



General Certificate of Education  
Advanced Level Examination  
June 2013

## Music

## MUSC5 (MUS5A, MUS5B, MUS5C)

### Unit 5 Developing Musical Ideas

#### Briefs

To be issued to candidates at the start of the 20 hours of controlled time

To be conducted between 1 November 2012 and 15 May 2013

All completed work must be submitted to AQA by 15 May 2013.

**For this paper you must have:**

- appropriate facilities and materials for producing and recording compositions.

#### Time allowed

- 20 hours

#### Instructions

- Choose **one** Brief from this booklet, either A, B or C, and compose music in response to it.
- **Brief A:** you must answer **both** questions and include a score for each question.
- **Briefs B and C:** you must include a score or annotation.
- For all Briefs you must include a recording on CD or mini-disc.
- You must complete your chosen Brief within 20 hours of controlled time, supervised in your centre.
- For all Briefs you must also include a written review (maximum 500 words). This may be written **after** the completion of the Brief and **outside** the 20 hours of controlled time.
- Your work must be produced unaided.

#### Information

- The maximum mark for this paper is 60.
- All Briefs carry equal marks.
- Brief A: both questions carry 30 marks.

**There are no Briefs printed on this page**

---

Choose **one** Brief.

---

**Brief A: Compositional Techniques**

Answer **both** questions.

---

**Question 1 – Harmonisation of a Bach chorale melody**

Harmonise this chorale melody in the style of J. S. Bach by adding alto, tenor and bass parts.

(30 marks)

System 1: Treble clef, G minor, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Bass staff: empty.

System 2: Treble clef, G minor, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Bass staff: empty.

System 3: Treble clef, G minor, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Bass staff: empty.

System 4: Treble clef, G minor, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Bass staff: empty.

System 5: Treble clef, G minor, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Bass staff: empty.

Brief A continues on the next page

**Question 2 – The Classical String Quartet**

Complete this extract in classical style. The music of bars 24<sup>4</sup> – 28<sup>3</sup> should be based on the opening up to bar 4. Your score should include all the information necessary for performance, including dynamics, phrasing and articulation.

(30 marks)

**Allegro moderato**

Violin I  
*mf*

Violin II  
*mf*

Viola  
*mf*

Violoncello  
*mf*

Vln. I  
3

Vln. II

Vla.

Vc.

Vln. I  
6

Vln. II

Vla.

Vc.

9

Vln. I *f*

Vln. II

Vla.

Vc.

12

Vln. I *mp*

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II *sf*

Vla.

Vc.

18

Vln. I

Vln. II *sf*

Vla.

Vc.

Musical score for measures 21-23. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#). Measure 21 starts with a *sf* dynamic. Vln. I has a melodic line with a *f* dynamic in measure 22. Vln. II, Vla., and Vc. are silent.

Musical score for measures 24-26. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#). Measures 24-26 are mostly silent for all instruments.

Musical score for measures 27-29. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#). Vln. I has a melodic line starting in measure 28 with a *mf* dynamic. Vln. II, Vla., and Vc. are silent.

Musical score for measures 30-32. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#). Vln. I has a melodic line with a *p* dynamic in measure 31. Vln. II, Vla., and Vc. are silent.

End of Brief A

---

**Brief B: Free Composition or Pastiche**

---

Compose a piece of music lasting 5 to 8 minutes. It may be a single movement or may consist of up to **three** separate, related sections.

Credit will be given for good use of

- structure and development
- modulation
- tonality
- melody, harmony and rhythm
- texture, timbre and expression

as well as for the overall effectiveness of the piece.

If you submit a **score**, it should make your intentions clear. It must contain all the information necessary for performance, including the names of instruments, the underlay of any text, dynamics, phrasing and articulation.

If it is not possible to provide a score, an **annotation** should be written. This should include as much detail as possible about the structure of the work, its musical material (chords, melodies and rhythms) and the instruments, voices and sound sources for which you have composed.

*(60 marks)*

**End of Brief B**

---

### Brief C: Arranging

---

You should arrange the *Hungarian March* from *The Damnation of Faust* by Berlioz using the version which follows. The music is also known as the *Rákóczy March*.

- The arrangement must be in a recognised pop, rock or jazz style.
- It can be intended for acoustic instruments, electronic sound sources or a combination of both.
- The complete piece should last 5 to 8 minutes.
- The ensemble must include a rhythm section consisting of:
  - drum kit and/or percussion
  - double bass or bass guitar
  - and
  - guitar and/or keyboard instrument.
- Any number of instruments and/or voices may be added to this rhythm section.
- You may use all or part of the given material, and transpose it into any suitable key.
- If you submit a **score**, it should make your intentions clear. It must contain all the information necessary for performance, including the names of instruments, the underlay of any text, dynamics, phrasing and articulation.
- If it is not possible to provide a score, an **annotation** should be written. This should include as much detail as possible about the structure of the work, its musical material (chords, melodies and rhythms), the instruments, voices and sound sources for which you have composed and the ways in which the given material has been used.

(60 marks)



## Hungarian March

Allegro marcato

Hector Berlioz (adapted)

3  
*f* *p*

7

12 1. 2. *f* *p* *mf*

17

23 *sf* *p* *f*

29 *p* *f*

35 1. 2. *f* *mf* *p*

40

40

*p* *f*

Measures 40-44: Treble clef, key signature of three sharps (F#, C#, G#). Measure 40 starts with a piano (*p*) dynamic and a half note chord. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. Measure 44 ends with a forte (*f*) dynamic.

45

45

*p* *f*

Measures 45-49: Treble clef, key signature of three sharps. Measure 45 starts with a piano (*p*) dynamic. Measures 46-48 contain a first ending (1.) with a melodic flourish. Measure 49 is a second ending (2.) leading to a forte (*f*) dynamic.

51

51

Measures 51-55: Treble clef, key signature of three sharps. Measure 51 features a triplet of eighth notes. Measure 55 ends with a triplet of eighth notes.

56

56

*f* *p*

Measures 56-60: Treble clef, key signature of three sharps. Measure 56 starts with a forte (*f*) dynamic. Measure 60 ends with a piano (*p*) dynamic.

61

61

*f*

Measures 61-65: Treble clef, key signature of three sharps. Measure 61 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

66

66

*p* *f* *p*

Measures 66-70: Treble clef, key signature of three sharps. Measure 66 starts with a piano (*p*) dynamic. Measure 69 features a forte (*f*) dynamic. Measure 70 ends with a piano (*p*) dynamic and a triplet of eighth notes.

71

76

82

88

94

100

END OF BRIEFS

**There are no Briefs printed on this page**