

GCSE Music

Coursework Marking Training –
Composition (1MU0-02)



Before we start...

Before we start, have the following to hand:

- a pen and paper for note-taking
- something to drink
- download the CAS, Scores and Audio for Candidate 1

Make sure that the 'Original Sound For Musicians' of the Zoom Meeting screen is turned ON that you can hear the meeting clearly.

Welcome – Introducing your trainers

Emma Jones – Trainer

Alison Dale – Support



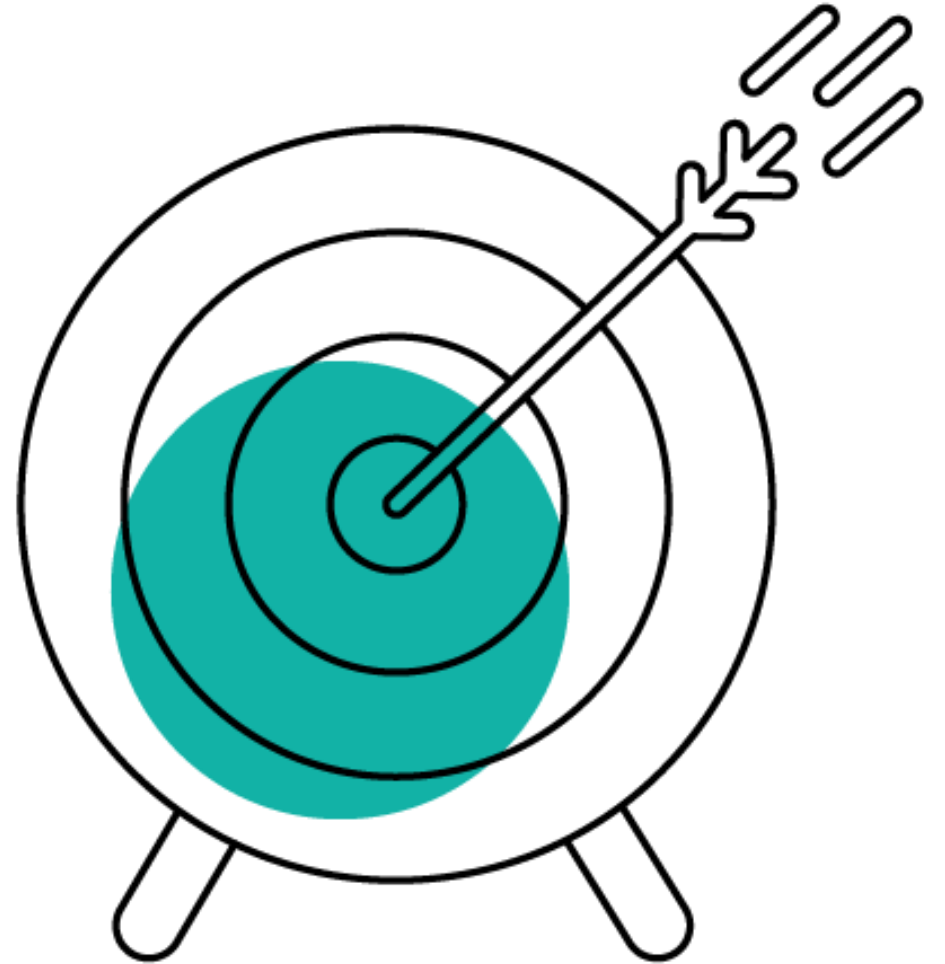
Introduction to Component 2 (Composing)



Aims and objectives

This session will:

- explore the requirements and assessment criteria for Component 2 (Composing)
- look at examples of assessment materials and resources
- carry out some marking on exemplar materials
- address common issues and FAQs.



Agenda

16.00–16.05 Welcome

16.05–16.20 Introduction to Component 2 (Composing)

16.20–16.30 Assessment Grids and Applying the Levels-Based Mark Scheme, CAS 2025, ASG 2025

16.30–17.00 Moderating Candidate 1 (and discussion)

17.00–17.05 E9 Reports

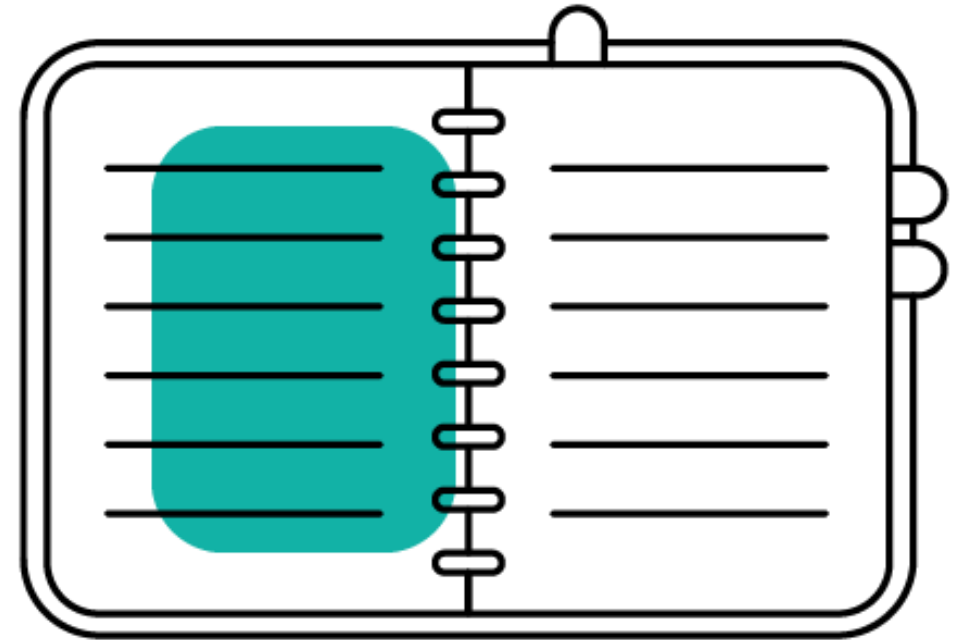
17.05–17.30 Moderating Candidate 2 (and discussion)

17.30–17.40 Principal Moderator's Report

17.40–17.50 Final Exemplar Composition

17.50–17.55 Support

17.55–18.00 AOB



Specification Overview and Assessment Objectives



Specification Overview

Component	Overview	Assessment
Component 1 Performing 30% NEA	2 performances at least 1 solo piece at least 1 ensemble piece Combined total min of 4 minutes	30 marks solo 30 marks ensemble Total of 60 marks
Component 2 Composing 30% NEA	2 compositions 1 to set brief 1 free composition Combined total min of 3 minutes	2 pieces 30 marks each Total of 60 marks
Component 3 Appraising 40% exam	4 Areas of Study with 2 set works • Instrumental Music 1700–1820 • Vocal Music • Music for Stage and Screen • Fusions	Exam 1hr 45mins Total 80 marks

Assessment Objectives

AO1	Perform with technical control, expression and interpretation	30%
AO2	Compose and develop musical ideas with technical control and coherence	30%
AO3	Demonstrate and apply musical knowledge	20%
AO4	Use appraising skills to make evaluative and critical judgements about music	20%

Composing Overview

- Component 2 is internally marked and externally moderated.
- One composition **free** composition and one in response to a **brief** set by Pearson.
- The combined duration of the two compositions must be at least **three minutes**.
- Set Brief Composition must be completed in the academic year of certification. The Free Composition can be completed and assessed at any point.
- A minimum of five hours, including the final write ups and recordings, must be supervised by the teacher assessor.
- Each composition is marked out of **30**.

Free Composition

- Students must produce one composition that is free i.e. not related to a set brief.
- **Students can draw inspiration or starting points from the set works, wider listening, or their own interests.**
- The piece can be composed for any instrument or voice, or a combination of instruments and/or voices, and in any style.
- The final write up and recording of the composition must be in the centre under the teacher's supervision.

Responding to a Set Brief

The four briefs will link to the four Areas of Study.

- Students can choose ONE of the following:
 - **Instrumental music 1700–1820**
 - **Vocal music**
 - **Music for stage and screen**
 - **Fusions**
- The final write-up and recording of the composition must be in the centre under the teacher's supervision.

1 MU0-02 Set Briefs 2024

Composition briefs

Select **one** of the following briefs and compose your piece of music according to the brief.

Brief 1 – Instrumental Music 1700–1820

Develop and extend a theme of your own choice (either composed by yourself or from an existing source) featuring a melodic sequence. The music will be performed at an outdoor party for a solo instrument and accompaniment.

- The piece should exploit the potential of the solo instrument and accompaniment.
- The accompaniment may be for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 2 – Vocal Music

Compose a song for solo voice and accompaniment using words which pay tribute to someone of significance. The song is to be performed at a celebration event.

- The piece should exploit the potential of the solo voice and the accompaniment.
- You may choose any text or write your own.
- The accompaniment may be for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 3 – Music for Stage and Screen

Compose music to accompany a slapstick scene in a musical comedy.

- The music will reflect the character(s) and the action on stage.
- You may use one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 4 – Fusions

Combine the musical features of work songs and Popular Western Music to create a piece of music to be performed in a cultural centre.

- You may write for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.

1MU0-02 Set Briefs 2025

Composition briefs

Select **one** of the following briefs and compose your piece of music according to the brief.

Brief 1 – Instrumental Music 1700–1820

Develop and extend an existing melodic theme composed between 1700 and 1820 to create a theme and variations. Compose for a solo instrument and accompaniment to be performed at a chamber music festival.

- The piece should exploit the potential of the solo instrument and accompaniment.
- The accompaniment may be for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 2 – Vocal Music

Compose a song for solo voice and accompaniment, using a 32 bar song structure, to be performed at a New Year's Eve concert.

- The piece should exploit the potential of the solo voice and the accompaniment.
- You may choose any text or write your own.
- The accompaniment may be for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 3 – Music for Stage and Screen

Compose music to underscore the discovery of a new planet in a Sci-Fi movie.

- The music will reflect the discovery and the landscape of the new planet.
- You may use one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

Brief 4 – Fusions

Combine the musical features of Reggae with any Latin American style to create a piece of music to be performed at a party in the park.

- You may write for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.

Assessment Grids

Compositions are assessed as AO2: ***Compose and develop musical ideas with technical control and coherence***

Three grids assess:

- Grid 1: Developing musical ideas
- Grid 2: Demonstrating technical control
- Grid 3: Composing with musical coherence

Assessment Grid 1

(Developing musical ideas)

Remember:
The THIRD bullet point
in this AG is only
applied to the SET
BRIEF composition

Level	Mark	Developing musical ideas
	0	No rewardable material
Level 1	1–2	<ul style="list-style-type: none">• Musical Ideas are limited, undeveloped and have little relevance to the intended purpose and/or audience.• Characteristics and conventions for the chosen genre/style have not been observed or are seriously misjudged.• For brief-set composition only: unimaginative and inappropriate response to the brief.
Level 2	3–4	<ul style="list-style-type: none">• Musical Ideas are somewhat developed, with some relevance to the intended purpose and/or audience, but with some obtrusive misjudgements that compromise the effectiveness of the piece.• There is an attempt to develop and manage appropriate stylistic characteristics and conventions for the chosen genre/style but these are unconvincing for the most part and maintained inconsistently.• For brief-set composition only: the piece meets the brief in some respects but lacks sophistication and/or detail.
Level 3	5–6	<ul style="list-style-type: none">• Musical Ideas are developed and extended, with relevance to the intended purpose and/or audience but there are one or two obvious misjudgements and/or inconsistencies.• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and are maintained inconsistently in parts but misjudgements do not detract seriously from the overall impression.• For brief-set composition only: the piece meets the brief and its intended audience and occasion although the approach is perhaps a little functional.
Level 4	7–8	<ul style="list-style-type: none">• Musical Ideas are developed and extended effectively, with good relevance to the intended purpose and/or audience for the most part.• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and maintained convincingly for some of the piece despite one or two minor misjudgements.• For brief-set composition only: creative response to the brief with some sense of audience and occasion.
Level 5	9–10	<ul style="list-style-type: none">• Musical Ideas are developed and extended successfully and with assurance, meeting the intended purpose and/or audience appropriately.• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout.• For brief-set composition only: imaginative response to the brief with a well-developed sense of audience and occasion.

Assessment Grid 2 (Demonstrating technical control)

Level	Mark	Demonstrating technical control
	0	No rewardable material
Level 1	1–2	<ul style="list-style-type: none"> • The control of appropriate musical elements is insecure, with many obtrusive misjudgements that seriously compromise the effectiveness of the piece. • The instrumental and/or vocal forces are handled un-idiomatically, possibly with passages that cannot be played/sung. • Textures are narrow in scope and unvaried.
Level 2	3–4	<ul style="list-style-type: none"> • The control of appropriate musical elements is insecure and marred by obvious and/or frequent misjudgements. • The handling of instrumental and/or vocal forces is functional and basic although the parts are mainly playable/singable. • The handling of textures may be misjudged and/or unvaried.
Level 3	5–6	<ul style="list-style-type: none"> • The control of appropriate musical elements is mostly secure although there may be some obvious inconsistencies and/or misjudgements. • There is some attempt to write idiomatically for the instrumental and/or vocal forces but they may lack exploitation in parts. • There are no serious misjudgements in the handling of textures but they may lack variety.
Level 4	7–8	<ul style="list-style-type: none"> • The control of appropriate musical elements is secure, and any misjudgements are not enough to have a serious impact on the success of the piece. • The instrumental and/or vocal forces show some contrast and exploitation. • Textures are varied and clear as appropriate to the style.
Level 5	9–10	<ul style="list-style-type: none"> • The control of appropriate musical elements is secure throughout, and any misjudgements are marginal and few, if any. • The instrumental and/or vocal forces are handled idiomatically and exploited imaginatively. • Textures are varied, complex, and/or clear as appropriate to the style.

Assessment Grid 3 (Composing with musical coherence)

Level	Mark	Composing with musical coherence
	0	No rewardable material
Level 1	1–2	<ul style="list-style-type: none">• Little sense of structure, design or balance between the sections.• Limited sense of fluency or contrast in the piece.• The piece may be incomplete or missing significant passages.
Level 2	3–4	<ul style="list-style-type: none">• An attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas.• Fluency and contrast will be attempted but unconvincing in parts.• There are attempts made at achieving a sense of direction in the piece.
Level 3	5–6	<ul style="list-style-type: none">• The piece demonstrates a satisfactory use of basic structures but these may be formulaic or standard forms.• Fluency and contrast will be maintained for the most part.• There is a sense of direction in the piece.
Level 4	7–8	<ul style="list-style-type: none">• The piece demonstrates some sense of wholeness and balance between the sections.• There is good sense of fluency and contrast.• There is a good sense of direction overall.
Level 5	9–10	<ul style="list-style-type: none">• A sense of coherence and wholeness is achieved throughout.• There is a consistent sense of fluency and contrast throughout.• There is a convincing sense of direction overall.

Applying the Level-Based Mark Scheme

- First decide which level the response should be placed in, this may include a 'best fit' approach.
- If the response meets the requirements fully, then award the **upper** mark.
- If the response just meets the requirements, then award the **lower** mark.
- Where some requirements are met above or below the 'best fit' level, this will indicate the mark **within the level**.

A quick example using Assessment Grid 2

Assessment Grid 2	Elements	Handling of resources	Textures
Comments/ mark 28/30 Av = (9)	Control of the musical elements is secure. No misjudgements	Piano is fully exploited and handled with great imagination	Textures are varied successfully although the Ltl in A section could be given more consideration
	Level 5 /Mark 10	Level 5 /Mark 10	Level 4 /Mark 8

Candidate
Scores **10/10**
for 1st bullet
point

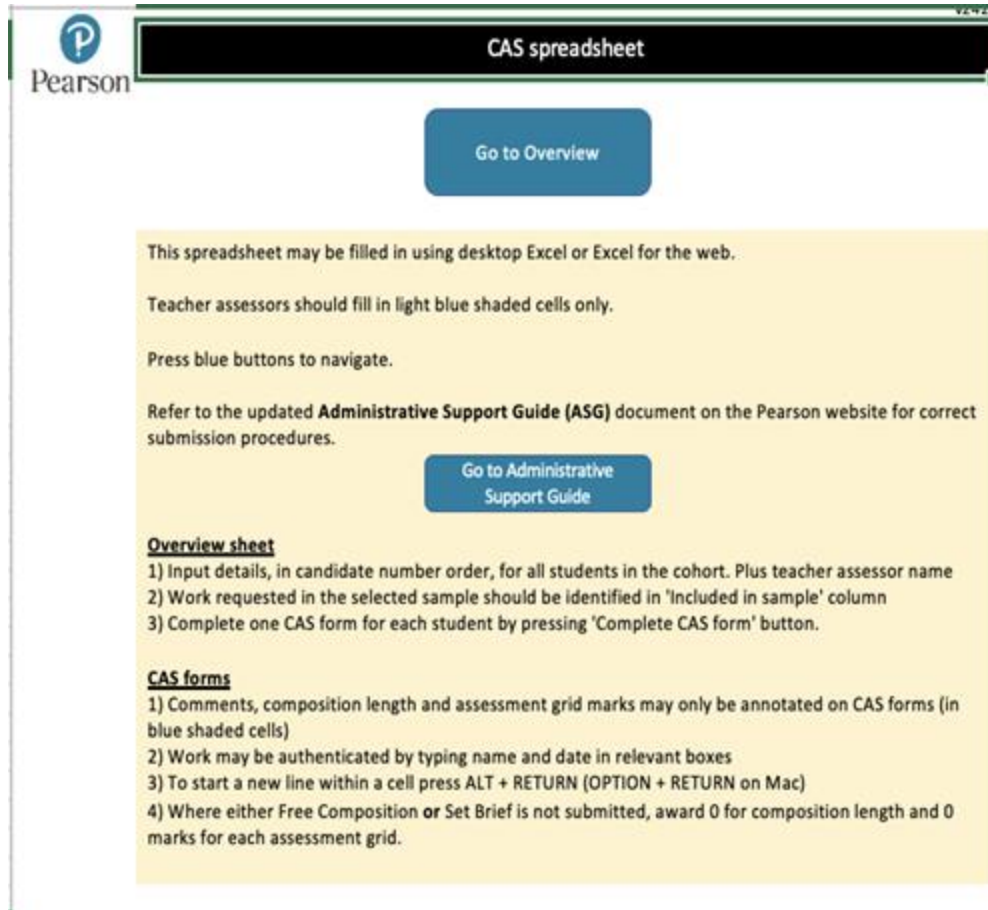
Candidate
scores **10/10**
for 2nd bullet
point

Candidate
scores **8/10**
for 3rd bullet
point

Overall: $10 + 10 + 8 = 28$
 $28/3 = 9$

Best-Fit AG2 Score = 9

CAS 2025



The screenshot shows the Pearson CAS spreadsheet interface. At the top left is the Pearson logo. A black header bar contains the text "CAS spreadsheet". Below this is a blue button labeled "Go to Overview". A large yellow box contains instructions: "This spreadsheet may be filled in using desktop Excel or Excel for the web.", "Teacher assessors should fill in light blue shaded cells only.", "Press blue buttons to navigate.", and "Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures." Below this text is another blue button labeled "Go to Administrative Support Guide". Underneath the yellow box, there are two sections: "Overview sheet" with three numbered instructions, and "CAS forms" with four numbered instructions.

Pearson

CAS spreadsheet

Go to Overview

This spreadsheet may be filled in using desktop Excel or Excel for the web.

Teacher assessors should fill in light blue shaded cells only.

Press blue buttons to navigate.

Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures.

Go to Administrative Support Guide

Overview sheet

- 1) Input details, in candidate number order, for all students in the cohort. Plus teacher assessor name
- 2) Work requested in the selected sample should be identified in 'Included in sample' column
- 3) Complete one CAS form for each student by pressing 'Complete CAS form' button.

CAS forms

- 1) Comments, composition length and assessment grid marks may only be annotated on CAS forms (in blue shaded cells)
- 2) Work may be authenticated by typing name and date in relevant boxes
- 3) To start a new line within a cell press ALT + RETURN (OPTION + RETURN on Mac)
- 4) Where either Free Composition or Set Brief is not submitted, award 0 for composition length and 0 marks for each assessment grid.

Excel Spreadsheet

Administrative Support Guide 2025



Administrative Support Guide
(Instructions for the Conduct of the
Examination)

1MU0/01

1MU0/02

1MU0/03

Marking/moderating activities





Candidate 1

Free Composition

Set Brief Composition

Moderation Activity 1

You will need:

- Assessment grids 1, 2 and 3
- CAS for Candidate 1
- Scores for Candidate 1 – Free Composition & Set Brief Composition
- Audio Tracks for Candidate 1 – Free Composition and Set Brief Composition



Candidate 1: Free Composition

CAS page 1



CAS: Composition Authentication Sheet			
Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music			1MU0/02
Centre name	Standardisation High School	Centre number	12345
Candidate name	Candidate 1	Candidate number	00001
Teacher Assessor name	A. Teacher	Year of Submission	2024

Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures

Combined composition length under THREE MINUTES will receive a proportional penalty

SUMMARY OF TEACHER ASSESSMENT	TA Marks		MOD Marks		TL Marks	
Composition 1 : Free Composition	26	/30		/30		/30
Composition 2 : Set Brief	23	/30		/30		/30
Total Mark	49	/60		/60		/60

Combined Time (Free composition & Set brief)	Mins	4	Sec(s)	02	Mod		TL	
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CHECKLIST						
(A score OR commentary AND recording must be submitted for each piece)						
Free Composition	Score	<input type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input type="checkbox"/>
Set Brief	Score	<input type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input type="checkbox"/>

Authentication Statement	
Teacher Declaration I declare the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice.	
Signature	A Teacher
Date	6-4-24
Candidate Declaration I certify that the work submitted for this assessment is my own. I have clearly referenced any sources and any AI tools used in the work. I understand that false declaration is a form of malpractice. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.	
Signature	Candidate 1
Date	6.4.23
Moderator Name	
Team Leader Name	
Moderator Signature	

Candidate 1: Free Composition

CAS page 2

Free Composition						
Title	Unfortunate Sleep					
Composition Length	Mins	2	Sec(s)	30	Mod	TL
Outline of Composition Candidate's intended audience or occasion	Compose a minimalist piece in ternary form for violin and vibraphone which explores interesting sonorities and which draws on musical features used by Midori Takada					

	Teacher Assessor Comments	TA Marks		MOD Marks		TL Marks	
Grid 1: Developing musical ideas	Very stylistic-successfully draws on Takada's melodic and harmonic style. Highly evocative. Development is appropriate to the style.	9	/10		/10		/10
Grid 2: Demonstrating technical control	Imaginative writing (sulD, pizz). Varied textures as appropriate to the style. Just a few misjudgments.	9	/10		/10		/10
Grid 3: Composing with musical coherence	Simple ABA structure. No bridge passages-however, wonderful sense of direction-and a very coherent feel.	8	/10		/10		/10
Total Mark		26	/30		/30		/30

Candidate 1: Free Composition

Score page 1

Unfortunate Sleep

Violin $\text{♩} = 57$
mp

Vibraphone

6
Vln. *pedal every bar*

Vib.

12
Vln.

Vib.

17
Vln.

Vib.

22
Vln.

Vib.

The musical score is written for Violin and Vibraphone. It begins with a tempo marking of 57 beats per minute. The Violin part is marked 'mp' (mezzo-piano). The score is divided into systems of two staves each. The first system shows the Violin and Vibraphone parts. The second system starts at measure 6, with the Violin part marked 'pedal every bar'. The third system starts at measure 12, and the fourth system starts at measure 17. The score ends at measure 22. A red box highlights the first measure of the Violin staff.

Candidate 1: Free Composition

'Unfortunate Sleep'

Assessment Grid	TA Mark	AA Comments	Mod Mark
AG1	9	<p>(8) Ideas developed effectively although not necessarily with relevance to Minimalism.</p> <p>(8) Convincing, stylistic characteristics</p> <p>Doesn't have the continuity for a level 5</p> <p>8 + 8 = 16; Best fit mark is 8</p>	8
AG2	9	<p>(8) Elements secure, pleasing melody, simple rhythms, metre change</p> <p>(9) Instruments handled idiomatically and exploited imaginatively</p> <p>(9) Textures varied, complex and appropriate to the style</p> <p>8 + 9 + 9; Average best fit mark is 9</p>	9
AG3	8	<p>(8) Some sense of wholeness and balance, simple ABA form,</p> <p>(7) Good sense of fluency although some rests interrupt and are contrary to the style</p> <p>(8) Good sense of direction overall</p> <p>8 + 7 + 8; Average best fit mark is 8</p>	8
Total	26		25

CAS page 3 – Set Brief Composition

Set Brief						
Title	Outdoor Wedding Party					
Composition Length	Mins	1	Sec(s)	32	Mod	TL

Please select the chosen brief

1 ☒

2 ☐

3 ☐

4 ☐

	Teacher Assessor Comments	TA Marks		MOD Marks		TL Marks	
Grid 1: Developing musical ideas	Joyful, rising lines appropriate for a party. Clarinet timbre will carry well in a party. Sombre, thoughtful middle section less party like. Successful extension of ideas but needed more development.	7	/10		/10		/10
Grid 2: Demonstrating technical control	Appropriate textures for a clarinet duo. Clarinet writing is idiomatic and exploits a decent range.	8	/10		/10		/10
Grid 3: Composing with musical coherence	ABA. Secure phrase structure. Needed a bridge to provide a better sense of fluency.	8	/10		/10		/10
Total Mark		23	/30		/30		/30

Candidate 1: Set Brief Composition

Score page 1

outdoor wedding party

Adagietto

The musical score is for two Clarinets in Bb, written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Adagietto'. The score consists of four systems of two staves each. Measure numbers 7, 13, and 18 are indicated at the start of their respective systems. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a double bar line at the end of measure 18.

Clarinet in Bb

Clarinet in Bb

7

13

18

f

mf

ff

Composition 1: Set Brief – “Outdoor Wedding Party”

Assessment Grid	TA	AA Comments	Mod
AG1	7	(7) Ideas developed and extended effectively with good relevance to the purpose and audience although not necessarily a party piece (7) One or two minor misjudgments but characteristics selected appropriately (6) Functional response to the brief. Sequence apparent at b14	7
AG2	8	(8) Elements secure although a few errors of chords (7) Some contrast and exploitation of the clarinets, metre change is less successful (7) Varied texture	7
AG3	8	(8) Intro, A', Some sense of wholeness and balance (7) good sense of fluency and contrast (7) good sense of direction overall	7
Total	23		21

Returning to Page 1 of CAS

SUMMARY OF TEACHER ASSESSMENT	TA Marks		MOD Marks	
Composition 1 : Free Composition	26	/30	25	/30
Composition 2 : Set Brief	23	/30	21	/30
Total Mark	49	/60	46	/60

Discussion



```
graph LR; D((Discussion)) --- Q1((Do you complete the CAS this way?)); D --- Q2((How do you feel about the 'best fit' application of the Assessment Grids?)); D --- Q3((What are your thoughts about the marking?)); D --- Q4((Are there any other questions?));
```

Do you complete
the CAS this
way?

How do you feel
about the 'best fit'
application of the
Assessment Grids?

What are your
thoughts about
the marking?

Are there any
other
questions?

A large, solid yellow circle is centered on a white background. Inside the circle, the text "Have you viewed your 2024 E9 report for this component?" is written in a black, sans-serif font, centered horizontally and vertically.

Have you viewed your
2024 E9 report for this
component?

E9 Report

- Your moderator will write a report for NEA Components after each examination series.
- It is available to download from the Pearson Secure Website after the GCSE results are published.
- Often Examinations Officers access these reports for each component.
- Its purpose is to celebrate good practice and give an overview of how the centre presented and assessed its submission.

Exemplar E9 Report

The centre's submission was uploaded to the LWT before the deadline. All work was correctly presented which greatly assisted the moderation process.

The Teacher Assessor gave very detailed comments to justify the marks awarded to the candidates. Consequently, their assessment was judged as being accurate and in line with national standards. They were slightly more generous with the evaluation of the Set Brief 1 compositions than others, especially those in a blues-jazz style. For example, to achieve full marks in Assessment Grid 2 (Demonstrating technical control), all forces within an ensemble need to be imaginatively exploited and the textures need to be more varied and complex.

It is pleasing to see that the candidates submitted a range of free compositions and a variety of responses to the brief set by the awarding body.

All of the candidates' scores were well-presented, demonstrating exemplary practice.

The time taken to produce well-balanced recordings was greatly appreciated.



Candidate 2

Free Composition

Set Brief Composition

Moderation Activity 2

You will need:

- Assessment grids 1, 2 and 3
- CAS for Candidate 2
- Scores for Candidate 2 – Free Composition & Set Brief Composition
- Audio Tracks for Candidate 2 – Free Composition and Set Brief Composition



CAS for Candidate 2

Page 1

CAS: Composition Authentication Sheet			
Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music			1MU0/02
Centre name	Standardisation High School	Centre number	12345
Candidate name	Candidate 2	Candidate number	00002
Teacher Assessor name	A. Teacher	Year of Submission	2024

Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures

Combined composition length under **THREE MINUTES** will receive a proportional penalty

SUMMARY OF TEACHER ASSESSMENT	TA Marks		MOD Marks		TL Marks	
Composition 1 : Free Composition	25	/30		/30		/30
Composition 2 : Set Brief	25	/30		/30		/30
Total Mark	50	/60		/60		/60

Combined Time (Free composition & Set brief)	Mins	3	Sec(s)	41	Mod		TL	
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CHECKLIST (A score OR commentary AND recording must be submitted for each piece)					
Free Composition	Score		Commentary	<input checked="" type="checkbox"/>	Recording <input checked="" type="checkbox"/>
Set Brief	Score		Commentary	<input checked="" type="checkbox"/>	Recording <input checked="" type="checkbox"/>

Authentication Statement		
Teacher Declaration I declare the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely use AI to mark the learner's work. I understand that false declaration is a form of malpractice.		
Signature	A Teacher	Date 13.5.24
Candidate Declaration I certify that the work submitted for this assessment is my own. I have clearly referenced any sources and any AI tools used in the work. I understand that false declaration is a form of malpractice. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.		
Signature	Candidate 2	Date 13.5.24

Moderator Name		MOD AA Number		Date	
Team Leader Name		TL AA Number		Date	
Moderator Signature		TL Signature			

CAS page 2 – Free Composition

Free Composition						
Title	The Golden Skies					
Composition Length	Mins	2	Sec(s)	11	Mod	TL
Outline of Composition Candidate's intended audience or occasion	This piece is inspired by the sky. With a recent interest in photographs of the sky and a piece called Castles in the Sky by 'Eaj' this piece was made to evoke the calm atmosphere of a golden sky.					

	Teacher Assessor Comments	TA Marks		MOD Marks		TL Marks	
Grid 1: Developing musical ideas	Musical ideas are developed and extended effectively. Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and handled convincingly.	9	/10		/10		/10
Grid 2: Demonstrating technical control	The control of appropriate musical elements is secure throughout, and any misjudgements are marginal and few, if any. Instruments are handled mostly idiomatically.	8	/10		/10		/10
Grid 3: Composing with musical coherence	There is a consistent sense of fluency and contrast throughout.	8	/10		/10		/10
Total Mark		25	/30		/30		/30

Commentary for Candidate 2 Free Composition

The Golden Skies Free Choice Composition



My original idea for this composition had come from many inspirations from songs and photos on the idea of the skies. "Castle in the Sky" by the artist 'Eaj' which had originally gave the main idea of the structure. The guitar plays the melody as other instruments accompany it. I went with this instrument as it was one I was most familiar with which helped a lot with parts I was unsure of how to create. The reason I chose this was because I liked the calm atmosphere which a golden sky gives. The main structure of this composition starts with a slow start as it slowly builds up with an increase in tempo as well as a change in the rhythm and tone in the middle section later on dying back down into a slow fade away of the intro.

It is in 4/4 with the tempo being 90. The intro starts with the guitar playing a slow melody which is shown in the photo below (1) played by the guitar. The dynamic starts with a loud guitar and violin playing together with the violin accompanying the guitar with chords. With the ending, I tried to give a feeling of reminiscence to the first time this golden sky was seen by repeating the main melody with a slower tempo. With the guitar and trumpet playing the same melody, I used brass and string instruments to resemble a sweet feeling for listeners. In the end, the guitar with repeat the main melody of the song in a smoother feel as well as changing a few notes in the end as it was a way of telling the listener that it was slowly fading away. Only at the end, I had thought of the name after listening to it.

(1)



CAS page 3 Set Brief Composition

Set Brief						
Title	Family Ties					
Composition Length	Mins	1	Sec(s)	30	Mod	TL

Please select the chosen brief

1 ☐

2 ☒

3 ☐

4 ☐

	Teacher Assessor Comments	TA Marks		MOD Marks	
Grid 1: Developing musical ideas	Creative response to the brief with some sense of audience and occasion.	8	/10		/10
Grid 2: Demonstrating technical control	The instrumental forces are handled imaginatively.	9	/10		/10
Grid 3: Composing with musical coherence	A good sense of direction overall with a sense of coherence and wholeness.	8	/10		/10
Total Mark		25	/30		/30

Commentary for Candidate 2 Set Brief Composition

“Family Ties”

Family Ties Set Brief Composition 2 - Vocal Music

With a tempo of 120 4/4, the song is more on the quicker side of music. With the main instruments being a muted trumpet and a set of plucked violin strings, bass, drums, keyboard and the singing heard using a synth keyboard.

The song is a fast paced pop song with a structure of intro, small verse (1), chorus, verse (2) and it having the ending end with an instrumentation. The dynamics throughout the song mainly stays the same having a straightforward feel besides from the end where the music feels more calm then fast. The main melody of this song is a repeated melody which is shown at the bottom below. (A1) Though the tempo does not change throughout the entire song, the texture only changes twice. Its lyrics fit according to the instrumentation as the bass would only come in and out during the song to give the song more effect as well as knowing when the singing comes back. The lyrics' emotional impact was to show my gratitude towards my mother who impacted my life the most as I grew up. Its appeal to listeners is to help others feel a relatable emotion as they listen to the song. With small riffs from the strings come in around the 17th bar with an image shown below showing its progression. Right after reintroduces the instrumentals with a more calm and smooth tone instead of the more loud tone given. I wanted the vocals to stand out so I would have added effects toward the vocals such as reverb and use an eq to customize the effects.

Lyrics

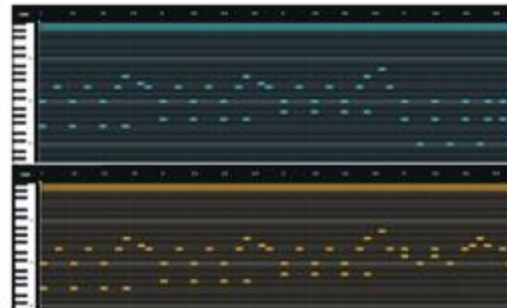
towns, where I grew up.
the nights.
where I would fall.
my mother, who raised me, to be like, no other,
my parents, who taught me, to stand up much higher
the things that I've learnt are no match
to another

so we laugh through the fire.

they're one like no other.

towns where I grew up
the nights
where I would fall

yeah



(A1)

Candidate 2: Free Composition 'Golden Skies'

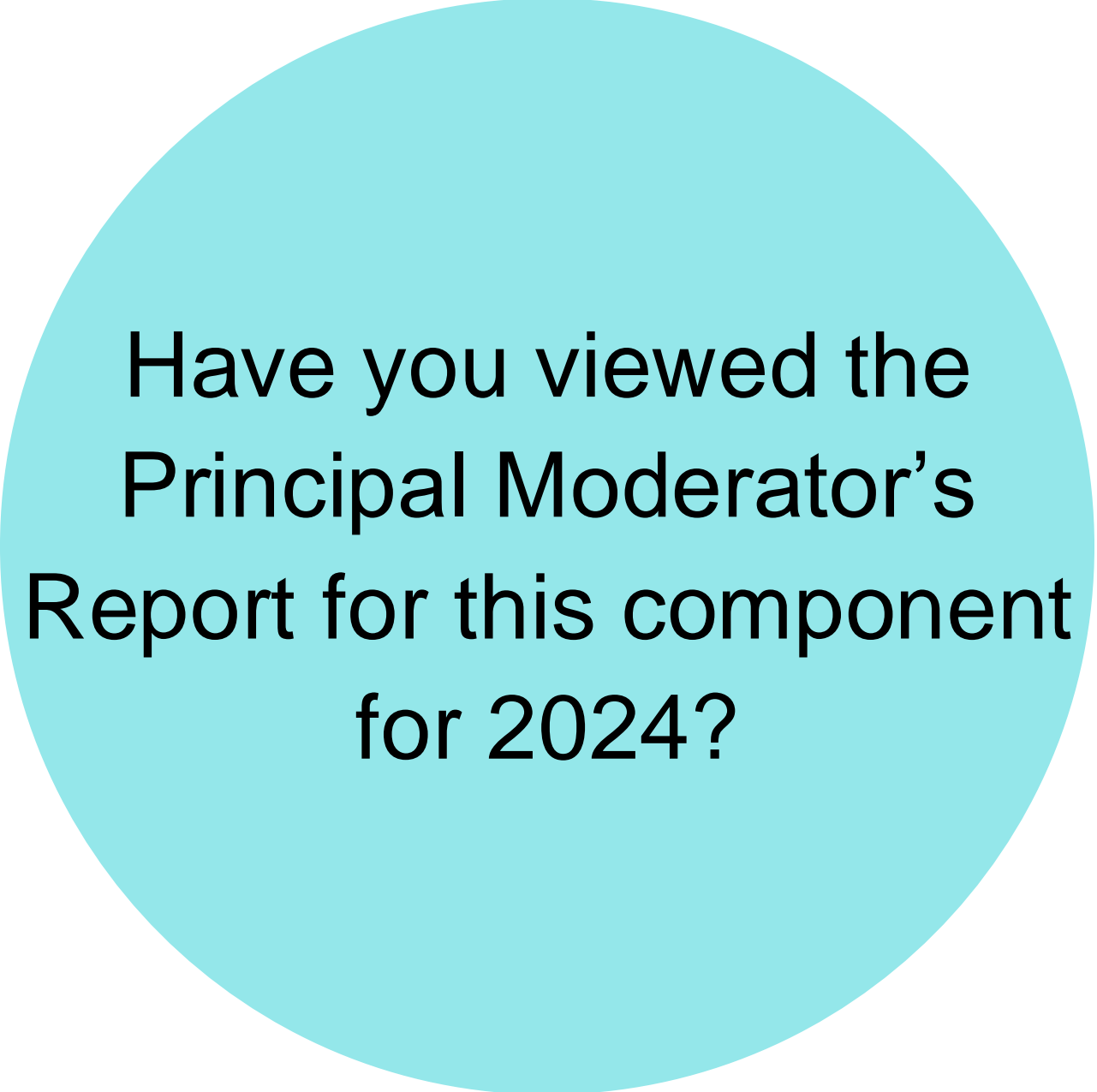
Assessment Grid	TA	AA Comments	Mod
AG1	9	√Commentary with unlabelled screenshot does not meet the spec requirements. (6) Some development of ideas but obvious inconsistencies and misjudgments (6) Characteristics and conventions are selected appropriately but misjudgments do not seriously detract from the overall impression	6
AG2	8	(7) Elements secure, no real misjudgments (6) Some attempt to write idiomatically but they lack exploitation (7) Textures clear and appropriate	7
AG3	8	(7) Some sense of wholeness and balance - clear AABA (7) Good sense of fluency and contrast - sections are fluent but the transitions are not (7) Good sense of direction overall	7
Total	25		20

Candidate 2: 'Family Ties'

Assessment Grid	TA	AA Comments	Mod
AG1	8	Commentary with unlabelled screenshot does not meet the spec requirements. (6) Some development of ideas but obvious inconsistencies and misjudgments (6) Characteristics and conventions selected appropriately but misjudgments do not seriously detract from the overall impression (6) Functional response to the Set Brief	6
AG2	9	(7) Elements secure, no real misjudgments (6) Some attempt to write idiomatically but they lack exploitation (7) Textures clear and appropriate	7
AG3	8	(7) Some sense of wholeness and balance - clear ABA (7) Good sense of fluency and contrast - sections are fluent but the transitions are not (7) Good sense of direction overall	7
Total	25		20

Review of CAS page 1

SUMMARY OF TEACHER ASSESSMENT	TA Marks		<div>/30</div> MOD Marks	TL Marks	
Composition 1 : Free Composition	25	/30	20	/30	
Composition 2 : Set Brief	25	/30	20	/30	
Total Mark	50	/60	40	/60	



Have you viewed the
Principal Moderator's
Report for this component
for 2024?

1MU0-02 Principal Moderator's Report 2024

Assessment

- The accuracy and quality of marking by teachers have continued to improve this year.
- Some teachers were slightly optimistic.
- The best practice included reference to examples within the composition to justify the mark awarded rather than just quoting the wordings of the Assessment Grid
- All bullet points within an assessment grid should be considered to produce the most accurate mark.

Administration

- Many centres completed the CAS to a high standard, but there were still many instances where the Composition Outline box on page 2 did not include an audience or occasion for the composition.
- Some centres did not accurately record the correct length of the candidate's compositions on the CAS. The most common error was to just include the track time without accounting for any lead-in or lead-out time. This was significant for those candidates whose compositions were close to the three-minute time requirement.
- Some centres did not include the highest and lowest scoring candidates within their submission even if they were not part of the requested sample.
- Some centres chose to overlook the provided CAS in either editable PDF format or Excel spreadsheet and chose to design their own document. Please avoid this approach. Handwritten CAS should not be submitted for 2025.

Scores and recordings

- It is a specification requirement that the score or commentary supplied by the candidate for their composition should provide enough musical information so that other performers could replicate the intentions of the composer.
- Some candidates provided excellent examples. It would assist the moderation process if candidates submitting a screenshot-type score include enough detail regarding chord progressions, melody/vocal lines and timbral selections. A minority of those submitting traditional scores failed to indicate the instruments being composed for even in the opening staves.
- Please check the ASG (Administrative Support Guide) to ensure that scores and recordings are labelled correctly and submitted in the appropriate format.
- The quality of recordings of compositions were generally better than in previous years.

Support



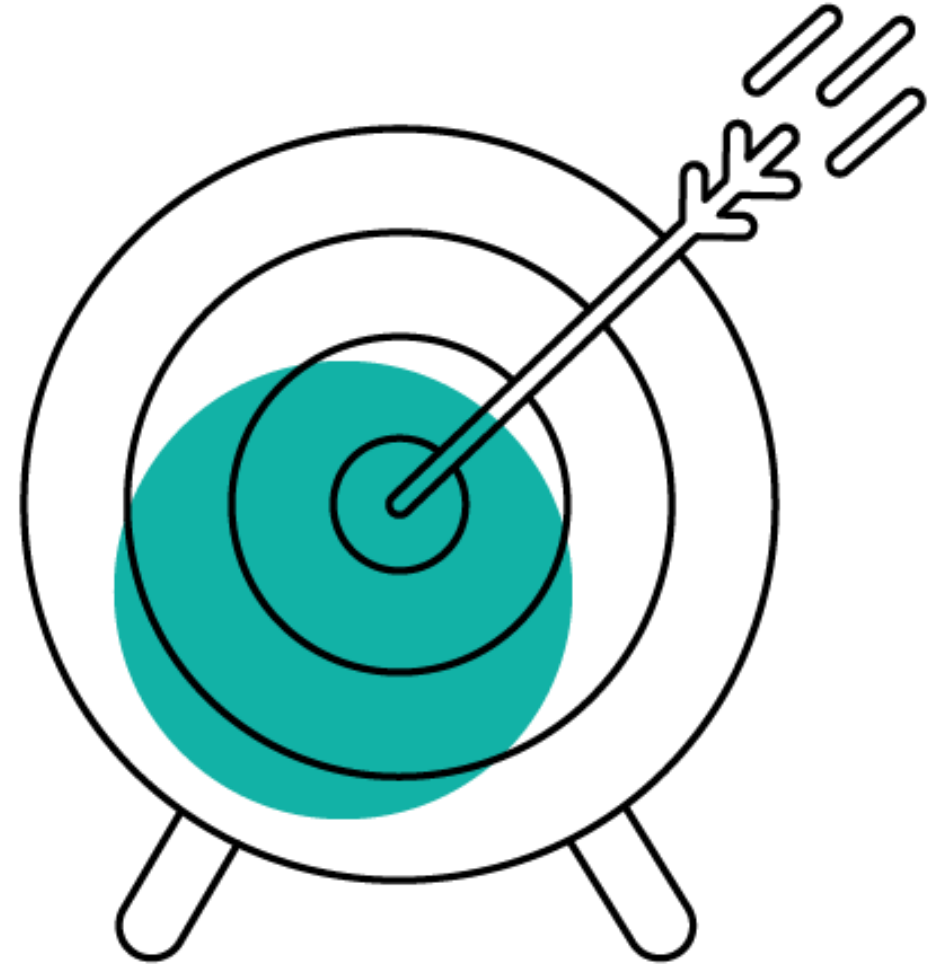
Available Support

- E9 Moderator's report for NEA Components 1& 2 (Performing and Composing)
- Results Plus for analysis of candidate's performance in Component 3 (Appraising)
- [1MU0-02 PRINCIPAL MODERATOR'S REPORT 2024](#)
- [Teaching and Learning Materials](#) (Brochure, Course planner, Exemplar Materials, Mapping Guide etc)
- [Component 2 Commentary Guide](#)
- Additional Exemplar Candidate's work included in the event pack.

Summary

This session we looked at:

- the overview of Component 2:
- the assessment criteria
- examples of assessment materials and resources
- carried out some marking and moderation activities
- addressed common issues and FAQs.



Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.



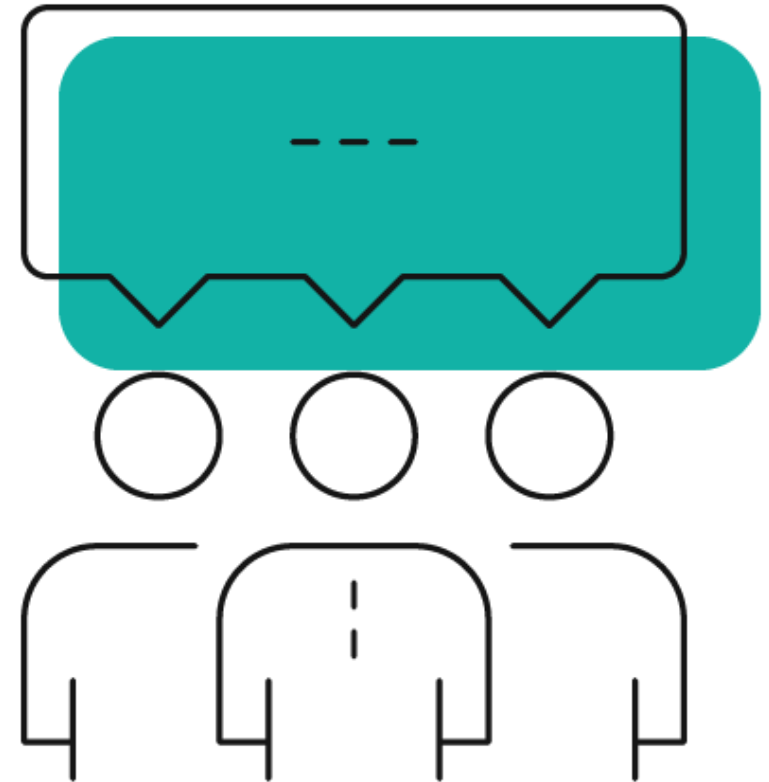
Find the Subject Advisor for your area [here](#) and sign up to receive regular updates from your Subject Advisor on qualification news and support for your subject [here](#).



Become a moderator

If you are looking to gain further insight into the moderation process, you can apply to Pearson for the 2025 examination series.

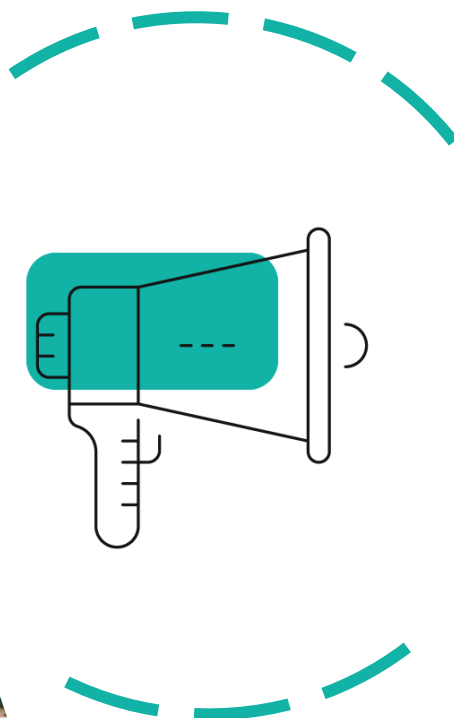
Apply via the Pearson website [here](#).



Find out more

For more professional development courses please see Pearson's [Professional Development Academy](#)





Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



Pearson