1.1 Exploring music in context

Name: _____ Class: _____ Date: _____ **Total: 30 marks**

KEY WORDS areas of inquiry • texture

Exploring music in context

Objective

Supported preparation: Plot musical encounters across the four areas of inquiry and three contexts; Analyse each through the elements. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

Exploration toolkit. Four areas of inquiry (sociocultural and political expression; listening and performance; dramatic impact, movement and entertainment; music technology in the electronic and digital age). Three contexts (personal, local, global). Three roles (researcher, creator, performer) in every encounter. Five elements (rhythm, melody, harmony, texture, timbre): name the audible or notated event before claiming any context or effect. Worked: the work song analysed as expression in a local context and taken into a two-part exercise.

2 Practice

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]

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

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

3 Exam-style questions

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]

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

Solutions

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

2.3 Researcher (1); creator (1); performer (1).

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

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

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).

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).

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.