly and consistently applied. |
| 5 | The candidate's work shows an excellent knowledge of the technical capabilities and limitations of the medium/media for which the compositions are intended. This knowledge is correctly, consistently and skilfully applied. |

Composition (HL and SLC)

D Control and Development of Musical Elements

This criterion concerns the exploration, control and development of chosen musical elements, such as melody, harmony, rhythm, timbre and texture.

*An **appropriate** example would be a piece written for non-pitched percussion, which exploits the rhythmic element as much as possible, with the potential use of a wide range of durations, syncopations, polyrhythmic techniques, etc. An **inappropriate** example would be a piece which reflects an attempt to use too many musical elements without effectively controlling and developing them.*

Achievement Level

- | | |
|---|--|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate's work shows a limited control and development of a particular musical element. |
| 2 | The candidate's work shows some control, even if tenuous, and development of particular musical elements. |
| 3 | The candidate's work shows adequate control of the musical elements, developing these consistently within each piece. |
| 4 | The candidate's work shows good control of the musical elements, developing these consistently and effectively within each piece. |
| 5 | The candidate's work shows excellent control of the musical elements, developing these consistently and effectively within each piece. |

Composition (HL and SLC)

E Notation

This criterion concerns the candidate's understanding of the relationship between notation and the process of composing and performing.

***Appropriate** examples would be: a traditional full score notation including dynamics, articulations, and other essential features; graphic scores for digitally generated or aleatoric composition. An **inappropriate** example would be a tape recording of a popular song, or an improvised jazz piece, without any written notation which effectively conveys the nature of the composition.*

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate's work shows limited attempt at notation, which is for the most part inaccurate and of little help in conveying the music in a visual representation. |
| 2 | The candidate's work shows some attempt at notation; its use is inconsistent, and shows only partial understanding. |
| 3 | The candidate's work shows adequate notation which gives a clear graphic representation of the sounds as appropriate to the style or intent of the compositions. |
| 4 | The candidate's work shows good notation effectively conveying in graphic form the essential elements appropriate to the style or intent of the compositions. |
| 5 | The candidate's work shows excellent notation, effectively and creatively articulating in graphic form the essential features of the compositions. |