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GCE

Edexcel Advanced Subsidiary GCE in Music Technology (8MT1)

Edexcel Advanced GCE in Music Technology (9MT01)

First teaching September 2008

Controlled Conditions for Unit 1

October 2008

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Acknowledgements

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Contents

Edexcel guidance: Controlled conditions for GCE Music Technology Unit 1 1

Research and preparation 1

Task 1A: Sequenced Realised Performance 1

Task 1B: Multi-track Recording 2

Task 1C: Creative Sequenced Arrangement 2

Realisation and presentation 2

Task 1A: Sequenced Realised Performance 2

Task 1B: Multi-track Recording 2

Task 1C: Creative Sequenced Arrangement 2

Logbook 2

Edexcel guidance: Controlled conditions for GCE Music Technology Unit 1

The guidance provided in this document supersedes guidance given in the specification and Tutor Support Materials, and is to support centres in the management and delivery of AS Music Technology Unit 1 in 2008/9.

Unit 1 is externally assessed; centres should refer to pages 21–42 of the specification for the unit description and details of how the unit will be assessed.

Controlled conditions have been introduced by the regulatory body OFQUAL in order to help protect the integrity of the examination. They aim to ensure the reliability and validity of the assessment process and that students' work is authentic.

To support this, awarding bodies and centres can use a number of strategies such as:

- feedback and guidance to students throughout the coursework process — but always ensuring that students make their own judgements and reach their own conclusions
- centre quality assurance procedures, including monitoring and tracking of student progress in stages
- reflective practice
- authenticity signatures from the student and teacher
- spot checks by awarding bodies.

Unit 1 has three tasks within the Music Technology Portfolio: 1A — Sequenced Realised Performance, 1B — Multi-track Recording and 1C — Creative Sequenced Arrangement. There is also a logbook that must be submitted along with the portfolio.

The requirement for 'Controlled conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, 'research and preparation' and 'realisation', with only the time spent on the realisation and presentation part of the process counting towards the maximum of 60 hours stated in the specification.

Teaching of sequencing, recording and arranging skills can (and should) continue as students work on their submissions, as has been the case with the respective papers in Curriculum 2000. The circumstances in each centre will determine how this is organised.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation can be done outside the centre. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled realisation and presentation time. However, the teacher must inspect them, and be satisfied that they are the student's own work.

Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original stimulus audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

Task 1B: Multi-track Recording

Research and preparation will include time spent choosing and researching the piece of music to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process.

The teacher must be satisfied that the final submitted take is the candidate's own work.

Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the chosen stimulus (or versions, if appropriate), listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

Realisation and presentation

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours to realise and present their work. Teachers must keep a written record to ensure that each student's writing time has not been *exceeded*. The 60 hours may be split across the three tasks as appropriate — the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory — it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Realisation time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision by a teacher, not necessarily the music teacher, or a member of the support staff.

Task 1A: Sequenced Realised Performance

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'realisation' of the task. The final burning to audio of the finished sequence is also considered 'realisation' time.

Task 1B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'realisation' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final burning to audio of the finished track is also considered 'realisation' time.

Task 1C: Creative Sequenced Arrangement

Anything that is input into the final sequenced track to be sent to the examiner falls under 'realisation' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final burning to audio of the finished track is also considered 'realisation' time.

Logbook

The completion of the logbook does not contribute to the 60 hours limit, but it must be completed under supervision.

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