

Paper Reference(s)

6717/01

Edexcel GCE

Music Technology

Advanced

Composing Using Technology Briefs

This booklet can be given to candidates at any point after Monday 8 January 2007.

This booklet is valid for the Summer 2007 examination series only.

Instructions to Candidates

You should complete **one** composition brief only in addition to your free choice composition 1. If your chosen Area of Study is *Music for the Moving Image*, choose **either** Composition Brief 1 **or** 2. If your chosen Area of Study is *Words and Music*, choose **either** Composition Brief 3 **or** 4.

Your composition **must** contain at least four individual tracks, parts or instruments.

You **must** produce an appropriate musical score of your composition that would enable another musician to recreate the music. It is expected that this will be produced using a suitable computer program.

You **must** also complete the Composing Using Technology Submission Booklet and include it with your CD or MD for submission to the examiner. Your copy of this document will be sent to your centre in January 2007.

All work must be submitted to the appropriate examiner on Tuesday 15 May 2007.

Information for Candidates

Compositions should make effective use of music technology as an integral music resource within the work – the use of music technology is central to the **process** of composing. The production of computer printed scores will not, in itself, satisfy the criteria for the use of music technology as an integral musical resource.

The recording of the composition that will be submitted to the examiner should be of a high sonic quality on CD or MD. It should contain the instrumental sounds and timbres as specified in the score. Where acoustic instruments are stated in the score, low quality MIDI substitutes for these acoustic instruments are not acceptable. The recording should reflect an actual performance of the composition as envisaged by the candidate. **The CD or MD must contain the work of ONE candidate ONLY and MUST contain BOTH the candidate's free choice composition 1 and the composition completed to a brief chosen from this paper (plus any samples associated with either).**

Advice to Candidates

You are reminded of the importance of the clear and orderly presentation of all elements of your work.

You are advised to pick a brief from the Area of Study that you have been studying for Unit 2B.

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AREA OF STUDY 4A: Music for the Moving Image

If your chosen Area of Study is *Music for the Moving Image*, choose EITHER
Composition Brief 1 OR Composition Brief 2.

COMPOSITION BRIEF 1

The Final Battle

In any conflict there are two opposing sides: right against wrong, good against evil, invaders against defenders.

In this brief the opposing armies employ a variety of weapons used in a range of fighting styles. Each army has a powerful leader, one is as evil as the other is noble.

You are to compose a continuous composition lasting three minutes to accompany the battle scene outlined below. The sections should follow the timings detailed below:

Section	Length (in seconds)	Images
1	30	In the first light of day, the invader looks over the land to be conquered. It is the quiet before the battle, but this character is clearly not a kind leader. He looks upon the scene with greed and ruthlessness – before the day is out this land must be his and all shall kneel before him. . .
2	40	As dawn breaks the defending forces begin to line up and prepare for battle. As he surveys his homeland, the wise and benevolent leader rallies his followers. Aware of the battle plan, they move into their defence positions. The tension increases until . . .
3	15	Both sides are in place. There is a final short period of calm as the ‘front line’ draw strength for the fight to come. There is a pause for thought; quiet reflections are observed as suddenly . . .
4	45	The signal to attack is given. Amidst yells and screams the invaders charge. At pace they run across the dividing land and clash. The ongoing battle is savage and bloody as many are cut down or lose limbs.
5	30	The battle intensifies and moves to another level when a fresh wave of combatants charge into the fighting mob. They move into and through the battle hacking as they go. The tide is turning for one side and it is clear that they have now gained the upper hand. The battle reaches its climax as the defeated leader is slain.
6	20	The battle is over. The victorious leader surveys the field of blood, covered with dead and dying fighters. The music reflects the character of the victor – but which one is it; the evil invader or the noble defender?

Your music should create an appropriate atmosphere within each section.

You are advised to listen to a variety of film music containing battle scenes and to note that timings and continuity between sections are important.

You should make creative use of music technology to both develop your composition and to produce a good quality recorded realisation of your composition.

The composition must contain at least FOUR separate parts.

The composition may only contain TWO live, complete and continuous audio tracks. Other short samples can be used in addition.

- You may use any combination of MIDI (GM, non GM and original timbres), Samples and/or Live Audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and sound effects in addition to conventional instrumental timbres. Original sound creation (using synthesis or sampling) is also encouraged. Candidates are reminded that they should make use of any samples or audio in a musical context. Candidates are also reminded that the music must be original and not a sample or recording/arrangement of other music.

Any samples that you have created must be recorded as **separate, subsequent** tracks on the **same** CD or MD, following this composition. In addition, acknowledgement of all samples must be made on the Submissions Booklet.

The score that accompanies this composition should be originated using computer software, and should aim to represent the music as accurately as possible. Any graphics or text must be accommodated within these programs.

AREA OF STUDY 4A: Music for the Moving Image

COMPOSITION BRIEF 2

Hemlock Jones – The Detective

A new TV detective series has been written based upon a fictional character, Hemlock Jones. He is a tough, hardened character who takes no nonsense from his colleagues or the criminals he deals with. He is an aggressive questioner with a sharp intellect and has a well earned reputation for being ruthless. His work as a detective frequently draws him into the criminal underworld. Yet, at times he is a caring, concerned person who can show great kindness. He is a powerful, enigmatic figure whose life is surrounded in mystery.

You are to write a short theme tune for this detective series which portrays the character of the detective as well as the tough surroundings in which he works. In addition, you are to write music that reflects the scenes outlined below.

You are asked to compose **SIX** separate pieces of music as follows. The total amount of music is **THREE** minutes in length. Each piece of music accompanies a separate scene and should follow the timing indicated.

You should submit your work in the following order as separate tracks on a CD or MD:

Music	Length (in seconds)	Personalities
Theme Tune	30	This is a catchy, memorable theme tune, which captures the personality of the central character, the nature of his job and the dark and dangerous area in which he works.
Emergency	25	A 999 call has come into HQ and Hemlock and his team rush to their cars. With sirens blaring and tyres squealing, they drive at high speed through the city streets to the incident.
The Body	25	Arriving at the crime scene, Hemlock finds a body. Clearly there are suspicious circumstances and it appears that a murder has been committed. The scene of the crime is cordoned off whilst evidence is taken and any murder weapons recovered. People are kept away, questions are asked but no one admits anything.

Information	30	It is a frantic 24 hours as Hemlock works fast to make progress before the trail goes cold. He visits a string of underworld informants, in various seedy locations, demanding information.
Evidence and clues	30	It is midnight at the office. Hemlock sits at his desk examining the evidence and quietly and calmly tries to put the pieces together. Minute clues are studied; stray hairs, fibres, small blood stains as well as various statements and photographs. Slowly he fashions an explanation and identifies the culprit.
The chase and arrest	40	Hemlock and his team rush to a house to arrest the suspect. They batter down the door, but the culprit jumps out of an upstairs window, climbs down the fire escape and runs away. He is chased through the narrow streets and alleys, jumping over walls and fences, pushing people out of the way. Finally overpowered by Hemlock, he is arrested and led away.

Summary of scenes;

- (1) Theme tune (30 seconds)
- (2) Emergency (25 seconds)
- (3) The Body (25 seconds)
- (4) Information (30 seconds)
- (5) Evidence and clues (30 seconds)
- (6) The chase and arrest (40 seconds)

You should make creative use of music technology to both develop your composition and to produce a good quality recorded realisation of your composition.

The composition must contain at least FOUR separate parts.

The composition may only contain TWO live, complete and continuous audio tracks. Other short samples can be used in addition.

- You may use any combination of MIDI (GM, non GM and original timbres), Samples and/or Live Audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and sound effects in addition to conventional instrumental timbres. Original sound creation (using synthesis or sampling) is also encouraged. Candidates are reminded that they should make use of any samples or audio in a musical context. Candidates are also reminded that the music must be original and not a sample or recording/arrangement of other music.

Any samples that you have created must be recorded as **separate, subsequent** tracks on the **same** CD or MD, following this composition. In addition, acknowledgement of all samples must be made on the Submissions Booklet.

The score that accompanies this composition should be originated using computer software, and should aim to represent the music as accurately as possible. Any graphics or text must be accommodated within these programs.

AREA OF STUDY 4B: Words and Music

If your chosen Area of Study is *Words and Music*, choose EITHER Composition Brief 3 OR Composition Brief 4.

COMPOSITION BRIEF 3

this heart disease called love

Create a composition using the poem *this heart disease called love* by John Cooper Clarke. Candidates are advised to study the text and its meaning carefully.

this heart disease called love

one kiss became a weapon
i don't wanna bleed in vain
clouds collide in the heavens
i surrender to the rain
the death bells that also rang
like madness from above
i'm going out with a bang
and a heart disease called love

ninety-nine below zero
would feel like fever now
you know me: no hero
don't even ask me how
i'm down in the deep deep freeze
what was I thinking of in the painful breeze
by the frozen trees
with a heart disease called love

after dinner mints
a new lover
and the coffee so bitter and black
your fingerprints
they cover
this knife sticking outa my back
you overlooked the fine detail
you should've worn your gloves
i've got a girl in jail
and a house for sale
and a heart disease called love

John Cooper Clarke

Compose a continuous piece of music that lasts THREE minutes.

Your composition may take the form of:

EITHER

(a) a song

OR

(b) a soundscape to accompany a recorded narration of the text (as part of the composition)

OR

(c) a piece of contemporary music using audio samples created from extracts of the text.

You should make creative use of music technology to both develop your composition and to produce a good quality recorded realisation of your composition.

Your composition must use at least FOUR individual tracks, parts or instruments.

The composition may only contain TWO live, complete and continuous audio tracks. Other short samples can be used in addition.

- You may use any combination of MIDI (GM, non GM and original timbres), Samples and/or Live Audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and sound effects in addition to conventional instrumental timbres. Original sound creation (using synthesis or sampling) is also encouraged. Candidates are reminded that they should make use of any samples or audio in a musical context. Candidates are also reminded that the music must be original and not a sample or recording/arrangement of other music.

Any samples that you have created must be recorded as **separate, subsequent** tracks on the **same** CD or MD, following this composition. In addition, acknowledgement of all samples must be made on the Submissions Booklet.

The score that accompanies this composition should be originated using computer software, and should aim to represent the music as accurately as possible. Any graphics or text must be accommodated within these programs.

AREA OF STUDY 4B: Words and Music

COMPOSITION BRIEF 4

Natural Disasters

The past few years have seen some shocking natural disasters: earthquakes, floods, droughts, storms, forest fires. The tsunami which occurred in Asia on Boxing Day 2004, and hurricane Katrina, the disaster that overtook New Orleans in 2005, are two recent and very real examples of the power of nature.

You are invited to work with digital audio samples of speeches, news reports and other relevant material, e.g. weather relating to such events, incorporating them creatively within an original musical composition, and these may include your own soundbites (samples). You should reflect your own feelings of the consequences of these events within your music.

Using music technology software, incorporate between 6 and 10 samples of words and/or phrases creatively within an original composition.

You should try to use a range of editing features within your music software to develop, explore and manipulate your samples and to create new textures and timbres.

Your composition may take the form of:

EITHER

(a) a song

OR

(b) a soundscape to accompany a narration of recorded texts (any texts used should be recorded as part of the composition)

OR

(c) an accompanied narrative, where samples are used to tell a story that is accompanied by your original music. This can include your own narrated comments and viewpoints.

You should make creative use of music technology to both develop your composition and to produce a good quality recorded realisation of your composition.

Your composition must use at least FOUR individual tracks, parts or instruments.

The composition may only contain TWO live, complete and continuous audio tracks. Other short samples can be used in addition.

- You may use any combination of MIDI (GM, non GM and original timbres), Samples and/or Live Audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and sound effects in addition to conventional instrumental timbres. Original sound creation (using synthesis or sampling) is also encouraged. Candidates are reminded that they should make use of any samples or audio in a musical context. Candidates are also reminded that the music must be original and not a sample or recording/arrangement of other music.

Any samples that you have created must be recorded as **separate, subsequent** tracks on the **same** CD or MD, following this composition. In addition, acknowledgement of all samples must be made on the Submissions Booklet.

The score that accompanies this composition should be originated using computer software, and should aim to represent the music as accurately as possible. Any graphics or text must be accommodated within these programs.

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