Exercise walk-through

2.1
Controlled experimentation: supported rehearsal

International Baccalaureate · IB Diploma · Music · HL

The experimental loop

- **Question**: what does a held low C (C3) change?
- **Trial**: record the melody alone, then with the held C3 below it. The melody, rhythm and tempo stay fixed.
- **Evidence**: two recordings, labelled take 1 and take 2.
- **Verdict**: the **texture** has changed from **monophonic** (one line) to two parts. The harmony has changed too: over the low C, the E4 now sounds like the bright **major third** of a C chord, and the D4 sounds like a passing note that wants to move on. The melody itself did not change at all. Next step: try a held A2 instead, which should make the same melody sound like it is in A minor.

Accent and metre: a second experiment

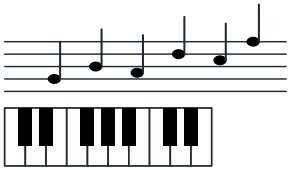
- **Question**: if eight equal notes in a bar of 4/4 are accented differently, which grouping do listeners hear?
- **Trial**: play the eight notes twice. Version A **accents** every second note: **1** 2 **3** 4 **5** 6 **7** 8. Version B accents notes 1, 4 and 7: **1** 2 3 **4** 5 6 **7** 8.
- **Evidence**: recordings of both, and five classmates asked to tap along without seeing the score.

Accent and metre: a second experiment (2)

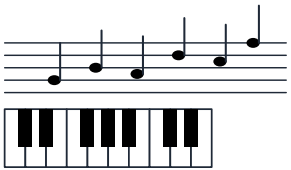
- **Verdict**: in version A, all five tap in twos. In version B, four of the five tap an uneven $3 + 3 + 2$. The listener follows the **accents**, not the bar lines.
- **Question**: does slowing the song down change the job it does, or only its surface?
- **Evidence**: the original and the half-speed version side by side, and a classmate's description of each.
- **Verdict**: the call-and-response pattern survives, but the strong beat on which workers would swing their tools now comes too slowly to work with. The song's rhythm is tied to the work it organised. This finding belongs to a second area of inquiry, **music technology in the electronic and digital age**, and links to **sociocultural expression**.

Exercises 2.1·2.2

2.1 What are the two parts of the experimentation report submission? [2]

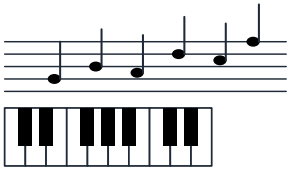


2.2 Where must the report's experimentation sit, and what must each process carry? [3]



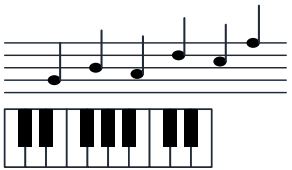
Exercises 2.1·2.2

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2.1 A written experimentation report (a rationale and a commentary for each process) (1); practical musical evidence of the experimentation in creating and performing (1).

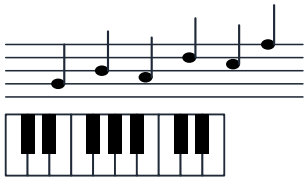
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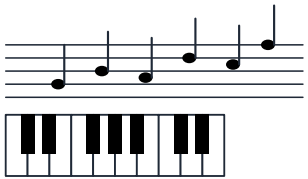
2.2 In two areas of inquiry (1); in a local and/or global context (1); each process carrying both a rationale and a commentary (1).

Exercises 2.3·2.4

2.3 Name the four steps of the experimental loop. [4]

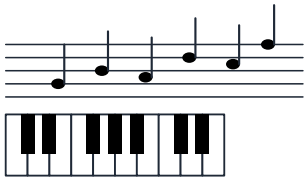


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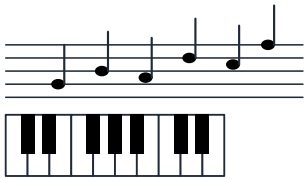
Exercises 2.3·2.4

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2.3 Question (1); trial (1); evidence (1); verdict (1).

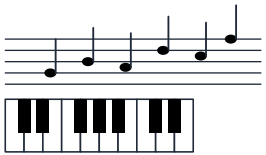
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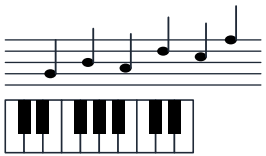
2.4 An experiment changes one variable against a question and keeps comparable evidence (1); practice repeats without a variable or a verdict (1).

Exercises 2.5·3.1

2.5 Name the two musical roles the experiments must cover. [2]

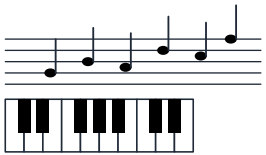


3.1 *(Verdict style.)* A student records ten takes of a piece but changes nothing between them. Explain why this is not experimentation, and convert it into a real one. [4]



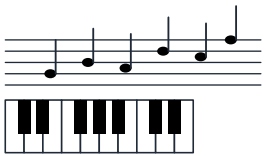
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2.5 Creating (1); performing (1).

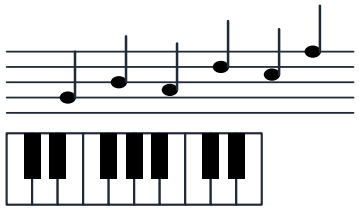
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3.1 Ten identical takes answer no question and vary nothing, so no evidence can be compared and no verdict reached (2). A real experiment: hold the melody fixed, add the sustained C3 below, and compare what the texture and the harmonic context become across the two takes (2).

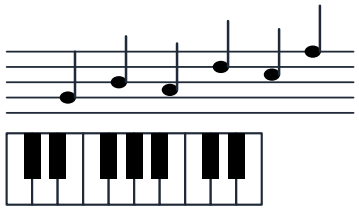
Exercise 3.2

3.2 *(Evidence style.)* Draft the rationale, commentary and verdict for the worked texture experiment (the four equal notes C4 D4 E4 G4, then the sustained C3 added). [6]



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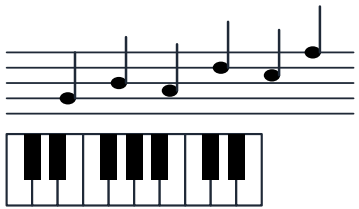
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3.2 Rationale: a fixed four-note melody isolates one variable (the added part) so the change can be heard alone (2). Commentary: take one is monophonic and exposed; take two keeps the same melody and rhythm while the texture becomes two-part and the E4 is reinterpreted inside a new harmony (2). Verdict: texture and harmony can move while melody stands still, with the balance dependent on timbre (2).

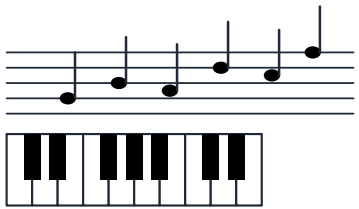
Exercise 3.3

3.3 *(Placement style.)* Place the worked texture experiment (area of inquiry and context), and name one further inquiry-context pairing that would extend the report. [3]



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3.3 Placement: the area of inquiry of listening and performance (1) in a local context (1). Extension: a technology experiment in a global context, such as a DAW transformation of unfamiliar repertoire (1).

Local review guidance: (R1) 3.1 argues the loop, not effort; 3.2 quotes takes as evidence, not memory; 3.3 names two inquiries in real contexts. Authored guidance.