LISTEN
IMAGINE
COMPOSE

Professor David Horne
Head of Graduate School

RNCM
ROYAL NORTHERN
COLLEGE of MUSIC

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.

OCR
Oxford Cambridge and RSA

Accredited

# 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.

SPECIMEN

**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.

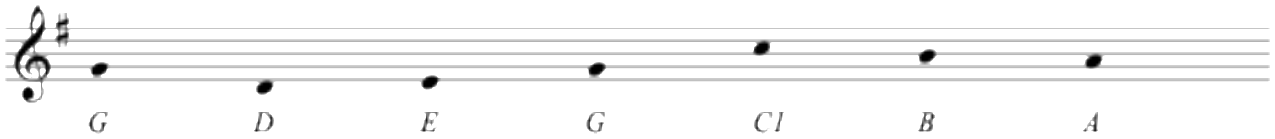
**Area of Study 5: Convention of Pop**

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

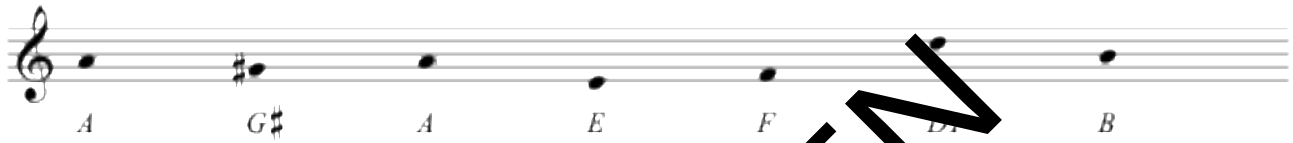
SAMEN

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**

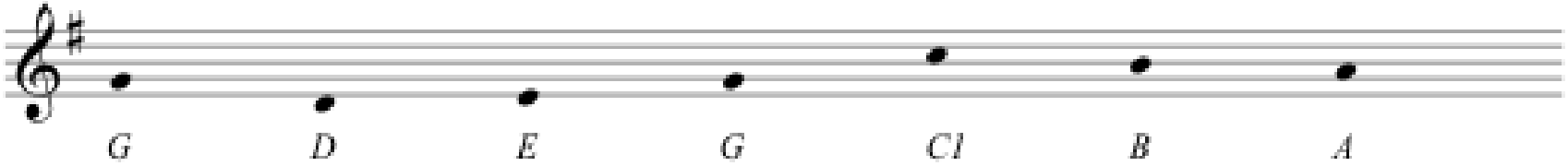
**4 Rhythmic phrase**

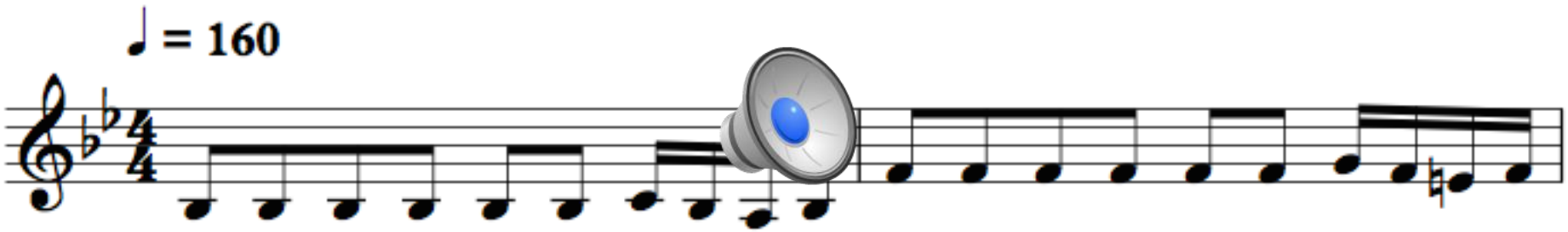
SPECIMEN

**Area of Study 2: The Concerto Through Time**

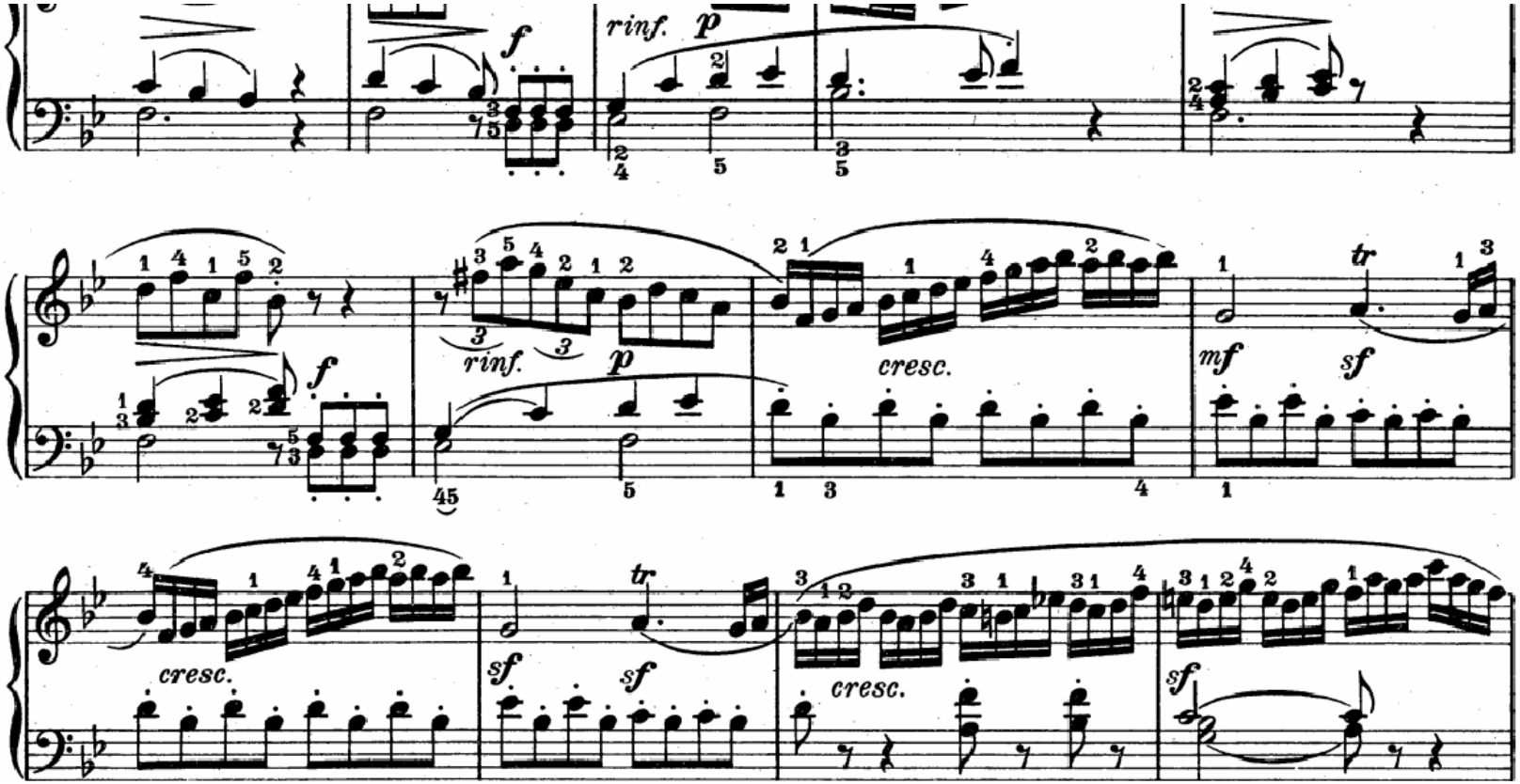
- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

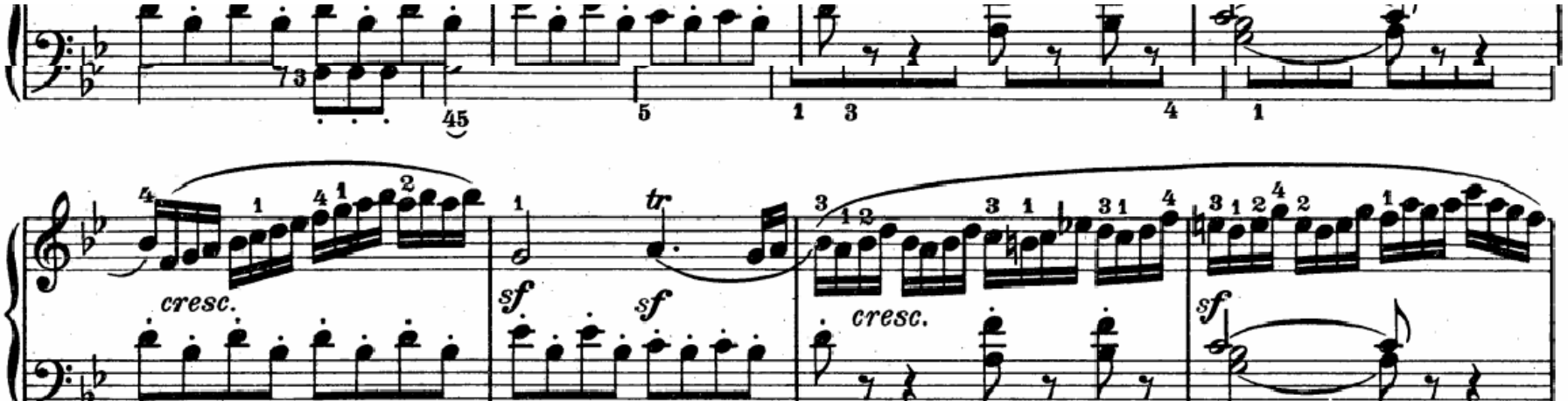
**1 Note pattern**




♩ = 160

# Muzio Clementi (1752-1832)

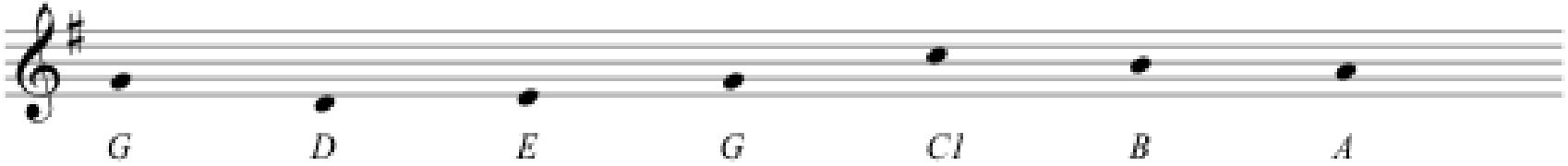


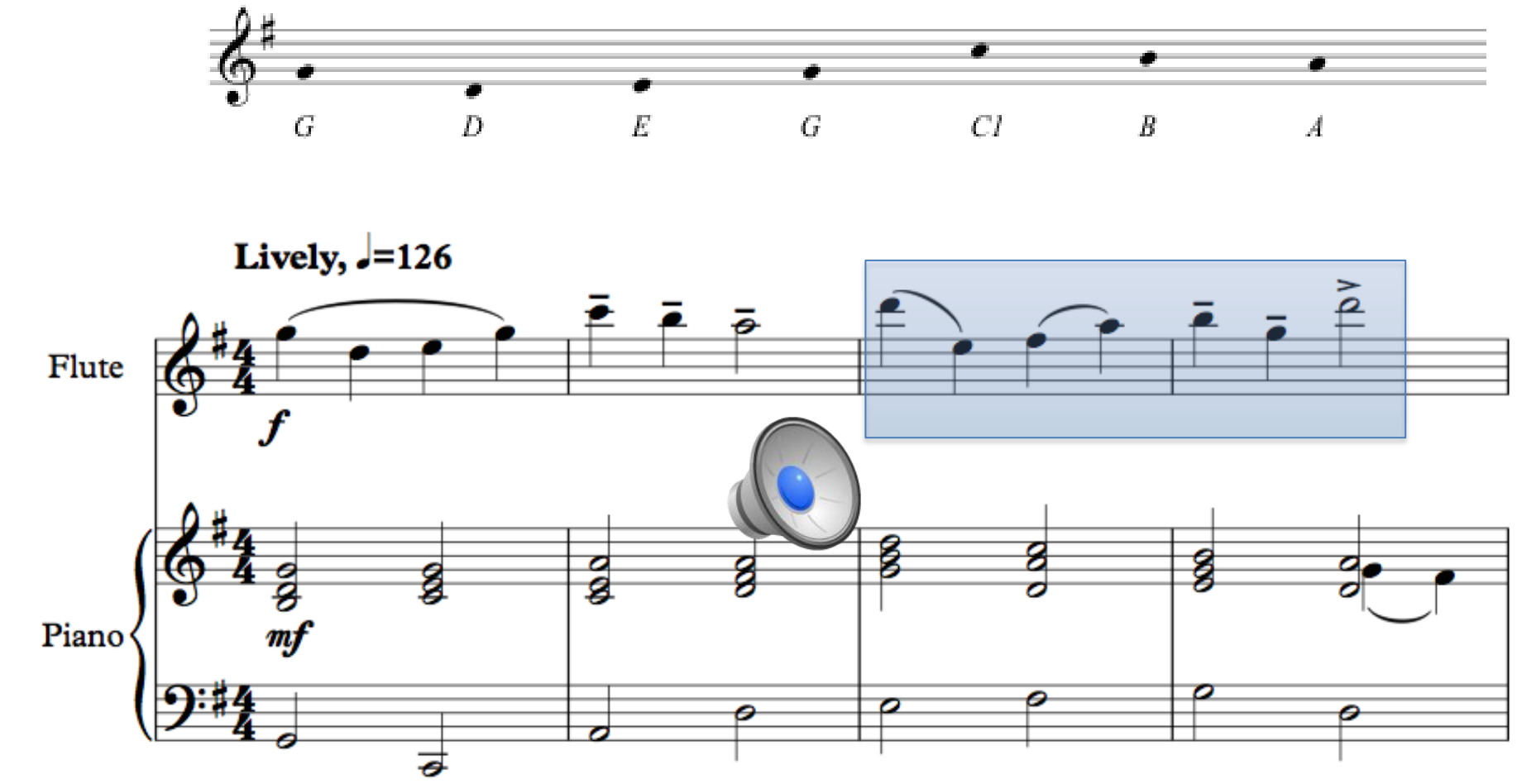

cresc.
sf
sf
tr
cresc.
sf

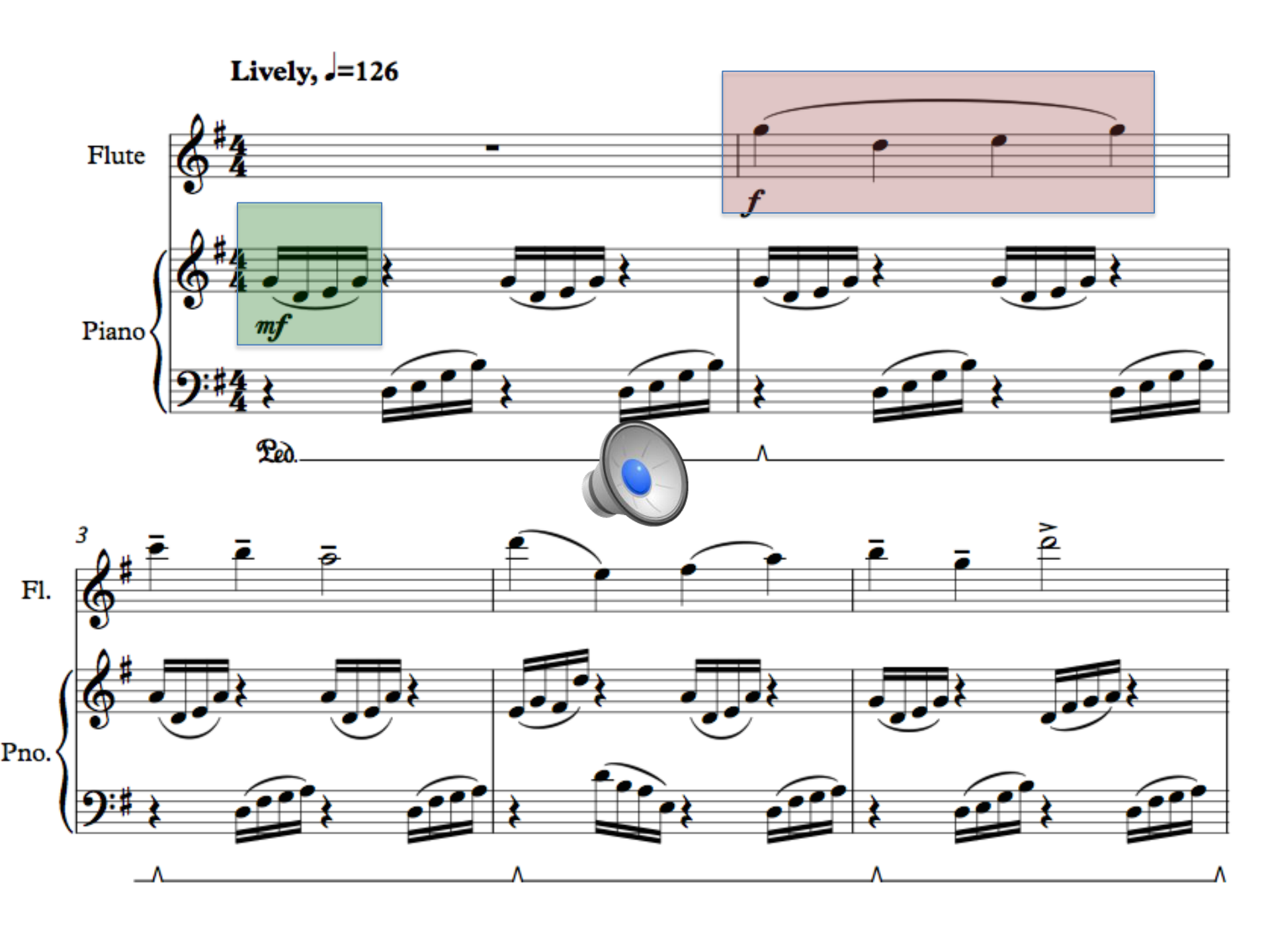
**Area of Study 2: The Concerto Through Time**

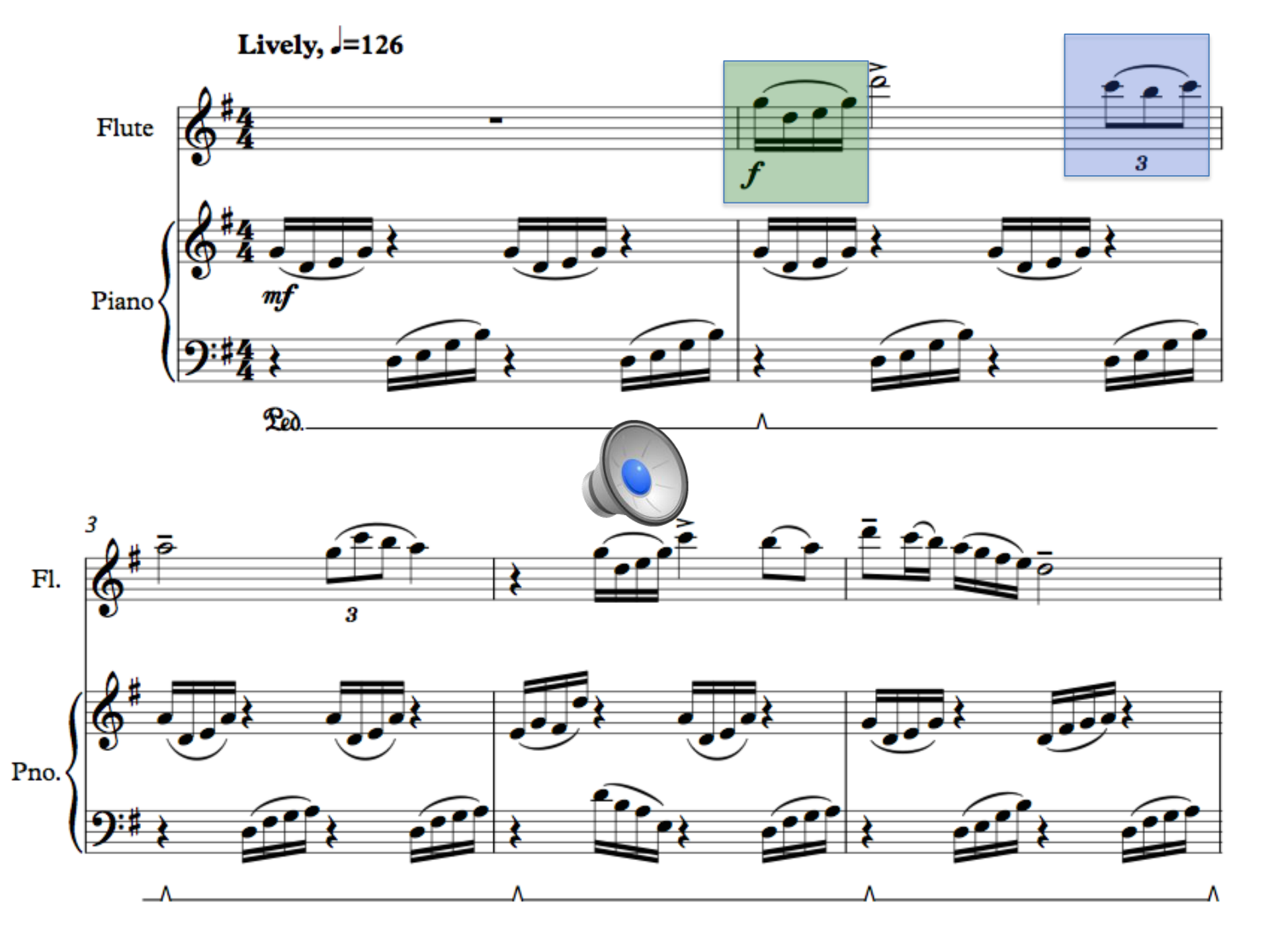
- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

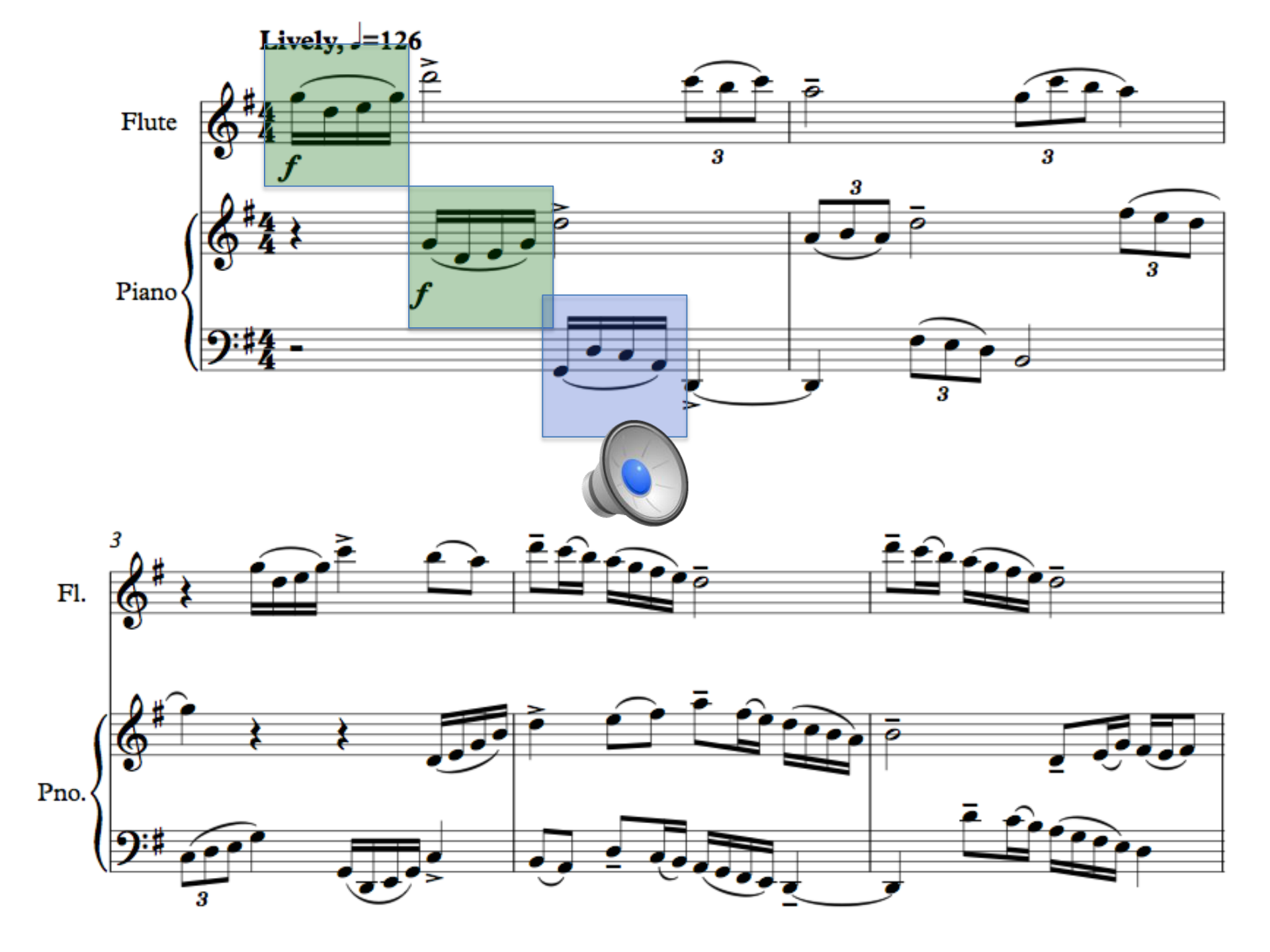
**1 Note pattern**




G
D
E
G
C1
B
A
Lively, ♩=126
Flute
f
mf
Piano

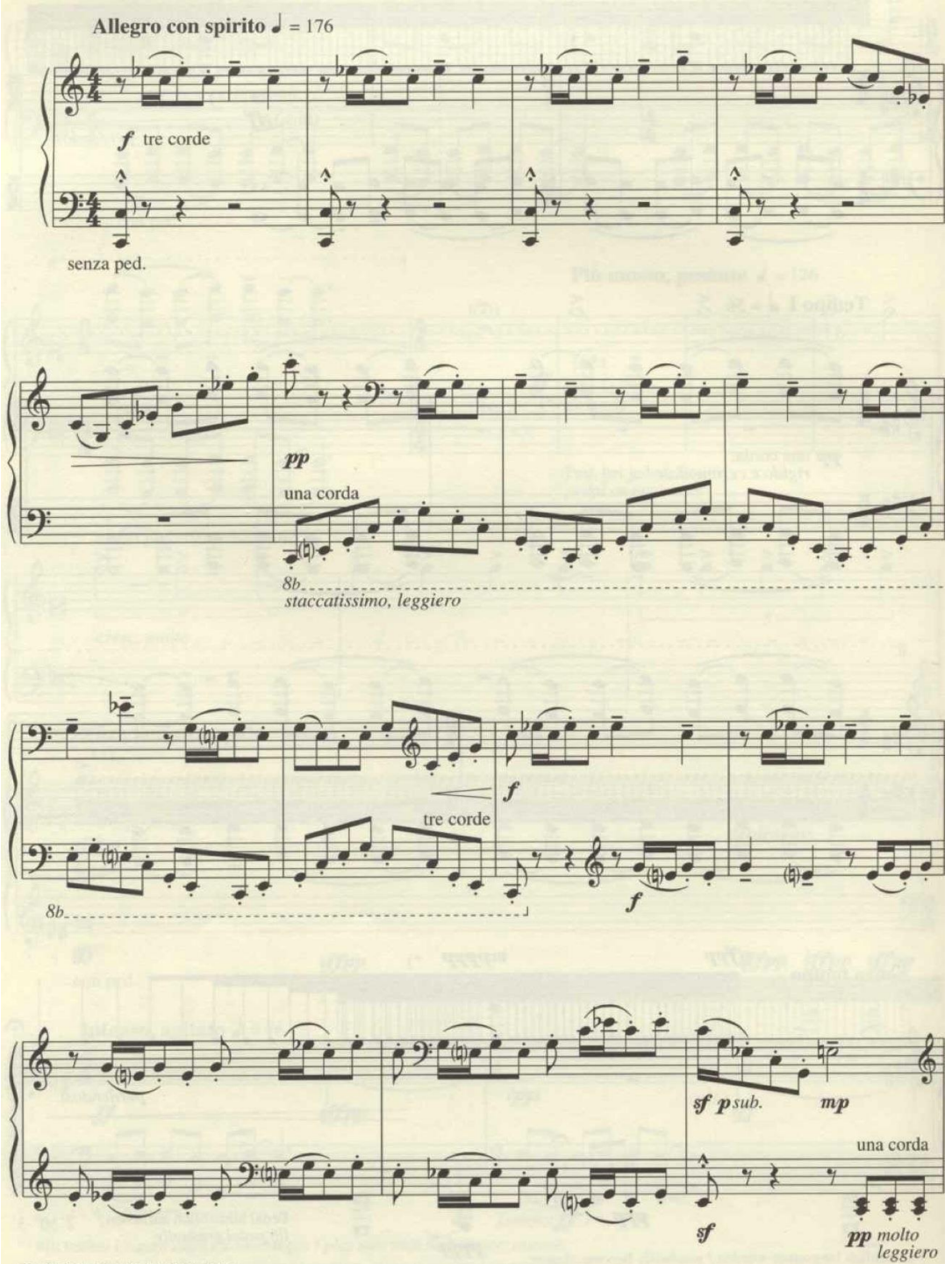

Lively, ♩=126
Flute
f
Piano
mf
Ped.
3
Fl.
Pno.

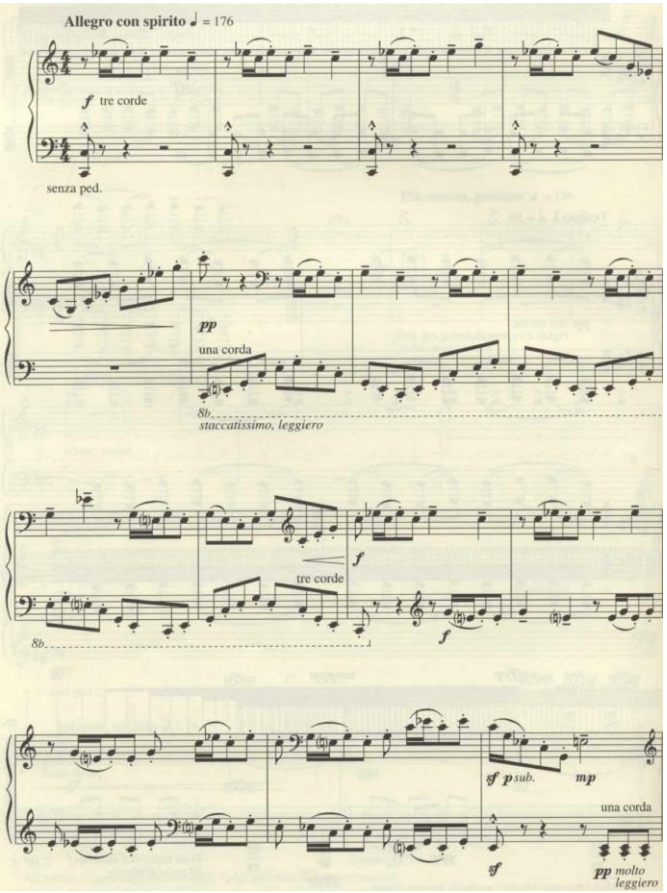

Lively, ♩=126
Flute
Piano
f
mf
3
Ped.
Fl.
Pno.


Lively, ♩=126
Flute
Piano
f
f
3
3
3
3
3
Fl.
Pno.
3
3

# Ligeti- *Musica Ricercata*

Ligeti-
*Musica Ricercata*






## Allegro con spirito

(♩ = 92)

Fl. grande

Flauto

Oboe

Clarinetto (Si♭)

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.

staccatissimo, leggiero

## Allegro con spirito

(♩ = 92)

Fl. grande

Flauto

Oboe

Clarinetto (Si♭)

Corno (Fa)

Fagotto

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

5

Fl. grande

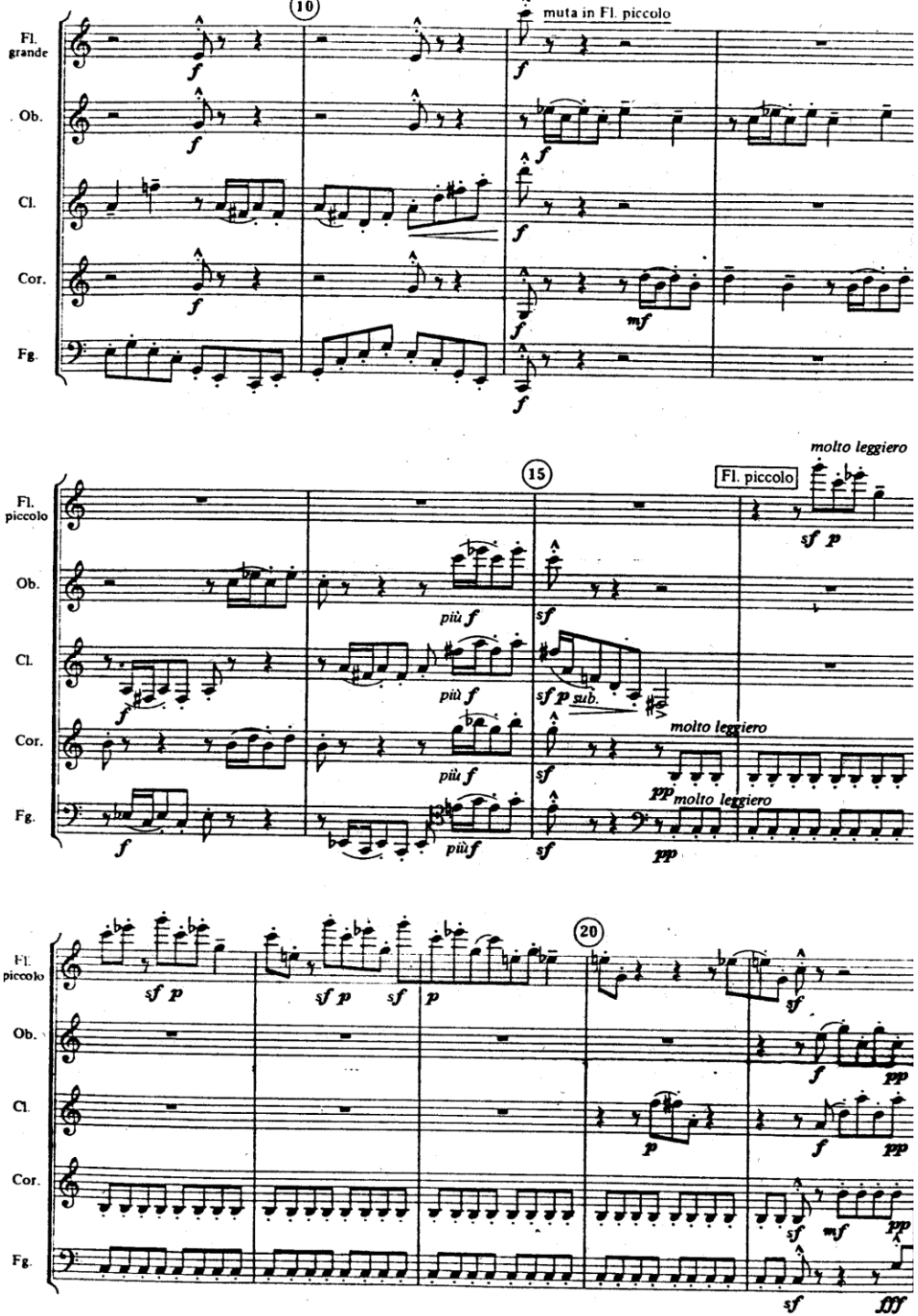
Ob.

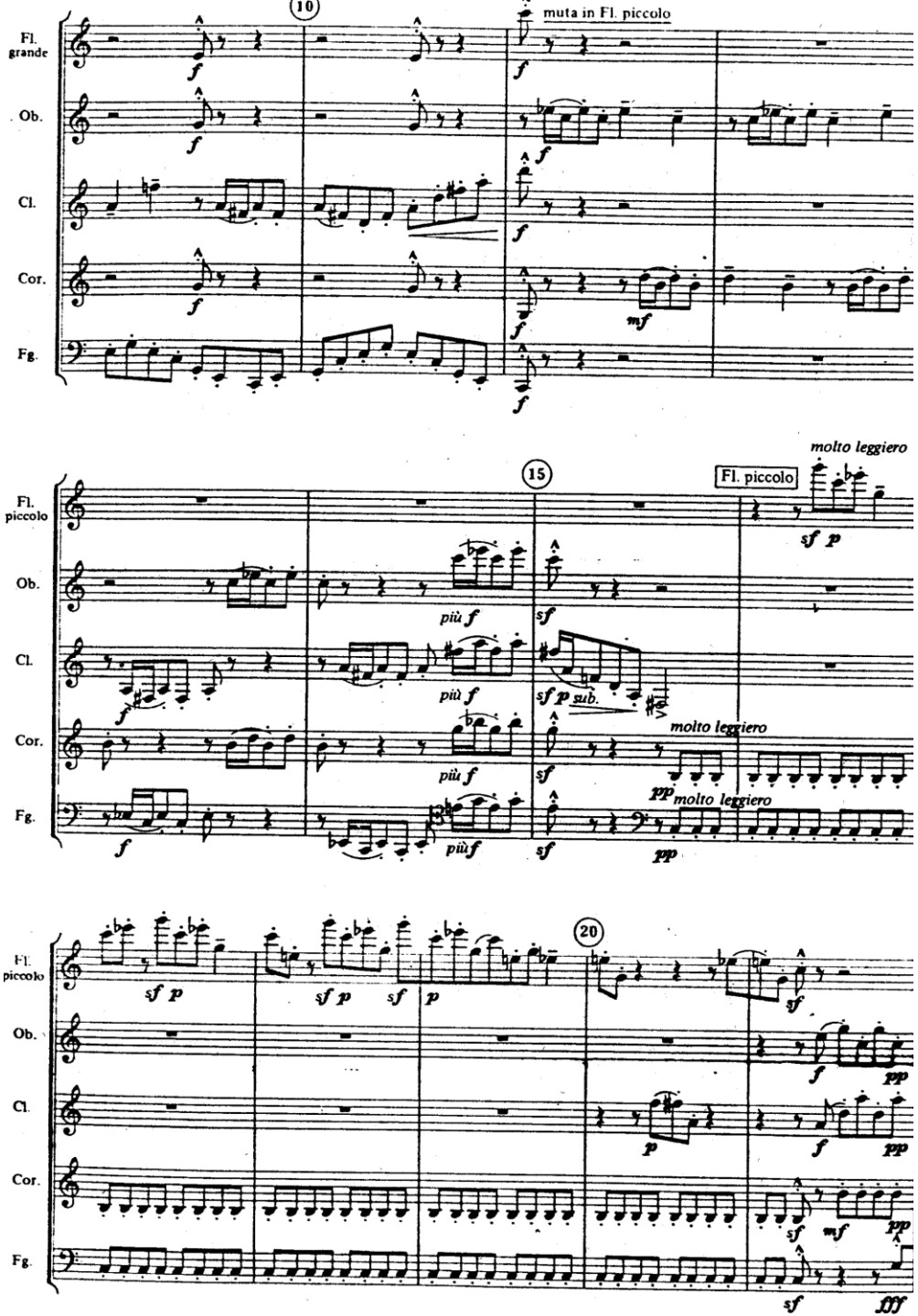
Cl.

Cor.

Fg.

*staccatissimo, leggiero*

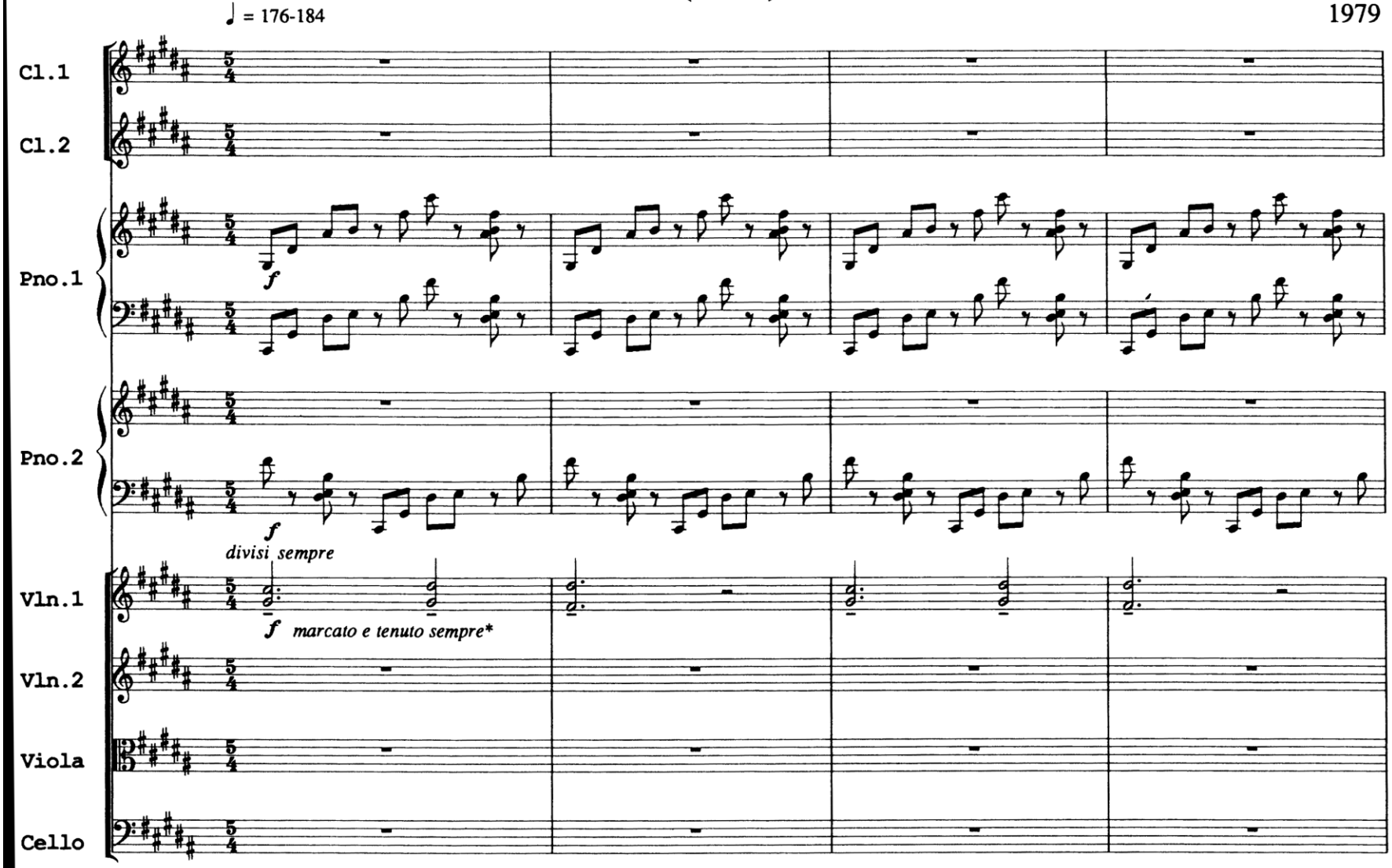

10
muta in Fl. piccolo
Fl. grande
Ob.
Cl.
Cor.
Fg.
15
Fl. piccolo
molto leggiero
più f
sf p sub.
pp
20
sf p
mf
fff

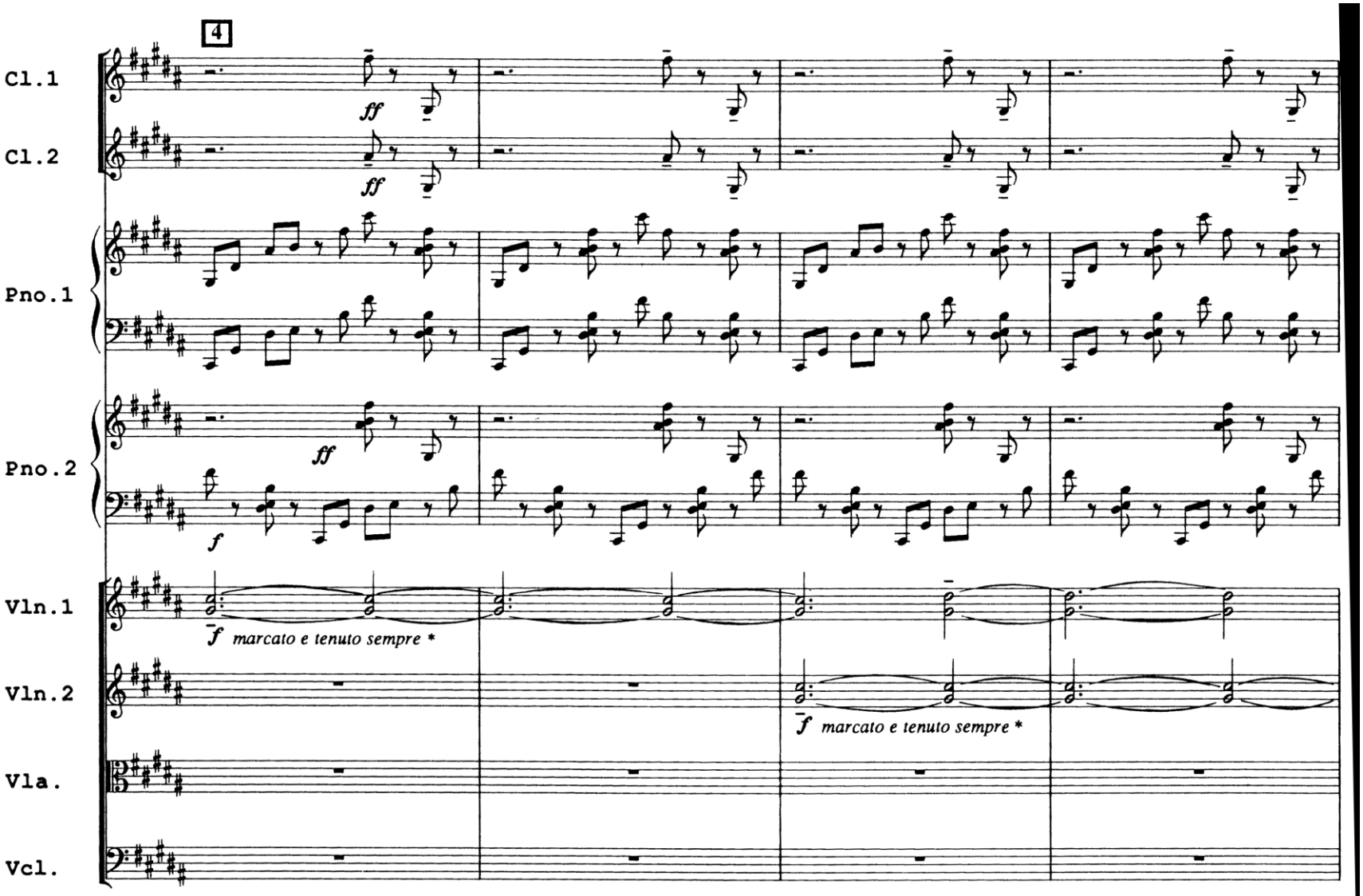

10
muta in Fl. piccolo
Fl. grande
Ob.
Cl.
Cor.
Fg.
15
Fl. piccolo
molto leggiero
più f
sf p sub.
pp
20
sf p
mf
fff

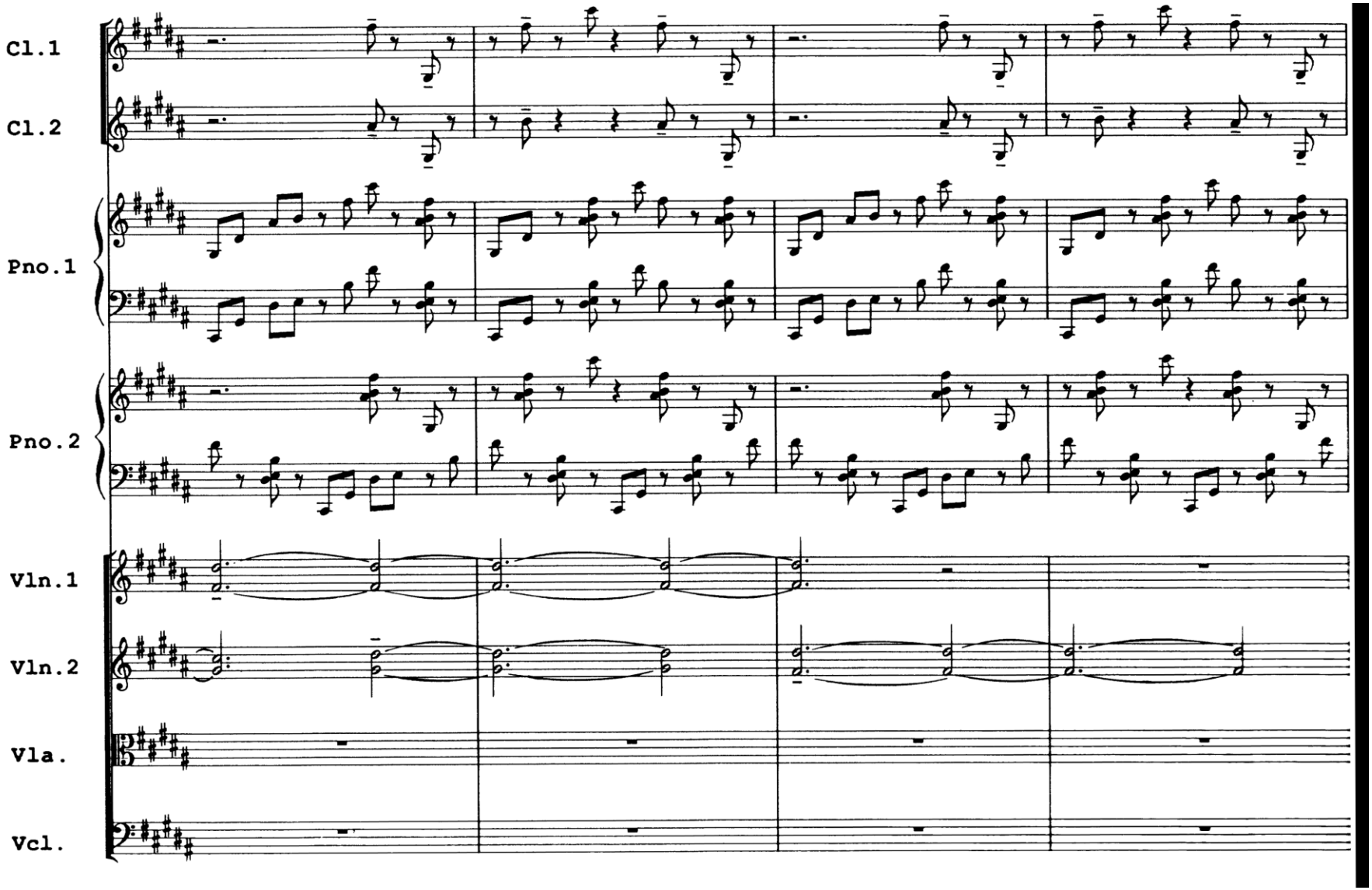
# EIGHT LINES

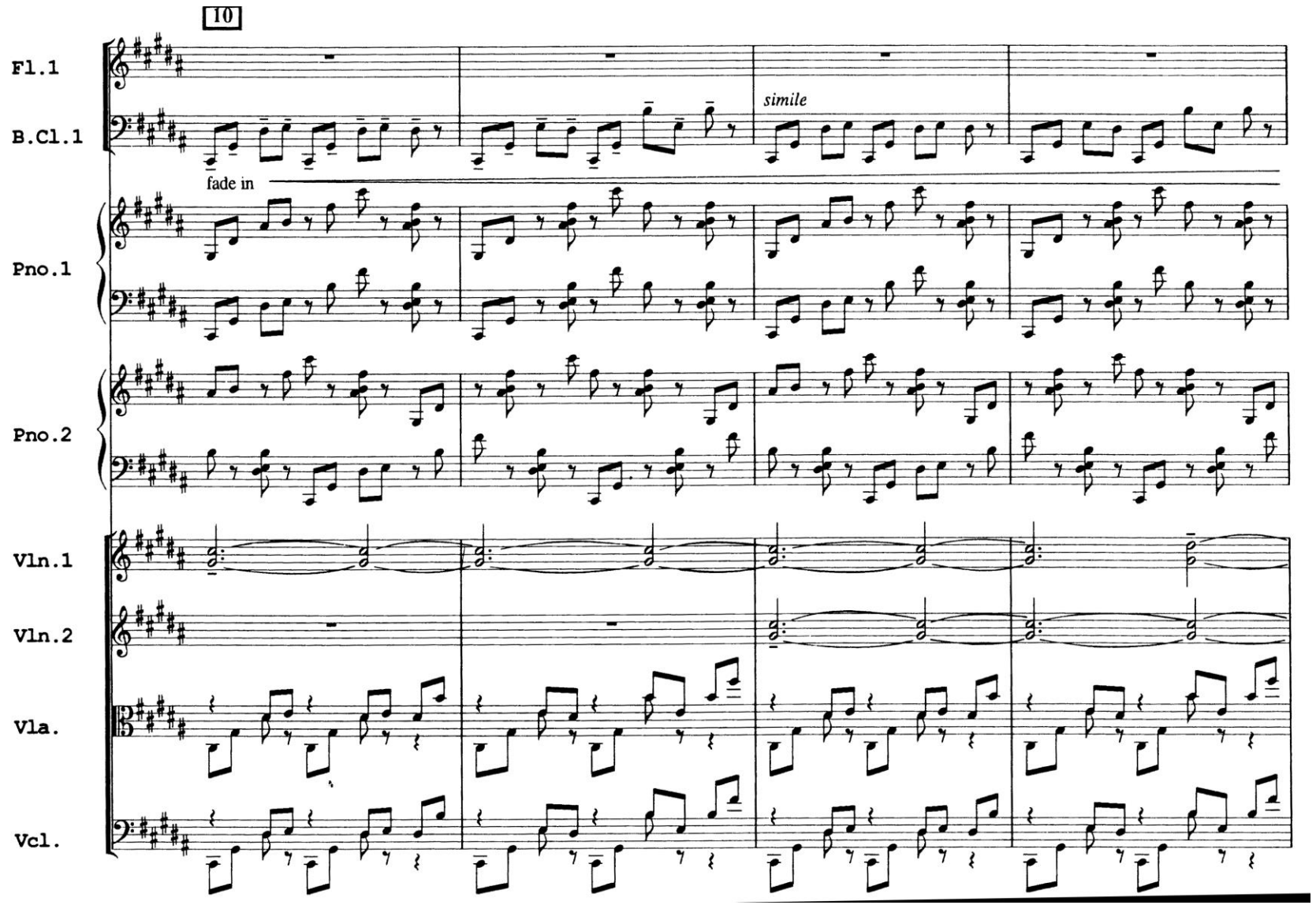
(Octet)

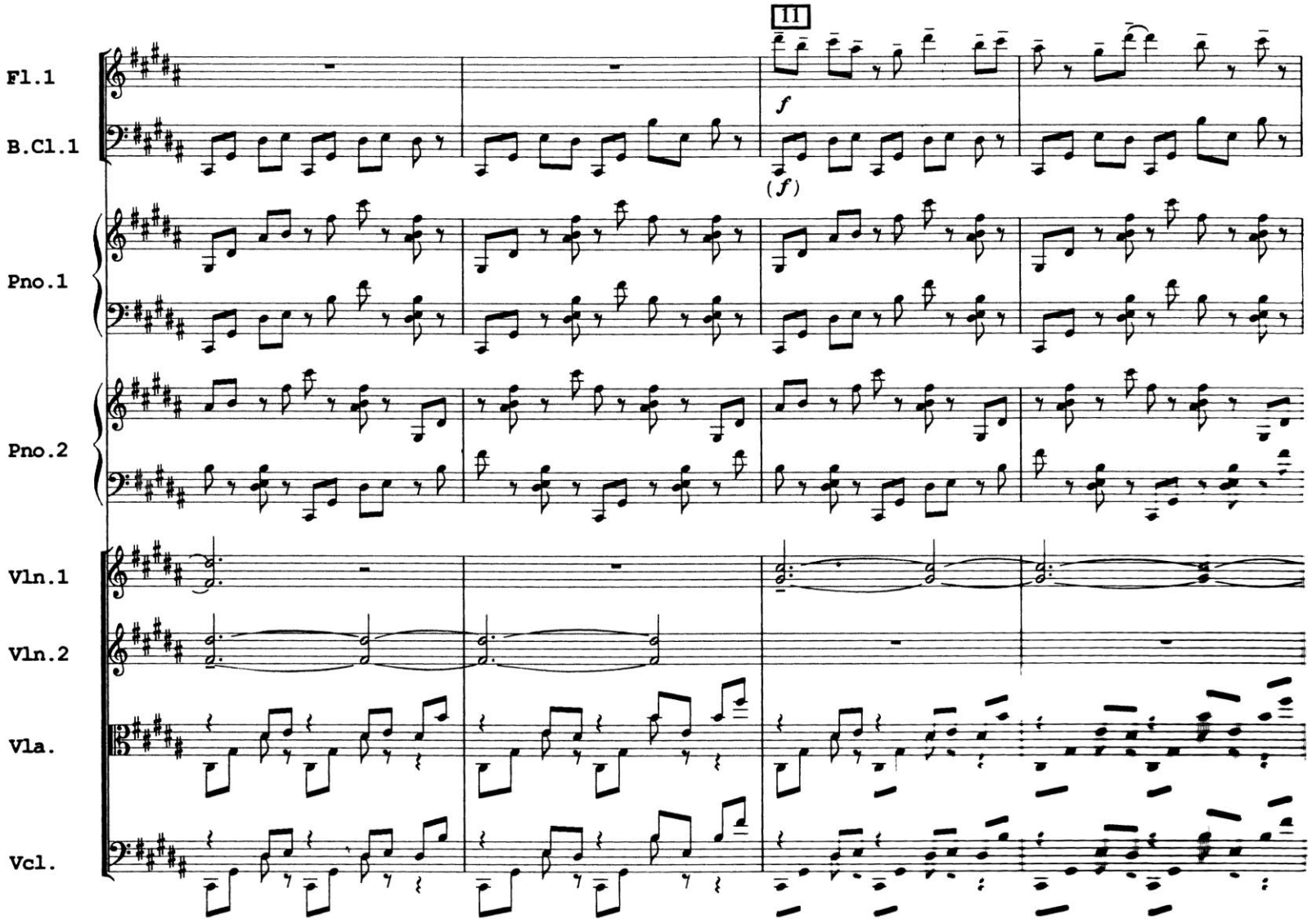
Steve Reich
1979

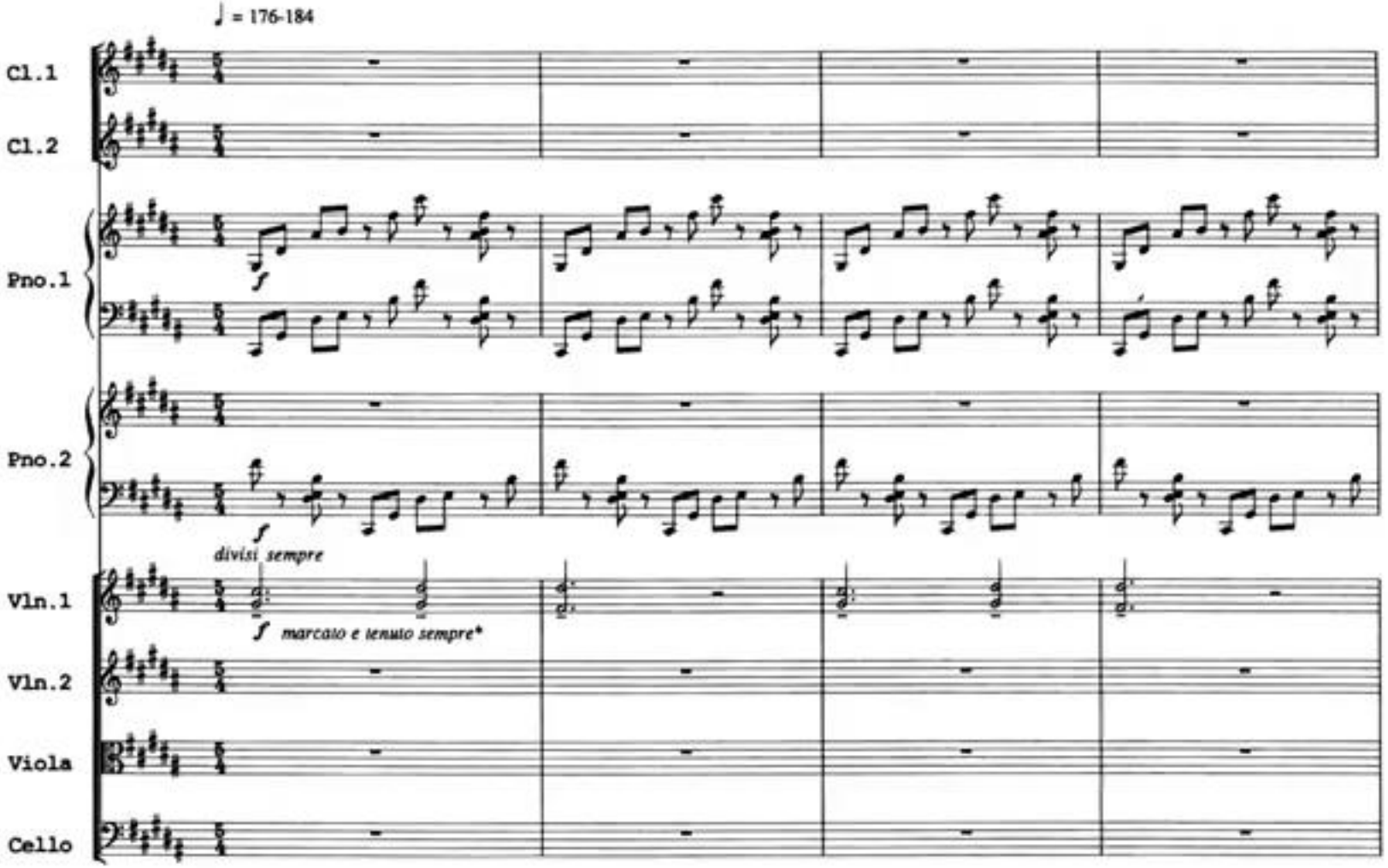



4
Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
ff
ff
ff
f
f marcato e tenuto sempre *
f marcato e tenuto sempre *


Cl.1
Cl.2
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.


10
Fl.1
B.Cl.1
simile
fade in
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.

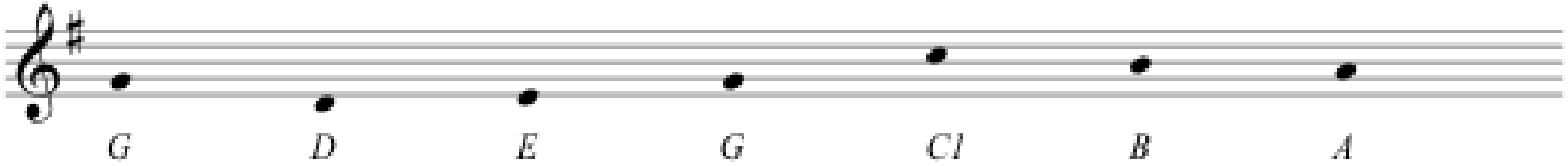

11
Fl.1
B.Cl.1
Pno.1
Pno.2
Vln.1
Vln.2
Vla.
Vcl.
f
(f)

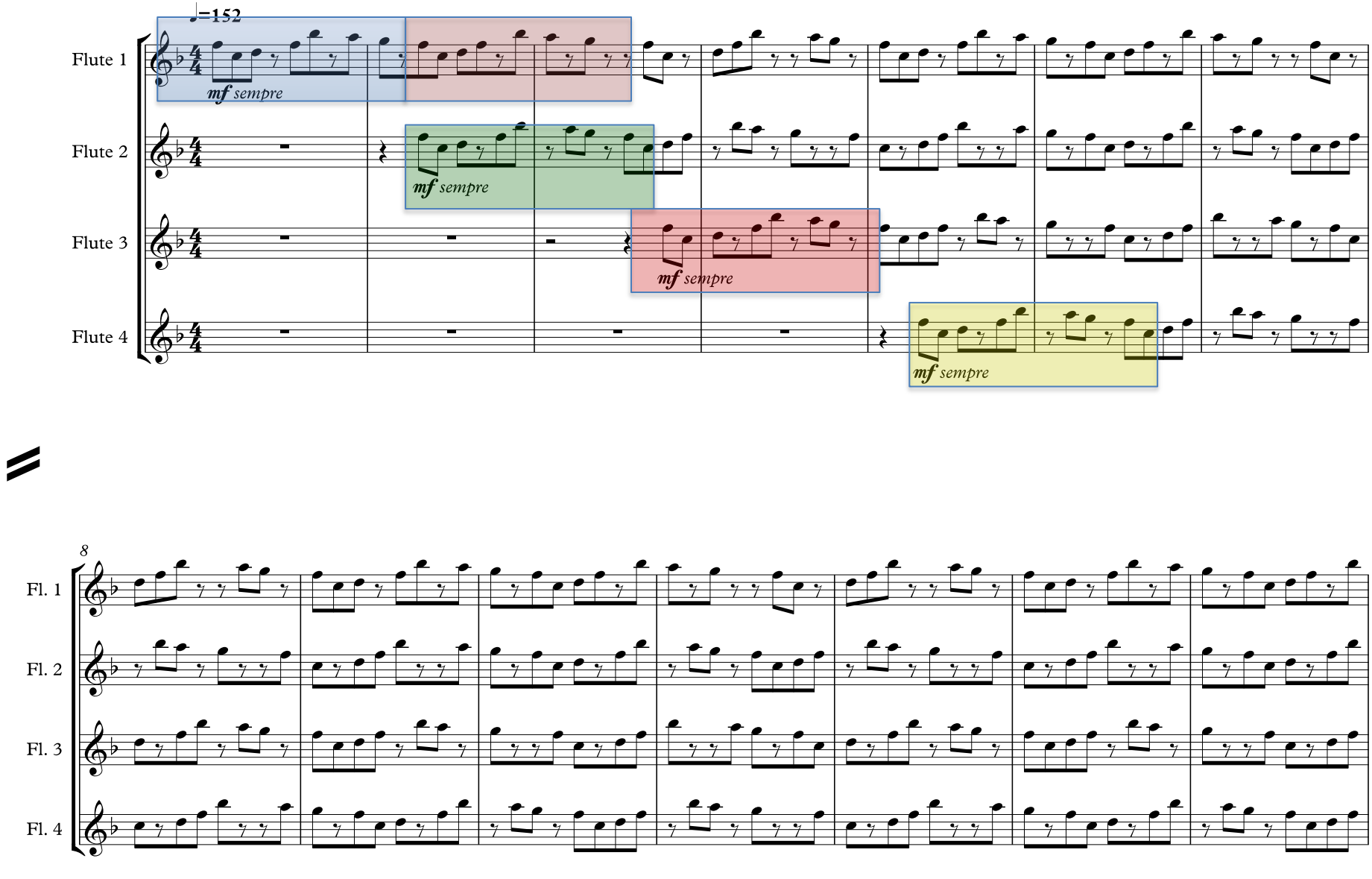

♩ = 176-184
Cl.1
Cl.2
Pno.1
Pno.2
f
f
divisi sempre
Vln.1
f marcato e tenuto sempre*
Vln.2
Viola
Cello

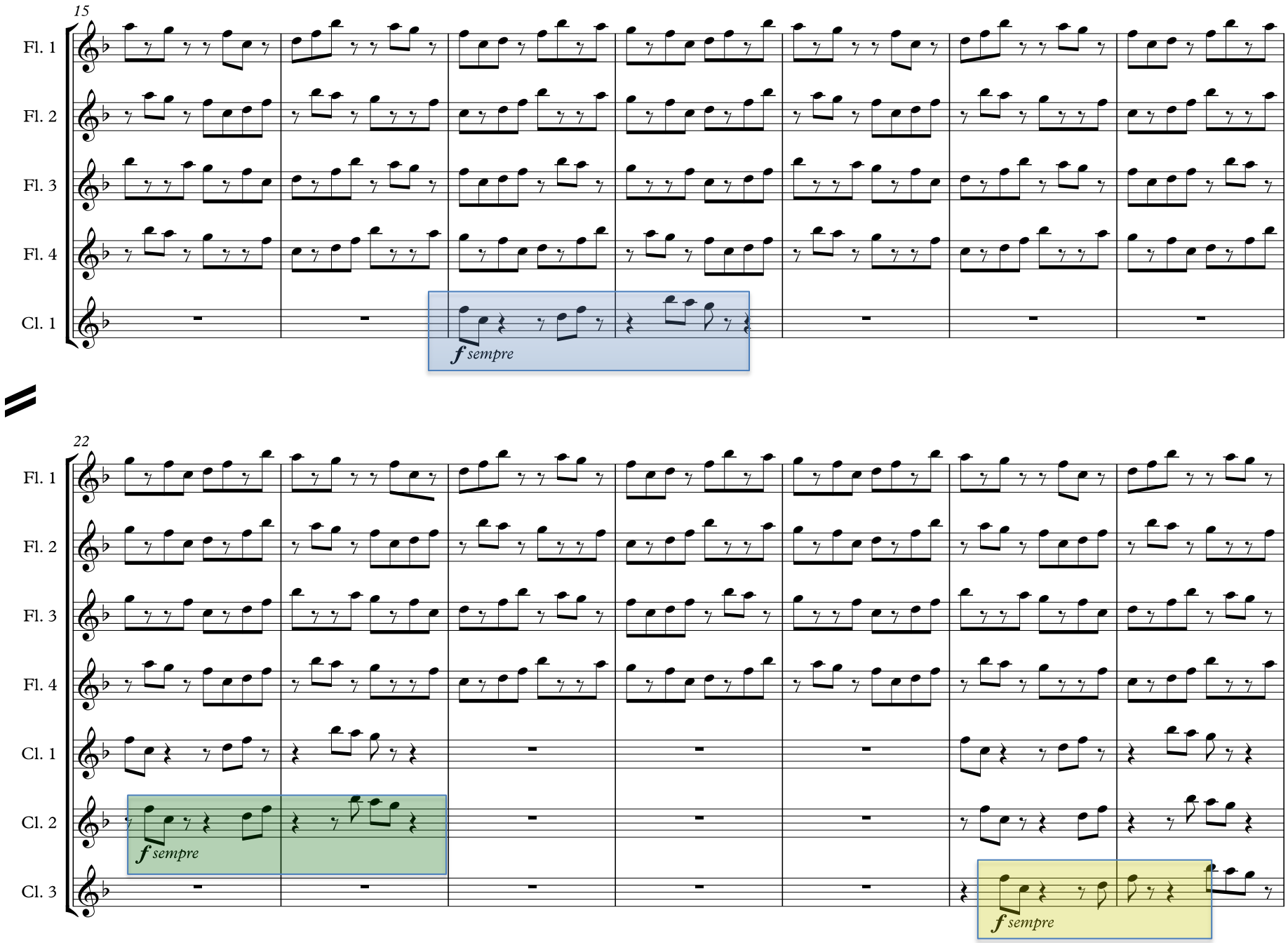
**Area of Study 2: The Concerto Through Time**

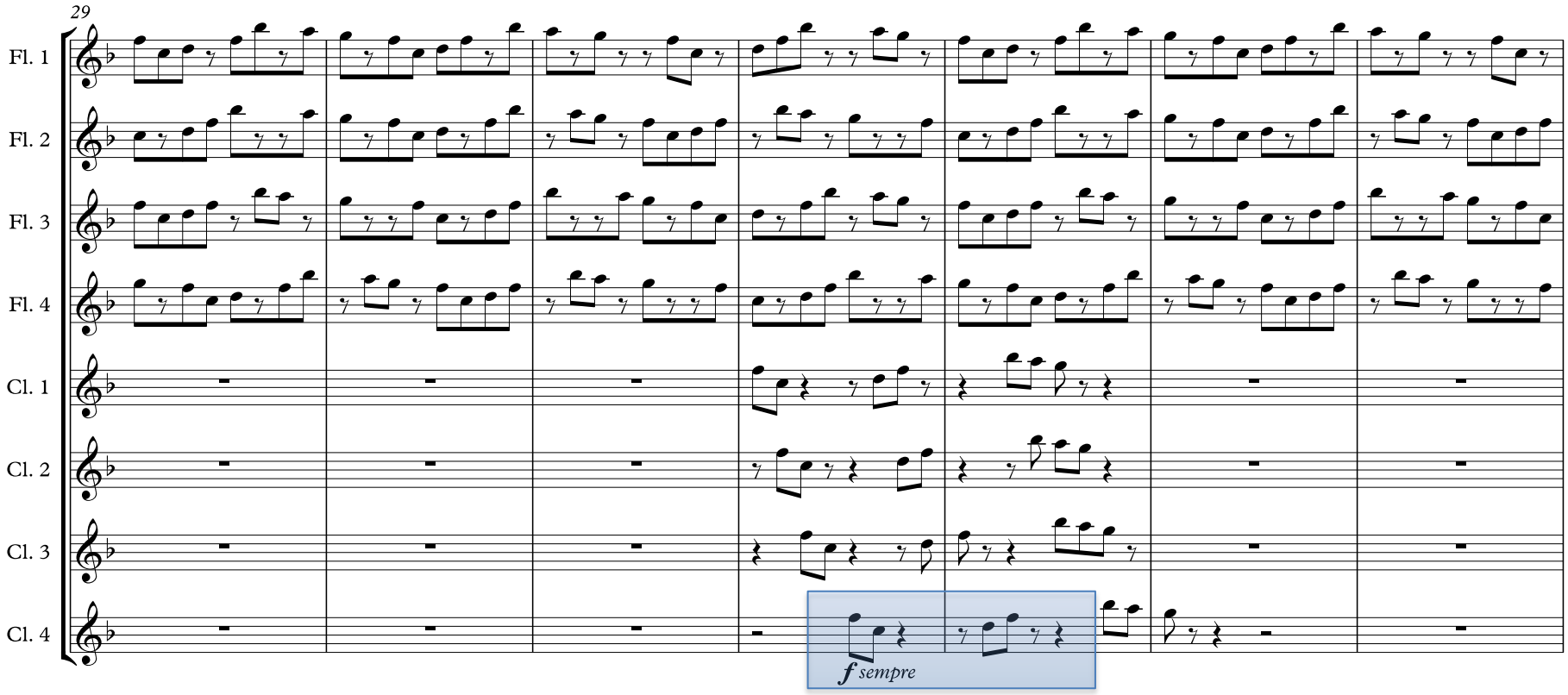
- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

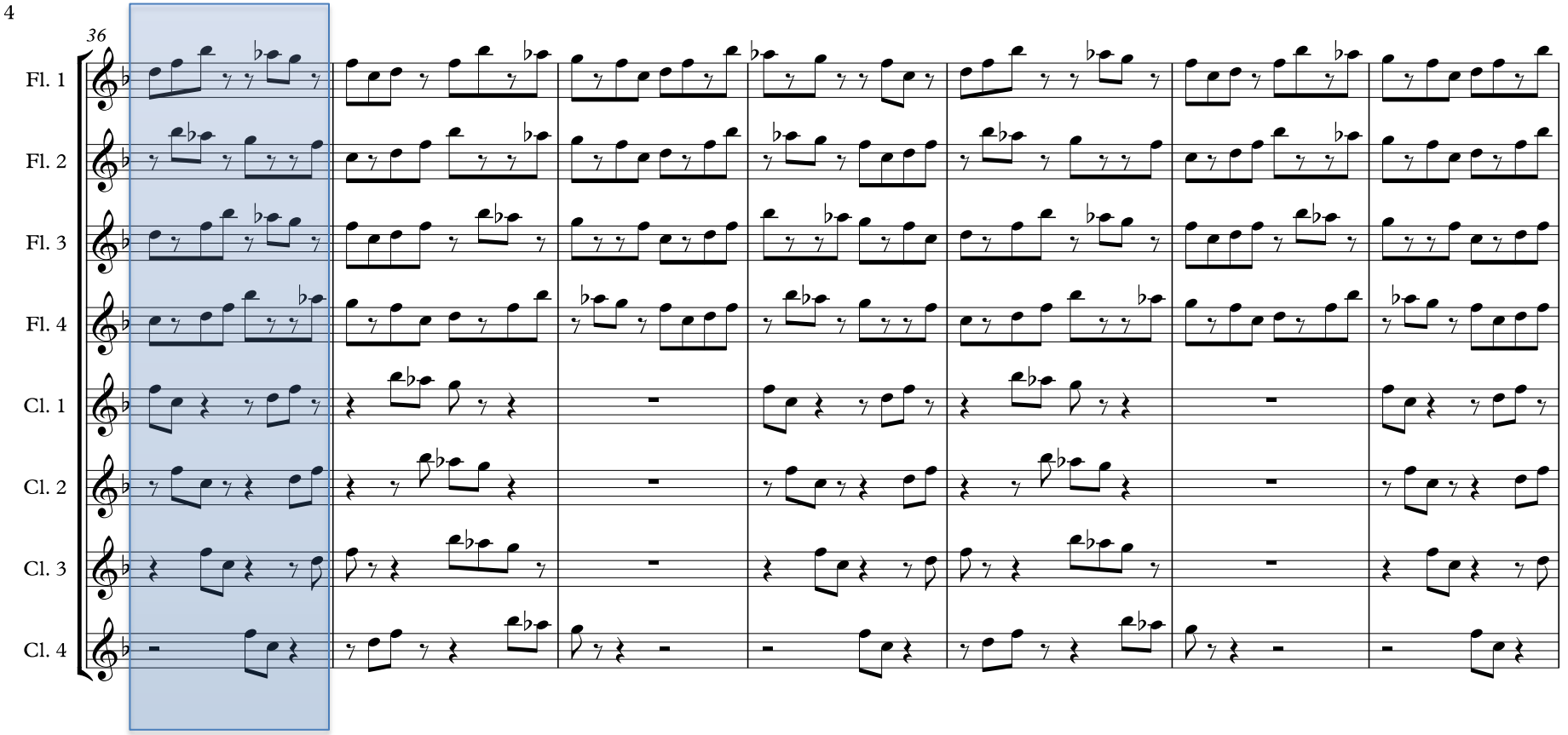
**1 Note pattern**

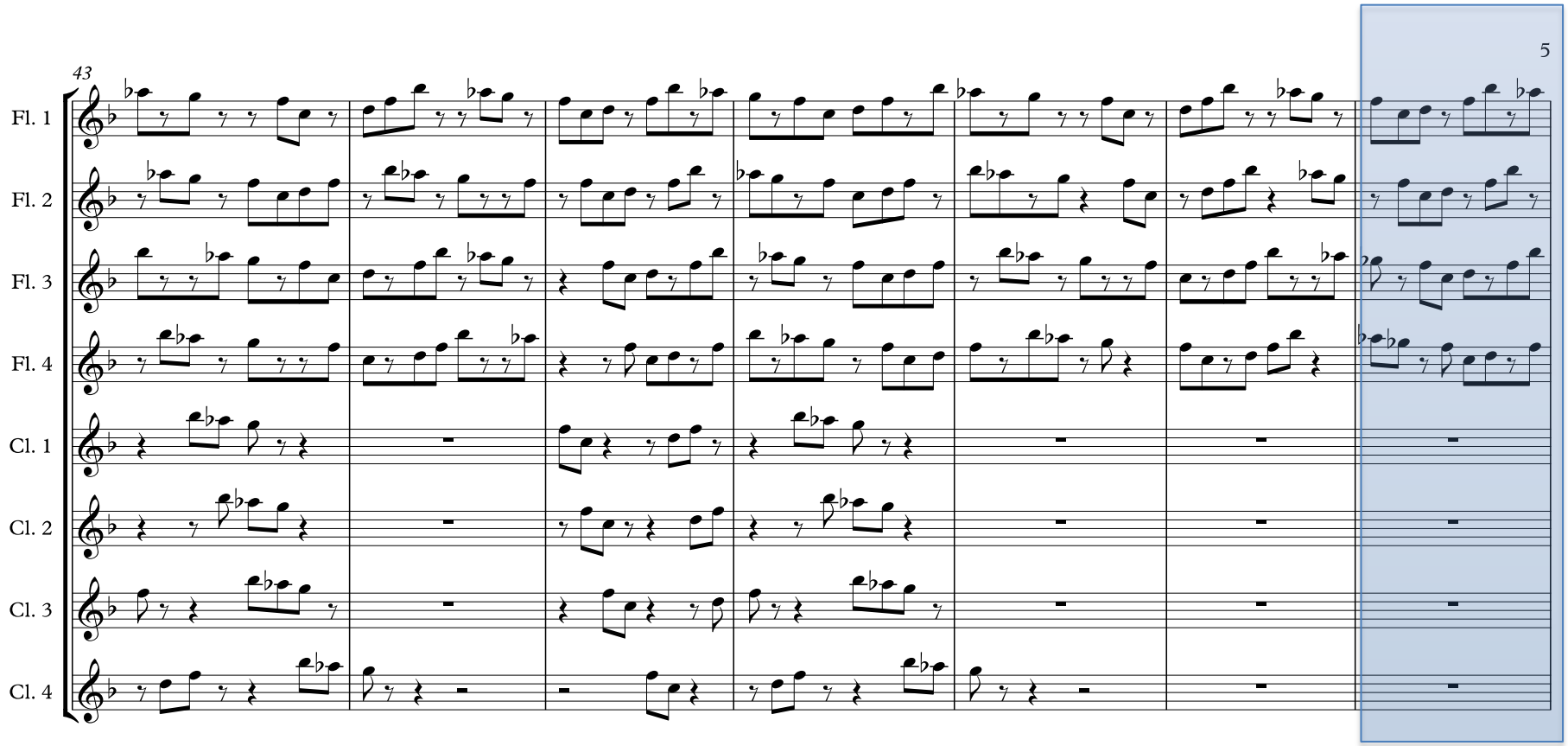


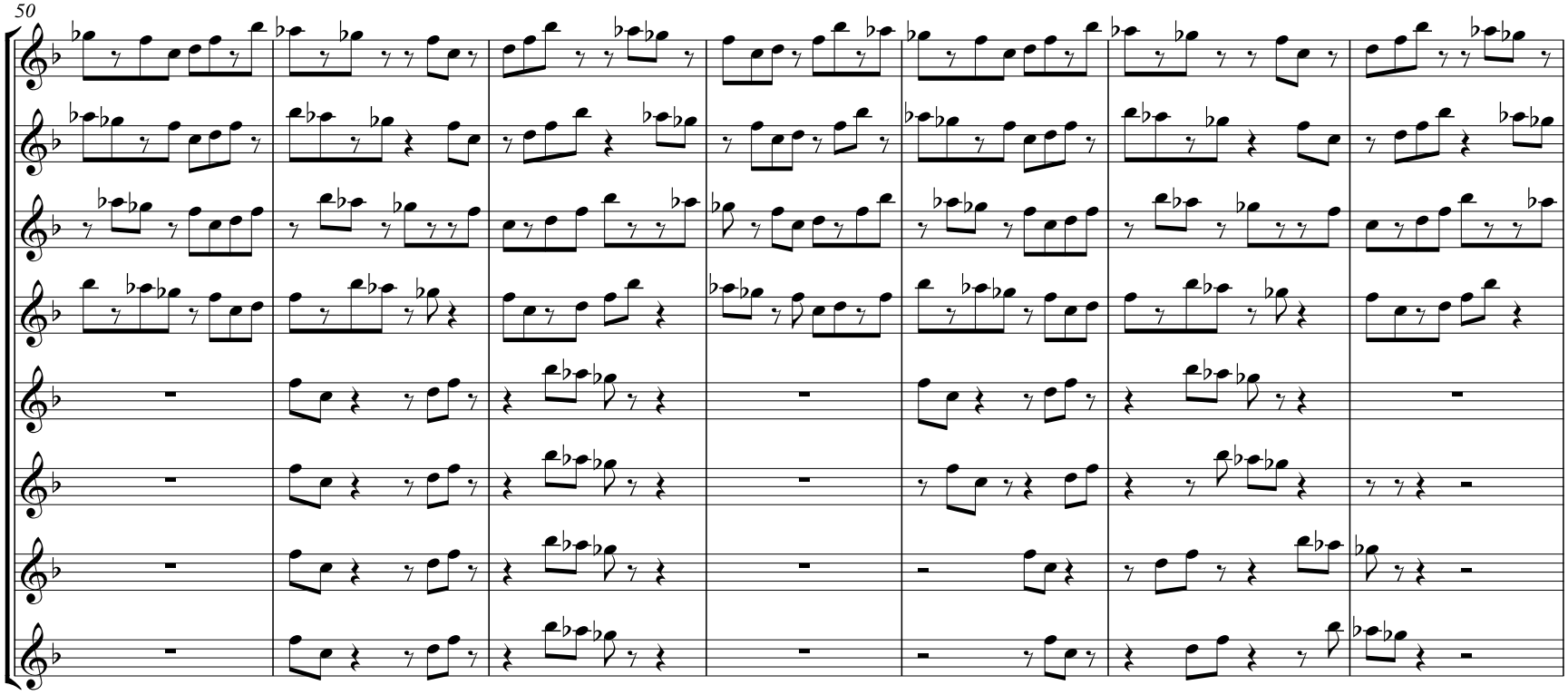

♩=152
Flute 1
Flute 2
Flute 3
Flute 4
mf sempre
mf sempre
mf sempre
mf sempre
8
Fl. 1
Fl. 2
Fl. 3
Fl. 4

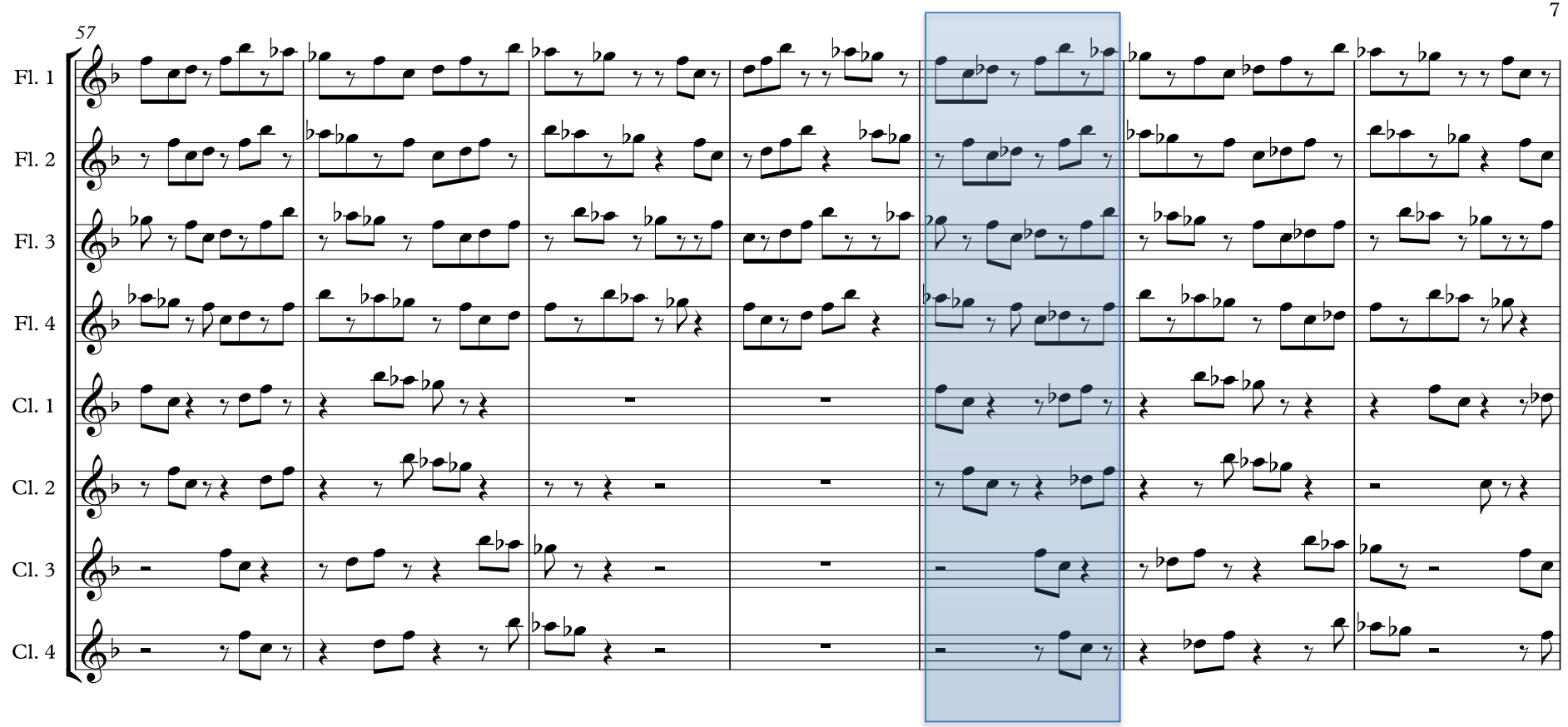

15
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
f sempre
22
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
f sempre
f sempre

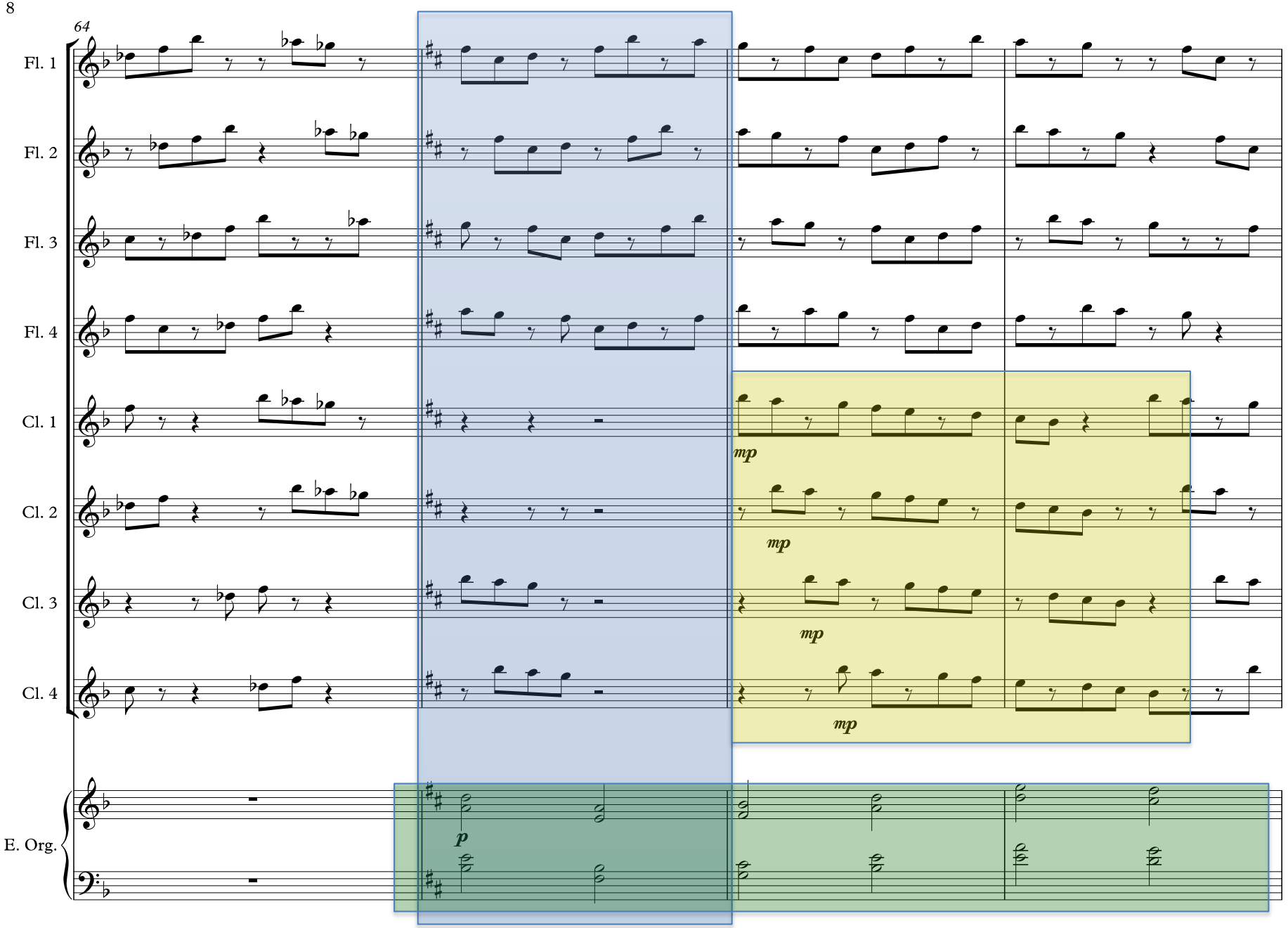

29
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
f sempre

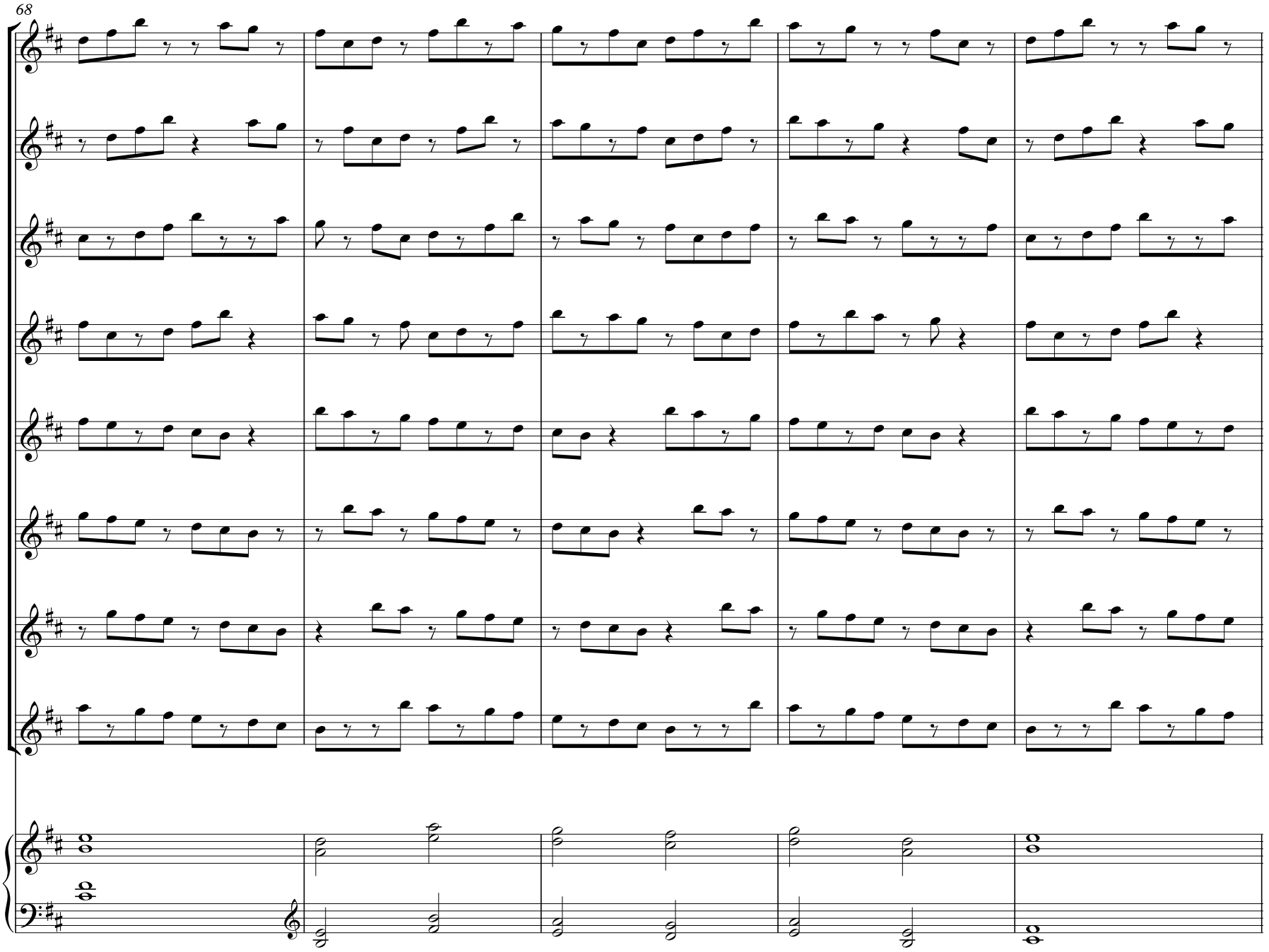

36
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

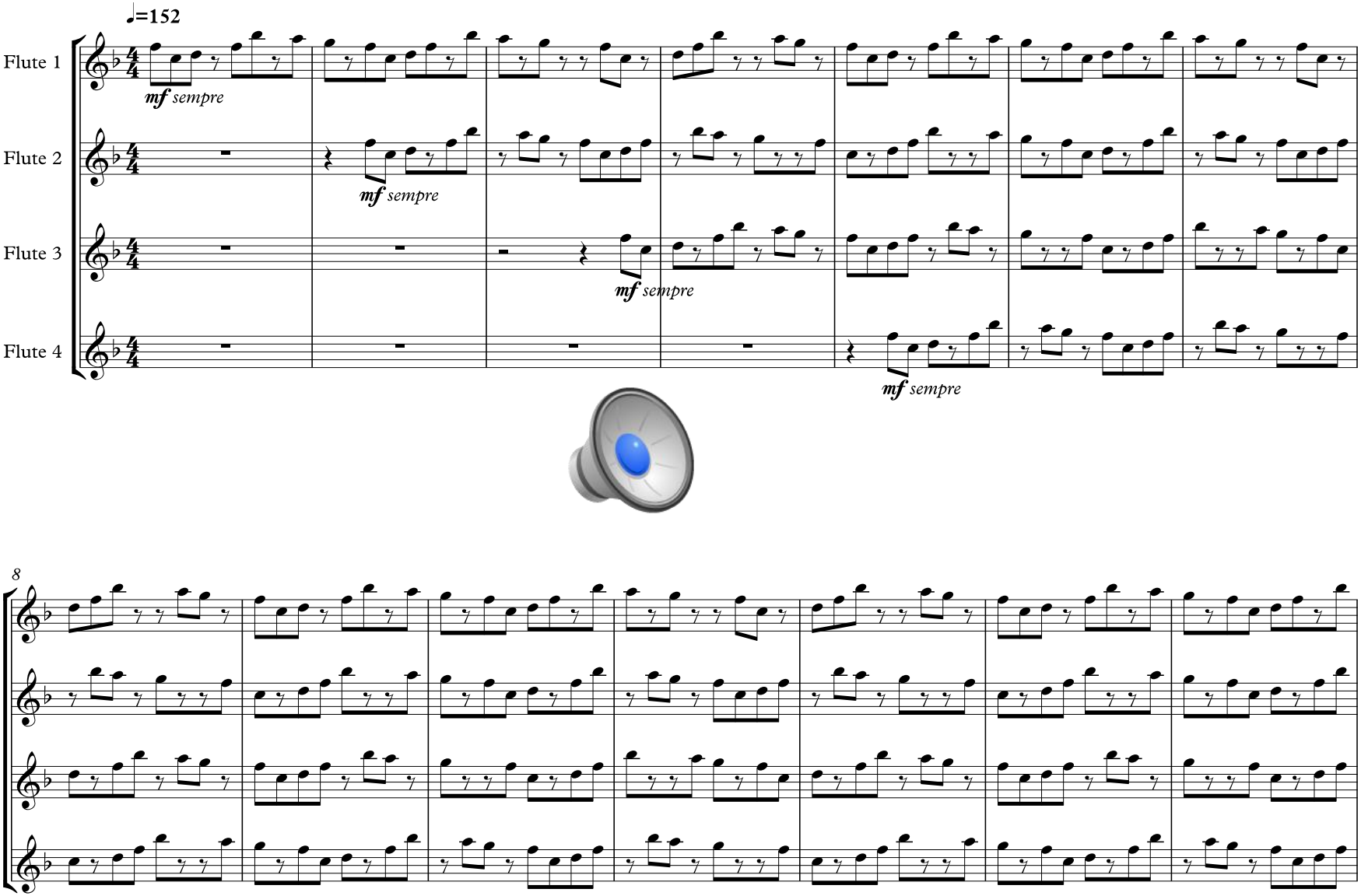

43
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

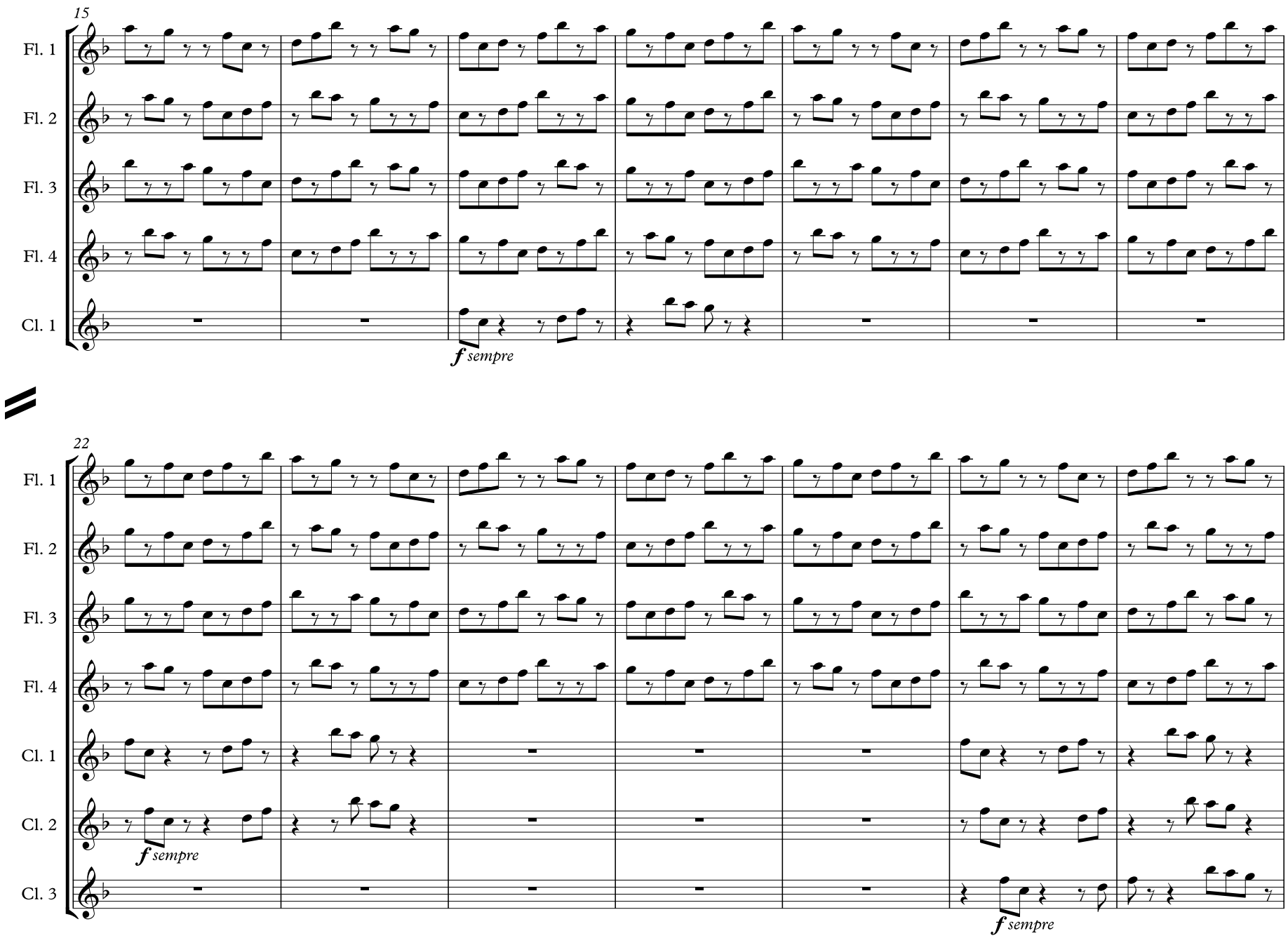

50
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

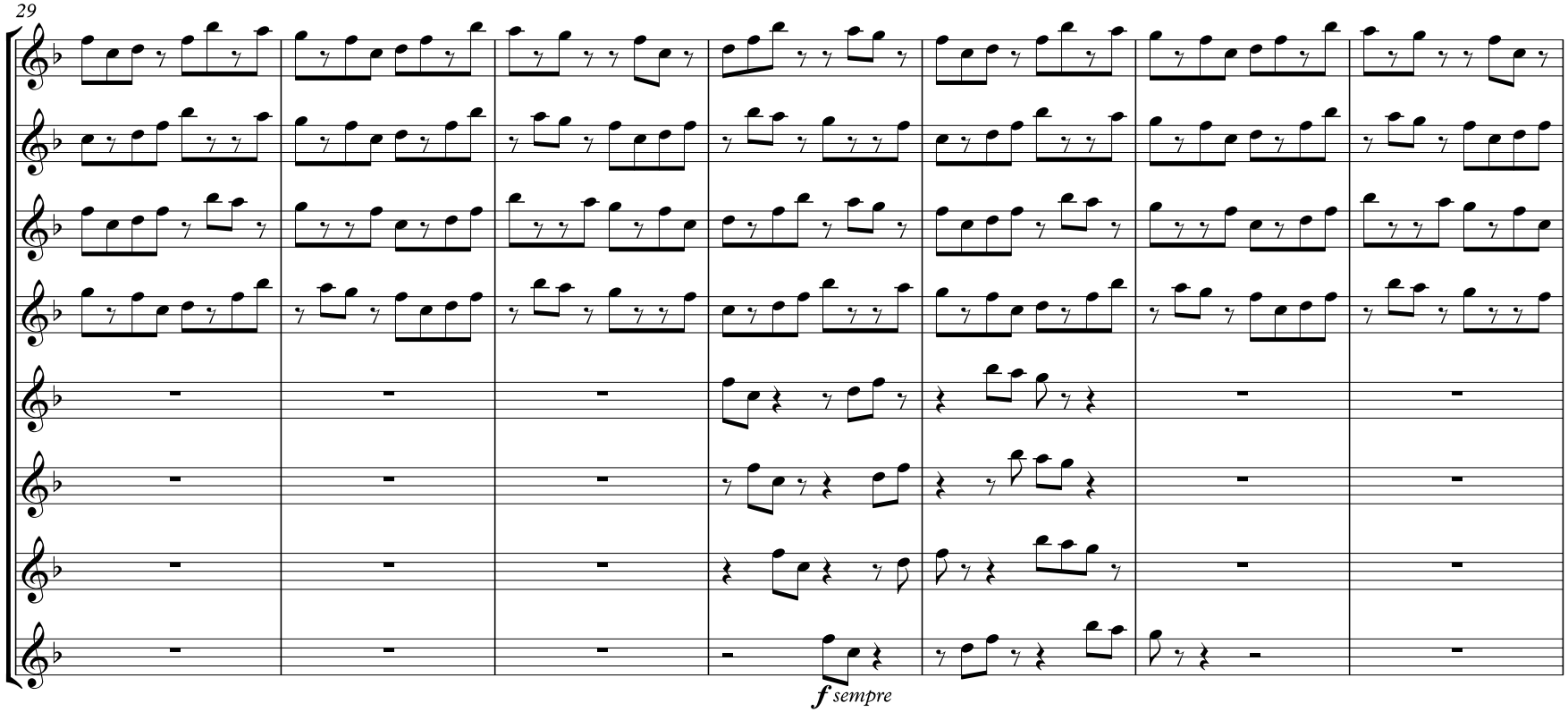

57
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

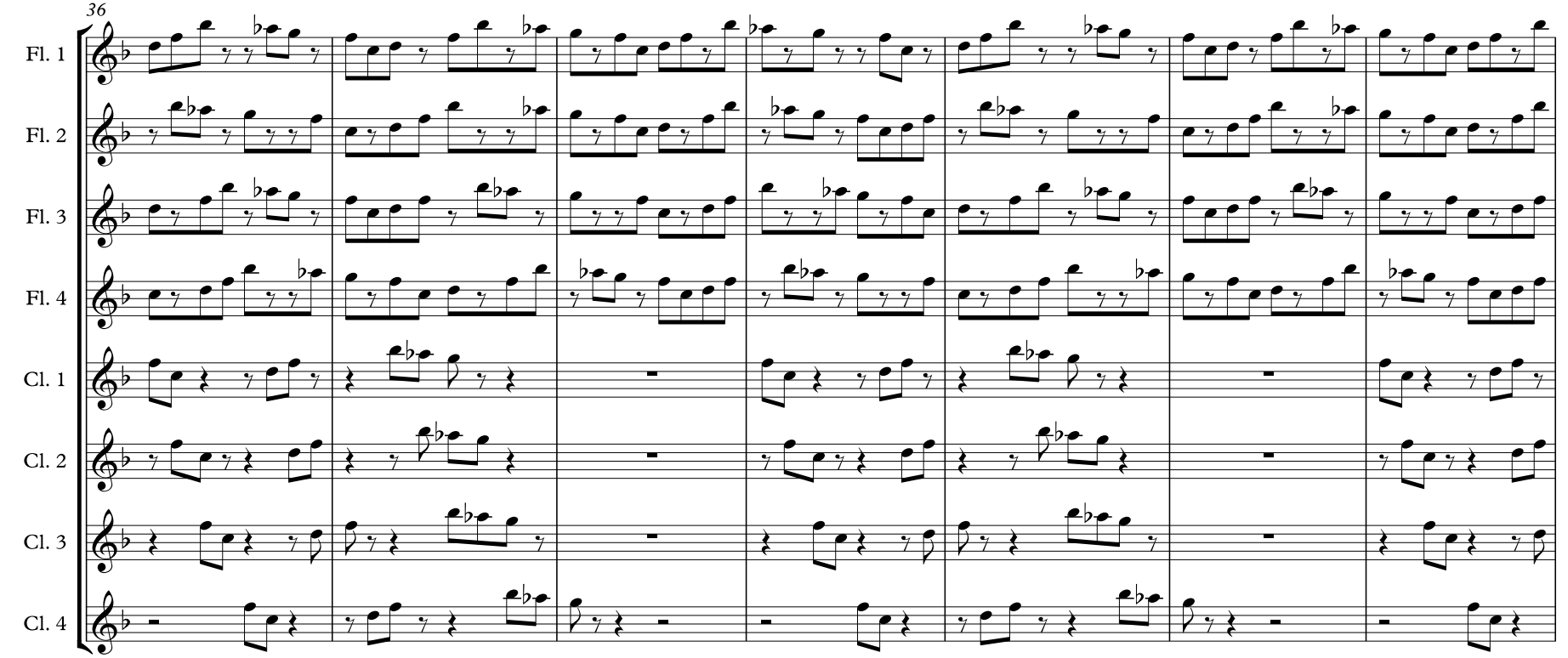

64
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
E. Org.
mp
mp
mp
mp
p

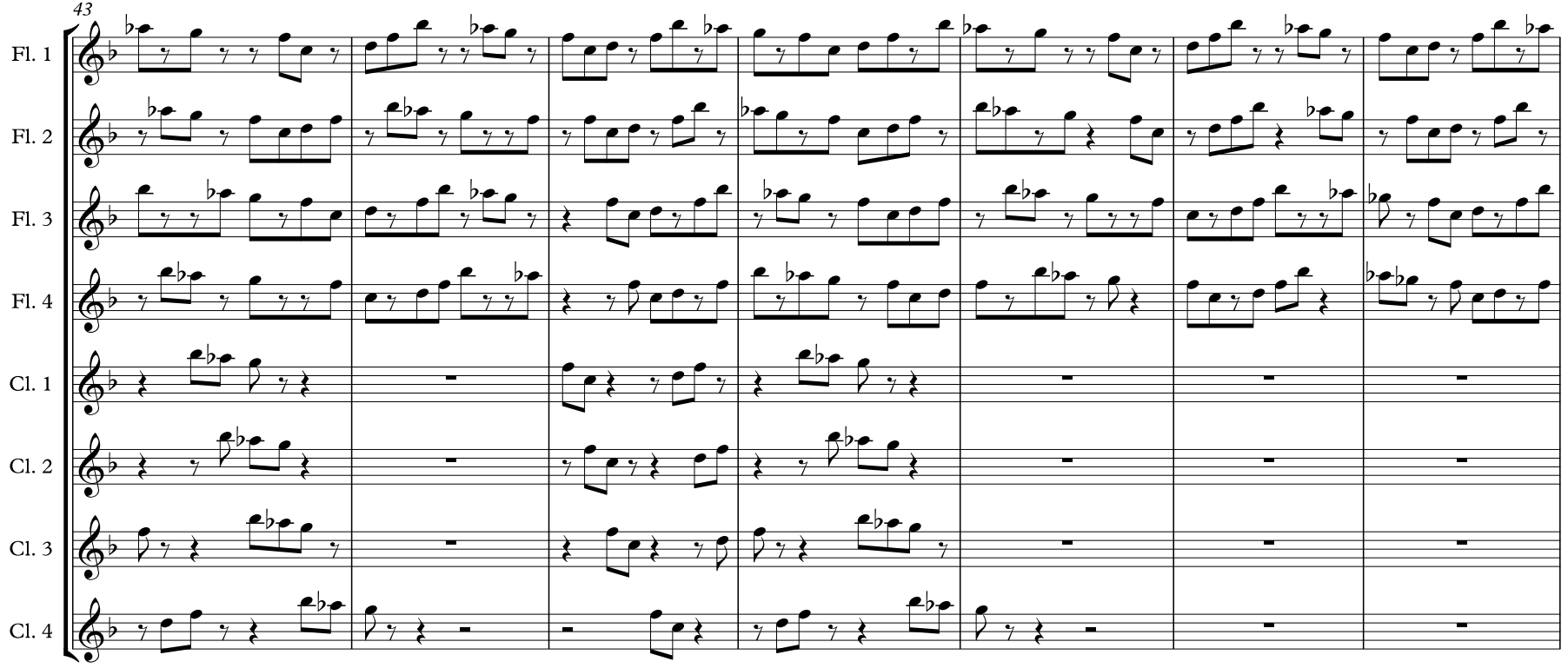

68
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
E. Org.

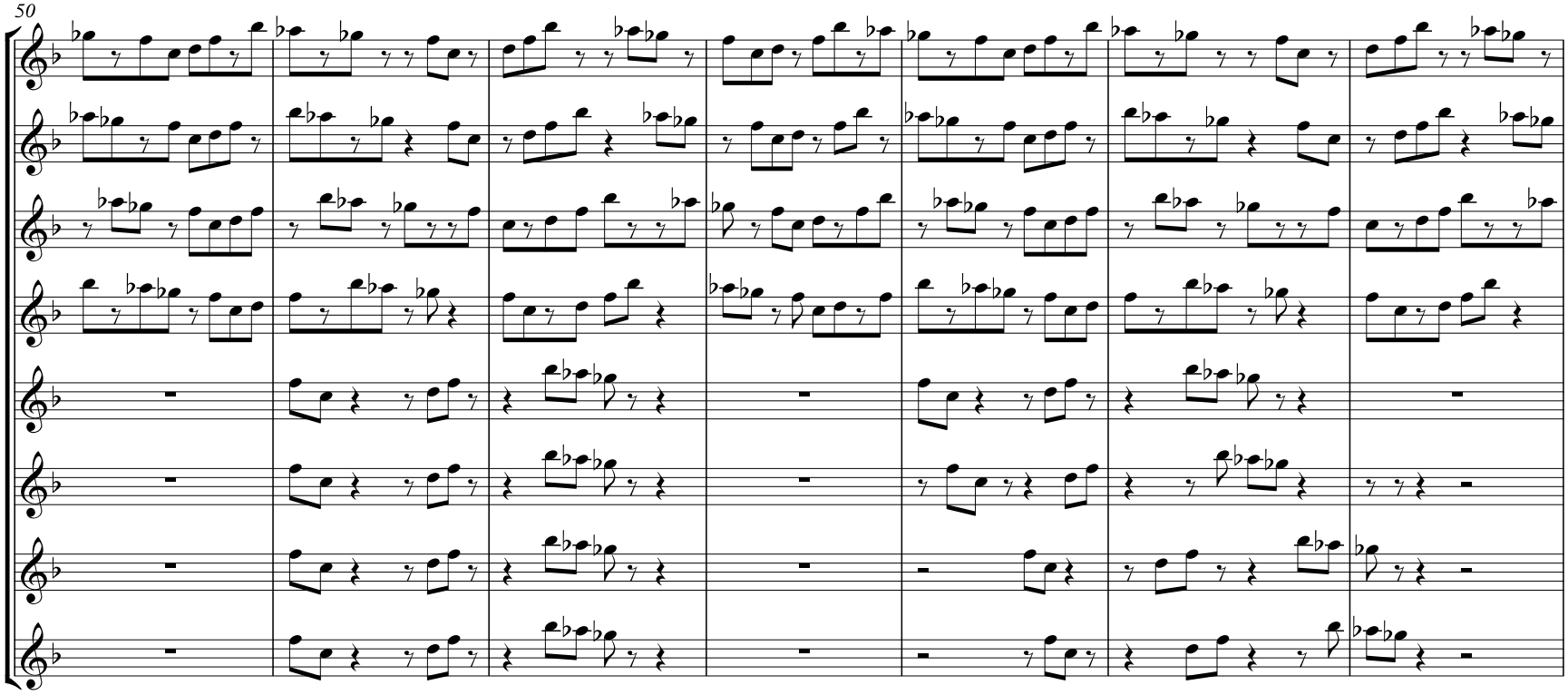

♩=152
Flute 1
Flute 2
Flute 3
Flute 4
mf sempre
8
Fl. 1
Fl. 2
Fl. 3
Fl. 4

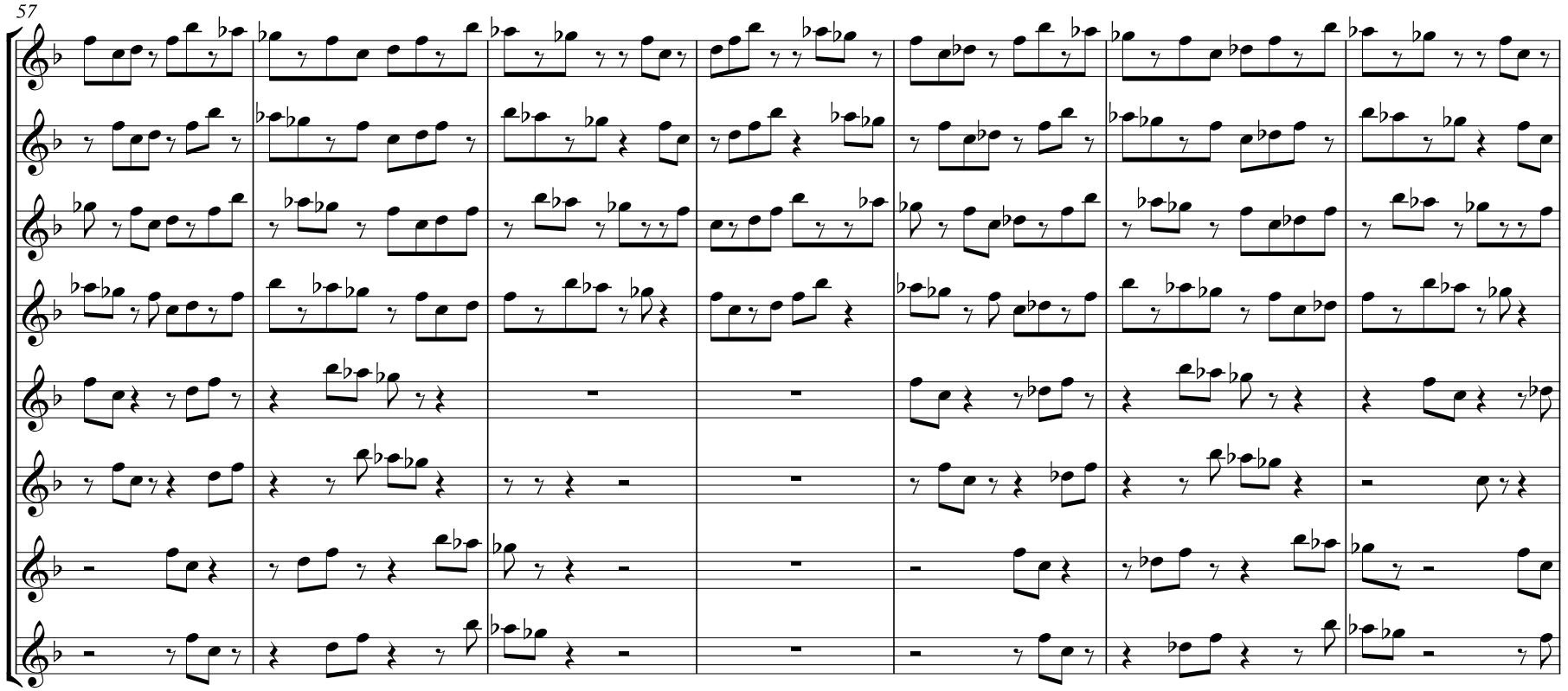

15
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
f sempre
22
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
f sempre
f sempre

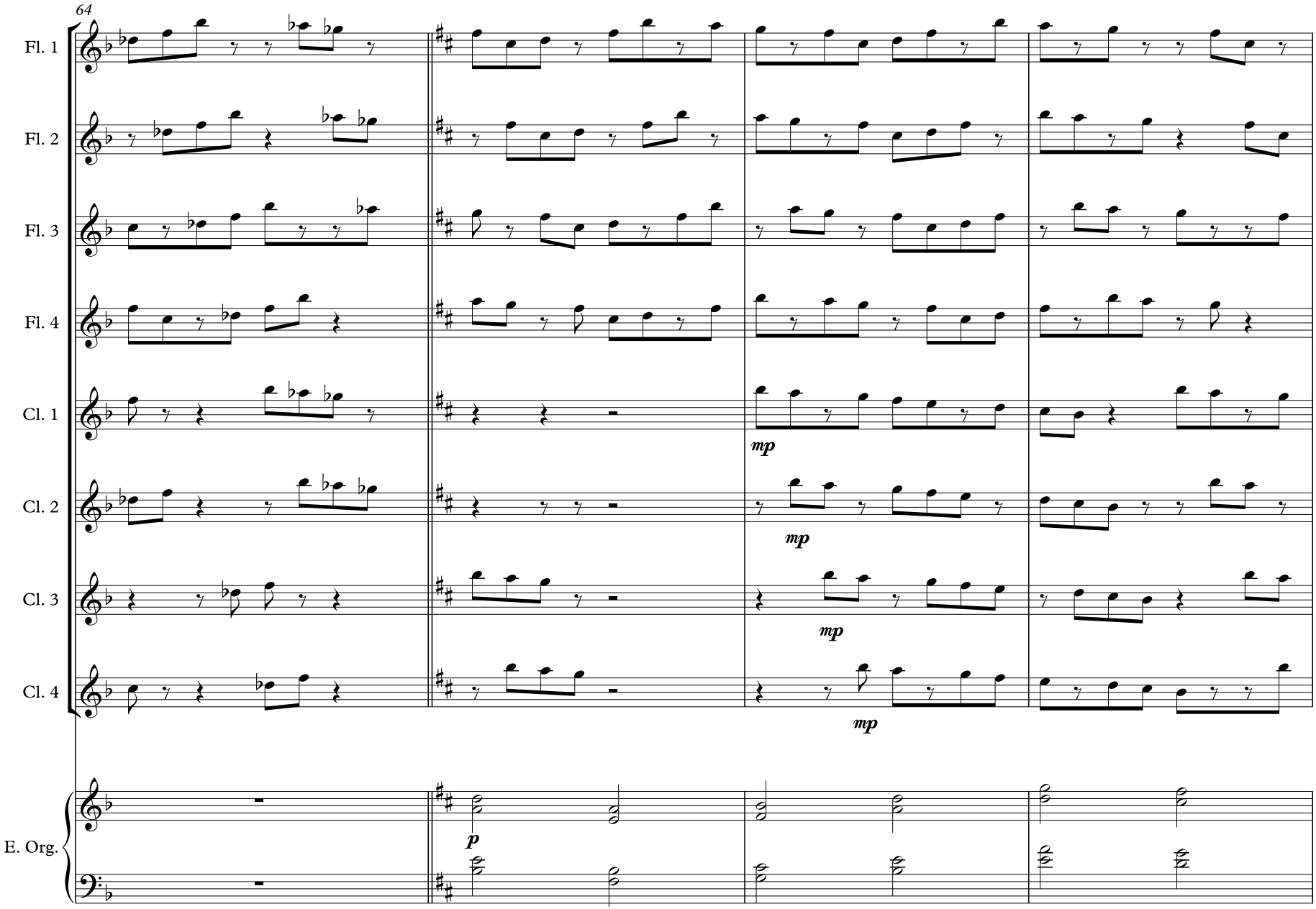

29
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
f sempre

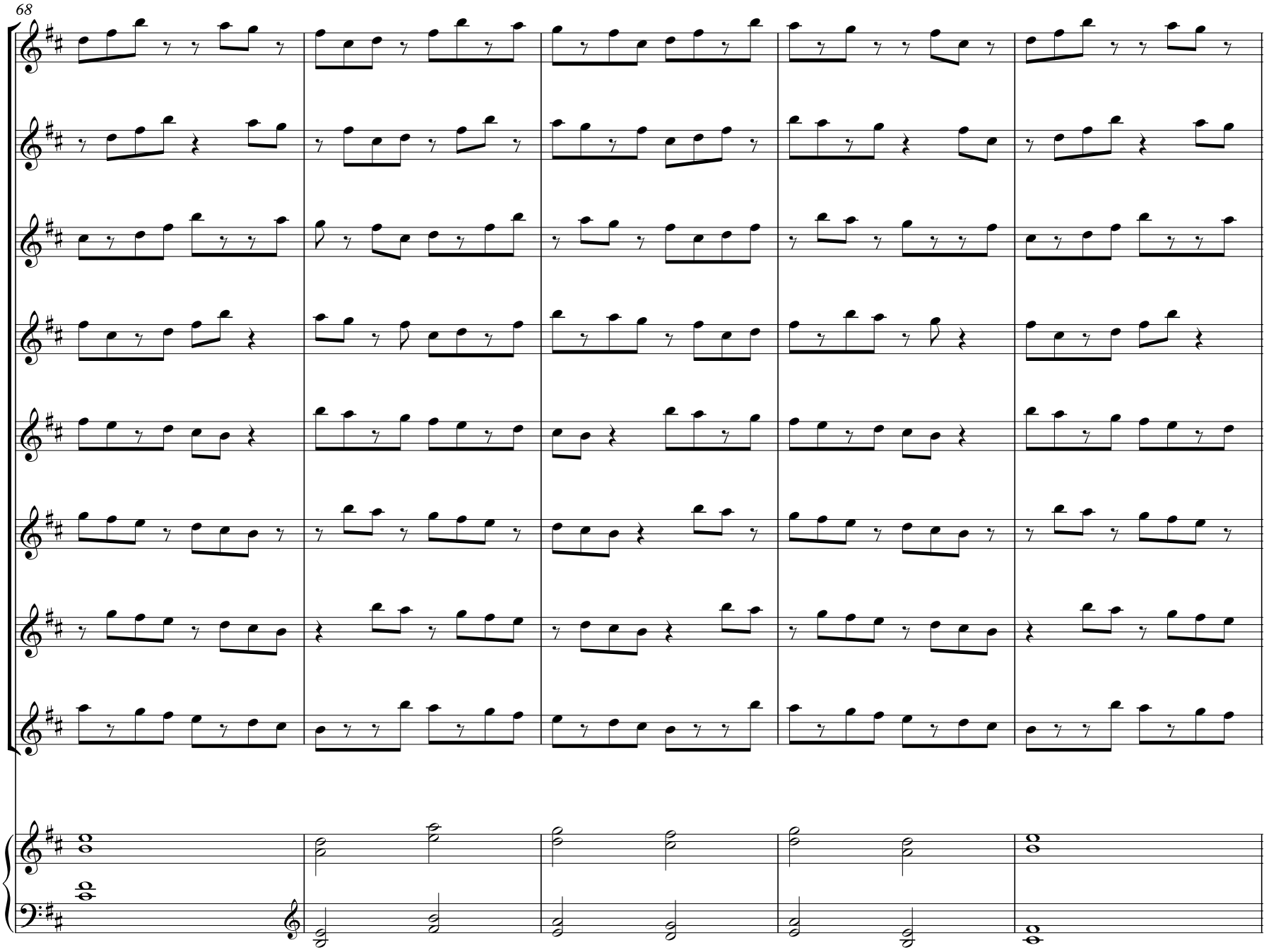

36
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4


43
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

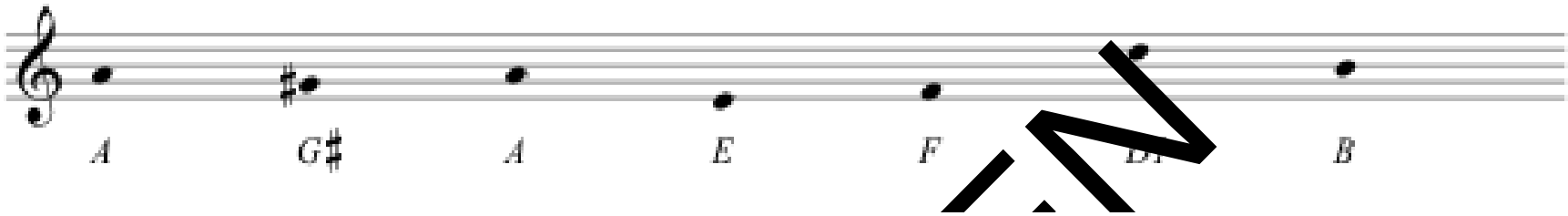

50
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

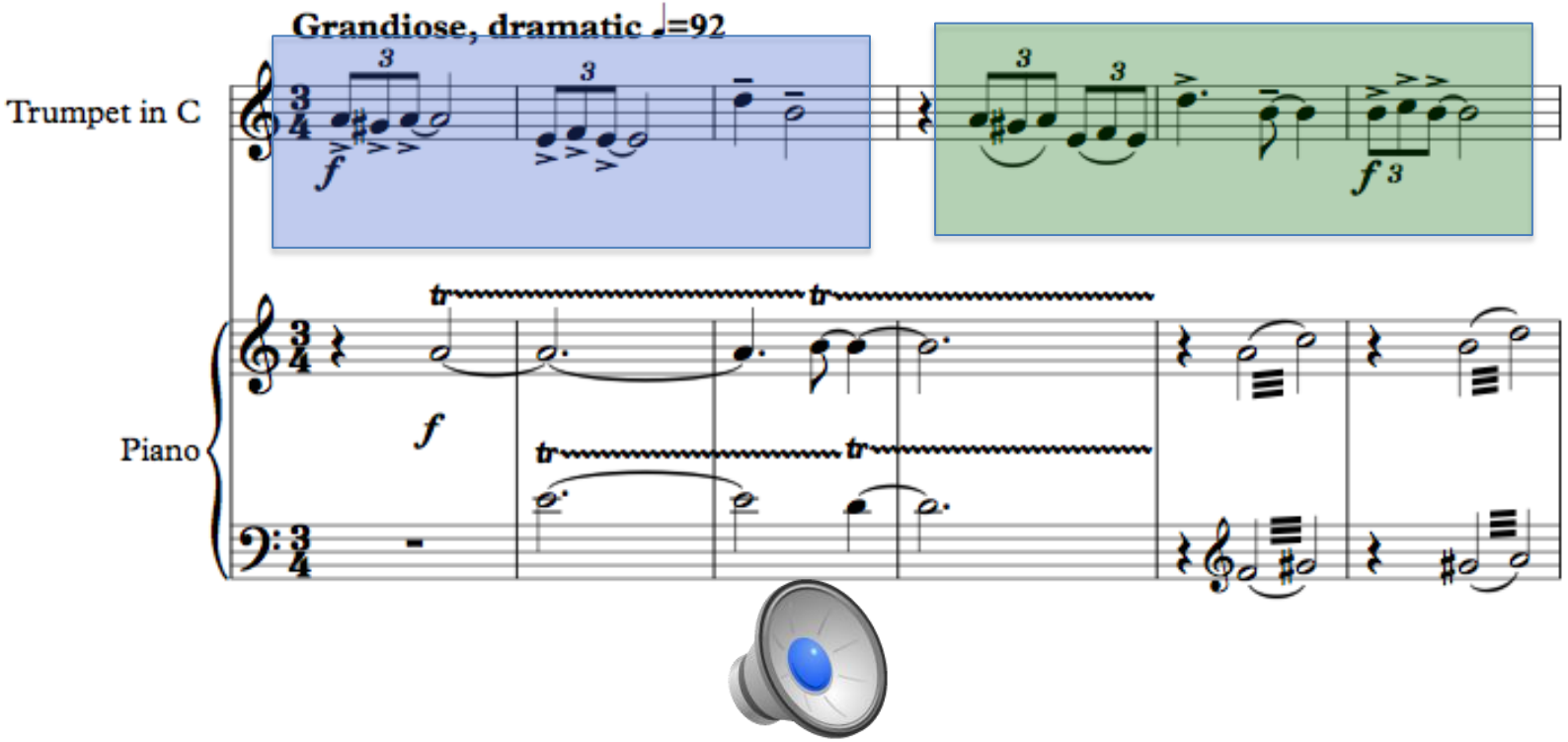

57
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4

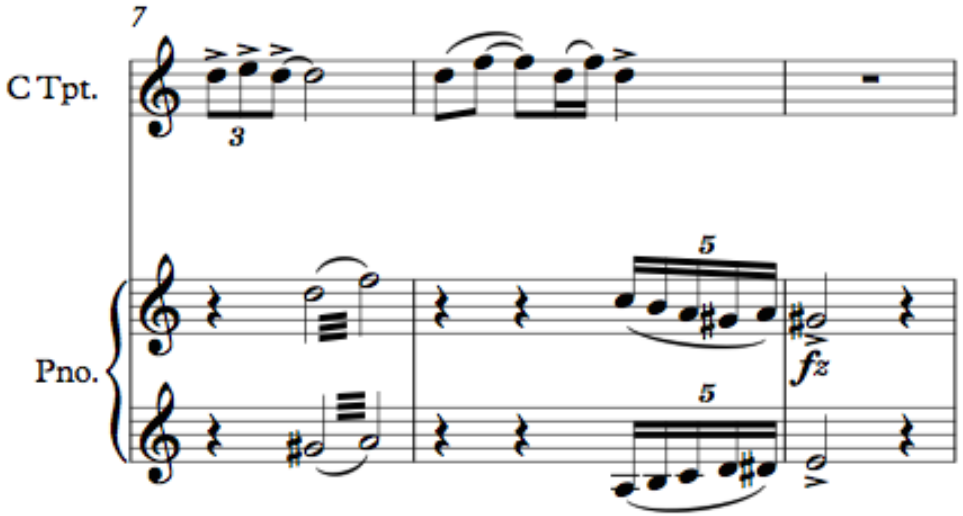

64
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
E. Org.
mp
mp
mp
mp
p

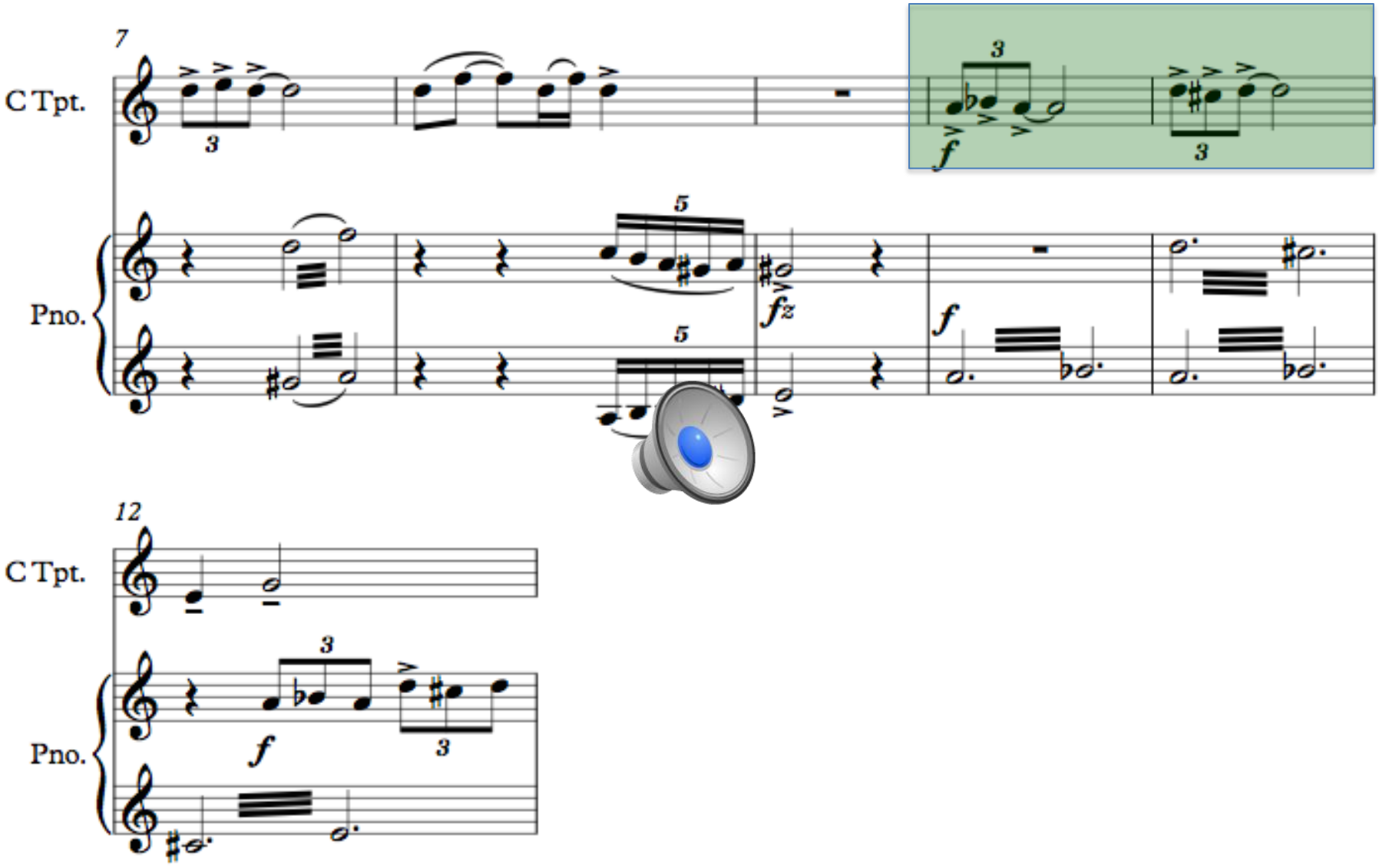

68
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
E. Org.

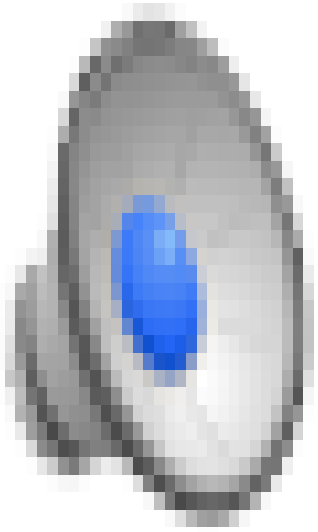
## 2 Note pattern




Grandiose, dramatic ♩=92
Trumpet in C
Piano


C Tpt.
Pno.


7
C Tpt.
Pno.
12
C Tpt.
Pno.



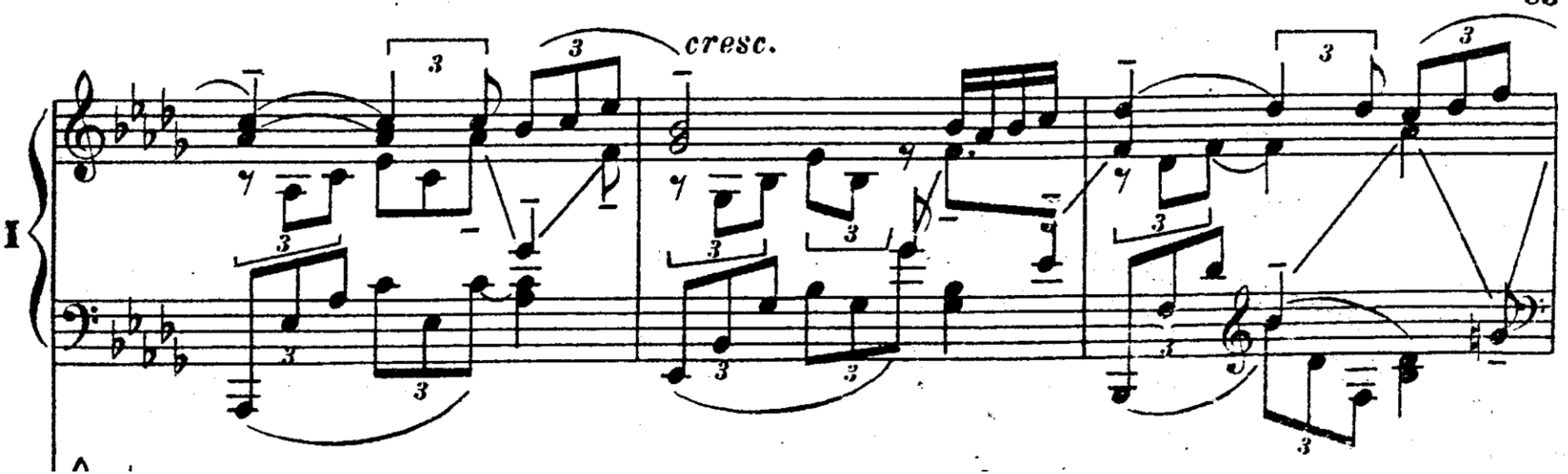
3

I

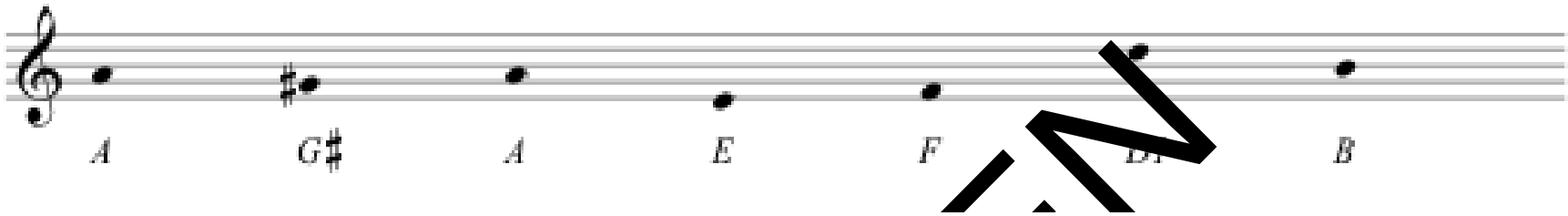
II

*mf*

*mf*


cresc.

## 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

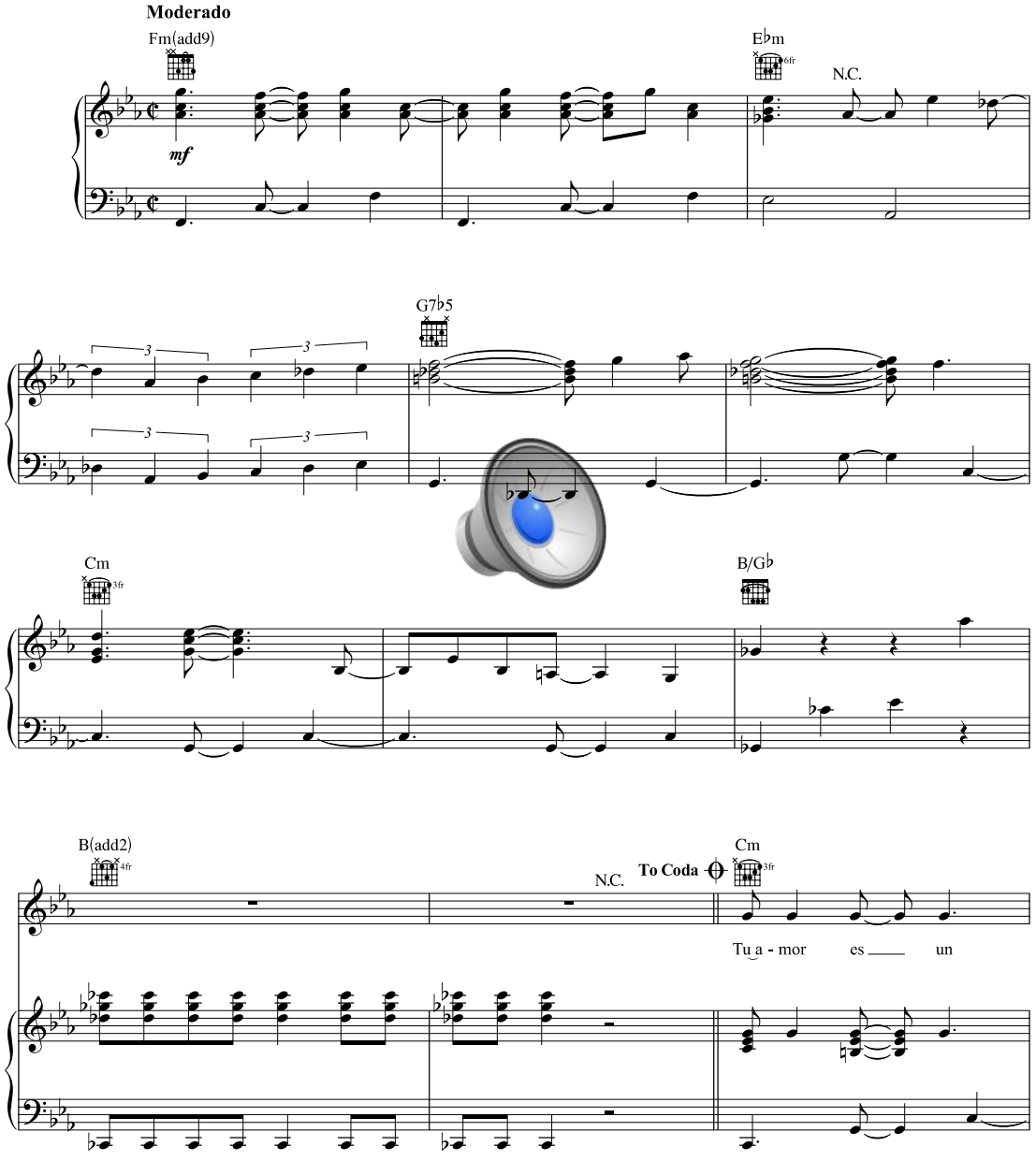
# Prof. Amy Dunker (Clarke University)

## 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 accompanim ent.
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***, combing 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***, combing 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

Words and Music by
CURET ALONSO CATALINO

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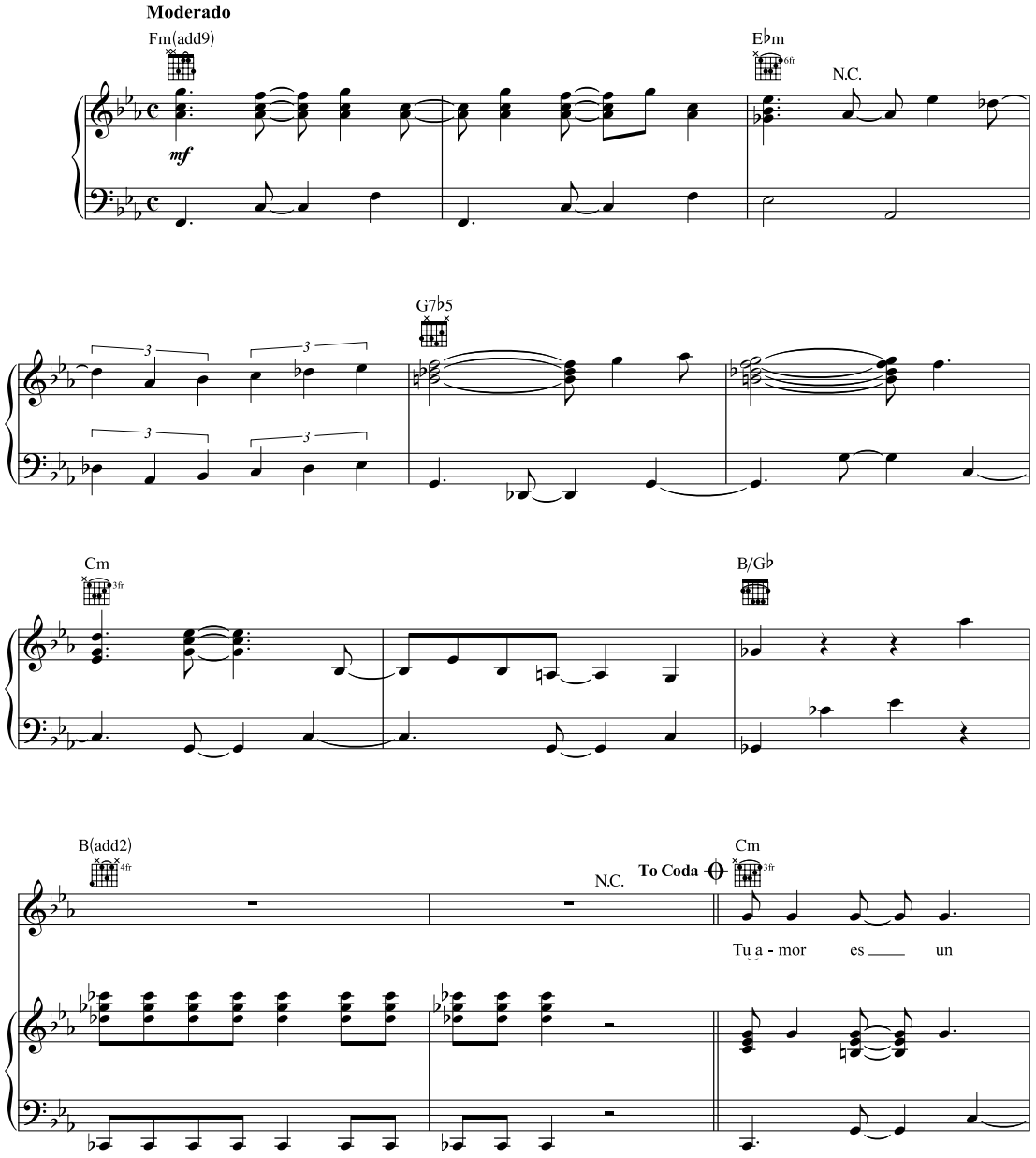


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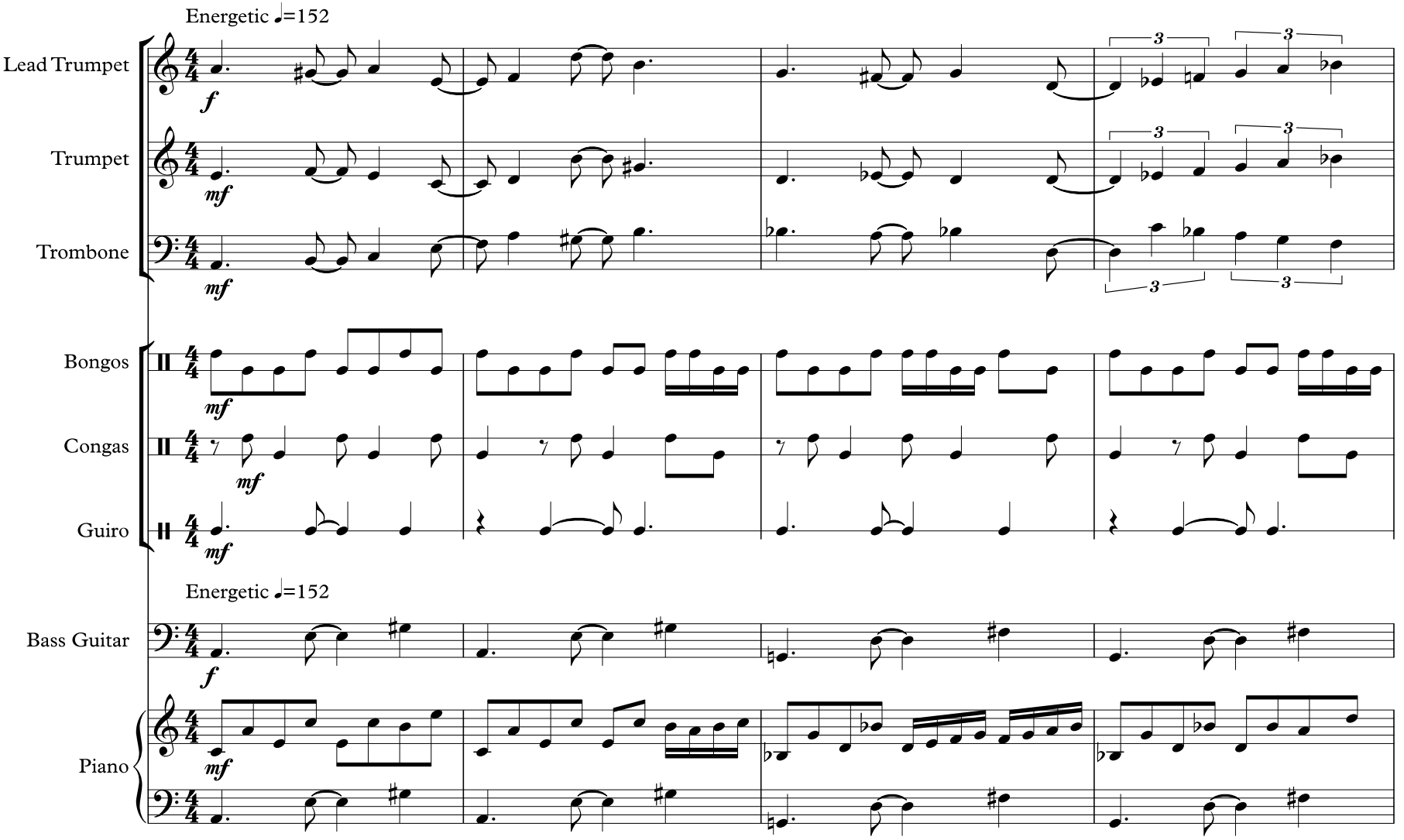
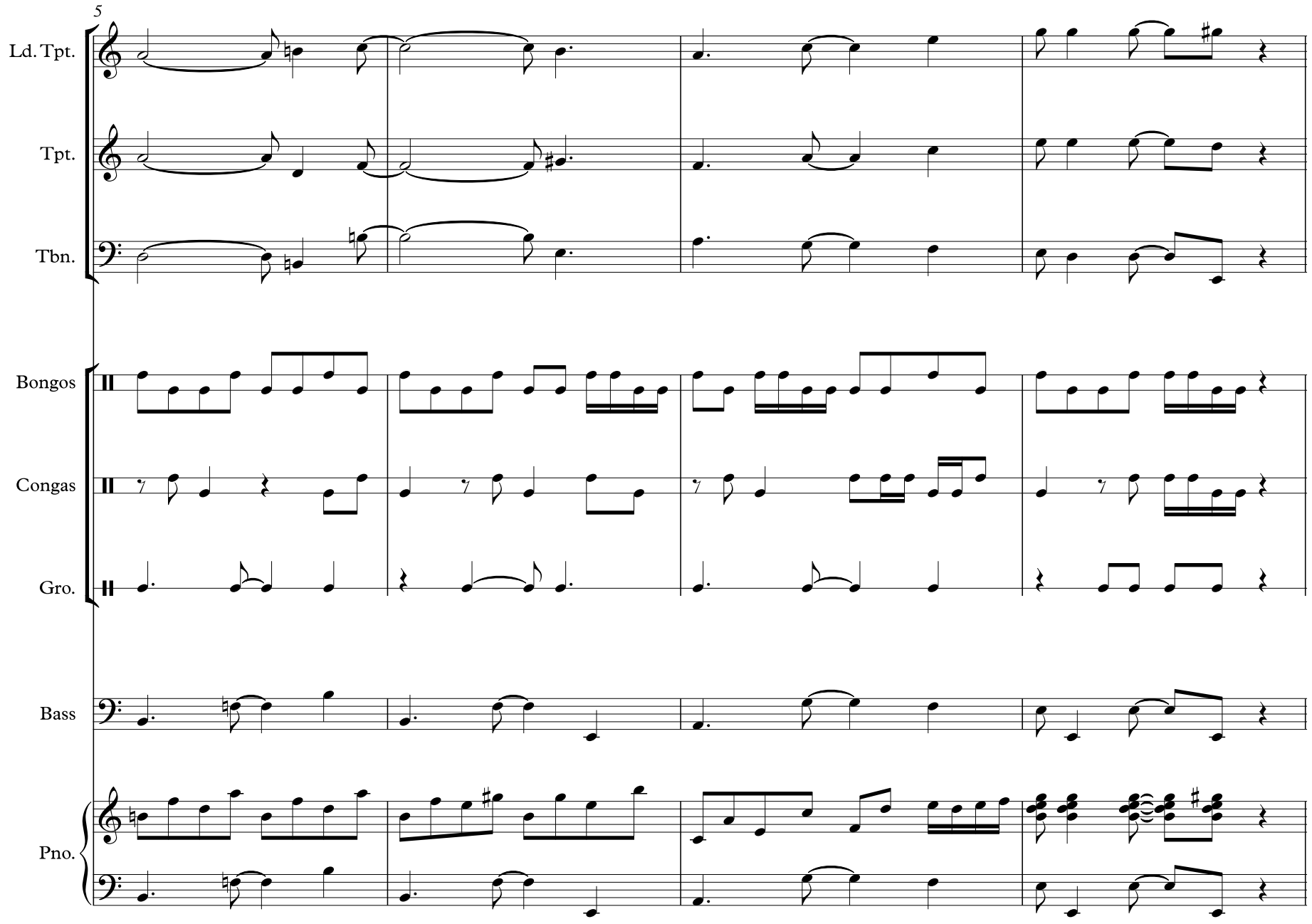
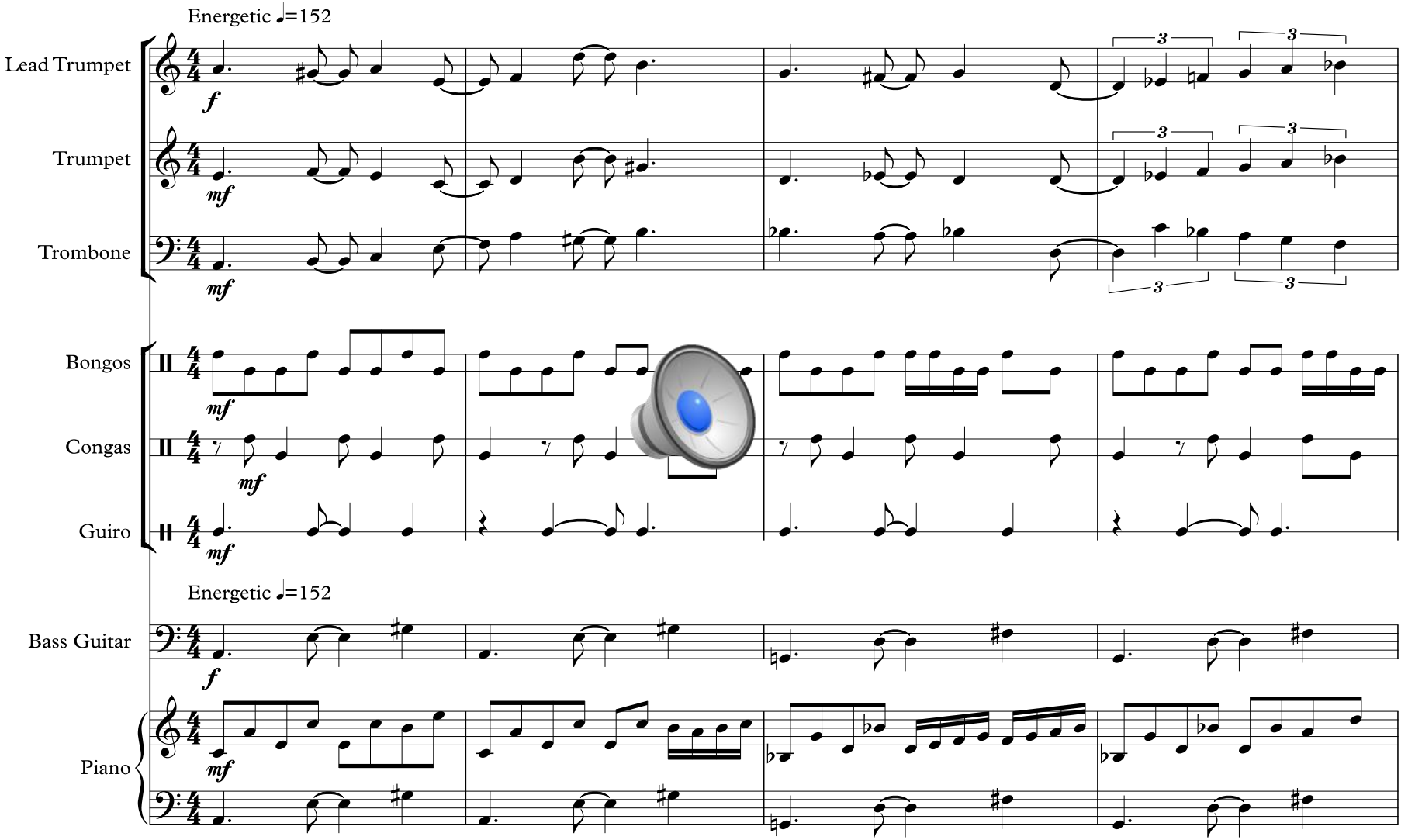
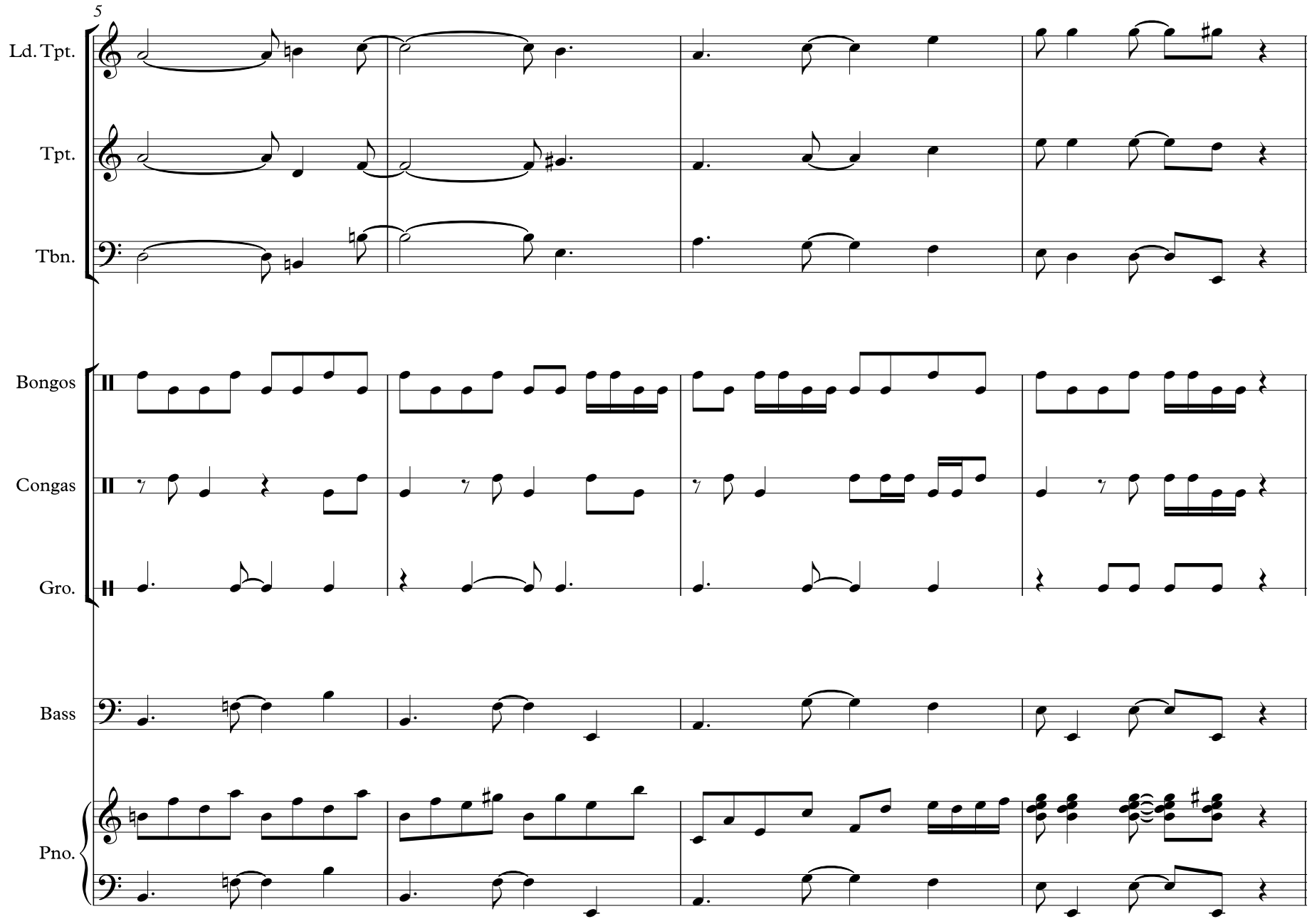

Energetic ♩=152
Lead Trumpet
Trumpet
Trombone
Bongos
Congas
Guiro
Energetic ♩=152
Bass Guitar
Piano


5
Ld. Tpt.
Tpt.
Tbn.
Bongos
Congas
Gro.
Bass
Pno.


Energetic ♩=152
Lead Trumpet
Trumpet
Trombone
Bongos
Congas
Guiro
Energetic ♩=152
Bass Guitar
Piano


5
Ld. Tpt.
Tpt.
Tbn.
Bongos
Congas
Gro.
Bass
Pno.

Thank you for listening!