



Examiners' Report Principal Examiner Feedback

Summer 2025

Pearson Edexcel GCE
Music (9MU0)
Paper 02: Composing

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General Introduction

This report has been compiled by the Principal Examiner from information supplied by the examining team responsible for the marking of this unit. As such its emphasis is anecdotal rather than statistical but it is hoped that the comments below will be useful to centres in their future work with learners in this subject area.

Popularity of options

Once again, over four fifths of learners chose a free composition, for which they set their own style/genre, audience and occasion. Compositions in a broadly tonal idiom, based on Baroque, Classical or Romantic styles were the most common, with Film or video game scores and music in popular idioms only slightly less popular.

Learners attempting one of the six set brief options were most likely to have chosen the 18th century period Film music brief, but the 'Rondo' instrumental brief was also attempted by a reasonable number. Other set brief options received much less attention.

For the Briefs assessing technique the Bach Chorale option was again attempted by around three quarters of learners, a roughly similar proportion to 2024. The numbers attempting the Arrangement option had increased slightly and the Remix option continued to be attempted by a solid base of learners. Once again, there were a very small number of learners who attempted the Two-part counterpoint option.

Composition 1 (Free or to a set brief)

Most compositions were to briefs provided by the learners themselves. It was once again a real pleasure to see the variety of ideas, models and inspirations behind the pieces submitted. It was also very evident that there was often not only a high degree of engagement with the task, but also that the ideas behind the music were interesting in themselves. An examiner commented:

Some really great work with a wide variety of styles, some centres are really empowering their learners to compose to their strengths

Although it is sufficient to outline the brief in terms of style, purpose, genre and audience and occasion on the Composing Authentication Sheet (CAS), many learners also included a separate commentary on their work. This kind of information was often very useful, even if it is not a requirement, but it was noted by examiners that some commentaries went well beyond what was needed to clarify the composer's intentions in terms of both length and detail. Similarly, while screenshots from Digital Audio Workstation (DAW) pieces can be informative, especially in terms of clarifying the structure of a piece, as can lead sheets and lyric/chord sheets for pop songs, this is not always the case. Once again there were some highly successful submissions in all genres and styles, with several examples of full marks awarded for pieces which were outstanding in their maturity, assurance and imagination from composers still so early in their development.

The requirement to submit a composition lasting at least four minutes was met by nearly all learners, with several examples of very successful pieces lasting up to and over twice that time.

However, pieces much beyond eight minutes tended to lose direction and were sometimes unable to maintain the interest of the listener, suggesting that some editing could have been beneficial. There were a few examples of multi-movement pieces or sets of short pieces being submitted, which often struggled to gain the higher mark levels for overall coherence. Centres are reminded once again that the specification expectation is that Free compositions should be in one, continuous movement.

Importance of the Assessment Criteria

A good understanding of the three Assessment criteria plays an important part in a successful submission. Learners should be encouraged to consult the Assessment criteria at all stages of their composing work, from planning through to final realisation.

This is particularly true of the necessity to build-in the possibility of expressive contrast into pieces in order to fulfil the requirements of Grid 2: too many pieces still seemed to miss the opportunity to access higher levels of this criterion by choosing briefs that led to limited opportunities in this respect. For a more detailed discussion of individual assessment criteria please consult previous Principal Examiner reports and of course, the specification. What follows is a short summary of learners' responses in relation to each grid and some examiner comments which it is hoped give a flavour of the state of current responses.

Grid 1 Creating and developing musical ideas with coherence.

Most learners made a real attempt to give their music both overall shape and bar to bar coherence. In addition, most attempted to develop and extend material to some degree, although it is still evident that some learners still equate development and extension only with repetition. A wide variety of musical structures were employed in pieces based on classical models, which ranged from strophic songs to quite sophisticated versions of Sonata Form. Popular song forms were also much in evidence, although in some submissions the degree of contrast usually provided by the middle section was lacking. Some learners were able to create music that flowed well, but there were still many sectional pieces where pauses or long notes rather halted the momentum. Film music submissions varied in their success of achieving a sense of fluency and the success with which links were made between ideas and moods.

Examiner comments:

In all of the compositions the strength of the initial ideas would seem to be a key factor. Weak initial ideas, lacking any phrase structure, shape or sense of direction, generally produced even weaker development, particularly in tonal music where the harmonic/tonal scheme was also weak or very limited or repetitive, and resulted in little real development.

Most frustrating to mark were the pieces that had one great, interesting idea – but either no other ideas at all (therefore meaning we heard the same material for four minutes straight) or much weaker additional ideas. These compositions often had small sections that were worthy of top-level marks, but this was not sustained for the whole piece.

Film scoring was popular, and there were some successful responses here and this helped learners work in clearly defined sections, with the more successful and advanced learners here working out how to establish, move into and out of sections into the next with fluency, ease and interest

Some sophisticated and stylistic jazz/big band/swing compositions were submitted, and learners responded well here to a head/hook/improvisation structure which helped give both cohesion and freedom to the work.

A 4-minute length presents learners with a challenge to fill this time – but they need to learn to use compositional techniques to do this beyond the realms of repetition.

I saw some very impressive Sonata Form movements where the composer showed admirable control of thematic and key contrasts and also maintained a clear balance between unity and variety in the structure.

Some weaker responses gave into the temptation of literal 'cut and paste' repetition of material to build structure. When combined with uninspired ideas the result was disappointing.

Grid 2 Creating and developing musical ideas with expressive control

Once again, the amount of detail outlining the learner's intentions in the Composing Authentication form (CAS) or other documentation varied tremendously. If these intentions are clear, it is much easier for an accurate assessment to be made of the success of the music in fulfilling them. A recurring weakness in response to this Grid is music that seems designed to have a very limited emotional range, and which therefore struggles to be able to access the higher levels of the assessment grid. Having said this there were some excellent responses this year, which both responded to the brief and had highly effective expressive qualities. Comments from examiners:

Still some submissions where a vague brief resulted in vague, unfocussed composition.

The demands of grid 2 are *still* not clearly understood – how the use of the elements affects the emotional impact of the piece. This grid is about contrasts created through the way the elements are used. Even dynamic contrasts were limited in many submissions.

Too often the music was on one level emotionally and this cannot achieve high marks.

(Regarding film music) Some submissions were too 'broad brush' treatments, where the music acts as a general background, without responding to dramatic action, or in some cases, where no dramatic action was indicated (just a broad theme for a film was given).

Some excellent work where the intentions of the composer were fulfilled and where the listener was taken on a real emotional journey

Teachers need to encourage lots of listening! Perhaps the reason some film music compositions were good is because there is obviously a lot of listening to this style, both in class and outside, for their own interest.

Grid 3 Creating and developing musical ideas with Technical control.

This grid rewards the use musical elements, the use of stylistic features and conventions and the handling of forces and textures. Many learners were ambitious in their choice of large orchestral and vocal forces and some handled these very well indeed. Smaller ensembles, such as String Quartets and Chamber groups were also common, possibly reflecting some learners' performing experience. There were also learners who chose to write for Solo instrument or for Solo instrument with accompaniment. For all of the above there were encouraging signs that learners had tried to write music that suited the chosen forces to some extent, with fewer examples of unplayable or unsingable material than in the past, although some learners failed to take into account the consequences of writing in sharper keys for transposing instruments. The control and variety of texture still eludes some learners: not all instruments have to play all of the time! Many learners

showed a very good grasp of their chosen style and were also able to include characteristic associated musical features. Melody, rhythm and harmony remain the three most basic musical elements of any composition, and it was heartening to encounter some excellent examples of all three in submissions this year. Unfortunately, learners rarely excelled in all three of these at once, with harmony often being the weakest. Examiner comments:

A mature understanding of 18th-21st century orchestral scoring techniques was demonstrated by a number of learners.

Piano pieces generally well done – because they know the style. A Beethoven piece stands out – a mixture of Moonlight and Pathétique!

... took an approach to throw too many notes at the work, resulting in busy cluttered textures and melodic/harmonic misjudgements.

Poor or limited harmonies remain an all- too- common feature of music which otherwise shows an imaginative use of melodic and rhythmic ideas.

the most basic of the elements: melody, harmony and rhythm often lack real sense of purpose in the weaker compositions.

(Regarding String quartet submissions) Some very good work from a few – those who had obviously studied the style and played string instruments.

Scores/commentaries/screenshots

The definition of what is acceptable for submission is set out in the specification. This is deliberately wide in order to encompass the many different musical styles and traditions that a learner might wish to explore. In the vast majority of cases the material provided by the learner helped the assessment process by making the composer's intentions clear. However, learners must carefully weigh up whether their chosen mode of setting down their composition is the most efficient and useful for assessment. One examiner commented:

Full Orchestral Scores – please encourage learners to use 'hide empty staves' so that the resultant scores can be enlarged enough for examiners to read clearly (and all the staves fitting on screen).

Another commented on the difficulty of reading some screenshots which encompass a whole piece in one go:

When the written submission is limited to screen shots of an overall audio project (which are excellent for demonstrating textures, and should be *part* of a commentary), it is often difficult to identify all of the details in a piece and therefore to justify awarding marks in the higher level.

Recordings

Most submissions adhered to the requirements set out in the Specification and in the Administrative Support Guide (ASG). The majority were mp3 files, but there were also many .wav files which only caused a problem when they were very large indeed. There were some examples still of unacceptable formats – MIDI and Sibelius files – and these were returned to centres for replacement. In a few cases very large files containing film clips were submitted to accompany film scores and while this made some sense it should be noted that these can take a very long time to download and also do not work on every examiner's computer.

Composition 2

Briefs assessing technique (BAT)

In this part of the component learners could choose to spend their six hours working on a technical composition -Bach Chorales or Two-part counterpoint- or on an Arrangement or a Remix. Despite the wide range of styles here, three quarters of the marks came from three common assessment grids, although not all descriptors are used for all options here, with the fourth being individual to each option. The total mark here was out of 20, meaning that this component contributes a third of the marks in this component. In addition to the published Assessment criteria for these briefs, learners and teachers are encouraged to consult the document 'Guidance Notes on Briefs Assessing Technique' and the exemplars for each option, available on the Pearson A level Music website.

Bach Chorales

This was by far the most popular option, being attempted by over three-quarters of learners. The two Chorales set contained a selection of common melodic shapes found in J.S.Bach's Chorale output and learners will have encountered many of them in their preparations for this paper. On the whole examiners were pleased with the responses to this brief in 2025. Although still showing a very wide range of marks it was felt that the overall standard had been maintained at around the level of 2024. It should be noted that this option focuses on the Chorale style of JS Bach and that this can differ in some respects from later and more generic approaches to four-part harmony.

As an aid to centres, our Chorale setter has once again created exemplars of harmonisations for each of this year's Chorales. This material is contained in the Appendix to this report. For each Chorale there are two harmonisations; Exemplar A and Exemplar B. Each is intended to show a submission that might have received full marks, but with differing approaches to the challenges of the given melodic lines. Please note that the harmonisations of the given material for each Chorale (Chorale 1 bar 8 beat 3 -Bar 10 beat 2; Chorale 2 Bar 1 beat1 -Bar 3 beat2) also differ from Version A to Version B. It must be stressed that these are simply examples, and that alternative solutions are (and were) possible, submitted and rewarded accordingly.

Chorale 1 was in C major and required the learner to complete seven phrases. The first of these ended with a slightly unusual melodic figure involving a repeated 'C'. This could be interpreted in a number of ways, the most common being a Plagal cadence in C. A viable alternative here was to modulate to F major, the subdominant and some learners chose this option. Weaker responses here include placing a dominant (G) chord on the last beat of bar 2 and treating the Soprano C as an anticipation. Modulation is an integral part of J S Bach's Chorale harmonisations and the management of key is one of the features covered by Grid 1 of the BAT assessment grids. The cadences in bars 6,8,12 and 14 could work in variety of keys – G major, A minor, E minor and C major were all chosen by learners – although there were some who chose unwisely to remain in C major throughout, who got 'stuck' in G major, or whose final cadential chords were anything other than major or minor chords in root position. The cadence from bar 13 to 14 contained a common melodic figure involving a lower auxiliary note in the Soprano. It is a little disappointing to note that many learners still attempted to use a Iib-V progression here which will always result in parallel 5ths no matter how the parts are distributed. (The same figuration in a different key occurs in Chorale 2 bar10.) Some otherwise excellent responses made this error to which the solution is

either to use two chords on beat 3 of bar 13 or a suspension over a dominant chord. The final cadence clearly led back to the tonic, C major, where the presence of the leading note on the second beat did cause some part-writing problems for some who doubled the 'B'.

Chorale 2 was in G minor and contained five phrases to be completed, the first phrase being given. Many learners opted for an Imperfect cadence in the Tonic key at bar 5, although there were also some successful moves to F major (the dominant of the relative major). The cadence at bar 8 strongly implied a modulation to F major but some responses omitted the necessary E natural here resulting in a lack of tonal clarity. Another feature here was the minim G in the Soprano which stylistically demanded two chords (or at least a suspension if a repeated dominant was to be used). Many weaker responses matched the minim note here with minim supporting harmony which not only had a weak harmonic effect but also destroyed rhythmic momentum towards the cadence. The cadence in bar 10 could work in Bb major or perhaps in G minor: the melodic figuration here has been discussed above. In bar 12 the majority of learners chose an Imperfect cadence in G minor but cadences in Bb major (Imperfect) or F major (Perfect) were possible and were credited where successfully executed. The final cadence clearly marked a return to the tonic but the given line here included an anticipation of the tonic on the fourth quaver (an effect seen in one of the Chorales from the St Matthew Passion). This meant that a Tenor line using a falling figure D-C-B would create parallel 5ths with the Soprano A-G movement: stronger responses sidestepped this by delaying the Tenor C until the last semiquaver of the second beat. Many learners made the stylistic choice to include a Tierce de Picardie on the last chord of the chorale. Some learners still struggle more with aspects of the minor harmonisation which mostly stem from a failure to either recognise the need for notating a raised seventh for the leading note, or to realise that Chord II, if not chromatically altered, will create a weak root position diminished chord.

Chord choice is becoming generally secure for most submissions, but some still include overuse root position chords, which, aside from the lack of variety has the effect of making the Bass line rather angular. Some stronger responses were able to access the higher levels of Assessment grid 1 by including a wider range of chords which included secondary dominants and sevenths, passing modulations and chromatic chords, such as diminished sevenths. Learners do need to be more confident in their use of inversions – particularly second inversions- and of other effects of chord choice. One examiner noted:

the weaker submissions continue to have over-use of root position chords and inappropriate second inversion chords. Learners need to be taught that Bach only uses Ic in two very specific circumstances. He also never uses Vc, nor any other second inversions.

Although chord and key choice is central to this brief, it is only one of four criteria credited with the same number of potential marks. Stylistic features (rewarded under Grid 2) were attempted by many learners, for example in the correct treatment of the leading note at cadences, and some had tried to include at least some quaver movement. However, this, as in previous years, had resulted often in unwanted part-writing errors. The tessitura of the tenor part works best if most of the notes are at the top of, or above the bass stave, and this was recognised by some learners, but not all. Some of the stronger learners were again able to successfully incorporate both suspensions and chromaticism into their Chorales and to make smooth and secure links in and out of the given material. On the less positive side, there were also some examples of suspensions being resolved during a pause chord, an effect that should be used only once in any chorale, and of a leading note descending via a passing note to the dominant, which should not be used at all.

Although examiners did comment on some improvement, part-writing (assessed in Grid 3) remains a weak area for some learners, the main problem being the large number of parallels in some learners' work. One examiner outlined the solution to this:

the evidence of many learners would suggest that they are not systematically checking for parallels and exposed 5th/8ves when they proceed chord to chord (for each progression 6 checks have to be done between voices: SA,ST,SB,AT,AB,TB).

When this is between Bass and Soprano, this not only indicates poor part-writing, but also a poor choice of harmony. Overlaps, doubling of the leading note, part-crossing and poor dissonance treatment were also common problems here, as well as the tendency to create exposed 5ths and octaves when the Soprano part leaps – the solution to this is to ensure contrary motion in the Bass at these points. Some weaker submissions omitted the third of the chord and one or two even saw fit to change the given Soprano line. Aside from the technical security of part-writing it is also pleasing to note that some learners were also able to include contrary motion between the Bass and Soprano lines and to achieve some rhythmic independence between the parts. It must be remembered that the four parts of the SATB ensemble used in these Chorales not only create vertical harmonies during each beat or quaver but also lines which create melodic shapes within each of the four parts.

As in 2024, many learners understood the importance of a flowing Bass line, with some contrary motion in relation to the Soprano, and there were also some flowing and 'singable' Alto and Tenor lines, which were duly rewarded under Grid 4. Weaker Bass lines often lacked shape, moving either by small intervals rather shapelessly, or with larger leaps, creating an angular feel, possibly as the result of an over-use of root position chords in the harmony. An examiner remarked:

Learners need to understand that this is a piece of vocal music and therefore consideration must be given for what melodic writing is stylistic

Inner parts occasionally contained rather static or 'oscillating' shapes, while in the minor key chorale, there were examples of rising augmented seconds or fourths. The consideration of links with given material also had a definite effect on the line at times, with some surprising (and perhaps unintentional) effects.

There were again some very weak attempts at this option where the learner seemed to have little grasp of the workings of tonal harmony, and some where the work was incomplete to varying degrees.

Unfortunately, there was again some evidence of suspected malpractice for this option, involving possible collusion between learners. These were referred to the appropriate Pearson department. Centres are reminded of their responsibility to ensure that examination materials are kept securely between sessions of controlled conditions and that learners' conduct during the controlled conditions is appropriate.

Two –part counterpoint

There were again very few attempts at this option. While some learners showed some sense of harmonic and tonal movement, allied with melodic lines which had shape and direction, weaker

learners showed little regard for the relationship between the two parts. Examiner comment:

... overall the picture was rather disappointing. There was one really good learner (who scored) highly for the counterpoint. Very few learners noticed that there were plenty of opportunities for incorporating suspensions into the working. there were many other errors.

Learners are reminded that using some of the given material within their answer is positively encouraged and creates a sense of musical unity within the piece. The use of imitation is also encouraged. This option develops harmonic, rhythmic and melodic skills at the same time and it would be encouraging to see a rise in the number of learners attempting this option in future years.

Arrangement

This was the second most popular of the four BAT options and attracted around the same number of learners as 2024, perhaps due to the familiarity of the stimulus. The aim of the arrangement option is for the learner to present the given melody in a new setting which is relevant to the audience and occasion stated in the brief. In this case 'Sing a song of sixpence' was to be used as the musical accompaniment to an exhibition entitled 'The secret life of Nursery rhymes'. An examiner summed up the key elements of this task:

...this is Brief Examining **TECHNIQUE** and to focus on core essentials like how to harmonise a melody, adding effective stylistic accompaniments, developing a motive to create some new material and how to make an effective structural plan.

Harmonisation of the stimulus in its original key was common, and mostly capably done, but some learners' work went no farther than this in harmonic terms and other attempts to be more creative failed due to technical shortcomings. There were also some highly creative uses of both harmony and of modulation, which were duly rewarded, but these were balanced by submissions where harmonic control had either been lost or deliberately abandoned. Most learners stayed with the original 2/4 meter, but there were some imaginative syncopated versions and the occasional change of time signature.

Establishing a clear sense of style quickly is essential for this brief and a key skill to be worked on in the preparation for this option. Too many learners showed an insecure sense of style, although there were some very strong responses where one or more styles were quickly and successfully established and executed.

Structure is also important, even in a short piece with a minimum length of one minute. There were many efforts that included an introduction to the main melody, perhaps a contrasting section between verses, ending with a brief coda, in a simple but effective pattern. Others took the step of supplying the second verse lyrics with new musical material and one even created a mini-drama, complete with stage directions! Sadly, too many still seemed to take a rather random approach to structure, with a resulting lack of clarity of shape and often a lack of direction in the music as a whole.

The brief specified the use of three voices and one instrument. Most learners complied with this, although the level of skill in the vocal and instrumental writing varied widely. In some weaker submissions one voice was allocated the given melody and the other two tracked above or below,

often in rhythmic unison. There were submissions that used much more varied vocal textures, showing good interplay between the parts. Word setting and in particular the underlay often caused problems here with incorrect stress on weak syllables or perhaps even not enough notes for the words being common errors. More serious errors included unvocal leaps, too much material at the extremes of the range and the seeming inability to consider that vocalists do need to breathe occasionally. Not all learners chose to set the words supplied and while some use of a wordless vocalise is doubtless a valid musical tool, it is limiting in expressive terms. There were also still some submissions, accompanied by DAW screenshots, where synthesised (wordless) voice parts on the recording gave the examiner no information whatsoever of the learner's intentions for the lyrics. Many submissions added a chordal or melody instrument to the vocal parts, with popular choices being piano, violin and harp and guitar. The writing for these instruments ranged from idiomatic and effective through functional but dull to unplayable.

When learners chose to develop the original melody there were often quite interesting results, as noted by one examiner:

One learner did manage to take the stimulus into a bitonal/polytonal zone, and was creative in the work

Some submissions added completely new ideas as a contrast to the stimulus material, while some wrote completely new melodic shapes while maintaining some of the original rhythms.

Remix

This option has a small but stable number of submissions, with many learners showing considerable skills in the use of music technology.

This year's stimulus was in G major in a bouncy, energetic style. Although some learners created a viable accompanying chord sequence that matched the vocal sample well, many produced either a very static set of chords, or perhaps one which seemed to bear very little relation to the stimulus it was meant to accompany. An examiner commented:

The majority of submissions seem to have applied harmonies to the stimulus, finding ones that (mostly) fit, rather than really analysing the stimulus to find chords which fit with all the phrases, or even alternative harmonisations

There were examples of carefully created countermelodies but too often another riff was simply overlaid with little regard for the cumulative effect. Rhythmic styles were generally reasonably successful, although getting variety into a drum pattern is more difficult than it seems and was beyond some learners here. Centres are reminded that use of drum loops not written by the learner should be declared, either on the CAS form or in accompanying documentation to the submission.

A real sense of style was often present in stronger submissions here, as was a suitable structure, whether or not it included a 'drop' or breakdown section. A clear sense of shape, such as a verse/chorus structure, is important in this option, and it was slightly concerning to note the number of submissions in which this clarity was lacking.

Dance music works by raising and lowering the excitement levels of its audience, and this factor also needs to be built into the structuring of this option. Some weaker learners struggled to

establish a style here while others found any kind of balance between unity and variety very difficult to achieve, often producing over-repetitive results.

The use of music technology was central to this task, and many learners had used technology not only to produce a clear, balanced recording, but also as a creative tool to enhance the end product. In this respect there were many skilled uses of effects, signal processing and digital editing, as well as much creativity in the choice of appropriate timbres, synthesised, sampled and occasionally live.

The sample this year was a male voice. Weaker submissions sometimes left the original sample virtually unaltered or perhaps failed to synchronise it successfully with the added accompaniment. There were more submissions this year in which the sample had been radically fragmented and re-ordered and while some of these were very effective some were taken to such a degree that the music lacked direction and shape. Learners are required by the brief to use the whole stimulus at least once, and there were examples this year of submissions where this had not been done with marks lost accordingly.

Some learners still unaware that whole sample needs to be used.

Some learners failed to use all the sample and so only achieved Level 1 in Grid 4.

Once again, examiners were pleased at the overall standard of attempts at this option, and at the variety and musicality shown.

Underlength submissions

Following a decision by Ofqual in March 2019, Pearson adopted a system of scaled reductions of the overall mark on a sliding scale where the total length of the submission did not reach the required 6 minutes: this matches with a similar process in the Performing option. There were only a very few underlength submissions this year, but the process was still monitored and checked by Team Leaders and the Principal examiner for accuracy of timings. There were also some submissions where the free composition failed to reach the required four minutes or where the BAT was less than one minute, but where the whole folio still reached six minutes in total. These were also referred to senior examiners for checking and advice. Centres are reminded that the timings must be accurately recorded, and that the time 'allowance' for Chorales and 2-parts is fixed each year and cannot be altered by submitting a recording that lasts longer than these.

There were still a few examples where learners had left significant sections of the Chorale option incomplete. In such cases examiners were instructed to mark as if the missing sections were incorrect, often leading to marks in the lowest two levels of the assessment grids.

Malpractice\Plagiarism \ misuse of AI

Learners and teachers sign and submit the Cas form which verifies that all material submitted for assessment is the learner's own, unaided work. Sadly, a very small number of centres have submitted work where strong suspicions of collusion or of plagiarism of the work of others have been raised. These concerns are raised by examiners, escalated to Team leaders and the Principal examiner for checking before being passed on to the relevant Pearson department. In extreme cases learners may be disqualified from the unit or even the whole qualification. Use of AI is

permissible for research purposes and for the generation of sounds for Free compositions, but centres are reminded that most AI tools are Internet based and therefore can not be used for the generation of recordings for Briefs Assessing Technique as access to the Internet is forbidden during controlled conditions.

Administration

Most of submissions were uploaded to the LWT site by the 15 May deadline, with the correct accompanying paperwork, scores and recordings. Examiners then returned submissions to centres if anything was omitted or not correct, the most common omissions being lack of recordings for the BATs or missing signatures on the CAS forms. Centres are reminded that they should follow the file naming format outlined in the ASG and that it is important that the files themselves work, are in the correct format, and that scans of Chorale workings can be easily read. Some centres submitted separate recordings and scores for each Chorale, while others uploaded one score file with a single recording. Centres are reminded to adhere to the acceptable audio file formats outlined in the current ASG and that MIDI or Sibelius files are not acceptable. Centres are asked to keep copies securely of all submissions in case of loss or damage, and this once again proved vital to the assessment process for a few learners during the marking period.

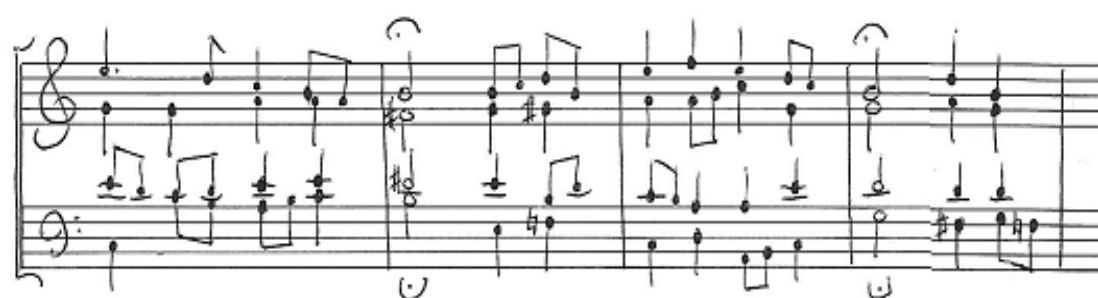
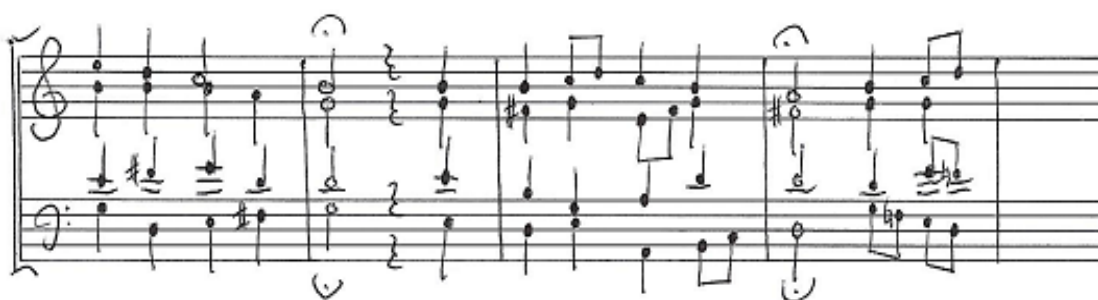
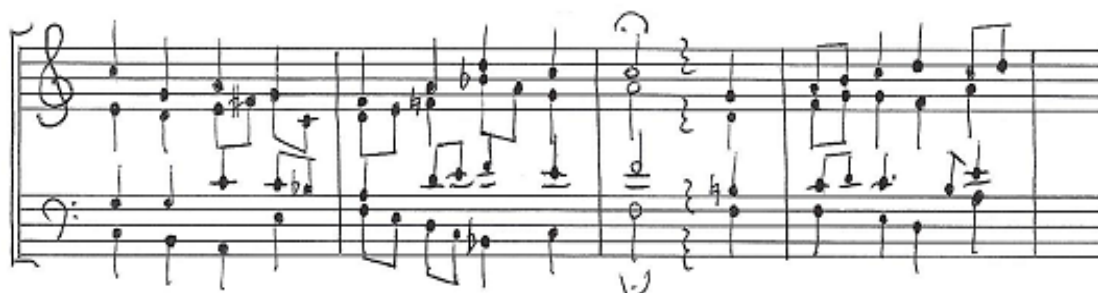
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July 2025.

Chorale 1 - Version A



(WOODSTOCK)

Chorale 1 - Version B



Chorale 2 - Version A



Chorale 2 - Version B

