

Write your name here

Surname					Other names				
Centre Number					Candidate Number				
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**Edexcel GCE**

**Music**  
**Advanced**  
**Unit 5: Composition and Technical Study**

Release date for Section A – Composition: Thursday 1 September 2011 Release date for Section B – Technical Studies: Sunday 1 April 2012 <b>Time: 14 hours per Composition</b> <b>3 hours per Technical Study</b>	Paper Reference <b>6MU05/01</b>
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**You do not need any other materials.**

Total Marks
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### 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 2012.**

### 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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## CONTROLLED CONDITIONS

**Unit 5 has two elements: Composition and Technical Studies**

### 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 **Sunday 1 April 2012**.

### **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 a minuet and trio. The repeat of the minuet after the trio **must** contain some variation of the original material. It must not be an unaltered *da capo*.

The piece may be in any style, although the minuet and trio genre must be broadly identifiable.

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

(40)

### Topic 2: Exploiting instruments

#### Composition brief 2

Compose a piece for **two** instruments which would be suitable as an encore item designed to show off the skill of both players.

- Both instruments **must** be acoustic
- They **must** be contrasted in timbre and/or register
- At least one of the instruments **must** be pitched
- You may add to the specified forces with acoustic and/or electronic/amplified instruments.

(40)



## AREA OF STUDY: APPLIED MUSIC

### Topic 3: Music for film and television

#### Composition brief 3

Compose the opening titles for a thriller, to depict a range of moods and images.

The contrasting scenes may involve, for example, darkness, suspense, romance or a chase. You **must** include a short key to the intended scenes, either above the score or as a separate short commentary.

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

(40)

### Topic 4: Music, dance and theatre

#### Composition brief 4

You have been asked to compose the music for a dance version of the fairy tale *Cinderella*. Compose a piece of music for a scene or character(s) of your choice.

You **must** include a short key to the intended action, either above the score or as a separate short commentary.

You may write in any style of music and for any style of dance (eg classical ballet or modern dance).

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

(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, which must take place under controlled conditions.

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

**Technical Study 1**

Complete the following in an appropriate style. Add the violin part in bars 4–11 and 20–23. Add the bass, with appropriate fingering, in bars 14–19.

(40)

**Andante**

Violin

Bass

# — #6 — #4 6 #6  
2

3

4 6 6 6 6  
2

5

# 4 3 6 #6 #4 5 6  
2 2



7

5 — #6  
2 —

b5 — b4 3 6 (b)6

9

6 6 b6 6 #6 4 —  
2 —

11

6

13



15

17

19

# # #4 5 #6  
2 2

21

6 #6 #4 6 6 #6 6 #6  
2





23

Musical notation for measures 23 and 24. The top staff is in treble clef and the bottom staff is in bass clef. Measure 23 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 24 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A slur covers the last two notes of measure 24. Below the bass staff, there are four horizontal lines with a '6' under the second line and a '#' under the third line.



## Technical Study 2

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

(40)

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

The second system of musical notation consists of two staves, treble and bass clef, in the key of D major and common time. The treble staff begins with a triplet of eighth notes: E4, F#4, G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The system concludes with a whole note D4. The bass staff is empty.

The third system of musical notation consists of two staves, treble and bass clef, in the key of D major and common time. The treble staff begins with a triplet of eighth notes: E4, F#4, G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The system concludes with a whole note D4. The bass staff is empty.



7

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

9

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

11

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



### Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 6–8, 13–16 and 29–32. Add the bass part, with appropriate chord symbols, in bars 9–11 and 18–23.

(40)

#### Moderate ballad

G Dm<sup>7</sup> Em<sup>7</sup>

Vocals

Bass

4 Cm<sup>7</sup> G/D Em/C# C G/B

8 Adim B<sup>7</sup>



12 G Am Em C Am

16 C/D D<sup>7</sup> Bm

20

24 Em/A A G/D Am/D E<sup>b</sup>/D



28      D                                  G/B                                  C

31      B $\flat$                                   E $\flat$                   F                                  G

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(Total for each Technical Study completed = 40 marks)

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

### 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@edexcel.com](mailto:musicandmusictechnology@edexcel.com)*

