

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**Music**

**Advanced Subsidiary  
Unit 2: Composing**

Release date: Wednesday 1 September 2010

**Time: 16 hours**

Paper Reference

**6MU02/01**

**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.
- 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 Section B, each candidate's work must be submitted to their teacher for secure keeping before despatch to Edexcel.
- The materials submitted must include:
  - the candidate's score and recording (both of which must be clearly labelled with centre number, paper reference number (6MU02), candidate name and candidate number)
  - this booklet (with Section C: Declaration Form signed by both candidate and teacher).
- Centres are required to submit recordings on audio CD or MiniDisc™ only. Long-play MiniDisc™ recordings are not acceptable.
- CDs should be checked before sending, and carefully packaged so that they will not be damaged in transit.
- **All assessment materials must be sent to the examiner to arrive by 15 May 2011.**

### Instructions to Candidates

- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Complete **all** sections.
- You may have copies of the New Anthology of Music and other scores and/or recordings together with your research notes in both Sections A and B.

### Information for Candidates

- The total mark for this unit is **60**.
- Section A: Composition (40 marks)
- Section B: Sleeve Note (20 marks)
- You have a maximum of 15 hours' writing time to complete Section A.
- You have a maximum of 1 hour to complete Section B.
- In **Section A**, you are reminded of the importance of clear and orderly presentation of your score and recording.
- In **Section B**, quality of written communication will be assessed
  - *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression and structure of ideas in this section.*

Turn over ►

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## Controlled conditions

**Unit 2 has two elements: Composition and Sleeve Note.**

### 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 15 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 15 hours'** writing time. 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.

### Sleeve note

The sleeve note must be handwritten. Writing time is limited to **one hour**. Candidates must be supervised whilst completing the writing of the sleeve note and no teacher intervention is permitted during the one hour of controlled assessment. The New Anthology of Music, other printed or handwritten scores and candidates' *own* notes may be taken into the controlled conditions for the writing of the sleeve note.

### Declaration Form

Each candidate must sign the declaration form on page 12, 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.



## Instrumental and Vocal Requirements

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

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

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

### SECTION A: COMPOSITION

Compose a piece of music lasting at least **three** minutes, based on **one** of the following four composition briefs.

Your composition will be marked out of 40.

#### Area of Study 1: Instrumental Music

##### Topic 1: Composing expressively

###### Composition brief 1

Many stories and cartoons feature toys coming to life in the night while children are asleep.

Compose a piece to suggest such a scenario using **instrumental** timbres of your choice (acoustic and/or synthesised) and other musical elements such as texture, harmony, melody and rhythm, to create variety and atmosphere.

The toys could be, for example, dolls and puppets, mechanical toys, monsters, or toys based on science fiction.

(40)

##### Topic 2: Variation structures – composing idiomatically for instruments

###### Composition brief 2

Compose a *fantasia* based on an existing melody of your choice, taken from the folk, popular or classical traditions. In addition to your composition, you must include a written or printed copy of your chosen melody.

You are free to choose the form, tonal idiom and style of your composition.

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

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

You should exploit the playing techniques and range(s) of the instrument(s) you have chosen.

(40)



## Area of Study 2: Vocal Music

**Note:** Texts for briefs 3 and 4 may be written by you or taken from any other source.

**Time spent selecting or preparing text is not part of the composition time.**

### Topic 3: Words and music – structure in vocal music

#### Composition brief 3

The sending and receiving of letters is a common topic in many songs and scenes from musicals and operas.

Compose a song based on such a topic. The song may be in any style, and must include at least **one** contrasting section, for example an interlude, chorus or middle eight.

You must compose for voice(s) and instrumental accompaniment (acoustic, amplified and/or synthesised). The instrumental accompaniment must include at least **one** pitched instrument.

(40)

### Topic 4: Text, context and texture

#### Composition brief 4

Compose a vocal piece in tribute to a notable person, either living or dead.

This may be for ceremonial use or for concert performance.

Compose for **unaccompanied** voices in at least **three** parts. You should exploit an appropriate range of vocal textures, and you may write in any style.

(40)

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**TOTAL FOR SECTION A = 40 MARKS**





2 Mention **four** other features of interest. You can refer to any **two** or more of the following:

- rhythm
- melodic development
- texture
- handling of instrument(s) and/or voice(s)
- harmony.

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2 .....

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3 .....

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4 .....

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**(Total for Question 2 = 4 marks)**





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**(Total for Question 3 = 12 marks)**

**TOTAL FOR SECTION B = 20 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**





**TURN TO PAGE 12 FOR SECTION C: DECLARATION FORM**



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## SECTION C: DECLARATION FORM

Please indicate which Composition Brief you have chosen by marking the box:

Brief 1    
 Brief 2

Brief 3    
 Brief 4

### Teacher Checklist

<b>Composition Recording</b> (audio CD, or MiniDisc™ in the correct format. Long-play MiniDisc™ is not acceptable)	
<b>Composition Score</b>	
<b>Composition Sleeve Note</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 2: Composition within the controlled conditions and without any external assistance apart from that which is allowed under the scheme of assessment.

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

