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Candidate surname				Other names			
Centre Number				Candidate Number			
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Pearson Edexcel Level 3 GCE

Release date: Monday 1 April 2024

Time: up to six hours under controlled conditions	Paper reference	9MU0/02
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Music

Advanced

COMPONENT 2: Composing

Briefs assessing technique

You do not need any other materials.	Total Marks
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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 uploaded onto the Learner Work Transfer platform by 15 May 2024.
- 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 44–45 of the specification
 - recording – see page 45 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 2024 the durations assigned to the briefs 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 music based on **one** of the four briefs assessing technique listed on the following pages.

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 complete the following **TWO** chorales in the style of J S Bach's many harmonisations for performance in a Lutheran church service.

You must complete **both** chorales.

The tempo for both chorales is set at 60 crotchet (quarter note) beats per minute. This amounts to two minutes for a performance of the two chorales. An allowance of five seconds for each chorale has been made for some small variations in tempo in live performance, but no extra time has been allowed for pauses.

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

Chorale 1

Measures 1-3 of Chorale 1. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody in the treble clef starts on G4, moves to A4, B4, C5, and then has a whole note rest. The bass line in the bass clef starts on G3, moves to A3, B3, C4, and then has a whole note rest. In measure 3, the melody and bass line both have a whole note rest.

Measures 4-6 of Chorale 1. The melody in the treble clef starts on G4, moves to A4, B4, C5, and then has a whole note rest. The bass line in the bass clef starts on G3, moves to A3, B3, C4, and then has a whole note rest. In measure 6, the melody and bass line both have a whole note rest.

Measures 7-9 of Chorale 1. The melody in the treble clef starts on G4, moves to A4, B4, C5, and then has a whole note rest. The bass line in the bass clef starts on G3, moves to A3, B3, C4, and then has a whole note rest. In measure 9, the melody and bass line both have a whole note rest.

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Musical notation for measures 10-12. Measure 10: Treble clef, key signature of two sharps (F# and C#), half note F#4 with a fermata. Measure 11: Treble clef, quarter notes G#4, A4, B4, A4, G#4. Measure 12: Treble clef, half note F#4 with a fermata. Bass clef staves are empty.

13

Musical notation for measures 13-14. Measure 13: Treble clef, quarter notes G#4, A4, B4, A4, G#4. Measure 14: Treble clef, half note F#4 with a fermata. Bass clef staves are empty.

15

Musical notation for measures 15-16. Measure 15: Treble clef, quarter notes G#4, A4, B4, A4, G#4. Measure 16: Treble clef, half note F#4 with a fermata. Bass clef staves are empty.



Chorale 2

First system of musical notation (measures 1-3) for Chorale 2. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of quarter notes in measures 1 and 2, followed by a half note in measure 3.

Second system of musical notation (measures 4-6) for Chorale 2. Measure 4 begins with a measure rest. The melody continues with quarter notes. Measure 5 features a half note. Measure 6 contains a whole note chord. The bass line provides harmonic support with various note values.

Third system of musical notation (measures 7-9) for Chorale 2. Measure 7 begins with a measure rest. The melody continues with quarter notes. Measure 8 features a half note. Measure 9 contains a whole note chord. The bass line provides harmonic support with various note values.

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10

Musical notation for measures 10-12. The treble clef staff contains the melody, and the bass clef staff is empty. The key signature has two flats (Bb and Eb). Measure 10: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (half). Measure 11: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter). Measure 12: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (half).

13

Musical notation for measures 13-14. The treble clef staff contains the melody, and the bass clef staff is empty. The key signature has two flats (Bb and Eb). Measure 13: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter). Measure 14: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (half).

Brief 2 – Two-part Counterpoint

Complete the following movement in an appropriate style suitable for performance in an eighteenth-century domestic setting. Add the continuo part from the beginning of bar 5 to the end of bar 9 and from the third quaver in bar 21 to the end of bar 27. Add the violin part from the fifth quaver of bar 10 to the seventh quaver of bar 17 and from the beginning of bar 29 to the end of bar 35.

The tempo for this movement is 60 dotted crotchet (quarter 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 calculated to be two minutes five seconds (2' 05") in duration, counting towards the minimum total of six minutes required for Component 2 overall. Timings for this brief cannot be altered.

Andante con moto

Violin

Violin and Continuo staves, measures 1-2. The key signature is two sharps (F# and C#), and the time signature is 9/8. The Violin staff begins with a treble clef and a key signature of two sharps. The Continuo staff begins with a bass clef and a key signature of two sharps. Both staves have a 9/8 time signature. The Violin staff contains a melody starting on G4, moving up stepwise to D5, with a dotted half note. The Continuo staff contains a bass line starting on G2, moving up stepwise to D3, with a dotted half note.

2

Violin and Continuo staves, measures 3-4. The Violin staff continues the melody from measure 2, moving up stepwise to E5, with a dotted half note. The Continuo staff continues the bass line from measure 2, moving up stepwise to E2, with a dotted half note.

4

Violin and Continuo staves, measures 5-6. The Violin staff continues the melody from measure 4, moving up stepwise to F#5, with a dotted half note. The Continuo staff continues the bass line from measure 4, moving up stepwise to F#2, with a dotted half note.

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14

Musical notation for measures 14-15. Treble clef is empty. Bass clef contains a melodic line in D major with eighth and quarter notes.

16

Musical notation for measures 16-17. Treble clef is empty. Bass clef contains a melodic line in D major with eighth and quarter notes.

18

Musical notation for measures 18-20. Treble clef contains a melodic line in D major with eighth and quarter notes. Bass clef contains a supporting line with eighth and quarter notes.

21

Musical notation for measures 21-23. Treble clef contains a melodic line in D major with eighth and quarter notes. Bass clef contains a supporting line with eighth and quarter notes.



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23

Handwritten musical notation for measures 23 and 24. The key signature is two sharps (F# and C#). Measure 23 features a treble clef with a series of eighth and sixteenth notes, including a dotted quarter note and a half note, ending with a quarter rest. The bass clef is empty. Measure 24 continues the treble line with eighth and sixteenth notes, ending with a quarter note. The bass clef remains empty.

25

Handwritten musical notation for measures 25 and 26. The key signature is two sharps. Measure 25 has a treble clef with eighth and sixteenth notes, including a dotted quarter note, and a bass clef with a whole note chord (F# and C#). Measure 26 continues the treble line with eighth and sixteenth notes, including a dotted quarter note, and the bass clef remains empty.

27

Handwritten musical notation for measures 27 and 28. The key signature is two sharps. Measure 27 features a treble clef with eighth and sixteenth notes, including a dotted quarter note, and a bass clef with a whole note chord (F# and C#). Measure 28 continues the treble line with eighth and sixteenth notes, including a dotted quarter note, and the bass clef remains empty.

29

Handwritten musical notation for measures 29 and 30. The key signature is two sharps. Measure 29 has a treble clef with a whole note chord (F# and C#) and a bass clef with a whole note chord (F# and C#). Measure 30 continues the treble line with eighth and sixteenth notes, including a dotted quarter note, and the bass clef remains empty.



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31

Musical notation for measures 31 and 32. The key signature is two sharps (F# and C#). The melody in the treble clef is mostly whole and half notes. The bass clef features a more active line with eighth and sixteenth notes, including a triplet in measure 32.

33

Musical notation for measures 33 and 34. The key signature remains two sharps. The melody continues with simple intervals. The bass clef has a steady eighth-note accompaniment.

35

Musical notation for measures 35 and 36. The key signature changes to one sharp (F#). The melody in measure 35 includes a triplet of eighth notes. The bass clef continues with eighth-note accompaniment.

37

Musical notation for measures 37 and 38. The key signature is one sharp. The melody in measure 37 features a triplet of eighth notes. The bass clef has a consistent eighth-note accompaniment.



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Brief 3 – Arrangement

Use and extend the traditional melody below to form an arrangement suitable to be used as the soundtrack to a documentary on marine pollution. Your arrangement should be for **TWO** instruments and **TWO** voices.

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

You may change details of the rhythm, metre, pitch and tonality but the shape of the melody should remain.

My Bon-nie lies o-ver the o- cean, My Bon-nie lies o-ver the sea, My
 Bon-nie lies o-ver the o- cean, Oh, bring back my Bon-nie to me.
 Bring back, oh, bring back, Oh, bring back my Bon-nie to me, to me.
 Bring back, oh, bring back, Oh, bring back my Bon-nie to me.

Additional lyrics (if required)

Oh blow ye winds over the ocean,

Oh blow ye winds over the sea,

Oh blow ye winds over the ocean,

And bring back my Bonnie to me.

Brief 4 – Remix

Develop the vocal sample *2024* (downloadable from the Edexcel A level Music website from 1 April 2024) to create an original electronic dance remix suitable to be played in a nightclub by a DJ. 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 that 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.

You must:

- Use original sound design such as synthesis, sample manipulation or creative effects.
- Produce a high quality stereo recording of your composition that pays attention to EQ, dynamics, effects, stereo field and balance.

The content of the stimulus audio file:

- The audio file is aligned with the 1st beat of a 4/4 bar to ensure that it plays in time.
- The tempo is 100 bpm (beats per minute).
- The vocal is recorded in E♭ major.
- The recording is dry with no EQ, compression or any other effects.