

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:

Sunday 1 September 2013

Release date for Section B – Technical Studies:

Tuesday 1 April 2014

**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 2014.**

#### 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 **Tuesday 1 April 2014**.

### **Instrumental and Vocal Requirements**

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

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

### **SECTION A: COMPOSITION**

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

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

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

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

Each composition will be marked out of 40.



## AREA OF STUDY: INSTRUMENTAL MUSIC

### Topic 1: Development and contrast

#### Composition brief 1

Compose the first movement of a sonatina.

You may adapt classical sonata form if you wish, but your piece must follow an exposition/development/recapitulation structure. Any repeat of the exposition will not count towards the minimum three-minute requirement.

The piece may be in any style.

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

(40)

### Topic 2: Exploiting instruments

#### Composition brief 2

Compose a piece to be performed at an audition which shows off the capabilities of an instrument of your choice.

You should exploit the playing techniques and range of your chosen instrument and you may compose in any style.

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

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

(40)



**AREA OF STUDY: APPLIED MUSIC**

**Topic 3: Music for film and television**

**Composition brief 3**

Compose a piece of music for a promotional video to be used by a supplier of sports clothing and equipment.

You should aim to depict a range of sports and outdoor pursuits in different scenes and settings but you **must** compose a continuous piece of music.

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

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 an overture for the opening procession of a circus which depicts the various acts as they go past.

The circus setting may be a traditional 'big top' or a contemporary 'cabaret' type production.

You may compose in any style.

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

You should include a brief indication of the act(s), either as written cues in the score or in a short preface.

(40)

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**(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 6–11 and bars 21–23, according to the given fingering. Add the bass part, with appropriate fingering, in bars 14 (beat 3) to 19 (beat 2).

(40)

**Allegro**

Violin

Continuo

6 6 — # — 6 6 # —

3

6 — — — — — 6 — — — — — 6

5

#6 #6 6 — — — — — b b



7

6 — 6 — (b) — 6 — 6 — 5

9

6 — 6 — 6 — 6 — 6 — 4 — 6 — 2

11

6 — 6 — 7 — 5

13

6 — 6 — 6 — 6 — 4 — 5 — #



15

17

19

6          6          #6 ——— b5 — 6 ———

21

——— 6 b ——— 6 ——— #6 ———  
b ———





23

Musical score for measures 23-26. The score is written for guitar in a key with one flat (B-flat) and a 2/4 time signature. Measure 23 starts with a treble clef and a bass clef. The bass line contains a whole note chord (F major) and a sequence of eighth notes: F, G, A, B, A, G, F. The treble line contains a sequence of eighth notes: G, A, B, C, B, A, G. Measure 24 continues the bass line with eighth notes: F, G, A, B, A, G, F. The treble line continues with eighth notes: G, A, B, C, B, A, G. Measure 25 features a whole note chord (F major) in the bass and a sequence of eighth notes: G, A, B, C, B, A, G in the treble. Measure 26 ends with a whole note chord (F major) in the bass and a sequence of eighth notes: G, A, B, C, B, A, G in the treble. Below the bass line, there are fret numbers: 6, 6, 6, #, #, 6, #.



## 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. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a half note. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line starting with a triplet of eighth notes, followed by quarter notes, ending with a half note. The lower staff is in bass clef with the same key signature and time signature, and is currently empty.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with quarter and eighth notes, ending with a half note. The lower staff is in bass clef with the same key signature and time signature, and is currently empty.



7

Musical notation for measures 7 and 8. Measure 7: Treble clef, key signature of one sharp (F#), quarter notes G4, A4, B4, C5, quarter note D5. Measure 8: Treble clef, key signature of one sharp (F#), quarter note E5, quarter note D5, quarter note C5, quarter note B4. Bass clef: empty staff.

9

Musical notation for measures 9 and 10. Measure 9: Treble clef, key signature of one sharp (F#), quarter notes G4, A4, B4, C5, quarter note D5. Measure 10: Treble clef, key signature of one sharp (F#), quarter notes E5, quarter note D5, quarter note C5, quarter note B4. Bass clef: empty staff.



### Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 6–8, 12–13 and 29–32. Add the bass part, with appropriate chord symbols, in bars 15–21 and 25–28.

(40)

#### Slow ballad

Vocals

Bass

G D B/D# Em<sup>7</sup> Cmaj<sup>7</sup> D

5

Am<sup>7</sup> G/B C C#dim D C/D

9

E<sup>b</sup> F/E<sup>b</sup> Dm<sup>7</sup> Gm



13 Ebmaj7 Cm F

17

21 C/B Am<sup>7</sup> C/G F

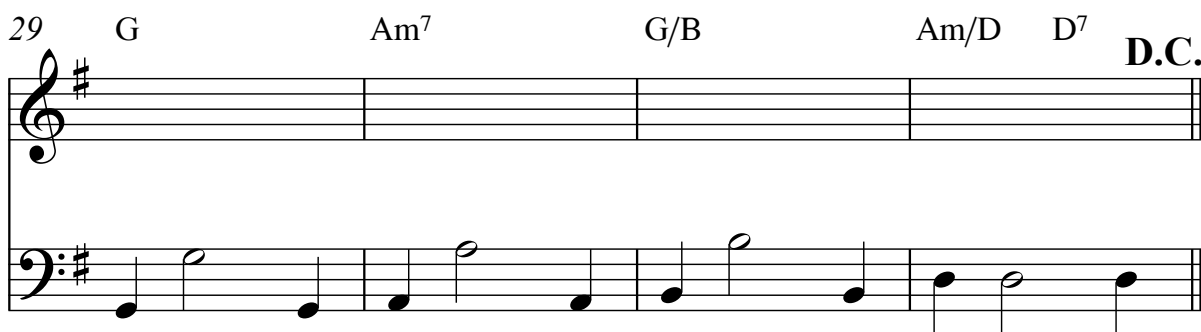


P 4 3 5 0 9 A 0 1 3 1 6

25



29      G                      Am<sup>7</sup>                      G/B                      Am/D      D<sup>7</sup>      **D.C.**



(Total for each Technical Study completed = 40 marks)

**TOTAL FOR PAPER = 80 MARKS**

**TURN TO PAGE 16 FOR SECTION C: DECLARATION FORM**



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## SECTION C: DECLARATION FORM

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

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

### Teacher Checklist

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

### Teacher Declaration

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

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

### Candidate Declaration

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

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

