Exercise walk-through

1.1
Analyse and respond musically: supported rehearsal

International Baccalaureate · IB Diploma · Music · SL

The four areas of inquiry

- The course does not set a list of works.
- Instead, it gives four **areas of inquiry** : lenses that show what music is doing in people's lives.
- Any piece can be looked at through more than one.
- **Worked example: one piece, two lenses.** John Williams's music for the film *Jaws* (1975) is built on two notes a semitone apart, E and F, played low by the strings.

The three contexts (2)
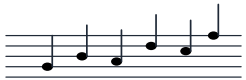
- **researcher** : you listen, read the score if there is one, analyse the musical elements, and find out about the context;
- **creator** : you take an idea from the music, such as a rhythm, a scale or a texture, into your own short composition or improvisation;
- **performer** : you play or sing the music, or your adaptation of it, and make choices about how it should sound.

Sources for this lesson
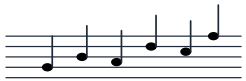
- International Baccalaureate, *Music guide* (first assessment 2022).
- State Council of the PRC, first national list of intangible cultural heritage (2006), entry for **Chuanjiang haozi**.
- Sumarsam, ***Gamelan**: Cultural Interaction and Musical Development in Central Java* (1995).
- J. Williams, *Jaws* original score (1975); Cher, "Believe" (1998).

Exercises 2.1·2.3
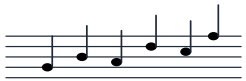
2.1 Name the four areas of inquiry. [4]



2.2 Name the three contexts of exploration. [3]
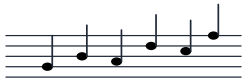


2.3 Name the three roles every student works in. [3]
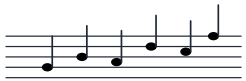


Exercises 2.1·2.3

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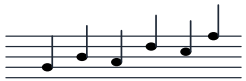


2.1 Music for sociocultural and political expression (1); music for listening and performance (1); music for dramatic impact, movement and entertainment (1); music technology in the electronic and digital age (1).

2.2 Name the three contexts of exploration. [3]



2.2 Personal (1); local (1); global (1).

2.3 Name the three roles every student works in. [3]
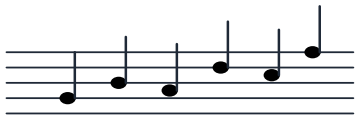


2.3 Researcher (1); creator (1); performer (1).
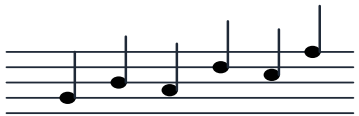
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Exercises 2.4·2.5

2.4 What are the two parts of the exploration portfolio submission? [2]
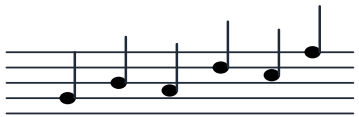


2.5 Name the five elements of the analysis kit. [5]
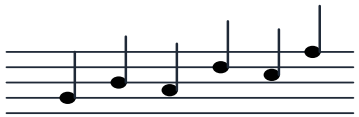


Exercises 2.4·2.5

2.4 What are the two parts of the exploration portfolio submission? [2]



2.4 Written work demonstrating engagement with, and understanding of, diverse musical material (1); practical exercises in creating and performing (1).
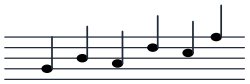
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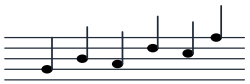


2.5 Rhythm (1); melody (1); harmony (1); texture (1); timbre (1).

Exercises 3.1·3.2

3.1 *(Breadth style.)* A student submits encounters from one area of inquiry in one context only. Explain why the portfolio fails diversity and breadth, and recommend two encounters that fix it. [4]
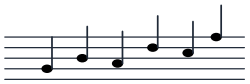


3.2 *(Evidence style.)* Draft the written-work entry for the worked work song: two audible elements, each with what it shows, and the context link. [6]
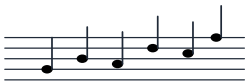


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3.1 One inquiry in one context shows neither diversity across the inquiries nor breadth across the contexts: the portfolio reads as one taste, not exploration (2). Fixes: an encounter from a different inquiry in a different context, such as a film cue (dramatic impact, global) and a DAW remix (technology, personal into local) (2).
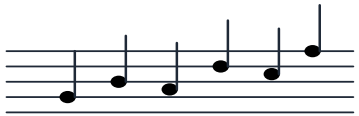
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3.2 Element one: texture, the leader-group call and response organizes the group (2); element two: timbre, the dry tools mark time against the voices (2); context link: sociocultural and political expression in a local context, the music organizing collective labour (2).
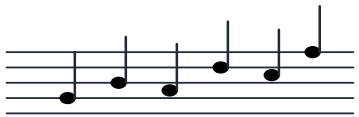
Exercise 3.3

3.3 *(Role style.)* Show how the same encounter serves all three roles. [3]



Exercise 3.3

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3.3 Researcher: the elements and the context analysed with the event named first (1); creator: the call motif taken into a two-part exercise (1); performer: the response line realized in sound (1).

Local review guidance: (R1) 3.1 argues diversity and breadth, not difficulty; 3.2 names audible events, not adjectives; 3.3 gives one concrete act per role. Authored guidance.