

**ADVANCED GCE UNIT**

**2554**

**MUSIC**

Commissioned Composing Assignments

**JUNE 2007**

**Deadline: Tuesday 15 May 2007**



**INSTRUCTIONS TO CANDIDATES**

- There are four options in this paper. Candidates must choose **two** of these (at least one of which must be a Commissioned Assignment):
  - OPTION 1** Vocal Composition (Commissioned Assignment).
  - OPTION 2** Film Storyboard (Commissioned Assignment).
  - OPTION 3** Stylistic Techniques.
  - OPTION 4** Free Composition.

**INFORMATION FOR CANDIDATES**

- The total number of marks for each option is 50 marks.
- The total number of marks for this paper is 100 marks.
- You will be awarded marks for the quality of written communication.

This document consists of **7** printed pages and **1** blank page.



**OPTION 1** Candidates are required to set **one** of the two texts as a vocal composition.

A fully notated score must be submitted together with a **recording** and a commentary outlining:

- the research undertaken
- the compositional process
- the music studied as models for style or technique
- relevant contextual influences
- the precise details of any equipment used and names of sounds if music technology has been used.

**OPTION 2** Candidates are required to compose music for the Film Storyboard, with exact timings. It may be composed for any electro-acoustic, synthesised or purely acoustic medium.

Candidates should submit **both** of the following:

- a CD/cassette recording of the completed assignment (either in the intended instrumentation or as a reduction or a synthesised or sequenced demonstration); and
- **either**, a fully notated score which will become the principal examination document, **or** a commentary on the methods of mixing and producing the recording, which will become the principal examination document to be assessed on production values.

**OPTION 3** Candidates are required to submit a set of **8 to 10 exercises**, completing extracts of approximately 16 to 24 bars, each drawn from **one** of the following stylistic categories:

- two-part counterpoint of the late sixteenth century
- two-part Baroque keyboard counterpoint
- chorale treatments in the style of J S Bach
- string quartets in the Classical style
- keyboard accompaniments in early Romantic style
- twentieth century musical theatre.

**OPTION 4** Candidates are required to submit a composition for any medium and in any style. The total duration should not exceed **five** minutes. Candidates must submit:

- a recording
- a score in the form appropriate to the style: this may be a fully notated score, a lead sheet, chord chart, tables or diagrams
- a commentary which describes and explains the compositional processes, refers to decisions about compositional style, techniques and musical language, and relates these to music studied as models.

## Option 1

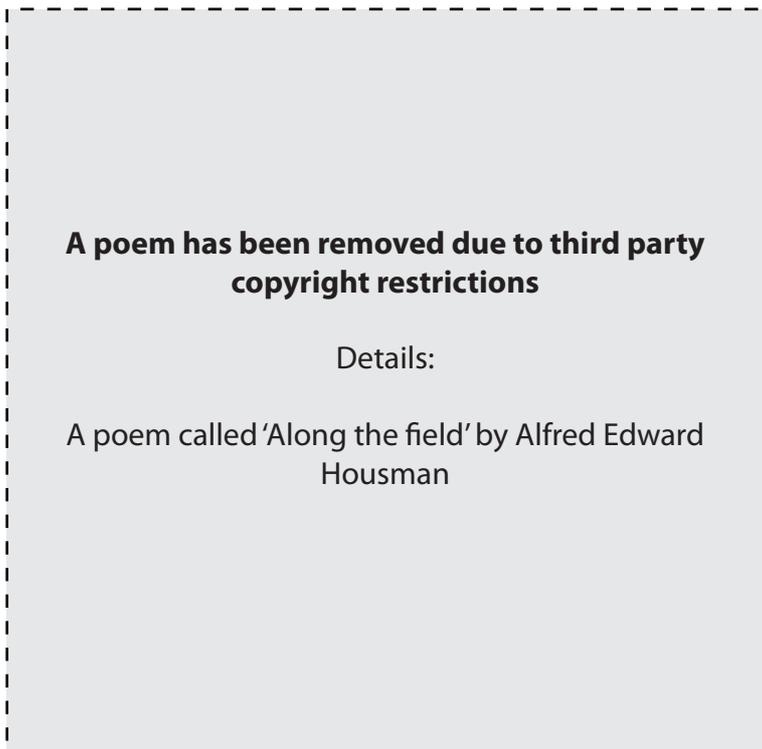
Select one of the following two texts and set it as a vocal composition.

Either for solo voice, with or without backing singers, accompanied by one of the following:

- a polyphonic instrument (such as piano, organ or guitar)
- a group of at least two instruments (such as chamber ensemble or rhythm section)
- a sequenced/synthesised backing track produced using music technology.

Or for unaccompanied voices in no fewer than four parts.

Text 1



Alfred Edward Housman

[50 marks]

Text 2



Linda J. Benitez

[50 marks]

## Option 2

## Film Storyboard

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
0:00	Title sequence. A dark woodland scene . The rain pours down, the wind blows through the trees. Flashes of lightning can be seen in the night sky and rumbles of thunder can be heard. Title appears: 'CASTLE DEATH'.	<i>Introductory music, menacing, restless and mysterious, from which emerges the title theme.</i>
0:25	Cut to view of a coach and horses approaching along the road towards camera, through the wet and dark woodland scenery.	<i>Coach and horses music to accompany as coach gets closer.</i>
0:40	Inside the coach an air of cynicism prevails as two women and two men are having a lively discussion rejecting what they consider to be the myth of Castle Death.	<i>Character music to reflect the confidence of the main characters.</i>
1:05	Cut to small village inn not far from the castle, where the Inn sign 'The Three Crowns' creaks menacingly as it sways to and fro in the wind. Initial shot from outside, with the rain lashing against the small candlelit windows. Follow-up shot pans inside where a convivial atmosphere prevails and some locals are dancing and singing to rustic music.	<i>Rustic, jovial music to depict the scene at the inn.</i>
1:35	Cut to distant view of coach and horses initially approaching towards camera, entering the foreground, and then moving away from camera into the distance.	<i>Coach and horses music to depict continuing journey.</i>
2:20	Back to village inn and to the rustic music and dancing.	<i>Rustic, jovial music.</i>
2:35	Cut to coach arriving at village inn. The four occupants go into the inn to ask for directions to the castle. The locals warn them against going to that place, and tell them about a young woman from the village who has recently disappeared after going there. They ignore the warnings.	<i>Coach and horses music gives way to Character music and intermingles with Rustic, jovial music.</i>
3:05	Fades to coach and horses again seen this time ascending the hill slowly, and into a long winding drive. The rain continues to lash down even more furiously, the lightning flashes with more intensity and the thunder roars more insistently.	<i>Coach and horses music takes on a sense of the menacing, restless and mysterious qualities of the Introductory music.</i>

TIMINGS (minutes & seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
3:30	Coach stops. The castle is seen for the first time in all its legendary splendour.	The ' <i>Castle Death</i> ' title theme returns in majestic fashion.
3:50	The four characters move quickly from the coach to the large covered entrance in an attempt to avoid the driving rain. They slowly open the huge door to reveal a dimly-lit large entrance hall with minstrels' gallery.	<i>Character music</i> gradually gives way to the mysterious qualities of the <i>Introductory music</i> .
4:15	Suddenly a deafening screeching noise is heard and camera reveals a look of terror on their faces as something appears.	Sudden change to a moment of suspense and music to describe the horror of the scene.
4:30	Blackout: end of sequence.	Cut.

Total time: 4:30

[50 marks]

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*Acknowledgements:*

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