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Surname	Other names
Centre Number	Candidate Number
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<b>Edexcel GCE</b>	
<b>Music</b>	
<b>Advanced</b>	
<b>Unit 5: Composition and Technical Study</b>	
Release date for Section A – Composition: Thursday 1 September 2011	Paper Reference <b>6MU05/01</b>
Release date for Section B – Technical Studies: Sunday 1 April 2012	
<b>Time: 14 hours per Composition</b> <b>3 hours per Technical Study</b>	
<b>You do not need any other materials.</b>	Total Marks
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### Instructions to Teachers

- The exam must be completed under the controlled conditions as specified on page 2 of this document.
- Candidates must complete **two** tasks in Unit 5, choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.
- 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/or Section B, each candidate's work must be submitted to their teacher for secure keeping before despatch to Edexcel.
- The materials submitted must include:
  - Section A: a score of the composition(s) and recording(s)
  - and/or**
  - Section B: technical study score(s)
  - and**
  - this booklet (with Section C: Declaration Form signed by both candidate and teacher).
- All work, including additional sheets, must be clearly labelled with centre number, paper reference number (6MU05), candidate name and candidate number.
- 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 2012.**

### Instructions to Candidates

- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must complete **two** tasks in Unit 5, choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

### Information for Candidates

- The total mark for this unit is **80**.
- Each composition is marked out of 40.
- Each technical study is marked out of 40.
- You have a maximum of **14 hours'** writing time to complete each chosen composition.
- You have a maximum of **3 hours** to complete each chosen technical study.
- You are reminded of the importance of clear and orderly presentation of your scores and/or recordings.

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## CONTROLLED CONDITIONS

### Unit 5 has two elements: Composition and Technical Studies

#### 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 14 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 14 hours'** writing time for each chosen composition. 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.

#### TECHNICAL STUDY

Each chosen technical study must be completed within **3 hours** under controlled conditions and no teacher intervention is permitted during this time. There must be no access to harmony textbooks and no material of any sort may be removed from the classroom. Work must be kept in secure conditions if there is more than one session.

Candidates using keyboards should use headphones. If candidates wish to use computer programs such as Sibelius, they must input all music themselves within the allotted time. *Research and Preparation* is the teaching received, and other work done, prior to the release of the Technical Studies paper.

#### Declaration Form

Each candidate must sign the declaration form on page 16, 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.



You must complete **two** tasks – **either** one composition and one technical study **or** two compositions **or** two technical studies.

The technical study tasks from Section B will be available from **Sunday 1 April 2012**.

### **Instrumental and Vocal Requirements**

Instrumental and vocal requirements are identified in each of the briefs.

You **must** meet the minimum instrumental (and/or vocal) requirements for each brief.

### **SECTION A: COMPOSITION**

Each brief chosen should result in a coherent piece of music of not less than **three** minutes in length.

You have **14 hours** to complete each composition, all of which must take place under controlled conditions.

Your compositions will be based on **one (or two)** of the following four composition briefs, depending on which combination of composition and technical study you choose. Two of the briefs are related to the area of study *Instrumental Music* and two are related to the area of study *Applied Music*.

Candidates offering **two** compositions must choose one brief from the area of study *Instrumental Music* and one from the area of study *Applied Music*.

Each composition will be marked out of 40.



## AREA OF STUDY: INSTRUMENTAL MUSIC

### Topic 1: Development and contrast

#### Composition brief 1

Compose a minuet and trio. The repeat of the minuet after the trio **must** contain some variation of the original material. It must not be an unaltered *da capo*.

The piece may be in any style, although the minuet and trio genre must be broadly identifiable.

Use one or more instruments, acoustic and/or amplified and/or synthesised.

(40)

### Topic 2: Exploiting instruments

#### Composition brief 2

Compose a piece for **two** instruments which would be suitable as an encore item designed to show off the skill of both players.

- Both instruments **must** be acoustic
- They **must** be contrasted in timbre and/or register
- At least one of the instruments **must** be pitched
- You may add to the specified forces with acoustic and/or electronic/amplified instruments.

(40)



## AREA OF STUDY: APPLIED MUSIC

### Topic 3: Music for film and television

#### Composition brief 3

Compose the opening titles for a thriller, to depict a range of moods and images.

The contrasting scenes may involve, for example, darkness, suspense, romance or a chase. You **must** include a short key to the intended scenes, either above the score or as a separate short commentary.

You may compose for any instrumental and/or vocal timbres (acoustic and/or amplified and/or synthesised) of your choice.

(40)

### Topic 4: Music, dance and theatre

#### Composition brief 4

You have been asked to compose the music for a dance version of the fairy tale *Cinderella*. Compose a piece of music for a scene or character(s) of your choice.

You **must** include a short key to the intended action, either above the score or as a separate short commentary.

You may write in any style of music and for any style of dance (eg classical ballet or modern dance).

You may compose for any instrumental and/or vocal timbres (acoustic and/or amplified and/or synthesised) of your choice.

(40)

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**(Total for each Composition completed = 40 marks)**



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