Supported preparation: Analyse and respond musically

International Baccalaureate · IB Diploma · Music · SL

Scope and prerequisites

IB music first assessment 2022. Work as researcher, creator and performer across personal/local/global contexts and four areas of inquiry: sociocultural/political expression; listening/performance; dramatic/movement/entertainment; electronic/digital age. School provides actual scores/audio and performance opportunities.

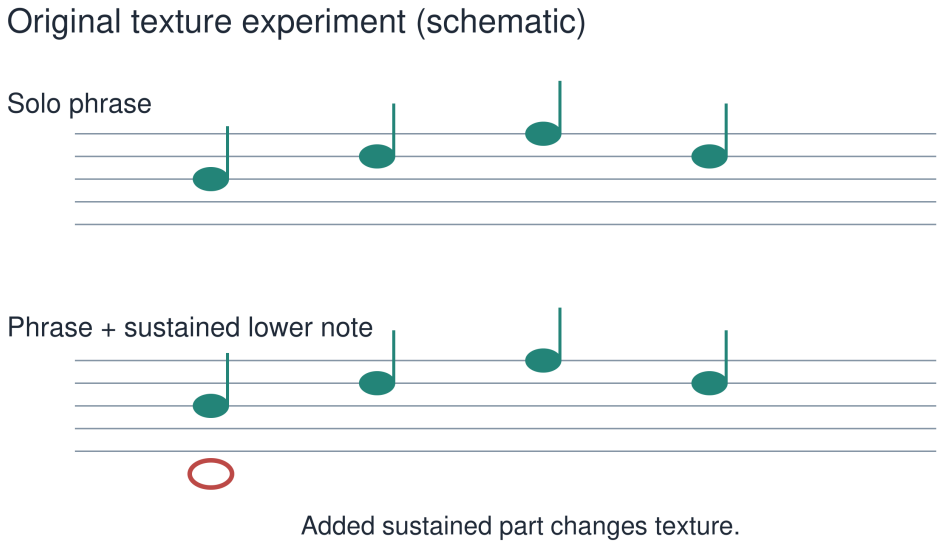
Mapped preparation outcomes: ib_music_sl.1.1, ib_music_sl.1.2. Read the matching native lesson first. Actual approved choices, evidence and final learner work remain separate.

Source vocabulary

texture ; **timbre** .

Explanation and worked method

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.



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

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.

Independent transfer

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

Attempt independently before reading the model.

Checked original model

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.

These are authored formative expectations, not official IB descriptors. Accept other justified arguments with evidence and material limits.

Source and task holds

This supplement teaches the method for this part of the course. The full assessment criteria and any texts your school chooses come from your teacher.

Listen to the original comparison

These two original 2.4-second synthesized examples use C4, D4, E4 and G4, each for 0.6 seconds. Compare melody alone with the same melody plus a sustained C3 drone. Describe what the added layer changes. This is a monophonic melody and a melody-plus-drone comparison, not two independent contrapuntal lines. It is listening rehearsal, not an authenticated student performance. The sine tones do not model a particular cultural tradition or acoustic instrument.