



ADVANCED GCE

MUSIC

Composing 2

2554

June 2009

Deadline: Friday 15 May 2009



INSTRUCTIONS TO CANDIDATES

- There are four options in this paper. Candidates must choose **two** of these (at least **one** of which must be a Commissioned Assignment):
 - OPTION 1** Vocal Composition (Commissioned Assignment).
 - OPTION 2** Film Storyboard (Commissioned Assignment).
 - OPTION 3** Stylistic Techniques.
 - OPTION 4** Free Composition.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for each option is **50**.
- The total number of marks for this paper is **100**.
- This document consists of **8** pages. Any blank pages are indicated.

BLANK PAGE

OPTION 1 Candidates are required to set **one** of the two texts as a vocal composition.

A **fully notated score** must be submitted together with a **recording** and a **commentary** outlining:

- the research undertaken
- the compositional process
- the music studied as models for style or technique
- relevant contextual influences
- the precise details of any equipment used and names of sounds if music technology has been used.

OPTION 2 Candidates are required to complete the Film Storyboard assignment, with exact timings. It may be composed for any electro-acoustic, synthesised or purely acoustic medium.

For this assignment, candidates should submit the following:

- a CD/cassette recording of the completed assignment (either in the intended instrumentation or as a reduction or a synthesised or sequenced demonstration).
- **either**, a fully notated score which will become the principal examination document, **or** a commentary on the methods of mixing and producing the recording, which will become the principal examination document to be assessed on production values.

OPTION 3 Candidates are required to submit a set of **8 to 10 exercises**, completing extracts of approximately 16 to 24 bars drawn from **one** of the following stylistic categories:

- two-part counterpoint of the late sixteenth century
- two-part Baroque keyboard counterpoint
- chorale treatments in the style of J S Bach
- string quartets in the Classical style
- keyboard accompaniments in early Romantic style
- twentieth century musical theatre.

OPTION 4 Candidates are required to submit a composition for any medium and in any style. The total duration should not exceed **five** minutes.

Candidates must submit:

- a recording
- a score in the form appropriate to the style. This may be a fully notated score, a lead sheet, chord chart, tables or diagrams
- a commentary, which describes and explains the compositional processes, refers to decisions about compositional style, techniques and musical language, and relates these to music studied as models.

Option 1

Select **one** of the following two texts and set it as a vocal composition,

- either** for solo voice, with or without backing singers, accompanied by **one** of the following:
- a polyphonic instrument (such as piano, organ or guitar)
 - a group of at least two instruments (such as chamber ensemble or rhythm section)
 - a sequenced/synthesised backing track produced using music technology,
- or** for unaccompanied voices in no fewer than four parts.

Text 1

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! And cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

Henry Wadsworth Longfellow

[50 marks]

Text 2

Today I found a friend,
Who knew everything I felt.
She knew my every weakness,
And the problems I've been dealt.

She understood my wonders,
And listened to my dreams.
She listened to how I felt about life and love,
And knew what it all means.

Not once did she interrupt me,
Or tell me I was wrong.
She understood what I was going through,
And promised she'd stay long.

I reached out to this friend
To show her that I care,
To pull her close and let her know
How much I need her there.

I went to hold her hand
To pull her a bit nearer,
And realized that this perfect friend I found
Was nothing but my mirror.

Author unknown

[50 marks]

Option 2

Film Storyboard

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
0:00	May 15, 1942. It is dusk, and the mist is descending. Through the mist the camera reveals a heavily-guarded Bavarian palace on the western side of Munich, overlooking an artificial lake.	Initially sombre music gradually transforming into a majestic vein, representing the grandeur of <i>the palace</i> .
0:32	Camera pans away from this majestic scene towards the perimeter walls, where armed guards are on patrol.	Music takes on a more menacing mood, possibly with undertones of the opening sombre music, and introducing the <i>armed guards' theme</i> .
1:00	Cut to a small group of about a dozen combat soldiers walking fast with a sense of purpose and determination against a backdrop of snow-capped mountains.	<i>The combat soldiers' theme</i> : rhythmic music, purposeful and directional, possibly with a touch of heroism, developing into:-
1:28	Film title appears: "The Capture of Fortschritt Palace", as the camera pans the changing scenery as the soldiers descend through the mountains towards the palace.	<i>The title theme</i> : broad and expansive, with overtones of heroism.
2:01	Cut back to the armed guards patrolling menacingly along the perimeter walls. Camera pans slowly, away from the armed guards, across the artificial lake, through the grand main entrance of the palace and into the ballroom, where a high society dance is in full swing.	<i>Armed guards' music</i> gradually evolving into the <i>palace music</i> and introducing <i>ballroom dance music</i> .
2:42	Cut to combat soldiers continuing their purposeful progress towards the palace ...	Cut to <i>combat soldiers' music</i> now becoming more insistent...
2:58	They pause with trepidation, and look at one another incredulously as they catch their first glimpse of the palace, and consider the daunting prospect of the task that lies ahead of them.	<i>Combat soldiers' music</i> gradually takes on an air of pessimism, subsides, and intermingles with elements of the <i>palace music</i> , gradually changing back to...
3:26	Camera pans back to the armed guards who now appear suspicious and even more menacing than before.	<i>Armed guards' music</i> , possibly more agitated.

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
3:37	Cut to one hour later. Combat soldiers are now seen crawling on hands and knees, through dense undergrowth, towards the palace walls. The atmosphere is tense as they try to move in silence, so as not to attract the attention of the patrolling armed guards.	<i>Combat soldiers' music</i> takes on a new guise to reflect their stealthiness and the tenseness of the situation, possibly intermingled with elements of the <i>palace music</i> and the <i>armed guards' music</i> .
4:04	One of the combat soldiers successfully mounts the wall and conceals himself behind a parapet just before one of the patrolling armed guards approaches that position. Tension increases.	Close juxtaposition of the <i>combat soldiers' music</i> and the <i>armed guards' music</i> gradually increasing in tension...
4:24	A second combat soldier seizes the next available opportunity to mount the wall. He loses his footing. Silence is broken. One of the armed patrolling guards opens fire...	Music reaches a dramatic climax and...
4: 30	Cut: end of sequence.	Cut.

Total time: 4: 30

[50 marks]



Copyright Acknowledgements:

Text 1 *The Rainy Day*, Henry Wadsworth Longfellow

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.