

Please check the examination details below before entering your candidate information			
Candidate surname		Other names	
Pearson Edexcel		Centre Number	
Level 3 GCE		Candidate Number	
Release date: Monday 1 April 2019			
Time: up to six hours under controlled conditions		Paper Reference 9MU0/02	
Music Advanced Component 2: Composing Briefs assessing technique			
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.
- All assessment materials must be sent to the examiner to arrive by **15 May 2019**.
- You must submit two compositions:
 - The first composition can be either chosen from the six briefs relating to the areas of study or a free composition. This composition must have a minimum duration of 4 minutes.
 - The second composition must be chosen from the four briefs assessing technique in this booklet.
- The materials submitted must include a:
 - score - see pages 34-35 of the specification
 - recording - see pages 34-35 of the specification
 - completed Composing Authentication Sheet - see Pearson website
- Teachers should refer to the Administrative Support Guide - see Pearson website.

Information

- The maximum mark for this component is 60.
- The Free composition or composition to a set brief is worth 40 marks.
- The Brief assessing technique is worth 20 marks.
- For 2019 the durations assigned to the Brief assessing technique are:
 - Bach chorale: 2 minutes 10 seconds
 - Two-part counterpoint: 2 minutes 5 seconds
 - Arrangement/Remix: minimum duration of 1 minute
- The combined duration of submissions must meet the **minimum time requirement of 6 minutes**. If this requirement is not met this submission may be penalised.
- Introductory statements and gaps between recordings do not count towards the total time requirement.

Advice

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

Turn over ►

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Composition Task

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

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

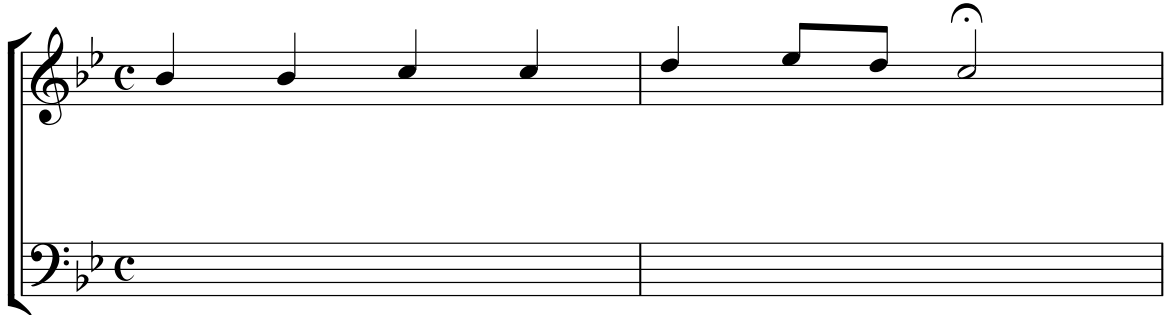
Add alto, tenor and bass parts to harmonise the following **TWO** chorales in the style of J. S. Bach, for singing by the choir and congregation of a Lutheran church.

You must complete both chorales.

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

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

Chorale 1



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7

Musical notation for measures 7 and 8. Measure 7: Treble clef, key signature of two flats (Bb, Eb), quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 8: Treble clef, key signature of two flats, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: empty staves.

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9

Musical notation for measures 9, 10, and 11. Measure 9: Treble clef, key signature of two flats, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 10: Treble clef, key signature of two flats, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 11: Treble clef, key signature of two flats, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef: empty staves.

12

Musical notation for measures 12 and 13. Measure 12: Treble clef, key signature of two flats, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 13: Treble clef, key signature of two flats, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: empty staves.

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14

Musical notation for measures 14 and 15. Measure 14: Treble clef, key signature of two flats, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 15: Treble clef, key signature of two flats, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: empty staves.

Chorale 2

First system of musical notation (measures 1-3) for Chorale 2. The key signature is one sharp (F#) and the time signature is common time (C). The notation is written on a grand staff with a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation (measures 4-6) for Chorale 2. The treble clef continues the melody with eighth and quarter notes, including a half note in measure 5. The bass clef is empty, providing space for the student's accompaniment.

Third system of musical notation (measures 7-9) for Chorale 2. The treble clef continues the melody with eighth and quarter notes. The bass clef is empty, providing space for the student's accompaniment.

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9

Measures 9 and 10 of a musical score. Measure 9 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 10 contains a half note D5 and a half note E5. The key signature has one sharp (F#).

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11

Measures 11 and 12 of a musical score. Measure 11 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 12 contains a half note D5, a quarter note E5, and a half note F#5. The key signature has one sharp (F#).

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13

Measures 13 and 14 of a musical score. Measure 13 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 14 contains a half note D5, a quarter note E5, and a half note F#5. The key signature has one sharp (F#).

Brief 2 – Two-part counterpoint

Complete the following movement in an appropriate style for performance in an eighteenth-century domestic setting. Add the flute part from the beginning of bar 6 to the end of bar 11 and from the beginning of bar 31 to the end of bar 38. Add the continuo from the beginning of bar 13 to the end of bar 20 and from the beginning of bar 22 to the end of bar 27.

The tempo for this movement has been set at 63 minim (half note) beats per minute. This amounts to two minutes for a performance of the piece as a whole. An allowance of five seconds has been made for some small variations in tempo in live performance.

The submission for this brief is therefore calculated to be two minutes five seconds (2'05"), counting towards the minimum total of six minutes required for Component 2 as a whole. Timings for this brief cannot be altered.

Moderato

Flute

Continuo

4

7

10

13

16

Musical notation for measures 16-18. Treble clef, key of D major. Measure 16: quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 17: quarter note A4, quarter note B4, quarter note C#5, quarter note D5. Measure 18: quarter note E5, quarter note F#5, quarter note G5, quarter note A5. Bass clef: empty staves.

19

Musical notation for measures 19-21. Treble clef, key of D major. Measure 19: quarter note B4, quarter note C#5, quarter note D5, quarter note E5. Measure 20: quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 21: quarter note C#6, quarter note D6, quarter note E6, quarter note F#6. Bass clef: empty staves.

22

Musical notation for measures 22-24. Treble clef, key of D major. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C#5. Measure 23: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 24: quarter note A5, quarter note B5, quarter note C#6, quarter note D6. Bass clef: empty staves.

25

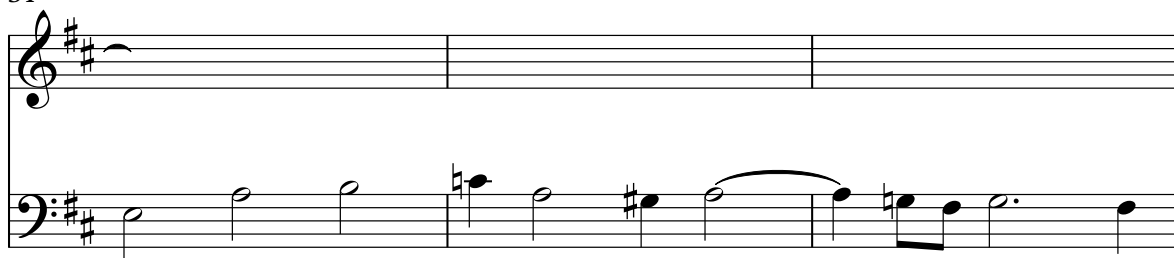
Musical notation for measures 25-27. Treble clef, key of D major. Measure 25: quarter note E5, quarter note F#5, quarter note G5, quarter note A5. Measure 26: quarter note B5, quarter note C#6, quarter note D6, quarter note E6. Measure 27: quarter note F#6, quarter note G6, quarter note A6, quarter note B6. Bass clef: empty staves.

28

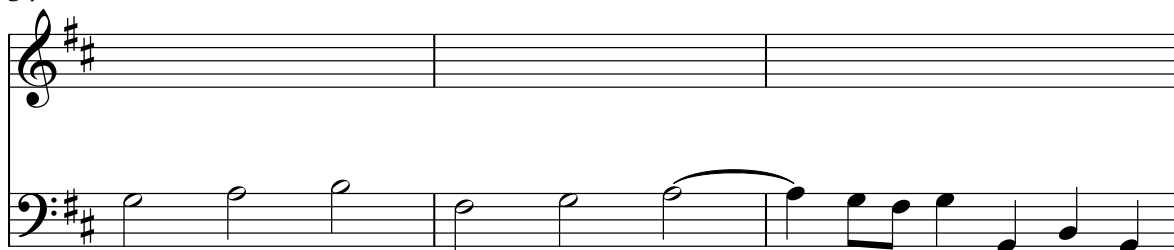
Musical notation for measures 28-30. Treble clef, key of D major. Measure 28: quarter note C#6, quarter note D6, quarter note E6, quarter note F#6. Measure 29: quarter note G6, quarter note A6, quarter note B6, quarter note C#7. Measure 30: quarter note D7, quarter note E7, quarter note F#7, quarter note G7. Bass clef: empty staves.

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34



37



40



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Brief 3 – Arrangement

Use and extend the melody below to create an arrangement suitable to be used as the soundtrack for a video promoting regional tourism. You must include at least one vocal line in a four-part texture and include instruments if you wish.

Your arrangement must be a minimum of one minute long, and may be in any style. You may compose for vocal and acoustic and/or amplified and/or synthesised instruments.

You may change any feature of the given melody in your arrangement, including pitch, rhythm, octave, tempo and style, whilst maintaining the overall shape and character of the melody.

Voice

Black, black, black is the col-our of my true love's hair. Her

Voice

lips are like some ro-ses fair. She's the sweet-est face and the

Voice

gent - lest hands. I love the ground on

Voice

which she stands, the ground on which she stands.

Additional lyrics: (if required)

I love my love, and well she knows
 I love the ground whereon she goes,
 And how I wish the day would come
 When she and I can be as one, can be as one.

Brief 4 – Remix

Develop the vocal sample 2019 (downloadable from the Pearson Edexcel A level Music website from 1 April 2019) to create a remix suitable for performance in a nightclub setting.

Your remix must be a minimum of one minute long.

You must use, edit and manipulate the entire vocal sample.

Your remix may contain sequenced parts using MIDI virtual instruments and/or audio parts that you have played yourself. Any recorded audio parts which you did not perform or any pre-recorded samples or loops must be detailed on the Composition Authentication Sheet or on a separate, signed document. You must explain how such materials have been manipulated, shaped, edited and/or processed.

- The audio file is aligned with the beginning of a bar to ensure that it plays in time.
- The tempo is 138 bpm.
- The vocal sample was recorded in E minor.
- This recording is dry with no EQ, compression or any other effects.

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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