

General Certificate of Secondary Education  
June 2007



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

**3271/PM**

### **Preliminary Material**

To be issued to candidates on or after 1 November 2006

You must complete the score and/or annotation of your composition and the realisation by **5 May 2007**.

### **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 CD, cassette tape or mini-disc.
- You must complete the evaluation of your composition and realisation during the examination on **Thursday 10 May 2007 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) your 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 for the following scene from a fantasy film. It falls into five sections.

You may wish to follow the suggested timings or to devise timings of your own.

- 0'00" The adventurers enter a forest. As they walk deeper into the forest, they hear strange chanting sounds.
- 0'40" Shafts of sunlight penetrate the overhead canopy but some areas are very dark. The adventurers gradually sense that they are being watched.
- 1'10" The chanting sounds continue. A sense of anticipation and excitement, rather than fear, builds up.
- 1'40" Many tall figures approach.
- 2'05" The music – now a combination of instrumental sounds and chanting – reaches a climax but the adventurers' overwhelming feelings are of joy and security.
- 2'50" End

### Your music should:

- follow the above outline
- contain clear musical ideas to represent the adventurers walking into the forest and the chanting sounds that they hear
- contain musical ideas which show the contrast between sunlight and darkness within the forest
- build up a sense of anticipation and excitement
- represent the approach of many tall figures
- reach a recognisable climax based on ideas which combine instrumental sounds and chanting, giving a sense of joy and security.

### Suggestions for related listening

*Lord of the Rings* trilogy or any film in which:

- chanting is part of the soundtrack
- there is a peaceful forest setting
- a sense of anticipation and excitement is built up
- there is a joyful climax

Turn over ►

## 2 Music for Dance

A formal dinner is to be held, followed by dancing. You are to compose music for the first dance: it **must** be dignified and at a slow or moderate tempo. You may choose a court, a stately home or a ballroom as the venue for your event and the dance style can be taken from any period within this Area of Study.

You may wish to begin the dance with a fanfare or similar introduction.

On your *Candidate Record Form*, you must make clear the venue and your choice of dance style.

### **Your music should show:**

- an appreciation of the type of music (dignified and at a slow or moderate tempo) required for the occasion
- an understanding of the characteristics of the chosen dance style
- an appropriate use of form or structure
- a consistent use of tonality
- a suitable choice of instrument or combination of instruments and/or ICT.

### **Suggestions for related listening**

Dance music in any style appropriate to such an occasion from within this *Area of Study*

### 3 Orchestral Landmarks

Compose a piece of music in either Rondo Form (ABACA) or Arch Form/Arch Shape (ABCBA).

**Your music should:**

- show an understanding of the chosen form
- have clearly contrasting sections
- show a consistent use of tonality
- make appropriate use of acoustic and/or ICT resources.

**You may wish to add:**

- an introduction and/or a coda
- additional sections (while keeping to either Rondo Form or Arch Form/Arch Shape).

#### **Suggestions for related listening**

Haydn: Symphony No. 94 (*Surprise*), Finale

Haydn: Symphony No. 96, Finale

Bartók: *Music for Strings, Percussion and Celesta*, Third movement

Any examples of orchestral music from 1750 to the present day, written in either Rondo Form or Arch Form/Arch Shape

#### 4 The Popular Song since 1960

Compose a song for a musical to be sung by a male or female character (or both). It can come from any point within the musical but, on your *Candidate Record Form*, you must make clear the context of the song and the name(s) of the character or characters.

##### Your song should:

- be suitable for one or two solo voices to sing in the context of a musical
- create a mood appropriate to the chosen scene
- have an appropriate form or structure
- show a consistent use of tonality
- make appropriate use of vocal resources plus instrument(s) and/or ICT.

If you wish, you may add parts for a chorus.

**Below are some examples of possible scenes. You may wish to use or adapt one of them or to devise a scene of your own.**

- (a) *Carrie has returned from a night out with her friends: they have danced and she has spent most of the evening with a young man called Danny. She sings about him, about how much she has enjoyed herself and about how she hopes to meet him again.*

The names could be reversed to provide a scene for a male singer. A chorus of friends could be included.

- (b)

##### **EITHER**

*Michael bids farewell to Sophie: he is to leave with his regiment the following morning. He is going to a very dangerous part of the world and will be away for quite a long time. He sings of his love for her, his sadness at their parting and his determination to return safely to her.*

##### **OR**

*Sophie bids farewell to Michael: he is to leave with his regiment the following morning. He is going to a very dangerous part of the world and will be away for quite a long time. She sings of her love for him, her sadness at their parting and her conviction that he will return safely to her.*

- (c) *On the eve of their marriage, Carol and Billy look forward to their life together with a mixture of anticipation, trepidation and joy.*

This could be treated as:

- a solo where one character is contemplating future married life
- a duet
- a scene where the two main characters are on different sides of the stage to represent two different places.

A chorus could be incorporated, representing a group of friends in whom Carol and/or Billy are confiding.

### **Suggestions for related listening**

Andrew Lloyd Webber: *Tell me on a Sunday; Take that look off your face; The music of the night; I don't know how to love him; Don't cry for me Argentina; Close every door to me*  
Lionel Bart: *As long as he needs me; I'm reviewing the situation; Oom-pah-pah; Consider yourself*

Schönberg: *I dreamed a dream; The last night of the world; The heat is on; One day more*  
St Louis: *Sandy*

Elton John: *Can you feel the love tonight?*

Bock: *If I were a rich man; Do you love me?; Sunrise, sunset; Matchmaker*

**END OF BRIEFS**

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