2.1 Experimenting with music

Name: _____ Class: _____ Date: _____ **Total: 26 marks**

KEY WORDS experimentation • accent

Experimenting with music

Objective

Supported preparation: Run controlled musical experiments with one variable changed at a time; Report each with a rationale and a commentary on real evidence. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

Experimentation toolkit. The loop: question (what if one thing changes?), trial, evidence (recordings, sketches, versions kept), verdict. Two areas of inquiry, local and/or global context. Experiments in creating AND performing. Report: a rationale (why, written before the outcome) and a commentary (what the evidence shows) per process. Worked: the texture experiment (fixed C4 D4 E4 G4 melody, sustained C3 added) and the accent experiment (accent displaced, metre follows it).

2 Practice

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]

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

2.4 What distinguishes an experiment from practice? [2]

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

3 Exam-style questions

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]

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]

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]

Solutions

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).

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).

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

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

2.5 Creating (1); performing (1).

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).

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).

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.