

Instructions for the Conduct of the Examinations and Coursework (I.C.E. Document)

Music Technology

GCE (AS and A2)

Summer 2009

Teachers **MUST** study these instructions and advice given, since failure to follow the details is likely to disadvantage candidates preparing for the examination.

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Introduction

This document has been compiled to inform teachers and centres of the final procedures for the conduct of GCE Music Technology examinations and for the submission of practical work.

It is essential that teachers study the instructions and advice given.

Further guidance on approaches to teaching the Edexcel AS and A2 Music Technology Specifications can be found in the *8511/9511 Specification (Issue 3)*, which is available from **Edexcel Publications** (tel: **01623 467 467**).

This publication is downloadable from the Edexcel website (www.edexcel.com). It is recommended that you use the site for other information, such as FAQs (Frequently Asked Questions) and other downloadable resources, such as specimen questions.

Advice and guidance regarding this specification is also available through our national network of regional offices. For details of your nearest office, please call the Edexcel Customer Service Centre on **0844 576 0025**.

Key Points for 2009

GCE Qualifications

Edexcel will be offering two GCE qualifications in Music Technology during the summer 2009 examination series. The codes are as follows:

AS Music Technology:	A2 Music Technology:
8511 is the cash in code.	9511 is the cash in code.
6713/4/5 are the unit numbers.	6716/7/8 are the unit numbers.

The full GCE Music Technology qualification is only available once all units (AS and A2) have been undertaken.

Structure

Unit Number	Paper Number	Paper Name	Formerly known as
6713	01	Sequencing/ Recording (Practical) and Structured Commentary (Examination)	6711/01
6714	01	Arranging (Practical)	6711/02
6715	01	Listening and Analysing (Examination)	6711/03
6716	01	Sequencing, Recording and Producing (Practical)	6712/01
6717	01	Composing Using Technology (Practical)	6712/02
6718	01	Controlling and Interpreting MIDI Data (Examination)	6712/03
6718	2A/2B	Music Technology in Context (Examination)	6712/04

Each centre will have one submission booklet per candidate for the practical components, on the strength of the centre's estimated entries. If a centre's actual entries exceed the estimate, additional booklets will automatically be dispatched.

These Submission Booklets contain all of the logs and paperwork needed for the candidates' practical work submissions. Teachers should ensure that all appropriate sections are completed.

Please also be aware that when submitting entries for papers at A2, it is necessary to indicate which Area of Study candidates are studying:

6718/2A - Music for the Moving Image

6718/2B - Words and Music

CDs for the Written Examinations

In 2009 you will not be permitted to open up the CDs for the written examinations on arrival in order to test them. If a CD proves to be faulty then you will be supplied with spare copies that will ensure that your candidates are not disadvantaged.

Despatch of Work to Examiners

Submitting components to the wrong examiner will delay the marking of a candidate's submission, as well as causing great inconvenience to the examiners involved. Please ensure that both the Music Technology department and the Examination Officers are aware of the following points:

When sending any component to an examiner, centres should ensure that the **Unit Number and Paper Number** on the examiner label corresponds to the practical work/papers that they intend to submit (as detailed in the first two columns of the table above).

Each component will be sent to a separate examiner.

Prompt Arrival of Practical Work

Examiners spend a great deal of time contacting centres about late submissions. Please ensure that practical work arrives with your allocated examiner on time by adhering to the following deadlines:

Component	Deadline
6713/01 Sequencing/Recording, and Structured Commentary	15 May 2009
6714/01 Arranging	15 May 2009
6716/01 Sequencing, Recording, and Producing	15 May 2009
6717/01 Composing Using Technology	15 May 2009

PLEASE NOTE THAT IF PRACTICAL WORK ARRIVES AFTER THESE DEADLINES, EDEXCEL CAN NOT GUARANTEE THE PUBLICATION OF RESULTS ON TIME.

It is worth considering submitting your practical work earlier than the published deadline. We also remind centres that it is extremely useful to have back-up copies of all candidates work. This gives examiners a longer window of opportunity to chase up incomplete submissions or request back-up copies of work where disks have become corrupted, thus ensuring that no candidate is disadvantaged. All CDs **MUST** be clearly labelled with candidate name, number and centre number.

Centres are reminded that candidates are required to record their finished work on to a CD or MiniDisc. We expect this to be a standard finalised audio CD or MiniDisc that will play in any machine, rather than a data CD of WAV files that can only be marked using a computer.

Key Dates for 2009

Date	Activity
5 May 2009	Structured Commentary Examination (this can be found in the notes at the top of the published timetable).
15 May 2009	Practical work submission deadline for 6713/01, 6714/01, 6716/01 & 6717/01.
20 May 2009 10 June 2009 10 June 2009	6715/01 Listening and Analysing Examination (formerly 6711/03). 6718/01 Controlling and Interpreting MIDI Data Examination. 6718/2A or B Music Technology in Context Examination.

Attendance Registers

All centres will be sent an attendance register for each of the components entered. Centres must not forget to return an attendance register with candidates' submissions. Failure to do so holds up the examining process considerably.

Registers must be completed for the following components at the time of the submission of examined practical work and examination papers:

Unit	Title
6713/01	Sequencing/Recording and Structured Commentary
6714/01	Arranging
6715/01	Listening and Analysing
6716/01	Sequencing, Recording and Producing
6717/01	Composing Using Technology
6718/01	Controlling and Interpreting MIDI Data
6718/2a or b	Music Technology in Context

Authentication Declarations

Both candidate and teacher are required to certify that the practical submissions for Units 6713/01, 6714/01, 6716/01 and 6717/01 have been produced in accordance with the guidelines in the specification. Centres should ensure that the authentication statements at the front of the practical work Submission Booklets have been signed.

IF THE DECLARATIONS ARE NOT SIGNED BY BOTH CANDIDATE AND TEACHER AS INDICATED, THE WORK CANNOT BE MARKED.

Special consideration

Candidates who miss any component of an examination for a valid reason (e.g. 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 fill in a Special Consideration Form. The form must be accompanied by evidence to support the reason for absence or underachievement (e.g. a doctor's certificate).

This form should be submitted to the Special Requirements Section at Edexcel at the address below. The centre should **not** contact the examiner or Music Technology Assessment Team nor submit the form with their submissions to the allocated examiner.

A short list of comparable candidates with an estimated mark for the effected **component** will be required.

The Special Arrangements Section
Edexcel
190 High Holborn
London
WC1V 7BH

Tel: 0870 240 9800

Unit 6713/01 Sequencing/Recording (Practical Work) and Structured Commentary (Examination)

Please note that these components must be posted to arrive with your allocated examiner no later than **15 May 2009**

Centres are reminded that candidates must follow either Pathway 1 or Pathway 2 when completing 6713/01, as outlined in the table below:

Pathway 1	Pathway 2
Sequencing Focus	Recording Focus
Sequence of Western Classical music and log.	Ambient recording of Western Classical music and log.
Sequence of Popular music/Jazz and log.	Close mic multi track recording and log.
Structured commentary based upon the musical material for Sequence 1: Western Classical music.	Structured commentary based upon the musical material for the Recording 1: Western Classical music.

6713/01 Log and Submission Booklet

This booklet contains all the paperwork that should accompany a candidate's 6713/01 submission for this practical component, **including the sequencing/recording logs** that will be awarded marks. This booklet must be sent to the 6713/01 examiner with the appropriate CDs/MDs, relevant stimulus material **and** the completed Structured Commentary exam paper.

6713/ 01 Pathway 1 (Sequencing)

The **first** sequence must be from the Western Classical Tradition, the stimulus being a selected score. It must fulfil the sequencing selection criteria as outlined below and will form the basis of the candidate's structured commentary.

The **second** sequence should be taken from the popular music or jazz area of study and will also faithfully follow a traditionally notated score. It is expected that this sequence will be from a different musical tradition to the Western Classical Tradition used for Sequence 1.

- Piano reductions, lead sheets and/or tabs are **not** acceptable as stimuli for these tasks.
- Stimuli for both sequences should be selected using the sequencing selection grid, which outlines criteria for levels of difficulty. The **minimum** requirement is as follows:
 - At least two of these criteria should be at Level 3
 - At least four of these criteria should be at level 2 **or higher**
 - **NO MORE THAN 5** should be at Level 1

Criteria Grid

Level 1	Level 2	Level 3
1 Four independent parts, which should include two different instruments	Five or six independent parts, which should include two different instruments	Between six and eight independent parts, which should include two different instruments
2 No transposing parts	Up to two transposing parts	Three or more transposing parts
3 Treble and bass clefs only	Alto or tenor clef in one part	Alto or tenor clef in more than one part
4 Single time signature throughout (4/4, 3/4, 2/4, 3/8, 6/8, 9/8)	Music in 5/4, 7/4, 5/8, 7/8 throughout	Frequent changes of time signature and/or use of irregular time signatures
5 Key signatures up to two sharps or flats and/or little or no chromaticism	Key signatures up to four sharps or flats and/or some chromaticism	Key signatures up to six sharps or flats and/or some chromaticism
6 No change of tempo	Abrupt change of tempo with no rallentando or accelerando	Flexibility of tempo, eg rallentando, accelerando, rubato, pause
7 Little or no dynamic variation	Some general dynamic variation	Dynamic variation applied to individual parts
8 Much repetition and/or doubling	Some repetition and/or doubling in some parts	Little or no repetition and/or doubling
9 16-24 bars	25-32 bars	33-48 bars
10 Simple rhythms and note values	Syncopation and/or triplets	Irregular beat divisions and ornaments
11 Little or no articulation and phrasing	Some consistent articulation and phrasing	Detailed and irregular articulation and phrasing

NB: A keyboard part for two hands counts as two parts

For more detail see also page 30 of the Specification (Issue 3)

6713/01 Pathway 2 (Recording)

The **first** recording should be an ambient recording of a piece of music from the Western Classical Tradition captured using a recognised stereo mic technique. It is not necessarily a direct to disc task and it is expected that candidates will be given an opportunity for appropriate editing before producing the product. This recording will form the basis of the candidate's structured commentary. Close mic and spot mic techniques are **not** appropriate for this task and submissions using these techniques will be penalised accordingly.

The **second** recording, which will require the use of overdub and mixdown, from the pop/jazz genre but will be recorded using a minimum of **4** and a **maximum of 8** tracks using microphones.

DI may be used where relevant, but centres are reminded that the focus of this task is to produce a close-mic recording. Recordings using only Direct Injection methods will not be able to access the full range of marks available. Please note that the highest grades are available to those who submit the minimum of 4 tracks.

Any sequenced tracks presented, as part of a recording, must be in addition to the minimum requirement of 4 live tracks.

Stimulus material must be from a commercially available track. Students compositions are not acceptable.

6713/01 Structured Commentary Examination

There is a timetabled date for the Structured Commentary examination. This examination will take place on **5 May 2009** as stated in the notes at the top of the main Edexcel GCE timetable.

You will only receive the Structured Commentary examination paper if you have submitted actual entries for your candidates by the final entry deadline of **21 March 2009**.

One Structured Commentary booklet per candidate will be despatched to Examinations Officers.

The Structured Commentary must focus on the first sequence or recording, where the stimulus is from the Western Classical Tradition.

Candidates may take an **unmarked** copy of their score into the examination with them. This unmarked copy must be included in the final submission, attached to the paper with a treasury tag.

The Structured Commentary must be submitted with the rest of the practical work (Sequencing/Recording) for 6713/01, to arrive with the allocated examiner no later than **15 May 2009**.

What do I send to my 6713/01 examiner?

Centres should refer to the checklist at the front of the 6713/01 Submission Booklet for details of what to send to your allocated 6713/01 examiner.

Please note that the Structured Commentary examination paper **must** be submitted with the rest of the candidates' 6713/01 practical work.

Preparing candidates' work for submission

All work submitted by candidates must be easily identifiable. Centres should ensure that all materials are clearly labelled with the following information:

- Centre name
- Centre number (5 digit number)
- Candidate name
- Candidate number (4 digit number)
- Component name (AS Music Technology/Sequencing/Recording and Structured Commentary)
- Component number (6713/01)

Failure to label submissions as detailed above may result in work being unidentifiable and could cause delays in the assessment process. Labels must be on the physical CD or MiniDisc as well as cases.

All scores must be attached to the 6713/01 Submission Booklet with a treasury tag, as should the completed Structured Commentary examination paper.

Individual submissions should be recorded onto audio (not data) CD or MiniDisc (**not** long-play MiniDisc, **not** cassette tape) in the following order:

1. Sequence or Recording 1 (Western Classical Tradition)
2. Sequence or Recording 2

Centres are requested to place each candidate's submission in a sealed envelope, marked with the candidate's name and number plus centre number and unit/component number. Please **do not** submit work in ring binders.

Centres should ensure that **all** envelopes, recordings and paperwork are marked with the **candidates' name and number plus the centre and unit/component number**.

Any disks submitted should indicate the disk format on the disk label. **Please note that only PC and Apple will be accepted. Midi/sequencer files can also be submitted on a data CD.**

Centres are advised that examiners will mark tracks 1 and 2 on the CD/MD. In order to avoid confusion, alternative and/or aborted tracks must not be present on the disk submitted.

Centres are requested to **not** make announcements on recordings.

All centres should ensure that they fill in an attendance register for 6713/01 and submit it with practical work as outlined above.

Centres are reminded that candidates are required to record their finished work on to a CD or MiniDisc. This must be a standard finalised audio CD or MiniDisc that will play in any machine, rather than a data CD of WAV files that can only be marked using a computer.

Summary

Each Pathway 1 (Sequencing) candidate must submit:

- Sequence 1 (Western Classical Music) on CD or MiniDisc
- Score for Sequence 1
- Sequence 2 (Popular Music or Jazz) on CD or MiniDisc
- Score for Sequence 2
- Floppy disk containing MIDI files of both sequences and also files in proprietary music software format e.g. Cubase song files (.cpr)
- Completed Structured Commentary examination paper
- Completed Log and Submission Booklet

Each Pathway 2 (Recording) candidate must submit:

- Recording 1 (Ambient Recording) on CD or MiniDisc
- Score for Recording 1
- Recording 2 (Close Mic Multi Track Recording) on CD or MiniDisc
- Completed Structured Commentary examination paper
- Completed Log and Submission Booklet

It is worth considering submitting your practical work earlier than the published deadline. This gives examiners a longer window of opportunity to chase up incomplete submissions or request back-up copies of work where disks have become corrupted, thus ensuring that no candidate is disadvantaged.

6713: RECORDING, SEQUENCING AND STRUCTURED COMMENTARY

SUMMARY DEFINITION OF TASKS

Task: Sequencing

- Sequence 1: Stimulus chosen from the Western Classical Tradition.
Sequence 2: Stimulus chosen from Popular Music and Jazz

In both cases this must be an accurate copy of the chosen stimulus presented in standard notation. Piano reductions, tab scores and scores printed from the file of the sequence are not appropriate and should be treated as directed by the Principal Examiner

- Minimum of 16 bars in length

N.B. This is the absolute minimum as outlined in the specification and sequences of this length would be expected to offer more complexity in other areas. If in doubt refer to the level criteria in the sequencing selection grid

- A maximum of 4 minutes duration (regardless of bar length)
- A minimum of 4 independent parts, which should include at least 2 different instruments

Key Features of the Outcome will include:

- Accuracy of data entry with regard to pitch & rhythm
- An accurate choice of timbres (as outlined on the score), musically balanced and placed appropriately in the stereo field
- The production of a sequence that shows overall concern for musical detail and style, achieved through the thoughtful and consistent application of data shaping, controller editing and/or real time data entry

Primary Aspects that will receive credit from the examiner are:

- Pitch & rhythm accuracy
- Accurate & appropriate choice of timbres
- The use of pan & volume controllers to create a musically effective balance and stereo field
- Use of controllers and (or) real time data entry to create musically effective phrasing, articulation, dynamic shaping and tempo control
- Evidence that the candidate has engaged with the task musically, demonstrated by a finished product that shows some sense of style and musicality

Task: Ambient Recording

- A live stereo recording using a stereo mic techniques to capture a balanced blend of live sound & room ambience (NB Close mic technique is not appropriate for this task. In such cases please follow the guidance of the Principal examiner).
- The recording stimulus should come from the Western Classical tradition

- The initial recording may make use of more than 2 microphones where appropriate and may make use of additional reverb processing where necessary. However the work submitted should be the final stereo mix
- There should be a minimum of two instruments present in order to fully demonstrate capture of stereo field
- Track length should be between 2 - 4 minutes

Key Features of the Outcome

The final recording should demonstrate that through good microphone choice & positioning the candidate is able to accurately capture the full frequency & dynamic range of the performance with good clarity and depth of field. The ensemble should be musically balanced and positioned accurately in the stereo field. The final recording should have a good balance of direct signal & room ambience (whether natural or artificial), should be noise free and have clean top & tail edits.

Primary aspects that will receive credit from the examiner are:

- Good mic technique resulting in accurate capture, marked by clarity and good depth of field
- Good balance; a musically appropriate level of ambience (whether natural or artificial)
- Accurate capture of frequency & dynamic range (including credit for appropriate use of EQ, gain setting & compression where necessary)
- The ability to capture a noise free recording and to produce a carefully edited end result.

Task: Close Mic Recording

- A close mic Multitrack recording with a minimum of 4 tracks
- The recording should use a balance of mic & DI signal sources. In practice candidates should have a minimum of 1 track captured using a mic
- The recording stimulus should come from Popular Music & Jazz
- Track length should be between 2 and 4 minutes

Key Features of the Outcome

The final recording should demonstrate that through good microphone choice & positioning the candidate is able to accurately capture the full frequency & dynamic range of the instruments with good clarity and signal to noise ratio. The subsequent mix should be musically balanced and make appropriate and/or creative use of the stereo field. Where necessary candidates should demonstrate their ability to make appropriate use of EQ, compression & gating (albeit at a basic level), together with the controlled and musical application of effects processing - particularly reverb. The final recording should be noise free and have clean top & tail edits.

Primary aspects that will receive credit from the examiner are:

- Good mic choice & technique resulting in accurate capture, demonstrated by clarity and good signal to noise ratio.
- A well balanced mix, resulting in a musically satisfying outcome, which demonstrates thoughtful use of the stereo field; controlled management of frequency & dynamic range (including credit for appropriate use of EQ, compression and gating where necessary) and controlled use of effects processing & reverb
- The ability to capture a noise free recording and to produce a carefully edited end result

6714/01 Arranging (Practical Work)

Please note that these components must be posted to arrive with your allocated examiner no later than 15 May 2009

Centres are reminded that candidates **must** continue to follow **either** Pathway 1 or Pathway 2 when completing 6714/01, as outlined in the table below:

Pathway 1	Pathway 2
Sequencing Focus	Recording Focus
Sequenced notated arrangement resulting in full score and parts.	Sequenced notated arrangement resulting in full score and parts.
Improvised arrangement created using either a portastudio or full studio and band.	Improvised arrangement created using a MIDI sequencer.

Candidates must produce two arrangements that are between 32 and 64 bars in length.

Arrangement 1 Notated arrangement

All candidates must sequence the first arrangement using a melody as their stimulus (this stimulus must be provided in printed form).

All candidates must submit a full score and a set of parts for their notated arrangement.

The first arrangement should utilise music from the western classical or folk traditions.

Arrangement 2 Improvised Arrangement

Pathway 1 (sequencing candidates) must produce a second arrangement using recording techniques.

Pathway 2 (recording candidates) must sequence a second arrangement.

The stimulus for the second arrangement must be of music from Popular or Jazz traditions.

Candidates may submit a recording or lead sheet (**not TAB**) as evidence of their Arrangement 2 stimulus.

If candidates have used a recording as their stimulus for their second arrangement, this must be copied onto a separate CD/MiniDisc (i.e. not the same disk as the Arrangement to be assessed) and sent to the allocated examiner with the rest of their 6714/01 practical work. The copied recording will **not** be returned to centres at the end of the examination period.

The CD/MiniDisc must be labelled as follows:

Stimulus for Arrangement 2 NOT TO BE RETURNED TO THE CENTRE <i>Candidate Name/Number and Centre Number</i> 6714/01

6714/01 Submission Booklet

This booklet contains all the paperwork that should accompany a candidate's 6714/01 submission for this component. Marks are not awarded for the completion of this document. However, it forms an integral part of the assessment carried out by the examiner and candidates should ensure that they answer all questions as fully as possible. This booklet must be sent to the 6714/01 examiner with the appropriate CDs/MDs, and relevant stimulus material.

What do I send to my 6714/01 examiner?

Centres should refer to the checklist at the front of the 6714/01 Submission Booklet for details of what to send to the 6714/01 examiner.

This must not be submitted with the 6713/01 component. It will be assessed by a different examiner.

Preparing candidates' work for submission

All work submitted by candidates must be easily identifiable. Centres should ensure that recordings are all clearly labelled with the following information:

- Centre name
- Centre number (5 digit number)
- Candidate name
- Candidate number (4 digit number)
- Component name (AS Music Technology/Arranging)
- Component number (6714/01)

Failure to label submissions as detailed above may result in work being unidentifiable and could cause delays in the assessment process. Labels must be on the physical CD or MiniDisk as well as cases.

All scores must be attached to the 6714/01 Submission Booklet with a treasury tag.

Individual submissions should be recorded onto CD or MiniDisc (not long-play MiniDisc, not cassette tape) in the following order:

1. Arrangement 1 (Notated arrangement)
2. Arrangement 2 (Improvised arrangement)

Centres are requested to place each candidate's submission in a sealed envelope, marked with candidate's name and number plus centre number and unit/component number. **Please do not submit candidates work in ring binders.**

Centres should ensure that all envelopes, recordings and paperwork are marked with the candidates' name and number plus the centre and component number.

Any disks submitted should indicate the disk format on the disk label. **Please note that only PC and Apple will be accepted.**

Centres are requested to **not** make announcements on recordings.

All centres should ensure that they fill in an attendance register for 6714/01 and submit it with practical work as outlined above.

Centres are reminded that candidates are required to record their finished work on to a CD or MiniDisc. We expect this to be a standard finalised audio CD or MiniDisc that will play in any machine, rather than a data CD of WAV files that can only be marked using a computer.

Summary

Each candidate must submit:

- Arrangement 1 (Notated Arrangement) on CD or MiniDisc
- Stimulus for Arrangement 1 (Notated score, not TAB)
- Full score and parts for Arrangement 1
- Arrangement 2 (Improvised Arrangement) on CD or MiniDisc
- Stimulus for Arrangement 2 (outline score, or separate CD/MiniDisc recording)
- Completed Submission Booklet

It is worth considering submitting your practical work earlier than the published deadline. This gives examiners a longer window of opportunity to chase up incomplete submissions or request back-up copies of work where disks have become corrupted, thus ensuring that no candidate is disadvantaged.

6714: ARRANGING

SUMMARY DEFINITION OF TASKS

Task 1: ARRANGEMENT 1 - Notated Arrangement

- 32-64 Bars
- Minimum of 4 Instrumental Parts (2 Stave Piano = 1 Part)
- Arrangement must be capable of being realised by real musicians
- Vocal parts are NOT a requirement but can be used
- Should contain at least one modulation
- Recorded or printed stimulus must be supplied; NOT TAB
- Stimulus usually from Folk or Classical tradition
- Printed Score and Parts must be submitted
- Candidates will submit a CD/MD containing a recording of their arrangement
 - this should be achieved with MIDI timbres

This is NOT an exercise in MIDI sequencing skills. It is an arranging task that is realised using a computer sequencer.

Primary Aspects that will receive credit from the examiner are:

- Rhythmic, melodic, harmonic and structural development of the stimulus
- Clearly defined sense of style within the arrangement
- Accurate/authentic sense of stylistic elements, riffs, motifs etc.
- Correct and idiomatic use of chosen instrumentation
- Creative use of instrumentation - showing an ability to create a range of textures
- The ability to include a harmonically accurate modulation
- Accurate, well-laid out, readable score and parts with all performance markings including phrase marks, articulation, dynamics etc.

Task 2: ARRANGEMENT 2 - Improvised Arrangement

Candidates who have followed the SEQ pathway in 6713 must undertake this task using either a PORTASTUDIO or RECORDING STUDIO. They may act as arranger and performer when working alone with a portastudio, or arranger and ensemble director when working with a band in the studio.

Candidates who have followed the REC pathway in 6713 must undertake this task using MIDI sequencing software. They may NOT use live audio in their arrangements

- 32-64 Bars or 2 - 3 minutes if a recording.
- Minimum of 4 Instrumental Parts (2 Stave Piano = 1 Part)
- May use electronic timbres and patches from synthesizers
- Vocal parts are NOT a requirement but can be used
- Recorded or printed stimulus must be supplied; not TAB
- Stimulus usually from Pop/Jazz tradition - commercially available
- NO Score and Parts need be submitted
- Candidates will submit a CD/MD containing a recording of their arrangement

Primary Aspects that will receive credit from the examiner are:

- Rhythmic, melodic, harmonic and structural development of the stimulus - **not a transcription**
- Clearly defined sense of style within the arrangement
- Accurate/ authentic sense of stylistic elements - riffs, motifs etc
- Creative use of instrumentation/timbre - showing an ability to create a range of textures

Unit 6715/01 Listening and Analysing Examination

In 2009 centres must not open the CDs prior to the examination taking place. Should a CD be found to be defective then you should use one of the replacement CDs provided.

Centres should plan to have the Music Technology teacher present during this examination, to supervise the use of music technology equipment. He or she must not be the sole invigilator.

Centres may, if they wish, run the Listening and Analysing examination over three sessions on the examination day as this may alleviate access to CD equipment problems. **If the examination is run in more than one session, all candidates must be supervised until they have completed the test and in all cases until the final examination session has begun.**

Centres should ensure that candidates are provided with high quality headphones, as they may be asked questions about the sonic quality of the extracts. **You should advise your candidates to ensure they are wearing their headphones the correct way round.**

Timings must be viewable on all CD players.

Each candidate will receive an individual copy of the CD extracts plus an individual question and answer booklet.

Candidates may listen to the musical extracts on the CD as many times as they wish during the examination.

Candidates must not have access to MIDI software or keyboards during the examination.

Unit 6716/01 Sequencing, Recording and Producing

Please note that these components must be posted to arrive with your allocated examiner no later than 15 May 2009

Sequencing, Recording and Producing consists of three tasks:

- Task 1 a close-mic multi track recording
- Task 2 a sequenced MIDI backing track of a popular or jazz song
- Task 3 the addition of live vocal and instrumental tracks to the MIDI backing track sequenced for Task 2.

All three tasks for this component must use music that is commercially available i.e. exist in written or recorded formats, or form part of a commercially performed repertoire. Candidates may not use their own compositions for this component.

Task 1 Close Mic Multitrack Recording

3-5 minutes in length

Uses a balanced mixture of close mic and DI techniques to capture the individual musical elements.

Requires the use of FX processing and management of dynamics.

Does not have to include vocals: it may be purely instrumental.

Minimum of 8 tracks and **maximum** of 16 tracks. This range will allow for differentiation with a teaching group. The highest grades will be available to candidates who offer 8 track submissions.

An example of an 8 track recording could be:

4 drum tracks (Bass drum, Snare Drum, Stereo Overheads)

Bass Guitar DI

Electric Guitar (Amp/one mic)

Vocal

Keyboard DI

Candidates should be encouraged to plan the opportunity for overdub and a creative mixdown of the recording. Sufficient time should be devoted to this crucial stage of the recording process.

The musical material used as the stimulus for this recording may be from any style, although popular music lends itself best to multitrack recording. It would be unwise to attempt to use western classical music for this task.

No programmed sequenced tracks should be included in this task - this includes audio sequencing.

All tracks included within this task must be played by a musician and captured using a microphone or DI.

Task 2 Recorded Sequenced MIDI Backing Track

3-5 minutes in length.

Minimum of 6 tracks/musical parts. Two part piano and/or keyboard parts only count as one track.

Candidates must consider this task to be the production of a MIDI performance of the stimulus, and it must therefore contain a shaped, musically effective melody line using an appropriate timbre as one of the sequenced tracks.

The use of commercially produced MIDI tracks or auto-arrange software for this task is not permitted.

The MIDI backing track must function as a complete piece of music.

Envisaged as using a song from the Popular music and Jazz idioms.

Candidates may work from a lead sheet or full/skeleton score or recording. It is not envisaged that this task will rely solely upon notation.

Editing the dynamics, tempo, phrasing, timbre, balance, and pan data is crucial to the success of this task. Candidates who submit little more than pitch and rhythm data will fail to score many marks.

In addition to the completed sequenced backing track saved to floppy disk, candidates are also required to submit a copy of the stimulus materials in the form of a recording or a score.

Candidates should consider the availability of a vocalist to use in task 3 when selecting material for this task.

Task 3 Integrating Live Audio with the MIDI backing track

Candidates must add a **minimum** of two and a maximum of 4 live audio tracks to the sequenced backing track - one of which must be a live vocal track.

Candidates must make use of close-mic techniques for the vocal track and may use DI techniques for the other audio tracks.

The recorded audio tracks must replace the relevant MIDI tracks in the final mixdown.

Candidates may undertake this task using a computer workstation with MIDI and Audio software.

Candidates may use a portastudio to record the live tracks having first recorded a stereo mix of the sequenced backing track onto the portastudio.

Candidates may use MIDI Time Code to sync a computer sequencer and external digital recording device together to undertake this task.

Whichever approach is chosen, candidates need to consider all tracks (MIDI and audio) in order to achieve a high quality production.

6716/01 Submission Document

This booklet contains all the paperwork that should accompany a candidate's 6716/01 submission for this practical component. Marks are not awarded for the completion of this document. However, it forms an integral part of the assessment carried out by the examiner and candidates should ensure that they answer all questions as fully as possible. This booklet must be sent to the 6716/01 examiner with the appropriate CDs/MDs, and relevant stimulus material.

What do I send to my Unit 6716/01 examiner?

Centres should refer to the checklist at the front of the 6716/01 Submission Booklet for details of what to send to the 6716/01 examiner.

Preparing candidates' work for submission

All work submitted by candidates must be easily identifiable. Centres should ensure that recordings are all clearly labelled with the following information:

- Centre name
- Centre number (5 digit number)
- Candidate name
- Candidate number (4 digit number)
- Unit/Paper name (A2 Music Technology/Sequencing, Recording, and Producing)
- Unit/Paper number (6716/01)

Failure to label submissions as detailed above may result in work being unidentifiable and could cause delays in the assessment process. Labels must be on the physical CD or Mini Disc as well as cases.

All scores (where used) must be attached to the 6716/01 Submission Booklet with a treasury tag.

Candidate submissions should be recorded onto CD (as audio CDs, NOT data CDs) or Minidisc (**not** long-play minidisc, **not** cassette tape) as follows:

Disc 1: CD (audio)/MD (standard play)

1. **Task 1:** mix of close-mic multi track recording,
2. **Task 2:** mix of sequenced MIDI backing track of a popular or jazz song
3. **Task 3:** mix of live vocal and instrumental tracks integrated with MIDI backing track.

Disc 2: CD (audio)/MD (standard play)

1. task 1 stimulus recording
2. task 2 stimulus recording (if used)

Disc 3: CD (data)/floppy

1. host sequencer file (e.g. .cpr, .cwp)
2. MIDIfile (type 1)

Do not include any audio files on this disc. Name all the tracks in the sequencer file.

Centres are requested to place each candidate's submission in a **sealed envelope**, marked with candidate's name and number plus centre number and unit/component number. Please do not submit candidates work in ring binders.

Centres should ensure that **all** envelopes, recordings and paperwork are marked with the **candidates' name and number plus the centre and unit/component number**.

Any disks submitted should indicate the disk format on the disk label. **Please note that only PC and Apple will be accepted.**

Centres are requested to **not** make announcements on recordings.

All centres should ensure that they fill in an attendance register for 6716/01 and submit it with practical work as outlined above.

Centres are reminded that candidates are required to record their finished work on to a CD or Mini Disc. We expect this to be a standard finalised audio CD or Mini Disc that will play in any machine, rather than a data CD of wav files that can only be marked using a computer.

Summary

Each candidate must submit:

- Task 1 (Close Mic Multi-Track Recording) on CD or Minidisc
- ❖ Task 1 (Stimulus for Close Mic Multi-Track Recording) on a separate CD or MD
- Task 2 (Recording of Midi Backing Track)
- ❖ Task 2 (Stimulus for Sequenced Backing Track) - if this is a recording it should be on the same CD as the stimulus for Task 1
- Task 3 (Recording of Integrated MIDI backing track and live audio) on CD or MD
- Floppy disk containing type 1 MIDI file of the sequenced backing track, and also the same file in proprietary music software format e.g. Cubase song files (see below)
- Completed Submission Booklet

Key

- Candidate submission CD/MD with tasks 1,2 and 3
- ❖ Candidate separate stimulus CD

A proprietary song file is the file type that the music software saves as:

eg: Cubase SX/SL _____ .cpr

Sonar _____ .cwp

It is worth considering submitting your practical work earlier than the published deadline. This gives examiners a longer window of opportunity to chase up incomplete submissions or request back-up copies of work where disks have become corrupted, thus ensuring that no candidate is disadvantaged.

Unit 6717/01 Composing Using Technology

Please note that these components must be posted to arrive with your allocated examiner no later than 15 May 2009

Composing Using Technology consists of two tasks:

1. **Composition 1:** Composing to a brief devised by the candidate/teacher
2. **Composition 2:** Composing to a brief set by Edexcel (to be released to candidates no earlier than Monday 5th January 2009)

Composition 1

Free choice for the student - any style is acceptable provided that the composition makes creative use of music technology as an integral musical resource. Score writing software, which simply produces a professional looking printed score, is not an acceptable use of music technology within this task.

3 minutes in length (A maximum of 6 minutes as a combined length for Composition 1 and 2).

There is no requirement for Compositions 1 and 2 to be contrasting. It is possible for candidates to compose two pieces of film music or two words and music type pieces.

A minimum of 4 tracks, parts or instruments must be used in the composition.

A computer originated score must be submitted with the recording.

Composition 2

Composed to a brief set by Edexcel to be released to candidates no earlier than 5th January 2009

Edexcel will continue to produce an annual paper for this part of the A2 qualification. This will be despatched to centres for release to candidates on or after the first day of the Spring term in the examination year.

2-3 minutes in length (A maximum of 6 minutes as a combined length for Composition 1 and 2)

A minimum of 4 tracks, parts or instruments must be used within the work.

The composition must use music technology as an integral musical resource.

A computer-originated score must be submitted with the recording.

6717/01 Submission Document

This booklet contains all the paperwork that should accompany a candidate's 6717/01 submission for this practical component. Marks are not awarded for the completion of this document. However, it forms an integral part of the assessment carried out by the examiner and candidates should ensure that they answer all questions as fully as possible.

This booklet must be sent to the 6717/01 examiner with the appropriate CDs/MDs and scores.

What do I send to my Unit 6717/01 examiner?

Centres should refer to the checklist at the front of the 6717/01 Submission Booklet for details of what to send to the 6717/01 examiner.

Preparing candidates' work for submission

All work submitted by candidates must be easily identifiable. Centres should ensure that recordings are all clearly labelled in pen (not on a label) with the following information:

- Centre name
- Centre number (5 digit number)
- Candidate name
- Candidate number (4 digit number)
- Unit/Paper name (A2 Music Technology/Composing Using Technology)
- Unit/Paper number (6717/01)

Failure to label submissions as detailed above may result in work being unidentifiable and could cause delays in the assessment process. Centres are reminded that candidates are required to record their finished work on to a CD or MiniDisc. This MUST be a standard finalised audio CD or MiniDisc that will play in any machine, rather than a data CD of WAV files that can only be marked using a computer.

Where possible, all scores must be attached to the 6717/01 Submission Booklet with a treasury tag. Candidates may bind their scores if it is felt to be appropriate.

Individual submissions should be recorded onto CD or MiniDisc (not long-play MiniDisc, not cassette tape) in the following order:

1. **Composition 1** (Free Composition)
2. **Samples** used in Composition 1 (if any)
3. **Composition 2** (Composing to a brief set by Edexcel)
4. **Samples** used in Composition 2 (if any)

Please record both submissions onto the same CD

Centres are requested to place each candidate's submission in a **sealed envelope**, marked with candidate's name and number plus centre number and unit/component number. **Please do not submit candidates work in ring binders.**

Centres should ensure that **all** envelopes, recordings and paperwork are marked with the **candidates' name and number plus the centre and unit/component number.**

All centres should ensure that they fill in an attendance register for 6717/01 and submit it with practical work as outlined above.

Summary

Each candidate must submit:

- **Composition 1** score
- **Composition 2** score
- **Audio CD** (preferred) or **Minidisc** containing: **Composition 1** (Free Brief), **Composition 2** (Brief set by Edexcel), and any **samples** used in the compositions.
- **Completed Submission Booklet**

It is worth considering submitting your practical work earlier than the published deadline. This gives examiners a longer window of opportunity to chase up incomplete submissions or request back-up copies of work where disks have become corrupted, thus ensuring that no candidate is disadvantaged.

CDs should be checked carefully to check that they play properly on a normal CD player, and Minidiscs should be standard play NOT long play.

6717: COMPOSING USING TECHNOLOGY

SUMMARY DEFINITION OF TASKS

All candidates should produce TWO compositions;

- Composition 1; Free Brief, where the student composes a piece in any style and for any combination of instruments. Content is freely devised by the student.
- Composition 2; Set Brief, where the student responds to ONE of the four briefs published by the board.

Both compositions must have a minimum of four instruments and/or voices.

Composition 1 should be between 2 & 3 minutes long. Composition 2 must be 3 minutes long - the first two compositions in the brief booklet will have timings associated which will add up to 3 minutes.

BOTH compositions are marked to the same criteria, the only difference being the Response to Brief.

For the *Set Brief*, as this is given by the board, there is an assessment as to how accurately the student has responded to it. For the *Free Brief*, the student has to supply the brief (or plan of the composition), and is then assessed on how accurately the student has responded to it.

The details of the mark scheme are laid out below but in summary, examiners should look for - and credit - the following;

- Detailed Response to Brief (Free Brief)
- Consistency of style coupled with a cohesive composition (not moving randomly between ideas)
- Good use of melody, harmony and rhythm (NOT necessarily complex)
- Expansive/adventurous use of timbres and the way they combine (texture)
- Good use of technology in both the compositional process and in manipulating and (possibly) devising sounds
- Good quality recorded submission showing clarity and impact
- Good quality score, incorporating a degree of understanding as to how a score should look and be laid out (be it 'graphic' or notated)

Mark scheme in more detail

Compositional Process

Responding to brief: Although the submissions booklet does not carry any marks, if the composition does not compare to the response to brief marks will be lost.

For the Free Brief, the student must supply a 'well-planned brief'. The statement '*I composed a three minute song*' is not good enough. Give details of influences, what the music is about, the style of the music, any actions that may accompany the music and how these are represented etc.

For the Set Brief, timings (briefs 1 and 2) and how you have used the given material (briefs 3 & 4) will form part of this assessment. In addition, have the student done what was asked in the brief - and is the composition of the right overall length (3 & 4).

Style: Whatever style is used, either influenced or original, is it consistent. A composition with a number of different styles is in danger of sounding disjointed.

Coherence: Does the composition sound well-planned or are there some sections that appear to stick out unnecessarily.

Options - all 6 are marked but only the best 4 marks are carried through.

Melody: if the piece relies on melody, is the melody itself well constructed, have variety, have a sense of melodic flow? Does it have direction (and therefore a sense of structure) to it?

Harmony: Is the harmony used secure with an element of adventure? However is it too adventurous and sounds out of control? Is it too functional?

Rhythm: Is the rhythm used successfully? Rhythm is not just percussion - it is also phrasing, general time signatures and a blend of rhythmic ideas. 'Dance-type' music will not necessarily score highly here (purely because it is rhythmically based). Too much repetition should be avoided. Some variety should be aimed for.

Texture: The 'thickness' or otherwise of the sound. Different textures can add to a composition, but they must be blended and used sensibly.

Timbre: sound choice is important. A variety of timbres in itself will not produce a high mark here, but if well chosen and varied this will stand a better chance. Non GM and original synthesised sounds can be used. VST instruments are allowed.

Form/Structure: Appropriate to the song or composition. Sections must be balanced. Many compositions suffer from poor endings, which often sound abrupt. Again, overall this should sound balanced. A two minute intro followed by a 30 second verse and 30 second ending is NOT a successful structure.

Use of Technology

This is integral to the composition process. It is NOT expected that the student composes on manuscript then uses the technology to realise the performance. Technology offers the opportunity to try ideas and place them in different positions.

The first part involves the *Manipulation of Sounds*: This can be applied to audio (recorded) sounds or synthetic sounds. Any sounds used can be enhanced by the use of effects or programming (or both). Sampled sounds can be treated similarly. Any 'out of the box' sounds should not score highly here - only if they have been further manipulated. In this respect a GM sound in itself will score the same as a VST instrument sound chosen from the supplied library.

Creative use of technology in the composition process: Look for the use of technology to sequence or record in this section. Cut and paste, trying different sounds and timbres, transposing sections to experiment are all areas where technology will play a part. Include other techniques such as sampling, synthesis, audio effects, time stretching or any other technique that is essential to the final outcome (compositionally).

Quality of the recorded submission: This should be of a high quality. As all candidates will have done the recording component of the course, it is expected that this submission will be of the same quality.

Score

The score is an accurate representation of the music in 'score' form. Score origination is an integral part of the use of music technology. Some software will produce better quality than others. Notation software (such as Finale and Sibelius) will produce better quality printed scores than would Cubase or Logic etc. However, DO NOT PENALISE purely because the score has been submitted in one of the sequencing programs. The marks for the score must be awarded in accordance with the following.

The mark scheme contains a range of criteria to cater for both graphic and notated scores. However, a simple screen print of a sequence 'arrange' page is not sufficient to gain high marks in the graphic category.

Suitability: does the score convey the intentions of the music? This may be in notation, or if graphic an accurate representation of the time element and lines of sound. A notated score for a sampled piece is generally not suitable. Likewise a graphic score for a string quartet would also not be suitable (unless the music was 'avante garde' etc). A notated score will allow other musicians to interpret the music. A graphic score should allow a sound engineer to understand what is happening during the performance/recording.

Accuracy: if notated, pitch and rhythm are the main factors. Note groupings, unnecessary rests, good spacing are required here. If graphic, how accurate are the timings and the way the instruments and sounds appear.

Level of detail: if notated, dynamics, phrasing and articulation are the elements here. If graphic, again dynamics should be indicated, but explanation of any sounds used (samples, FX etc) is also needed.

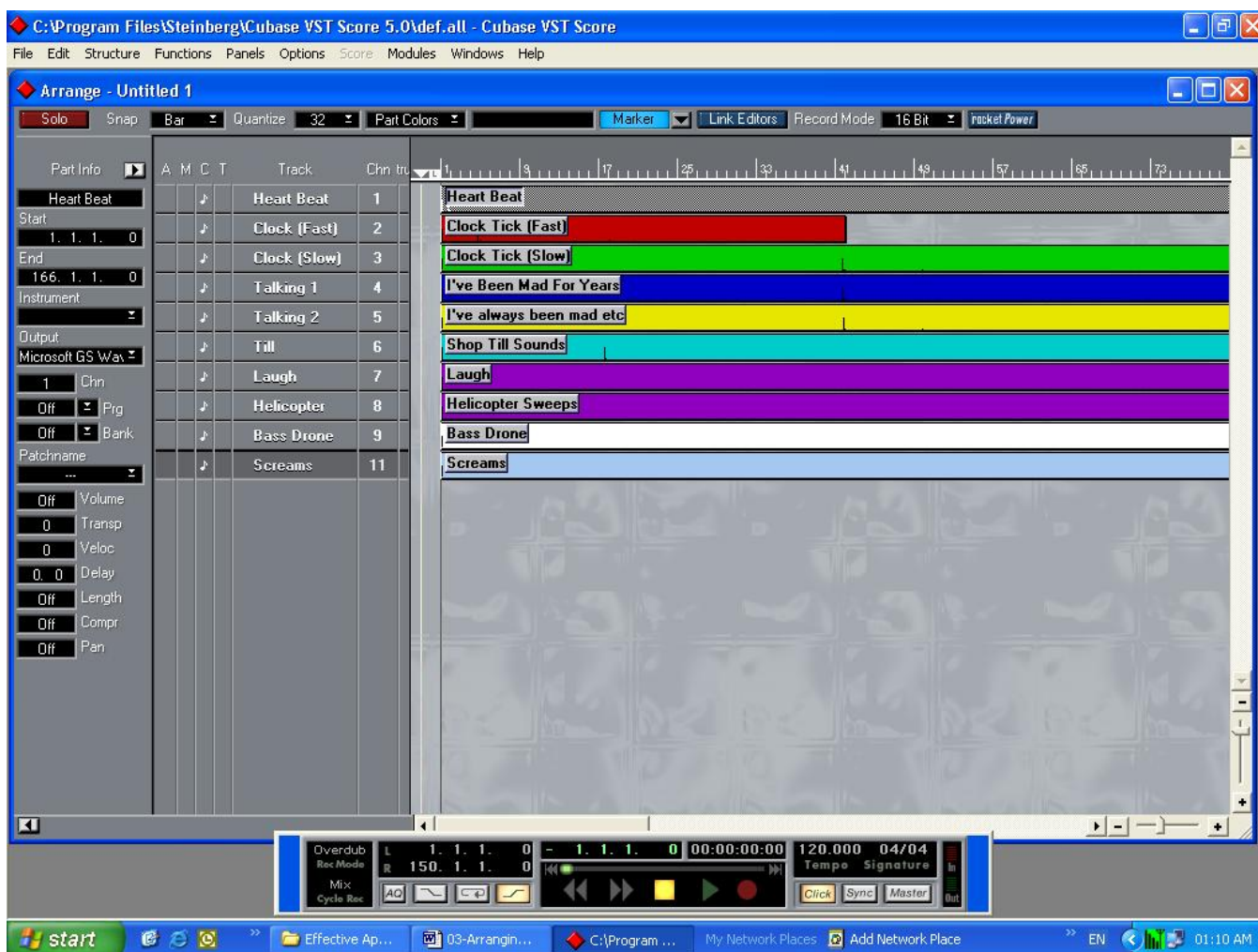
Quality of presentation: the overall artistic layout. Do staves clash or overlap? Can the details on the page be easily followed in the way the music is laid out (1 bar per page, a score of 50 pages long OR preferably full pages with the score being 5/6 pages long).

ALL SCORES MUST BE PRODUCED USING A COMPUTER. Handwriting will reflect on the quality of the presentation and may result in a reduction of marks.

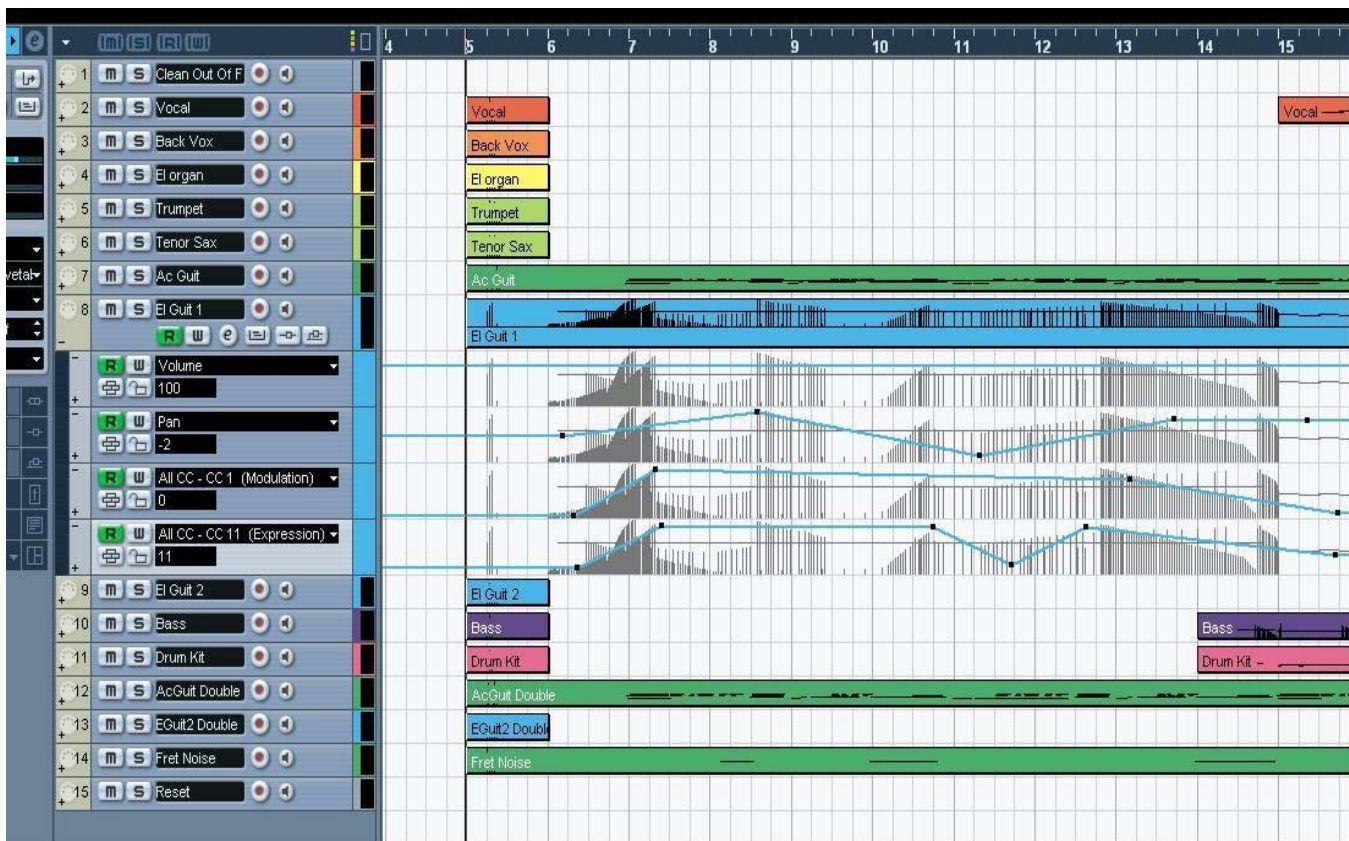
Are the scores good or the result of pressing the Print button to produce any score.

Here are examples of what to look for in a Graphic score (often a screenshot of the sequencer page).

Score A: POOR. Some indication of instrumentation, a time line of sorts and the tempo, but no other information is included. A typical 'Print Screen' shot.



Score B: BETTER. This graphic score includes detail such as timeline, instrumentation, tempo (should the transport bar be included) but can also display so much more. A sense of part construction and now the controller information (El Guit 1 part) which includes volume settings (score dynamics), pan positioning (moving across the stereo width), modulation (in the MIDI sense - vibrato, varying levels) and expression (a secondary cresc./dim. effect).



For a sound engineer, score B includes much more valuable information. Score A gives little technical information.

Note that a GOOD score would provide sufficient information to program ALL of the music into the sequencer, plus annotations detailing all programming information necessary for the sounds (software instruments used and any changes made to the presets), and the processing (effects inserts used, with details of settings changed and any automation used). It should also be clear what samples and sound files have been used in the composition, if any. There should also be a complete overview of the composition, from which the structure can be clearly seen, rather than partial screen shots as shown in the two examples above.

It should be possible to realise the composition completely from a good score.

The more astute student will often submit a series of pages indicating this information plus the VST information can be submitted as a small portfolio to supplement the information.

Although it is difficult to generalise, the standard of work often follows this pattern;

Top band work will show good work throughout (as detailed in the mark scheme). Often the subtotal for Composition Techniques will be around 40 and the Use of Technology 35 (or above). Generally the Use of Technology will be good in these submissions.

Middle band work will often be stronger in the Composition Techniques than the Use of Technology. The Manipulation of Sounds and the Score are key areas here. Around 30 for Composition and 25 for Use of Technology.

Lower band work is poor all round and will sound disjointed etc. Scores tend to be very poor at this level, as is the overall Use of Technology. Around 20-25 for Composition Techniques and 15-20 for Use of Technology.

Unit 6718/01 Controlling and Interpreting MIDI Data

The Controlling and Interpreting MIDI data consists of two parts:

- a) Analysis and Discrimination
- b) Controlling and Interpreting MIDI data

The Controlling and Interpreting of MIDI data examination will last for 1 hour, plus 10 minutes setting-up time, and 10 minutes reading time.

The task will use a CD containing a MIDI file; an audio CD and accompanying question paper and score. Each candidate will be issued with the following materials for the examination:

- Question paper
- Score
- Audio CD
- CD containing a MIDI file

Candidates may listen to the audio and MIDI file as many times as they wish during the examination.

Each candidate will require access to a computer sequencing workstation equipped with music software, a General MIDI (GM) sound module, good quality headphones and music keyboard.

Centres may, if they wish, run the Controlling and Interpreting MIDI Data examination over three sessions on the examination day as this may alleviate access to equipment problems. **If the examination is run in more than one session, all candidates must be supervised until they have completed the test and in all cases until the final examination session has begun.**

The data CD will work on PC and Mac computer systems **only**. Please ensure these systems are completely secure.

It is important to use the Edexcel test pack to verify that your computer systems support standard MIDI files and plays them back correctly with all of the program change and controller information.

In 2009 the Centre Test Pack will not be posted to centres. Instead a document and MIDI file will be placed on the Edexcel website. This MIDI file will NOT be the one used on the day of the exam, but will allow centres to test their software in preparation for this exam. There will be no audio file to download and check. Centres can use any commercially available CD to check whether their system is capable of playing an audio CD correctly.

If a centre are not able to load the MIDI data onto their system on the day of the exam they should contact Edexcel on 0870 240 9800 immediately.

Centres **MUST** have the Music Technology teacher present during this examination, to supervise the use of music technology equipment. He or she must not be the sole invigilator.

Invigilators must ensure that candidates test that the audio CD plays back and the MIDI file must start at the beginning of bar 4. Candidates may listen to no more than 30 seconds of each CD during the test process.

Candidates must be allowed ten minutes to study the question paper and the printed score. Candidates must be allowed one hour to complete the examination.

Candidates should be allowed a supervised 30-minute break between 6718/01 Controlling and Interpreting MIDI Data examination, and 6718/02 Music Technology in Context examination.

Unit 6718/02 Music Technology in Context

This examination will test candidates' knowledge of either:

- Area of Study 2A: Music for the Moving Image
- or
- Area of Study 2B: Words and Music.

Each Area of Study is marked by a different set of examiners. Please can all centres ensure they enter for the correct pathway informing Edexcel of their entries.

Area of Study 2A: Music for the Moving Image

Set 3 - For examination in 2008 and 2009

Core films:

- Batman (Danny Elfman)
- Goldfinger (John Barry)

Area of Study 2B: Words and Music

Set 3 - For examination in 2008 and 2009

Core albums:

- The Immaculate Collection (Madonna)
- Who's Next (The Who)

Narrowing the focus of the Areas of Study gives candidates the opportunity to study the focus works in greater depth. You should still use the other works listed on pages 24 and 25 of the *Specification* (Issue 2) to support and supplement candidates' knowledge in these areas of study.

Additional Information

You must not open the CDs for this examination prior to the day of the examination. If a CD is found to be faulty then you should use one of the spares provided.

The Music Technology in Context examination will last for 1 hour.

Candidates need access to a CD player or CD-ROM drive capable of playing standard audio tracks. Centres may, if they wish, run the examination over three sessions on the examination day as this may alleviate access to CD equipment problems. **If the examination is run in more than one session, all candidates must be supervised until they have completed the test and in all cases until the final examination session has begun.**

The assessment task will require candidates to listen to musical extracts from the special focus works and answer a range of questions.

Candidates should be encouraged to extend their study to at least one other work related to the special focus works in order to be able to respond to contextual and historical questions.

Summer 2009

For more information on Edexcel qualifications please contact our
Customer Services Centre on 0870 240 9800
or email: enquiries@edexcel.org.uk
or visit our website: www.edexcel.org.uk

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