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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:

Tuesday 1 September 2015

Release date for Section B – Technical Studies:

Friday 1 April 2016

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 2016.**

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.

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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 2016**.

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 (e.g. an Instrumental Music brief automatically excludes addition of voices).

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.

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AREA OF STUDY: INSTRUMENTAL MUSIC

Topic 1: Development and contrast

Composition brief 1

Compose a pair of contrasted dances, each in binary form, which together meet the three-minute requirement.

Repeat marks may be used but such repeats will not count towards the three-minute requirement.

You may draw on the baroque dance suite or you may choose earlier or more recent dances.

The music 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 an instrumental study which includes a cantabile section that contrasts with more lively sections.

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)

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AREA OF STUDY: APPLIED MUSIC

Topic 3: Music for film and television

Composition brief 3

Compose a piece of music for a trailer to promote a TV current affairs series.

You should aim to depict a range of contrasting world events 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 **must** 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 ballet or contemporary dance entitled Noah's Zoo in which the dancers depict various creatures from the animal kingdom as they prepare for the Flood.

You may compose for any voice(s) and/or instrument(s) – 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 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 flute part in bars 6 – 13 and 30 – 33. Add the continuo, with appropriate figuring, in bars 21 – 27.

(40)

Courante
Allegro

Flute

Continuo

6— 6 6 6 — — 6—

4

— — 6 — — 6 6 — 6 — 5—6 2—

7

7 — — 6 — — 7 6 — — 6 5 — — 4 — — 2 — —

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9

Musical notation for measure 9, bass clef, key signature of one sharp (F#). The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, a dotted quarter note C#3, an eighth note D3, a quarter note E3, and a dotted quarter note F#3. The treble clef staff is empty.

6 — 6 # —

11

Musical notation for measure 11, bass clef, key signature of one sharp (F#). The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, a dotted quarter note C#3, an eighth note D3, a quarter note E3, a dotted quarter note F#3, an eighth note G3, a quarter note A3, and a dotted quarter note B3. The treble clef staff is empty.

7 — 3 — 6 — 7 6 4 6
3 — — — — — 2

13

Musical notation for measure 13, bass clef, key signature of one sharp (F#). The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, a dotted quarter note C#3, an eighth note D3, a quarter note E3, a dotted quarter note F#3, an eighth note G3, a quarter note A3, a dotted quarter note B3, an eighth note C#4, a quarter note D4, a dotted quarter note E4, an eighth note F#4, a quarter note G4, and a dotted quarter note A4. The treble clef staff contains a melodic line: a dotted quarter note G4, an eighth note A4, a quarter note B4, a dotted quarter note C#5, an eighth note D5, a quarter note E5, a dotted quarter note F#5, an eighth note G5, a quarter note A5, and a dotted quarter note B5.

7 — 5 — 6 7 #6 6 — #6 — 6 — 6 #
4 — — — — — 2 — — — — — 5 — — — — — 5
2 — — — — — — — — — — — — — — — —

16

Musical notation for measure 16, bass clef, key signature of one sharp (F#). The bass line consists of a dotted quarter note G2, an eighth note A2, a quarter note B2, a dotted quarter note C#3, an eighth note D3, a quarter note E3, a dotted quarter note F#3, an eighth note G3, a quarter note A3, a dotted quarter note B3, an eighth note C#4, a quarter note D4, a dotted quarter note E4, an eighth note F#4, a quarter note G4, and a dotted quarter note A4. The treble clef staff contains a melodic line: a dotted quarter note G4, an eighth note A4, a quarter note B4, a dotted quarter note C#5, an eighth note D5, a quarter note E5, a dotted quarter note F#5, an eighth note G5, a quarter note A5, and a dotted quarter note B5.

6 — — — — — 6



P 4 6 5 8 4 A 0 7 1 6

19

7 6 — 6 #6 — 6 — #
 #3 — 4 3

22

24

26

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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)

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Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 5–8 and 17–22. Add the bass part, with appropriate chord symbols, in bars 11–15 and 25–29.

(40)

Moderate ballad

Chord symbols: D F#m7 Em7 A/C# Bm7

Vocals

Bass

4 G#dim C# Dmaj7 Fmaj7 Em7 G

8 A G/A Bbmaj7 F/A Dm7

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12

16

D G A Bm⁷ Em⁷ F#m⁷

20

B Em Em/D Em/C# Em/C



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23 G/B Em⁷ Em/A A

Musical notation for measures 23-26. The key signature is two sharps (F# and C#). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 23 starts with a G/B chord. Measure 24 has an Em⁷ chord. Measure 25 has an Em/A chord. Measure 26 has an A chord.

27

Musical notation for measures 27-29. The key signature is two sharps (F# and C#). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 27 starts with a G/B chord. Measure 28 has an Em⁷ chord. Measure 29 has an Em/A chord.

30 Em/G D/A G/A D

Musical notation for measures 30-32. The key signature is two sharps (F# and C#). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 30 starts with an Em/G chord. Measure 31 has a D/A chord. Measure 32 has a G/A chord. Measure 33 has a D chord.

(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
- Composition 2
- Composition 3
- Composition 4
- Technical Study 1
- Technical Study 2
- Technical Study 3

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)		
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



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