



Pearson

CAS: Composition Authentication Sheet

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music

1MU0/02

Centre name		Centre number	<input type="text"/>
Candidate name	<i>Candidate B.</i>	Candidate number	<input type="text"/>
Teacher Assessor name		Year of Submission	<input type="text"/>

- The 4 sheets of this form should be copied onto an A3 sheet then folded to make an A4 booklet
- Scores or commentaries for both performances should be inside this sheet
- Recordings should be included as consecutive tracks on a CD or a USB stick
- Refer to the updated **Administrative Support Guide (ASG)** document on the Pearson website for correct submission procedures

SUMMARY OF TEACHER ASSESSMENT	TA Marks		MOD Marks		TL Marks	
Composition 1 : Free Composition	<i>28</i>	/30		/30		/30
Composition 2 : Set Brief	<i>27</i>	/30		/30		/30
Total Mark	<i>55</i>	/60		/60		/60

Combined Composition length under THREE MINUTES will receive 0 MARKS

Total Time (Free Composition + Set Brief)	Mins	<input type="text"/>	Sec(s)	<input type="text"/>
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CHECKLIST

(A score **OR** commentary **AND** recording must be submitted for each piece)

Free Composition	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>
Set Brief	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>

Authentication Statement

Teacher's Declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Signature		Date	
-----------	--	------	--

Candidate's Declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I accept my work may be used for training purposes and standardisation

Signature		Date	
-----------	--	------	--

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



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Total Mark	55 /60	/60	/60

Combined Composition length under THREE MINUTES will receive 0 MARKS

Total Time (Free Composition + Set Brief)	Mins	3	Sec(s)	1	9
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CHECKLIST

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Free Composition	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>
Set Brief	Score	<input checked="" type="checkbox"/>	Commentary	<input type="checkbox"/>	Recording	<input checked="" type="checkbox"/>

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Signature		Date	23/4/19
-----------	--	------	---------

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Signature		Date	23/4/19
-----------	--	------	---------

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

Free Composition

Title	Solo una Samba							
Composition Length	Mins	1		Sec(s)	2	2	CD Track Number (if applicable)	3
Outline of Composition Candidate's intended audience or occasion	Compose a latin jazz piece to be performed at the Cheltenham Jazz Festival							

	Teacher Assessor Comments	TA Marks		MOD Marks		TL Marks	
Grid 1: Developing musical ideas	Excellent understanding of the Latin jazz style. The opening drum pattern extends to include the stylish clave rhythm in the wood blocks. Motifs and melodies are developed and passed around the ensemble. Stylish orchestration.	9	/10		/10		/10
Grid 2: Demonstrating technical control	Stylish riff based textures including call and response. Idiomatic instrumental writing including stylish riffs in bass and disjunct solos for flute and sax. Syncopated rhythms appropriate to Latin jazz style.	10	/10		/10		/10
Grid 3: Composing with musical coherence	Extension of head structure: extended layered intro, head , solos, head, call and response, outro: contrasting sections.Percussion patterns create coherence and fluency.	9	/10		/10		/10
Total Mark		28	/30		/30		/30

Moderator Comments:

AG1

AG2

AG3

TL Comments:

AG1

AG2

AG3

Set Brief

Title	The Dawn Pursuit						
Composition Length	Mins	1		Sec(s)	5	7	CD Track Number (if applicable) 4

Please select the chosen brief

1 ☐

2 ☐

3 ☒

4 ☐

	Teacher Assessor Comments	TA Marks		MOD Marks		TL Marks	
Grid 1: Developing musical ideas	Excellent atmosphere and understanding of spy genre. Leitmotifs are developed effectively in relation to the narrative. Orchestration is appropriate to the genre: horn leitmotif, ostinato strings, xylophone and synth.	9	/10		/10		/10
Grid 2: Demonstrating technical control	Stylish use of minor 7th, minor 3rd and octave in horn leitmotif. Rhythmic ostinato using dotted rhythms and triplets, syncopation and running quaver motifs (sense of chase). Stylish use of instruments: col legno, accents, staccato	9	/10		/10		/10
Grid 3: Composing with musical coherence	Through composed, clear link to narrative. Recurring motifs create coherence. Stylish contrasts, e.g when the spy jumps between the two buildings.	9	/10		/10		/10
Total Mark		27	/30		/30		/30

Moderator Comments:

AG1

TL Comments:

AG1

AG2

AG2

AG3

AG3

Any other information that may be useful to the moderator:

-Brazilian/latin percussion
-Regular quavers

-Soloist sections

Solo una samba

Free composition

STRS 57143

$\text{♩} = 200$

Flute

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet

B♭ Trumpet

Trombone

Trombone

Piano

Electric Bass

Drumset

Wood Blocks

Solo drum intro using syncopated latin rhythms

Instrumentation including tambourine and wood blocks shows influence of samba/brazilian percussion

4

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Bass entry establishes A minor tonality

3.

3

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Entry of the piano in A minor

4

Broken chords continue in the flute part

12

Fl. Broken Chords *mf*

A. Sax.

T. Sax.

Bar. Sax.

B \flat Tpt.

B \flat Tpt.

Tbn.

Tbn.

Pno. *f*

El. B.

D. Set *mf*

Wd. Bl.

15

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B \flat Tpt.

B \flat Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Main melody introduced by time section of the jazz ensemble

17

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

20

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Samba style reflected in the syncopated rhythms, and variety in articulation and accentuation of notes in the melody

21

Fl.
A. Sax.
T. Sax.
Bar. Sax.
B♭ Tpt.
B♭ Tbn.
Tbn.
Pno.
El. B.
D. Set
Wd. Bl.

24

Fl.
A. Sax.
T. Sax.
Bar. Sax.
B♭ Tpt.
B♭ Tbn.
Tbn.
Pno.
El. B.
D. Set
Wd. Bl.

Solo flute section may be played as written or ad lib. by performer

25

Fl.



Instruments drop out, soloist flute can be heard

Drum line becomes less polyphonic, to isolate the soloist flute line

A. Sax.



T. Sax.



Bar. Sax.



Bb Tpt.



Bb Tpt.



Tbn.



Tbn.



Pno.



El. B.



D. Set

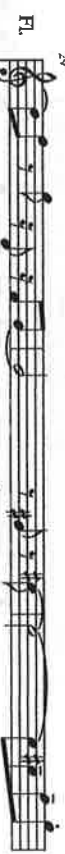


Wd. Bl.



29

Fl.



Short bass stabs maintain the chord and tonality in solo section

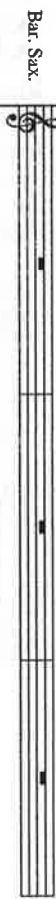
A. Sax.



T. Sax.



Bar. Sax.



Bb Tpt.



Bb Tpt.



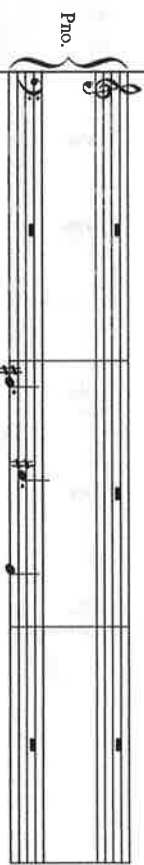
Tbn.



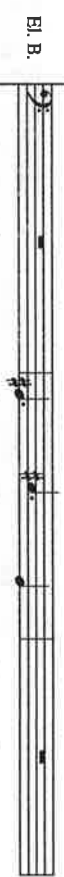
Tbn.



Pno.



El. B.



D. Set



Wd. Bl.



32

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

33

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Solo may be played/articulated according to performer/ ad lib.

mf

37

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

41

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

47

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

44

Fl.

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

Elements of the original motif recur

49

Modulation to G minor

Fl.

A. Sax.

T. Sax.

Bar. Sax.

Bb Tpt.

Bb Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

53

Short accented brass chords
against the wind melodic line

Fl.

A. Sax.

T. Sax.

Bar. Sax.

Bb Tpt.

Bb Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

57

Fl. *Contrapuntal melodies characteristic of latin style*

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt. *f*

B♭ Tpt. *mf*

Tbn. *f*

Tbn. *mf*

Pno. *mf*

El. B.

D. Set

Wd. Bl.

61

Fl. *Broken chords in flute part recur*

A. Sax.

T. Sax.

Bar. Sax.

B♭ Tpt.

B♭ Tpt.

Tbn.

Tbn.

Pno. *mf*

El. B. *mf*

D. Set

Wd. Bl.

65

Ideas from main melody return

Sudden, unexpected ending is characteristic of jazz style

Dynamic contrast, crescendo to final phrase

Fl.

A. Sax.

T. Sax.

Bar. Sax.

Bb Tpt.

Bb Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

66

Sudden, forte, unexpected ending is characteristic of jazz style

Fl.

A. Sax.

T. Sax.

Bar. Sax.

Bb Tpt.

Bb Tpt.

Tbn.

Tbn.

Pno.

El. B.

D. Set

Wd. Bl.

The Dawn Pursuit

Halo Synthesiser

24

9

Bold brass chords reflect dramatic chase events on-screen

Natural

Vln. Vln. Vc. Vc. Db. F Hn. Tbn. B. Dr. Timp. Drs. Drs. Xyl. Synth.

3

12

Natural

Vln. Vln. Vc. Vc. Db. F Hn. Tbn. B. Dr. Timp. Drs. Drs. Xyl. Synth.

4

18

Vln. Spy's motif returns

Dotted quarter/triplet string movements in unison drives the chase forward

Vln. 3

Vc. 3

Vc. 3

Db. 3

F Hn.

Tbn.

B. Dr. *mf* *mp* *mf* *mp*

Timp.

Drs.

Drs.

Xyl.

Synth.

15

Tonality shifts to G minor

Dissonance creates fear and suspense

The musical score for measures 15 and 16 features a complex, dissonant texture. The key signature changes to G minor, indicated by a double flat on the B line. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Flute, Horn, Trombone, Bass Drum, Snare Drum, Timpani, Drums, Xylophone, and Synthesizer. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass provide harmonic support with various articulations and dynamics. A text box highlights the tonality shift to G minor, and another text box notes that the dissonance creates fear and suspense.

21

Fortissimo timpani is sudden and unexpected

Vln.
 Vln.
 Vln.
 Vc.
 Vc.
 Db.
 F Hn.
 Tbn.
 B. Dr.
 Timp.
 Drs.
 Drs.
 Xyl.
 Synth.

24

$\text{♩} = 80$

The chase enters a quiet concealed building where the enemy is now out of sight

Sudden contrast in dynamics and texture

Vln.
 Vln.
 Vln.
 Vc.
 Vc.
 Db.
 F Hn.
 Tbn.
 B. Dr.
 Timp.
 Drs.
 Drs.
 Xyl.
 Synth.

The spy makes a perilous jump between two buildings

30

Vln. *ff*

Vln. *ff*

Vc. *ff*

Vc. *ff*

Db. *ff*

F Hn. *ff*

Tbn. *ff*

B. Dr. *ff*

Timp. *ff*

Drs. *ff*

Drs. *ff*

Xyl. *ff*

Synth. *ff*

9

A rapid chase continues on rooftop

33

Vln. *ff*

Vln. *ff*

Vc. *ff*

Vc. *ff*

Db. *ff*

F Hn. *ff*

Tbn. *ff*

B. Dr. *ff*

Timp. *ff*

Drs. *ff*

Drs. *ff*

Xyl. *ff*

Synth. *ff*

10

35

Sudden, rapid timpani runs depict the fast corner turns and jumps on-screen in the cha

Vln.
 Vln.
 Vc.
 Vc.
 Db.
 F Hn.
 Tbn.
 B. Dr.
 Timp.
 Drs.
 Drs.
 Xyl.
 Synth.

11

38

Vln.
 Vln.
 Vc.
 Vc.
 Db.
 F Hn.
 Tbn.
 B. Dr.
 Timp.
 Drs.
 Drs.
 Xyl.
 Synth.

12

44

Vln. Vln. Vc. Vc. Db. F Hn. Tbn. B. Dr. Timp. Drs. Drs. Xyl. Synth.

41

Vln. Vln. Vc. Vc. Db. F Hn. Tbn. B. Dr. Timp. Drs. Drs. Xyl. Synth.

47

Ascending brass chord progressions depict hope for the spy

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

15

Rapid ascending/descending string quavers depict the fast-paced nature of the chase

50

Rapid percussive line drives chase forward

The spy's motif returns

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

16

56

Vln.

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

55

Vln.

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

59

Vln. *mf*

Vln.

Vc. *mf*

Vc.

Db.

F Hn.

Tbn.

B. Dr. *mf*

Timp.

Dr. *mf*

Dr.

Xyl.

Synth.

19

62

Vln. *mf*

Vln.

Vc. *mf*

Vc.

Db.

F Hn.

Tbn.

B. Dr. *mf*

Timp.

Dr. *mf*

Dr.

Xyl.

Synth.

20

Sudden contrast between tempo and dynamics is a common feature throughout the whole piece. It adds to the drama, suspense and unexpected nature of a chase scene

65

Vln. *ff*

Vln. *mp*

Vc. *ff*

Vc. *Pizz*

Db. *mf*

F Hn. *mf*

Tbn. *mf*

B. Dr. *mf*

Timp. *ff*

Drs. *mp*

Drs. *mp*

Xyl. *mp*

Synth. *mp*

Soft pizzicato strings builds tension

Element's of the spy's motif recur in the strings

Marcato *J = 145*

70

Vln. *mp*

Vln. *mp*

Vc. *mp*

Vc. *mp*

Db. *f*

F Hn. *ff*

Tbn. *ff*

B. Dr. *mf*

Timp. *f*

Drs. *f*

Drs. *f*

Xyl. *f*

Synth. *f*

Motif recurs with double-stopping in violin

Unexpected modulation builds tension

75

Initial, opening melody returns

Vln.

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

23

78

Sudden, chromatic minor chord change represents the contrast in characters (the villain character gains the upper hand in the chase).

$\text{♩} = 150$

Sudden silence contrasts with fff motif reflects spontaneity of a chase

Vln.

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

24

string triplets at two octaves add to the action of the final scenes

82

Vln.

brass chord progressions heighten the drama of the ending of the chase

overlaid rising bass notes (timpani, double bass, trombone) statically heighten the dramatic suspense at this stage of the film

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

Elements of Spy's motif returns in violin and cello parts

Sudden drum roll adds to drama, suspense

mf

p

85

Vln.

Vln.

Vc.

Vc.

Db.

F Hn.

Tbn.

B. Dr.

Timp.

Drs.

Drs.

Xyl.

Synth.

arco

f

fff

88

rit. molto

Large ritardando adds finality and drama

Vln. *mf* *p*

Vln. *mp* *p*

Vc. *mp* *p*

Vc. *mp* *p*

Db. *pp*

F Hn. *mf*

Tbn. *mf*

B. Dr. *mf*

Timp. *mf*

Drs. *mf*

Drs. *mf*

Xyl. *mf*

Synth. *mf*

Finishes with E Chord (open 5th) - (totally ambiguous
-screen chase finishes with the audience not knowing whether
y has succeeded or not, hence tonal ambiguity of final chord

89

Vln. *mf*

Vln. *mf*

Vc. *mf*

Vc. *mf*

Db. *mf*

F Hn. *mf*

Tbn. *mf*

B. Dr. *mf*

Timp. *mf*

Drs. *mf*

Drs. *mf*

Xyl. *mf*

Synth. *mf*