

General Certificate of Secondary Education  
June 2006



**MUSIC**  
**Paper 3 Integrated Assignment: Briefs**

**3271/PM**

### **Preliminary Material**

To be issued to candidates on or after 1 November 2005

You must complete the score and/or annotation of your composition and the realisation by **5 May 2006**.

### **Instructions**

- Choose **one** brief from this booklet and compose music in response to it.
- You must include a score and/or annotation.
- You must include a recorded realisation of the composition on cassette tape or CD.
- You must complete the evaluation of your composition and realisation during the examination on **Tuesday 9 May 2006 9.00 am to 9.30 am**.

### **Information**

- There are 20 marks for the composition, 20 marks for the realisation, and 20 marks for the examination of your Evaluation.
- You will be able to take into the examination:
  - (a) the final version of the score and/or annotation of your composition
  - (b) any notes you have made concerning this assignment.

### **Advice**

- When making your selection and in planning your work, make sure that you think about the resources which are available for the composition and realisation parts of the assignment.

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Choose **one** brief.

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## 1 Music for Film

Compose music to accompany the following scene from a horror film. It falls into five sections. You may wish **EITHER** to follow the suggested timings **OR** to devise timings of your own.

- 0'00" A young woman is walking alone along a deserted street. She senses that she is being watched and followed. Glancing round, she sees nothing but starts to walk a little faster.
- 0'40" She becomes aware of strange sounds and looks around in fear; again, she can see nothing.
- 1'10" The sounds grow louder and nearer. The young woman starts to run. The sounds seem to be coming from all around her and have an unearthly quality.
- 1'45" The lights in the street flicker, suddenly become very bright and then go out.
- 2'05" The woman fumbles in her bag for a torch and shines it into the darkness as panic overcomes her. She screams in fright at what she sees.
- 2'30" End

### Your music should:

- follow the above outline
- contain passages of music which describe walking, then running, and which convey a sense of fear
- have clear musical ideas to represent the strange unearthly sounds which grow louder
- have musical ideas which convey the lights flickering and then suddenly becoming very bright
- portray a scream.

### Suggestions for related listening

Any film music which accompanies scenes depicting:

- mounting fear
- a chase
- unexpected events

## 2 Music for Dance

Compose dance music for the opening of a new Youth Centre. Your music should be lively and upbeat.

**On the *Candidate Record Form*, you must:**

- give full details of any software if used
- explain how you have used the software.

**Your music should show:**

- an appreciation of the type of music required for the occasion
- a use of form or structure appropriate to your chosen dance style
- a consistent use of tonality
- a suitable choice of instrument or combination of instruments and/or ICT.

### **Suggestions for related listening**

Lively dance music in any appropriate style, including:

- disco-dancing
- dance styles from the 1990s
- contemporary developments in the 21<sup>st</sup> century

**Turn over for the next brief**

**Turn over** ►

### 3 Orchestral Landmarks

Compose a piece of music for a single instrument (tuned or untuned) or voice. Your music should show some of the characteristics of the instrument/voice by using at least two different playing or performing techniques. Where it is possible, you may wish to explore techniques used by composers from different periods covered by this Area of Study.

**If you wish:**

- you may write for two or more of your chosen instrument/voice
- you may add an accompaniment.

**Techniques might include (depending on your choice of instrument/voice):**

- *étouffé, glissando, legato, marcato, pizzicato, spiccato, staccato, sul G, tremolando*
- double/triple stopping
- crossing of strings
- contrast of chordal (homophonic) and contrapuntal (polyphonic) playing
- effects achieved through use of the sustaining pedal
- the playing of scales, *arpeggios* and/or wide leaps
- flutter-tonguing, triple-tonguing
- use of a mute (*con sordino*)
- rolls, rim shots
- changes of tonal quality across registers
- use of chest voice and head voice
- any other special techniques available to the chosen instrument/voice.

**Your music should:**

- show an understanding of some of the characteristics of the chosen instrument/voice
- have a clear form or structure
- show a consistent use of tonality where a voice or tuned instrument is used
- show at least two playing or performing techniques for your chosen instrument/voice.

**Suggestions for related listening**

Studies for single instruments or voices

Duets, trios for the same instruments or voices

Any other music, with or without accompaniment, written for your chosen instrument or voice

#### 4 The Popular Song since 1960

Much popular music since 1960 is recognisable through its use of a memorable **vocal hook**.

**Compose a song which:**

- has a recognisable and memorable vocal *hook* sung on a key word or phrase from the chorus
- follows the structure: Intro, Chorus, Verse, Chorus, Outro/Fade
- shows a consistent use of tonality
- makes appropriate use of vocal resources plus instruments and/or ICT.

You may, if you wish, add a *Middle 8* and/or an extra Chorus.

#### Suggestions for related listening

Cliff Richard: *The young ones, Miss you nights, Summer holiday, Congratulations*

The Beatles: *Day tripper, She loves you, Help, Yellow submarine*

Manfred Mann: *5-4-3-2-1*

Petula Clark: *Downtown*

Roy Orbison: *Pretty woman*

Sonny and Cher: *I got you, babe*

Elvis Presley: *Rock-a-hula baby, His latest flame*

Queen: *Another one bites the dust, We will rock you*

Danny and the Juniors: *At the hop*

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