

Write your name here

Surname

Other names

**Pearson
Edexcel GCE**

Centre Number

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Candidate Number

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Music

Advanced

Unit 5: Composition and Technical Study

Release date for Section A – Composition:

Monday 1 September 2014

Release date for Section B – Technical Studies:

Wednesday 1 April 2015

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, 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 2015.**

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.

Turn over ►

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PEARSON

CONTROLLED CONDITIONS

Unit 5 has two elements: Composition and Technical Study

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 **Wednesday 1 April 2015**.

Instrumental and vocal requirements

All instrumental and vocal requirements are identified in each of the briefs. These requirements **must** be met but they may be added to, subject to the 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 an introduction and allegro. The allegro may be in any form. Your piece should demonstrate development and contrast.

The piece may be in any style.

Use one or more instrument(s) – acoustic and/or amplified and/or synthesised.

(40)

Topic 2: Exploiting instruments

Composition brief 2

Compose a piece to demonstrate a performer's ability to play in a range of musical styles.

You should exploit the playing techniques and expressive range of the solo/featured instrument.

You may write for **acoustic** instrument(s), and/or **amplified** instrument(s) such as electric guitar or bass

You must choose one of the following options:

- solo keyboard, fretted instrument, harp or tuned percussion
- **one** featured melody instrument, with **one, two** or **three** other acoustic instrument(s), and/or amplified instrument(s).

(40)



AREA OF STUDY: APPLIED MUSIC

Topic 3: Music for film and television

Composition brief 3

Compose a piece of music for a short film that might be shown at the launch of a theme park.

You should aim to depict a range of contrasting rides, activities and attractions but you **must** compose a continuous piece of music.

You may compose for any voice(s) and/or instrument(s) – 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 dance routine entitled *Rhythms from around the World*.

You may compose for any voice(s) and/or instrument(s) – acoustic, amplified and/or synthesised.

(40)

(Total for each Composition completed = 40 marks)



SECTION B: TECHNICAL STUDY

You have 3 hours to complete each chosen technical study under controlled conditions.

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

Technical Study 1

Complete the following in an appropriate style. Add the violin part in bars 8-12, 19-23 and 29-33. Add the bass with appropriate fingering in bars 13-16 and 25-28.

(40)

Andante (♩. = c.48)

Violin

Bass

— 6 6 6 — 6

4

— 5 6 6 6 4 6 6 — 6 4 5 #6
 2 3 3 2 3

7

— 6 6 — 6 — — 6 —



10

6 4 2 | 6 # | 6 7 6

12

4 2 | 5 3 | 7 6

14

16

6





19

Musical notation for measures 19 and 20. The key signature has two flats (B-flat and E-flat). Measure 19: Bass clef, notes G2, F2, E2, D2. Measure 20: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Fingering: 6, 6, 7 6, 6.

21

Musical notation for measures 21 and 22. Measure 21: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 22: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Fingering: 7, b6, b5, 6, 6, 5, 2, 6.

23

Musical notation for measures 23 and 24. Measure 23: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 24: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Fingering: (b)6.

25

Musical notation for measures 25 and 26. Measure 25: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 26: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1. Fingering: 7, 7.



27

Musical notation for measures 27-28. The key signature has two flats (B-flat and E-flat). Measure 27 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a whole note chord consisting of G2, B1, and D2. Measure 28 features a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a whole note chord consisting of G2, B1, and D2.

29

Musical notation for measures 29-30. The key signature has two flats. Measure 29 features a treble clef with a whole rest. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 30 features a treble clef with a whole rest. The bass clef has a half note C3, a quarter note B2, and a quarter note A2. Below the bass clef, there are two sets of guitar fretting diagrams: "6" followed by a dashed line, and "6" followed by a dashed line.

31

Musical notation for measures 31-32. The key signature has two flats. Measure 31 features a treble clef with a whole rest. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 32 features a treble clef with a whole rest. The bass clef has a half note C3, a quarter note B2, and a quarter note A2. Below the bass clef, there are two sets of guitar fretting diagrams: "6" followed by a dashed line, and "6" followed by a dashed line, "7" followed by a dashed line, and "6" followed by a dashed line.

33

Musical notation for measures 33-34. The key signature has two flats. Measure 33 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 34 features a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Below the bass clef, there are two sets of guitar fretting diagrams: "6 6— b6 6 4 5 3" and a dashed line.



Technical Study 2

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

(40)

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (one sharp) and common time (C). The treble staff contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The piece concludes with a final cadence in both staves.

The second system of musical notation consists of two staves, treble and bass clef, in the key of D major and common time. The treble staff begins with a triplet of eighth notes: E4, F#4, G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The system concludes with a quarter note B4 and a quarter note A4. The bass staff is empty.

The third system of musical notation consists of two staves, treble and bass clef, in the key of D major and common time. The treble staff begins with a quintuplet of eighth notes: E4, F#4, G4, A4, B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The system concludes with a quarter note G4 and a quarter note F#4. The bass staff is empty.



7

Musical notation for measures 7 and 8. The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4 in measure 7, and C5, B4, A4 in measure 8. The bass clef is empty.

9

Musical notation for measures 9 and 10. The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4 in measure 9, and C5, B4, A4 in measure 10. The bass clef is empty.

11

Musical notation for measures 11 and 12. The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4 in measure 11, and C5, B4, A4 in measure 12. The bass clef is empty. The system ends with a double bar line.



Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 6-8, 13-14 and 29-32. Add the bass part, with appropriate chord symbols, in bars 17-23 and 25-28.

Slow Ballad

C G/B Gm/B^b

Vocals

Bass

4 F/A A^b C/G Dm⁷

8 F/G G E^b B^b/D D^b



12 Cm Cm/B^b A^b D^ø Gm⁷ Cm⁷

Musical notation for measures 12-14. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef. Measure 12: Treble has a whole note Cm chord (C4, Bb4); Bass has a quarter note G2, eighth notes A2, Bb2, C3. Measure 13: Treble has a whole note Cm/Bb chord (C4, Bb4, Bb3); Bass has a quarter note Bb2, eighth notes C3, D3, Eb3. Measure 14: Treble has a whole note Ab chord (Ab3, Gb3); Bass has a quarter note Eb2, eighth notes F2, G2, Ab2.

15 Fm⁷ D^ø G⁷

Musical notation for measures 15-18. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef. Measure 15: Treble has a quarter rest, eighth notes Bb4, Ab4, G4; Bass has a quarter note F2, eighth notes G2, Ab2, Bb2. Measure 16: Treble has a quarter note D5, half note C4; Bass has a quarter note C3, eighth notes D3, Eb3, F3. Measure 17: Treble has a quarter note G4, half note F4; Bass has a quarter note G2, eighth notes Ab2, Bb2, C3. Measure 18: Treble has a quarter note G4, eighth notes F4, E4; Bass has a quarter note D3, eighth notes Eb3, F3, G3.

19

Musical notation for measures 19-22. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef and is empty. Measure 19: Treble has a quarter rest, eighth notes G4, F4, E4; Bass is empty. Measure 20: Treble has a quarter note D5, eighth notes C5, B4; Bass is empty. Measure 21: Treble has a quarter note B4, eighth notes Ab4, G4; Bass is empty. Measure 22: Treble has a quarter note G4, eighth notes F4, E4; Bass is empty.



23

F/G G

Musical notation for measures 23-26. The top staff is in treble clef and contains a melodic line with a repeat sign after measure 24. The bottom staff is in bass clef and contains a bass line with a repeat sign after measure 24. Chords F/G and G are indicated above the first two measures.

27

C

Musical notation for measures 27-29. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. A chord C is indicated above the third measure.

30 G/B

Am⁷

Fmaj⁷

G

C

Musical notation for measures 30-33. The top staff is in treble clef and contains a melodic line with a whole note chord C in the final measure. The bottom staff is in bass clef and contains a bass line. Chords G/B, Am⁷, Fmaj⁷, G, and C are indicated above the first five measures.

(Total for each Technical Study completed = 40 marks)

TOTAL FOR PAPER = 80 MARKS



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

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.

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

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.

Signed	Print Name	Date	
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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@pearson.com

