

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**Music**

**Advanced**

**Unit 5: Composition and Technical Study**

Release date for Section A – Composition:

Wednesday 1 September 2010

Release date for Section B – Technical Studies:

Friday 1 April 2011

**Time: 14 hours per Composition**

**3 hours per Technical Study**

Paper Reference

**6MU05/01**

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

Total Marks

### 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 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 2011.**

### 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 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.

### 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 **Friday 1 April 2011**.

### **Instrumental and Vocal Requirements**

In some composition briefs, a distinction may be made between:

- instruments that normally play more than one line of music – including keyboards, guitars, and some percussion such as drum kit and vibraphone, and
- ‘melody instruments’ (principally those that normally or always play one note at a time) – including all woodwind, brass and strings, and also lead guitar and lead synthesiser.

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 at least **3 minutes** in length. The piece(s) may be for any instrument or voice or combination of instruments and/or voices in accordance with the composition brief(s) selected. You have **14 hours** to complete each composition, all of which must take place under controlled conditions.

Your composition(s) 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*.

You will need access to manuscript paper if writing your score by hand or access to a computer if using software. You must write your centre number, name and candidate number on all additional sheets of paper.

Each composition will be marked out of 40.



## AREA OF STUDY: INSTRUMENTAL MUSIC

### Topic 1: Development and contrast

#### Composition brief 1

Compose a piece based on *ritornello* form. This must show development of material and exploit contrast between sections. A large-scale concerto movement is not required.

You must write for acoustic, amplified or synthesised instrument(s), choosing one of the following options:

- solo keyboard, guitar or tuned percussion
- **two, three** or **four** melody instruments
- **one** melody instrument with keyboard, guitar or tuned percussion.

(40)

### Topic 2: Exploiting instruments

#### Composition brief 2

Compose a concert study.

You must write for **acoustic** instrument(s), choosing one of the following options:

- solo keyboard, guitar or tuned percussion
- **one** featured melody instrument, with **one, two** or **three** accompanying melody instruments
- **one** featured melody instrument, with keyboard, guitar or tuned percussion accompaniment.

You should exploit the playing techniques and range of the solo/featured instrument, and include a cadenza-like passage.

(40)



## AREA OF STUDY: APPLIED MUSIC

### Topic 3: Music for film and television

#### Composition brief 3

Compose a piece for the opening sequence of a documentary called *Where We Live*. The documentary is an historical survey, and you should aim to depict a range of rural and urban homes from, for example, castles and country cottages to stately homes and inner-city estates.

You may write for any voices and/or instruments (acoustic, amplified and/or synthesised).

You are not required to write a detailed commentary but you should include a brief summary of the scenes, either as written cues in the score or in a short preface.

(40)

### Topic 4: Music, dance and theatre

#### Composition brief 4

Compose a piece of music for a skating performance suitable for a TV ice-dance show. You may write in any style, and for any voices and/or instruments (acoustic, amplified and/or synthesised).

(40)

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

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## SECTION B: TECHNICAL STUDY

You have **3 hours** to complete each chosen technical study, which must take place under controlled conditions.

Each technical study will be marked out of 40 (details of the assessment criteria can be found on page 103–109 of the specification)

### Technical Study 1

Complete the following in an appropriate style. Add the violin part in bars 3-5 and 17-23 (beat 1), according to the given fingering. Add the bass part, and appropriate fingering, in bars 6 (beat 4)-11.

(40)

**Andante**

Violin

Continuo

3

5

7



9

11

13

15



17

6 6 5 6 6 ——— ——— 7 7 7 7  
4 3 b b5 b

19

$\flat$ 7 7 7 6 ———  $\flat$ 6 4 6  $\flat$  ——— 6  
b ———

21

$\sharp$ 6 6  $\natural$ 5 (h) ——— 6  $\sharp$ 4 6  $\sharp$ 5  $\sharp$ 5 — 6  $\sharp$   
2 # (h) ———

23

6  $\sharp$ 6 ——— 7 6 5  
4 #





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## Technical Study 2

Add alto, tenor and bass parts to complete the following in the style of J. S. Bach.

(40)

Musical notation for the first system of Technical Study 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The treble staff contains a melody of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, with a fermata over the final B5. The bass staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, with a sharp sign above the second measure's D3.

Musical notation for the second system of Technical Study 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The treble staff contains a melody of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, with a fermata over the final B5. The bass staff is empty.

Musical notation for the third system of Technical Study 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The treble staff contains a melody of quarter notes: B4, C5, D5, E5, F5, G5, A5, B5, with a fermata over the final B5. The bass staff is empty.



7

Musical notation for measures 7 and 8. Measure 7: Treble clef, key signature of two flats (Bb, Eb), quarter notes G4, A4, Bb4, C5. Measure 8: Treble clef, key signature of two flats, quarter notes D5, Eb5, E5, F5, followed by a half note G5 with a fermata. Bass clef is empty in both measures.

9

Musical notation for measures 9 and 10. Measure 9: Treble clef, key signature of two flats, quarter notes G4, A4, Bb4, C5. Measure 10: Treble clef, key signature of two flats, quarter notes D5, E5, F5, G5, followed by a half note A5 with a fermata. Bass clef is empty in both measures.



### Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 6–8, 11–12 and 29–32. Add the bass part, with appropriate chord symbols, in bars 13–16, 21–23 and 25–28.

(40)

#### Slow ballad

Chord symbols: Dm, Dm/C, B<sup>b</sup>, C<sup>7</sup>

Vocals

Bass

5 Fmaj<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> Gm<sup>7</sup> C A<sup>b</sup>maj<sup>7</sup>

10 G Cm B<sup>b</sup> Adim/C D<sup>7</sup>

15 C G/C B<sup>b</sup>/C



20 F/C

A A<sup>7</sup>

Musical notation for measures 20-24. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 20 starts with a whole note chord F/C in the treble and a half note G in the bass. Measure 21 has a whole note chord F in the treble and a half note A in the bass. Measure 22 has a whole note chord F in the treble and a half note B in the bass. Measure 23 has a whole note chord F in the treble and a half note C in the bass. Measure 24 has a whole note chord F in the treble and a half note D in the bass.

25

Musical notation for measures 25-28. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 25 has a quarter rest in the treble and a quarter note G in the bass. Measure 26 has a quarter note A in the treble and a quarter note A in the bass. Measure 27 has a quarter note B in the treble and a quarter note B in the bass. Measure 28 has a quarter note C in the treble and a quarter note C in the bass.

29 Dm

C/D

B<sup>b</sup>/D

A<sup>7</sup>

D.C.

Dm

Musical notation for measures 29-32. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 29 has a whole note chord Dm in the treble and a whole note G in the bass. Measure 30 has a whole note chord C/D in the treble and a whole note A in the bass. Measure 31 has a whole note chord B<sup>b</sup>/D in the treble and a whole note B in the bass. Measure 32 has a whole note chord A<sup>7</sup> in the treble and a whole note C in the bass. The piece ends with a double bar line and repeat sign.

(Total for each Technical Study completed = 40 marks)

TOTAL FOR PAPER = 80 MARKS

TURN TO PAGE 16 FOR SECTION C: DECLARATION FORM



P 3 8 6 5 5 A 0 1 3 1 6

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## SECTION C: DECLARATION FORM

Please indicate which **two** tasks you have chosen by marking the boxes:

- |   |   |
|---|---|
| Composition 1 <input checked="" type="checkbox"/> | Technical Study 1 <input checked="" type="checkbox"/> |
| Composition 2 <input checked="" type="checkbox"/> | Technical Study 2 <input checked="" type="checkbox"/> |
| Composition 3 <input checked="" type="checkbox"/> | Technical Study 3 <input checked="" type="checkbox"/> |
| Composition 4 <input checked="" type="checkbox"/> |   |

### Teacher Checklist

Item	Please tick	Please tick
<b>Section A: Composition Recording(s) and Score(s)</b> (audio CD, or MiniDisc™ in the correct format. Long-play MiniDisc™ is not acceptable)	<input type="checkbox"/>	
<b>Section B: Score(s) of the technical study/studies</b>		<input type="checkbox"/>

### Teacher Declaration

The candidate's activities have been kept under controlled conditions and no assistance has been given apart from any that is acceptable under the scheme of assessment.

<b>Signed</b>	<b>Print Name</b>	<b>Date</b>	
<b>Centre Name</b>	<b>Centre Number</b>		
<b>Contact Telephone Number</b>	<b>E-mail Address (print clearly)</b>		

### Candidate Declaration

I declare that I have produced the work for Unit 5: Composition and Technical Study within the controlled conditions and without any external assistance apart from that which is allowed under the scheme of assessment.

<b>Signed</b>	<b>Print Name</b>	<b>Date</b>
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*By signing the above declaration you agree to your coursework being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. If you have any concerns regarding this please contact musicandmusictechnology@edexcel.com*

