

Music: audible and notated inquiry

Supported preparation only; actual school choices and assessed work remain separate

Analyse and respond musically: method

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Rhythm organizes duration/accent; melody organizes a pitch line; harmony concerns simultaneous pitches; texture concerns the relationship among parts; timbre concerns sound quality.

Identify an audible or notated event before explaining context or effect.

Musical analysis and context: source representation

Original texture experiment (schematic)

Solo phrase



Phrase + sustained lower note



Added sustained part changes texture.

Reused original source-lesson representation; values belong to that source example.

Analyse and respond musically: worked case

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Original exercise: play C4–D4–E4–G4 as four equal notes, then repeat with a sustained C3 below. Predict and test what changes.

Identify the evidence before reading the model.

Analyse and respond musically: reasoning

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The melody/rhythm can stay fixed while the added part changes texture and harmonic context. Actual balance depends on performance and timbre.

Use the supplied original rehearsal audio and its pitch plan for comparison, not as evidence of a researched tradition.

Analyse and respond musically: your transfer

Analyse and respond musically: your transfer

Why cannot four written pitches establish the dynamics and balance of every performance?

Pause and give an individual answer with reasons.

Analyse and respond musically: transfer review

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Pitch notation alone omits or underdetermines loudness, articulation, timbre and execution. Compare actual recordings and relevant score directions.

The original pitch plan identifies material, while listening is needed for the claimed sonic balance.

Controlled experimentation: method

Controlled experimentation: method

An experiment changes a purposeful variable and compares musical evidence. Keep pitches and instrument fixed initially if testing rhythm; then examine another variable in a new trial.

Record intentions, observations and next decisions.

Controlled creative experimentation: source representation

Original source / task evidence

Task: version A uses equal durations, version B lengthens the first note and shortens the second while keeping total duration. Explain a useful comparison.

Separate what is stated from the interpretation.
Controlled experimentation

Original fictional task source; not an authentic selected work.

Controlled experimentation: worked case

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Task: version A uses equal durations, version B lengthens the first note and shortens the second while keeping total duration. Explain a useful comparison.

Identify the evidence before reading the model.

Controlled experimentation: reasoning

Controlled experimentation: reasoning

Compare accent, forward motion and phrase balance in actual recordings, using the same tempo and sound where feasible.

The altered rhythm may emphasize the first note, but performance dynamics can also affect the result.

Controlled experimentation: your transfer

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Rhythm and timbre change together. How can the next trial improve attribution?

Pause and give an individual answer with reasons.

Controlled experimentation: transfer review

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Hold timbre, tempo and pitches comparable while varying rhythm, then test timbre separately if relevant. Record both versions and identify the audible event supporting the interpretation.

Artistic exploration may combine changes, but its causal claim must acknowledge that combination.

Resolved work and programme notes: method

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Finished creating and performing work needs technical and expressive preparation plus actual evidence. Programme notes explain relevant context and intention; they do not replace a recording or establish that an intention succeeded.

Keep the interpretation within the supplied evidence.

Resolved work and programme notes: source representation

Original source / task evidence

Task: draft a note for the original phrase study, then identify what a reviewer must hear.

Separate what is stated from the interpretation.
Resolved work and programme notes

Original fictional task source; not an authentic selected work.

Resolved work and programme notes: worked case

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Task: draft a note for the original phrase study, then identify what a reviewer must hear.

Identify the evidence before reading the model.

Resolved work and programme notes: reasoning

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“The study compares a single line with a sustained lower part while retaining the four-note melody. Listen for how the added layer changes balance and harmonic reference.” A reviewer must hear actual versions, not just read this claim.

Keep the interpretation within the supplied evidence.

Resolved work and programme notes: your transfer

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The sustained C3 overwhelms the melody. Propose a practical revision and evidence of its effect.

Pause and give an individual answer with reasons.

Resolved work and programme notes: transfer review

Resolved work and programme notes: transfer review

Reduce its level, change register or adjust articulation in an approved trial, keeping the intended harmonic role clear. Compare actual before/after recordings for audibility and balance, then justify the chosen version rather than merely claiming improvement in the notes.

Keep the interpretation within the supplied evidence.

Check yourself

Independent retrieval

A phrase seems more forceful after both tempo and dynamics change. Propose an audible comparison that tests the tempo claim.

Write your reasoning before comparing it with the methods and limits taught in this lesson.