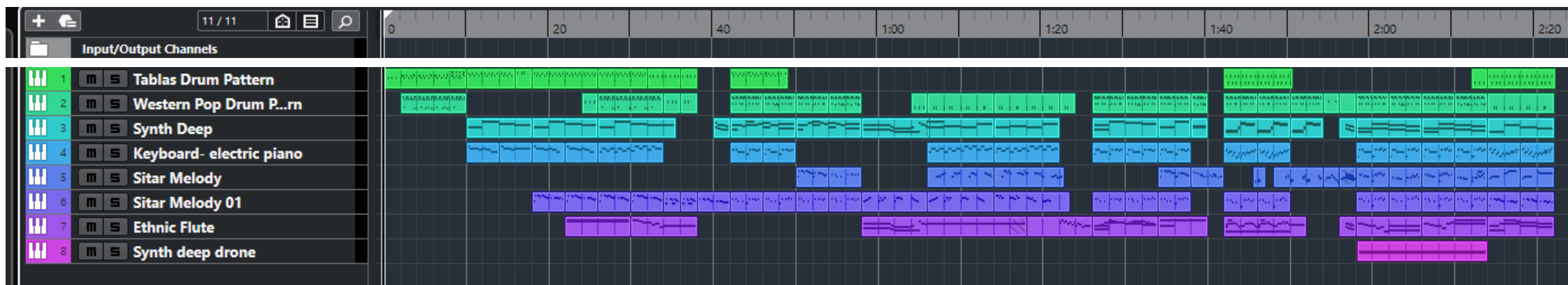


GCSE Music Composition - Set Brief
Title of composition: Mere Dost Naacho

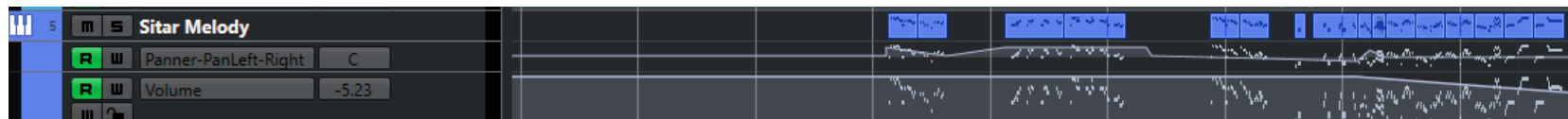
Programme note

The opening includes tablas and pop drums, giving it a catchy indian pop feel, and as the texture builds up, the sitar's main melody (0:18) is introduced (Section A) accompanied by the keyboard and bass (0:25). At 0:40 the sitar's melody changes and the bass plays in octaves, giving a fuller texture. In Section B (1:05), panning is used, as the sitars imitate each other at different octaves and the keyboard plays a slow alberti bass. The repeated Section A (1:40) modulates as the flute plays the arpeggios and all the instruments join in to create a final climax of my piece and fade out at the end.

Screenshot



There is a crescendo in the flute bass note at the beginning (0:22) and later on diminuendo (1:06) to fade it out. It is also panned to one side, to create a sense of 3D space.



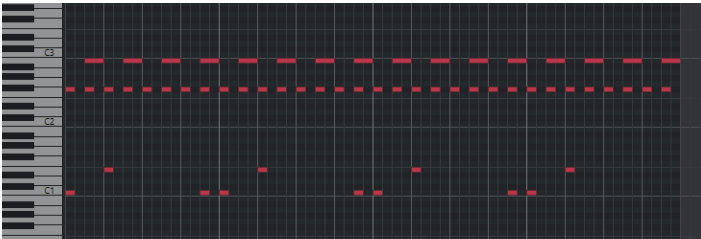
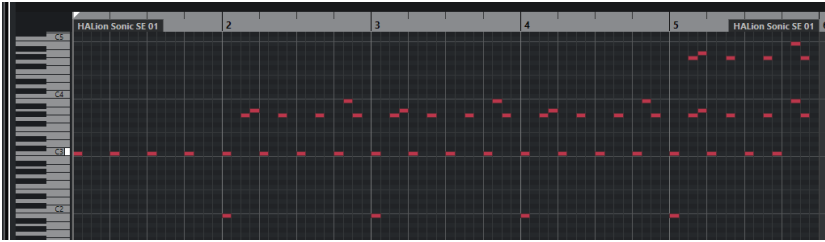
At 0:42- 1:22, one Sitar is panned to the right and the other to the left and the volume also fades out at the end



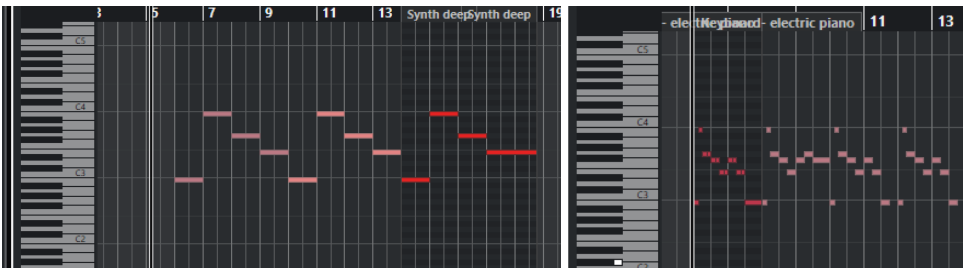
At 1:42 and 2:12, there is quick left and right panning whilst the keyboard plays the broken chord triplets.

Commentary

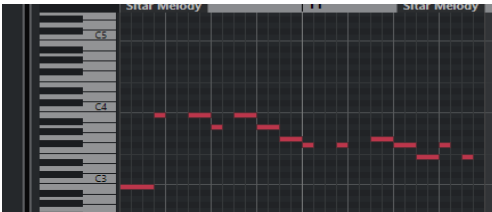
A catchy tabla drum pattern opens my piece, introducing the lively tempo and syncopated rhythm whilst playing grace notes. There is also a pop drum pattern that accompanies the tablas and starts to thicken the texture.



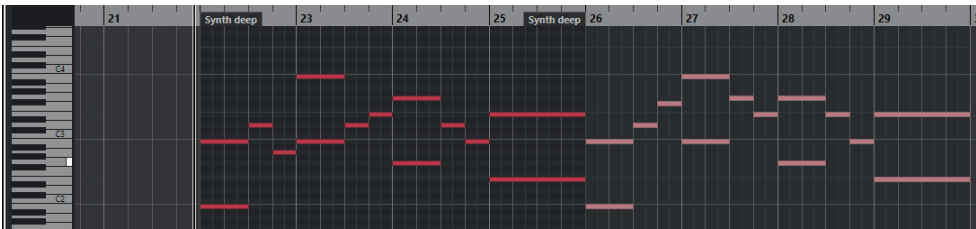
Both the bass (left photo) and the keyboard (right) play ostinato, with pedal notes on the tonic B (B minor key) that gradually build up the texture.



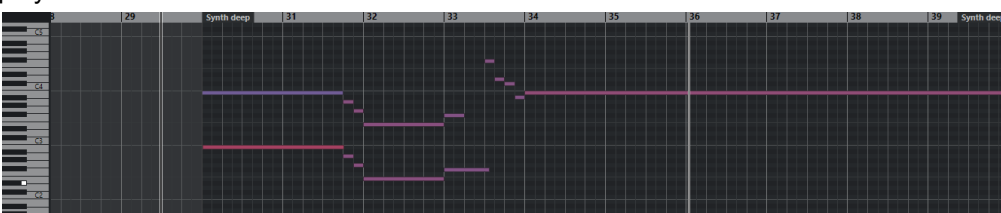
At 0:18, the sitar's melody is introduced using an anacrusis at the tonic (B octave) and plays a syncopated rhythm.



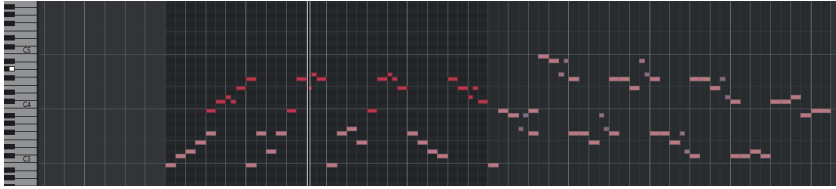
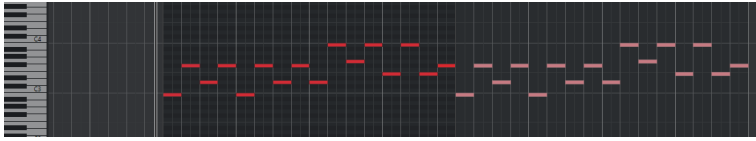
The bass develops (0:42) and plays different chords in octaves with linking notes in between, forming an 8 bar phrase.



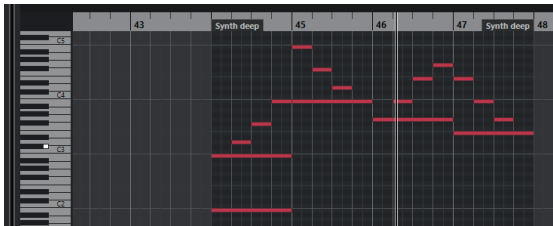
The synth and flute play a deep tune in unison, introducing Section B, which is followed by a bass pedal note that later plays diminuendo.



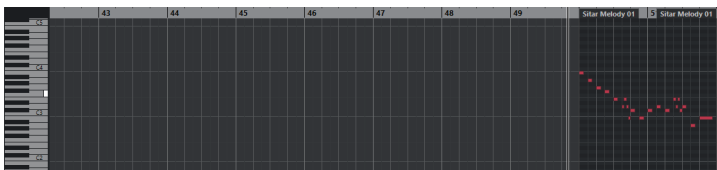
The flute plays a slow alberti bass, to build up the tension whilst the two sitars play call and response (with lots of panning), with one having decorations such as mordents and trills.



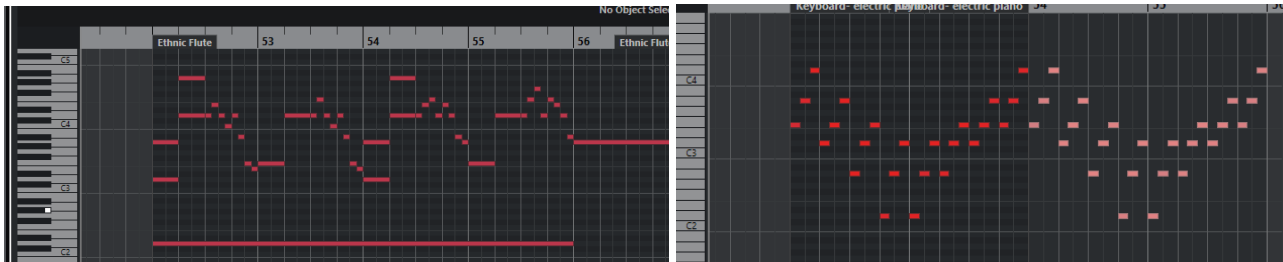
At 1:26, the flute plays its chord sequence, but using arpeggios with a pedal note underneath and suspensions. The sitar and keyboard play the melody, whilst the drums join in and start to build up towards the end.



The sitar plays a monophonic passage that smoothly leads to the modulation up 3 semitones to D minor and transitions back into section A, but with slight musical variation.



At 1:42, the flute plays power fifths, with a quick succession of notes that vary in every section, as well as a pedal note added underneath. At the same time the keyboard plays triplets in broken chords to vary the rhythm.



For the final beat drop at 1:56, the sitar plays a passage that is finally played in unison and further modulates to F minor. The sitars play the melodies from section A, but with more decoration and the drums further build up.



In the ending (2:14), everything is faded out, except the sitars which play a final passage of the main theme.