

Candidate 2 evidence

Voice 02 Electric Piano
Style 08 8 Beat Light

Syncopated Song

The musical score is written in 4/4 time and consists of ten staves. The first staff shows the initial four measures of the piece. The subsequent staves are numbered 5, 9, 13, 17, 21, 25, 29, 33, and 37, indicating the start of each line of music. The electric piano accompaniment is characterized by a syncopated, rhythmic pattern of eighth and sixteenth notes. Chord symbols are placed above the piano part, and 'fill' indicates a short melodic or harmonic flourish. The key signature changes from C major to D major at the beginning of the final staff (measure 37).

5 C F C F G fill

9 C F Dm Em F G fill

13 C F Dm Em Am G

17 F G fill Am F

21 Dm G fill G D

25 Em C D G D

29 Em C D G Bm Em

33 C D G Em

37 C D fill G Em

41 C Am D fill G C

Musical notation for measures 41-44. Measure 41: C chord, notes D4, E4, F4, G4. Measure 42: Am chord, notes D4, E4, F4, G4. Measure 43: D chord, notes D4, E4, F4, G4. Measure 44: G chord, notes D4, E4, F4, G4.

45 D Em fill C D7 G fill

Musical notation for measures 45-48. Measure 45: D chord, notes D4, E4, F4, G4. Measure 46: Em chord, notes D4, E4, F4, G4. Measure 47: C chord, notes D4, E4, F4, G4. Measure 48: D7 chord, notes D4, E4, F4, G4.

Higher Music assignment

Candidate name:

Candidate number:

Centre number:

Composing review

The composing review for Higher Music must refer to compositional methods used and include:

- ◆ the main decisions you have made
- ◆ the ways in which you have explored and developed your musical ideas
- ◆ strengths and/or areas which may be improved

Main decisions made:

- I started off by making 10 musical jigsaw pieces to try out different ideas on keyboard. I then looked at what jigsaw pieces fitted well together. I particularly liked nos. 4, 6 and 8 from my puzzle pieces and I took these three ideas forward and looked at how they could join together.
- Some notes needed to be changed a little at this stage.
- My main A theme starts at bar 5 in C major.
- Bar 23 is the start of the B section, it is a contrasting theme with long minims and much less syncopation.
- 'A' theme starts again in bar 35.

Development:

- Bar 17 is the first theme but an octave higher, I have treated it in a repetitive form up until bar 22.
- 'B' theme is treated in diminution starting at bar 31.
- Theme 1 was developed as a sequence of the opening at bar 35 to set up a modulation.
- The coda was created from the opening theme but in G major, lots of repetition with change of harmony.
- My introduction came from the idea of the 'B' theme but in C major.
- I inserted drum fills at appropriate points throughout and detailed my choice of Style/Voice/tempo.

Strengths/Improvement:

- I liked how I developed ideas from different parts of the piece eg. how the introduction came from the B theme.
- I liked my choice of C major in the introduction. This gave the feeling of a calm opening to the piece.
- I was pleased with my interrupted cadence at bar 46.
- I liked the contrast rhythmically between the A section with lots of syncopation and the B section with much less and a more legato feel.
- If I had more time I would add in a 'C' section to make the piece in Rondo Form. I would explore more varied harmony.