

**Candidate 8**

**Higher  
Composing Exemplification**

**War**



| Evidence requirements  | ✓/x | Comments  |
|--|-----|---|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |   |
| Assessor's process observation checklist   | (✓) |   |
| Score/performance plan   | x   | <i>Not provided, therefore folio cannot be finally assessed.</i>  |
| Programme note   | ✓   | <i>Sufficiently detailed.</i>   |
| <b>Performance Criteria</b>  |     |   |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   |   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | x   | <i>There is very little development of melody. Given that the piece relies heavily on rhythmic interest there is insufficient rhythmic development. There is little exploration of harmonic possibilities.</i>  |
| The deployment of performance forces is effective                                  | ✓   | <i>Instrumental timbre is used appropriately and there are interesting combinations of sounds.</i>  |
| The structure of the piece is effective  | x   | <i>The lengths of the various sections are not always well judged.</i>  |
| Use of compositional techniques is appropriate to Higher level                     | x   | <i>The lack of melodic content makes it difficult for the candidate to demonstrate appropriate technique.</i>   |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   |   |
| <b>Pass</b>  | x   | <i>The piece fails to meet a number of the performance criteria. Next steps towards an opportunity for reassessment are detailed below. A score or performance plan must be provided.</i>   |
| <b>Supplementary comments</b>  |     | <i>This piece of programme music demonstrates some imagination and originality in describing the ideas portrayed in the programme note.<br/>Greater development of melodic, harmonic and rhythmic material will enhance the piece.<br/>Although there is variety and contrast, the sections are not sufficiently linked to provide convincing coherence.<br/>There is arguably too much repetition. Some judicious editing will make for a more sustained impact on the listener.</i> |

### PROGRAMME NOTE

My composition is based on the journey of a soldier. It starts off with a man in the barracks the night before he returns to the front line, morning quickly comes and his section are off marching to the front. Whilst marching, shells are exploding all over and soon he makes it to the trenches where suddenly the shelling stops. There he waits with great uncertainty and anxiety. The silence is soon broken, a shell explodes just a few trenches away and adrenalin and fear floods his mind. His mind gradually fades away from the harsh realities of war and drops into a whole of memories from home and loved ones where things were very prosperous and cheerful. He reawakens from an unconscious state and back to the fear, anxiety and uncertainty of war. It finishes with soldiers just continuing as usual as if nothing has happened.

As my composition is based around a story it is programmatic. The main group of instruments within my composition is the percussion family. It features a marimba, snare drum, timpani drums, cymbals and tambourines.

It starts off with a whistle playing a solo section based on the whole tone scale, which creates an eerie and tense atmosphere. Then the tambourine is introduced singling the soldiers waking. Suddenly the snare drum starts to play in a march 4/4 tempo, this indicates the soldiers marching to the front.

To create the atmosphere of bombs exploding and kayos. I introduced timpani drums and cymbals in the second section. I composed them playing fortissimo with the piano sound of the snare drum in the background. Then I play the snare at fortissimo on the accented off beats along with the timpani drums and cymbals this creates the kayos of war. At the end of this section use the method of tutee and the crescendo dynamic to indicate that the soldier this composition is based has a sudden rush of adrenaline and suddenly falls unconscious.

In this third section the marimba starts by playing a solo piece, which creates an antiphonal effect. To produce this effect that reflects worry, fear and anxiousness I experimented with different sequences and rhythms on the marimba. Through out this section there is a combination of trills and sequences which are accompanied by wood blocks and snare drum.

To create the link between the third and fourth sections the marimba plays an accelerando and a crescendo. This represents the soldier falling into unconsciousness and a different world. In this part of the composition the marimba in triplets with cross rhythms. Its focused mainly in the treble clef creating a very peaceful and prosperous feeling. The soldier at this point is dreaming of his family back in Britain where he was a happy with a wife and son. At the end of this section I used the rhythmic use of a rallantando. This signals

the soldier's wakening. The third part (marimba section) is then repeated focusing back to the soldier's worry and fear. His adrenaline then suddenly kicks in back to reality of war. At the end the whistle part is repeated. The day finished just as it started, in an emotion of fear, worry and anxiety.



**Candidate 10**

**Higher  
Composing Exemplification**

**Flustered Flourish**



**Assessor's pro forma Unit Music: Composing (Higher) Title of piece Flustered Flourish (String Orchestra) (Duration: 1m11s)**

| Evidence requirements  | ✓/x | Comments   |
|--|-----|--|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |  |
| Assessor's process observation checklist   | (✓) |  |
| Score/performance plan   | ✓   | <i>Neatly prepared. Includes extensive performance directions: the candidate cares about the eventual sound of the piece.</i>  |
| Programme note   | ✓   | <i>Provides helpful, if not entirely accurate, information on the aims and execution of the piece.</i>   |
| <b>Performance Criteria</b>  |     |  |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   | <i>Basic material is slight but effective.</i>   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ✓   | <i>All relevant areas are handled with a degree of assurance appropriate to Higher level</i>   |
| The deployment of performance forces is effective                                  | ✓   | <i>Instrumental writing is well considered, in terms of individual parts and of ensemble writing. The candidate's performing experience shines through.</i>                                    |
| The structure of the piece is effective  | ✓   | <i>The structure is generally effective, with a reasonable balance of repetition, contrast and development overall. The reliance on repetition in the middle section is perhaps excessive.</i> |
| Use of compositional techniques is appropriate to Higher level                     | ✓   | <i>For the most part the use of compositional techniques is secure and convincing.</i>   |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | <i>This work meets the composer's aims: in the two outer sections, particularly, the nervous mood conveyed matches the title very well.</i>  |
| <b>Pass</b>  | ✓   | <i>This is an imaginative and effective piece of work which meets all of the Unit requirements.</i>  |
| <b>Supplementary comments</b>  |     |  |

# Assessor's process observation checklist

Unit Music: Composing (Higher)

Candidate No. 9

Piece FLUSTERED FLOURISH

Assessor \_\_\_\_\_

| Initial ideas   | ✓/x | Comments  | Date |
|---|-----|---|------|
| selected independently by candidate   | ✓   | CANDIDATE'S OWN CHOICE BASED ON PERSONAL EXPERIENCE.  |      |
| selected by candidate with some guidance from tutor   |     |   |      |
| provided by tutor as stimulus material  |     |   |      |
| <b>Exploration &amp; refinement of ideas</b>  |     | CHOICE OF INITIAL IDEAS WAS GOOD FOLLOWED BY USEFUL EXPERIMENTATION AND ORGANISATION OF HIS MATERIAL. |      |
| successfully and independently undertaken by candidate                                      | ✓   |   |      |
| undertaken by candidate with some prompting/guidance  |     |   |      |
| undertaken with considerable tutor input  |     |   |      |
| <b>Taking forward ideas/development/devising a structure</b>                                |     | ABLE CANDIDATE WITH SECURE INSIGHT INTO THE DEVELOPMENT AND STRUCTURING OF THE MUSIC.                 |      |
| undertaken by candidate with significant independence                                       | ✓   |   |      |
| has required an unacceptable level of tutor assistance                                      |     |   |      |
| <b>Revising &amp; refining/producing the finished product</b>                               |     | SECURE SENSE OF STYLE RESULTING IN A REFINED, WELL-ORGANISED, SUCCESSFUL PIECE.                       |      |
| has been the responsibility of the candidate, perhaps with some assistance                  | ✓   |   |      |
| has eventually been completed, but with an unacceptable level of tutor prompting/assistance |     |   |      |
| <b>Supplementary comments</b>   |     | MATURE APPROACH WITH LITTLE GUIDANCE NEEDED TO PRODUCE THIS MOST EFFECTIVE COMPOSITION.               |      |

## **Flustered Flourish**

Programme note

Higher

### **Stimulus**

The music I enjoy listening to most of all is written for strings orchestra or string quartet. So I decided to write a piece for string orchestra. Also I knew it would be a challenge to create a piece that I could play with my friends.

### **Resources**

I used Sibelius 2 to try out various ideas and to check how ideas I had sounded together.

### **Significant decisions**

I decided to create an exciting piece by giving the cello some musical acrobatics to perform; as I play the cello I could try out all my ideas. The upper parts were given very difficult rhythmic groups to play. I wanted to use big contrasts in expression from piano to “fff”. I also wanted to use rhythm to make the music sound quite popular.

### **Use of technology**

I tried my ideas out on Sibelius 2 and used the computer to hear what my piece sounded like when all the instruments are playing and to check if I had notated the correct rhythms.

### **Audio recording arrangements**

After I had finished my composition in Sibelius 2 I recorded it onto a CD Rom.

### **Process**

Whilst experimenting with ideas at the piano, I discovered that I liked the clash of a C in the bass against a chord of F# major. I created a chromatic ostinato in the cello part and the F# major chord for the other parts. I tried various lengths of rests and notes with accents and asked my teacher about some of the complicated rhythms I wanted to use but could not put into Sibelius. I tried to get contrasts such as the subito piano bars followed by a crescendo with all 4 parts playing trills. I used repetition to try and make the music more exciting. I used a bar of silence to create a feeling of surprise before the ending.

# Flustered Flourish

Allegro ♩ = 90

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-5. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked Allegro with a quarter note equal to 90 beats per minute. The Violoncello part features a continuous eighth-note pattern starting in measure 1, marked *ff*. The Violin I, Violin II, and Viola parts are silent until measure 5, where they enter with a *fff* dynamic and play a series of chords with accents.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-10. The score continues from the previous system. The Violoncello part continues with the eighth-note pattern, marked *ff*. The Violin I, Violin II, and Viola parts continue with the *fff* chords and accents, with some notes changing in measure 10. The Violin I part has a measure rest in measure 10.

11

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *fff*

15

Vln. I

Vln. II

Vla.

Vc.

*sim.* *subito p*

21 **A**

Vln. I *ff* (tr)

Vln. II *ff* (tr)

Vla. *ff* (tr)

Vc. *ff* (tr) divisi

Detailed description: This system contains measures 21 through 25. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The Violin I and II parts play a melodic line with slurs and accents, marked *ff* and (tr). The Viola part plays a rhythmic accompaniment of eighth notes, also marked *ff* and (tr). The Violoncello part plays a bass line with slurs and accents, marked *ff* and (tr) divisi. The section is marked with a box containing the letter 'A'.

26

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Detailed description: This system contains measures 26 through 30. The Violin I part has a rest in measure 26, then resumes with a melodic line. The Violin II part continues with a melodic line. The Viola part plays a rhythmic accompaniment of eighth notes, marked *ff*. The Violoncello part plays a bass line with slurs and accents, marked *ff*.

31

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Detailed description: This system contains measures 31 through 35. The Violin I part continues with a melodic line. The Violin II part continues with a melodic line. The Viola part plays a rhythmic accompaniment of eighth notes, marked *ff*. The Violoncello part plays a bass line with slurs and accents, marked *ff*.

36 **B**

Vln. I  
Vln. II  
Vla.  
Vc.

*fff*  
*fff*  
*fff*  
*sim.*

41

Vln. I  
Vln. II  
Vla.  
Vc.

*subito p*  
*subito p*  
*subito p*

45

Vln. I  
Vln. II  
Vla.  
Vc.

*cresc.*  
*tr*  
*tr*  
*cresc.*  
*tr*  
*cresc.*  
*tr*  
*cresc.*  
*tr*  
*ff*  
*ff*  
*ff*  
*pizz.*  
*ff*



**Candidate 11**

**Higher  
Composing Exemplification**

**B.S.T. Jig**



**Assessor's pro forma Unit Music: Composing (Higher) Title of piece B.S.T. Jig (2 Recorders and Harp) (Duration: 1m50s)**

| Evidence requirements  | ✓/x | Comments   |
|--|-----|--|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |  |
| Assessor's process observation checklist   | ✓   |  |
| Score/performance plan   | ✓   | <i>Neatly prepared. With future performance in mind, the candidate should be encouraged to insert appropriate tempo, dynamic and other expression directions.</i>                            |
| Programme note   | ✓   | <i>Provides helpful, information on the background, aims and composition of the piece.</i>   |
| <b>Performance Criteria</b>  |     |  |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   | <i>Basic material includes attractive melodic ideas and a sound harmonic structure, all of which provide potential for future development.</i>   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ✓   | <i>All relevant areas are handled with a degree of assurance appropriate to Higher level</i>   |
| The deployment of performance forces is effective                                  | ✓   | <i>The chosen combination of instruments works well. The candidate makes good use of the available recorder ranges. The timbral possibilities of the ensemble are convincingly explored.</i> |
| The structure of the piece is effective  | ✓   | <i>Although there are occasional moments when the music seems to ramble, the structure is generally effective, incorporating varied repetition, contrast and development.</i>                |
| Use of compositional techniques is appropriate to Higher level                     | ✓   | <i>For the most part the use of compositional techniques is secure and convincing.</i>   |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | <i>The style is derivative but is maintained consistently. The piece includes clear examples of candidate individuality.</i>   |
| <b>Pass</b>  | ✓   | <i>This is an imaginative and effective piece of work.</i>   |
| <b>Supplementary comments</b>  |     |  |

## Program Notes

### Stimulus

From playing the recorder in the school ceilidh band and from doing Highland Dancing from a young age I was inspired to write Scottish music for this part of my music course. At a school concert I took part in playing a Hebridean suite. This inspired me to compose a waltz and then a jig that was suitable for the recorder to play, as I wanted to compose a piece for my own instrument.

### Compositional Process/Concepts

#### Waltz

- 1- I started to compose my waltz first. I came up with several ideas for the main tune by using the black notes on a keyboard. This made my ideas sound Scottish as I was using the pentatonic scale and gave me more of an idea of where I could add Acciaccaturas to "decorate" the piece. I later transferred the tune down on to the white notes of the keyboard so that it was easier to play.
- 2- I decided to add a harp to accompany the recorder and the violin. I found I could use the harp in many ways for example I used ascending and descending scales and I used spread chords.
- 3- I shared out the tune between the recorder and violin to give a mixture of sound. I also used imitation so that the recorder was copying the violin.
- 4- The waltz finishes with a recorder solo playing the opening tune. Here I made the tune finish slower to give a more natural ending.

#### Jig

- 1- As I did in my waltz I came up with the four main tunes of my jig on the black notes of the keyboard and the later transferred them down on to the white notes.
- 2- I also used the harp as an accompaniment but this time accompanying the treble and descant recorders. The harp here also plays spread chords and small scales.
- 3- The jig is built up in ternary form but, it also has ternary form within each section- e.g.- A-aaba B-ccdc A-aaba.
- 4- Mainly the treble recorder plays the first two sections with the harp. I also use modulation between the sections from the key of F major to D minor (adding a C#).
- 5- In the third section, the treble again plays the main tune but the descant plays a countermelody. This mostly goes in parallel thirds and sixths.
- 6- To finish of my jig I use both treble and descant recorders playing the main tune and the piece finishes with a small codetta.

## Resources

The resources I used to compose my two pieces were the keyboard, the recorder and the Sibelius program on the computer.

# B.S.T Jig

♩ = 112

Descant Recorder

Treble Recorder

♩ = 112

Harp

8

D. Rec.

Tr. Rec.

Hp

15

D. Rec.

Tr. Rec.

Hp

22

D. Rec.

Tr. Rec.

Hp

28<sub>g</sub>

D. Rec.

Tr. Rec.

Hp

35<sub>g</sub>

D. Rec.

Tr. Rec.

Hp

1. 2.

40<sub>g</sub>

D. Rec.

Tr. Rec.

Hp

45<sub>g</sub>

D. Rec.

Tr. Rec.

Hp

50<sub>8</sub>

D. Rec.

Tr. Rec.

Hp

This system of music covers measures 50 through 55. It features three staves: Drums (D. Rec.), Trumpets (Tr. Rec.), and Piano (Hp). The drums play a steady eighth-note pattern. The trumpets play a melodic line with eighth-note runs and slurs. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

56<sub>8</sub>

D. Rec.

Tr. Rec.

Hp

This system of music covers measures 56 through 61. The drums continue with their eighth-note pattern. The trumpets play a more complex melodic line with eighth-note patterns and slurs. The piano accompaniment features more active chordal movement in the right hand and a bass line with some eighth-note patterns.

62<sub>8</sub>

D. Rec.

Tr. Rec.

Hp

This system of music covers measures 62 through 67. The drums maintain their eighth-note pattern. The trumpets play a melodic line with eighth-note runs and slurs. The piano accompaniment continues with chords and a bass line, showing some variation in the right hand's chordal structure.

68

D. Rec.

Tr. Rec.

Hp

This system contains measures 68 through 73. The drum part (D. Rec.) features a consistent rhythmic pattern of eighth notes. The trumpet part (Tr. Rec.) plays a melodic line with eighth notes and rests. The piano (Hp) accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes marked with a 'z' for grace notes.

74

D. Rec.

Tr. Rec.

Hp

This system contains measures 74 through 79. The drum part continues with the same rhythmic pattern. The trumpet part has a more active melodic line. The piano accompaniment continues with chords and a bass line, maintaining the harmonic structure.

80

D. Rec.

Tr. Rec.

Hp

This system contains measures 80 through 84. The drum and trumpet parts continue. The piano part is mostly silent, with rests on both the treble and bass staves, indicating a change in texture or a moment of rest for the piano.

85

D. Rec.

Tr. Rec.

Hp

This system contains measures 85 through 89. The drum and trumpet parts continue. The piano part remains mostly silent, with rests on both the treble and bass staves.



**Candidate 12**

**Higher  
Composing Exemplification**

**Maestoso**



**Assessor's pro forma Unit Music: Composing (Higher) Title of piece Trumpet Sonata: Maestoso (Trumpet and Piano) (Duration: 1m55s)**

| Evidence requirements  | ✓/× | Comments  |
|--|-----|---|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |   |
| Assessor's process observation checklist   | ✓   |   |
| Score/performance plan   | ✓   | <i>Neatly prepared. With future performance in mind, the candidate should be encouraged to insert appropriate tempo, dynamic and articulation directions; all of these are intrinsic parts of the created product.</i>                                |
| Programme note   | ✓   | <i>Provides helpful information on the background, aims and composition of the piece.</i>   |
| <b>Performance Criteria</b>  |     |   |
| Initial ideas selected, explored, developed and refined over a period of time      | ×   | <i>Although not unattractive, the basic melodic ideas require refinement. There is excessive reliance on broken chord shapes.</i>   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ×   | <i>There is insufficient development of melody, rhythm and harmony. The piece is too repetitive and lacks variety.</i>  |
| The deployment of performance forces is effective                                  | ×   | <i>There is little exploration of the trumpet's possibilities. The piano writing is restricted to an unvaried and uninteresting accompaniment figure. There is no sharing of interest between the two instrumental parts in this sonata movement.</i> |
| The structure of the piece is effective  | ×   | <i>Although there is clear evidence of planning in the ternary form applied, the structure as used here does not incorporate contrast and variety.</i>  |
| Use of compositional techniques is appropriate to Higher level                     | ×   | <i>The piece, as it stands, is generally correct from a grammatical point of view. There is little evidence, however, of appropriate compositional techniques. Creative development expected at this level is, likewise, not demonstrated.</i>        |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | <i>Although this piece is not lacking in musical sense, the degree of repetition and the lack of variety do not make for interesting listening.</i>   |
| <b>Pass</b>  | ×   |   |
| <b>Supplementary comments</b>  |     |   |

## Assessor's process observation checklist

Unit Music: Composing (Higher)

Assessor

Candidate 2      Piece: **Maestoso**

|   | ✓/x | Comments   | Date |
|---|-----|--|------|
| <b>Initial ideas</b>  |     |  |      |
| selected independently by candidate   |     |  |      |
| selected by candidate with some guidance from tutor   | ✓   |  |      |
| provided by tutor as stimulus material  |     |  |      |
| <b>Exploration &amp; refinement of ideas</b>  |     | <b>Ideas offered by the tutor were not taken up by the candidate.</b>  |      |
| successfully and independently undertaken by candidate                                      |     |  |      |
| undertaken by candidate with some prompting/guidance  |     |  |      |
| undertaken with considerable tutor input  | ✓   |  |      |
| <b>Taking forward ideas/development/devising a structure</b>                                |     | <b>In spite of assistance offered by tutor, candidate did not take forward ideas. The result is a piece of work which lacks development and effective structure.</b> |      |
| undertaken by candidate with significant independence                                       |     |  |      |
| has required an unacceptable level of tutor assistance                                      |     | (Insufficient candidate input to justify a Unit pass)  |      |
| <b>Revising &amp; refining/producing the finished product</b>                               |     |  |      |
| has been the responsibility of the candidate, perhaps with some assistance                  |     |  |      |
| has eventually been completed, but with an unacceptable level of tutor prompting/assistance |     | (Insufficient candidate input to justify a Unit pass)  |      |
| <b>Supplementary comments</b>   |     | <b>Revision, re-working and subsequent re-assessment required.</b>   |      |

## Program Note

For eight years of my life I have been playing the cornet in several different ensembles including divisional and community bands. This has given me the opportunity to play along beside many inspiring cornet players. I have also had the opportunity of playing in prestigious venues including the Usher Hall, The Royal Concert Hall and The Royal Northern College of Music, Manchester.

My inspiration to write for cornet and piano came from my experience of playing with guest soloists in my performance career within brass bands and also my standard grade and higher solo performance exams.

My composition was a reflection of my musical interests and has given me the opportunity to express these interests. I chose to compose a sonata for cornet and piano. The two movements are a complete contrast in style.

### Siciliano

I decided to compose my siciliano in ternary form and used compound duple time. Throughout the composition I used sequences, perfect, imperfect and interrupted cadences and included modulation from minor to relative major. Harmonically the piece contained conventional harmony, passing notes and both upper and lower auxiliaries. The abbreviated B section was in the major key (G major) and to create a recapitulation, I copied the first eight bars of my first section into my third section and finished with an eight bar coda which ended with a convincing perfect cadence.

### Maestoso

I decided to compose my maestoso in ternary form and included arpeggios, octave leaps and a strong chord structure. I used simple quadruple time with a maestoso tempo and included triplet idioms to enhance the stylistics. Throughout the composition I used sequences, perfect, imperfect and interrupted cadences and included modulation

from major to the dominant major. Harmonically the piece contained both upper and lower auxiliaries and passing notes. To create recapitulation, I copied the first eight bars of my first section into my third section and finished with a convincing perfect cadence in the piano line and ascending triplets ending on the upper tonic in the melodic line.

### Concepts

| <u>Melodic</u>  | <u>Harmonic</u>   | <u>Rhythmic</u>  | <u>Structural</u>                      | <u>Timbre</u>   | <u>Style</u> |
|---|---|--|--|---|--------------|
| Modulation<br>Major<br>minor<br>relative minor<br>dominant major<br>arpeggios<br>triplet idiom<br>sequences<br>octave leaps<br>upper/lower<br>auxiliaries | Passing notes<br>Cadences ; perfect,<br>Interrupted,imperfect<br>Modulation | Compound duple<br>Simple quadruple<br>Repetition<br>Maestoso tempo | Coda<br>Ternary form<br>Recapitulation | Trumpet<br>(brass)<br>Piano<br>upper/lower<br>auxiliaries | Sonata       |



13

Tpt

Pno

17

Tpt

Pno

21

Tpt

Pno

25

Tpt

Pno

29

Tpt

Pno

33

Tpt

Pno

37

Tpt

Pno

41

Tpt

Pno

45

Tpt

Pno

Detailed description: This system contains measures 45 and 46. The Tpt part (top staff) features a melodic line with four groups of triplets, each marked with a bracket and the number '3'. The Pno part (bottom staves) provides harmonic support with chords in the right hand and single notes in the left hand. The key signature is one sharp (F#).

47

Tpt

Pno

Detailed description: This system contains measures 47 and 48. The Tpt part (top staff) continues the melodic line with three groups of triplets and one group of a pair of notes marked with a bracket and the number '2'. The Pno part (bottom staves) continues with harmonic support, including a tremolo effect in the right hand in measure 48. The key signature is one sharp (F#).

**Candidate 13**

**Higher  
Composing Exemplification**

**Viva La Republicana**



**Assessor's pro forma Unit Music: Composing (Higher) Title of piece Viva La Republicana (Duration: 1m30s)**

| Evidence requirements  | ✓/x | Comments  |
|--|-----|---|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |   |
| Assessor's process observation checklist   | ✓   |   |
| Score/performance plan   | ✓   | <i>Well prepared</i>  |
| Programme note   | ✓   | <i>Details the background and compositional process.</i>  |
| <b>Performance Criteria</b>  |     |   |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   | <i>Initial ideas are attractive, uncomplicated and stylish.</i>   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ✓   | <i>Development of initial melodic material is convincing. Rhythmic impetus is sustained throughout and the harmonic flow is convincing.</i> |
| The deployment of performance forces is effective                                  | ✓   | <i>Choice of instruments is well considered and timbral possibilities are explored to good effect.</i>                                      |
| The structure of the piece is effective  | ✓   | <i>The structure developed works well and ties in with melodic and timbral contrasts.</i>   |
| Use of compositional techniques is appropriate to Higher level                     | ✓   | <i>Compositional techniques, while not sophisticated, are handled in the secure and convincing manner expected at Higher level.</i>         |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | <i>Although in a derived style, this work demonstrates the candidate's individual approach and personal creative input.</i>                 |
| <b>Pass</b>  | ✓   |   |
| <b>Supplementary comments</b>  |     |   |

## Assessor's process observation checklist

Unit Music: Composing (Higher)

Candidate 3 Piece: Viva la Republicana

|   | ✓/x | Comments  | Date |
|---|-----|---|------|
| <b>Initial ideas</b>  |     |   |      |
| selected independently by candidate   | ✓   |   |      |
| selected by candidate with some guidance from tutor   |     |   |      |
| provided by tutor as stimulus material  |     |   |      |
| <b>Exploration &amp; refinement of ideas</b>  |     |   |      |
| successfully and independently undertaken by candidate                                      | ✓   |   |      |
| undertaken by candidate with some prompting/guidance  |     |   |      |
| undertaken with considerable tutor input  |     |   |      |
| <b>Taking forward ideas/development/devising a structure</b>                                |     |   |      |
| undertaken by candidate with significant independence                                       | ✓   |   |      |
| has required an unacceptable level of tutor assistance                                      |     | (Insufficient candidate input to justify a Unit pass) |      |
| <b>Revising &amp; refining/producing the finished product</b>                               |     |   |      |
| has been the responsibility of the candidate, perhaps with some assistance                  | ✓   |   |      |
| has eventually been completed, but with an unacceptable level of tutor prompting/assistance |     | (Insufficient candidate input to justify a Unit pass) |      |
| <b>Supplementary comments</b>   |     |   |      |

Programme Note : Viva la Republicana

Level: Higher

Name

School:

Candidate Number

Centre Number:

### Stimulus

I very much liked the Latin rhythms on a song by "The Black Eyed Peas" called "Latin Girls". I have also enjoyed the music of Miles Davis and wanted to try to write for trumpet with a Latin flavour.

### Resources

I used a Keyboard, Computer with the Sibelius programme, and my guitar.

### Significant Decisions

I play the guitar and enjoy writing for guitar and bass. I wanted to experiment with the trumpet, and the percussion instruments - Cabassa, Tambourine and Triangle - were all stylistic of Latin music. I wrote the piece almost entirely at the computer with the keyboard, but the main melody originated from guitar playing. The structure was easy to create (AABA) but allowed me to experiment with variation in the melody and percussion.

### The Use of Technology

I used the Sibelius programme for notation and to make a recording.

### Audio Recording Equipment

A minidisk player was plugged directly into the computer to make a recording.

### Process

I invented the main melody using a guitar, then decided it could sound more interesting played by a trumpet. The melody explores the **melodic minor** scale in some depth. I then began to build up the melody with chords on the guitar and a **walking bass** line. I wrote the B section based on a **cycle of fifths**. For the first time round the guitar is the main focus of the music. In the second half the trumpet takes over, using **syncopated** rhythms, **ascending scales** and **arpeggios**. I experimented with several variations on the syncopated Latin rhythm including **trills**, before I found the one I liked best. The two sections contrast in rhythm and tonality. The piece concludes with a final variation on the main tune with a full percussion section.

# Viva La Republicana

♩=130

Trumpet in B♭

Conga

Triangle

Cabassa *mf*

Tambourine

Guitar *f*

Bass Guitar *f*

6

Tpt. *f*

Conga *mf*

Tri. *f*

Caba.

Tamb.

Gtr. *mf*

Bass *mf*

12

Tpt.

Conga

Tri.

Caba.

Tamb.

Gtr.

Bass

17

Tpt.

Conga

Tri.

Caba.

Tamb.

Gtr.

Bass

22

Tpt.

Conga

Tri.

Caba.

Tamb.

Gtr.

Bass

*dolce*

*mf*

27

Tpt.

Conga

Tri.

Caba.

Tamb.

Gtr.

Bass

32

Musical score for measures 32-36. The score includes parts for Tpt., Conga, Tri., Caba., Tamb., Gtr., and Bass. The Tpt. part starts with a *mf* dynamic. The Conga part features a rhythmic pattern with triplets. The Caba. part has a steady eighth-note accompaniment. The Tamb. part has a simple rhythmic pattern. The Gtr. part provides harmonic support with chords and melodic lines. The Bass part has a walking bass line.

37

Musical score for measures 37-42. The score includes parts for Tpt., Conga, Tri., Caba., Tamb., Gtr., and Bass. The Tpt. part starts with a *f* dynamic. The Conga part is mostly silent. The Tri. part has a few notes. The Caba. part continues with eighth notes, with a *f* dynamic marking. The Tamb. part has a rhythmic pattern. The Gtr. part has a complex harmonic structure with many chords. The Bass part has a walking bass line.

43

Musical score for measures 43-48. The score includes parts for Tpt., Conga, Tri., Caba., Tamb., Gtr., and Bass. The Tpt. part has a melodic line. The Conga part is mostly silent. The Tri. part has a few notes. The Caba. part continues with eighth notes. The Tamb. part has a rhythmic pattern. The Gtr. part has a complex harmonic structure with many chords. The Bass part has a walking bass line.

**Candidate 14**

**Higher  
Composing Exemplification**

**Noah's Ark**



**Assessor's pro forma Unit Music: Composing (Higher) Title of piece Noah's Ark (Clarinet and Piano) (Duration: 3m10s)**

| <b>Evidence requirements</b>  | ✓/× | <b>Comments</b>  |
|---|-----|--|
| Audio folio of two pieces, each minimum duration one minute   | (✓) |  |
| Assessor's process observation checklist  | (✓) |  |
| Score/performance plan  | ✓   | <i>The carefully prepared, handwritten score includes performance directions and matches the audio.</i>  |
| Programme note  | ✓   | <i>Although there is some description of the piece, the compositional process could have been more fully described.</i>  |
| <b>Performance Criteria</b>   |     |  |
| Initial ideas selected, explored, developed and refined over a period of time   | ✓   | <i>Initial ideas are attractive and convincing.</i>  |
| Development of melodic, rhythmic and harmonic possibilities is effective  | ✓   | <i>All areas are well handled and developed.</i>   |
| The deployment of performance forces is effective   | ✓   | <i>The candidate writes well for clarinet and piano, both individually and in combination. The two parts in this duet are treated as equal: the use of imaginative musical dialogue between the two instruments is particularly effective.</i> |
| The structure of the piece is effective   | ✓   | <i>The structure is persuasive and accommodates varied repetition, development and contrast in a coherent way.</i>   |
| Use of compositional techniques is appropriate to Higher level  | ✓   | <i>Compositional techniques as listed in the programme note are appropriate to this level and are used convincingly and securely.</i>  |
| Work in folio is original to the candidate and makes musical sense to the listener  | ✓   | <i>This is an attractive piece which can be readily appreciated by the listener.</i>   |
| <b>Pass</b>   | ✓   | <i>This imaginative and effective piece of work meets all of the Performance Criteria.</i>   |
| <b>Supplementary comments</b>   |     |  |
| <i>(To enhance the folio further the candidate should consider describing the compositional process more thoroughly.)</i> |     |  |

**Higher Inventing**

# **Noah's Ark**

**(for clarinet and piano)**

## **Programme Note**

### **STIMULUS**

I had just finished a topic in a separate class on biblical stories. This gave me the idea on writing a piece of programme music for Noah's Ark.

### **RESOURCES**

Piano and Clarinet

### **SIGNIFICANT DECISIONS**

Choosing ideas and a theme for my invention

### **USE OF TECHNOLOGY**

None

### **USE OF EXTEMPORISATION**

None

### **AUDIO RECORDING ARRANGMENTS**

C.d recorder

Piano

Clarinet

## PROCESS

I liked the sound of the clarinet and piano together, so I discussed with a fellow pupil key and register of the instrument and started to form the skeleton of my piece.

I began with accented chords from the piano indicating Noah hammering the last few nails into his ark. I then followed with a catchy 6/8 melody played by the clarinet accompanied by a vamp on the piano, depicting the animals walking up the gangplank and into the ark. The melody drifts from major to minor and clarinet to piano using a suggested inverted pedal/ostinato, staccato notes and trills to represent all the different creatures. The mood changes with staccato octave leaps and a rallentando as the raindrops begin and the storm starts.

The piece then has a time change to simple time, moves from the major to the minor key with rolling arpeggios on piano giving the effect of the waves crashing against the side of the ark and the water rising. I tried to make this dramatic by the use of dynamics, ranging from mezzo piano to fortissimo, crescendos and diminuendos, to imitate the waves. This section is shared by the clarinet and piano, with the piano adding full chords to make a big sound as the water takes over the earth. At the end of this section, a diminuendo/sequence brings us to a pause, where the clarinet plays a short "cadenza" of trills and turns (bird flying out and retuning) bringing us back to the original bouncy tune (animals leaving the Ark). At the end I used chromatic scales and contrary motion as the last of the animals leave the Ark and Noah pulls up the gangplank.

## CONCEPTS

Programme Music

Trill, Turn (ornaments)

Modulation

Dominant 7<sup>th</sup>

Rubato

Major/Minor key

Time Changes

Compound Time/Simple Time

Arpeggios

Imitation

Octave leaps

Diminution

Chromatic

Accent

Pause

Tremolo

Vamp

Grace Notes

Sforzando piano

Sequence

Descending Scale

Contrary Motion

Perfect Cadence

Staccato

Legato

Crescendo / Diminuendo

A Tempo

# Noah's Ark

$\text{♩} = 115$

$\text{♩} = 115$

This is a handwritten musical score for a piece titled "Noah's Ark". The score is written on five systems of staves, each system containing three staves (treble, piano, and bass clefs). The key signature is B-flat major (two flats), and the time signature is 6/8. The tempo is marked as  $\text{♩} = 115$ . The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* and *leggiere*. There are also circled numbers 9 and 11, likely indicating measure numbers. The notation is somewhat sketchy, characteristic of a handwritten draft.

*sfp*

Handwritten musical notation for the first system, measures 1-3. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). Measure 1 starts with a piano (*p*) dynamic. Measure 3 ends with a sharp sign (#).

*sfp*

Handwritten musical notation for the second system, measures 4-6. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 4 starts with a piano (*p*) dynamic. Measure 6 ends with a sharp sign (#).

20

Handwritten musical notation for the third system, measures 7-9. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 7 has a circled measure number '20'. Measure 7 includes a *cresc.* marking. Measure 8 includes a *cresc.* marking. Measure 9 starts with a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic marking.

Handwritten musical notation for the fourth system, measures 10-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats. Measure 10 includes a *f* dynamic marking. Measure 12 includes a *f* dynamic marking.

Handwritten musical score, first system. Treble clef, key signature of two flats (Bb, Eb). The first staff contains a piano (*p.*) dynamic marking and a fermata over a chord. The second staff contains a melodic line with a slur. The third staff contains a bass line with eighth notes.

Handwritten musical score, second system. Treble clef, key signature of two flats. The first staff contains a piano (*p.*) dynamic marking and a fermata over a chord. The second staff contains a melodic line with a slur. The third staff contains a bass line with eighth notes.

Handwritten musical score, third system. Treble clef, key signature of two flats. The first staff contains a circled measure number "32." and a fermata over a chord. The second staff contains a melodic line with a slur and a trill (*trm*) marking. The third staff contains a bass line with eighth notes.

Handwritten musical score, fourth system. Treble clef, key signature of two flats. The first staff contains a fermata over a chord. The second staff contains a melodic line with a slur and a trill (*trm*) marking. The third staff contains a bass line with eighth notes.

Handwritten musical score, first system. Treble clef, key signature of two flats (Bb, Eb). The system contains three staves: a single treble staff, a grand staff (treble and bass clefs), and a single bass staff. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score, second system. Treble clef, key signature of two flats. The system contains three staves: a single treble staff, a grand staff, and a single bass staff. A circled number '40' is written above the first measure of the top staff. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score, third system. Treble clef, key signature of two flats, 4/4 time signature. The system contains three staves: a single treble staff, a grand staff, and a single bass staff. The notation includes various note values, rests, and dynamic markings such as 'p' and 'Cresc.'. A 'tremolo' marking is present in the bottom staff.

Handwritten musical score, fourth system. Treble clef, key signature of two flats. The system contains three staves: a single treble staff, a grand staff, and a single bass staff. The notation includes various note values, rests, and dynamic markings such as 'Rall' and 'd = 85'. The bottom staff features a melodic line with a crescendo.

Handwritten musical score, first system. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). The first staff begins with the instruction "Legatto". The music features a melodic line in the upper staff and accompaniment in the grand staff. A triplet of eighth notes is marked with a circled "3" at the end of the first measure.

Handwritten musical score, second system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is two flats. The first measure of the upper staff is marked with a circled "52". The instruction "cresc." is written in the middle of the system. The music continues with melodic and accompaniment parts, including a triplet of eighth notes in the upper staff.

Handwritten musical score, third system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is two flats. The instruction "f" (forte) is written in the middle of the system. The music features a melodic line in the upper staff and accompaniment in the grand staff, including a triplet of eighth notes in the upper staff.

Handwritten musical score, fourth system. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is two flats. The music continues with melodic and accompaniment parts, including a triplet of eighth notes in the upper staff.

Handwritten musical score, first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (Bb, Eb). The first two measures of the top staff contain whole notes with a *cresc.* marking. The grand staff contains chords and a melodic line in the bass clef. The third measure of the grand staff features a *ff* dynamic marking.

Handwritten musical score, second system. It consists of three staves. The top staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The middle staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The bottom staff has a bass clef. A circled number "63" is written above the first measure of the bottom staff. The system contains chords and melodic lines in both the middle and bottom staves.

Handwritten musical score, third system. It consists of three staves. The top staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The middle staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The bottom staff has a bass clef. The system contains melodic lines in all three staves. A *dim* marking is present above the third measure of the middle staff, and another *dim* marking is present above the third measure of the bottom staff.

Handwritten musical score, fourth system. It consists of three staves. The top staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The middle staff has a treble clef and a key signature change to one flat (Bb) with a sharp sign (F#) above the staff. The bottom staff has a bass clef. The system contains melodic lines in all three staves. A *mp* marking is present above the third measure of the middle staff, and another *mp* marking is present above the third measure of the bottom staff.

trio      )      trio

Rubato

Rubato

tremolo

A Tempo *mf*

A Tempo *f*

(78)

*f*

*mf*

*sfp* *sfp*

*sfp*

*sfp* *f* *f*

Handwritten musical notation for the first system. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two flats (Bb and Eb). The first measure of the treble staff contains a whole note with a fermata. The grand staff contains a melodic line in the treble and a harmonic accompaniment in the bass.

Handwritten musical notation for the second system, continuing the piece with similar notation to the first system, including a fermata in the first measure of the treble staff.

Handwritten musical notation for the third system. A circled number "102" is written above the first measure of the treble staff. The notation includes melodic lines in both the treble and bass staves of the grand staff, with the instruction "dim to end" written below the notes in both staves. The bass staff features long horizontal lines indicating sustained notes.

Handwritten musical notation for the fourth system. It features a treble staff with a piano dynamic marking "p" and a grand staff with piano accompaniment. The notation includes notes and rests across the measures.

**Candidate 15**

**Higher  
Composing Exemplification**

**Adieu**



**Assessor's pro forma**

Unit Music: Composing (Higher)

Title of piece Adieu (Cello and Piano)(Duration: 3m12s)

| Evidence requirements  | ✓/× | Comments  |
|--|-----|---|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |   |
| Assessor's process observation checklist   | (✓) |   |
| Score/performance plan   | ✓   | <i>A well presented score with detailed performance directions. Notated rhythm does not always match audio version</i>  |
| Programme note   | ✓   | <i>Sufficiently detailed.</i>   |
| <b>Performance Criteria</b>  |     |   |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   | <i>Initial ideas are attractive and provide potential for future development.</i>   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ✓   | <i>Development of all areas is successful, if perhaps slightly over- reliant on repetition.</i>   |
| The deployment of performance forces is effective                                  | ✓   | <i>The lyrical writing for both instruments is interesting and sonorous, and is always appropriate to the mood of the music. There is some sharing of primary interest between the two parts.</i>                                   |
| The structure of the piece is effective  | ✓   | <i>The structure is well considered if somewhat over-extended. It allows for statement of ideas and for varied repetition and development, contrast and variety. The ending, with unaccompanied cello, is an imaginative touch.</i> |
| Use of compositional techniques is appropriate to Higher level                     | ✓   | <i>The use of compositional techniques displays secure and convincing control appropriate to this level.</i>  |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | <i>This is an expressive and imaginative composition showing a high level of craftsmanship.</i>   |
| <b>Pass</b>  | ✓   |   |
| <b>Supplementary comments</b>  |     |   |

## **Higher Music – Composition Programme Note**

### **“Adieu” – a duet for cello and piano.**

#### **Stimulus**

Whilst I improvised at the piano, I found that Am to E7 worked really well, so I took the cello, an instrument I had never before written for, and wrote a duet part for it, alongside a piano, an instrument I had only previously used in my compositions as an accompaniment device.

#### **Resources**

I worked mainly with the Logic program on the computer, firstly improvising a piano piece, converting it to a main cello line and then composing a piano part. From that, I could print the score and show it to my teacher to check and point out any improvements that could be made.

#### **Significant Decisions**

My teacher suggested that the last two chords in the piano part were staccato, instead of tied as they were before. I took his suggestion on board, as I felt that it gave itself more to the “goodbye” theme to the piece as it creates a “sniff” as the piano leaves the cello all alone.

#### **Use of Technology**

As I said earlier, I used Logic to complete both parts. The program helped especially while writing the piano solo, found at bar 41.

#### **Use of Extemporisation**

Whilst working on this piece, I worked with a cellist. We extemporised the last cello line of the piece until I was happy with it and then notated it.

#### **Audio Recording Arrangements**

The cellist I was working with played the cello line while I got my friend to play the piano part. My composition teacher arranged the recording for me.

#### **Process**

I improvised the piece on the piano, in to the logic program, based on two chords – Am to E7 – to create a piano piece. From that, I took a cello part and alongside the piano piece and cello part, I created a second part for the piano. I done this so that I could decide when the piano takes a solo line and also when the cello should have a main melody. The piece begins in Am with a piano introduction, leading into a main cello melody. The piano part has a solo at bar 41. At the end, the piano part leaves the cello after playing two short staccato E7 chords, allowing the cello a chance to flourish before ending on a resounding low A.

# Adieu (Duet for Cello and Piano)

$\text{♩} = 85$  *molto rubato e con amore.*

Cello

Piano

*pp*

*ped.*

*p molto vibrato.*

*simile*

*CRESC. . . . .*

*CRESC. . . . .*

12 *mf*

12 *mf*

16 *mp*

16 *dim* *mp*

20

A single musical staff in bass clef. It begins with a long slur over a series of notes. A crescendo hairpin starts under the slur and points to the right, ending with the dynamic marking *mf*.

20

A musical system consisting of two staves. The upper staff is in treble clef and contains a vocal line with various note values and rests. The lower staff is in bass clef and contains a piano accompaniment. A crescendo hairpin is present in the piano part, leading to a *mf* dynamic marking.

21

A single musical staff in bass clef. It features a long slur over several notes. A crescendo hairpin starts under the slur and points to the right, ending with the dynamic marking *f*.

24

A musical system consisting of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a piano accompaniment. A crescendo hairpin is present in the piano part, leading to a *f* dynamic marking.

A single musical staff in bass clef. It contains a long slur over a series of notes.

A musical system consisting of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a piano accompaniment.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over two notes, marked *p*. The left hand has a bass line. Dynamics include *cresc* and *mf*.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over a phrase, marked *cresc*. The left hand has a bass line with a slur over a phrase, marked *mf*.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over a phrase, marked *32*. The left hand has a bass line with a slur over a phrase.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over a phrase, marked *32*. The left hand has a bass line with a slur over a phrase.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over a phrase, marked *36*. The left hand has a bass line with a slur over a phrase.

Handwritten musical notation on a grand staff. The right hand has a melodic line with a slur over a phrase, marked *dim*. The left hand has a bass line with a slur over a phrase, marked *p*. Dynamics include *dim* and *p*.

mp

mp

p

*dim* ..... *molto espress.*

*rall*

*rall*

*a tempo*  $\frac{4}{4}$   
*mf*

*a tempo*  
*mf*

50

52

54

*f*

56

*f*

Musical staff with bass clef, showing a melodic line with a slur and a fermata.

Musical staff with treble and bass clefs, showing piano accompaniment.

61

Musical staff with bass clef, showing a melodic line with a slur and a fermata, marked *mp*.

62

Musical staff with treble and bass clefs, showing piano accompaniment, marked *mp*.

63

Musical staff with bass clef, showing a melodic line with a slur and a fermata, marked *mf* and *dim*.

64

Musical staff with treble and bass clefs, showing piano accompaniment, marked *mf* and *dim*.

Musical score system 1, measures 68-71. The system consists of two staves. The upper staff is a single line with a bass clef, containing a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment with various rhythmic patterns and dynamics.

Musical score system 2, measures 72-73. The system consists of two staves. The upper staff is a single line with a bass clef, containing a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment.

Musical score system 3, measures 74-75. The system consists of two staves. The upper staff is a single line with a bass clef, containing a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment.

Musical score system 4, measures 76-77. The system consists of two staves. The upper staff is a single line with a bass clef, containing a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment.

Musical score system 5, measures 78-79. The system consists of two staves. The upper staff is a single line with a bass clef, containing a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment.

76

Musical staff with bass clef, measures 76-80. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mf* is present, along with a crescendo hairpin.

76

Musical staff with treble and bass clefs, measures 76-80. The treble clef part has chords and a melodic line. The bass clef part has a melodic line. A dynamic marking of *mf* and a *ped* marking are present.

80

Musical staff with bass clef, measures 80-84. The staff contains a melodic line with eighth notes. A dynamic marking of *f* and a decrescendo hairpin are present.

80

Empty musical staff with treble and bass clefs. A *ped* marking is present at the beginning of the staff.

ped



**Candidate 16**

**Higher  
Composing Exemplification**

**The Sand**



**Assessor's pro forma Unit Music: Composing (Higher)**  
 Title of piece The Sand (Song with guitar, bass guitar and percussion accompaniment; sound engineered by candidate) (Duration: 1m58s)

| Evidence requirements  | ✓/x | Comments   |
|--|-----|--|
| Audio folio of two pieces, each minimum duration one minute                        | (✓) |  |
| Assessor's process observation checklist   | (✓) |  |
| Score/performance plan   | ✓   | Performance Plan is helpful, but should incorporate the lyrics so as to assist understanding of the final product.   |
| Programme note   | ✓   | Does much to chart the creative process and details the skilled personal input.  |
| Performance Criteria   |     |  |
| Initial ideas selected, explored, developed and refined over a period of time      | ✓   | Initial ideas are appropriate to the style and reflect the candidate's ability to lay the foundations of the piece   |
| Development of melodic, rhythmic and harmonic possibilities is effective           | ✓   | The basic harmonic structure is appropriate to the style, but could perhaps have benefited from further development.   |
| The deployment of performance forces is effective                                  | ✓   | The production of the song is one of its strengths; everything the candidate has done works successfully.  |
| The structure of the piece is effective  | ✓   | The structure is simple and adequate for what the candidate wants to do.   |
| Use of compositional techniques is appropriate to Advanced Higher level            | ✓   | Cadences are well handled. Secure part writing and well-developed performance style help to ensure that the folio satisfies Unit requirements at this level. |
| Work in folio is original to the candidate and makes musical sense to the listener | ✓   | Well performed and very much the candidate's own work.   |
| Pass   | ✓   |  |
| Supplementary comments   |     | Successful piece of song writing with effective melodies and harmonies recorded in a manner displaying skill and imagination.                                |

**Stimulus**

My teacher knew that I had written songs for Higher Music last year and thought I should try to develop my own style of composition.

**Resources**

I based my accompaniment on guitar chords to which I added a bass guitar part and percussion. I used multi-tracking techniques playing and singing all the parts myself using an 8-track digital recorder.

**Significant decisions**

I chose the key to suit my vocal range and used a guitar capo to help me play in the key of Db major.

**Use of technology**

8-track digital recorder, cardioid microphone, CD recorder to produce final mix.

**Use of improvisation**

I experimented with chord sequences based on the words I had written and wrote down the chord sequences once I was satisfied with them. I improvised the bass guitar part then the extra vocal parts followed by the two percussion tracks.

**Audio recording**

All the tracks performed by myself.

**Process**

I started with the chord sequences then added the vocal solo to my own words. Then I added the bass guitar part using a repeated, syncopated rhythm to keep driving the music along. I decided to add an extra effect to make the song more interesting; this made use of the experience I have had in sound engineering to create a vocal line that imitated the tune but with a lot of EQ, reverb and chorus effect added. I also sang in a second vocal line to create extra harmonies in the chorus. I then wrote out a performance plan as I found writing the music in Sibelius was taking up too much time.

**Performance plan: The Sand**

Key: Db major

Time signature: 4/4

**Line-up:** Vocal solo + 2<sup>nd</sup> voice (multi-tracked); 3<sup>rd</sup> vocal track imitating vocal solo with heavy use of Equalisation and chorus effects; acoustic guitar, bass guitar, bongos and maracas.  
Each box equals 1 bar.

**INTRO**  
(bars 1 – 4)  
Guitar solo  
Chords: Db - Eb Fm Db - Eb Fm

**VERSE 1**  
(bars 5 – 8)  
Solo voice and guitar  
Chords: Db - Eb Fm Db - Eb Fm

(bars 9 -12)  
Add bass guitar (rhythm )  
Chords: Db - Eb Fm Db - Eb Fm

**CHORUS**  
Voice 1 + 2<sup>nd</sup> part harmonising with tune; bongos and maracas added

(bars 13 - 16)  
Chords: Fm - Cm - Db - - -  
(bars 17 – 20)  
Chords: Fm - Cm - Db - - -

**BRIDGE**  
(bars 21 – 24)  
Guitar – add bongos fill during bar 24 (maracas out for bars 23/24)  
Chords: Ab Fm Gb - Db - Eb Fm

**VERSE 2**  
(bars 25 – 28)  
Voice, guitar bongos and maracas  
Chords: Db - Eb Fm Db - Eb Fm

(bars 29 - 32)  
Chords: Db - Eb Fm Db - Eb Fm

**CHORUS**  
(bars 33 – 40)  
As for bars 13 – 20; add vocal imitation at the end of each phrase using heavy EQ and chorus settings

**CHORUS**  
(bars 41 – 48)  
As for bars 33 – 40 plus vocal imitative effects

**OUTRO**  
(bars 49 – 52)  
Guitar, bass guitar, bongos and maracas  
Chords: Ab Fm Gb - Gb - Db - (hold as bass guitar plays octave and fades out)

