

# Pearson Edexcel Level 3 GCE

## Sunday 1 September 2019

Paper Reference **9MU0/02**

### Music

**Advanced**

**Component 2: Composing**

Free choice composition briefs

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

### Instructions

- All assessment materials must be sent to the examiner to arrive by 15 May 2020.
- 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 may be penalised. 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 2020 the durations assigned to the Briefs assessing technique are as follows:
  - Bach chorale 2 minutes 10 seconds
  - Two-part counterpoint 2 minutes 5 seconds
  - Arrangement/Remix minimum duration 1 minute
- The materials submitted must include:
  - Score (printed or hand-written) – ‘score’ refers to any of the following (see page 44–45 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 44–45 of the specification and the Administrative Support Guide, released online on 1 September.)
  - Completed authentication sheet – found in *Appendix 2: Composing authentication sheet* (page 89 of the specification).

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- 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 43 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 your work may be penalised.
- 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.

## Composition Task

### Composition Task

You will compose one piece of music. This can be 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 clearly your intended purpose/style, and audience and occasion on the CAS (composing authentication sheet).

Assessment will be based on the creation and development of musical ideas with coherence, expressive control, including suitability for the intended audience and occasion, 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, including suitability for the intended audience and occasion, and technical control.

## Composition Briefs

### Choose one of the following briefs.

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

#### **Brief 1 – Vocal Music**

Compose vocal music with accompaniment to be heard at a ceremony of Remembrance. Your piece must contain at least one contrasting section. You may choose a pre-existing text, or write your own.

#### **Brief 2 – Instrumental Music**

Compose an original Theme and a set of Variations for String Quintet, Wind Quintet or Brass Quintet that would be suitable for use during a school awards ceremony.

#### **Brief 3 – Music for Film**

Compose continuous music for at least three contrasting scenes within a U-rated animated film based on a fairy tale.

#### **Brief 4 – Popular Music and Jazz**

Compose a piece for a contemporary jazz orchestra, based on a 32 bar structure, that would be suitable for performance at a Festival of Youth Jazz Ensembles. Your piece must contain at least one contrasting section.

#### **Brief 5 – Fusions**

Compose music for a piece of Indian contemporary dance, combining musical features from Indian folk and/or classical styles with western pop music. Your music should be suitable for performance at a welcoming ceremony for a new Indian diplomat.

#### **Brief 6 – New Directions**

Compose a piece of music in response to a work of modern art. Your piece should explore melodic, harmonic and rhythmic techniques found in the work of composers since 1950. You may write for any instruments or voices. Your music should be suitable for performance as part of the UK contribution to the Venice Biennale.