

LISTEN
IMAGINE
COMPOSE



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ROYAL NORTHERN
COLLEGE of MUSIC

LISTEN
IMAGINE
COMPOSE



GCSE (9–1) Music

J536/03, 04 Practical component

Sample Composition Briefs

INSTRUCTIONS FOR CANDIDATES

- Decide on a brief that relates to an Area of Study of your choice.
- Select a stimulus to use as the starting point for your composition from **one** of the following options:
 1. Note pattern
 2. Note pattern
 3. Rhythmic phrase
 4. Rhythmic phrase
 5. A short story
 6. An image
 7. A set of words
 8. A chord sequence
- You will find that some of the stimuli are better suited to certain Areas of Study, but there is no restriction on which stimuli you may use with which brief.
- The complete stimulus must be used in your piece. You are expected to develop and extend the given stimulus.
- Your composition is to be submitted as a recording. This is to be accompanied by a score, an annotated lead sheet or written account of the piece. An ICT produced piece can be submitted with an annotated colour screen shot in place of a score.
- The piece can be for any combination of instruments and/or voices.
- Group compositions are not permitted.
- Where relevant, the stimulus may be transposed.

INFORMATION FOR CANDIDATES

- The total number of marks available for this paper is **30**.
- This document consists of **8** pages. Any blank pages are indicated.

Choose **one** of the following composition briefs:

Area of Study 2: The Concerto Through Time

- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

Area of Study 3: Rhythms of the World

- Create a composition (melodic and/or rhythmic) that suggests a world style that you have learnt about. Your composition should be suitable for playback on a student run radio station.

Area of Study 4: Film Music

- Create a descriptive composition suggested by the theme of the storyline or image that would be suitable for accompanying a short film to be shown at a film festival.

Area of Study 5: Convention of Pop

- Create a rock or pop style song, or piece, suitable for performance at an informal gig or concert.

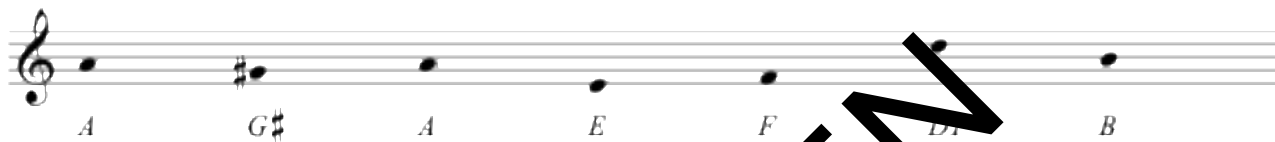
WEN

Having chosen an Area of Study brief, now choose **one** of the following stimuli to use as a starting point for your composition:

1 Note pattern



2 Note pattern



3 Rhythmic phrase



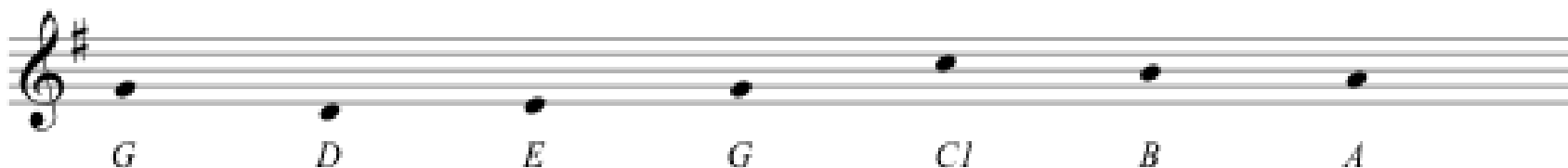
4 Rhythmic phrase



Area of Study 2: The Concerto Through Time

- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

1 Note pattern



♩ = 160



First system of musical notation. The bass staff contains a melodic line with a crescendo hairpin and a dynamic marking of *f*. This is followed by a *rinf.* (ritardando) section marked *p* (piano), which includes a fermata. The system concludes with a 2/4 time signature change and a final melodic phrase.

Second system of musical notation. The treble staff features a complex melodic line with numerous fingerings (1, 4, 1, 5, 2, 3, 5, 4, 2, 1, 2, 2, 1, 4, 4, 2, 1, 3) and a trill. The bass staff has a *f* dynamic marking, a *rinf.* section, and a *p* dynamic marking. A *cresc.* (crescendo) hairpin is present. The system ends with *mf* and *sf* markings. Measure numbers 45 and 5 are indicated below the bass staff.

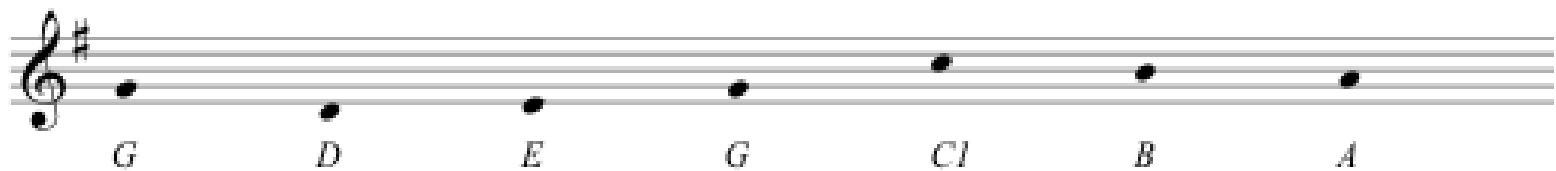
Third system of musical notation. The treble staff continues with a melodic line featuring fingerings (4, 1, 4, 1, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 4, 2, 1). It includes a trill and a *cresc.* hairpin. The bass staff has a *cresc.* hairpin and *sf* (sforzando) dynamic markings. The system concludes with a *cresc.* hairpin and a *sf* dynamic marking.



Sheet music for a piano piece, featuring two staves (treble and bass clef) and various musical notations including notes, rests, and dynamic markings.

The first staff (bass clef) shows a sequence of notes and rests, with fingerings indicated by numbers 1, 3, 4, and 1. The second staff (treble clef) features a complex passage with a crescendo (*cresc.*) and a fortissimo (*sf*) section, followed by a trill (*tr*) and a final section with a crescendo (*cresc.*) and fortissimo (*sf*) marking.

The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings, indicating a piece of moderate tempo and complexity.



Lively, ♩=126

Flute

f

Piano

mf

The image shows a musical score for a Flute and Piano. The Flute part is in treble clef, 4/4 time, key of D major. It starts with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The Piano part is in grand staff, 4/4 time, key of D major. It starts with a quarter note D in the right hand and a quarter note D in the left hand, followed by a quarter note E in the right hand and a quarter note E in the left hand, and so on. A blue box highlights the first four measures of the Flute part. A speaker icon is placed over the Piano part.

Lively, ♩=126

Flute

Piano

mf

f

Ped.

The image shows a musical score for Flute and Piano. The Flute part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a red box highlighting a four-note phrase starting with a forte (f) dynamic. The Piano part is in treble and bass clefs with the same key signature and time signature. It features a green box highlighting a four-note phrase starting with a mezzo-forte (mf) dynamic. A pedal line is shown below the piano part, marked with a 'Ped.' and a triangle symbol.



Fl.

Pno.

3

mf

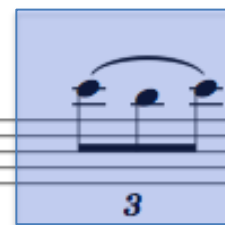
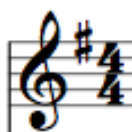
f

pp

The image shows a continuation of the musical score for Flute and Piano. The Flute part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a triplet of eighth notes followed by a quarter note. The Piano part is in treble and bass clefs with the same key signature and time signature. It features a similar rhythmic pattern. Dynamics include mezzo-forte (mf), forte (f), and pianissimo (pp).

Lively, ♩=126

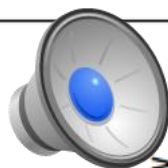
Flute



Piano



Ped.



Fl.



3

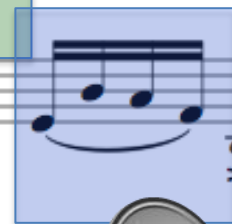
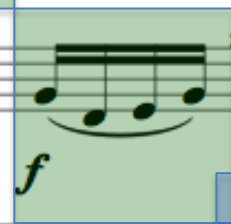
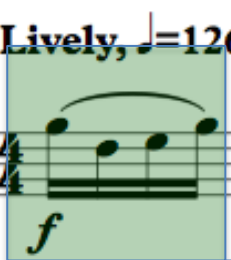
Pno.



Lively, ♩ = 126

Flute

Piano



Fl.

Pno.

Musical score for Flute and Piano. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Lively, ♩ = 126".

The first system shows the Flute and Piano parts. The Flute part begins with a triplet of eighth notes (F#, A, C) marked *f* (forte). The Piano part also begins with a triplet of eighth notes (F#, A, C) marked *f* (forte). The Piano left hand has a rest in the first measure.

The second system continues the music. The Flute part features a triplet of eighth notes (F#, A, C) marked *v* (accents). The Piano part continues with a triplet of eighth notes (F#, A, C) marked *v* (accents).

The third system shows the Flute part with a triplet of eighth notes (F#, A, C) marked *v* (accents). The Piano part continues with a triplet of eighth notes (F#, A, C) marked *v* (accents).

The fourth system shows the Flute part with a triplet of eighth notes (F#, A, C) marked *v* (accents). The Piano part continues with a triplet of eighth notes (F#, A, C) marked *v* (accents).

Ligeti- *Musica Ricercata*

VI

Allegro molto capriccioso $\text{♩} = 108$

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The bass clef staff is marked *senza ped.* (without pedal). The key signature is two sharps (F# and C#), and the time signature is 3/2.

Second system of musical notation. The treble clef staff features a *più f* (more forte) dynamic marking and a *ff martellato, poco pesante* (fortissimo, hammered, slightly heavy) instruction. The bass clef staff also includes a *f* dynamic marking. The system concludes with a repeat sign and a first ending bracket.

Third system of musical notation. The treble clef staff is marked *sempre ff* (always fortissimo). The bass clef staff is marked *mf* (mezzo-forte). The system concludes with a repeat sign and a first ending bracket.



First system of a musical score in D major (two sharps). The system consists of two staves. The upper staff begins with a half note D5, followed by a quarter note E5, and a quarter note F#5, all beamed together. The lower staff begins with a half note D4, followed by a quarter note E4, and a quarter note F#4, all beamed together. In the second measure, the upper staff has a sixteenth note G5 with an accent (>) and a sixteenth note F#5, followed by a quarter note E5 and a quarter note D5. The lower staff has a half note D4 with an accent (>) and a half note rest. In the third measure, the upper staff has a whole rest. The lower staff has a half note D4 with an accent (>) and a half note rest. Dynamics and markings include *sff* *leggero* in the upper staff of the second measure, *sff* in the lower staff of the second measure, *p* in the upper staff of the third measure, and *sf* in the lower staff of the third measure.



Second system of the musical score. The system consists of two staves. The upper staff begins with a half note D5, followed by a quarter note E5, and a quarter note F#5, all beamed together. The lower staff has a half note D4 with an accent (>) and a half note rest. In the second measure, the upper staff has a whole rest. The lower staff has a half note D4 with an accent (>) and a half note rest. In the third measure, the upper staff has a whole rest. The lower staff has a half note D4 with an accent (>) and a half note rest. Dynamics and markings include *pp* *una corda* in the upper staff of the first measure, *ff* *tre corde* in the upper staff of the third measure, *sff* in the lower staff of the third measure, and *8b* in the lower staff of the third measure.

una corda
pp sub.

p
tre corde
sempre *pp*

poco

8b

mp

ff martellato

ff sempre

sff

mp con ped. *)

p sub.
senza ped.

poco rall.

a tempo

p

f

senza ped.

poco rall. — — — — — *a tempo*

p ————— *pp*

ff *p*

8b —————

ped. — senza ped. 30" - 40"

*) Pedal bei jedem Anschlag wechseln / *change pedal with each note.*

EIGHT LINES

(Octet)

Steve Reich

1979

$\text{♩} = 176-184$

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Viola

Cello

f

divisi sempre

*f marcato e tenuto sempre**

4

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

ff

f

*f marcato e tenuto sempre **

Detailed description: This is a page of a musical score, measures 4 through 7. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is arranged in a system with seven staves. The first two staves are for Clarinets 1 and 2 (Cl.1.1 and Cl.1.2), both playing eighth notes with a forte (ff) dynamic. The next two staves are for Pianos 1 and 2 (Pno.1 and Pno.2), playing eighth notes with a forte (f) dynamic. The fifth staff is for Violins 1 (Vln.1), playing sustained notes with a forte (f) dynamic, marked 'f marcato e tenuto sempre *'. The sixth staff is for Violins 2 (Vln.2), also playing sustained notes with a forte (f) dynamic, marked 'f marcato e tenuto sempre *'. The seventh staff is for Viola (Vla.), and the eighth staff is for Cello (Vcl.), both of which are silent (indicated by a whole rest) throughout the measures.

Cl.1.1

Cl.1.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

The musical score is written for a chamber ensemble in E major (four sharps: F#, C#, G#, D#) and 4/4 time. The score consists of seven staves, each with a label to its left: Cl.1.1, Cl.1.2, Pno.1, Pno.2, Vln.1, Vln.2, and Vcl. The first four measures show the woodwinds and pianos with active melodic and harmonic lines, while the strings play sustained chords. The fifth measure shows the strings with a new harmonic texture.

Fl.1

B.Cl.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

fade in

simile

The musical score for measures 10-13 is written for a chamber ensemble. The key signature is D major (two sharps) and the time signature is 4/4. The instruments are Flute 1 (Fl.1), Bass Clarinet 1 (B.Cl.1), Piano 1 (Pno.1), Piano 2 (Pno.2), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), and Violoncello (Vcl.). Flute 1 is silent throughout the measures. Bass Clarinet 1 enters in measure 10 with a rhythmic pattern of eighth notes and rests. Piano 1 and Piano 2 play arpeggiated chords, with Piano 1 marked 'fade in' in measure 10. Violin 1 and Violin 2 play sustained chords, with Violin 2 marked 'simile' in measure 10. Viola and Violoncello play a rhythmic pattern of eighth notes and rests.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

11

f

(f)

The musical score is written for a symphony orchestra. It consists of eight staves, each labeled with an instrument: Fl. 1, B.Cl. 1, Pno. 1, Pno. 2, Vln. 1, Vln. 2, Vla., and Vcl. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows measures 11 through 14. Measure 11 is marked with a box containing the number 11. The Flute 1 part has a rest in measures 11 and 12, then enters in measure 13 with a melodic line. The Bass Clarinet 1 part plays a steady eighth-note pattern throughout. The Piano 1 and Piano 2 parts play a similar eighth-note pattern. The Violin 1 and Violin 2 parts play sustained chords. The Viola and Violoncello parts play a steady eighth-note pattern. Dynamics include forte (f) and fortissimo (f).

2 Note pattern



Grandiose, dramatic ♩=92

Trumpet in C

The image shows a musical score for a Trumpet in C and Piano. The Trumpet part is written in 3/4 time with a key signature of one sharp (F#). It features two highlighted sections: a blue box covering measures 1-4 and a green box covering measures 5-8. The Piano part consists of two staves (treble and bass) with measures 1-8. A speaker icon is centered below the Piano part.

Trumpet in C:

- Measures 1-4 (Blue box): *f*, triplet of eighth notes (F#, G, A), quarter note (B), quarter note (C), quarter note (B), quarter note (A).
- Measures 5-8 (Green box): triplet of eighth notes (F#, G, A), quarter note (B), quarter note (C), quarter note (B), quarter note (A), *f* triplet of eighth notes (F#, G, A).

Piano:

- Measures 1-4: *f*, treble staff has a whole note (F#), a dotted half note (A), and a whole note (B); bass staff has a whole rest, a dotted half note (F#), and a whole note (A).
- Measures 5-8: Treble staff has a whole note (F#), a dotted half note (A), and a whole note (B); bass staff has a whole note (F#), a dotted half note (A), and a whole note (B).



C Tpt.

The image shows a musical score for a C Tpt. and Pno. The C Tpt. part has measures 7-9. The Pno. part has measures 7-9. A speaker icon is centered below the Pno. part.

C Tpt.:

- Measure 7: triplet of eighth notes (F#, G, A), quarter note (B), quarter note (C), quarter note (B), quarter note (A).
- Measure 8: quarter note (F#), quarter note (G), quarter note (A), quarter note (B), quarter note (C), quarter note (B), quarter note (A).
- Measure 9: whole rest.

Pno.:

- Measure 7: treble staff has a whole note (F#), a dotted half note (A), and a whole note (B); bass staff has a whole note (F#), a dotted half note (A), and a whole note (B).
- Measure 8: treble staff has a whole note (F#), a dotted half note (A), and a whole note (B); bass staff has a whole note (F#), a dotted half note (A), and a whole note (B).
- Measure 9: treble staff has a whole note (F#), a dotted half note (A), and a whole note (B); bass staff has a whole note (F#), a dotted half note (A), and a whole note (B).

7

C Tpt.

Pno.

f

3

5

fz

5

f

3

A musical score for C Tpt. and Pno. starting at measure 7. The C Tpt. part has a triplet of eighth notes and a quarter note. The Pno. part has a half note, a quarter note, and a triplet of eighth notes. A green box highlights a section of the C Tpt. part. A speaker icon is placed over the Pno. part.

12

C Tpt.

Pno.

f

3

3

A musical score for C Tpt. and Pno. starting at measure 12. The C Tpt. part has a half note and a quarter note. The Pno. part has a half note, a quarter note, and a triplet of eighth notes. A speaker icon is placed over the Pno. part.

3



Snare Drum

Triangle

Gong

p

p

p

Measures 1-4. Snare Drum plays a 4/4 pattern with eighth and sixteenth notes. Triangle and Gong play a 4/4 pattern with quarter and eighth notes. Dynamics include piano (*p*) for Snare Drum and Triangle, and piano (*p*) for Gong.

5

S. D.

Tri.

Gong

f

p

mf

p

Measures 5-8. Snare Drum plays a 4/4 pattern with eighth and sixteenth notes. Triangle and Gong play a 4/4 pattern with quarter and eighth notes. Dynamics include forte (*f*) for Snare Drum, piano (*p*) for Triangle, and mezzo-forte (*mf*) for Gong.

10

S. D.

Tri.

Gong

f

p

Measures 9-12. Snare Drum plays a 4/4 pattern with eighth and sixteenth notes. Triangle and Gong play a 4/4 pattern with quarter and eighth notes. Dynamics include forte (*f*) for Snare Drum and piano (*p*) for Triangle.

13

S. D.

Tri.

Gong

f

p

f

p

Measures 13-16. Snare Drum plays a 4/4 pattern with eighth and sixteenth notes. Triangle and Gong play a 4/4 pattern with quarter and eighth notes. Dynamics include forte (*f*) for Snare Drum, piano (*p*) for Triangle, and forte (*f*) for Gong.

Snare Drum

Triangle

Gong

p

p

p

5

S. D.

Tri.

Gong

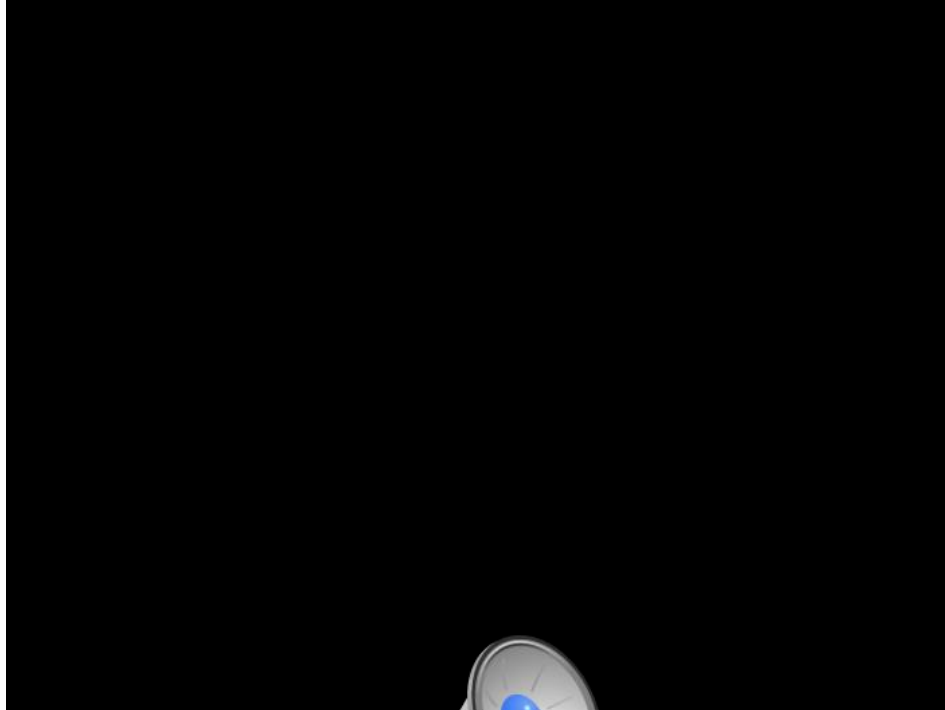
f

p

mf

p

5



12

S. D.

Tri.

Gong

p

f

p

p

16

S. D.

Tri.

Gong

Gro.

p

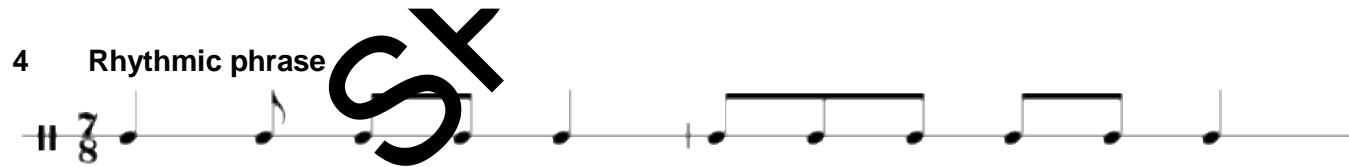
f

p

f

3

f



Area of Study 3: Rhythms of the World

- Create a composition (melodic and/or rhythmic) that suggests a world style that you have learnt about. Your composition should be suitable for playback on a student run radio station.



Lively ♩ = 132

Gong Ageng

Gong Ageng

Khendang Ciblon

Kengong

Slentam

f

f

f

f

G.A.

G.A.

K.C.

Keng.

Slent.

5

G.A.

G.A.

K.C.

Keng.

Slent.

9

3

3

Lively ♩ = 132

Gong Ageng

Gong Ageng

Khendang Ciblon

Kengong

Slentam

f

f

f

f

f

5

G.A.

G.A.

K.C.

Keng.

Slent.

Measure 5: G.A. (half note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 6: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 7: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 8: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).

9

G.A.

G.A.

K.C.

Keng.

Slent.

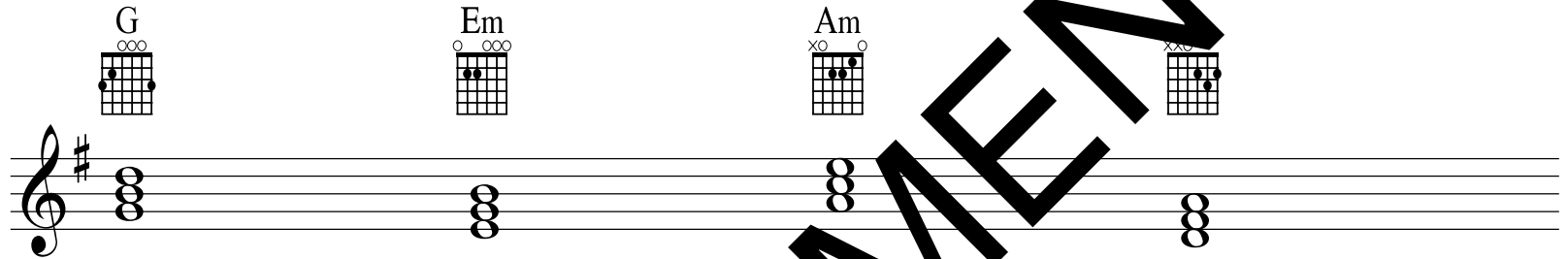
Measure 9: G.A. (half note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 10: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 11: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).
Measure 12: G.A. (quarter note), G.A. (quarter note), K.C. (quarter note), Keng. (quarter note), Slent. (quarter note).

Area of Study 5: Convention of Pop

- Create a rock or pop style song, or piece, suitable for performance at an informal gig or concert.

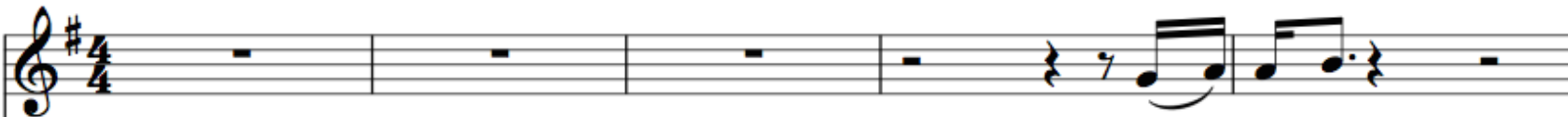
AME

8 A chord sequence



Easy going ♩ = 80

Voice



Where are you?

Piano



6

Voice



I thought I saw you

round the cor-ner

Pno.



Hello

SheetMusic-Free.com

Adele

♩ = 80

The first system of the musical score for 'Hello' by Adele. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as 80 beats per minute. The vocal line begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The lyrics 'Hel - lo, it's me. I was' are written below the vocal line.

Hel - lo, it's me. I was

5

The second system of the musical score for 'Hello' by Adele. It continues the vocal line and piano accompaniment from the first system. The vocal line features a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, 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