

Candidate 5 — Puff, the Magic Dragon

Arranging music

The candidate creatively reworks the structure in a number of ways. In the introduction, there is imaginative development of the opening three pitches of the original melody. The candidate has changed the rhythm and then used these three notes in the right-hand upper part; this creates a subtle link between the introduction and the original melody.

The candidate further develops the structure by adding a one-bar link (bar 20) just before the melody is heard for a second time (bar 21). This is used as a means to modulate, if rather abruptly, using the dominant 7th of the new key. They then extend the opening eight bars of the original melody to twelve (bars 21 to 32) by composing a new chord progression and developing the melodic and rhythmic material of the original melody. In bar 25, the clarinet introduces a one-bar motif that is a kind of diminution of bars 1 to 2 of the original melody. The coda is highly creative, combining augmentation of the original melody in bar 39, a brief statement of *Smoke Gets in Your Eyes* in the flute part (bars 40 to 42) and a final reminder of the *Puff, the Magic Dragon* melody in the final two bars of the clarinet part (bars 41 to 42).

The writing for piano is stylistic, for example, the parts lie well under the hands, with a good balance between them. The right-hand quaver pattern (bars 5 to 7) has a creative 3+3+2 grouping, which gives an effective cross-rhythm effect. The candidate uses a variety of ideas in the right hand: chords (bars 25 to 28), arpeggiated chords (bars 29 to 32), and fragments of the original melody (bars 21 to 22). Roots of the chord with a variety of rhythms and arpeggios incorporating passing notes demonstrate a range of successful ideas found in the left hand.

The writing for woodwind could have been a little more imaginative. Both instruments are, at times, rather low in their registers in relation to the piano part, for example the flute part in bars 9 to 12 and 33 to 36, and the clarinet part in bars 13 to 20. The candidate has effectively chosen to share the original melody between all three instruments and has resisted the temptation to have all of the instruments playing all of the time.

In their review, the candidate has clearly indicated how they have creatively re-harmonised some of the original melody (bars 5 to 19). The key change at bar 21 and the new chord progression in bars 25 to 32 show further examples of creative harmonic development.

Overall, this arrangement demonstrates good reworking of the original melody and uses a range of compositional methods to develop aspects of the piece with some imagination. The arrangement successfully employs instrumental forces and combinations, shows some originality, and is creative.

The candidate was awarded **7 marks**.

Review of the creative process

The candidate chose appropriate headings for each part of the review, with a mixture of bullet points and prose. This method is acceptable.

The composing review contains a fairly detailed account of the main decisions made and a relevant explanation of the exploration and development of musical ideas. The table showing the reworking of the harmonies used in the original melody clearly shows what the candidate has changed. There is satisfactory identification of strengths, but musical justification for their statements would have enhanced this review. The candidate did not identify any areas for improvement. It is not necessary to identify both strengths and areas for improvement.

The candidate was awarded **4 marks**.