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Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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Music

Advanced

Component 2: Composing Briefs assessing technique

Release date: Sunday 1 April 2018

Time: up to six hours under controlled conditions

Paper Reference

9MU0/02

You do not need any other materials.

Total Marks

Instructions

- Use black ink or ball point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Submit two compositions.
- The first composition must:
 - Either: be chosen from a choice of six briefs, relating to an Area of Study
 - Or: be a free composition
 - have a minimum duration of 4 minutes.
- The second composition must be chosen from the four briefs assessing technique, in this booklet.

Information

- The maximum mark for this component is 60
- Free composition or composition to a set brief is worth 40 marks
- Brief assessing compositional technique is worth 20 marks
- The compositions must have a combined **minimum** duration of 6 minutes.
- For 2018 the durations assigned to the Briefs assessing technique are:
 - Bach chorale: 2 minutes 10 seconds
 - Two-part counterpoint: 2 minutes 40 seconds
 - Arrangement/Remix: minimum duration 1 minute
- If the compositions are less than 6 minutes in duration you will receive **zero** marks
- Introductory statements and gaps between recordings do not count towards the total time requirement
- Submissions must include a:
 - score – see p.35 of the specification
 - recording – see p.34/35 of the specification
 - Composing Authentication Sheet – see website/Administrative Support Guide.
- All assessment materials must be sent to the examiner to arrive by **15 May, 2018**

Advice

- The score and recording should be neat and well presented.

Turn over ►

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Pearson

Composition Task

You must compose one piece of music based on one of the four briefs assessing technique listed below.

The piece of music must be at least one minute in duration.

You can draw on your knowledge of the set works and wider listening that you have studied to help you think about the ideas, techniques, structure, style and features of your composition.

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Composition Briefs

Select **one** of the following briefs, and compose your piece of music according to the brief:

Brief 1 – Bach Chorale

Add alto, tenor and bass parts to harmonise the following **TWO** chorales in the style of J.S. Bach, for singing by the choir and congregation of a Lutheran church.

You must complete both chorales.

The tempo for both chorales is set at 60 crotchet (quarter note) beats per minute. No extra time has been allowed for the pauses. However, the total time of two minutes for the two chorales will be increased by 10 seconds to allow for some ‘spreading’ in live performance.

The submission for this brief is therefore calculated to be two minutes ten seconds (2’ 10”) in length, counting towards the minimum total of six minutes required for Component 2 as a whole. Timings for this brief cannot be altered.

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Chorale 1

First system of musical notation (measures 1-3). The treble clef staff contains a melody in G major, C major, and G major. The bass clef staff contains a bass line in G major, C major, and G major.

Second system of musical notation (measures 4-6). The treble clef staff continues the melody. The bass clef staff contains a bass line.

Third system of musical notation (measures 7-9). The treble clef staff continues the melody. The bass clef staff contains a bass line.

Fourth system of musical notation (measures 10-12). The treble clef staff continues the melody. The bass clef staff contains a bass line.

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Chorale 2

* Any of the given notes in this chord in the alto, tenor and bass parts may be changed into a quaver if preferred.

First system of musical notation for Chorale 2. The treble clef staff contains a sequence of notes: G4 (marked with an asterisk), A4, B4, C5, B4, A4, G4. The bass clef staff contains a single note: G3.

Second system of musical notation for Chorale 2. The treble clef staff contains a triplet of notes: A4, B4, C5, followed by D5, E5, and F#5. The bass clef staff is empty.

Third system of musical notation for Chorale 2. The treble clef staff contains chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5. The bass clef staff contains chords: G3, G3-A3, G3-A3-B3, G3-A3-B3-C4.

Fourth system of musical notation for Chorale 2. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff is empty.

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Brief 2 – Two-part counterpoint

Complete the following movement in an appropriate style suitable for performance in an eighteenth-century domestic setting. Add the violin part from bar 4 beat 3 to the end of bar 9 and from the beginning of bar 23 to the end of bar 26. Add the bass from the beginning of bar 12 to the end of bar 15 and from the beginning of bar 18 to the end of bar 21.

The tempo for this movement has been set at 44 crotchet (quarter note) beats per minute. This amounts to a total performance time of just over two and a half minutes. An allowance of a few seconds has been made for some small variations in tempo and the total rounded up to two minutes forty seconds (2'40").

The submission for this brief is calculated to be two minutes forty seconds (2'40") in length, counting towards the minimum total of six minutes required for Component 2 overall. Timings for this brief cannot be altered.

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Adagio

Violin

Continuo

Musical notation for Violin and Continuo, measures 1-2. The Violin part is in treble clef with a key signature of two flats and a common time signature. The Continuo part is in bass clef with the same key signature and time signature. Both parts feature a melodic line with various intervals and rests.

3

Musical notation for Violin and Continuo, measures 3-4. The Violin part continues with a melodic line, and the Continuo part provides a rhythmic accompaniment. A triplet of eighth notes is marked above the Violin staff in measure 3.

5

Musical notation for Violin and Continuo, measures 5-6. The Violin part has a rest in measure 5, while the Continuo part continues with its accompaniment. The Violin part resumes in measure 6.

7

Musical notation for Violin and Continuo, measures 7-8. The Violin part has a rest in measure 7, while the Continuo part continues. The Violin part resumes in measure 8.

9

Musical notation for Violin and Continuo, measures 9-10. The Violin part has a rest in measure 9, while the Continuo part continues. The Violin part resumes in measure 10.



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Musical notation for measures 11 and 12. The treble clef staff contains a complex melodic line with many sixteenth notes and some slurs. The bass clef staff has a simpler accompaniment with a few notes and a fermata over the first measure.

13

Musical notation for measures 13 and 14. The treble clef staff continues the melodic line with slurs and sixteenth notes. The bass clef staff has a few notes and a fermata over the first measure.

15

Musical notation for measures 15 and 16. The treble clef staff features a dense melodic texture with many sixteenth notes and slurs. The bass clef staff has a few notes and a fermata over the first measure.

17

Musical notation for measures 17 and 18. The treble clef staff has a melodic line with slurs and sixteenth notes. The bass clef staff has a few notes and a fermata over the first measure.

19

Musical notation for measures 19 and 20. The treble clef staff continues the melodic line with slurs and sixteenth notes. The bass clef staff has a few notes and a fermata over the first measure.

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Brief 3 – Arrangement

Use and extend the melody below to form an arrangement suitable for playing in the foyer of a 'Welcome to London' exhibition by an ensemble of three acoustic instruments.

Your arrangement must be a minimum of one minute long.

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Brief 4 – Remix

Use the vocal sample *2018* (downloadable from the Edexcel A level Music website from 1 April 2018) to create an original electronic dance remix, suitable for a DJ to play in a nightclub.

Your remix must be a minimum of one minute long.

You are advised to use the entire vocal recording. You must edit and reorder the vocal parts.

The content of the stimulus audio file:

- the tempo is 126bpm
- the vocal was recorded in Bb major
- this recording is dry with no EQ, compression or any other effects

Your remix may contain sequenced parts using MIDI virtual instruments and/or audio parts that you have played yourself. Any recorded audio parts that you do not perform must be detailed on the Composing Authentication Sheet. If you use any pre-recorded loops and samples they must be manipulated, shaped, edited and/or processed to be credited.

You must produce a high quality stereo recording of your composition that pays attention to EQ, dynamics, effects, stereo field and balance.

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