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Other names

**Pearson  
Edexcel GCE**

Centre Number

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Candidate Number

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# Music

## Advanced Subsidiary Unit 2: Composing

Release date: Tuesday 1 September 2015

**Time: 16 hours**

Paper Reference

**6MU02/01**

**You do not need any other materials.**

Total Marks

### Instructions to Teachers

- The exam must be completed under the controlled conditions as specified on page 2 of this document.
- For Section A, candidates will need access to manuscript paper if writing their scores by hand, or access to a computer if using software.
- At the end of the allocated hours for Section A and Section B, each candidate's work must be submitted to their teacher for secure keeping before despatch to Edexcel.
- The materials submitted must include:
  - the candidate's score and recording (both of which must be clearly labelled with centre number, paper reference number (6MU02), candidate name and candidate number)
  - this booklet (with Section C: Declaration Form signed by both candidate and teacher).
- Centres are required to submit recordings on audio CD or MiniDisc™ only. Long-play MiniDisc™ recordings are not acceptable.
- CDs should be checked before sending, and carefully packaged so that they will not be damaged in transit.
- **All assessment materials must be sent to the examiner to arrive by 15 May 2016.**

### Instructions to Candidates

- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Complete **all** sections.
- You may have copies of the New Anthology of Music and other scores and/or recordings together with your research notes in both Sections A and B.

### Information for Candidates

- The total mark for this unit is **60**.
- Section A: Composition (40 marks)
- Section B: Sleeve Note (20 marks)
- You have a maximum of **15 hours'** writing time to complete Section A.
- You have a maximum of **1 hour** to complete Section B.
- In **Section A**, you are reminded of the importance of clear and orderly presentation of your score and recording.
- In **Section B**, quality of written communication will be assessed
  - *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression and structure of ideas in this section.*

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**PEARSON**

## Controlled conditions

**Unit 2 has two elements: Composition and Sleeve Note.**

### COMPOSITION

Composition can broadly be divided into two processes, **research and preparation** and **writing**, with only the time spent on the writing part of the process counting towards the maximum 15 hours.

#### Research and preparation

This includes any work done prior to the writing down of the final version of the composition. This may involve considering the brief, listening to other music, experimenting with suitable melodic or harmonic ideas on guitar or piano, working out rough drafts, and so on.

Research and preparation can be done *outside the centre*. There is no time limit to it. The results can be recorded in writing or electronically. They can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

#### Writing

Broadly, this is when the final score of the piece is produced (either in handwritten form or via a score-writing package such as Sibelius).

Candidates have a **maximum of 15 hours'** writing time. Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision by a teacher (not necessarily the music teacher), or a member of the support staff.

#### Recording the Composition

Compositions must be recorded. The time needed to do this is additional to research and preparation and to writing time. It is suggested that recordings, especially if they are live as opposed to computer-generated, are made before the full allocation of writing time has been used up in case candidates need to make adjustments in the light of a changed view of the result following its performance and recording.

### SLEEVE NOTE

The sleeve note may be handwritten or word processed. Writing time is limited to **one hour**. Candidates must be supervised whilst completing the writing of the sleeve note and no teacher intervention is permitted during the one hour of controlled assessment. The New Anthology of Music, other printed or handwritten scores and candidates' *own* notes may be taken into the controlled conditions for the writing of the sleeve note.

#### Declaration Form

Each candidate must sign the declaration form on page 12, stating that the work is his or her own. The teacher must not countersign the declaration if the work does not appear to be the candidate's own.

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**Instrumental and vocal requirements**

All instrumental and vocal requirements are identified in each of the briefs. These minimum requirements must be met but they may be added to, subject to the brief (e.g. an Instrumental Music brief automatically excludes addition of voices).

**SECTION A: COMPOSITION**

Compose a piece of music lasting not less than **three** minutes, based on **one** of the following four composition briefs.

Your composition will be marked out of 40.

**Area of Study 1: Instrumental Music**

**Topic 1: Composing expressively**

**Composition brief 1:**

Compose a piece suggested by the title *Darkness into Light*.

- The piece may be in any style
- Choose **instrumental** timbres and textures to create atmosphere, alongside other musical elements such as harmony, melody and rhythm
- Use one or more instruments, acoustic and/or amplified and/or synthesised.

(40)

**Topic 2: Variation structures – composing idiomatically for instruments**

**Composition brief 2:**

Write a set of variations based on a melody taken either from Africa or South America.

You must give details of the melody and its source in a short statement below the title of your composition.

- The piece may be in any style
- You may compose for **acoustic instrument(s)**, and/or **amplified instrument(s)** such as electric guitar or bass
- You may not write for electronic or synthesised keyboard timbres, but the recording you submit may be made using MIDI.

(40)



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## Area of Study 2: Vocal Music

**Note:** Texts for briefs 3 and 4 may be written by you or taken from any other source.

**Time spent selecting or preparing text is not part of the composition time.**

### Topic 3: Words and music – structure in vocal music

#### Composition brief 3:

Compose a song based on the idea of *coming home*.

The song may be in any style, and must include at least **one** contrasting section, for example an interlude, chorus or middle eight.

- You must compose for solo voice and accompaniment. The accompaniment may be for acoustic, amplified and/or synthesised instrument(s), and may include backing vocals.
- The instrumental accompaniment must include at least **one** pitched instrument.

(40)

### Topic 4: Text, context and texture

#### Composition brief 4:

Compose a vocal piece that would be suitable for a ceremony to celebrate the opening of a new building.

You should aim to exploit an appropriate range of vocal textures and techniques, and you may write in any style.

- You must write for at least **three** vocal parts with or without accompaniment
- The accompaniment, if included, must be for one or more acoustic and/or amplified and/or synthesised instruments.

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2 Mention **four** other features of interest. You can refer to any **two** or more of the following:

- rhythm
- melodic development
- texture
- handling of instrument(s) and/or voice(s)
- harmony.

1 .....

2 .....

3 .....

4 .....

(Total for Question 2 = 4 marks)

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3 Refer to pieces from the New Anthology of Music and/or elsewhere, to explain how other pieces of music have influenced you in your composition.

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(Total for Question 3 = 12 marks)

TOTAL FOR SECTION B = 20 MARKS  
TOTAL FOR PAPER = 60 MARKS





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## SECTION C: DECLARATION FORM

Please indicate which Composition Brief you have chosen by marking the box:

- Brief 1       Brief 3   
 Brief 2       Brief 4

### Teacher Checklist

<b>Composition Recording</b> (audio CD, or MiniDisc™ in the correct format. Long-play MiniDisc™ is not acceptable)	
<b>Composition Score</b>	
<b>Composition Sleeve Note</b>	

### Teacher Declaration

The candidate's activities have been kept under controlled conditions and no assistance has been given apart from any that is acceptable under the scheme of assessment.

<b>Signed</b>	<b>Print Name</b>	<b>Date</b>
<b>Centre Name</b>	<b>Centre Number</b>	
<b>Contact Telephone Number</b>	<b>E-mail Address (print clearly)</b>	

### Candidate Declaration

I declare that I have produced the work for Unit 2: Composing within the controlled conditions and without any external assistance apart from that which is allowed under the scheme of assessment.

<b>Signed</b>	<b>Print Name</b>	<b>Date</b>
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*By signing the above declaration you agree to your coursework being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. If you have any concerns regarding this please contact [musicandmusictechnology@pearson.com](mailto:musicandmusictechnology@pearson.com)*

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