Exercise walk-through

3.1
Resolved work and programme notes: supported rehearsal

International Baccalaureate · IB Diploma · Music · SL

Presenting as a creator

- **diverse sources**: the material comes from different music you have studied across the areas of inquiry;
- **audible choices**: a listener can hear your decisions without being told, such as a change of texture, a key change or a return of the opening idea;
- **controlled improvisation**: an improvised piece is presented as a practised skill, with its framework and limits named, not as a lucky take.

Presenting as a creator (2)

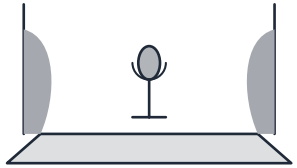
- **Source 1 (sociocultural expression)**: a call motif taken from a Yangtze boatmen's work song she studied, four notes answered by a heavy chord on the strong beat.
- **Source 2 (listening and performance)**: from Chopin, the idea of decorating a melody more each time it returns.
- **Structure** : the call is heard four times; each answer arrives a little sooner, so the music grows more urgent.

Programme notes

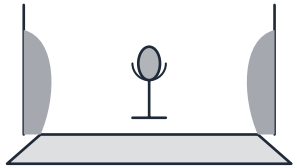
- **What should I listen for?** ("Listen for the call, heard four times, each answer arriving closer.")
- **Where did the music come from?** ("The motif comes from a Yangtze boatmen's song, where a leader's call was answered by the team as they pulled.")
- **What did the performer choose?** ("I hold each answer back a little, so the call sounds more urgent.")

Exercises 2.1·2.2

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

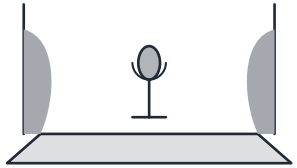


2.2 What must the programme notes do, and for whom are they written? [2]



Exercises 2.1·2.2

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



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

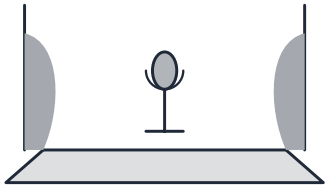
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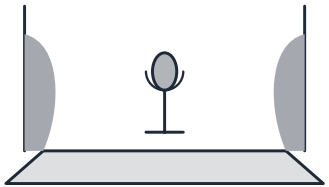
2.2 Guide the audience's listening (what to hear, the source, the choice made) (1); written for the listener, not the examiner (1).

Exercises 2.3·2.4

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

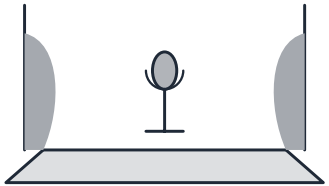


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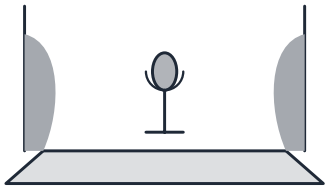
Exercises 2.3·2.4

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



2.3 Composition (1); improvisation (1).

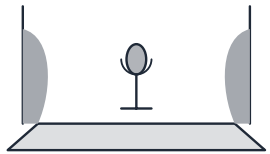
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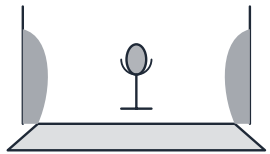
2.4 Solo (1); ensemble (1).

Exercises 2.5·3.1

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

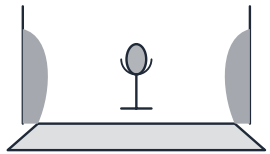


3.1 *(Notes style.)* A student writes programme notes as an essay about the composer's life. Explain the failure, and write the opening the notes need instead. [4]



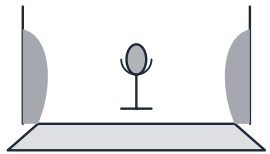
Exercises 2.5·3.1

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

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]



3.1 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).

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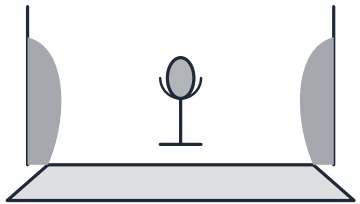
Exercise 3.2

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



Exercise 3.2

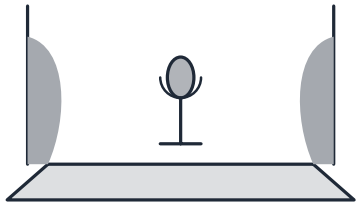
3.2 *(Creator style.)* Draft the programme-note entry for the worked “Signal”: the source, one compositional choice, and the improvisation decision. [6]



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).

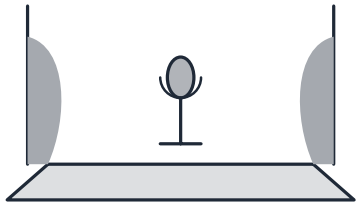
Exercise 3.3

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



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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.