

Administrative Support Guide (Instructions for the Conduct of the Examination) Summer 2011

GCE

GCE Music
Units 6MU01, 6MU02, 6MU03,
6MU04, 6MU05, 6MU06

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<http://www.edexcel.com/Aboutus/contact-us/>

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Teachers and Examinations Officers are advised to study the instructions and advice given, since failure to follow the details is likely to disadvantage candidates preparing for the examination.

It is imperative that this document is referred to closely, and its instructions adhered to, at the time of examinations and coursework submission.

1. Introduction

This document has been compiled to inform teachers and centres of the correct procedures for the conduct of GCE Music examinations and coursework.

It is essential that teachers and examinations officers study the instructions and advice given, since failure to do so is likely to disadvantage candidates preparing for the music examinations in 2011.

Guidance on approaches to teaching the Edexcel Music AS and A2 Music Specifications can be found in the 8MU01/9MU01 Specification. This is available from Edexcel Publications (01623-467-467) and the Edexcel website.

Further guidance may be found in the document *Getting Started* on the Edexcel website:

<http://www.edexcel.com/migrationdocuments/GCE%20New%20GCE/tsm-gce-music.pdf>

Please consult the Edexcel website regularly. Page numbers quoted refer to the present document unless otherwise stated.

2. GCE Music Summer 2011: Key Dates

Date	Activity
January 2011	Coursework submission forms on Edexcel website
15 May 2011 Sunday	<ul style="list-style-type: none">• Coursework deadline for Unit 1, Unit 2, Unit 4, Unit 5• OPTEMS for Unit 1 6MU01 must arrive at EDEXCEL in pre-printed envelopes or transmitted by EDI. The second copy of the OPTEMS to be sent to moderators with Unit 1 submissions• OPTEMS for Unit 4 6MU04 must arrive at EDEXCEL in pre-printed envelopes or transmitted by EDI. The second copy of the OPTEMS to be sent to moderators with Unit 4 submissions• no OPTEMS are required for Unit 2 and 5 as these units are externally assessed (not moderated)
23 May (pm) Monday	<ul style="list-style-type: none">• Unit 3 written examination
23 June (pm) Thursday	<ul style="list-style-type: none">• Unit 6 written examination

3. General Information

A) GCE Qualifications

Edexcel will be offering the following Units in Music during the summer 2011 examination series.

AS Music: 8MU01 cash-in code with the following unit numbers:

Unit Number	Paper Number	Paper Name	Assessment
6MU01	01	Performing Music	Internally marked/ externally moderated
6MU02	01	Composing	Externally assessed
6MU03	01	Developing Musical Understanding	Externally assessed

A2 Music: 9MU01 cash-in code with the following unit numbers:

Unit Number	Paper Number	Paper Name	Assessment
6MU04	01	Extended Performance	Internally marked/ externally moderated
6MU05	01	Composition and Technical Study	Externally assessed
6MU06	01	Further Musical Understanding	Externally assessed

B) Entries and Cash-in codes

- i. Candidates are able to enter for any or all of the above units in Summer 2011.
- ii. Candidate entries must be made at **unit level (eg 6MU01)** as entering candidates for the cash-in code **alone (ie 8MU01)** will not guarantee delivery of papers and information pertaining to the individual units.
- iii. Centres should only use the subject code 8MU01 when 'cashing in' completed AS qualifications.
- iv. Centres should only use the subject code 9MU01 when 'cashing in' the complete qualification.
- v. Please note that these qualifications are **not** available to **private candidates**.
- vi. It is crucial that Examinations Officers and Heads of Music check all documentation and entries carefully to ensure that their candidates are entered for the correct units.

C) Despatch of work to examiners and moderator(s) examiner labels

Sending papers and coursework to the wrong examiner/moderator(s) will delay the marking of a candidate's submission, as well as causing great inconvenience to the examiner(s)/moderator(s) involved. Please ensure that both the music department and examinations officers are aware of the following point:

- i. When sending AS/A2 coursework and exam papers to examiners, centres should ensure that the **UNIT NUMBER** and **PAPER REFERENCE** on the examiner label correspond with the coursework/papers that they intend to submit.

D) Attendance Registers

These must be completed for all units and papers.

E) OPTEMS

These must be completed for Unit 1 and Unit 4 **only**.
For Unit 2 and Unit 5 **NO** OPTEMS are required.

F) Coursework Submission forms

- i. Both candidate and teacher will be required to certify that submissions for 6MU01, 6MU02, 6MU04 and 6MU05 have been produced in accordance with the guidelines in the specification. If the forms are not signed as indicated, the work cannot be moderated/marked.
- ii. Submission forms should be completed to accompany work submitted for:

Unit 1	6MU01	These are posted on the Edexcel website prior to submission
Unit 2	6MU02	These are incorporated into the question paper
Unit 4	6MU04	These are posted on the Edexcel website prior to submission
Unit 5	6MU05	These are incorporated into the question paper
- iii. Submission forms for Units 1 and 4 are posted on the Edexcel website prior to the examination series. They are in *Word* format and can be completed electronically if teachers wish.

G) Special consideration

- i. Candidates who miss any component of an examination for a valid reason (eg illness or injury), or sit an examination whilst ill or during difficult personal circumstances, could be eligible for Special Consideration. The centre's Examination Officer should complete a Special Consideration Form. The form must be accompanied by evidence to support the reason for absence or underachievement (eg a doctor's certificate).
- ii. This form should be submitted to the Special Requirements Department at Edexcel. The centre should **not** contact the Music Exam Management Team or their examiner/moderator with this information.

H) Supervision and administration of coursework

It is expected that teachers will offer guidance to their candidates when completing coursework. They should, at regular intervals, check the progress of each candidate's submission. Guidance should not, however, extend to the correction of the work and the teacher must be confident that the work is the candidate's own unaided work before signing the authentication form. It is sometimes difficult for teachers to know

how best to help students complete coursework tasks without laying themselves open to suggestions of malpractice. In all cases examiners not only rely upon, but appreciate, teachers' professionalism.

There is guidance on the website and on the pre-release material.

Candidates must not collaborate on coursework tasks. Access to the question paper for Unit 5 is only under controlled conditions in the classroom. Teachers should advise students that they will have to sign a declaration before their scripts are submitted, and that a counter-signature may be refused if there is doubt regarding the authenticity of the work submitted.

However, teachers must monitor students' progress regularly, and before submission must look in detail at each script before agreeing to countersign it as authentic.

l) Internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher examiner has marked work, internal standardisation has been carried out.

This procedure ensures that the work of all candidates at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout must be signed.

Useful Information

Ask the Expert

Please use our Ask The Expert Service for any subject specific queries. To submit a query to one of our expert, please email:
gcemusic@edexcelexperts.co.uk

You can also use the following link:

<http://edexcel--5571.custhelp.com/app/ask/session/L3NpZC9mR1FFYnRjaw%3D%3D>

Training from Edexcel

Please use the following link if you want to find out more about the Training provided by Edexcel:
<http://www.edexcel.com/resources/Training/Pages/default.aspx>

You can contact our colleagues in the Training from Edexcel Team by sending an email to one of the email addresses below:

Queries about:

- face-to-face training: trainingbookings@edexcel.com
- online training: trainingonline@edexcel.com
- customised training: customisedevents@edexcel.com

Entries

For information on how to submit entries, please check the following website:

<http://www.edexcel.com/iwantto/Pages/enter-can.aspx>

To amend your entries you can send an email to serviceoperations@edexcel.com

Sample Assessment Materials, Past Papers and CDs

Sample Assessment Materials including the CDs for Unit 3 and 6 can be ordered from Edexcel Publications:

<http://www.edexcel.com/resources/publications/Pages/home.aspx>

Edexcel Publications

Adamsway

Mansfield

Notts

NG18 4FN

Tel: 01623 467 467

Fax: 01623 450 481

Email: publication.orders@edexcel.com

GCE Music Sample Assessment Materials - Publications Code UA018895 September 2007 Centres can also sign in to **Edexcel Online** and select and order publications (excluding resources):

<http://www.edexcelonline.co.uk/web2/user/login.aspx?ReturnUrl=/Default.aspx>

Subject Teams are unable to despatch any materials or CDs to centres and the materials mentioned above can be requested from Publications only.

Post Results Services

Please refer to the Edexcel Information Manual (Post Results Services) for more information on the Post Results services available for the GCE Music.

<http://www.edexcel.com/iwantto/!%20want%20to%20%20Tasks/3639-Info-Manual-2010-11-Chapter18-Post-Results-300910-WEB.pdf>

Post Results Services provided by Edexcel are offered in accordance with the JCQ guidance. Centres should also refer to the JCQ Post Results Services guidance document:

<http://www.jcq.org.uk/attachments/published/1257/13.%20Post%20Results%20Services%20Booklet%2010-11.pdf>

http://www.jcq.org.uk/exams_office/postresult_services/

4. Information on Individual Units

Unit 1: Performing Music 6MU01

This unit is internally assessed and externally moderated.

The requirements for this unit and the relevant assessment criteria can be found on pages 19-38 of the specification.

The total mark for this unit is 40.

The following comments are designed to amplify or reinforce the information found there.

Centres are strongly advised to make copies of all work submitted.

Below, we consider:

- what candidates need to offer for this unit
- the regulations surrounding the final performance
- the recording, which can take place **at any time** during the course as long as the work is submitted by **15 May 2011**.

Candidates are required to perform continuously for 5-6 minutes. They must not piece together their submissions over a number of performance occasions. The 5-6 minutes of music can be made up of one or more solo and/or ensemble pieces.

The 5-6 minutes of music need not be structured as a coherent programme in the way intended for the Unit 4 performance. The criterion for choice should be excellence in performance not, for example, variety for its own sake.

Please note that this time does not include any performance preparation, such as tuning or verbal introductions, or audience applause. However, these should not be edited out after the recording has been made.

Candidates may not duplicate any repertoire in Units 1 and 4.

Where candidates offer ensemble performances, improvisation, and/or Sequenced performances, teachers must ensure that they are aware of the detailed information on page 21 of the specification (sections 3,4 and 5, entitled *Ensemble performing, Improvisation, and Sequenced performances*).

Performances may be from a score, or may be improvised.

Performances from a score

The score submitted with a performance should contain sufficient information to permit a fair assessment to be made.

Scores must include indications of rhythm, dynamics, etc.

Tab notation, track sheets, chord charts, etc are acceptable as scores **only if** such detail is present. Reference recordings will **not** be accepted in lieu of scores.

Improvised performances

Improvised performances must be accompanied by the original stimulus, together with sufficient information about the candidate's working methods to facilitate the making of a fair assessment.

Recording the performance

- The recorded 5-6 minute performance can take place **at any time during the course** as long as the work is submitted by **15 May 2011**.
- The whole 5-6 minute submission must be recorded continuously on a single occasion, and unedited.
- The whole submission can be **re-performed and re-recorded at any time**, and the **better or best performance submitted**, but performances on different occasions cannot be edited together (see Specification p 20).
- There is no requirement that an audience is present when the recording is made, but this does not mean that an audience should be discouraged.
- Recordings must be made **either** on audio CD, finalised and playable on standard domestic equipment, **or** on MiniDisc™. Please note that if MiniDisc™ are submitted, they must **not** be in long-play format.
- Cassette tapes are **not** to be used.
- Each candidate's work must be on a separate audio CD or MiniDisc™.
- Centres are requested to use one recording format for all of their candidates' submissions.
- Centres must ensure that each CD / MiniDisc™ is clearly labelled with the following information, which should also be announced at the start of the performance:
 - centre name
 - centre number
 - candidate name
 - candidate number
 - details of unit and paper - ie *GCE AS Music 2011 6MU01 Unit 1: Performing Music*

The recording quality must be good enough to reflect the candidate's true performance and the marks awarded.

Teachers are advised to check after recording that the quality is appropriate: moderators cannot give credit for inaudible/unplayable recordings. Centres will normally be contacted in such circumstances.

Assessment

Before beginning assessment, it is essential that the teacher examiner studies the examples of marked performances available at www.edexcel.com * to gain a clear understanding of the expected standards. Mark schemes are as simple as possible to encourage accurate assessment, the importance of which cannot be stressed too strongly.

*Go to <http://www.edexcel.com/migrationdocuments/GCE%20New%20GCE/GCE-Music-TSM-Part2.pdf> and <http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx> (see Exemplar Materials - Units 1 and 4)

The teacher examiner **must** use the correct assessment criteria for each piece. Assessment criteria for performances from a score are found on pages 25-30 of the specification, and for improvised performances on pages 31-36.

Teachers are advised to mark the live performance but should finalise the mark for each submission with reference to the recording.

The teacher examiner **must** use the correct form, which is available from:

www.edexcel.com
<http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>

See Assessment Materials, Forms.

This four-page form should be photocopied onto double-sided A3 paper. The scores/stimuli **must** be placed inside this form. Ensure that all details are completed, including teacher and candidate signatures.

If the forms are not signed as indicated the work cannot be accepted.

Full details of the assessment procedure can be found on pages 23-24 of the specification.

The teacher examiner should begin by using the holistic marking criteria (out of 40 marks) - for Performances from a Score, or for Improvised Performances, as appropriate - to give an overall reflection of each piece. Then the five detailed assessment criteria that follow (each out of 8 marks) must be used to report on specific aspects of technique and expression, before the totals arrived at by these different routes are reconciled to give a single final mark out of 40.

This final raw mark out of 40 for each piece will need to be scaled according to difficulty level, as shown on page 37 of the specification.

Where there are two or more pieces in a candidate's submission, teacher examiners must mark and scale each piece out of 40. Then they must calculate the average to produce a single mark for the whole submission, out of 40. Where decimals of .5 or greater exist, these must be rounded up to the next whole number. Any decimals smaller than .5 must be rounded down.

If a centre has more than one teacher examiner, performances should be moderated internally before final marks are awarded.

All centres will receive optically-read Teacher Examiner Mark Sheets (OPTEMS) and final marks for all candidates should be recorded on these and sent to Edexcel as instructed.

External moderation

Materials submitted after the 15 May 2011 deadline for GCE Music 6MU01 may not be moderated.

Centres must submit their work to the external moderator by 15 May 2011.

All centres will receive Optically-read Teacher Examiner Mark Sheets (OPTEMS

Candidates selected as a sample for external moderation will be indicated by asterisks on the OPTEMS. Final marks for all candidates should be recorded on these and sent to Edexcel as instructed.

If this sample does not include the highest and lowest final marks, the work of these candidates must also be submitted to the external moderator.

A completed OPTEMS (second yellow copy) containing all the final marks for the centre should be submitted to the external moderator.

What centres must send

For each sampled candidate the moderation submission must include:

- the recorded performance
- the score / stimulus
- a fully completed (and signed) mark sheet from www.edexcel.com (Visit <http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>)

See Assessment Materials, Forms.

Centres are reminded that if the submission forms/recordings/scores are not submitted correctly, candidates will not receive any results.

Resits

Candidates wishing to re-sit the unit can use either:

- new piece(s) or
- the piece(s) that they used last year.

A new recording must be made.

Centres should refer to the Post Results Services (page 28) in the Edexcel Information Manual.

Centres are strongly advised to keep copies of everything submitted.

Unit 2: Composing 6MU02

This unit is externally assessed (not moderated) coursework.

The requirements for this unit can be found on pages 39-56 of the specification.

The following comments are designed to amplify or reinforce the information found there.

The total mark for this unit is 60. 40 marks are for the composition and 20 marks are for the sleeve note.

All work for Unit 2 must be completed in time to reach the Edexcel examiner **by 15 May 2011**.

Materials submitted after the 15 May 2011 deadline may not be marked.

Centres are strongly advised to make copies of all work submitted.

The 2011 paper for Unit 2 Composing is available on the Edexcel website in the Music section, under Question Papers June 2011:

http://www.edexcel.com/migrationdocuments/CPS/GCE%20from%202008/P38658A%20GCE%20Music%206MU02_01%20June%202011-web.pdf

Candidates re-sitting the unit must use the new Composition briefs for 2011.

Teachers should ensure that they have received one hard copy of the 2011 paper for every candidate they intend to enter.

Centres will receive hard copies on the basis of **estimates** of entries. Copies should be despatched to centres soon after Christmas. Each candidate must **hand-write** their Section B Sleeve note answers into their hard copy.

Both the teacher and candidate **must** sign the declaration of authenticity at the back of the paper.

Section A: Composition

Candidates must submit:

- one composition, lasting **3 minutes**. This composition must be in response to one of the four composition briefs prescribed in the 2011 Unit 2 paper
- a score
- a recording.

Please see the note at the top of page 44 of the specification for the definition of scores permissible for Unit 2.

Section B: The Sleeve Note

Candidates must submit:

- a Sleeve Note.

Each candidate's Sleeve Note is in addition to their submitted composition and refers to that composition.

The sleeve note must be based on the questions in Section B of the paper.

It must be **hand-written**.

Composition(s) - Controlled Assessment

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.

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.

Recordings must be made:

- either on audio CD, finalised and playable on standard domestic equipment,
- or on MiniDisc™.

Please note that if MiniDiscs™ are submitted, they must not be in long-play format. Cassette tapes are not to be used.

Please note that as Unit 2 is externally assessed and not moderated, centres are not required to send OPTEMS to Edexcel.

Please note that each candidate's work must be on a separate audio CD or MiniDisc™ and that the same format must be used for each of the recordings.

Teachers are advised to check after recording that the quality is sufficient to facilitate assessment. In particular, please note that work cannot be assessed if recordings are inaudible or unplayable.

Each candidate's work must be easily identifiable. Full centre and candidate details must be present on the score, as follows:

- centre name
- centre number
- candidate name
- candidate number
- details of unit and paper – *GCE AS Music 2011 6MU02 Unit 2: Composing*
- title of composition brief chosen.

These details must be entered also on the paper containing the sleeve note and the declaration of authenticity.

Centres must ensure also that each CD or MiniDisc™ is **clearly labelled** with the centre and candidate details listed above. These details must be announced on the recording as well, at the start of the composition.

Please note that as Unit 2 is externally assessed and not moderated, centres are not required to send OPTEMS to Edexcel.

What Centres must send

Each candidate's submission must consist of:

- a score of the composition
- a recording of the composition
- a copy of the paper for Unit 2, containing
 - the sleeve note relating to the composition
 - the signatures of both candidate and teacher, to authenticate the work.

Scores may be handwritten, or produced using a score-writing package.

Supervision of coursework

The composition for Unit 2 **must** be completed under controlled conditions. For guidance on these conditions, addressed to students, see page 2 of the 2011 paper.

The sleeve note **must** be written up in one separate hour of controlled time. Candidates may use notes and relevant scores during this hour.

Teachers should refer to the document:

www.edexcel.com/GCE%20Music%20%20shared/music-GCE-Further-guidance-Unit2.pdf

This supersedes any advice previously issued. This document reminds teachers to keep a written record to ensure that each student's writing time has not been exceeded.

Please note that materials will **not** be returned to centres.

As part of the *Access to Scripts Service (ATS)* centres can order the copies of the examiners' mark records. The requests should be submitted via Edexcel Online.

The Post Results Team in Hellaby will send the requested materials to centres.

More information can be found in the Edexcel Information Manual, Post Results Services booklet:

<http://www.edexcel.com/iwantto/Pages/info-manual.aspx>

Please note that Subject Teams do not have access to scripts and are unable to despatch any Post Results materials to centres.

Unit 3: Developing Musical Understanding 6MU03

The requirements for this unit can be found on pages 57-62 of the specification.

The following comments are designed to amplify or reinforce the information found there.

The total mark for this unit is **80**.

Outline of Examination Requirements

Exam date: Monday, 23 May 2011, afternoon.

Length of paper: 2 hours, preceded by 5 minutes' reading time.

The reading time is **not** included on the CD and **must be added by the invigilator**.

Materials required:

- question paper, which includes the skeleton scores for Part A
- CD (for use in Part A of the examination)
- one good-quality CD player
- keyboard with headphones (approximately one keyboard for every 3 candidates)

Candidates must not use:

- The Edexcel New Anthology of Music
- any musical software in Section C (see specification, page 61, and this document, below).

The *Developing Musical Understanding* paper (code 6MU03) is a written examination and is externally marked. It should normally be supervised by the music teacher, who is responsible for playing the CD on suitable equipment. He or she must **not** be the sole invigilator.

The examination runs for 2 hours without a break, **after** a preliminary 5 minutes' reading time (see detailed notes on Part A, below). There are three sections.

Following Part A (*Listening*), students may complete Parts B (*Investigating Musical Styles*) and C (*Understanding Chords and Lines*) in whichever order they prefer, obviously taking care to ensure that they have adequate time to complete each question on the paper.

For Part A, with which the examination **must** begin, a CD is played to candidates.

The CD must not be opened in advance of the examination. Should a CD be found to be defective, then the spare CD provided must be used.

There is plenty of space for a student's responses on the examination paper. However, if they should need to exceed it, extra sheets should be attached with treasury tags.

Candidates must write in **Black**.

Paper Details: Conducting the Examination

Part A: Listening (32 marks)

Students should be given 5 minutes' reading time **before** the start of Part A. After these 5 minutes' reading time, the CD for Part A should be started. The 2 hours' timing for the examination begins at this point – when the CD for Part A is started.

All pauses for reflection and writing will be included on the CD. The CD must **not** be stopped during the course of the examination.

For Special Consideration candidates who will receive extra time for this examination, the additional time can only be added for the writing part of the exam. The CD must not be paused.

The examination **must** begin with Part A. This lasts for approximately 25 minutes. Candidates must answer both of **two** questions, each worth 16 marks. These questions test skills of aural analysis, applied to **familiar** music.

- Question 1 will be based on one of the set works from the area of study Instrumental Music
- Question 2 will be based on one of the set works from the area of study Vocal Music

The set works are listed below.

The music for each question will be played **five** times, and a **skeleton score for each question will be provided with the question paper.**

All announcements to guide candidates through Part A will be on the CD. When the announcement on the CD concludes Part A, the supervisor must remove the CD from the CD player.

Set works

Set works for both areas of study change every year (see Specification, pages 58-61 for lists up to 2013).

All candidates, whether sitting an exam for the first time or re- sitting, must work to the new set works - Summer 2011.

The works prescribed for study in 2011 are shown in the Specification, page 59 - 60, and are as follows:

Instrumental Music 2011

Anthology no:

- 6 Tippett - Concerto for Double String Orchestra: movement I
- 7 Webern - Quartet Op. 22: movement I
- 16 Haydn - String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV
- 21 J.S. Bach - Partita No. 4 in D, BWV 828: Sarabande and Gigue

Vocal Music 2011

Anthology no

- 11 Berio - *Sequenza III* for female voice
- 30 Bruckner - *Locus iste*
- 33 Dowland - *Flow my tears*
- 41 Gershwin - *Summertime* from *Porgy and Bess*
- 55 Desmond Dekker and the Aces - *You can get it if you really want*
- 57 Oasis - *Don't look back in anger*

Parts B and C

After Part A is completed, candidates have the remaining time (about 1 hour 35 minutes) to complete Parts B and C.

It is for candidates to decide how much time should be spent on each of these parts, and, as indicated above, in which order they should answer them.

Part B: Investigating Musical Styles (28 marks)

For Part B, candidates need only the question paper (which contains lined writing paper for their answers). They **must not** use copies of the *Edexcel New Anthology of Music*.

In Part B, Question 3 will contain questions on both areas of study - Instrumental Music and Vocal Music. Candidates must answer on **one** of these areas only.

Accordingly, candidates will select **either** part (a) of Question 3 (on Instrumental Music) or part (b) (on Vocal Music). They must answer both sub-sections (i) and (ii) from whichever part of Question 3 they have chosen. Sub-section (i) carries 10 marks, and focuses on a single work from the chosen area of study. Sub-section (ii) carries 18 marks, and is comparative, focusing on two other works from the area of study.

Important musical features that should be known include resources, form, texture, tonality, harmony, melody, rhythm and metre. These key features help to locate a work in a social and historical context. Candidates need to write perceptively about music by describing, explaining, comparing and contrasting musical features and placing the music in context, as required.

Answers may be in note form or in continuous prose. In both cases, examiners **will** consider the quality of written communication (QWC). For further guidance, see the Sample Assessment Materials, and the Tutor Support Materials, Part 1. at:

www.edexcel.com/migrationdocuments/GCE%20New%20GCE/sam-gce2008-Music.pdf

and

www.edexcel.com/migrationdocuments/GCE%20New%20GCE/tsm-gce-music.pdf

Part C: Understanding Chords and Lines (20 marks)

There will be two questions in Part C. These will assess students' ability to analyse simple harmonic and melodic features in unfamiliar music and to complete five chords in a SATB texture.

Question 4 (8 marks) will require candidates to answer on all or some of the following: keys, chords, cadences, modulations and non-harmonic notes.

A score is provided in the question paper, facing the various questions, all of which must be answered. Note that the music is **not played in the examination** either on CD or live by the invigilator. It is expected that candidates will work on the basis of mental hearing and theoretical knowledge. There is no particular style of music prescribed for use in this question - styles may vary from year to year - but any excerpt chosen must support simple questions about traditional harmony.

Question 5 (12 marks) will require completion of a short passage in SATB format. The soprano line and opening harmonised *incipit* will be given. Students must add alto, tenor and bass to the rest of the soprano part, using the normal conventions of four-part harmony (no consecutive 5ths, etc.). Space is provided on the question paper for rough work.

The style of the music to be set does not require knowledge of the conventions of the Bach chorale style specifically, but if such knowledge exists and can be appropriately applied, this is acceptable.

For Question 5, candidates may try out their work on a keyboard if they wish.

The intention is that using a keyboard will help candidates to assess the correctness (or otherwise) of work done provisionally on paper on the basis of mental hearing and theoretical knowledge.

Candidates may use a keyboard more than once during the examination if they wish, but it is not expected that they will sit at the keyboard and experiment for long periods. Each keyboard must be in the view of an invigilator.

The specification says (page 61) that *candidates will not have access...to any musical software in Part C*. This ban is hereby confirmed. It is in place partly in students' own interests: students can ill afford the time taken to access software for such a short exercise. It is hoped also that simple harmonic and writing skills may be mastered without recourse to technology.

Sample Assessment Materials (including sample CDs for Unit 3 and 6, Publication code UA018895 September 2007), past papers and past CDs are available from Publications:

<http://www.edexcel.com/resources/publications/Pages/home.aspx>

Centres can also sign in to Edexcel Online and select and order Publications:

<http://www.edexcelonline.co.uk/web2/user/login.aspx?ReturnUrl=/Default.aspx>

Unit 4: Extended Performance 6MU04

The requirements for this unit and the relevant assessment criteria can be found on pages 63-83 of the specification.

The following comments are designed to amplify or reinforce the information found there.

The total mark for this unit is 50.

Centres are strongly advised to make copies of ALL work submitted.

Below, we consider:

- what candidates need to offer for this unit
- the regulations surrounding the final performance
- the recording, which can take place **at any time** during the course as long as the work is submitted by **15 May 2011**.

Candidates are required to perform for **12-15 minutes**.

This is playing time, not total running time.

Candidates are required to perform continuously for **12-15 minutes**. They must not piece together their submissions over a number of performance occasions

Please note:

- **This time does not include any performance preparation, such as tuning or verbal introductions, or audience applause, although these should not be edited out after the recording has been made.**
- **Pauses between related movements of a suite or sonata are allowed**
- **Short submissions will be penalised. Please refer to the Specification, page 66**

- The 12-15 minutes of music can be made up of one or more pieces. For submissions with 2 or more pieces, **each piece should be timed individually** using a stopwatch.
- The 12-15 minutes of music must be structured as a balanced, coherent programme of music. The criterion for choice should be excellence in performance not, for example, variety for its own sake.
- Where candidates offer ensemble performances, improvisations, and/or sequenced performances teachers must ensure that they are aware of the detailed information on page 65 of the specification (section entitled *Ensemble performing*).
- Ensembles must have a maximum of five performers including the student.
- **Please note that candidates may not duplicate any repertoire in Units 1 and 4.**
- Performances may be from a score, or may be improvised.

Performances from a score

The score submitted with a performance should contain sufficient information to permit a fair assessment to be made.

Scores must include indications of rhythm, dynamics, etc.

Tab notation, track sheets, chord charts etc, are acceptable as scores **only** if such detail is present. Reference recordings will **not** be accepted in lieu of scores.

Improvised performances

Improvised performances must be accompanied by the original stimulus, together with sufficient information about the candidate's working methods to facilitate the making of a fair assessment.

Recording the performance

- The recorded 12-15 minute performance can take place at any time during the course so long as the work is submitted by **15 May 2011**.
- **Materials submitted after the 15 May 2011 deadline may not be moderated.**
- The whole 12-15 minute submission must be recorded continuously on a single occasion, and unedited.
- The whole submission can be re-performed and re-recorded at any time, and the better or best performance submitted, but performances from different occasions cannot be edited together (Specification, page 64).
- The music must be performed to the teacher and at least one other person. A larger audience may be present at the student's discretion.
- Recordings must be made **either** on audio CD, finalised and playable on standard domestic equipment, **or** on MiniDisc™. **Please note that if MiniDiscs™ are submitted, they must not be in long-play format.**
- Cassette tapes are **not** to be used.
- Each candidate's work must be on a separate audio CD or MiniDisc™.
- Centres are requested to use one recording format for all their candidates' submissions.
- Centres must ensure that each CD/MiniDisc™ is clearly labelled with the following information, which should also be announced at the start of the performance:
 - centre name
 - centre number
 - candidate name
 - candidate number
 - details of unit and paper: GCE A2 Music 2011 6MU04 Unit 4: Extended Performance

The recording quality must be good enough to reflect the candidate's true performance and the marks awarded.

Teachers are advised to check after recording that the quality is appropriate: credit cannot be given for inaudible/unplayable recordings. Centres will normally be contacted in such circumstances.

Assessment

Before embarking on assessment, it is essential that the teacher examiner studies the examples of marked performances available at www.edexcel.com * to gain a clear understanding of the expected standards. Mark schemes have been simplified to encourage accurate assessment, the importance of which cannot be stressed too strongly.

*These can be found at:

<http://www.edexcel.com/migrationdocuments/GCE%20New%20GCE/GCE-Music-TSM-Part2.pdf> and

<http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>

(see Exemplar Materials - Units 1 and 4)

- The teacher examiner **must** use the correct assessment criteria for each piece. Assessment criteria for performances from a score are found on pages 68-74 of the specification, and for improvised performances on pages 75-81.
- Teachers are advised to finalise the mark for each submission with reference to the recording.
- The teacher examiner **must** use the correct form, which is available from www.edexcel.com
<http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx> :

See **Assessment Materials, Forms**. This four-page form should be photocopied onto double-sided A3 paper. The scores/stimuli **must** be placed inside this form. Ensure that all details are completed, including teacher and candidate signatures. If the forms are not signed as indicated, the work cannot be accepted.

- Full details of the assessment procedure can be found on pages 66-82 of the specification.
- The teacher examiner should begin by using the holistic marking criteria (out of 40) - for *Performances from a Score*, or for *Improvised Performances*, as appropriate - to give an overall reflection of each piece.
- Then the five detailed assessment criteria that follow (each out of 8) must be used to report on specific aspects of technique and expression.
- The totals arrived at by these different routes are added to give a single final mark out of 40.
- This final raw mark out of 40 for each piece will need to be scaled according to difficulty level, as shown on page 82 of the specification.

- Where there are two or more pieces in a candidate's submission, teacher examiners must mark and scale each piece out of 40. Then they must calculate the average to produce a single mark for the whole submission, out of 40. Where decimals of .5 or greater exist, these must be rounded up to the next whole number. Any decimals smaller than .5 must be rounded down.
- A mark out of 10 for Criterion 6 should be added to the scaled mark, giving a final total out of 50.
- Evidence of planning is not required by the moderator. Students may include a programme note or some other form of written commentary for the teacher. A single work can still be considered a fully satisfactory choice of programme, provided that the work chosen has plenty of variety, and is appropriate in other respects (eg in the practical level of demand it imposes on the student).
- If a centre has more than one teacher examiner, performances should be moderated internally before final marks are awarded.

External Moderation

Materials submitted after the 15 May 2011 deadline for GCE Music 6MU01 may not be moderated.

Centres must submit their work to the external moderator by 15 May 2011.

All centres will receive Optically-read Teacher Examiner Mark Sheets (OPTEMS)

Candidates selected as a sample for external moderation will be indicated by asterisks on the OPTEMS. Final marks for all candidates should be recorded on these and sent to Edexcel as instructed.

If this sample does not include the highest and lowest final marks, the work of these candidates must also be submitted to the external moderator.

A completed OPTEMS (second yellow copy) containing all the final marks for the centre should be submitted to the external moderator.

Centres are reminded that if the submission forms/recordings/scores are not submitted correctly, candidates will not receive any results.

What centres must send

For each sampled candidate the moderation submission must include:

- the recorded performance
- the score / stimulus
- a fully completed (and signed) mark sheet from www.edexcel.com (Visit <http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>)

See **Assessment Materials, Forms**.

Centres are reminded that if the submission forms/recordings/scores are not submitted correctly, candidates will not receive any results.

Resits

Candidates wishing to re-sit the unit can use either (a) new piece(s) or the piece(s) that they used last year. A new recording must be made.

Centres should refer to the Post Results Services (page 28) in the Edexcel Information Manual.

Centres are strongly advised to keep copies of everything submitted.

Unit 5: Composition and Technical Study 6MU05

This unit is externally assessed (not moderated) coursework.

The requirements for this unit can be found on pages 85-109 of the specification.

The following comments are designed to amplify or reinforce the information found there.

The total mark for this unit is 80.

All work for Unit 5 must be completed in time to reach the Edexcel examiner by 15 May 2011.

Materials submitted after the 15 May 2011 deadline may not be marked.

Centres are strongly advised to make copies of all work submitted.

The 2011 paper for Unit 5 Composition Briefs (Section A) is available on the Edexcel website under *Question Papers June 2011*:

<http://www.edexcel.com/migrationdocuments/CPS/GCE%20from%202008/P38655A%20GCE%20Music%206MU05%2001%20May%202011-Section%20A%20web.pdf>

Hard copy will be despatched to centres in time for distribution on 1 April of the Examination year.

This will contain both the composition briefs (Section A) and the technical studies (Section B).

Technical studies (Section B) will not be published on the GCE Music website and centres will receive hard copies only.

Teachers must not open the Composition and Technical Study paper before giving it to students.

Each chosen technical study must be completed within 3 hours under controlled conditions.

Teachers should ensure that they have received one hard copy for every candidate they intend to enter.

Candidates re-sitting the unit must use the new Composition and Technical Study paper for 2011.

Both the teacher and the candidate must sign the declaration of authenticity at the back of the paper.

Candidates must submit one of the following:

- **two compositions, each lasting 3 minutes.** One of these compositions must be in response to one of the two briefs relating to the area of study *Instrumental Music*; the other must be in response to one of the two briefs relating to the area of study *Applied Music* **OR**
- **one composition** in response to any one of the briefs and **one technical study** in response to a choice from three technical studies **OR**
- **two technical studies** in response to a choice from three technical studies.

Please see the note at the top of page 91 of the specification for the definition of scores permissible for Unit 5.

Composition(s) - Controlled Assessment

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.

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.

Each candidate's submission must consist of:

- a score of the composition(s)
- a recording of the composition(s)
- a copy of the paper for Unit 5, containing the signatures of both candidate and teacher, to authenticate the work.

Scores may be handwritten, or produced on a score-writing package.

Recordings must be made

- either on audio CD, finalised and playable on standard domestic equipment,
- or on MiniDisc™.

Please note that if MiniDisc™ are submitted, they must not be in long-play format.

Cassette tapes are **not** to be used.

Please note that each candidate's work must be on a separate audio CD or MiniDisc™ and that the same format must be used for each of the recordings.

Teachers are advised to check after recording that the quality is sufficient to facilitate assessment. In particular, please note that work cannot be assessed if recordings are inaudible or unplayable.

Each candidate's work must be easily identifiable. Full centre and candidate details must be present on the score, as follows:

- centre name
- centre number
- candidate name
- candidate number
- details of unit and paper – *GCE A2 Music 2011 6MU05 Unit 5: Composition and Technical Study*
- title of composition brief(s), if chosen.

These details must be entered also on the paper containing the declaration of authenticity.

Centres must ensure also that each CD or MiniDisc™ is clearly labelled with the centre and candidate details listed above. These details must be announced on the recording as well, at the start of the composition.

Technical Study/Studies

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.

Controlled Assessment periods may be as short or as long as the centre wishes, up to a maximum of 3 hours for each technical study.

If candidates wish to use computer programs such as Sibelius, they must input all music themselves within the allotted time.

The technical study does not need to be recorded.

Research and Preparation

This is the teaching received, and other work done, **prior** to the release of the Technical Studies paper.

The Technical Studies paper must be kept securely until the three hours begins.

Technical Studies will **not** be published on the GCE Music website.

What centres must send

Each candidate's submission must include:

- the completed technical study/studies
- the **paper** for Unit 5, containing the **signatures** of both candidate and teacher, to authenticate the work.

Please note that as Unit 5 is externally assessed and not moderated, centres **do not send** OPTEMS to Edexcel.

Supervision of coursework

The composition for **Unit 5 must** be completed under controlled conditions. For guidance on these conditions, addressed to students, see page 2 of the 2011 paper.

Teachers should refer to the document www.edexcel.com/GCE%20Music%20%20shared/music-GCE-Further-guidance-Unit2.pdf which supersedes any advice previously issued.

This document reminds teachers to keep a written record to ensure that each student's writing time has not been exceeded.

Please note that materials will **not** be returned to centres.

Centres are strongly advised to make copies of all work submitted.

As part of the *Access to Scripts* Service (ATS) centres can order the copies of the examiners' mark records. The requests should be submitted via Edexcel Online. The Post Results Team in Hellaby will send the requested materials to centres.

More information can be found in the Edexcel Information Manual, Post Results Services booklet; <http://www.edexcel.com/iwantto/Pages/info-manual.aspx>

Please note, that Subject Teams do not have access to scripts and are unable to despatch any Post Results materials to centres.

Unit 6: Further Musical Understanding 6MU06

The requirements for this unit can be found on pages 111-117 of the specification.

The following comments are designed to amplify or reinforce the information found there.

The total mark for this unit is **90**.

Outline of Examination Requirements

Exam date: Thursday 23 June 2011, afternoon

Length of paper: 2 hours, preceded by 5 minutes' reading time.

The reading time is **not** included on the CD and must be added by the invigilator.

Materials required:

- Question paper, which includes the skeleton score for Question 2
- CD (for use in Section A of the examination)
- One good-quality CD player
- An **unmarked** copy of *The New Anthology of Music* for each candidate.

The *Further Musical Understanding* paper (code 6MU06) is a written examination, externally marked. It should normally be supervised by the music teacher, who is responsible for playing the CD on suitable equipment. He or she must **not** be the sole invigilator.

The examination runs for 2 hours without a break, **after** a preliminary 5 minutes' reading time (see detailed notes on Part A, below).

There are three sections. Following Part A (*Listening*), students may complete Parts B (*Music in Context*) and C (*Continuity and Change in Instrumental Music*) in whichever order they prefer, obviously taking care to ensure that they have adequate time to complete each question on the paper.

For Part A, with which the examination must begin, a CD is played to candidates.

The CD must not be opened in advance of the examination.

Should a CD be found to be defective, then one of the replacement CDs provided must be used.

There is plenty of space for a student's responses on the examination paper. However, if they should need to exceed it, extra sheets should be attached with treasury tags.

Candidates must write in **Black**.

Paper Details: Conducting the Examination

Part A: Aural Analysis (28 Marks)

Students should be given 5 minutes' reading time before the start of Section A. **After these 5 minutes' reading time, the CD for Section A should be started.** The 2 hours' timing for the examination begins at this point - when the CD for Section A is started.

All pauses for reflection and writing will be included on the CD, which must not be stopped during the course of the examination.

For Special Consideration candidates who will receive extra time for this examination, the additional time can only be added for the writing part of the exam. The CD must not be paused.

Part A, with which the examination must begin, will last for approximately 25 minutes.

Candidates must answer both of two questions.

These questions test skills of aural analysis applied to **unfamiliar** music, which are related to the two compulsory areas of study. A skeleton score will be provided for Question 2. All announcements to guide candidates through Part A will be on the CD. When the announcement on the CD concludes Section A, the supervisor must remove the CD from the CD player.

Set works

Set works for both areas of study **change every year.**

All candidates whether sitting an exam for the first time or re-sitting must work to the new set works - Summer 2011.

The works prescribed for study in 2011 are shown in the Specification, page 113 and are as follows:

Applied Music 2011

Anthology, no:

- 28 J.S. Bach - Cantata No. 48, 'Ich elender Mensch': movements I- IV
- 40 Schoenberg - 'Der kranke Mond' from Pierrot Lunaire
- 43 Leonard Bernstein - On the Waterfront: Symphonic Suite (opening)
- 45 John Williams - ET: Flying Theme
- 61 Niall Keegan (Ireland) - Tom McElvogue's (jig) and New Irish Barndance (reel)

Instrumental Music 2011

Anthology no:

- 2 Haydn - Symphony No. 26 in D minor, 'Lamentatione': movement I
- 13 Holborne - Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'
- 18 Brahms - Piano Quintet in F minor, Op. 34: movement III
- 21 J.S. Bach - Partita No. 4 in D, BWV 828, Sarabande and Gigue
- 25 Shostakovich - Prelude and Fugue in A, Op. 87 No 7
- 49 Duke Ellington and his Orchestra - Black and Tan Fantasy
- 50 Miles Davis Quintet - Four (opening)

Parts B and C

After Part A is completed, candidates have the remaining time (about 1 hour 35 minutes) to complete Parts B and C.

It is for candidates to decide how much time should be spent on each of these sections, and, as indicated above, in which order they should answer them.

Part B Music in Context (26 marks)

For Part B, candidates answer the questions on the question paper (which contains lined writing paper for their answers). As indicated above, they will require unmarked copies of the Edexcel *New Anthology of Music*.

Part B, Question 3 on the area of study Applied Music has three parts (a), (b) and (c). Candidates must answer any two of these three parts.

Important musical features that should be known include resources, form, texture, tonality, harmony, melody, rhythm and metre. These key features help to locate a work in a social and historical context. Candidates need to write perceptively about music, in particular describing, explaining, comparing and contrasting musical features and placing the music in context.

Answers may be in note form or in continuous prose.

In both cases, examiners are required to consider the quality of written communication (QWC). For further guidance see the :

- Sample Assessment Materials
www.edexcel.com/migrationdocuments/GCE%20New%20GCE/sam-gce2008-Music.pdf

- Tutor Support Materials, Part 1:
www.edexcel.com/migrationdocuments/GCE%20New%20GCE/tsm-gce-music.pdf

Part C: Continuity and Change in Instrumental Music (36 marks)

For Part C, candidates answer the questions on the question paper (which contains lined writing paper for their answers). As indicated above, they will require unmarked copies of the Edexcel *New Anthology of Music*.

In Part C, Question 4 on the area of study Instrumental Music will contain 2 parts. Candidates must answer **either** part (a) or part (b). The questions will assess candidates' understanding of continuity and change within the group of set works studied.

Sample Assessment Materials (including sample CDs for Unit 3 and 6, Publication code UA018895 September 2007), past papers and past CDs are available from Publications:

<http://www.edexcel.com/resources/publications/Pages/home.aspx>

Centres can also sign in to Edexcel Online and select and order Publications:

<http://www.edexcelonline.co.uk/web2/user/login.aspx?ReturnUrl=/Default.aspx>

Appendix Frequently Asked Questions

I have a subject specific query- how can I submit it to subject experts?

Please email gcemusic@edexcelexperts.co.uk

Queries can also be submitted using the link below:

<http://edexcel--5571.custhelp.com/app/ask> Our Experts aim to respond to queries within 48 hours.

When is the submission deadline for coursework units in 2011?

The submission deadline is Sunday 15 May 2011. Please ensure that the submissions will reach the allocated examiner or the moderator by this date.

Please keep copies of all materials submitted to Edexcel.

Can candidates submit pieces used for 6MU01 also for unit 6MU04?

No, candidates may not duplicate any repertoire in Units 1 and 4. Please refer to the ICE Document, pages 7 and 17.

What is the performance time for unit 6MU04?

Candidates are required to submit performances that last between 12-15 minutes. Please note that this time does not include any performance preparation, such as tuning or verbal introductions, or audience applause. Please refer to page 17 in the ICE Document, and page 66 in the Spec. Short submissions will be penalised.

Where can we find coursework assessment forms for 6MU01 and 6MU04?

The assessment forms can be found on the GCE Music website - please go to Assessment materials, Forms. These four - page form should be photocopied onto double-sided A3 paper. The scores/stimuli must be slotted inside this form. Ensure that all details are completed, including teacher and candidate signatures.

Why are there no OPTEMS for units 6MU02 and 6MU05?

Both units 6MU02 and 6MU05 are externally assessed, and not moderated. Centres do not submit Teacher - Examiner's marks to Edexcel. Submissions are marked by Edexcel external examiners only.

Only units 6MU01 and 6MU04 are assessed internally and externally moderated. Centres must submit OPTEMS for these units.

Where can I find the assessment criteria for units 6MU02 and 6MU05?

The assessment criteria are published in the Specification, page 46 (6MU02) and page 96 (6MU05).

As these units are externally assessed, the criteria are published for information only. Centres do not mark the work and do not submit OPTEMS for the above units.

Can candidates use a score writing package (eg Sibelius) to complete units 2 and 5?

Yes, score writing packages are allowed for this unit.

If a candidate wants to resit the 6MU02 Composition, can they re-submit the work that they submitted last year?

No, candidates have to use the new composition briefs for the new academic year 2011. The new briefs are posted on the GCE Music website in September each year. Candidates are not allowed to use any materials from last year.

Will 6MU05 Technical Studies (Section B) be published on the GCE Music website? For now it is only Section A available on the website.

No, Section B will not be published on the website and will be available as hard copy only. Both sections will be despatched to centres in March. Candidates can access Section B Technical Studies under controlled conditions only.

Can teachers open the 6MU05 Technical Studies Section B paper before giving it to students?

No, teachers cannot open the paper before giving it to students. The paper is confidential and can only be accessed by candidates within the controlled conditions' time. If there is more than one session, the paper must be kept securely within the centre.

Will 6MU02 and 6MU05 materials be returned to centres after the summer series?

No, both Unit 2 and Unit 5 are examined/ externally assessed and the materials will not be returned to centres. Centres can submit an *Access to Scripts* request for these units and they will receive the copy of the examiner mark booklet. They will not receive the original scripts or CDs. Only moderated components are returned to centres- Unit 1 and Unit 4.

What Post Results services are available for units 6MU02 and 6MU05?

Centres can order the examiners' mark records as part of the Access to Scripts service (ATS). The request can be submitted via Edexcel Online. Edexcel Post Results Services Team in Hellaby will either email the PDF files to centres or will send the copies of the mark records by post. At both units are mark externally, the materials are not returned to centres. More information on the Post Results Services can be found in the Edexcel Information Manual:

<http://www.edexcel.com/iwantto/Pages/fees.aspx>

Is 5 minutes' reading time included on the CD for 6MU03 and 6MU06 exams?

No, the reading time is not included and it must be added by the invigilator.

How many CDs will the centre receive for 6MU06 exam?

Edexcel will send 1 CD per centre and 1 spare CD.

We need an additional CD for a Special Consideration candidate who will be sitting an exam in another room. How can we request it?

Please send the request by post to: Distribution Department, Edexcel, 190 High Holborn, London, WC1V 7BH and our colleagues will send an additional CD (including the spare CD) to your centre.

The request can also be submitted by fax on: 0207 190 5655.

Where can I order the CD and the past papers for 6MU03 and 6MU06?

The past papers and CDs can be ordered from Publications - Tel: 01623 467 467,

publication.orders@edexcel.com

Centres can also use Edexcel Online to order CDs.

Publications catalogue is available from the link below:

<http://www.edexcel.com/resources/publications/Pages/home.aspx>

Where can we find the skeleton score booklets for Units 6MU03 and 6MU06?

The question papers for both Units will include the skeleton score booklets. Candidates will be able to access them on the day of the exam.

I have a candidate who wants to re-sit the written exam 6MU03 - which set works should they learn? Can they re-sit an exam based on the set works from last year?

No, Candidates have to learn new set works for the new academic year whether sitting the exam for the first time or re-sitting. There will be only one question paper available for all candidates. Set works for Summer 2011 are listed on pages 59 - 60.

Where can I order the Sample Assessment Materials for the 6MU03 and 6MU06?

The Sample Assessment Materials can be ordered from Publications.

Publications code: UA018895 September 2007.

Centres can use Edexcel Online website for ordering:

<http://www.edexcelonline.co.uk/web2/user/login.aspx?ReturnUrl=/Default.aspx>

Is any musical software allowed to be used by candidates for unit 6MU03, Section C?

No, as indicated in the Specification, page 61 candidates will not have access to any musical software in Section C.

For more information on Edexcel qualifications, please visit www.edexcel.com/quals

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