

8501
Units 6701/6702/6703
9501
Units 6704/6705/6706

Instructions for the Conduct of Examinations and Coursework (ICE Document)

Music

Advanced Subsidiary (8501/Units 6701/6702/6703)
Advanced (9501/Units 6704/6705/6706)

Summer 2009

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

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

Contents

1. Introduction	3
2. Key Dates	3
3. General Information	4
4. Information on Individual AS Units	7
- Unit 1 Papers 11 and 12	7
- Unit 2 Paper 21	13
- Unit 2 Paper 22	14
- Unit 3 Papers 31 and 32	15
5. Information on Individual A2 Units	19
- Unit 4 Paper 41	19
- Unit 4 Paper 42	21
- Unit 5 Paper 51	22
- Unit 5 Paper 52	25
- Unit 6 Papers 61 and 62	28

1. Introduction

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

It is essential that teachers and examinations officers study the instructions and advice given, since failure to do so is likely to disadvantage candidates preparing for the music examinations in 2009.

Further guidance on approaches to teaching the Edexcel Music AS and A2 Music Specifications can be found in the 8501/9501 Specification Version 3. This is available from Edexcel Publications (01623 467 467).

2. Music AS/A2 Summer 2009: Key Dates

Date	Activity
January	Coursework submission forms on Edexcel website
March 2 May 1 May 15 May 15	<ul style="list-style-type: none">• Unit 2 (Paper 21) Released to candidates• Coursework deadline for Paper 21• Coursework deadline for Unit 1 (Papers 11 and 12); Unit 2 (Paper 22); Unit 4 (Papers 41 and 42); Unit 5 (Paper 52).• OPTEMS for Unit 1/Paper 12 and Unit 5/Paper 52 must arrive at EDEXCEL in pre-printed envelopes or transmitted by EDI. The second copy of the OPTEMS to be sent to examiners with Unit 1/Paper 12 submissions and Unit 5/Paper 52 submissions.
May 21 (pm) June 12 (pm) June 18 (am)	<ul style="list-style-type: none">• Unit 3 (Paper 31): Listening examination and Unit 3 (Paper 32) Musical Understanding examination.• Unit 5 (Paper 51) Compositional Techniques examination.• Unit 6 (Paper 61) Listening examination and Unit 6 (Paper 62) Musical Understanding examination.

3. General Information

A) GCE Qualifications

Edexcel will be offering the following GCE qualifications in Music during the summer 2009 examination series.

AS Music: 8501 cash-in code with the following unit numbers:

	Unit Number	Paper Number	Paper Name
	6701	11	Solo Performing
	6701	12	Performing during the Course
	6702	21	Compositional Techniques
	6702	22	Composition
	6703	31	Listening
	6703	32	Musical Understanding (Anthology)

A2 Music: 9501 cash-in code with the following unit numbers:

	Unit Number	Paper Number	Paper Description
	6704a	41	Composition Portfolio
	6704b	42	Recital
	6705	51	Compositional Techniques
	6705	52	Performing during the Course
	6706	61	Listening
	6706	62	Musical Understanding (Anthology)

B) Entries and Cash-in codes

- i. Candidates are able to enter for any or all of the above units in Summer 2009.
- ii. Candidate entries must be made at **unit level** (e.g. **6701**) as entering candidates for the cash-in code **alone** (i.e. **8501/9501**) will not guarantee delivery of papers and information pertaining to the individual units.
- iii. Centres should only use the subject codes 8501 and 9501 when 'cashing in' completed AS and A2 qualifications.
- iv. Please note that these AS and A2 qualifications are **not** available to **private candidates**.
- v. It is crucial that Examinations Officers and Heads of Music check all documentation and entries carefully to ensure that their candidates are entered for the correct units. In particular, centres should check that candidates are entered for **the correct option in Unit 4**.

C) Despatch of work to examiners/ examiner labels

Sending papers and coursework 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 department and examinations officers are aware of the following point:

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

D) Attendance Registers

These must now be completed for all units and papers.

E) Optems

These must be completed for Unit 1 Paper 12 and Unit 5 Paper 52 only.

F) Coursework Submission forms

- i. Both candidate and teacher will be required to certify that submissions for Papers 11, 12, 21, 22, 41, 42 and 52 have been produced in accordance with the guidelines in the specification. If the forms are not signed as indicated, the work cannot be marked.
- ii. Submission forms should be completed to accompany work submitted for:

Unit 1	Papers 11 and 12 (These are posted on the Edexcel website in January prior to submission)
Unit 2	Paper 21 incorporated into the question paper
Unit 2	Paper 22 as in unit 1 (11&12)
Unit 4	Papers 41 and 42 as in point 1. (11&12)
Unit 5	Paper 52 as in unit 1. (11&12)
- iii. Submission forms are posted on the Edexcel website in the January prior to the examination series. They are in word format and can be completed electronically if teachers wish.

G) Special consideration

- i. Candidates who miss any component of an examination for a valid reason (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 complete 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).
- ii. This form should be submitted to the Special Requirements Department at Edexcel. The centre should not contact the Music Exam Management Team or their examiner with this information.

H) Supervision and administration of coursework

It is expected that teachers will offer guidance to their candidates when completing coursework. They should, at regular intervals, check the progress of each candidate's submission. Guidance should not, however, extend to the correction of the work and the teacher must be confident that the work is the candidate's own unaided work before signing the authentication form. It is sometimes difficult for teachers to know how best to help students complete coursework tasks without laying themselves open to suggestions of malpractice. In all cases examiners not only rely upon, but appreciate, teachers' professionalism. Here are some hints, addressed directly to teachers. **Please refer also to the report on Paper 21.**

You will often find it best to frame remarks as questions (for example, 'Do you think this piece lasts for a minute as the question requires?').

You may give general guidance on how fully or otherwise the requirements of the task have been met. This will take different forms according to the type of exercise. With A(ii), for example, you may need to comment on an excessive use of straight repetition and/or failure to create any contrast, on failure sufficiently to exploit the instrument, or on impracticality. With B(i), you might, when looking at a draft, ask 'Have you checked that there are no consecutives?' (What you must not then do is point to specific cases, and/or suggest solutions.) In some circumstances the candidate might be asked if he or she feels able to exploit a wider harmonic vocabulary. In B(ii) a reference to the inclusion of all necessary accidentals might well be useful.

Always check that each task has been completed. For example, has the candidate left a bar blank in A(i), or written less than a minute's worth in D(ii)? As marks are awarded for presentation, you may refer to the accuracy and neatness of the work, preferably in general terms. One way of tackling notational problems is to invent short practice exercises in which points such as how to beam quavers correctly can be addressed without your having to refer directly to specific situations in a candidate's actual examination submission. With exercises such as B(ii) and C(ii), you may point out to a candidate that the instrument(s) to be used have not been specified - without of course suggesting what instrument(s) would be suitable. In options where performance directions (tempo markings, dynamics and articulation) are necessary, you can again make helpful but generalised observations.

Candidates must not collaborate on coursework tasks. You may choose to allow access to the Paper 21 question paper only under controlled conditions in the classroom. Where candidates do take the paper outside the classroom, you must be sure that no collusion is likely to take place. Advise students that they will have to sign a declaration before their Paper 21 scripts are submitted, and that you have the right to refuse a countersignature if you doubt the authenticity of the work submitted. However you manage the working of Paper 21, you must monitor students' progress regularly, and before submission must look in detail at each script before agreeing to countersign it as authentic.

I) Internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher examiner has marked work, internal standardisation has been carried out. This procedure ensures that the work of all candidates at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout must be signed.

4. Information on Individual AS Units

Unit 1 Papers 11 and 12 Performing

Centres are requested to use one recording format for all their candidates' submissions - audio CD (not rewritable), MiniDisc or audio cassette. Please note that long-play MiniDisc recordings are not acceptable.

The quality of the recording is of the utmost importance.

NB Candidates must ensure that they do not duplicate any performances in Units 1, 4 or 5.

Submission and assessment of work for Unit 1

Paper 11 One or more *solo performance(s)* lasting between 5 and 6 minutes. Details of the works performed should be entered on page 1 of the MAS1 form. Candidates should not offer performances extending beyond 8 minutes' playing time. The full range of credit will not be available to candidates whose work is significantly short. This paper will be marked by an external examiner appointed by Edexcel. **Work included for submission in Paper 11 must not be offered in Paper 12.**

Paper 12 A portfolio of *four coursework performances* logged on page 3 of the MAS1 form. The four performances must include at least one of each of the following:

- A solo item
- An ensemble item
- A performance of one of the candidate's original compositions

One *solo* item from this coursework portfolio must be recorded and submitted for moderation purposes (an ensemble performance is not acceptable as the recorded item for moderation). The full mark range will not be available to candidates who do not meet the requirements as listed above. **Work included for submission in Paper 12 must not be offered in Paper 11.** In Paper 12 the teacher examiner will mark both the logged, recorded solo and the portfolio of performances; these assessments are to be documented on page 2 of the MAS1 form. The Paper 12 work will be moderated by the same external examiner appointed to mark Paper 11.

Items to be submitted to the examiner

Please ensure that all items are sent in the same parcel

- MAS1 forms. Please use the revised forms for 2009 available from the Edexcel website www.edexcel.org.uk. The mark sheet should be photocopied onto a **double sided piece of A3 paper**. This will save you handling four separate pieces of paper or using staples. Photocopies of the music can be simply slotted inside. Ensure that all details are completed, including teacher and candidate signatures. If the forms are not signed as indicated, the work cannot be marked.
- Completed attendance register for Paper 11

- Completed OPTEMS (second yellow copy) for Paper 12
- Recordings of Paper 11 performances and Paper 12 logged, recorded solos. Please package carefully to avoid damage in transit
- Photocopies of music (solo parts only) for Paper 11 performances and Paper 12 logged, recorded solos

Identification of recordings

Centres must ensure that recordings and inlay cards are clearly labelled with the following information, which should also be announced at the beginning of each candidate's performance:

- Centre name and number
- Candidate name and number
- Unit/Paper name and number

+

Important clarification for the teacher examiner assessment of Unit 1 Paper 12 (MAS1 form pages 2 and 3)

The following instructions must be adhered to by teacher examiners when assessing their candidates' submissions for Paper 12. Please use the updated assessment grids contained in this ICE document when assessing candidates' work. These can be found on pages 10 to 12 of this document.

Teacher-assessment of the Paper 12 RECORDED SOLO from the Performance log/Portfolio of four performances during the course (MAS1 Form, page 2, upper box)

The teacher examiner should:

- ensure that the candidate's recorded solo for moderation is that listed as item 1 on the log of four coursework performances
- write a commentary on the recorded solo, outlining the candidate's strengths and weaknesses in meeting the technical and musical demands of the piece submitted
- choose from the holistic grids the mark whose criteria best describe the quality of the recorded performance
- using the accuracy and interpretation criteria choose the marks that match the quality of the performance. (If the recorded solo is an improvisation, operate only the holistic grid for improvisation)
- add up the chosen accuracy and interpretation marks; compare the sum with the chosen holistic mark
- note that, in some circumstances, the original choice of marks may need to be reviewed

- select the single holistic mark that best fits all the evidence; enter this mark (with accuracy and interpretation marks, if applicable) in the appropriate boxes on the MAS1 form. Holistic marks entered here should **not** be scaled using the difficulty level.

The mark awarded for this solo should **NOT** be transferred to the OPTEMS or EDI labelled Paper 12

Teacher-assessment of the Paper 12 Performance Log/Portfolio of four performances during the course (MAS1 Form, page 2, lower box)

The teacher examiner should:

- check that the coursework log is complete in all details (MAS1 Form page 3)
- ensure that the difficulty level for each coursework piece has been entered (MAS1 Form page 3)
- award one overall holistic raw mark out of 25 for the whole performance portfolio. If the teacher has been present for only three of the four performances, there must at least be an awareness of the difficulty level and the standard of performance of the fourth piece. A simple average of the four performances will usually be satisfactory, but the length of a piece may need to be taken into account - a longer piece may deserve heavier weighting than a shorter one
- write a commentary justifying the mark awarded and outlining the candidate's strengths and weaknesses in performing during the course. The commentary should focus on the quality of the performances submitted. If the mark awarded here differs significantly from that awarded for the recorded solo, clear reasons must be supplied in the commentary
- enter the overall difficulty level for the four performances as a **whole**. The length of the individual pieces must be taken into account in arriving at an average of the various levels.
- enter the final mark (which is the raw mark, scaled if necessary) on the MAS1 form
- leave final half marks on the MAS1 form, but scale up to the next whole number when completing the OPTEMS

THE FINAL MARK FOR THE LOG OF FOUR PERFORMANCES SHOULD BE TRANSFERRED TO THE OPTEMS OR EDI MARKED PAPER 12.

Procedures for recording and submitting teacher examiner marks for Performance Paper 12

All centres will receive optically-read Teacher Examiner Mark Sheets (OPTEMS). Centres will have the option of EITHER

- recording marks on an optically-read Teacher Examiner Mark Sheet (OPTEMS)
- OR
- recording marks on computer for transfer to Edexcel by means of Electronic Data Interchange (EDI)

6701 Papers 11 and 12 Assessment Criteria - Performance Indicators

Assessment of accuracy	Mark
No work offered capable of assessment.	0
Some notes and/or rhythms are accurate but the sense of continuity is not achieved.	1
The basic elements of pitch and/or rhythm are partially realised in the simpler sections of the piece.	2
There is an awareness of the notational aspects of the piece but some sections have serious defects of intonation, co-ordination and tempo.	3
The accuracy of pitch, rhythm, intonation and co-ordination is achieved in the more straightforward passages, sometimes at the expense of fluency and tempo.	4
The playing is broadly accurate and proficient, though there are several blemishes of pitch and/or rhythm and/or a lack of co-ordination which interrupt the flow.	5-6
The performance generally displays competent technical control and accuracy of notation within the demands of the piece.	7-8
Mainly accurate work despite the occasional slip, hesitation or out-of-tune note.	9-10
Accurate work. Slips, hesitations or weaknesses of intonation are quite rare and generally unobtrusive.	11-12
Very accurate work. Any tiny blemishes are very well covered.	13-14
Excellent accuracy with real attention to detail in every aspect of the playing.	15

Assessment of interpretation	Mark
No work offered capable of assessment.	0
While achieving basic accuracy in the easier passages, the student is not able to achieve shape or contrast.	1
While there may be an understanding of the broad shape of the music, this is very seriously compromised by the lack of technical proficiency.	2
There is a limited ability to achieve shape and contrast and interpretative qualities are only rarely in evidence.	3
While there is an attempt to shape the music through dynamic contrasts and articulation, fluency of playing and consistency of tone seriously affect its effectiveness in several sections.	4
There are some obvious contrasts of dynamics and articulation. However, concerns about tone production and/or technical problems interfere with a satisfactory interpretation of the music.	5
Contrasts of dynamics, articulation and tone are present, but their effectiveness is lessened at times by a lack of subtlety and/or dull tone.	6
Good control: well-shaped and effectively contrasted. Attention to detail in most of the performance.	7
Very good control and variety. Detailed playing throughout, and some sense of style. Good tone.	8
Vivid contrasts, excellent tone, a thorough understanding of the music and good stylistic awareness.	9
Imaginative interpretation, with total control of the instrument and a real sense of style throughout.	10

Assessment of the holistic mark	Mark
No work offered capable of assessment.	0
The performance does convey at a minimal level some of the intentions of the composer in the very easiest passages.	1 - 4
There is some evidence of basic and partially developed technical and interpretative skills, but these are seriously compromised by a lack of preparation.	5 - 7
The performance does convey the meaning of the music in the more basic passages, with some evidence of technical and interpretative skills, but it does not reach an acceptable standard at this level.	8 - 9
The most obvious stylistic characteristics are understood and basic accuracy and co-ordination are sufficient for this work just to reach an acceptable standard at this level.	10 - 11
This is generally solid work but with limited maturity, assurance and technique to cope with some of the problems.	12 - 13
This is secure work, showing a conscientious approach despite the occasional weakness.	14 - 15
This is well-prepared work with few flaws, showing an awareness of style and presentation.	16 - 17
This is first-class work, showing excellent preparation, real security and sensitivity.	18 - 21
Work of outstanding quality, displaying imagination and real musicianship in every aspect.	22 - 25

Criteria for use when improvising plays a major part in performing	Mark
No work offered capable of assessment.	0
The improvisation meets a few of the criteria. The performance keeps going for only a limited length of time.	1 - 4
The improvisation consists of much repetition and the most simple variation. There are frequent stops and hesitations. It does not last for the expected duration.	5 - 7
There is some exploration of the possibilities of the given material but frequent hesitations, or the inability to sustain the improvisation for the expected duration, or major inconsistencies of style, seriously compromise the effectiveness of the playing.	8 - 9
This is modest work, perhaps dependent upon cliché, but with some feel for style and direction. The student is able to sustain the work for the expected duration, despite a limited vocabulary and some hesitation.	10 - 11
There is reasonable fluency, despite occasional hesitation. There is a basic sense of shape and development, even though the work may be a little repetitive and lacking in variety or real unity.	12 - 13
The performance is fairly fluent with few hesitations. There is a sense of purpose and design in the performance with a good realisation of the potential of the given material. The student makes use of a range of playing techniques.	14 - 15
The playing is fluent, with no significant hesitation. It has unity and variety and is well balanced, producing a consistent style. There is some degree of imagination in the development of ideas and a sense of involvement with the work.	16 - 17
The performance is fluent and free of hesitation, consistent in style with imaginative ideas. It demonstrates an effective development of ideas with awareness of points of climax and points of repose. A convincing performance.	18 - 21
The playing is fluent, consistent and imaginative with an excellent sense of overall shape. It demonstrates an ability to exploit both the original ideas and the potential of the instrument to musical effect. It shows a real sense of involvement.	22 - 25

Difficulty levels - (6701/11) (Solo performance only)

	Grade 4	Grade 5	Grade 6+
Level	Easier	Standard	More difficult
0	0	0	0
1	1	1	1
2	1.5	2	2.5
3	2.5	3	3.5
4	3.5	4	4.5
5	4	5	6
6	5	6	7
7	6	7	8
8	6.5	8	9.5
9	7.5	9	10.5
10	8.5	10	11.5
11	9	11	13
12	10	12	14
13	11	13	15
14	11.5	14	16.5
15	12.5	15	17.5
16	13.5	16	18.5
17	14	17	20
18	15	18	21
19	16	19	22
20	16.5	20	23.5
21	17.5	21	24.5
22	18.5	22	25
23	19	23	25
24	20	24	25
25	21	25	25

Unit 2 Paper 21

The Compositional Techniques paper will be released to candidates on **2nd March 2009** and the work submitted to examiners by **1st May 2009**.

The supervision of candidates for this task **will remain the same as in 2008**. Candidates are able to complete the tasks outside of music lessons (if they wish). However, the teacher must be able to verify that the submitted tasks are the candidates' own work before signing the authentication form. Please refer to **H) Supervision and administration of coursework** in General Information (p.6) for information on appropriate supervision of candidates for this component of the AS course.

Further Information on Paper 21

- Candidates must complete two techniques exercises, each chosen from a different topic area, e.g. A (ii) and D (ii). **If a candidate attempts two exercises from the same area, e.g. A(i) and A(ii), only the higher of the two marks will be credited.**
- Candidates must complete both exercises in the appropriate spaces in the examination booklet provided as follows.
- Topics A(i), B(i), B(ii) and C(i) must be completed in the spaces provided within the exercises.
- Topics A(ii), C(ii), D(i) and D(ii) must be completed using the manuscript paper or blank pages at the back of the examination booklet. Candidates must write out the stimulus from the given exercise as well as their own added material.
- Alternatively, candidates may use music software to produce a score for any of the exercises, instead of writing their answers in the booklet provided. Any computer-generated scores must include the original stimulus given in the chosen exercise. Computer-generated scores **MUST BE SECURED** to the question paper with a treasury tag and must bear the centre number, candidate number, candidate's surname, initials and signature.
- For topic D(i) candidates may submit a recording of the piece to clarify their intentions but the technical merits of the recording and performance will not be assessed further. Candidates who decide to write their piece for prepared piano should give information with their answer as to how the piano is to be prepared, even if, for example, they are intending the piano to be prepared in the same way as John Cage in his 'Sonatas and Interludes for Prepared Piano'.
- Answers for topic D (ii) must be submitted in recorded format. Candidates must **ALSO** supply a written indication of their intentions (which may include stave or graphic notation, track diagrams, tables, and flow charts) on the blank pages or manuscript paper provided at the back of the booklet. Samples must be credited. The quality of the recording will form part of the overall assessment.

Unit 2 Paper 22

Candidates must submit one composition, lasting no less than 3 minutes. The submission **must** consist of a score **and** a recording. This composition must be in response to one of the composition topics listed on page 26 of the specification.

Please see the footnote on page 29 of the specification for the definition of scores permissible for this examination.

Preparing candidates' work for submission

All work submitted by candidates must be easily identifiable. Centres must ensure that for each composition submission scores, tapes and discs are all clearly labelled with the following information:

- Centre name
- Centre number
- Candidate name
- Candidate number
- Unit/paper name
- Unit/paper number

Centre, candidate and paper information must be announced at the start of the recording.

If an audio CD or MD (the latter **NOT** in long play format) contains the work of more than one candidate, please ensure that the CD/MD is **CLEARLY** labelled, also ensuring that a separate track is used for each candidate.

If cassette tape is used to submit candidates' work, there **MUST** be no more than one candidate per cassette side.

If film music recordings are submitted on DVD, video files or VHS a separate recording of the music on audio CD, MD or cassette must be supplied.

Supervision of coursework

It is expected that teachers will offer guidance to their candidates when completing coursework. They should, at regular intervals, check the progress of each candidate's submission. Guidance should not, however, extend to the correction of the work and the teacher must be confident that the work is the candidates' own unaided work before signing the authentication form. Additional guidance on the supervision of candidates can be found on pages 5 and 6 of this booklet.

Unit 3 Papers 31 and 32

Paper 31

Exam date: 21st May 2009 pm

Length of paper: approx. 45 mins

Materials required

Question paper

CD

CD Player

Examination Dates

This examination will take place in the same session as Paper 32. Candidates must sit Paper 31 first and may be allowed a 15-minute supervised break between papers.

Paper details

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.

The Listening paper is a written examination and should normally be supervised by the music teacher, who is responsible for playing the CD on suitable equipment. He or she must not be the sole invigilator.

Conducting the Listening Examination

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

Paper 32

Exam date: 21st May 2009 pm

Length of paper : 1 hour 30mins

Materials required

Question paper

Answer booklet

Unmarked copies of the New Anthology of Music

Manuscript paper

It is the responsibility of centres to ensure, in advance of the examination, that no legible markings remain in any copies of the New Anthology used in the examination room.

Contents of the New Anthology of Music

Lists A and B

The question paper will contain a question on each Area of Study. Candidates must answer the two questions that relate to the Areas of Study chosen for Unit 3. Each question will be in four parts - (a), (b), (c) and (d) - all of which must be answered. Answers to parts (a) and (b) may refer to any of the prescribed works from the Area of Study. Parts (c) and (d) will relate only to the works of List B for 2009.

AREAS OF STUDY (see Specification, pp. 31-4)

Keyboard music

- (B) Sweelinck: Pavana Lachrimae
- (A) J S Bach: Partita No 4 in D major, BWV 828 (Sarabande and Gigue)
- (A) Mozart: Piano Sonata K.333 (1st movement)
- (B) Schumann: Kinderscenen, Op.15 (Nos. 1, 3 and 11)
- (A) Debussy: Pour le piano (Sarabande)
- (B) Shostakovich: Prelude and Fugue in A, Op. 87 No 7

Music for film and television

- (B) Georges Auric Passport to Pimlico: The Siege of Burgundy
- (A) Leonard Bernstein On the Waterfront: Symphonic Suite (opening)
- (B) Jerry Goldsmith Planet of the Apes: The Hunt (opening)
- (A) John Williams ET: Flying Theme
- (A) Barrington Pheloung Inspector Morse: Morse on the Case
- (B) James Horner Titanic: 'Take her to sea, Mr. Murdoch'

Music for large ensemble

- (A) J S Bach: Brandenburg concerto No 4 in G (1st movement)
- (B) Haydn: Symphony No 26 in D minor (1st movement)
- (A) Berlioz: Harold in Italie (3rd movement)
- (B) Wagner: Prelude to Tristan und Isolde
- (B) Debussy: Prelude a l'apres-midi d'un faune

- (A) Tippett: Concerto for double string orchestra (1st movement)

Music for small ensemble

- (A) Holborne: Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'
- (B) G Gabrieli: Sonata pian' e forte
- (A) Corelli: Trio sonata in D, Op.3 No. 2 (4th movement)
- (B) Haydn: String quartet in E flat, Op.33 No.2 (4th movement)
- (A) Beethoven: Septet in E flat (1st movement)
- (B) Brahms: Piano quintet in F minor (3rd movement)
- (A) Poulenc: Sonata for horn, trumpet and trombone (1st movement).

Popular music and jazz

- (A) Louis Armstrong: West End Blues
- (B) Duke Ellington: Black and Tan Fantasy
- (A) Miles Davis: Four (opening)
- (A) Howlin' Wolf: I'm Leavin' You
- (B) Carl Perkins: Honey Don't
- (A) Kinks: Waterloo Sunset
- (B) The Beatles: A Day in the Life
- (B) Desmond Dekker: You can get it if you really want
- (B) Van Morrison: Tupelo Honey
- (A) Oasis: Don't Look Back in Anger.

Sacred vocal music

- (A) Taverner (d.1545): O Wilhelme pastor bone
- (B) Gabrieli: In ecclesiis
- (A) J S Bach: Cantata No.48, 'Ich elender Mensch' - movements I-IV
- (A) Haydn: 'Quoniam tu solus' from 'The Nelson Mass'
- (A) Bruckner: Locus iste

- (B) Stravinsky: Symphonie de psaumes (3rd movement)
- (B) Tavener (b.1944): The Lamb.

Secular vocal music

- (B) Dowland: Flow my tears
- (A) Weelkes: Sing we at pleasure
- (A) Monteverdi: Ohime, se tanto amate
- (B) Purcell: Thy hand, Belinda *and* When I am laid in earth
- (B) Haydn: My mother bids me bind my hair
- (A) Schubert: Der Doppelganger
- (B) Fauré: Apres un reve
- (A) Schoenberg: Der kranke Mond from Pierrot Lunaire
- (B) Gershwin: Summertime from Porgy and Bess

20th century art music

- (A) Stravinsky: Pulcinella (Sinfonia, Gavotte and Vivo)
- (A) Webern: Quartet Op.22 (1st movement)
- (B) Shostakovich: String Quartet No.8, Op.110 (1st movement)
- (B) Cage: Sonatas and Interludes for Prepared Piano (Sonatas I-III)
- (A) Berio: Sequenza III for female voice
- (B) Reich: New York Counterpoint (movement II)

World music

- (A) Music of Northern Music (India): Ram Narayan - rag Bhairav
- (B) Gong Kebyar de Sebatu (Bali): Baris Melampahan (Bali)
- (A) Red Stripe Band (Trinidad) - Yellow Bird
- (B) Niall Keegan (Ireland) - Tom McElvogue's (Jig) and New Irish Barndance (Reel)
- (A) Mustapha Tettey Addey - Agbekor Dance
- (B) Familia Valera - Se quema la chumbamba

5. Information on Individual A2 Units

Unit 4a Paper 41 Composition Portfolio

Submission of work

Each candidate must submit a folio of two compositions. Each composition must be related to a different topic area. The candidate must submit a score **and** a recording for each composition that they submit. Please see the footnote on page 29 of the specification for the definition of scores permissible for this examination.

One of the topic areas selected should be that already covered in Unit 2. The other may be chosen from any of the remaining eight listed on page 36 of the specification.

The two pieces together must not last less than six minutes but candidates should aim for pieces of equal length rather than an unbalanced pair.

Both compositions must be of an A2 standard.

Preparing candidates' work for submission

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

- Centre name
- Centre number
- Candidate name
- Candidate number
- Unit/paper name
- Unit/paper number

Centre, candidate and paper information must be announced at the start of the recording.

- If a CD or MD (the latter NOT in long play format) contains the work of more than one candidate, please ensure that the CD/MD is CLEARLY labelled, also ensuring a separate track is used for each candidate.
- If cassette tape is used to submit candidates' work, there MUST be no more than one candidate per cassette side.
- If film music recordings are submitted on DVD, video files or VHS a separate recording of the music on audio CD, MD or cassette must be supplied.

Assessment

An external examiner appointed by Edexcel will mark Paper 41.

Forms

An MA41 form must be submitted with each composition. Candidates must complete pages 1 and 2 of the form. Candidates may be disadvantaged if they do not complete the commentary for each composition.

Both candidate and teacher will be required to certify that the submissions have been produced in accordance with the guidelines in the specification. If the forms are not signed as indicated, the work cannot be marked.

Supervision of coursework

It is expected that teachers should offer guidance to their candidates when completing coursework. They should, at regular intervals, check the progress of each candidate's submission. Guidance should not, however, extend to the correction of the work and the teacher must be confident that the work is the candidates' own unaided work before signing the authentication form. Additional guidance on the supervision of candidates can be found on pages 5 and 6 of this booklet.

Unit 4b Paper 42 Recital

Submission of work

The 20-minute recital must be submitted on audio CD (not rewritable), audio cassette or MiniDisc (**not** long play). Centres are requested to use one recording format for their entire centre submission. **The quality of the recording is of the utmost importance.** Recordings should not be edited in any way. The total running time of the recital must be of 20 minutes' duration including any announcements made by the candidate during the performance and reasonable applause. Shorter recitals will be subject to a scaling down of the raw marks. Recitals should not be longer than 25 minutes - significantly long recitals will not be marked in their entirety.

NB There must be no duplication of pieces in the music offered for Units 1, 4 and 5.

Preparing candidates' work for submission

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

- Centre name
- Centre number
- Candidate name
- Candidate number
- Unit/paper name
- Unit/paper number

Centre, candidate and paper information must be announced at the start of the recording. audio CDs and MiniDiscs may contain many candidates' recitals, but audio cassette tapes should have only one candidate's recital per side.

Paper 42 recital submissions must also include photocopies of the **solo parts** of the music played.

Assessment

An external examiner appointed by Edexcel will mark Paper 42.

Forms

Candidates must complete pages 1 and 2 of the MA42 form. **Please use the revised forms for 2009.** The mark sheet should be photocopied onto a **double sided piece of A3 paper.** This will save you handling four separate pieces of paper or using staples. Photocopies of the music can be simply slotted inside. A penalty of 1 mark will be applied to the candidate's recital mark if the programme notes are not submitted.

Teachers must ensure that all details of the recital programme are clearly stated on page 1 of the form, and complete the difficulty levels.

Both candidate and teacher will be required to certify that the submissions have been produced in accordance with the guidelines in the specification. If the forms are not signed as indicated, **the work cannot be marked.**

Unit 5 Paper 51 Compositional Techniques

General information

Arrangements for Unit 5/Paper 51 Compositional Techniques Examination are as follows for 2009:

- Candidates will sit this paper on 12th June 2009 pm.
- This component is a secure examination NOT coursework. Candidates may not, therefore have access to their notes, copies of Riemenschneider etc.
- The examination will be 3 hours in length.
- It is envisaged that some candidates may finish their chosen exercise before the end of the examination. Candidates may leave the examination after 1 hour.
- Candidates **must have** access to the appropriate instruments and computer/recording equipment for the completion of their chosen task.
- Candidates **must have** access to an instrument on which they may try out their work during the examination. This will probably be a keyboard with headphones. It is suggested that one keyboard might serve in turns for up to three candidates. Other instruments may be used, provided that no candidate can be overheard by other candidates: centres will need to consider how this can be achieved in terms of access to soundproof facilities, headphones, staggering the time of the examination, etc. ICT may be used: for example, a candidate with limited keyboard instrument skills may find it useful to key in, and hear played back through headphones, a Bach chorale exercise. **If ICT is used, it is the invigilators' responsibility to ensure that no connection is made to the Internet during the duration of the examination, or that unfair practice of any kind is undertaken.**
- Candidates who use music technology equipment in the manner described in the paragraph above must input all necessary data within the three hours allowed for the examination.
- **Those candidates who choose to complete the electro-acoustic music exercise will however be allowed to set up the equipment and to record the question (the given ostinato) outside the timed portion of the examination.**
- Candidates who use music software to produce a score (see page 27) must likewise do this within the three hours allowed for the examination.
- Candidates who intend to make recordings must have access to the necessary equipment, and should set this up before the examination starts.
- If centres stagger the examination throughout the day of 13th June to alleviate problems with access to equipment, they must ensure that all candidates are supervised until they have sat the examination.
- Candidates' work must be sent to the examiner immediately after the completion of the examination.

Please note the following important points, as detailed on an update to all centres in July 2001.

Section B(i): Bach Chorale

The candidates will add alto, tenor and bass parts to the given soprano part in the traditional way, not as shown erroneously in the 'salmon pink' specimen paper booklet.

Section B(ii): 32 bar song

Please note that the nature of this test has been modified slightly: one or two chord symbols will be given in the middle eight, to encourage candidates to think creatively, rather than to work from memorised harmonic formulae.

Further Information

- Candidates must complete **one** exercise.
- Candidates must complete the exercise in the spaces provided on the examination paper as follows.
- Topics A(i), B(i), B(ii) and C(i) must be completed in the spaces provided within the exercises.
- Topics A(ii), C(ii), D(i) and D(ii) must be completed using the manuscript paper or blank pages at the back of the examination booklet. Candidates must write out the stimulus from the given exercise as well as their own added material except in the case of A(ii) where it is not necessary to copy out the given opening.
- **Alternatively**, candidates may use music software to produce a score for any of the exercises, instead of writing their answers on the question paper. For all tests **except** A(ii) Minimalism, candidates **must include** in any computer generated scores the original stimulus given in the question paper including all figuring for A(1) and all chord symbols for B(ii). Computer-generated scores **MUST BE SECURED** to the question paper with a treasury tag and must bear the centre number, candidate number, candidate's surname, initials and signature.
- For topic D(i) candidates may submit a recording of the piece to clarify their intentions but the technical merits of the recording and performance will not be assessed. Candidates who decide to write their piece for prepared piano should give information with their answer as to how the piano is to be prepared, even if, for example, they are intending the piano to be prepared in the same way as John Cage in his 'Sonatas and Interludes for Prepared Piano'.
- Answers for topic D (ii) must be submitted in recorded format. Candidates must **ALSO** supply a written indication of their intentions (which may include stave or graphic notation, track diagrams, tables, and flow charts) on the blank pages or manuscript paper provided at the back of the booklet. Samples must be credited. The quality of the recording will form part of the overall assessment.

Extracts from past examiners' reports on Paper 51

A (ii) Minimalism

- (i) While in the interests of time-saving, candidates are instructed not to copy out the stimulus, it is to be understood that the stimulus forms the opening bars of their piece. Candidates must not therefore begin independently of it. If they wish to continue from the stimulus by repeating the stimulus in full, it will be helpful if they indicate this: in previous years examiners were sometimes unsure if a candidate had copied out the stimulus or was repeating it as bars 5-8 of their piece. It is useful also if candidates provide bar numbers.
- (ii) The tempo indicated in the question paper is to be used by candidates: they may not select an alternative tempo.

C (ii) Serialism

- (i) Candidates must label the forms of the row they have used. Any clear system of reference may be used (for example, some people might refer to P as O).
- (ii) Where candidates use methods of serial manipulation that may not be immediately obvious to the examiner, they must append a short explanatory commentary and/or label individual notes. For example, if notes 1 and 2 appear out of order, they should be labelled '2' and '1' respectively. It must be stressed that abstruse methods of serial manipulation are not required, and will not necessarily result in a successful outcome.
- (iii) It is expected that candidates will write for two melody instruments (such as flute and bassoon). Inclusion of a piano is unnecessary and is likely to involve candidates in more work than is easily managed in the three hours allowed.

D (i) Extended Instrumental Techniques

- (i) Candidates are reminded that only the kinds of techniques listed in the question paper may be used - that is, 'vocal contrast (e.g. speech, sprechgesang), prepared piano, woodwind chords, glissandi, vocalising through the instrument'. 'Woodwind chords' as an extended technique does not, of course, mean the writing of chords in the ordinary way for an ensemble of woodwind instruments.
- (ii) For Topic D (i) candidates may submit a recording of their pieces to clarify their intentions, but the technical merits of any recordings and performances will not be assessed. In practice, it will rarely be feasible for candidates to submit recordings of D (i) written under examination conditions. It must be stressed that candidates will be in no way disadvantaged by not offering recordings.

D (ii) Electro-acoustic music

- (i) The ostinato will continue to be printed in a mixture of note values. Candidates must retain these values, but...
- (ii) ... if they wish they may: vary the tempo of the ostinato as the piece proceeds; introduce the ostinato after the added track has begun; transpose the ostinato in the course of the piece.

Paper 52 Performing during the Course

The following work must be submitted on audio CD (not rewritable), MiniDisc or audio cassette). The quality of the recording is of the utmost importance. Centres are requested to use one recording format for their entire centre submission.

NB Candidates must ensure that they do not duplicate any performances in Units 1, 4 or 5.

Submission of work

Candidates must submit a list of performances logged on the MA52 form. The logged solo performance must be recorded and submitted for moderation purposes.

Work must be submitted on audio CD, MiniDisc (not long play) or audio cassette. The quality of the recording is of the utmost importance.

Preparing candidates' work for submission

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

- Centre name
- Centre number
- Candidate name
- Candidate number
- Unit/paper name
- Unit/paper number

Centre, candidate and paper information must be announced at the start of the recording. Audio CDs and MiniDiscs may contain many candidates' work, but cassette tapes should have only one candidate's performance per side.

Unit 5/Paper 52 submissions must also include photocopies of the solo part of the music played for Paper 52 (logged recorded solo ONLY).

Assessment

Unit 5/Paper 52 is marked by the teacher examiner and moderated by an external moderator appointed by Edexcel.

Important clarification for the assessment of Unit 5 (Paper 52) performance submissions

The following bullet points must be adhered to by teacher examiners when assessing their candidates' submissions for Unit 5/Paper 52.

Assessment of the recorded Solo Performance logged on the MA52 form

- The teacher examiner should award a single holistic mark for the recorded solo using the holistic performance grid on page 11 of this booklet.
- Checks should be made against the accuracy and interpretation assessment grids.
- A commentary must be written on the mark form by the teacher examiner to support the mark given.

Assessment of the Performance Log/ FOUR LOGGED PERFORMANCES

- Teacher examiners must submit a raw mark for each of the other logged performances (both solo and ensemble), giving a clear commentary to justify the marks awarded.
- Through the commentary, justify the difficulty level for each of these pieces. This is especially important for ensemble performances where the moderator needs to be given a clear idea as to the exact role and contribution of the candidate in relation to the demands of the part played by the candidate.
- If the raw mark for any of these performances is different from the raw mark awarded for the recorded solo then reasons must be given in the commentary.
- If the teacher examiner was only present for three of the performances, there must be at least an awareness of the difficulty level and the standard of the fourth piece.

When the assessment of each logged piece has been completed, an overall holistic raw mark out of 25 must be entered on the MA52 form. A simple average of the FOUR performances will usually be satisfactory, but the length of a piece may need to be taken into account - a long piece may deserve heavier weighting than a short one.

The difficulty level for the four performances as a **whole** must also be entered on the MA52 form. Again the length of the individual pieces must be taken into account in arriving at an average of the various levels.

The final mark (which is the raw mark, scaled if necessary) must be entered on the MA52 form.

THE FINAL MARK FOR THE LOG OF FOUR PERFORMANCES AFTER SCALING MUST BE TRANSFERRED TO THE OPTEMS OR EDI.

Forms

The MA52 form must be filled in for each candidate. **Please use the revised forms for 2009.** Forms should be printed on A3 paper as a booklet with the copies of the music inside. **Centres must ensure that all shaded areas of the form are completed.**

Edexcel Paperwork

Centres must ensure that the following are completed and submitted with their candidates' coursework for Unit 5:

Paper 52 MA52 /2nd copy of the OPTEMS or EDI information

Procedures for recording and submitting teacher examiner marks for performance Unit 5 Paper 52

All centres will receive Optically-read Teacher Examiner Mark Sheets (OPTEMS). Centres will have the option of:

EITHER

- recording marks on an Optically-read Teacher Examiner Mark Sheet (OPTEMS),

OR

- recording marks on computer for transfer to Edexcel by means of Electronic Data Interchange (EDI).

Internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher has marked the work, internal standardisation has been carried out. This procedure ensures that the work of all candidates at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout must be signed.

Unit 6 Papers 61 and 62 Listening and Analysing

Paper 61

Exam date: 18th June 2009 am

Length of paper : 1 hour.

Materials required

Question paper

CD per candidate

CD Player and headphones per candidate

Examination Dates

This examination will take place in the same session as Paper 62. Candidates may be allowed a 15-minute supervised break between papers.

Centres may stagger the examination through the set day to alleviate problems with access to equipment. When centres stagger the Paper 61 examination, candidates should still sit their Paper 62 examination after Paper 61. All candidates must be supervised until they have sat both examinations.

Paper details

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.

The Listening paper is a written examination and should normally be supervised by the music teacher. She or he must **not** be the sole invigilator.

Conducting the Listening Examination

Each candidate must be issued with his or her own copy of the CD. It is the responsibility of the centre to ensure that each candidate has a CD player with an efficient set of headphones. If candidates are allowed to use their own equipment, health and safety regulations must, as in all other circumstances, be considered. The CD will contain all the extracts of music needed to answer the three questions on Paper 61. For the convenience of candidates, the CD will be divided into a number of tracks. Track 1 is initial announcements. The question paper makes it clear what each subsequent track refers to. The music for Question 3, which plays continuously, is divided into several tracks, as indicated in the question paper, to enable the quick location of certain features such as the passage where pitches are written down from dictation.

Paper 62

Exam date: 18th June 2009 am

Length of paper : 2hrs

Materials required

Question papers

Answer booklet

Unmarked copies of the New Anthology of Music

Manuscript paper

It is the responsibility of centres to ensure, in advance of the examination, that no legible markings remain in any copies of the New Anthology used in the examination room.

Arrangements for Paper 62 are as follows for 2009:

- The Special Focus works and Continuity and Change topics for Unit 6 are listed in the Further Extension to Specification (available on the Edexcel Website www.edexcel.org.uk)
- One of the Areas of Study for the A2 year (Paper 62) must be one of those studied in **Unit 3**; the other a **new** Area of Study. Please note that there is **no** requirement in Unit 6 to study an Area of Study from the Western Classical tradition.
- Paper 62 is divided into two sections, **Section A and Section B**.
- The paper is in two sections, Section A (questions 1-9) and Section B (questions 10 - 18). For Section A, candidates must answer **two** questions, on different Areas of Study. For Section B candidates must answer **one** question on the Area of Study extended from Unit 3.
- Each question in **Section A** is divided into three parts. The rubric at the beginning of each question will be as follows:

There are three parts to this question. Answer only TWO parts.

Summer 2009

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

All material in this publication is copyright.

© 2009 Edexcel