3.1 Presenting music

Name: _____ Class: _____ Date: _____ **Total: 24 marks**

KEY WORDS programme notes • improvisation

Presenting music

Objective

Supported preparation: Finish creator and performer work to a signable standard; Write programme notes that guide the listener's ear. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

Presentation toolkit. Three parts: programme notes; presenting as a creator (composition and/or improvisation); presenting as a performer (solo and/or ensemble). The works engage diverse material from all four areas of inquiry. Notes are written for the listener (what to hear, the source, the choice), not as biography or analysis dump. Worked: "Signal", a ninety-second piano piece on a work-song motif, presented solo with one improvised answer phrase.

2 Practice

2.1 Name the three parts of the presenting-music submission. [3]

2.2 What must the programme notes do, and for whom are they written? [2]

2.3 As a creator, what are the two presenting options? [2]

2.4 As a performer, what are the two presenting options? [2]

2.5 What does the presentation show beyond the pieces themselves (two things)? [2]

3 Exam-style questions

3.1 *(Notes style.)* A student writes programme notes as an essay about the composer's life. Explain the failure, and write the opening the notes need instead. [4]

3.2 *(Creator style.)* Draft the programme-note entry for the worked "Signal": the source, one compositional choice, and the improvisation decision. [6]

3.3 *(Performer style.)* Choose solo or ensemble for "Signal" and justify with two reasons tied to the piece. [3]

Solutions

2.1 Programme notes (1); presenting as a creator: composition and/or improvisation (1); presenting as a performer: solo and/or ensemble (1).

2.2 Guide the audience's listening (what to hear, the source, the choice made) (1); written for the listener, not the examiner (1).

2.3 Composition (1); improvisation (1).

2.4 Solo (1); ensemble (1).

2.5 The student's musical identity expanded (1); the level of musicianship demonstrated (1).

3.1 The failure: a biography prepares no ear for THIS performance; it says nothing about what to hear or what was chosen (2). The opening needed: inside the sound, naming one thing to listen for (for example the call heard four times, each answer closer) (2).

3.2 Source: the call motif borrowed from the analysed work song, answered in the same part (2); compositional choice: the texture thins to one voice at the close, reversing the song's build (2); improvisation decision: one improvised answer phrase in the final return, marked, rehearsed and freely timed, its limits named (2).

3.3 Solo (1): the single-voice close needs one player's control of time (1); the call-and-response is handled inside one part, so one player carries the dialogue (1). (An ensemble choice argued from the piece's dialogue is equally acceptable.)

Local review guidance: (R1) 3.1 argues the listener's ear, not correctness; 3.2 names audible choices, not intentions; 3.3 ties every reason to the piece. Authored guidance.