

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.
-

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:

The first system of the chorale consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody in the soprano part begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass part begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3.

The second system starts at measure 5. The soprano part continues with quarter notes D5, E5, F5, and G5. The bass part continues with quarter notes D2, E2, F2, and G2.

The third system starts at measure 9. The soprano part continues with quarter notes A5, Bb5, C6, and D6. The bass part continues with quarter notes A2, Bb2, C3, and D3.

The fourth system starts at measure 13. The soprano part continues with quarter notes E6, F6, G6, and A6. The bass part continues with quarter notes E2, F2, G2, and A2.

The fifth system starts at measure 17. The soprano part continues with quarter notes B6, C7, D7, and E7. The bass part continues with quarter notes B2, C3, D3, and E3.

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:]

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:

| | |
|--|-------------|
| From: | Director |
| To: | Composer |
| Subject: | Title Music |
| <p>I'm after 2 minutes of music which should include distinct sections to suit ...</p> <ul style="list-style-type: none"> • The ringmaster • The acrobats • The lions • The clowns <p>... and then end in a short uplifting march idea for the whole circus.</p> | |

[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.

I'm u-sual -ly quite in-de-pend-ent but sud-den-ly she changed my life, But

5

now, in the au-tumn of life there is some-one whom I call my wife;

[25 marks]**Turn over ►**

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

Musical notation for Rhythm i in 3/4 time. The score is written for four percussion instruments: Bongos, Cabasa, Claves, and Guiro. The time signature is 3/4. The Bongos part consists of a steady eighth-note pattern. The Cabasa part features a series of eighth notes with accents. The Claves part has a pattern of eighth notes with rests. The Guiro part has a pattern of eighth notes with rests.

Rhythm ii

Musical notation for Rhythm ii in 2/2 time. The score is written for four percussion instruments: Bongos, Cabasa, Claves, and Guiro. The time signature is 2/2. The Bongos part consists of a steady eighth-note pattern. The Cabasa part has a pattern of eighth notes with rests. The Claves part has a pattern of eighth notes with rests. The Guiro part has a pattern of eighth notes with rests.

[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.

Musical notation showing a single staff with a treble clef. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. This represents a Dorian mode starting on G.

[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]**Turn over ►**

Composition 2: Free composition

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

[25 marks]

END OF BRIEFS

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

