



ADVANCED GCE
MUSIC
Composing 2

2554

June 2010
Deadline: 15 May 2010



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.

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)
 - sequenced/synthesised backing track produced using music technology,
- or** for unaccompanied voices in no fewer than four parts.

Text 1

If it's ever spring again,
 Spring again,
 I shall go where went I when
 Down the moor-cock splashed, and hen,
 Seeing me not, amid their flounder,
 Standing with my arm around her;
 If it's ever spring again,
 Spring again,
 I shall go where went I then.

If it's ever summer-time,
 Summer-time,
 With the hay crop at the prime,
 And the cuckoos – two – in rhyme,
 As they used to be, or seemed to,
 We shall do as long we've dreamed to,
 If it's ever summer-time,
 Summer-time,
 With the hay, and bees achime.*

Thomas Hardy

**achime*, suggesting *a-chime* in the sense of sounding together.

[50 marks]

Text 2

Lying, thinking
 Last night
 How to find my soul a home
 Where water is not thirsty
 And bread loaf is not stone
 I came up with one thing
 And I don't believe I'm wrong
 That nobody,
 But nobody
 Can make it out here alone.

Alone, all alone
 Nobody, but nobody
 Can make it out here alone.

There are some millionaires
 With money they can't use
 Their wives run round like banshees
 Their children sing the blues
 They've got expensive doctors
 To cure their hearts of stone
 But nobody
 No, nobody
 Can make it out here alone.

Alone, all alone
 Nobody, but nobody
 Can make it out here alone.

Now if you listen closely
 I'll tell you what I know
 Storm clouds are gathering
 The wind is gonna blow
 The race of man is suffering
 And I can hear the moan,
 'Cause nobody,
 But nobody
 Can make it out here alone.

Alone, all alone
 Nobody, but nobody
 Can make it out here alone.

Maya Angelou

[50 marks]

Option 2

Film Storyboard

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
0:00	Title sequence. A still, fresh dawn on the lower slopes of the Alban hills. The camera slowly pulls back and the legendary city of Alba Longa and the wider landscape of ancient Italy is revealed.	<i>Quiet, still opening</i> grows into an expansive passage descriptive of the wider landscape.
0:26	Words superimposed on the scene as a scrolling narrative begin to tell the story of the young, fair Rhea Silva (who is a captive of Amulius), greedy for the power that rightfully belongs to her father. But the plan has failed; Rhea Silva has given birth to the twin sons of the god Mars. As the camera focus relocates on the beautiful woman and her babies ...	The music continues and a noble but gentle theme emerges to represent the new mother, <i>Rhea Silva</i> .
0:58	... the film title appears: Cradle of The Empire of Rome	<i>Title theme</i> . A theme of hope but one that hints at a troubled future ahead.
1:26	Cut to Amulius, seated with head down, face obscured. He has received news that the plan to halt his brother's bloodline has failed. His officials fear his response. He rises swiftly ...	From almost nothing, the music rapidly parallels the transformation in Amulius' mood from disbelief to furious determination. Music retreats momentarily ...
1:43	Camera cuts to Rhea Silva's rooms, she is startled by the commotion and shouting as men burst in, dragging her out and down to the water's edge.	<i>Rhea Silva</i> music with a sense of mounting panic, desperation and foreboding.
2:05	At the height of the action, film speed is in slow motion; shouting and struggles seen but not heard; it is clear that Rhea Silva will not withstand the forces that want her life. The camera moves at normal speed to the locking of the wooden box, enclosing her sons ... they too are hurled into the waters ...	Music captures the terror of the killing; the <i>death of Rhea Silva</i> music subsides to a reduced but turbulent version of the ...
2:43	Cut in time to next day, late afternoon. Camera moves towards a lone wolf cub stumbling over a large tree root ... a moment later ... three more cubs ... feisty and comical, they chase and tumble in open grass by the forest edge. A delightful scene.	<i>Quiet, still opening</i> music but now evolving into an intimate, playful, <i>wolf cub music</i> .
3:28	Suddenly the camera reveals the presence of adult wolves on the scene; it is not clear at first if the cubs are in danger ... the young animals continue unaware ...	New, stronger music represents the <i>adult wolves</i> , which mixes with the <i>wolf cub music</i> .

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
3:45	A single she-wolf breaks away from the pack, sensing in the air the presence of something unknown. Her nose leads her to the smashed box by the water's edge ...	<i>She-wolf</i> music made up of elements of the <i>title theme</i> and <i>Rhea Silva</i> music – at first tentative and searching.
4:03	A sense of wonder as the camera finds the babies nearby, helpless but unhurt.	<i>Still</i> music of the opening with quiet mystery and wonder. Overlaps with ...
4:12	The she-wolf steadily approaches, drawn by the quiet moans and weak crying of the two boys. They are in no danger from her.	<i>She-wolf</i> music becoming more confident Music building slowly but firmly ...
4:23	The she-wolf carries each infant to the den; babes and cubs feed and find warmth together in absolute safety and security. All is well for now.	with a clear sense of direction towards an uplifting but not overstated version of the Title theme.
4:40	End of scene.	

Total time: 4:40

[50 marks]

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