

Pearson Edexcel Level 3 GCE

Music

Advanced

Component 2: Composing

Free choice composition briefs

Friday 1 September 2017

Paper Reference

9MU0/02

You do not need any other materials.

Instructions

- All assessment materials must be sent to the examiner to arrive by 15 May 2018.
- Students must submit two compositions, of a combined duration of at least 6 minutes:
 - One composition (free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
 - One composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. These briefs are released on 1 April in the year of certification.
- Both compositions must have a combined minimum duration of 6 minutes. Students submitting compositions below the minimum length will receive no marks for this component. The statements made by students to introduce themselves and their compositions at the start of the recording and any gaps between pieces do not count towards composition time.
- For 2018 the durations assigned to the Briefs assessing technique are as follows:
 - Bach chorale 2 minutes 10 seconds
 - Two-part counterpoint 2 minutes 40 seconds
 - Arrangement/Remix minimum duration 1 minute
- The materials submitted must include:
 - Score – ‘score’ refers to any of the following (see page 35 of the specification): a full score in conventional staff notation; a lead sheet or chord chart; track sheets; tables or diagrams; a screenshot from the music production software; or written account of the composition.
 - Recording – a complete recording of both pieces on an audio CD or USB stick. (See pages 34-35 of the specification and the Administrative Support Guide, released online on 1 September.)
 - Completed authentication sheet – found in *Appendix 2: Composing authentication sheet* (pages 75-76 of the specification).
- Back-up copies of all submitted materials must be retained within the centre in case of loss or damage.
- The student must spend at least 2 hours on the development of the Free choice composition, plus the final write-up and recording of their composition, in the centre under the teacher’s supervision (see page 34 of the specification.)
- Teachers are advised to refer to the Administrative Support Guide, released online on 1 September.

Information for candidates

- You must submit two compositions:
 - One composition (free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
 - One composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. These briefs are released on 1 April in the year of certification.
- Both compositions must have a combined minimum duration of 6 minutes. If you submit compositions below this time you will receive no marks.
- The statements you make to introduce yourself and your compositions at the start of the recording and any gaps between the pieces do not count towards the composition time.
- The maximum mark for this component is 60.
- You are reminded of the importance of clear and orderly presentation of your score and recording.

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Composition Task

Composition Task

You will compose one piece of music. This can be a free composition or to a set brief related to an area of study.

Free composition

You are free to draw inspiration or starting points from set works and briefs from previous years as well as exploring your own interests and music from the world around you.

The piece you compose may be for any instrument or voice, or combination of instruments and/or voices, and in any style.

You must identify the intended audience and occasion and indicate them on the authentication sheet.

Assessment will be based on the creation and development of musical ideas with coherence, expressive control and technical control.

Set brief

Subject to the brief, you may compose for any instrument or voice, or combination of instruments and/or voices, and in any style.

You should consider the audience and occasion specified in your chosen brief.

You are free to draw inspiration or starting points from set works and other music.

Assessment will be based on the creation and development of musical ideas with coherence, expressive control and technical control.

Composition briefs

Choose one of the following briefs.

Brief 1 – Vocal Music

Compose a piece in celebration of the life of a prominent person to be performed at a school speech day. The piece should be for solo and/or ensemble voices, with accompaniment or backing, and must include contrasting sections, for example a chorus or an interlude. Use a text or poem of your choice. The setting of the words should reflect the meaning of the text. You may re-order the words.

Brief 2 – Instrumental Music

Compose a concerto movement for a solo instrument and string orchestra using ritornello form. The piece should be suitable for use in a young performers' competition.

Brief 3 – Music for Film

Compose a piece for a spy thriller set in exotic locations. The music must depict at least three contrasted scenes, which should be indicated on the score.

Brief 4 – Fusions

Compose a piece for the opening of an exhibition of South-East Asian art. The piece should be for piano and at least two melody instruments. The music must contain stylistic features of Indonesian gamelan and Western classical music.

Brief 5 – Popular Music and Jazz

Compose a song on the theme of loneliness to be played during a TV Charity appeal evening. The song must contain stylistic features of soul. The piece should be for solo voice with backing, and must include contrasting sections, for example a chorus or an interlude. Use a text or poem of your choice. The setting of the words should reflect the meaning of the text. You may re-order the words.

Brief 6 – New Directions

Compose a piece to form part of a ballet score depicting a creation narrative. The music should have at least three contrasting sections and should explore twentieth-century harmonic techniques.