



**LISTEN
IMAGINE
COMPOSE**



Professor David Horne
Head of Graduate School

RNCM
ROYAL NORTHERN
COLLEGE of MUSIC



**LISTEN
IMAGINE
COMPOSE**

Composing to a brief...

Pastiche vs creativity?

What is a good brief?

What is a good idea?



Oxford Cambridge and RSA

A Level Music

H543/03, 04 Composing

Section 1: Composing briefs

**To be given to candidates on or after
1 September 2017**

Creative and musically convincing response; strong, inventive, demonstrates excellent understanding of musical devices and conventions in relation to the chosen genre; excellent use of musical elements for expressive communication in relation to the brief.

High degree of technical control demonstrated over performing medium; excellent manipulation of structure and form; ability to work with some originality, individuality and consistency within the prescribed parameters of the stylistic exercises; excellent presentation.

-

Choose **one** of the following briefs.

1 Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven

Compose a set of variations based on your own original theme for a quartet of instruments. The piece, which has been privately commissioned by a wealthy benefactor for an important family birthday, will be premiered at Hohensalzburg Castle in Salzburg. Instrumentation should reflect the traditions and stylistic conventions of the Classical period.

2 Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

Taking inspiration from any style in this area of study, compose a popular song (no arrangements) with instrumental backing, which will form part of a new Broadway musical opening in the summer of 2018. The musical will be called, 'Come Fly with Me', and will tell the story of Frank Sinatra. You may choose any instrumental accompaniment for your song and you can use your own lyrics or borrow from existing material.

3 Area of Study 3: Developments in Instrumental Jazz, 1910 to the present day

Compose an instrumental jazz-fusion piece for a maximum of five players (no voices), to be performed on a live radio talk show. You should draw on styles from this area of study but must also include your own original ideas and influences. Amongst the many possibilities from which you might choose are world music, rock and pop, or classical music.

4 Area of Study 4: Religious Music of the Baroque Period

Compose a da capo aria, which will be part of an oratorio to be premiered at the Great Music Hall, Dublin. The text should be appropriate for performance at Easter and be taken from an original source such as the bible or borrowed from any existing Easter oratorio or passion. Employ accompanying forces appropriate to the Baroque era.

5 Area of Study 5: Programme Music, 1820–1910

Compose an instrumental tone poem to be performed at the opening concert of the Cheltenham Book Festival. The venue will be the Pump Room, and this year the Festival will focus on nineteenth century literature. The impetus for your composition must be a pre-existing poem or novel, which can be from any country. A narrative element to the music should be clearly apparent and the piece should use instruments appropriate to the area of study. Tone poems are usually scored for symphony orchestra, but you may utilise a smaller ensemble if you wish; a minimum of six parts should be used.

6 Area of Study 6: Innovations in Music, 1900 to the present day

Compose an impressionist piece to celebrate the life of French composer, Claude Debussy (1862–1918). Your music will be performed outdoors, under La Grande Roue de Paris, the French capital's equivalent of the London Eye. Your music can be for solo piano or utilise a wider ensemble of amplified or acoustic instruments (not voices).

GCSE



WJEC GCSE in
MUSIC

APPROVED BY QUALIFICATIONS WALES

Learners must submit **two** compositions with a total playing time of between 3-6 minutes.

1. A composition which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select **one** from a choice of four briefs, each related to a different area of study:

Area of study 1: Musical Forms and Devices

Area of study 2: Music for Ensemble

Area of study 3: Film Music

Area of study 4: Popular Music

2. A **free** composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition. The brief itself is **not** assessed; however, learners are assessed on their musical response to the brief.

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.

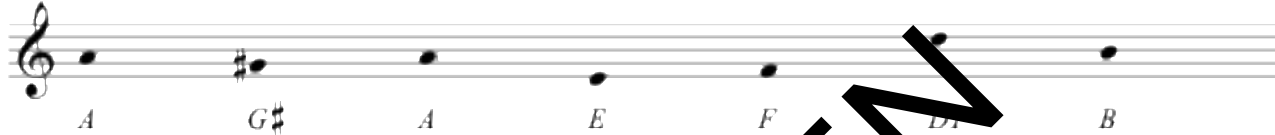
WEN

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note A, followed by a half note E, and then a half note F. The notes are labeled with their respective letter names: A, E, and F. The system ends with a double bar line.

1



2



3



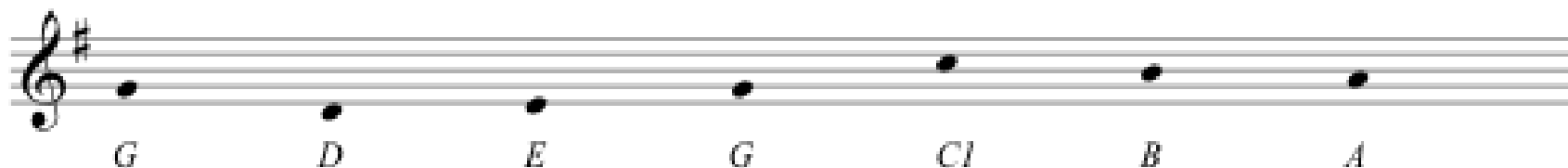
4



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



Muzio Clementi (1752-1832)

The image shows a page of a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and B-flat major. It features a piano (p) and a celesta. The piano part includes a melody with trills and triplets, while the celesta provides a rhythmic accompaniment. The score is divided into three systems, each with a treble and bass staff. Dynamics include piano (p), fortissimo (f), and crescendo (cresc.). The tempo is marked 'Allegretto'.



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

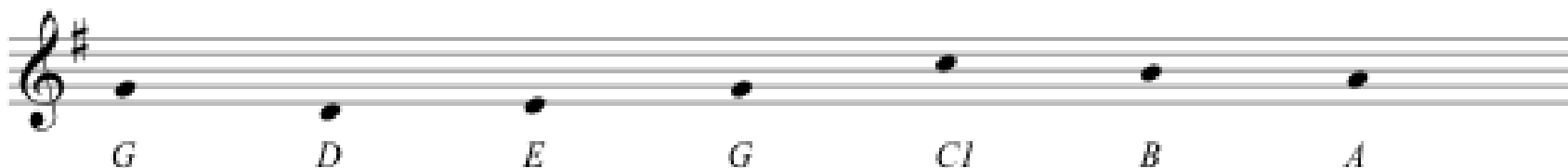
The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *cresc.* (crescendo), *sf* (sforzando), and *tr* (trill). Fingerings are indicated by numbers 1 through 5.

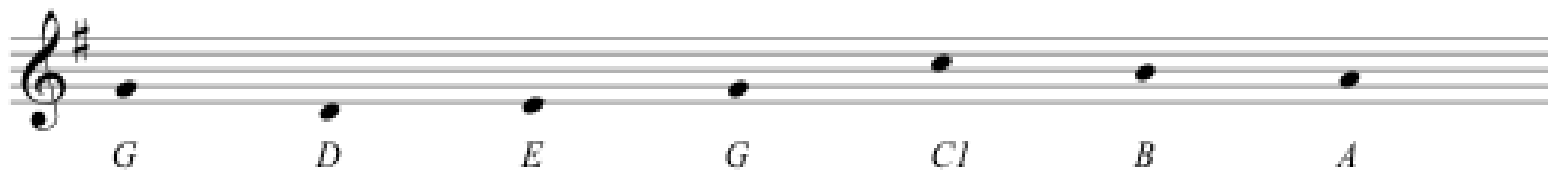
The first staff (bass clef) shows a sequence of notes with fingerings 7, 3, 4, 5, 1, 3, 4, 1. The second staff (treble clef) features a complex passage with many sixteenth notes, including a trill marked *tr*, and dynamic markings *cresc.*, *sf*, and *cresc.* again. The piece concludes with a final note marked *sf*.

Area of Study 2: The Concerto Through Time

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

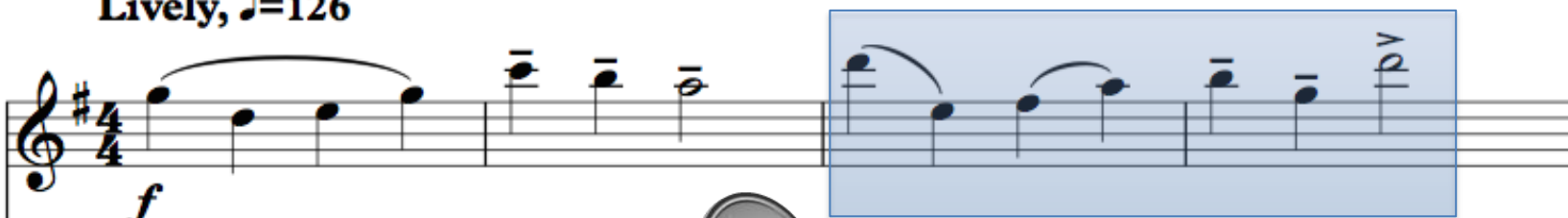
1 Note pattern



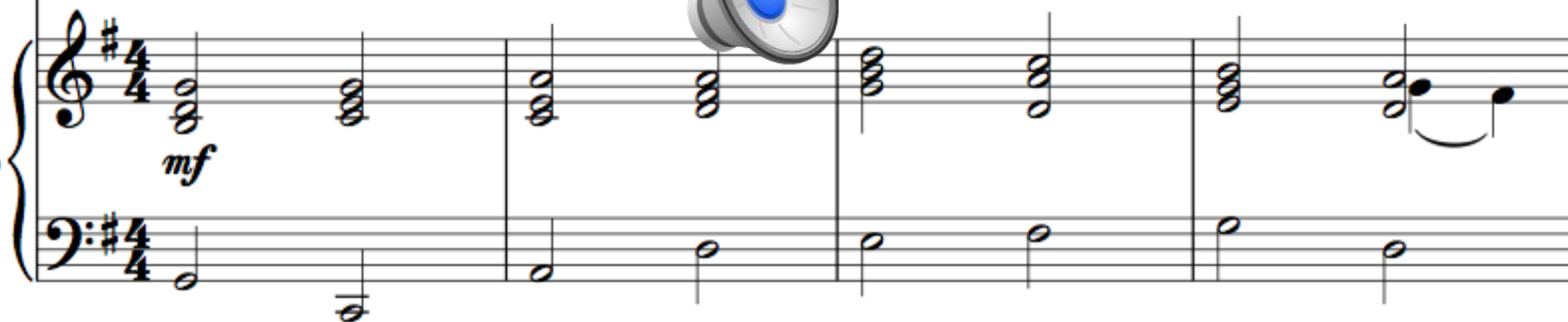


Lively, ♩=126

Flute



Piano



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.



Fl.

Pno.

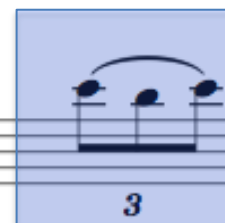
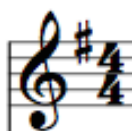
3

pp

The image shows a continuation of the musical score for Flute and Piano. The Flute part starts with a triplet of eighth notes and a dynamic of pianissimo (pp). The Piano part continues with its rhythmic pattern.

Lively, ♩=126

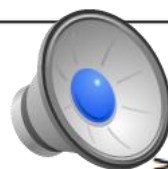
Flute



Piano



Ped.



Fl.



3

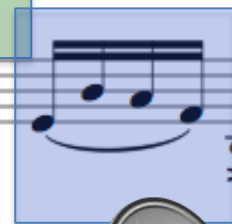
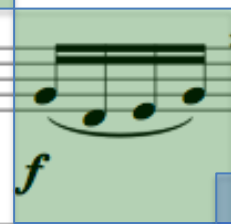
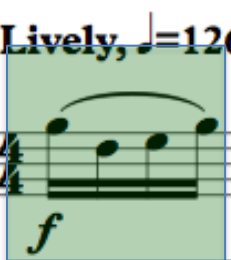
Pno.



Lively, ♩=126

Flute

Piano



Fl.

Pno.

Continuation of the musical score for Flute and Piano. The Flute part continues with triplet eighth notes and slurs. The Piano part features a complex accompaniment with triplets in both hands, slurs, and various articulation marks like accents and staccato. The key signature remains one sharp (F#) and the time signature is 4/4.

Ligeti- *Musica Ricercata*

Ligeti-
Musica Ricercata

Allegro con spirito ♩ = 176

f tre corde
senza ped.

pp
una corda
8b
staccatissimo, leggero

f
tre corde
8b

sf p sub. *mp*
una corda
sf *pp* molto
leggero

Allegro con spirito $\text{♩} = 176$

f tre corde
senza ped.

pp
una corda
staccatissimo, leggiero

f tre corde

sf p sub. mp
una corda
sf pp molto leggiero

Allegro con spirito
(♩ = 92) $\text{♩} \flat$
Fl. grande

Flauto

Oboe

Clarinetto (Si \flat)

Corno (Fa)

Fagotto

* Der Staccatopunkt über dem Bogenende bedeutet, daß der Ton zwar kurz, jedoch an den vorhergehenden Ton angebunden zu spielen ist.
A staccato dot above the end of a slur means that the note is to be played short, but is to be slurred to the previous note.

⑤

Fl. grande

Ob.

Cl.

Cor.

Fg.

p

staccatissimo, leggiero

f pp

Allegro con spirito

(♩ = 92) *b*
Fl. grande

Flauto

Oboe

Clarinetto (Sib)

Corno (Fa)

Fagotto

*) Der Staccatopunkt über dem Bogenende bedeutet, daß die Note kurz, jedoch an den vorhergehenden Ton angebunden zu spielen ist.
A staccato dot above the end of a slur means that the note is played short, but is to be slurred to the previous note.



Fl. grande

Ob.

Cl.

Cor.

Fg.

5

p

staccatissimo, leggiero

f pp

(10) *muta in Fl. piccolo*

Fl. grande

Ob.

Cl.

Cor.

Fg.

(15) *Fl. piccolo* *molto leggero*

Fl. piccolo

Ob.

Cl.

Cor.

Fg.

pù f *s f* *s f p sub.* *molto leggero* *pp molto leggero*

(20)

Fl. piccolo

Ob.

Cl.

Cor.

Fg.

sf p *sf p* *sf p* *sf* *pp* *f* *pp* *sf* *mf* *pp* *sf* *fff*

(10) *muta in Fl. piccolo*

Fl. grande

Ob.

Cl.

Cor.

Fg.

(15) *Fl. piccolo* *molto leggero*

Fl. piccolo

Ob.

Cl.

Cor.

Fg.

pù f *s f* *s f p sub.* *molto leggero* *pp molto leggero*

(20)

Fl. piccolo

Ob.

Cl.

Cor.

Fg.

s f p *s f p* *s f p* *s f* *pp* *f* *pp* *s f* *mf* *pp* *s f* *fff*

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

Cl. 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, likely for a symphony orchestra. It contains eight staves, each labeled on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A box with the number '4' is at the top left. The first two staves are for Clarinets 1 and 2, both playing a rhythmic pattern of eighth notes and quarter notes, marked with a fortissimo (*ff*) dynamic. The next two staves are for Piano 1 and Piano 2, playing a similar rhythmic pattern, with Piano 2 marked with a forte (*f*) dynamic. The last four staves are for Violins 1 and 2, Viola, and Violoncello. Violins 1 and 2 are playing sustained chords, marked with a fortissimo (*f*) dynamic and the instruction 'marcato e tenuto sempre *'. The Viola and Violoncello staves are empty.

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 Vla. Below the first four staves is a fifth staff labeled Vln.1, followed by a sixth staff labeled Vln.2, and a seventh staff labeled Vla. At the bottom is an eighth staff labeled Vcl. The first four measures of the score show the Clarinets and Pianos playing active parts, while the Violins, Viola, and Violoncello are mostly silent, with the Violins playing sustained chords in the first two measures.

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 an orchestral 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 in measures 10-13. Violin 1 and Violin 2 play sustained chords in measures 10-13. Viola and Violoncello play a rhythmic pattern of eighth notes and rests in measures 10-13. The word "fade in" is written above the Piano 1 staff in measure 10, and the word "simile" is written above the Bass Clarinet 1 staff in measure 11.

Fl. 1

B.Cl. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vcl.

III

f

(f)

$\text{♩} = 176-184$

Cl. 1

Cl. 2

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Viola

Cello

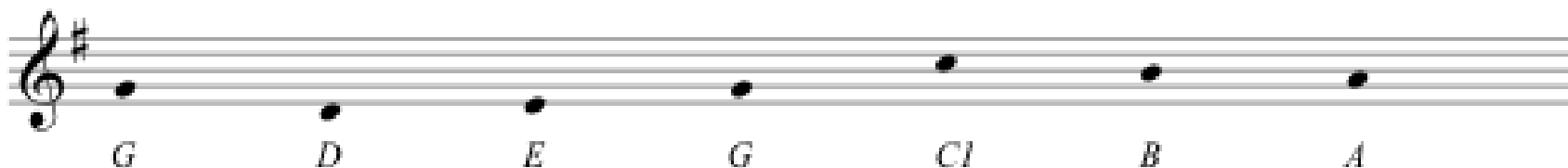
divisi sempre

*f marcato e tenuto sempre**

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



Flute 1

Flute 2

Flute 3

Flute 4

$\text{♩} = 152$

mf sempre

mf sempre

mf sempre

mf sempre



8

Fl. 1

Fl. 2

Fl. 3

Fl. 4

15

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

f sempre

22

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

f sempre

f sempre

29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

f sempre

36

This musical score page contains measures 36 through 41. It features eight staves: four for Flutes (Fl. 1-4) and four for Clarinets (Cl. 1-4). The key signature is B-flat major (two flats). A light blue rectangular highlight covers measures 36 and 37 across all staves. In measure 36, the flutes play a melodic line with eighth and sixteenth notes, while the clarinets play a rhythmic accompaniment of eighth notes and rests. In measure 37, the flutes continue their melodic line, and the clarinets play a similar rhythmic pattern. Measures 38 through 41 show the flutes playing a more complex melodic line with various intervals and the clarinets providing a steady accompaniment.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

43

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

5

This musical score page contains measures 43 through 48 for a woodwind ensemble. The instruments are Flute 1, Flute 2, Flute 3, Flute 4, Clarinet 1, Clarinet 2, Clarinet 3, and Clarinet 4. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 43-48 show a complex interplay of eighth and sixteenth notes across the flutes, while the clarinets have more sparse, punctuated entries. A blue highlight covers measures 47 and 48.

50

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Detailed description: This is a musical score for measures 50 through 56. The score is written for four flutes (Fl. 1-4) and four clarinets (Cl. 1-4). The key signature has one flat (B-flat), and the time signature is 4/4. Flutes 1-4 play a complex melodic line with many eighth and sixteenth notes, often beamed together. Clarinets 1-4 have a more rhythmic role, with many measures of rests followed by short phrases of eighth and sixteenth notes. The notation includes various musical symbols such as flats, beams, and slurs.

57

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

64

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

E. Org.

mp

mp

mp

mp

p

This musical score page, numbered 8, contains measures 64 through 67. The instrumentation includes four flutes (Fl. 1-4), four clarinets (Cl. 1-4), and an E. Organ. The key signature is B-flat major (two flats). Measures 64 and 65 are highlighted with a light blue background. Measures 66 and 67 are highlighted with a light yellow background. The E. Organ part, starting in measure 65, is highlighted with a light green background. The organ part consists of sustained chords in both hands. The woodwind parts feature various melodic lines, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) for the woodwinds in measures 66-67 and *p* (piano) for the organ in measure 65.

68

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

E. Org.

This musical score page contains measures 68 through 72. It is written for a woodwind ensemble consisting of four flutes (Fl. 1-4), four clarinets (Cl. 1-4), and an E. Organ. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds play melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. The E. Organ provides harmonic support with block chords in the right hand and single notes or dyads in the left hand.

$\text{♩} = 152$

Flute 1
mf sempre

Flute 2
mf sempre

Flute 3
mf sempre

Flute 4
mf sempre



8

Fl. 1

Fl. 2

Fl. 3

Fl. 4



15

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

f sempre

Detailed description: This system contains measures 15 through 21. Flute 1 (Fl. 1) is in treble clef with a key signature of one flat. It plays a melodic line with eighth and sixteenth notes. Flute 2 (Fl. 2) is in treble clef with a key signature of one flat, playing a similar rhythmic pattern. Flute 3 (Fl. 3) is in treble clef with a key signature of one flat. Flute 4 (Fl. 4) is in treble clef with a key signature of one flat. Clarinet 1 (Cl. 1) is in treble clef with a key signature of one flat, playing a lower melodic line. A dynamic marking of *f sempre* appears below the Clarinet 1 staff in measure 16.

22

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

f sempre

f sempre

Detailed description: This system contains measures 22 through 28. Flute 1 (Fl. 1) continues its melodic line. Flute 2 (Fl. 2) continues its rhythmic pattern. Flute 3 (Fl. 3) continues its melodic line. Flute 4 (Fl. 4) continues its rhythmic pattern. Clarinet 1 (Cl. 1) continues its melodic line. Clarinet 2 (Cl. 2) is in treble clef with a key signature of one flat, playing a lower melodic line. A dynamic marking of *f sempre* appears below the Clarinet 2 staff in measure 22. Clarinet 3 (Cl. 3) is in treble clef with a key signature of one flat, playing a lower melodic line. A dynamic marking of *f sempre* appears below the Clarinet 3 staff in measure 27.

29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

f sempre

36

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Detailed description: This musical score page contains measures 36 through 41 for a woodwind ensemble. The ensemble consists of four flutes (Fl. 1-4) and four clarinets (Cl. 1-4). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 36-41 show a complex interplay of eighth and sixteenth notes across the woodwind section. Flutes 1-4 play a continuous melodic line with various accidentals (sharps, flats, naturals). Clarinets 1-4 provide harmonic support with shorter, more rhythmic patterns, often using rests. The notation includes many accidentals and rests, indicating a technically demanding passage.

43

This musical score page contains measures 43 through 49. It features eight staves: four for woodwinds (Flutes 1-4 and Clarinets 1-4) and four for strings (Violins 1-4 and Violas/Cellos/Double Basses). The woodwind parts are more active, with various melodic lines and rests. The string parts provide harmonic support with sustained notes and some rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 43 through 49 are indicated at the top of each measure.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

50

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Detailed description: This is a musical score for measures 50 through 56. The score is written for four flutes (Fl. 1-4) and four clarinets (Cl. 1-4). The key signature has one flat (B-flat), and the time signature is 4/4. Flutes 1-4 play a complex melodic line with many eighth and sixteenth notes, often beamed together. Clarinets 1-4 have a more rhythmic role, with many measures of rests followed by short phrases of eighth and sixteenth notes. The notation includes various musical symbols such as flats, beams, and slurs.

57

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

This musical score page, numbered 57, contains measures 57 through 63. It features eight staves: four for flutes (Fl. 1-4) and four for clarinets (Cl. 1-4). The key signature is one flat (B-flat). The woodwind parts are active throughout, with various melodic lines and rests. The flute parts (Fl. 1-4) generally play a consistent eighth-note pattern. The clarinet parts (Cl. 1-4) have more varied rhythmic patterns, including some measures with whole rests. The notation includes various musical symbols such as notes, rests, and accidentals.

64

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

E. Org.

mp

mp

mp

mp

p

This musical score page contains measures 64 through 67. It features four flutes (Fl. 1-4), four clarinets (Cl. 1-4), and an English Organ (E. Org.). The woodwinds play melodic lines, while the organ provides harmonic support with chords. The key signature changes from one flat to two sharps at measure 64. Dynamics include mezzo-piano (mp) and piano (p).

68

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Cl. 1

Cl. 2

Cl. 3

Cl. 4

E. Org.

This musical score page contains measures 68 through 72. It is written for a woodwind ensemble consisting of four flutes (Fl. 1-4), four clarinets (Cl. 1-4), and an E. Organ. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds play melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. The E. Organ provides harmonic support with block chords in the right hand and single notes or dyads in the left hand.

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 for measures 1-4 and a green box for measures 5-8. The Piano part consists of two staves (treble and bass) with trills and chords. A speaker icon is centered below the Piano part.

C Tpt.

Pno.

The image shows a musical score for a C Tpt. and Pno. The C Tpt. part shows measures 7-9. The Pno. part shows measures 7-9 with a forte (f) dynamic and a 5/8 time signature.

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 chord, a half note, and a half note chord. A green box highlights a triplet of eighth notes in the C Tpt. part. A speaker icon is placed over the Pno. part.

12

C Tpt.

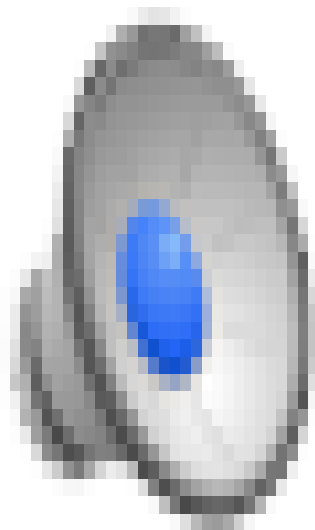
Pno.

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 half note. The Pno. part has a half note chord, a half note, and a half note chord. A speaker icon is placed over the Pno. part.

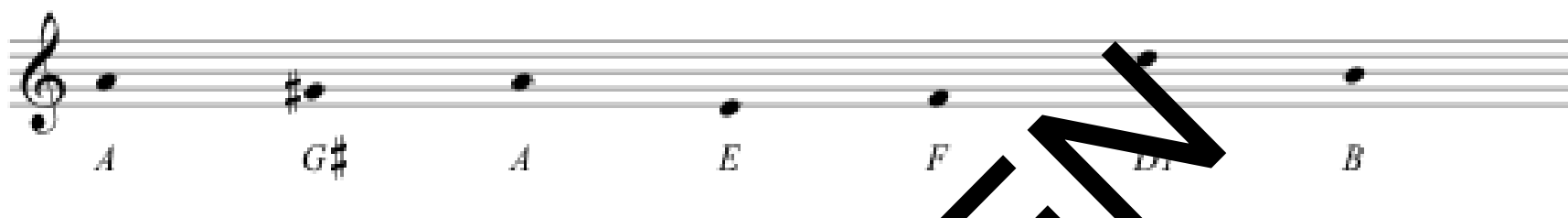


Handwritten musical score for two staves, labeled I and II. The score is written in treble clef with a 7/8 time signature. The first staff (I) begins with a rest, followed by a series of eighth and sixteenth notes. The second staff (II) begins with a series of eighth and sixteenth notes, followed by a series of eighth notes. The dynamic marking *mf* (mezzo-forte) is present in both staves. The score is divided into measures by vertical bar lines.





2 Note pattern



in memory of Howard Mayer Brown, teacher and friend

Musicologists have studied musical borrowings for over a century, writing on every aspect from cantus firmus and variation to less overt procedures such as allusion and structural modeling. Typically, the use of existing music in new compositions or improvisations is treated as an issue within a particular historical period, genre, composer, or performer, whether that be the bebop era, the Renaissance Mass, or the symphonies of Mahler. Yet there is much to be gained by approaching the uses of existing music as a field that crosses periods and traditions. Encountering research in other repertoires can raise important issues that we might otherwise never consider for the music we study. Familiarity with tools that have been developed for music of other eras or kinds can facilitate our work and keep us from reinventing the wheel. Knowing the variety of ways a composer or improviser can use ideas taken from another may alert us to kinds of borrowing we might otherwise overlook and can sharpen our ability to distinguish between practices we might otherwise confuse. Comparing practices among many

Prof. Amy Dunker (Clarke University)

Categories of Musical Borrowing

1. **Modeling** a work or a section on some aspect of an existing piece.
2. **Variations** on an existing melody.
3. **Paraphrasing** and existing melody to form a new melody.
4. **Setting** of an existing melody with a new accompaniment.
5. **Cantus Firmus**, presenting a given melody in long notes against a faster moving texture.
6. **Medley**, stating two or more existing melodies one after the other.
7. **Quodlibet**, combining two or more existing melodies in counterpoint or in quick succession
8. **Stylistic allusion**, alluding not to a specific work, but to a general style.
9. **Transcription** of a work for a new medium.
10. **Programmatic quotation**, using an existing melody to provide an extra-musical idea or concept.
11. **Cumulative setting**, in which the borrowed melody is presented in its complete form only near the end of the work, preceded by development of motives from the melody.
12. **Collage**, which uses a numerous quoted and paraphrased melodies in juxtaposition.
13. **Patchwork**, combining fragments of two or more melodies.
14. **Extended paraphrase**, a melody for an entire work or section of a work is paraphrased from an existing piece of music.

PERIÓDICO DE AYER

1

Words and Music by
CURET ALONSO CATALINO

Moderado

Sheet music for the song "PERIÓDICO DE AYER" by CURET ALONSO CATALINO. The tempo is marked **Moderado**. The key signature is B-flat major (two flats). The music is written for piano (piano and bass staves) and includes guitar chords and fingering.


Chords and Fingering:

- Fm(add9) (mf)
- Ebm (N.C.)
- G7b5
- Cm (3fr)
- B/Gb
- B(add2) (4fr)
- Cm (3fr)

Lyrics:

Tu a - mor es — un

Other markings: N.C., To Coda



PERIÓDICO DE AYER

1

Words and Music by
CURET ALONSO CATALINO

Moderado

Sheet music for the song "PERIÓDICO DE AYER" by CURET ALONSO CATALINO. The tempo is marked **Moderado**. The key signature is B-flat major (two flats). The music is written for piano (piano and bass staves) and includes guitar chords and fingering.

Chords and Fingering:

- Fm(add9)** (3fr)
- Ebm** (3fr)
- N.C.** (No Chord)
- G7b5** (3fr)
- Cm** (3fr)
- B/Gb** (3fr)
- B(add2)** (4fr)
- Cm** (3fr)

Lyrics:

Tu a - mor es — un

Energetic ♩=152

Lead Trumpet *f*

Trumpet *mf*

Trombone *mf*

Bongos *mf*

Congas *mf*

Guiro *mf*

This system contains the first six staves of the score. The Lead Trumpet, Trumpet, and Trombone parts are in 4/4 time, starting with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note B4. The Bongos, Congas, and Guiro parts are in 4/4 time. Bongos play a continuous eighth-note pattern. Congas play a pattern of quarter notes and quarter rests. The Guiro plays a pattern of eighth notes and quarter rests. The first three staves have a dynamic of *f* or *mf*, while the last three have a dynamic of *mf*.

Energetic ♩=152

Bass Guitar *f*

Piano *mf*

This system contains the last two staves of the score. The Bass Guitar part is in 4/4 time, starting with a half note G2, followed by eighth notes A2, B2, and C3, then a quarter rest, and finally a half note B2. The Piano part is in 4/4 time, starting with a half note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and finally a half note B3. The Bass Guitar part has a dynamic of *f*, while the Piano part has a dynamic of *mf*.

5

Ld. Tpt.

Tpt.

Tbn.

Bongos

Congas

Gro.

Bass

Pno.

The musical score is written for a jazz ensemble. It consists of eight staves, each representing a different instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The Lead Trumpet (Ld. Tpt.), Trumpet (Tpt.), and Trombone (Tbn.) parts feature melodic lines with various articulations and phrasing. The Bongos, Congas, and Groove (Gro.) parts provide a rhythmic foundation. The Bass and Piano (Pno.) parts provide harmonic support and a steady bass line.

Energetic ♩=152

Lead Trumpet *f*


Trumpet *mf*

Trombone *mf*

Bongos *mf*

Congas *mf*

Guiro *mf*



Energetic ♩=152

Bass Guitar *f*

Piano *mf*

5

Ld. Tpt.

Tpt.

Tbn.

Bongos

Congas

Gro.

Bass

Pno.

5

Thank you for listening!