

Exemplar Set Briefs	
1	Compose a piece of music featuring a ground bass progression for an unusual combination of instruments to be performed at a surprise birthday party.
3	Compose the incidental music to underscore a chase scene in a detective movie.
4	Compose a piece of music in a blues style for an acoustic ensemble to perform at a local festival.

Unwavering

Candidate 4: Composition 1

Moderato ♩=112

Cornet in B♭

Cornet in B♭

Tenor Horn

Euphonium

5

Cor.

Cor.

T. Hn.

Euph.

rit.

♩=112

Cor.

Cor.

T. Hn.

Euph.

13 *rit.*

Cor. *mf*

Cor. *mf*

T. Hn.

Euph.

17 $\text{♩} = 112$

Cor. *mf*

Cor. *mp*

T. Hn. *mp*

Euph. *mp*

21

Cor. *f*

Cor. *mf*

T. Hn. *mf*

Euph. *mf*

25

Cor. *p*

Cor. *f*

T. Hn. *mf*

Euph. *mf*

29

Cor. *mf*

Cor. *p*

T. Hn. *p*

Euph. *p*

rit.

$\text{♩} = 112$

33

Cor.

Cor.

T. Hn. *mp*

Euph. *mp*

D Bm D⁷ D

37

Cor.

Cor.

T. Hn. *mf*

Euph. *mf*

G D G D G

41

Cor. *p* Straight Mute

Cor. *p* Straight Mute

T. Hn. *f*

Euph. *f*

45

Cor.

Cor.

T. Hn.

Euph.

49

Cor.

Cor.

T. Hn.

Euph.

open

mf

p

53

Cor.

Cor.

T. Hn.

Euph.

p

57

Cor.

Cor.

T. Hn.

Euph.

mp

p

p

61

Cor.

Cor.

T. Hn.

Euph.

mf

mf

mf

mf

65

Cor.

Cor.

T. Hn.

Euph.

f

69

Cor.

Cor.

T. Hn.

Euph.

3

3

3

3

73

Cor.

Cor.

T. Hn.

Euph.

3

3

3

3

77 $\text{♩} = 112$

Cor. *mf*

Cor. *mf*

T. Hn. *mf*

Euph. *mf*

81 Staccato

Cor. *f*

Cor. *p*

T. Hn. *p*

Euph. *p*

85

Cor.

Cor.

T. Hn. *mp* *mf* *f*

Euph. *p* *mp* *mf* *f*

89

Cor.

Cor.

T. Hn.

Euph.

maestoso

92

Cor.

Cor.

T. Hn.

Euph.

rit.

The musical score consists of four staves. The first two staves are labeled 'Cor.' and the last two are labeled 'T. Hn.' and 'Euph.'. The key signature is one sharp (F#). The tempo is marked 'maestoso'. Measure 92 is the first measure shown. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'V'.

CANDIDATE 4
COMPOSITION 2

Rocabel's Canon

$\text{♩} = 120$

Violin

Violoncello

Double Bass

Double Bass

p

Drum Set

Egg Shaker

Kidi

Timpani

$\text{♩} = 120$

Snare Drum

5

Vln.

Vc.

Db.

Db.

cresc.

Dr.

Kidi

Timp.

S. D.

9

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

13

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

p

Measure 9: Vln. (rest), Vc. (rest), Db. (G2), Db. (G2, *p*), Dr. (rest), Kidi (rest), Timp. (rest), S. D. (rest).

Measure 10: Vln. (rest), Vc. (rest), Db. (F2), Db. (F2), Dr. (rest), Kidi (rest), Timp. (rest), S. D. (rest).

Measure 11: Vln. (rest), Vc. (rest), Db. (G2), Db. (G2), Dr. (rest), Kidi (rest), Timp. (rest), S. D. (rest).

Measure 12: Vln. (rest), Vc. (rest), Db. (F2), Db. (F2), Dr. (rest), Kidi (rest), Timp. (rest), S. D. (rest).

Measure 13: Vln. (rest), Vc. (rest), Db. (G2), Db. (G2), Dr. (rest), Kidi (rest), Timp. (rest), S. D. (rest).

The image displays two systems of a musical score, measures 17-20 and 21-24. The first system (measures 17-20) includes staves for Violin (Vln.), Viola (Vc.), Double Bass (Db.), Drums (Dr.), Kidi, and Timpani (Timp.). The second system (measures 21-24) includes staves for Violin (Vln.), Viola (Vc.), Double Bass (Db.), Drums (Dr.), Kidi, Timpani (Timp.), and a Solo Drum (S. D.). The score is written in a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines.

25

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

29

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

p

mf

The musical score is divided into two systems. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The instruments are arranged in two groups: strings (Violin I, Violoncello, Double Bass I, Double Bass II) and percussion (Drum, Kidi, Timpani, Snare Drum). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. In measures 25-28, the Violin I and Violoncello parts have a melodic line, while the Double Basses have sustained notes. In measures 29-32, the Violoncello part has dynamic markings 'p' and 'mf'. The percussion instruments are marked with rests throughout the measures.

33 $\text{♩} = 150$

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

$\text{♩} = 150$

S. D.

37

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

41

Vln.

Vc.

Db. *ff*

Dr.

Kidi

Timp.

S. D.

43

Vln.

Vc.

Db.

Dr.

Kidi

Timp.

S. D.

45

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

47

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

The musical score is written for a string quartet and percussion. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is divided into two systems. The first system covers measures 45 and 46. The second system covers measures 47 and 48. The instruments are: Violin (Vln.), Viola (Vc.), Double Bass (Db.), Double Bass (Db.), Drums (Dr.), Kidi, Timpani (Timp.), and Snare Drum (S. D.). The notation includes various rhythmic values such as eighth notes, sixteenth notes, and rests. The drums are marked with 'x' for hits. The Kidi and Snare Drum parts are mostly rests. The Timpani part has a few notes in measures 45 and 46.

49

Vln. *pizz.*

Vc.

Db. *f.*

Dr.

Kidi

Timp.

S. D.

51

Vln.

Vc.

Db.

Dr.

Kidi

Timp.

S. D.

53

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

55

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

57 *arco*

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

60

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

63

Vln. *mf*

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

65

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

67

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

69

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

71

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

73

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

The musical score is written for a string quartet (Violin, Viola, Double Bass, Double Bass), drums (Drum), kidi (Kidi), timpani (Timp.), and snare drum (S. D.). The score is divided into two systems, measures 71-72 and 73-74. The key signature is one flat (B-flat). The time signature is 4/4. The string parts are mostly rests. The drum parts are more active, with many x's indicating hits. The kidi part has a steady eighth-note pattern. The timpani part has a steady eighth-note pattern. The snare drum part has a steady eighth-note pattern.

74 $\text{♩} = 120$ pizz. *pp*

Vln.

Vc.

Db.

Db.

pp

Dr.

Kidi

Timp.

$\text{♩} = 120$

S. D.

78

Vln.

Vc.

Db.

Db.

Dr.

Kidi

Timp.

S. D.

82

Vln.

Vc.

Db.

Db.

Dr.

Kidi

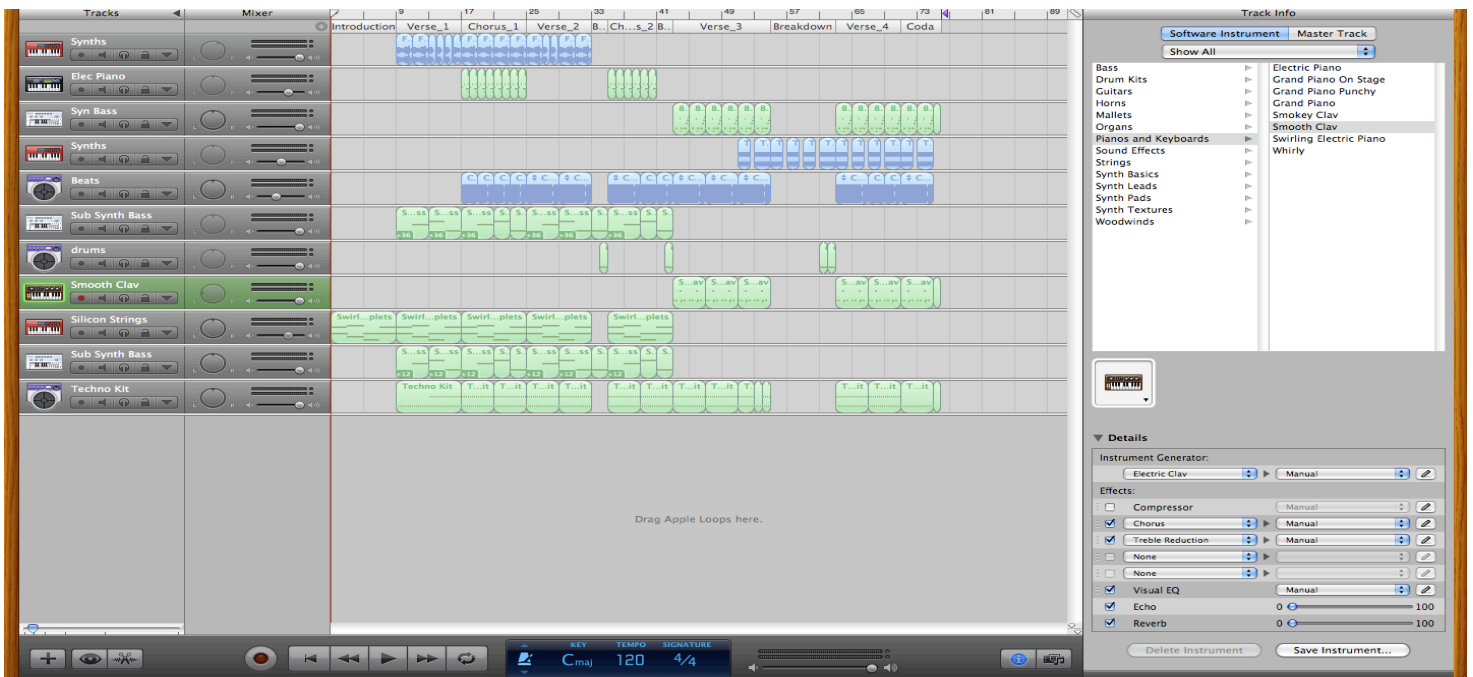
Timp.

S. D.

This musical score page contains measures 82 and 83. The instruments are arranged in a grand staff with the following parts: Violin (Vln.), Viola (Vc.), two Contrabasses (Db.), Drums (Dr.), Kidi, Timpani (Timp.), and Snare Drum (S. D.). The key signature has two flats (B-flat and E-flat). Measure 82 features a half note G4 in the Violin, a whole rest in the Viola, a half note G2 in the first Contrabass, a whole rest in the second Contrabass, a whole rest for the Drums, a whole rest for the Kidi, a whole rest for the Timpani, and a whole rest for the Snare Drum. Measure 83 features a dotted half note G4 in the Violin, a whole rest in the Viola, a whole rest in the first Contrabass, a whole rest in the second Contrabass, a whole rest for the Drums, a whole rest for the Kidi, a whole rest for the Timpani, and a whole rest for the Snare Drum. The page concludes with a double bar line at the end of measure 83.

Candidate 5: Composition 1: All Over The Shot

This is a full over-view of my score.

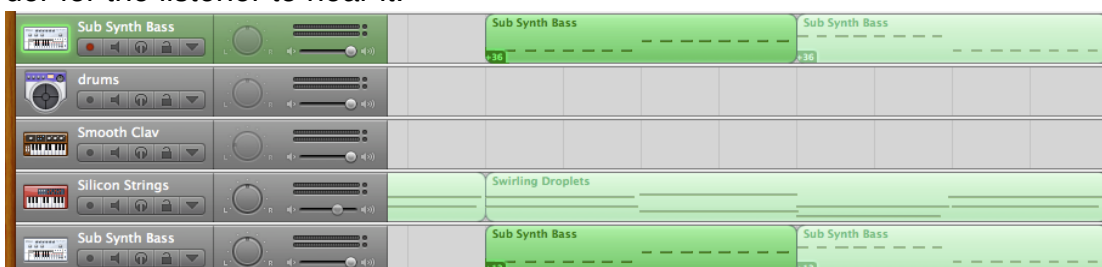


As you can see, I used a verse-chorus structure, with an introduction and coda, and added bridges. I also included a breakdown in the middle which is customary of the 'dance' genre.

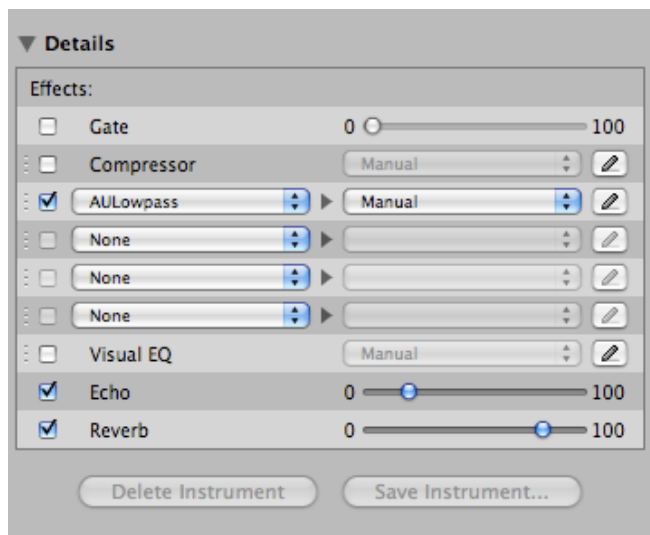
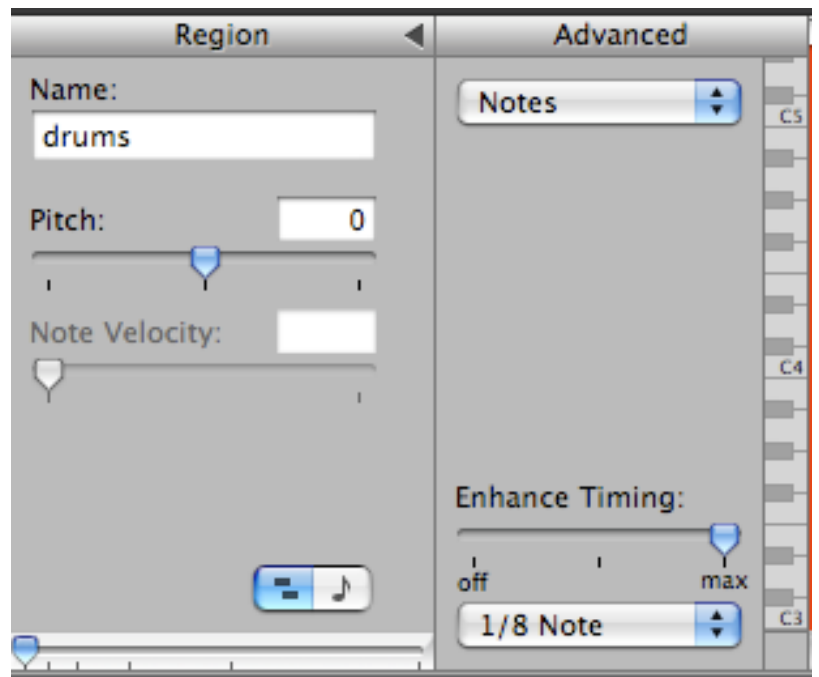
These are the tracks I played in, and I used samples for the rest, with cutting and looping.



I decided to make two bass lines in different pitches in order for the listener to feel the bass line and hear it. When I first played this line in, it was inaudible as it was so low in pitch, so I have increased the pitch in order for the listener to hear it.

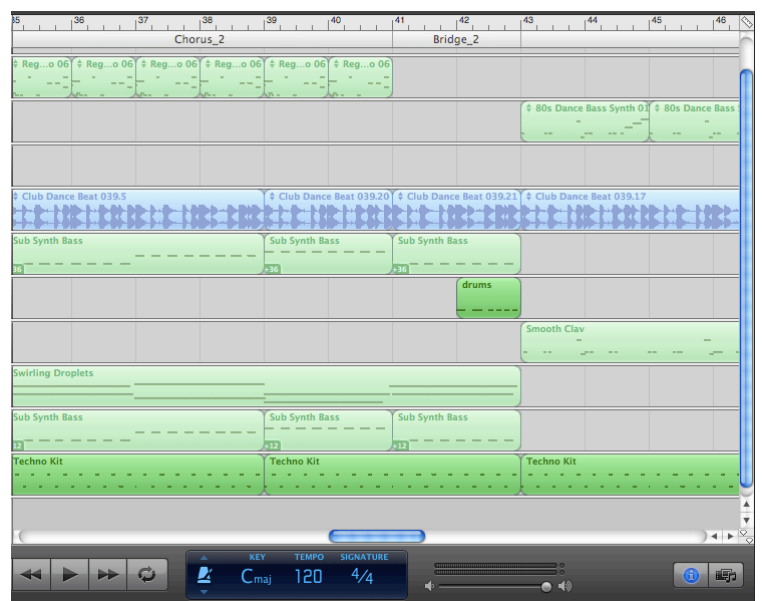


I used my 'drum' track in order to 'introduce' new parts of the song, or changes in the song. Unfortunately, when I played it in, it was slightly out of time. I rectified this by enhancing the time to 1/8th of a beat, so it was in time with the song once again.

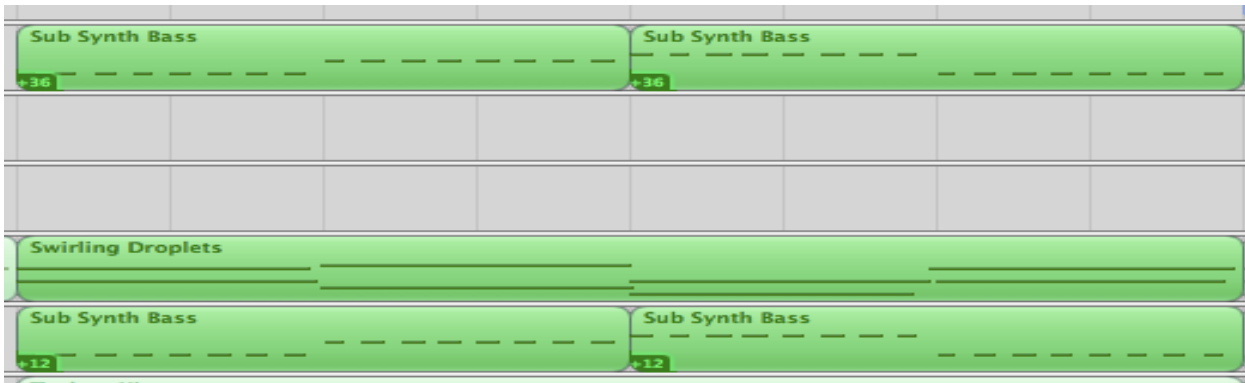


I included FX such as echos and reverbs on my 'drums' track and my 'Synths' track in order for it to sound musically enhanced and entertaining.

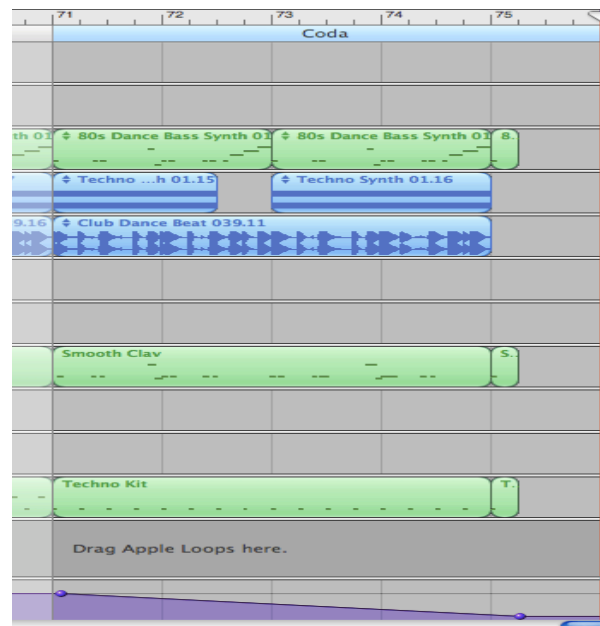
These two tracks were played in to keep the beat and to introduce/anticipate new tracks, as they come.



I played in my bass line to compliment the rest of my tracks. I then listened to the 'Moby' dance song once again, and realised there were sustained chords underneath. I liked the sound of them, so I included them in my piece, to compliment my bass line.



Finally I included a coda to finish the song (Bars 71-76). I found that just leaving all the tracks to finish, made the song sound unfinished. To rectify this problem, I played the first beat from the 'Syn Bass' track, the 'Smooth Clav' track and the 'Techno Kit' track, in a bar on their own, as the 'Synths' track continued to echo and reverb over it. I also made it fade out. This made it sound completely finished and provided a good ending to the song.



$\text{♩} = 120$ Swing, lively

Jazz Guitar

Semi-acoustic Guitar

Acoustic Guitar

Double Bass

Drum Set

p

p

$\text{♩} = 120$

5 Chorus 1-Semi Acoustic Guitar Solo

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

mp

mp

pizz.

8

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

11

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Tablature for A. Gtr. (Measures 11-13):

Measure	11	12	13
T	0 0 0 0 0 0	0 0 0 0 0 0	7 7 7 7 7 7
A	1 1 1 1 1 1	1 1 1 1 1 1	8 8 8 8 8 8
B	2 2 2 2 2 2	2 2 2 2 2 2	9 9 9 9 9 9

14

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Tablature for A. Gtr. (Measures 14-16):

Measure	14	15	16
T	5 5 5 5 5 5	0 0 0 0 0 0	7 7 7 7 7 7
A	6 6 6 6 6 6	1 1 1 1 1 1	8 8 8 8 8 8
B	7 7 7 7 7 7	2 2 2 2 2 2	9 9 9 9 9 9

17

Chorus 2- Jazz guitar solo

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Tablature for A. Gtr. (Measures 17-19):

Measure	17	18	19
T	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0
A	1 1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1 1
B	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2

20

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

23

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

26

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Chorus 3- Call and response

29

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

32

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

35

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

38

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Chorus 4- Bass solo

41

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

44

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

47

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Final Chorus

50

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

53

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

56

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

59

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

rall.

62

J. Gtr.

Semi-A. Gtr.

A. Gtr.

D. Bass

Dr.

Composition 1: AOS2 Minimilism

Acoustic Guitar

Jazz Guitar

Electric Guitar

5

A. Gtr.

J. Gtr.

E. Gtr.

9

A. Gtr.

J. Gtr.

E. Gtr.

13

A. Gtr.

J. Gtr.

E. Gtr.

2

16

A. Gtr.

J. Gtr.

E. Gtr.

7

20

A. Gtr.

J. Gtr.

E. Gtr.

24

A. Gtr.

J. Gtr.

E. Gtr.

28

A. Gtr.

J. Gtr.

E. Gtr.

33

A. Gtr.

J. Gtr.

E. Gtr.

38

A. Gtr.

J. Gtr.

E. Gtr.

42

A. Gtr.

J. Gtr.

E. Gtr.

46

A. Gtr.

J. Gtr.

E. Gtr.

50

A. Gtr.

J. Gtr.

E. Gtr.

54

A. Gtr.

J. Gtr.

E. Gtr.

58

A. Gtr.

J. Gtr.

E. Gtr.

62

A. Gtr.

J. Gtr.

E. Gtr.

66

A. Gtr.

J. Gtr.

E. Gtr.

69

A. Gtr.

J. Gtr.

E. Gtr.

74

A. Gtr.

J. Gtr.

E. Gtr.

80

A. Gtr.

J. Gtr.

E. Gtr.

86

A. Gtr.

J. Gtr.

E. Gtr.

92

A. Gtr.

J. Gtr.

E. Gtr.

96

A. Gtr.

J. Gtr.

E. Gtr.

99

A. Gtr.

J. Gtr.

E. Gtr.

102

A. Gtr.

J. Gtr.

E. Gtr.

105

A. Gtr.

J. Gtr.

E. Gtr.

109

A. Gtr.

J. Gtr.

E. Gtr.

113

A. Gtr.

J. Gtr.

E. Gtr.

117

A. Gtr.

J. Gtr.

E. Gtr.

121

A. Gtr.

J. Gtr.

E. Gtr.

126

A. Gtr.

J. Gtr.

E. Gtr.

132

A. Gtr.

J. Gtr.

E. Gtr.

138

A. Gtr. 

J. Gtr. 

E. Gtr. 

142

A. Gtr. 

J. Gtr. 

E. Gtr. 

145

A. Gtr. 

J. Gtr. 

E. Gtr. 

150

A. Gtr. 

J. Gtr. 

E. Gtr. 

156

A. Gtr. 

J. Gtr. 

E. Gtr. 

158

A. Gtr. 

J. Gtr. 

E. Gtr. 

160

A. Gtr. 

J. Gtr. 

E. Gtr. 

162

A. Gtr. 

J. Gtr. 

E. Gtr. 

164

A. Gtr.

J. Gtr.

E. Gtr.



167

A. Gtr.

J. Gtr.

E. Gtr.



171

A. Gtr.

J. Gtr.

E. Gtr.



173

A. Gtr.

J. Gtr.

E. Gtr.



Street Lights

Bansuri

Drum Set

Piano

Synth Bass

This block contains the first system of the musical score, measures 1 through 5. The instruments are Bansuri (treble clef, 4/4), Drum Set (double bar line, 4/4), Piano (grand staff, 4/4), and Synth Bass (bass clef, 4/4). The Bansuri plays a continuous eighth-note melody. The Drum Set plays a steady quarter-note pattern. The Piano has a sparse accompaniment with notes on the 2nd and 4th beats. The Synth Bass plays a steady eighth-note pattern.

6

Ban.

Dr.

Pno.

S. Bass

This block contains the second system of the musical score, measures 6 through 10. The instruments are Ban. (treble clef, 4/4), Dr. (double bar line, 4/4), Pno. (grand staff, 4/4), and S. Bass (bass clef, 4/4). The Ban. continues the melody from the previous system. The Dr. continues the steady quarter-note pattern. The Pno. continues its sparse accompaniment. The S. Bass continues the steady eighth-note pattern.

2

11

Ban.

Dr.

Pno.

S. Bass

This block contains the third system of the musical score, measures 11 through 14. The instruments are Ban. (treble clef, 4/4), Dr. (double bar line, 4/4), Pno. (grand staff, 4/4), and S. Bass (bass clef, 4/4). The Ban. continues the melody. The Dr. continues the steady quarter-note pattern. The Pno. and S. Bass are silent in this system. A measure number '13' is written at the end of the system.

15

Ban.

Dr.

Pno.

S. Bass

This block contains the fourth system of the musical score, measures 15 through 18. The instruments are Ban. (treble clef, 4/4), Dr. (double bar line, 4/4), Pno. (grand staff, 4/4), and S. Bass (bass clef, 4/4). The Ban. continues the melody. The Dr. continues the steady quarter-note pattern. The Pno. and S. Bass are silent in this system.

19

Ban.

Dr.

Pno.

S. Bass

23 **Allegro**

Ban.

Dr.

Pno.

S. Bass **Allegro**

29

Ban.

Dr.

Pno.

S. Bass

14

33

Ban.

Dr.

Pno.

S. Bass

40

Ban.

Dr.

Pno.

S. Bass

45

Ban.

Dr.

Pno.

S. Bass

49

Ban.

Dr.

Pno.

S. Bass

15

54

Ban.

Dr.

Pno.

S. Bass

58

Ban.

Dr.

Pno.

S. Bass

62

Ban.

Dr.

Pno.

S. Bass

65

Ban.

Dr.

Pno.

S. Bass

16

69

Ban.

Dr.

Pno.

S. Bass

58

Ban.

Dr.

Pno.

S. Bass

62

Ban.

Dr.

Pno.

S. Bass

65

Ban.

Dr.

Pno.

S. Bass

16

69

Ban.

Dr.

Pno.

S. Bass

72

Ban. 

Dr. 

Pno. 

S. Bass 

75

Ban. 

Dr. 

Pno. 

S. Bass 

78

Ban. 

Dr. 

Pno. 

S. Bass 

17

80

Ban. 

Dr. 

Pno. 

S. Bass 