

A-level MUSIC

Component 3 Composition June 2018

Composition 1: Composition to a brief Composition 2: Free composition

Issuing instructions

To be conducted between 15 September 2017 and 15 May 2018.

All completed work must be submitted to AQA by 15 May 2018.

Materials

For this paper you must have:

appropriate facilities and materials for producing and recording compositions.

Instructions

- Composition 1: Composition to a brief: Choose one of the briefs in this booklet.
- Composition 2: Free composition: This need not reference areas of study or a given brief.
- For both compositions you must include a Programme Note.
- For both compositions you must include a notated score and/or lead sheet and/or aural guide.
- For both compositions you must include a recording on CD or as a digital file.
- Together, the compositions **must** last a combined minimum time of **four and a half minutes**. There is no maximum duration.
- If your composition is less than **four and a half minutes**, it will not be accepted as assessment evidence.
- You must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as your own.

Information

- Composition 1 is marked out of 25.
- Composition 2 is marked out of 25.
- The maximum mark for this paper is 50.

G/TI/Jun18/E4 7272/C

Composition 1: Composition to a brief

Students must choose **one** of the following briefs.

0 1 Brief 1: Chorales

Candidates should complete **both** exercises.

Exercise 1. Complete the harmonisation of the following chorale by adding parts for alto and tenor:



Exercise 2. Harmonise the following chorale melody by adding parts for alto, tenor and bass:



Turn over for the next brief

0 2 Brief 2

Set the following lyrics as a ballad. You should write for solo voice, piano or guitar, bass guitar, drum kit, and one other instrument of your choice.

If you wish, you may extend the lyrics with a second verse.

[Verse:]

When I'm feeling like there's no way back to how things were, And the voices in my head repeat your time with her, I see your smile, I feel your heart, And I know that we will never part; When I'm failing to accept my part in how you felt, And the coldness in my heart somehow resists to melt, I hear your voice, I hear it true, And I know that we can make it through.

[Chorus:]

Director

You are the one who makes my days complete with joy, You are the one who fills my nights with dreams of happiness; My dearest one, please be my nearest one, And always be the one who fills my life with love.

[25 marks]

0 3 Brief 3

Compose title music for a new children's cartoon called 'The Circus'. You may choose whatever instrumentation or technology you think is appropriate. The director's brief is as follows:

1 1011	Birector
To:	Composer
Subje	ct: Title Music
	after 2 minutes of music which should include distinct sections to suit The ringmaster The acrobats The lions The clowns and then end in a short uplifting march idea for the whole circus.

[25 marks]

0 4 Brief 4

Continue the following opening to a song which is sung by a middle-aged character in a musical.

The given melody and lyrics should be used unchanged. The given accompaniment is optional – it could be used as printed, re-scored for an instrumental ensemble of your choice, or it could be replaced with your own original accompaniment.



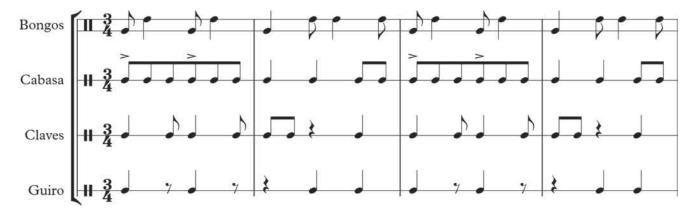
[25 marks]

0 5 Brief 5

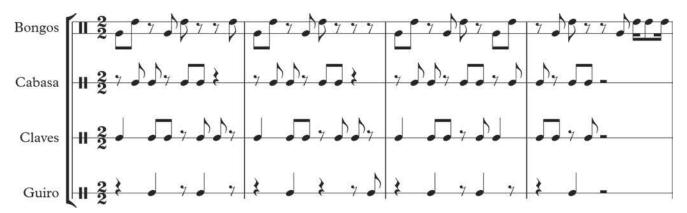
Compose a Latin-influenced piece for a jazz combo of your choice. Your piece should be based on **one** or **both** of the following rhythmic ideas.

The percussion section does not have to play the entire time.

Rhythm i



Rhythm ii



[25 marks]

0 6 Brief 6

Write a piece for an ensemble including folk (non-classical) instruments of your choice that is based on the following mode. You should vary the tempo during the course of the piece.



[25 marks]

0 7 Brief 7

Write an atonal piece for a chamber ensemble of your choice (up to 5 performers) in response to the lines below from TS Eliot's poem *Burnt Norton*.

You may set the lines for a singer, or choose to have them narrated as part of the piece; alternatively the music may speak for itself in response to the poetic stimulus.

Extract from *Burnt Norton* by TS Eliot cannot be reproduced here due to third-party copyright restrictions.

[25 marks]

Composition 2: Free composition

Free compositions need not reference areas of study or a given brief.

[25 marks]

END OF BRIEFS

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