



# AS Music Technology

## Specification

---

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology (8MT0)

*First teaching from September 2017*

---

*First certification from 2018*

Issue 2

## **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at [qualifications.pearson.com](http://qualifications.pearson.com). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](http://qualifications.pearson.com/contactus)

## **About Pearson**

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: [qualifications.pearson.com](http://qualifications.pearson.com)

*References to third party material made in this specification are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)*

*All information in this specification is correct at time of publication.*

Original origami artwork: Mark Bolitho

Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

ISBN 978 1 446 95248 1

All the material in this publication is copyright

© Pearson Education Limited 2017

## Summary of Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology specification Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
<i>NB: all references to the provision of CDs have been amended as this audio format will be updated in due course.</i>	
In Area of Study 1 Topic 1.4 in the example for 'how to correct inaccuracies in rhythm' the reference to drum parts has been amended to read 'tightening rhythm guitar parts...'	9
The Capture heading for Assessment grid 1 has been amended to read 'Capture (acoustic guitar, vocal, other parts)'	15
The Editing heading for Assessment grid 3 has been amended to read 'Assessment of other parts must also consider management of dynamics across the entire mix'.	16
In Area of Study 3 Topic 3.2 the bullet 'tape delay' has been amended to read 'Delay: tape; bucket brigade'.	36
The assessment information in Section A has been amended and now includes more relevant question types.	37
In the Area of Study 1 Topic 1.9 'and reduction/range' has been removed from the gate threshold bullet.	41

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html).



# Contents

<b>1 Introduction</b>	<b>2</b>
Why choose Edexcel AS Music Technology?	2
Supporting you in planning and implementing this qualification	3
Qualification at a glance	4
Overview of Areas of Study	6
<b>2 Subject content and assessment information</b>	<b>7</b>
Component 1: Recording	8
Component 2: Technology-based composition	19
Component 3: Listening and analysing	31
Component 4: Producing and analysing	38
Assessment Objectives	45
<b>3 Administration and general information</b>	<b>46</b>
Entries	46
Access arrangements, reasonable adjustments, special consideration and malpractice	46
Student recruitment and progression	49
<b>Appendix 1: Command word taxonomy</b>	<b>53</b>
<b>Appendix 2: Question types</b>	<b>54</b>
<b>Appendix 3: List of acronyms</b>	<b>55</b>
<b>Appendix 4: The context for the development of this qualification</b>	<b>56</b>
<b>Appendix 5: Transferable skills</b>	<b>58</b>
<b>Appendix 6: Level 3 Extended Project qualification</b>	<b>59</b>
<b>Appendix 7: Codes</b>	<b>61</b>

# 1 Introduction

## Why choose Edexcel AS Music Technology?

---

We've listened to feedback from all parts of the music technology community, including teachers, subject associations and higher education. We've used this opportunity of curriculum change to redesign qualifications so that they reflect the demands of the evolving music technology environment, allowing us to design qualifications that enable your students to apply themselves and give them the skills to succeed in their chosen field.

**Clear emphasis on music technology, without the emphasis on music theory** – We've retained the practical and theoretical elements of music technology which motivate your students and reduced the emphasis on music theory which we know some students have struggled with.

**Keeping the engaging practical content your students love** – We know that it's important that the content is relevant to your students and for them to see the practical application in everyday life. We've retained the practical tasks they love and ensured the theory is relevant to the technology they are using.

**Equipping students with skills for higher education and beyond** – Our content is designed to develop a broad range of skills including project management, appraising and analysis, creativity and imagination. Students will be able to progress to undergraduate study in Music Technology, Sound Production, Sound Engineering and many other courses requiring a similar skill set.

**Clearly defined and accessible assessments** – Despite an increased exam content, we've kept a lot of practical elements in the course and given higher weighting to the exam containing practical elements. We've also clearly defined the skills required in each of the non-examination assessment assessments to help you focus on the demands and outcomes of the tasks.

**Trusted expert support when you need it** – We share your passion for the subject and will support you through the introduction of the new specification and help you feel confident with the new content through training events, course planners, case studies, guides and mapping documents.

# Supporting you in planning and implementing this qualification

---

## Planning

- Our **Getting Started** guide gives you an overview of the new AS and A Level qualifications to help you to get to grips with the changes to content and assessment and to help you understand what these changes mean for you and your students.
- We will give you an editable **course planner** and **schemes of work**, which you can adapt to suit your department.
- **Our mapping documents** highlight key differences between the new and 2008 qualifications.

## Teaching and learning

There will be free teaching and learning support to help you deliver the new qualifications, including:

- editable course planner and schemes of work that you can adapt to suit your department
- support in delivering the new non-examination assessment tasks of recording and technology-based composition
- guidance on how to co-teach the AS and A Level qualification.

## Preparing for exams

We will also provide a range of resources to help you prepare your students for the assessments, including:

- access to past papers to allow you to develop homework and test resources,
- marked exemplars of student work with examiner commentaries.

## ResultsPlus

ResultsPlus provides the most detailed analysis available of your students' exam performance. It can help you identify the topics and skills where further learning would benefit your students.

## Get help and support

Our subject advisor service and online community will ensure you receive help and guidance from us and that you can share ideas and information with other teachers. You can sign up to receive e-newsletters to keep up to date with qualification updates and product and service news.

Learn more at [qualifications.pearson.com](http://qualifications.pearson.com)

## Qualification at a glance

---

### Content and assessment overview

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology consists of two externally-examined papers and two non-examined assessment components.

Students must submit their non-examined assessment (NEA) and complete the examinations in May/June in the year of certification.

<b>Component 1: Recording (*component code: 8MT0/01)</b>
<b><i>Non-examined assessment: externally assessed</i></b> <b><i>20% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> Use production tools and techniques to capture, edit, process and mix an audio recording.
<b>Assessment overview</b> One recording, chosen from a list of 10 songs or artists supplied by Pearson, consisting of a minimum of three compulsory instruments and two additional instruments released on our website on 1st June in the calendar year preceding the year in which the qualification is to be awarded. <ul style="list-style-type: none"><li>• Keyboard tracks may be sequenced.</li><li>• Total time must be between 2–2½ minutes.</li><li>• Logbook and authentication form must be supplied.</li></ul>
<b>Component 2: Technology-based composition (*component code: 8MT0/02)</b>
<b><i>Non-examined assessment: externally assessed</i></b> <b><i>20% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> Creating, editing, manipulating and structuring sounds to produce a technology-based composition.
<b>Assessment overview</b> <ul style="list-style-type: none"><li>• One technology-based composition based on a brief set by Pearson released on our website on 1st September in the calendar year preceding the year in which the qualification is to be awarded.</li><li>• Synthesis, sampling/audio manipulation and creative effects use must be included.</li><li>• Total time must be 2½ minutes.</li><li>• Logbook and authentication form must be supplied.</li></ul>

\*See *Appendix 7: Codes* for a description of this code and all other codes relevant to this qualification.



**Component 3: Listening and analysing (component code: 8MT0/03)****Written examination: 1 hour 15 minutes****25% of the qualification****60 marks****Content overview**

- Knowledge and understanding of recording and production techniques and principles, in the context of a series of unfamiliar commercial recordings supplied by Pearson.
- Application of knowledge related to all three areas of study:
  - recording and production techniques for both corrective and creative purposes
  - principles of sound and audio technology
  - the development of recording and production technology.

**Assessment overview**

- This paper comprises two sections: A and B and all questions are compulsory.
- Unfamiliar commercial recordings to accompany questions on the paper will be provided to each student.
- Section A: Listening and Analysing (44 marks) – four questions, each based on unfamiliar commercial recordings supplied by Pearson.
- Section B: Extended written response (16 marks) – one comparison question, which uses two unfamiliar commercial recordings supplied by Pearson.

**Component 4: Producing and analysing (component code: 8MT0/04)****Written/practical examination: 1 hour 45 minutes (plus 10 minutes setting-up time)****35% of the qualification****84 marks****Content overview**

- Knowledge and understanding of editing, mixing and production techniques, to be applied to unfamiliar materials provided by Pearson in the examination.
- Application of knowledge related to two of the areas of study:
  - recording and production techniques for both corrective and creative purposes
  - principles of sound and audio technology.

**Assessment overview**

- This paper comprises two sections: A and B and all questions are compulsory.
- Each student will be provided with a set of audio/MIDI materials for the practical element of the examination, to include:
  - audio files relating to three instrumental/vocal parts
  - a single MIDI file from which a fourth instrumental part will be created or synthesised.
- Students will correct and then combine the audio and MIDI materials to form a completed mix.
- Section A: Analysing and producing (68 marks) – five questions related to the audio and MIDI materials provided that include both written responses and practical tasks.
- Section B: Extended written response (16 marks) – one essay focusing on a specific signal process, effect or music technology hardware unit.

## Overview of Areas of Study

Three Areas of Study underpin the whole specification, encouraging both breadth and depth of knowledge and understanding. In addition, within individual components, they provide a contextual focus for students' practical and theoretical work. They are:

### Area of Study 1: Recording and production techniques for both corrective and creative purposes

In component 1, the focus of this Area of Study will be on the use of recording and mixing techniques to capture, edit and produce a recording. In component 2, the focus will be on the use of sound creation and manipulation techniques to create, edit and structure a technology-based composition. In component 3, the focus will be on the capture, arrangement of sounds and mixing and mastering techniques that have been used on a series of unfamiliar commercially available recordings and in component 4, the focus will be on use of sound creation and processing techniques to correct and mix a recording.

### Area of Study 2: Principles of sound and audio technology

In component 3, the focus of this Area of Study will be the knowledge and understanding of the principles of sound and of audio technology in relation to unfamiliar commercially available recordings provided by Pearson in the exam. In component 4, the focus will be the knowledge and understanding of the principles of sound and of audio technology in relation to theoretical and practical contexts provided by Pearson in the exam.

### Area of Study 3: The development of recording and production technology

In component 3, the focus of this Area of Study will be the knowledge and understanding of the history and development of recording and production technology from current digital technologies back to the birth of multi-track recording technologies back to the mono, analogue recordings in the 1930s.

The table below identifies where each Area of Study is covered in the components. Please refer to *Appendix 3* for definitions of any acronyms used in each Area of Study.

Area of Study	Component
<b>1: Recording and production techniques for both corrective and creative purposes</b>	1: Recording 2: Technology-based composition 3: Listening and analysing 4: Producing and analysing
<b>2: Principles of sound and audio technology</b>	3: Listening and analysing 4: Producing and analysing
<b>3: The development of recording and production technology</b>	3: Listening and analysing

## 2 Subject content and assessment information

This qualification will support students in forming personal and meaningful relationships with music technology through the development of musical knowledge, understanding and skills, including recording, technology-based composition, listening, analysing and producing. Students will be encouraged to engage with a wide range of music technology techniques and develop an understanding of the historical and cultural contexts of the use of music technology in the creation, performance and production of music, and reflect on how music technology is used in the expression of personal and collective identities.

This qualification will also allow students to develop particular strengths and interests, encourage lifelong learning and provide access to higher education and university degree courses in music technology and music technology-related subjects, as well as music technology-related and other careers.

### Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- understand the principles of sound and audio technology and how they are used in creative and professional practice
- understand a wide range of recording and production techniques and how they are used in practice for both corrective and creative purposes
- develop recording skills to demonstrate an understanding of sound and its capture
- develop the skills to create and manipulate sound in imaginative and creative ways
- develop skills in critical and analytical listening to evaluate the use of sound and audio technology in students' own and others' work
- develop an understanding of the historical and cultural contexts of the use of technology in the creation, performance and production of music
- understand the interdependence of sound engineering knowledge, understanding and skills
- make links between the integrated activities of recording, processing, mixing, sound-creation and creative music-technology applications, underpinned by analytical listening
- understand the basic principles of acoustics, psycho-acoustics, and the digitalisation of sound
- understand the latest developments in music technology and the impact they have on technology-based composition, performance and the tonal qualities of recordings
- develop and extend the knowledge, understanding and skills needed to create recordings and technology-based compositions that communicate effectively to the listener
- understand the history and traditions of the sonic and musical applications of technology and how they promote personal, social, intellectual and cultural development
- develop the skills required to manage music technology projects from inception to completion, by evaluating and refining recordings and technology-based compositions over extended periods of time
- develop as effective and independent students, and as critical, creative and reflective thinkers with enquiring minds.

# Component 1: Recording

---

## Overview

The purpose of this component is to assess students' skills in capturing, editing and mixing sounds to produce an audio recording. Students will develop the skills to capture and manipulate sounds in corrective and creative ways in order to communicate effectively with listeners.

The recording relates to Area of Study 1: Recording and production techniques for both corrective and creative purposes.

Students will use technology to explore a range of techniques for capturing, editing and manipulating sound. They will then produce a completed mix.

## Content

### Skills, knowledge and understanding

Students will be required to demonstrate the ability to:

- use music production tools and techniques to capture sounds, including musical instruments with accuracy and control
- manipulate existing sounds and music with technical control and style to produce recordings
- use processing techniques effectively to produce a balanced final mix
- develop competence as a music producer and sound engineer by producing recordings
- use aural discrimination to evaluate music technology elements to refine recordings.

**Area of Study 1: Recording and production techniques for both corrective and creative purposes**

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.1 Software and hardware</b>	Core functions of a digital audio workstation (DAW)	<ul style="list-style-type: none"> <li>• Functions are detailed below in this table</li> </ul>
	A range of hardware	<ul style="list-style-type: none"> <li>• Microphones; audio interfaces; microphone pre-amps; DI boxes; mixing desks; guitar pedals</li> </ul>
<b>1.2 Capture of sound</b>	Gain structure and how it affects noise and distortion	<ul style="list-style-type: none"> <li>• Setting gain to maximise signal-to noise-ratio</li> <li>• Avoiding clipping, interference and hiss</li> <li>• Checking input and output levels when several effects/pieces of hardware are chained together</li> </ul>
	Characteristics and suitability of microphones	<ul style="list-style-type: none"> <li>• Dynamic, condenser</li> <li>• Cardioid</li> </ul>
	Microphone techniques	<ul style="list-style-type: none"> <li>• Single microphone techniques</li> <li>• Placement distance and angle</li> <li>• Managing spill and background noise</li> <li>• Eliminating plosives</li> </ul>
<b>1.3 Audio editing</b>	Truncating	<ul style="list-style-type: none"> <li>• Scissor tool/split</li> </ul>
	How to remove clicks and noise	<ul style="list-style-type: none"> <li>• Fades and cross fades</li> </ul>
<b>1.4 Pitch and rhythm correction and manipulation</b>	How to correct inaccuracies in pitch	<ul style="list-style-type: none"> <li>• For example, re-tuning a vocal part with automatic tuning</li> <li>• Manually tuning individual notes using pitch shift</li> </ul>
	How to correct inaccuracies in rhythm	<ul style="list-style-type: none"> <li>• For example, tightening rhythm guitar parts using audio quantise</li> <li>• Manually cutting and moving notes that are out of time</li> </ul>

**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

Topic	Content	Skills, knowledge and understanding
<b>1.5 Automation</b>	Volume and pan automation	<ul style="list-style-type: none"> <li>Fades and movement in the stereo field</li> </ul>
<b>1.6 Dynamic processing</b>	Uses of compression and gating	<ul style="list-style-type: none"> <li>Situations when you would use a compressor and or/gate</li> <li>Limiting; expansion; de-essing</li> <li>Pumping</li> </ul>
	Core parameters of a compressor and gate	<ul style="list-style-type: none"> <li>Compressor threshold, ratio and make-up gain</li> <li>Gate threshold</li> </ul>
<b>1.7 Stereo</b>	Pan	<ul style="list-style-type: none"> <li>Setting pan positions for individual parts (tracks, instruments and/or vocals) in a recording</li> </ul>
<b>1.8 EQ</b>	Different types of EQ in a recording	<ul style="list-style-type: none"> <li>Low shelf; high shelf; band; low pass filter; high pass filter; band pass filter</li> <li>Core parameters: gain; frequency</li> </ul>
<b>1.9 Effects</b>	Core parameters	<ul style="list-style-type: none"> <li>Wet/dry and bypass settings</li> <li>Core parameters as listed for each effect</li> </ul>
	Reverb	<ul style="list-style-type: none"> <li>Room; hall</li> <li>Reverb time</li> </ul>
	Delay	<ul style="list-style-type: none"> <li>Single and multi-tap; slapback; timed; ping pong</li> <li>Delay time</li> </ul>
	Modulated delay	<ul style="list-style-type: none"> <li>Flange; chorus; phaser</li> <li>LFO rate</li> </ul>
	Wah wah pedal	<ul style="list-style-type: none"> <li>Band pass filter</li> </ul>
	Distortion	<ul style="list-style-type: none"> <li>Overdrive; fuzz</li> <li>Gain; tone; amp simulator presets</li> </ul>
<b>1.10 Balance and blend</b>	Balance	<ul style="list-style-type: none"> <li>The relative balance of parts (tracks, instruments and/or vocals)</li> </ul>
<b>1.11 Mastering</b>	Perceived volume	<ul style="list-style-type: none"> <li>Limiting</li> </ul>

## Assessment information

- First assessment summer 2018.
- Centres must ensure that recordings submitted are valid for the series in which they are submitted.

## Assessment setting, taking and marking

### Assessment setting

Students must choose, with the support of their teacher, one song from the list of 10 songs or artists that is valid for the series and produce a stereo mix of that song that meets the requirements listed below.

A new list of 10 songs or artists will be released every year.

The list will be released:

- on 1st June in the calendar year preceding the year in which the qualification is to be awarded
- via the Pearson website.

The length of the recording must be between 2–2½ minutes

The recording must be captured and produced in the student's academic year of certification.

In order to be assessed, the recording must meet the following instrumentation requirements.

Instrumentation requirements	
Compulsory audio instruments	Additional audio instruments
You must record all the instruments in this list. They each must be played for a total of at least 1½ minutes.	You must record at least two different instruments from this list. They each must be played for a total of at least 45 seconds.
Bass guitar or double bass Acoustic guitar Lead vocal	Acoustic melody instrument Electric guitar Keyboard Backing vocal
Additional instances of any of the instruments listed above may be used in the recording, if appropriate to the instrumentation of the chosen song, for example additional guitar and/or keyboard part. Drum kit and unpitched percussion instruments (including electronic percussion) must <b>not</b> be included in the recording. These will mask the other instruments and as a result, full credit will not be awarded. You may capture keyboard instruments using microphones, DI, or plug-in virtual instruments. It is not acceptable to use plug-in virtual instruments to replace any of the non-keyboard instruments; this includes any virtual instrument player software.	

The playing times stated above for the compulsory and additional instruments do not have to be in one continuous section; the time may be made up of a number of shorter sections.

The purpose of the minimum timings is to avoid very short tracks inserted to satisfy the requirements. The additional instruments should make a significant contribution to the texture of the song. An example of what will not meet the requirements would be a brass section playing only a few stabs in an introduction.

Any instrument(s) not achieving the minimum playing time requirement will only have access to levels 1 and 2 of assessment grid 5 (balance and blend) (see page 17).

If drum kit and unpitched percussion instruments are used then 0 marks will be awarded for assessment grids 5 (balance and blend) and 7 (production) (see pages 17 and 18).

The two instruments chosen from the additional audio instruments list must be different.

An example of an allowed combination would be: bass guitar, acoustic guitar, lead vocal, electric guitar and acoustic piano.

An example of a disallowed combination would be: bass guitar, acoustic guitar, lead vocal, two electric guitars.

The recording should be high quality, with careful attention to avoid noise and distortion. Contemporary standards are expected regarding clarity of EQ and the handling of stereo.

Students must ensure that the instrument requirements for the task, as presented in the table, are met. If necessary, the song should be adapted to be 2 - 2½ minutes long.

## Assessment taking

Students may:

- replicate the instruments as present on the original song for their chosen song
- adapt the instrumentation to suit available performers, including transposing the song to suit the range of a vocalist
- use drop-ins/overdubs and double tracking techniques
- compile performances from several complete takes of a track
- use editing techniques to correct timing and pitch errors
- capture keyboard parts using live recording techniques, or by MIDI sequencing techniques
- use virtual instruments. Any MIDI editing techniques (with the exception of looping) may be used to improve the interpretation of keyboard parts.

Students must not use looping techniques to construct tracks from short sections of audio or MIDI. However, it is acceptable to correct occasional performance mistakes using short sections of audio from elsewhere in the song.

During the recording sessions, the student must be the sole person in control of the entire recording process from capture to mixdown. The student may record as many takes as is practical in the time available. The recording must be made at the centre under the supervision of the teacher. It may not be made under professional guidance in a commercial studio.



## Recording task completion

- The recording task may take place over multiple sessions.
- The completed task must be submitted by 15th May.
- A stereo mix must be produced.
- The recording must be worked on and produced in the student's academic year of certification.
- The overall length of the submission must be 2-2½ minutes.
- Songs on the list that are longer than the maximum time of 2½ minutes should be arranged to fade or finish within the given time of 2-2½ minutes by omitting, for example a verse, chorus or middle eight.
- The mark for under-length recordings will be reduced proportionally according to the percentage that the recording is under length. For example, a recording of 1 minute is 50% of 2 minutes, therefore if the raw mark is 48, the scaled total would be 24.
- In over-length recordings, any content before 2½ minutes will be assessed; content after 2½ minutes will not be assessed and no higher than level 2 will be awarded for production in assessment grid 7.
- Students who submit recordings with drum kit and/or unpitched percussion instruments (including electronic percussion) present will be awarded 0 for balance and blend in assessment grid 5 and 0 for production in assessment grid 7.
- Students who submit songs not on the list for the series will receive 0 marks.

## Collaboration

Students may work together on their preparation but group recordings are not allowed.

While preparation may be carried out by the student in or out of the centre, the final recording and logbook must be completed in the centre under teacher supervision.

Group recordings are not acceptable for which the capture and mixing is the work of more than one student. Each individual student must do their own tracking and mixing.

The sharing of audio files between students is not permitted.

## Resources

Students must have access to:

- a selection of good quality microphones intended for music recording
- an acoustically suitable recording space large enough to accommodate a number of performers
- an acoustically suitable control room with recording hardware and software, to include a set of studio grade monitor speakers.

## Authenticity

Students and teachers must sign the logbook. Teachers must be satisfied that the work is the student's own and should sign the logbook to this effect.

Teachers can give support and guidance at the development stage of the recording but not during the recording.

Teachers are allowed to:

- help students with interpreting information, for example explaining assessment criteria and the requirements of the component
- intervene if a health and safety issue arises

- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space, resources
- ask questions to stimulate independent thought without leading students.

Teachers are not allowed to:

- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

The recording must be completed in the centre under teacher supervision.

## Items for submission for assessment

### 1. Recording

The recording must be submitted digitally in the format detailed in the administrative support guide, which can be found on the Pearson website. Each student's work should be clearly labelled with their name, centre number, candidate number and component code.

### 2. Recording logbook

The logbook must be completed and detail the equipment, techniques and instrument playing times used in the recording. It is essential to facilitate the accurate marking of the work.

The authentication form at the back of the logbook must be completed by the teacher, and signed by the student and teacher, authenticating that the work is the student's own. A copy of the logbook can be found on the Pearson website.

If the logbook and authentication form are not submitted, examiners will be unable to mark the recording. Logbooks that are incomplete may result in examiners being unable to award marks in the higher levels of the assessment grids.

## Assessment marking

Recordings will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15th May in the year of certification.

There are 60 marks available for this assessment.

Recordings will be assessed individually, using the grids on the following pages.

These criteria assess students' skills in audio capture, processing (EQ, dynamics and effects), and managing the final mix regarding balance and blend, noise and distortion, and use of stereo.

## Recording assessment grids

In the case of assessment grids 1–4, marks are awarded in the three categories shown below:

- acoustic guitar
- lead vocal
- other parts as required by the task and handling across entire mix.

In the case of assessment grids 5–7, marks are awarded for all tracks in the mix.

### Assessment grid 1

	Acoustic guitar	Lead vocal	Other parts	Capture (acoustic guitar, vocal, other parts) Use of microphones and DI to capture live performance
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material; no live capture using microphones or DI
<b>Level 1</b>	1	1	1	Limited success of capture; misjudgements detract from the clarity throughout
<b>Level 2</b>	2	2	2	Inconsistent capture; misjudgements occasionally detract from clarity
<b>Level 3</b>	3	3	3	Competent capture; misjudgements do not impact significantly on clarity
<b>Level 4</b>	4	4	4	Excellent capture throughout
<b>TOTAL for Capture – 12 marks</b>				

### Assessment grid 2

	Acoustic guitar	Lead vocal	Other parts	Editing – processing EQ (acoustic guitar, vocal, other parts) Assessment of other parts must also consider distribution of frequencies across entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme uncontrolled variation in EQ in a number of places
<b>Level 1</b>	1	1	1	Limited success in shaping EQ; misjudgements detract from the overall mix throughout
<b>Level 2</b>	2	2	2	Inconsistent shaping of EQ; misjudgements occasionally detract from the overall mix
<b>Level 3</b>	3	3	3	Competent shaping of EQ; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	4	4	Excellent shaping of EQ throughout
<b>TOTAL for Processing EQ – 12 marks</b>				

### Assessment grid 3

	Acoustic guitar	Lead vocal	Other parts	Editing – dynamic processing (acoustic guitar, vocal and other parts) Assessment of other parts must also consider management of dynamics across the entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme uncontrolled variation in dynamics in a number of places
<b>Level 1</b>	1	1	1	Limited success in management of dynamics; misjudgements detract from the overall mix throughout
<b>Level 2</b>	2	2	2	Inconsistent management of dynamics; misjudgements occasionally detract from the overall mix
<b>Level 3</b>	3	3	3	Competent management of dynamics; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	4	4	Excellent management of dynamics throughout
<b>TOTAL for Processing Dynamics – 12 marks</b>				

### Assessment grid 4

	Acoustic guitar	Lead vocal	Other parts	Editing – use of effects, including ambience (acoustic guitar, vocal, other parts) Assessment of other parts must also consider distribution of effects across entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme misjudgements in effects use in most parts
<b>Level 1</b>	1	1	1	Limited success in use of effects; misjudgements detract from the overall mix throughout
<b>Level 2</b>	2	2	2	Inconsistent use of effects; misjudgements occasionally detract from the success of the overall mix
<b>Level 3</b>	3	3	3	Competent use of effects; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	4	4	Excellent use of effects throughout
<b>TOTAL for Processing Effects – 12 marks</b>				

### Assessment grid 5

#### Marking instructions

No higher than level 2 will be awarded if any instrument does not meet the minimum playing time.

0 marks will be awarded if drum kit and/or unpitched percussion instruments (including electronic percussion) are present

Level	Mark	Production – balance and blend
	0	No rewardable material, including extreme misjudgements in balance and blend in most parts; parts missing or inaudible.
<b>Level 1</b>	1	Limited success with balance and blend; misjudgements detract from the overall mix
<b>Level 2</b>	2	Inconsistent balance and blend; misjudgements occasionally detract from the overall mix
<b>Level 3</b>	3	Competent balance and blend; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	Excellent balance and blend throughout

### Assessment grid 6

Level	Mark	Production – use of stereo
	0	No rewardable material, including completely mono submission or only one channel present
<b>Level 1</b>	1	Limited success in use of stereo; misjudgements detract from the overall mix throughout
<b>Level 2</b>	2	Inconsistent use of stereo; misjudgements occasionally detract from the success of the overall mix
<b>Level 3</b>	3	Competent use of stereo; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	Excellent use of stereo throughout

## Assessment grid 7

### Marking instructions

No higher than level 2 will be awarded if the student submission is longer than the required maximum length.

0 marks will be awarded if drum kit and/or unpitched percussion instruments (including electronic percussion) are present.

Level	Mark	Production – management of noise, distortion, master level and audio editing (including compiling, pitch correction, handling of fades, top and tail)
	0	No rewardable material
<b>Level 1</b>	1	Limited success in management of noise, distortion, master level and audio editing; misjudgements detract from the overall mix
<b>Level 2</b>	2	Inconsistent management of noise, distortion, master level and audio editing; misjudgements occasionally detract from the overall mix
<b>Level 3</b>	3	Competent management of noise, distortion, master level and audio editing; misjudgements do not impact significantly on the overall mix
<b>Level 4</b>	4	Excellent management of noise, distortion, master level and audio editing throughout

## Security and backups

Centres must keep backup copies of the recording software project files (including all audio files) for each student's recording, as was submitted, for a period of six months after the results are released.

It is the centre's responsibility to ensure that the assignment briefs are kept secure until released to students.

It is also the centre's responsibility to keep the work that students have submitted for assessment secure. Secure storage is defined as a securely locked cabinet or cupboard.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to use firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

## Further information

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Component 2: Technology-based composition

---

### Overview

The purpose of this component is to assess students' skills in creating, editing and structuring sounds to develop a technology-based composition. Students will develop the skills to create and manipulate sounds in imaginative and creative ways in order to communicate effectively with listeners.

The technology-based composition relates to Area of Study 1: Recording and production techniques for both corrective and creative purposes.

Students will use technology to explore a range of techniques for developing ideas. They will then turn their ideas into completed technology-based compositions.

Students should develop in-depth knowledge and understanding of musical elements and musical language, and apply these where appropriate to their own technology-based compositions.

### Content

#### Skills, knowledge and understanding

Students will be required to demonstrate the ability to:

- compose music that is musically convincing and shows use of musical and technological elements in combination, responding to a brief supplied by others
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony and tonality and dynamics within the context of music technology
- manipulate existing sounds and music with technical control and style to produce technology-based compositions
- use synthesis and sampling to create and manipulate sound in imaginative and creative ways
- develop competence as a music producer and sound engineer by producing technology-based compositions
- use music production tools and techniques to create new sounds and music with accuracy and control
- effectively use processing techniques to produce a balanced final mix
- use aural discrimination to identify and evaluate music technology elements to refine recordings.

**Area of Study 1: Recording and production techniques for both corrective and creative purposes**

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.1 Software and hardware</b>	The core functions of a digital audio workstation (DAW)	<ul style="list-style-type: none"> <li>• Functions are detailed below in this table</li> </ul>
	A range of hardware	<ul style="list-style-type: none"> <li>• Microphones; audio interfaces; microphone pre-amps; DI boxes; mixing desks; outboard effects; guitar pedals; controller keyboard</li> </ul>
<b>1.2 Capture of sound</b> <b>(may be required for some briefs)</b>	Gain structure and how it affects noise and distortion	<ul style="list-style-type: none"> <li>• Setting gain to maximise signal-to noise-ratio</li> <li>• Avoiding clipping, interference and hiss</li> <li>• Checking input and output levels when several effects/pieces of hardware are chained together</li> </ul>
	Characteristics and suitability of microphones	<ul style="list-style-type: none"> <li>• Dynamic, condenser</li> <li>• Cardioid</li> </ul>
	Microphone techniques	<ul style="list-style-type: none"> <li>• Single microphone techniques</li> <li>• Placement distance and angle</li> <li>• Managing spill and background noise</li> <li>• Eliminating plosives</li> </ul>
<b>1.3 Synthesis</b>	How synthesis is used to create sounds	<ul style="list-style-type: none"> <li>• Selecting and mixing sine, square and saw waveforms; white noise; low frequency oscillator (LFO); low pass and high pass filters</li> </ul>
<b>1.4 Sampling</b>	Pitch mapping	<ul style="list-style-type: none"> <li>• Transposing</li> </ul>
	Editing samples	<ul style="list-style-type: none"> <li>• Cutting and trimming</li> </ul>
	Looping	<ul style="list-style-type: none"> <li>• Loop points</li> </ul>
<b>1.5 Sequencing</b>	Real-time input	<ul style="list-style-type: none"> <li>• Using a MIDI controller keyboard</li> </ul>
	Non real-time input	<ul style="list-style-type: none"> <li>• Step grid (drum editor)</li> <li>• Using a pencil tool to draw in notes</li> </ul>
	Quantise	<ul style="list-style-type: none"> <li>• Hard quantise values</li> </ul>
	Editing skills	<ul style="list-style-type: none"> <li>• Piano roll and list editor</li> <li>• Velocity and note length</li> <li>• Cutting, looping and duplicating</li> </ul>



**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.6 Audio editing</b>	Truncating	<ul style="list-style-type: none"> <li>• Scissor tool/split</li> </ul>
	How to remove clicks and noise	<ul style="list-style-type: none"> <li>• Fades and cross fades</li> </ul>
<b>1.7 Pitch and rhythm correction and manipulation</b>	How to correct inaccuracies in pitch	<ul style="list-style-type: none"> <li>• For example, re-tuning a vocal part with automatic tuning</li> <li>• Manually tuning individual notes using pitch shift</li> </ul>
	How to correct inaccuracies in rhythm	<ul style="list-style-type: none"> <li>• For example, tightening drum parts using audio quantise</li> <li>• Manually cutting and moving notes that are out of time</li> </ul>
<b>1.8 Automation</b>	Volume and pan automation	<ul style="list-style-type: none"> <li>• Fades and movement in the stereo field</li> </ul>
<b>1.9 Dynamic processing</b>	Uses of compression and gating	<ul style="list-style-type: none"> <li>• Situations when you would use a compressor and or/gate</li> <li>• Limiting; expansion; de-essing</li> <li>• Pumping</li> </ul>
	Core parameters of a compressor and gate	<ul style="list-style-type: none"> <li>• Compressor threshold, ratio and make-up gain</li> <li>• Gate threshold</li> </ul>
<b>1.10 Stereo</b>	Pan	<ul style="list-style-type: none"> <li>• Setting pan positions for individual parts (tracks, instruments and/or vocals) in a recording</li> </ul>
<b>1.11 EQ</b>	Different types of EQ in a recording	<ul style="list-style-type: none"> <li>• Low shelf; high shelf; band; low pass filter; high pass filter; band pass filter</li> </ul>
<b>1.12 Effects</b>	Core parameters	<ul style="list-style-type: none"> <li>• Wet/dry and bypass settings</li> <li>• Core parameters as listed for each effect</li> </ul>
	Reverb	<ul style="list-style-type: none"> <li>• Room; hall</li> <li>• Reverb time</li> </ul>
	Delay	<ul style="list-style-type: none"> <li>• Single and multi-tap; slapback; timed; ping pong</li> <li>• Delay time</li> </ul>
	Modulated delay	<ul style="list-style-type: none"> <li>• Flange; chorus; phaser</li> <li>• LFO rate</li> </ul>
	Wah wah pedal	<ul style="list-style-type: none"> <li>• Band pass filter</li> </ul>
	Distortion	<ul style="list-style-type: none"> <li>• Overdrive; fuzz</li> <li>• Gain; tone; amp simulator presets</li> </ul>

**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

Topic	Content	Skills, knowledge and understanding
<b>1.13 Balance and blend</b>	Balance	<ul style="list-style-type: none"><li>• The relative balance of parts (tracks, instruments and/or vocals)</li></ul>
<b>1.14 Mastering</b>	Perceived volume	<ul style="list-style-type: none"><li>• Limiting</li></ul>

## Assessment information

- First assessment summer 2018.
- Centres must ensure that technology-based compositions submitted are valid for the series in which they are submitted.

## Assessment setting, taking and marking

### Assessment setting

A new technology-based composition brief will be released each year.

The brief will be released:

- on 1st September in the calendar year preceding the year in which the qualification is to be awarded
- via the Pearson website.

The technology-based composition must be valid for series and must be 2½ minutes long. It must contain at least six separate vocal, instrumental, sample-based parts.

Two samples will be provided:

- (i) 10-15 second sample of a melody and/or harmony.
- (ii) 2-4 second sample of a vocal phrase, sound effect or percussion sound.

Both samples must be used, and each must appear at least once in their entirety in the technology-based composition.

### Assessment taking

Students must use synthesis and sampling/audio manipulation techniques, as well as creative effects processing to modify pre-existing sounds to create their own unique sounds for use within their technology-based composition. Students may create their own sounds if they wish rather than develop sounds from presets. Virtual instruments, and live recorded audio may also be used.

While live recording may be used, it should be remembered that doing a live recording of a song in response to the brief would be unlikely to meet the requirements for synthesis, sampling, audio manipulation and creative effects.

Automation must be used to create real-time control over features such as volume, panning and bypassing effects. Automation of additional parameters is permitted.

Any samples or loops used must be manipulated in order to gain credit.

The technology-based composition brief will make demands in terms of the treatment of ideas, techniques and structures but will be sufficiently open ended to allow students the freedom to work in any technology-based style or genre.

### **Technology-based composition task completion**

- The technology-based composition task may be completed over multiple sessions.
- The completed task must be submitted by 15th May.
- A stereo recording must be produced.
- Centres must ensure that the technology-based compositions submitted are valid for the series in which they are submitted.
- The technology-based composition must be worked on and produced in the student's intended year of certification.
- The overall length of the submission must be 2½ minutes.
- The mark for under-length technology-based compositions will be reduced proportionally according to the percentage that the composition is under length. For example, a composition of 1 minute 15 seconds is 50% of 2½ minutes, therefore if the raw mark is 48, the scaled total would be 24.
- In over-length technology-based compositions, any content before 2½ minutes will be assessed; content after 2½ minutes will not be assessed and no higher than level 2 will be awarded for response to brief in assessment grid 5.

### **Collaboration**

Students may work together on their preparation but group compositions are not allowed.

While preparation may be carried out by the student in or out of the centre, the final technology-based composition and logbook must be completed in the centre under teacher supervision.

### **Resources**

Students must have access to:

- DAW with sequencing and audio editing software, including access to effects plug-in suites
- comprehensive synthesis and sampling packages
- an acoustically suitable room with studio grade monitor speakers for mixing down the final recording.

Students may also require access to:

- MIDI-controlled virtual instruments
- hardware synths/keyboards and samplers
- facilities for recording live audio.

### **Technology-based composition recording**

Technology-based compositions will be realised through music technology. The production and quality of the recording will be integral to the concept and impact of the technology-based compositions and will be assessed along with the musical content of the technology-based composition. Students should pay attention to all aspects of the production – capture, balance and blend, EQ, dynamics, creative effects and use of the stereo field.

## Authenticity

Students and teachers must sign the logbook. Teachers must be satisfied that the work is the student's own and should sign the logbook to this effect.

Teachers can give support and guidance at the development stage of the technology-based composition but not during the producing of the final technology-based composition.

Teachers are allowed to:

- help students with interpreting information, for example explaining assessment criteria and the requirements of the component
- intervene if a health and safety issue arises
- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space and resources
- ask questions to stimulate independent thought without leading students.

Teachers are not allowed to:

- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

The recording must be completed in the centre under teacher supervision.

## Items for submission for assessment

### 1. Recording

The complete technology-based composition must be submitted digitally in the format detailed in the administrative support guide which can be found on the Pearson website. Each student's work should be clearly labelled with their name, centre number, candidate number and component code.

### 2. Technology-based composition logbook

The logbook must be completed and detail how sounds have been modified using synthesis, sampling and creative effects. It must also list the sources for all samples that have been used in addition to the samples supplied by Pearson (whether they are from a commercial library or are self-recorded) and must detail any processing applied to the samples by the student.

The authentication form at the back of the logbook must be completed by the teacher, and signed by the student and teacher, authenticating that the work is the student's own. A copy of the logbook can be found on the Pearson website.

If the logbook and authentication form are not submitted, examiners will be unable to mark the technology-based composition. Logbooks that are incomplete may result in examiners being unable to award marks in the higher levels of the assessment grids.

## Assessment marking

Technology-based compositions will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15th May in the year of certification.

There are 60 marks available for this assessment.

Compositions will be assessed individually, using the grids given below.

These criteria assess students' skills in creating and developing sounds using synthesis, sampling and creative effects, production of the mix, response to brief and coherence, and demonstrating technical control over musical elements (melody/harmony/rhythm/texture/structure).

## Technology-based composition assessment grids

The use of technology and the structural elements of the composition must be clearly audible in the submitted recording to gain credit.

### Assessment grid 1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.

Level	Mark	Create and edit sounds – synthesis
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited use of synthesis techniques</li> <li>Synthesis use is ineffective and does not make a significant contribution to the piece overall</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Inconsistent use of synthesis techniques</li> <li>Use of synthesis is evident but with some misjudgements</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Competent use of a range of synthesis techniques</li> <li>Use of synthesis is evident and makes a positive contribution to the piece overall</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>Excellent use of a range of synthesis techniques throughout</li> <li>Synthesis has been used creatively with a high level of skill and control to develop an original sonic palette</li> </ul>

### Assessment grid 2

Sampling – using short audio files to develop new sonic elements, including manipulation of stimulus samples; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited use of sampling techniques</li> <li>Sample use is ineffective and does not make a significant contribution to the piece overall</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Inconsistent use of sampling techniques</li> <li>Sample use is evident but with some misjudgements</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Competent use of a range of sampling techniques</li> <li>Sample use is evident and makes a positive contribution to the piece overall</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>Excellent use of a range of sampling techniques throughout</li> <li>Samples have been used creatively with a high level of skill and control to develop an original sonic palette</li> </ul>

### Assessment grid 3

Creative effects – adding time-based effects or processors to modify existing sounds; control of core parameters.

Level	Mark	Create and edit sounds – creative effects
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited use of creative effects techniques</li> <li>Creative effects use is ineffective and does not make a significant contribution to the piece overall</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Inconsistent use of creative effects techniques</li> <li>Creative effects use is evident but with some misjudgements</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Competent use of a range of creative effects techniques</li> <li>Creative effects use is evident and makes a positive contribution to the piece overall</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>Excellent use of a range of creative effects techniques throughout</li> <li>Creative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette</li> </ul>

### Assessment grid 4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance
	0	No rewardable material. Parts missing or inaudible
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Unconvincing editing of mix</li> <li>Handling of processing and balance is limited</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Generally convincing editing of mix</li> <li>Handling of processing and balance is mostly successful</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Excellent editing of mix</li> <li>All aspects of processing and balance are handled successfully throughout</li> </ul>

### Assessment grid 5

<b>Marking instructions</b>		
No higher than level 2 will be awarded if the submission is longer than the required length		
0 marks will be awarded if the composition samples are not used		
Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief
	0	<ul style="list-style-type: none"> <li>No rewardable material</li> </ul>
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Unconvincing combination of sonic and musical ideas</li> <li>Sonic and musical ideas are limited in meeting the requirements of the brief</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Generally convincing combination of sonic and musical ideas</li> <li>Sonic and musical ideas meet mostly the requirements of the brief</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Excellent combination of sonic and musical ideas</li> <li>All aspects of the brief are successfully reflected throughout</li> </ul>

### Assessment grid 6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Unconvincing flow and direction to the piece</li> <li>Use of stylistic conventions is limited</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Generally convincing flow and direction to the piece</li> <li>Use of stylistic conventions is mostly successful</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Excellent flow and direction to the piece</li> <li>Stylistic conventions are used successfully throughout</li> </ul>

**For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.**

### Assessment grid 7

Level	Mark	Structure sounds – melody
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive melodic ideas</li> <li>Melodies are underdeveloped and lack shape, fluency and direction</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Melodic ideas are developed in some places</li> <li>Melodies are generally effective but may lack shape, fluency or direction</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Consistent development of melodic ideas throughout</li> <li>Melodies have shape, fluency and a sense of direction</li> </ul>



### Assessment grid 8

Level	Mark	Structure sounds – harmony
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited or misjudged harmonic ideas</li> <li>Harmonies are underdeveloped and lack variety</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Harmonic ideas are mostly suitable</li> <li>Harmonies are functional and show some development</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Harmonic ideas are imaginative</li> <li>Harmony is well handled throughout with variety and development</li> </ul>

### Assessment grid 9

Level	Mark	Structure sounds – rhythm
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive rhythmic ideas</li> <li>Rhythms are underdeveloped and lack shape, fluency and direction</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Rhythmic ideas are developed in some places</li> <li>Rhythms are generally effective but may lack shape, fluency or direction</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Consistent development of rhythmic ideas throughout</li> <li>Rhythms have shape, fluency and a sense of direction</li> </ul>

### Assessment grid 10

Level	Mark	Structure sounds – texture
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited or misjudged use of texture</li> <li>Texture is underdeveloped and lacks variety</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Use of texture is mostly suitable</li> <li>Texture is functional and shows some development</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Use of texture is imaginative</li> <li>Texture is well handled throughout with variety and development</li> </ul>

### Assessment grid 11

Level	Mark	Structure sounds – form and structure
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive structural ideas</li> <li>Structure is underdeveloped and lacks variety</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Structural ideas are mostly suitable</li> <li>Structure is functional and shows some development</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Structural ideas are imaginative</li> <li>Structure is well handled throughout with variety and development</li> </ul>

## Security and backups

Centres must keep backup copies of the software project files for each student's technology-based composition, as submitted, for a period of six months after the results are released.

It is also the centre's responsibility to keep the work that students have submitted for assessment secure. Secure storage is defined as a securely locked cabinet or cupboard.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to use firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

## Further information

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Component 3: Listening and analysing

---

### Overview

The purpose of this component is for students to develop listening and analysing skills through the study of a range of production techniques used in unfamiliar commercial recordings. The production phases of capture and creating sounds, arranging and editing sounds, mixing and mastering will be covered in the examination. Content is grouped according to three of the areas of study.

This component gives students the opportunity to identify, analyse and evaluate a range of creative music production techniques, as applied to the unfamiliar commercial recordings supplied in the examination. As well as identifying effects and their basic settings, students will explain the principles behind the choice of the effects heard on each recording, and their sonic character, in a series of written responses.

Through the deconstruction and analysis of a final, commercial product, students will expand their knowledge of the recording and production practices associated with a number of historical eras.

### Content

#### Skills, knowledge and understanding

Students will be required to demonstrate the ability to:

- comment on the music production tools and techniques used to capture sounds, including musical instruments
- use aural discrimination to identify and evaluate music technology elements in unfamiliar works
- analyse critically and comment perceptively on music production techniques from a range of source material and their impact on music styles
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony, tonality and dynamics within the context of music technology
- produce informed written responses about equipment used in unfamiliar commercial recordings by identifying effects used and their core settings.

## Music styles

Students should have knowledge and understanding of the instruments, the sounds associated with them and the combination of instruments and voices used in the following styles:

- jazz
- blues
- rock 'n' roll
- rock
- metal
- punk
- soul
- disco and funk
- reggae
- acoustic and folk
- commercial pop
- urban
- electronic and dance
- music for the media – computer game and film.

Students need to understand a range of recording and production techniques, identifying and discussing their use in the context of a series of unfamiliar commercial recordings. The techniques are further defined in the Area of Study 1 content section below.

<b>Area of Study 1: Recording and production techniques for both corrective and creative purposes</b>		
<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.1 Capture of sound</b>	Gain structure and how it affects noise and distortion	<ul style="list-style-type: none"> <li>• Setting gain to maximise signal-to-noise ratio</li> <li>• Avoiding clipping</li> <li>• Checking input and output levels when several effects/pieces of hardware are chained together</li> </ul>
	The characteristics and suitability of microphone types	<ul style="list-style-type: none"> <li>• Dynamic; condenser</li> <li>• Cardioid</li> </ul>
	The suitability of microphone placement techniques	<ul style="list-style-type: none"> <li>• Suitable distances and angles</li> <li>• Recording instruments using a single microphone</li> </ul>
<b>1.2 Synthesis</b>	How synthesis is used to create sounds	<ul style="list-style-type: none"> <li>• Selecting and mixing sine, square and saw waveforms; white noise; low frequency oscillator (LFO); low and high pass filters</li> </ul>
<b>1.3 Sampling</b>	Pitch mapping	<ul style="list-style-type: none"> <li>• Transposing</li> </ul>
	Editing samples	<ul style="list-style-type: none"> <li>• Cutting and trimming</li> </ul>
	Looping	<ul style="list-style-type: none"> <li>• Loop points</li> </ul>
<b>1.4 Sequencing</b>	Quantise	<ul style="list-style-type: none"> <li>• Hard quantise values, e.g. 8, 12, 16, 24, 32 (and note length equivalents)</li> <li>• Swing/percentage quantise</li> </ul>
	Editing skills	<ul style="list-style-type: none"> <li>• Velocity and note length</li> <li>• Piano roll editor</li> <li>• Cutting, looping and duplicating</li> </ul>
<b>1.5 Audio editing</b>	How to remove clicks and noise	<ul style="list-style-type: none"> <li>• Removing hiss, hum and plosives</li> </ul>
<b>1.6 Pitch and rhythm correction and manipulation</b>	How to correct inaccuracies in pitch	<ul style="list-style-type: none"> <li>• For example, re-tuning a vocal part with automatic tuning</li> <li>• Manually tuning individual notes using pitch shift</li> </ul>
	How to correct inaccuracies in rhythm	<ul style="list-style-type: none"> <li>• For example, tightening drum parts using audio quantise</li> <li>• Manually cutting and moving notes that are out of time</li> </ul>
<b>1.7 Automation</b>	How to use volume and pan automation	<ul style="list-style-type: none"> <li>• Fades and movement in the stereo field</li> </ul>

**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.8 Dynamic processing</b>	Uses of compression and gating	<ul style="list-style-type: none"> <li>• Situations when you would use a compressor and or/gate</li> <li>• Limiting; expansion; de-essing</li> <li>• Pumping</li> </ul>
	Core parameters of a compressor and gate	<ul style="list-style-type: none"> <li>• Compressor threshold, ratio and make-up gain</li> <li>• Gate threshold and reduction/range</li> </ul>
<b>1.9 Stereo</b>	Pan	<ul style="list-style-type: none"> <li>• How to identify pan positions of individual parts (tracks, instruments and/or vocals) in a recording</li> </ul>
<b>1.10 EQ</b>	Different types of EQ used in a recording	<ul style="list-style-type: none"> <li>• Low shelf; high shelf; band; low pass filter; high pass filter; band pass filter</li> <li>• Core parameters: gain; frequency</li> <li>• Correcting problems, including sibilance and noise</li> </ul>
<b>1.11 Effects</b>	Core parameters	<ul style="list-style-type: none"> <li>• Wet/dry and bypass settings</li> <li>• Core parameters as listed for each effect</li> </ul>
	Reverb	<ul style="list-style-type: none"> <li>• Room; hall; plate; spring; gated; reversed</li> <li>• Reverb time</li> </ul>
	Delay	<ul style="list-style-type: none"> <li>• Single and multi-tap; slapback; timed; ping pong</li> <li>• Delay time</li> </ul>
	Modulated delay	<ul style="list-style-type: none"> <li>• Flange, chorus and phaser</li> </ul>
	Wah wah	<ul style="list-style-type: none"> <li>• Identifying wah wah in a recording</li> </ul>
	Distortion	<ul style="list-style-type: none"> <li>• Overdrive; fuzz</li> <li>• Gain; tone</li> </ul>
	Tremolo	<ul style="list-style-type: none"> <li>• Identifying tremolo in a recording</li> </ul>
	Lo-fi	<ul style="list-style-type: none"> <li>• Bit-crushing; vinyl surface noise/crackle effects; telephone effect; vocal distortion; ambient/found sound</li> </ul>
<b>1.12 Balance and blend</b>	Balance	<ul style="list-style-type: none"> <li>• The relative balance of parts (tracks, instruments and/or vocals)</li> </ul>
<b>1.13 Mastering</b>	Perceived volume	<ul style="list-style-type: none"> <li>• Limiting</li> </ul>

Students will also need to study the technical principles that underpin recording and production techniques, with a focus on how the acoustics of the recording space, interconnection of equipment and signal path all affect the recorded signal. These principles are defined in the Area of Study 2 content table below.

<b>Area of Study 2: Principles of audio and sound technology</b>		
<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>2.1 Acoustics</b>	How the live room acoustics affect the recording	<ul style="list-style-type: none"> <li>• Room size; absorption; reflection; diffusion</li> <li>• Isolation booths for vocals, drums and amps; using natural and chamber reverb</li> </ul>
<b>2.2 Leads and signals</b>	Connectivity including signal path and signal types	<ul style="list-style-type: none"> <li>• Discussing signal path in context of the effects heard on commercial recordings</li> </ul>
	The different types and uses of leads	<ul style="list-style-type: none"> <li>• Jack; XLR</li> <li>• Use of balanced connections to avoid noise problems, e.g. hiss, hum and rumble</li> <li>• DI boxes</li> </ul>
<b>2.3 Levels</b>	Principles of levels and metering	<ul style="list-style-type: none"> <li>• Management of levels to prevent distortion and maximise signal-to-noise ratio</li> </ul>

Students are required to develop knowledge and understanding of the history and development of recording and production technology, from current digital technologies back to the mono, analogue recording technologies in the 1930s, through the following eras:

- Digital audio workstations (DAW) and emerging technologies (c.1996 – present day)
- Digital recording and sequencing (c.1980 – present day)
- Large-scale analogue multitrack (c.1969 – 1995)
- Early multitrack recording (c.1964 – 1969)
- Direct to tape mono recording (c.1930 – 1963).

Area of Study 3: The development of recording and production technology		
Topic	Content	Skills, knowledge and understanding
<b>3.1 Software and hardware: digital</b>	Digital hardware/software attributes	<ul style="list-style-type: none"> <li>• The differences between digital and analogue recordings</li> <li>• The advantages and disadvantages of digital hardware/software</li> </ul>
	Digital sequencing and digital audio workstations (DAW)	<ul style="list-style-type: none"> <li>• Core functions of a digital audio workstation</li> <li>• Real-time (native) processing; software instruments</li> <li>• Non-destructive and non-linear editing</li> </ul>
	Digital consumer formats	<ul style="list-style-type: none"> <li>• CD; mp3/m4a; high definition masters</li> </ul>
	Digital recording and sampling hardware	<ul style="list-style-type: none"> <li>• Digital multitrack formats</li> <li>• Sampling with limited available memory</li> </ul>
<b>3.2 Hardware: analogue</b>	Analogue hardware attributes	<ul style="list-style-type: none"> <li>• The differences between analogue and digital recordings</li> <li>• The advantages and disadvantages of analogue recordings</li> <li>• Valves; soft clipping; tape saturation</li> <li>• Solid state (transistor) amplifiers/distortion; hard-clipping</li> <li>• Maintenance issues and variations in frequency/pitch</li> </ul>
	Tape machines	<ul style="list-style-type: none"> <li>• Editing and splicing</li> <li>• Multitrack tape formats</li> </ul>
	Analogue consumer formats	<ul style="list-style-type: none"> <li>• Vinyl; cassette tape</li> <li>• Mono and stereo releases</li> </ul>
	Analogue effects	<ul style="list-style-type: none"> <li>• Delay: tape; bucket brigade</li> <li>• Mechanical reverbs – plate and spring</li> <li>• Rotary speaker (Leslie cabinet)</li> <li>• Pitch changes and reversing using vinyl and tape</li> </ul>



**Area of Study 3: The development of recording and production technology**  
*continued*

Topic	Content	Skills, knowledge and understanding
<b>3.2</b> <b>Hardware:</b> <b>analogue</b> <i>continued</i>	Analogue synthesisers	<ul style="list-style-type: none"> <li>Advantages and disadvantages</li> </ul>
	Electric instruments	<ul style="list-style-type: none"> <li>Electric guitar; bass guitar</li> <li>Theremin; Mellotron; electric organ; electric piano; Clavinet</li> </ul>

## Assessment information

- First assessment: May/June 2018.
- The assessment is 1 hour 15 minutes.
- The assessment is marked out of 60 marks.
- There are two sections in the examination:
  - Section A (44 marks) – four written questions, each based on an unfamiliar commercial recording supplied by Pearson
  - Section B (16 marks) – one essay question based on unfamiliar commercial recordings supplied by Pearson
- Students must answer all questions.
- The paper will include multiple-choice, gap-fill, diagrammatic, short-open, open and extended open response questions.
- Each student will have six audio recordings.
- Each student will need access to a computer workstation to hear the audio recordings but **must not** have access to music production (DAW) software or an internet connection.

### Section A

Section A will include four questions, with multiple-choice, gap-fill, diagrammatic and short open written responses (see *Appendix 2* for further details) using an unfamiliar commercial recording as a stimulus (44 marks).

### Section B

Section B will consist of one extended open response question (see *Appendix 2* for further details) based on the two unfamiliar commercial recordings (16 marks).

## Synoptic assessment

Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

## Sample assessment materials

A sample paper and mark scheme for this paper can be found in the *Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology Sample Assessment Materials (SAMs)* document.

Please see *Appendix 1* for a description of what the command words used in the SAMs mean.

## Component 4: Producing and analysing

---

### Overview

This component assesses students' knowledge of the techniques and principles of music technology through a series of written and practical tasks, in the context of audio and MIDI materials provided by Pearson. The production stages of sound creation, audio editing, and mixing will be covered. The content is grouped into two of the areas of study.

Students will work with unedited audio and MIDI materials provided by Pearson that have been captured using microphone, DI and sequencing techniques. The examination will assess the ability to process and correct these materials using a range of production skills, culminating in a series of audio bounces/exports for individual instrumental/vocal parts, plus a final stereo mix. Students will refine and combine pre-existing 'ingredients' of a mix to form a convincing final product.

Students will also comment on sonic characteristics of the materials provided, interpreting the underlying theory associated with them, as well as justifying decisions they have made in respect of selecting processes and parameters when undertaking the practical tasks.

### Content

#### Skills, knowledge and understanding

Students will be required to demonstrate the ability to:

- comment on the music production tools and techniques used to capture sounds including musical instruments
- use music production tools and techniques to create new sounds
- use processing techniques to edit, correct and process audio and MIDI
- use aural discrimination to identify and evaluate music technology elements in unfamiliar works and to refine recordings
- use processing techniques effectively to produce a final, balanced mix
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony, tonality and dynamics within the context of a music technology production.

## Music styles

Students should have knowledge and understanding of the instruments, the sounds associated with them and the combination of instruments and voices used in the following styles:

- jazz
- blues
- rock 'n' roll
- rock
- metal
- punk
- soul
- disco and funk
- reggae
- acoustic and folk
- commercial pop
- urban
- electronic and dance
- music for the media – computer game and film.

The examination focuses on the techniques required to edit, process and mix audio and MIDI materials, as well as the creation of sounds using microphones and DI, synthesis and MIDI techniques. Students will apply appropriate techniques and effects processing, providing a technical justification for the parameters chosen. The following techniques will be covered, which are further defined in the Area of Study 1 content table below.

<b>Area of Study 1: Recording and production techniques for both corrective and creative purposes</b>		
<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.1 Software and hardware</b>	The core functions of a digital audio workstation (DAW)	<ul style="list-style-type: none"> <li>• Functions are detailed below in this table</li> </ul>
	A range of hardware	<ul style="list-style-type: none"> <li>• Microphones; audio interfaces; microphone pre-amps; DI boxes; mixing desks; outboard effects; guitar pedals; controller keyboard</li> </ul>
<b>1.2 Capture of sound</b>	Gain structure and how it affects noise and distortion	<ul style="list-style-type: none"> <li>• Setting gain to maximise signal-to-noise ratio</li> <li>• Avoiding clipping, interference and hiss</li> <li>• Checking input and output levels when several effects/pieces of hardware are chained together</li> </ul>
	The characteristics and suitability of microphone types	<ul style="list-style-type: none"> <li>• Dynamic; condenser</li> <li>• Cardioid</li> </ul>
	The suitability of microphone placement techniques	<ul style="list-style-type: none"> <li>• Suitable distances and angles</li> <li>• Recording instruments using a single microphone</li> </ul>
<b>1.3 Synthesis</b>	How synthesis is used to create sounds	<ul style="list-style-type: none"> <li>• Selecting and mixing sine, square and saw waveforms; white noise; low frequency oscillator (LFO); low pass and high pass filters</li> </ul>
<b>1.4 Sampling</b>	Pitch mapping	<ul style="list-style-type: none"> <li>• Transposing</li> </ul>
	Editing samples	<ul style="list-style-type: none"> <li>• Cutting and trimming</li> </ul>
	Looping	<ul style="list-style-type: none"> <li>• Loop points</li> </ul>

**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.5 Sequencing</b>	Real-time input	<ul style="list-style-type: none"> <li>Using a MIDI controller keyboard</li> </ul>
	Non real-time input	<ul style="list-style-type: none"> <li>Step grid (drum editor)</li> <li>Using a pencil tool to draw in notes</li> </ul>
	Quantise	<ul style="list-style-type: none"> <li>Hard quantise values, e.g. 8, 12, 16, 24, 32 (and note length equivalents)</li> <li>Snap/grid</li> </ul>
	Editing skills	<ul style="list-style-type: none"> <li>Velocity and note length</li> <li>Piano roll and list editor</li> <li>Cutting, looping and duplicating</li> </ul>
<b>1.6 Audio editing</b>	Truncating	<ul style="list-style-type: none"> <li>Scissor tool/split</li> <li>Lead-in and lead-out times</li> </ul>
	How to remove clicks and noise	<ul style="list-style-type: none"> <li>Removing hiss, hum, plosives and background noise</li> <li>Fades and cross-fades</li> </ul>
<b>1.7 Pitch and rhythm correction and manipulation</b>	How to correct inaccuracies in pitch	<ul style="list-style-type: none"> <li>For example, re-tuning a vocal part with automatic tuning</li> </ul>
	How to correct inaccuracies in rhythm	<ul style="list-style-type: none"> <li>For example, tightening drum parts using audio quantise</li> <li>Manually cutting and moving notes that are out of time</li> </ul>
<b>1.8 Automation</b>	How to use volume and pan automation	<ul style="list-style-type: none"> <li>Fades and movement in the stereo field</li> </ul>
<b>1.9 Dynamic processing</b>	Uses of compression and gating	<ul style="list-style-type: none"> <li>Situations when you would use a compressor and or/gate</li> <li>Limiting; expansion; de-essing</li> <li>Pumping</li> </ul>
	Core parameters of a compressor and gate	<ul style="list-style-type: none"> <li>Compressor threshold, ratio and make-up gain</li> <li>Gate threshold</li> </ul>
<b>1.10 Stereo</b>	Pan	<ul style="list-style-type: none"> <li>Setting pan positions for individual parts (tracks, instruments and/or vocals) in a recording</li> </ul>
<b>1.11 EQ</b>	Different types of EQ used in a recording	<ul style="list-style-type: none"> <li>Low shelf; high shelf; band; low pass filter; high pass filter; band pass filter</li> <li>Core parameters: gain; frequency</li> </ul>

**Area of Study 1: Recording and production techniques for both corrective and creative purposes** *continued*

<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>1.12 Effects</b>	Setting core parameters	<ul style="list-style-type: none"> <li>• Wet/dry and bypass settings</li> </ul>
	Reverb	<ul style="list-style-type: none"> <li>• Room; hall; plate; gated; reversed</li> <li>• Reverb time</li> </ul>
	Delay	<ul style="list-style-type: none"> <li>• Single and multi-tap; slapback; timed; ping pong</li> <li>• Delay time</li> </ul>
	Modulated delay	<ul style="list-style-type: none"> <li>• Flange, chorus and phaser</li> <li>• LFO rate</li> </ul>
	Wah wah	<ul style="list-style-type: none"> <li>• Band pass filter</li> </ul>
	Distortion	<ul style="list-style-type: none"> <li>• Overdrive; fuzz</li> <li>• Gain; drive; master level (output); amp simulator presets</li> </ul>
	Tremolo	<ul style="list-style-type: none"> <li>• LFO rate</li> </ul>
	Vocal effects	<ul style="list-style-type: none"> <li>• Vocoder</li> </ul>
Lo-fi	<ul style="list-style-type: none"> <li>• Bit-crushing; vinyl surface noise/crackle effects; telephone effect; vocal distortion; ambient/found sound</li> </ul>	
<b>1.13 Balance and blend</b>	Balance	<ul style="list-style-type: none"> <li>• The relative balance of parts (tracks, instruments and/or vocals)</li> </ul>
<b>1.14 Mastering</b>	Perceived volume	<ul style="list-style-type: none"> <li>• Limiting</li> </ul>

Students will also need to study the technical principles that underpin recording and production techniques, with a focus on how acoustics of a recording space contribute to the production process as well as supplementing the study of software and hardware in Area of Study 1. Students will study how such technology works and is operated, applying this knowledge to written tasks in the examination. The principles are detailed in the table below.

<b>Area of Study 2: Principles of audio and sound technology</b>		
<b>Topic</b>	<b>Content</b>	<b>Skills, knowledge and understanding</b>
<b>2.1 Acoustics</b>	How the live room acoustics affect the recording	<ul style="list-style-type: none"> <li>Room size; absorption; reflection; diffusion</li> <li>Isolation booths for vocals, drums and amps</li> </ul>
<b>2.2 Monitor speakers</b>	The characteristics of different monitor speakers	<ul style="list-style-type: none"> <li>The frequency ranges handled by tweeters, woofers and subwoofers</li> </ul>
<b>2.3 Leads and signals</b>	How leads work	<ul style="list-style-type: none"> <li>Unbalanced and balanced connections</li> </ul>
	Connectivity including signal path and signal types	<ul style="list-style-type: none"> <li>Aux sends; insert points</li> </ul>
	The different types and uses of leads	<ul style="list-style-type: none"> <li>Jack; XLR; MIDI cable; digital ins/outs; computer data cables e.g. Firewire and USB</li> <li>DI boxes</li> </ul>
<b>2.4 Digital and analogue</b>	The differences between digital and analogue technologies	<ul style="list-style-type: none"> <li>Frequency response; signal-to-noise ratio (dynamic range); headroom</li> <li>Digital and analogue clipping</li> </ul>
<b>2.5 Levels</b>	Principles of levels and metering	<ul style="list-style-type: none"> <li>Management of levels to prevent distortion and maximise signal-to-noise ratio</li> </ul>

## Assessment information

- First assessment: May/June 2018.
- The assessment is 1 hour 45 minutes, plus an additional 10 minutes setting-up time.
- Each student will need access to a computer workstation, music production (DAW) software, MIDI keyboard and headphones but they **must not** have internet access.
- Each student will be supplied with the audio/MIDI materials required for the examination.
- The assessment is marked out of 84 marks.
- There are two sections in the examination:
  - Section A (68 marks) – four questions with a selection of written and practical responses based on the audio/MIDI materials
  - Section B (16 marks) – one essay question based on a specific recording or mixing scenario, signal path, effect or music technology hardware unit
- Students must answer all questions.
- The paper will include multiple-choice, gap-fill, diagrammatic, short-open, open and extended open response questions (see *Appendix 2* for further details).
- The paper will also include a range of practical tasks, for which four audio exports/bounces will be submitted for assessment (three individual instrument/vocal bounces plus a final mix).
- Audio bounces/exports will be in the format of 16-bit/44.1kHz stereo PCM wave file (wav).

### Section A

Questions 1–4 will be related to the audio and MIDI materials provided and students will create written responses as well as an individual audio bounce/export for each instrument or vocal part that has been edited (50 marks).

Question 5 will be an extended practical response. The question asks students to complete a series of mixing and production tasks and then combine all the instrument/vocal parts to create a finished stereo mix (18 marks).

### Section B

Section B will feature one extended open response question (see *Appendix 2* for further details) focusing on a specific recording or mixing scenario, signal path, effect or music technology hardware unit (16 marks).

## Sample assessment materials

A sample paper, audio/MIDI materials, mark scheme and exemplar audio extracts for this paper can be found in the *Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology Sample Assessment Materials (SAMs)* document.

Please see *Appendix 1* for a description of what the command words used in the SAMs mean.



## Assessment Objectives

Students must:		% in GCE AS
<b>AO1</b>	Demonstrate use of music technology to capture, edit and produce recordings	35
<b>AO2</b>	Demonstrate use of music technology to create, edit and structure sounds to develop a technology based-composition	20
<b>AO3</b>	Demonstrate and apply knowledge and understanding of music technology	32–35
<b>AO4</b>	Use analytical and appraising skills to make evaluative and critical judgements about the use of music technology	10–13
<b>Total</b>		<b>100%</b>

## Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	AO1 %	AO2 %	AO3 %	AO4 %	
Component 1: Recording	20	-	-	-	20
Component 2: Technology-based composition	-	20	-	-	20
Component 3: Listening and Analysing	-	-	18–20	5–7	25
Component 4: Producing and analysing	15	-	12–15	5–7	35
<b>Total for GCE AS</b>	<b>35%</b>	<b>20%</b>	<b>32–35%</b>	<b>10–13%</b>	<b>100%</b>

## 3 Administration and general information

### Entries

---

Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

### Discount code and performance tables

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the school and college performance tables. This will be the grade for the larger qualification (i.e. the A Level grade rather than the AS grade). If the qualifications are the same size, then the better grade will be counted (please see *Appendix 7: Codes*).

Please note that there are two codes for AS GCE qualifications; one for Key Stage 4 (KS4) performance tables and one for 16–19 performance tables. If a KS4 student achieves both a GCSE and an AS with the same discount code, the AS result will be counted over the GCSE result.

Students should be advised that if they take two GCE qualifications with the same discount code, the colleges, universities and employers to which they wish to progress are likely to take the view that this achievement is equivalent to only one GCE. The same view may be taken if students take two GCE qualifications that have different discount codes but which have significant overlap of content. Student or their advisers who have any doubts about their subject combinations should check with the institution they wish to progress to before embarking on their programmes.

### Access arrangements, reasonable adjustments, special consideration and malpractice

---

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

### Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

## Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

## Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, including:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, or affects timeframes or the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

## Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

## Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## Malpractice

### Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

### Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form, supporting documentation and as much information as possible can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More detailed guidance on malpractice can be found in the latest version of the document *General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice).

### Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

The raw marks for *Component 3: Listening and analysing* and *Component 4: Producing and analysing* in this qualification will be scaled by Pearson to represent the relative weighting of 25% for Component 3 and 35% for Component 4.

Component	Weighting	Raw marks	Scaling factor	Scaling mark
1	20%	60	1.00	60
2	20%	60	1.00	60
3	25%	60	1.25	75
4	35%	84	1.25	105

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

This AS Level qualification will be graded and certificated on a five-grade scale from A to E using the total subject mark. Individual components are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2018.

## **Student recruitment and progression**

---

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

### **Prior learning and other requirements**

There are no prior learning or other requirements for this qualification.

Students who would benefit most from studying this qualification are likely to have a Level 2 qualification such as a GCSE in Music.

### **Progression**

Students can progress from this qualification to:

- the Pearson Edexcel A Level in Music Technology
- the Pearson BTEC Level 3 Music Technology
- music schools and university courses that relate to music technology
- university courses that will benefit from the skills acquired from this GCE.
- employment where music technology skills are essential, for example trainee producer or engineer, studio manager.



# Appendices

Appendix 1: Command word taxonomy	53
Appendix 2: Question types	54
Appendix 3: List of acronyms	55
Appendix 4: The context for the development of this qualification	56
Appendix 5: Transferable skills	58
Appendix 6: Level 3 Extended Project qualification	59
Appendix 7: Codes	61





## Appendix 1: Command word taxonomy

The following table lists the command words that will appear in question papers, along with their definitions. Not all command words will appear in each paper.

Command word	Definition
<b>State, give, name, list</b>	Give one or more points. Recall or find factual information.
<b>Identify</b>	Give one or more points. Find factual information in given stimulus.
<b>Complete, label, draw</b>	Questions, for example, that require a table to be filled in or a graph/diagram to be labelled.
<b>Calculate</b>	Questions that require calculation.
<b>Describe</b>	Give points which may or may not be linked.
<b>Explain</b>	Give points that are linked to a justification or extension.
<b>Compare</b>	Make points about the similarities and differences. Make relative judgements.
<b>Discuss</b>	Identify the issue/situation/problem/argument that is being assessed within the question. Explore all aspects of an issue/situation/problem/argument. Investigate the issue/situation/problem/argument by reasoning or argument.
<b>Analyse</b>	Examine, dissect elements in detail. Focus on individual elements and how they combine to create an effect/achieve a purpose.
<b>Evaluate</b>	Make judgements against parameters. Draw conclusions, justify opinions or making comparisons.

Please refer to the *Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology Sample Assessment Materials (SAMs)* for the application of some of these command words.

In addition, command words will be used that relate to the functions of a DAW in *Component 4: Producing and analysing*.

## Appendix 2: Question types

The following table contains the types of questions used in the examination papers and the assessment objectives (AO) associated with these questions

Question type	Expected responses
<b>Practical questions</b>	These questions will be used to assess AO1 and range from creating or correcting a sound to producing a final stereo mix.
<b>Multiple choice questions</b>	Multiple choice questions (MCQs) will be used to assess stand-alone knowledge recall (AO3) and to identify information from stimulus materials (AO3). MCQs will require students to select the correct answer from four options.
<b>Gap fill and line matching</b>	These questions will be used to assess AO3, and involve filling in missing words in a sentence or matching pieces of information by drawing a line between them.
<b>Diagrammatic</b>	These questions will be used to assess AO3, and involve drawing and labelling a graph or labelling a diagram.
<b>Calculation</b>	These questions will be used to assess AO3, and involve obtaining a numerical answer, showing relevant working when requested, such as calculating the frequency.
<b>Completion of a table</b>	These questions will be used to assess AO3. They will require candidates to give or identify information in the form of completing a table.
<b>Short open response questions</b>	These questions will be used to assess AO3. They will be low tariff items of 1 mark from short answer recall questions (AO3) such as identifying a feature of a stimulus.
<b>Open response questions</b>	These questions will be used to assess AO3 or AO4. They will range in mark tariff from 2-4 marks such as describing what... or to explain how...
<b>Long Open response</b>	These questions will be used to assess AO3 and AO4 in equal proportions, and will be higher mark tariff questions (e.g. 8 marks), such as explaining a process.
<b>Extended open response questions</b>	<p>Extended open response questions will be used to give students opportunities to show higher-order thinking skills and to stretch and challenge them through application of knowledge and understanding.</p> <p>This question type will target a combination of Assessment Objectives in order to assess breadth of knowledge and depth of understanding. Extended open response questions will always require candidates to draw on underpinning knowledge and understanding (AO3) and either apply this knowledge and understanding in order to make judgements and/or reach conclusions (AO4) or to analyse (AO4) stimulus material to find connections and logical chains of reasoning between elements (AO4).</p> <p>In either case the emphasis will be on the application, conclusion, analysis, connection and logical chains of reasoning in order to elicit the higher order thinking skills being drawn out.</p>

## Appendix 3: List of acronyms

Term	Definition
DAW	Digital audio workstation
EQ	Equalisation
LFO	Low frequency oscillator
LPF and HPF	Low pass filter and high pass filter
MIDI	Musical Instrument Digital Interface

## Appendix 4: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for Music Technology*, published in March 2016.

---

<sup>[1]</sup> Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 5*.

## **From Pearson's Expert Panel for World Class Qualifications**

**May 2014**

“ The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice. ”

### **Sir Michael Barber (Chair)**

Chief Education Advisor, Pearson plc

### **Professor Lee Sing Kong**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA

All titles are correct as of May 2014.

# Appendix 5: Transferable skills

## The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'<sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves:<sup>[2]</sup>

## Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate.<sup>[3]</sup>

## Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

## Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

---

<sup>[1]</sup> OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

<sup>[2]</sup> Koenig J A, National Research Council – *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

<sup>[3]</sup> PISA – *The PISA Framework for Assessment of ICT Literacy* (2011)

# Appendix 6: Level 3 Extended Project qualification

## What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be higher education or employment. The qualification:

- is recognised by higher education for the skills it develops
- is worth half of an Advanced GCE qualification at grades A\*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice for in-depth study (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on predominately secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in music, drama or sport)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is non-examination assessment based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring students through the project work. The qualification is 100% internally assessed and externally moderated.

## How to link the Extended Project with music technology

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the music technology qualification content.

Through the Extended Project, students will develop skills that support their study of music technology, including:

- conducting, organising and using research
- independent reading in the subject area
- planning, project management and time management
- defining a hypothesis to be tested in investigations or developing a design brief
- collecting, handling and interpreting data and evidence
- evaluating arguments and processes
- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis and to consider and respond to

alternative arguments. This supports the development of evaluative skills, through evaluating music technology arguments and using qualitative and quantitative evidence to support informed judgements and propose evidence-based solutions to music technology issues.

## Types of Extended Project related to music technology

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the music technology qualification content. Students can use the Extended Project to build in-depth knowledge and understanding of a music producer or engineer, or of a specific recording or production technique.

Here are some suggestions:

- an in-depth investigation into a music producer or engineer and the impact they had on a musical style
- investigating production methods and how they have changed over a period of time
- producing a recording using contrasting studio techniques and making an in-depth comparison of them.

## Using the Extended Project to support breadth and depth

In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Students should demonstrate that they have extended themselves in some significant way beyond what they have been studying in business. Students can demonstrate extension in one or more dimensions:

- **deepening understanding** – where a student explores a topic in greater depth than in the specification content. This could be an in-depth exploration of one aspect of the broad pre-release context
- **broadening skills** – where a student learns a new skill. This might be learning a new recording or production technique or process that can be used in the analysis of either primary or secondary data collected by the student
- **widening perspectives** – where the student's project spans different subjects. A student studying music technology with mathematics may wish to use statistical techniques to analyse recording data and research one aspect in more detail.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.



## Appendix 7: Codes

Type of code	Use of code	Code
Discount codes	<p>Every qualification eligible for performance tables is assigned a discount code indicating the subject area to which it belongs.</p> <p>Discount codes are published by the DfE.</p>	Please see the GOV.UK website*
Regulated Qualifications Framework (RQF) codes	<p>Each qualification title is allocated an Ofqual Regulated Qualifications Framework (RQF) code.</p> <p>The RQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.</p>	<p>The QN for this qualification is:</p> <p>603/0189/2</p>
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	AS – 8MT0
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	<p>Component 1: 8MT0/01</p> <p>Component 2: 8MT0/02</p> <p>Component 3: 8MT0/03</p> <p>Component 4: 8MT0/04</p>

\*[www.gov.uk/government/publications/2018-performance-tables-discount-code](http://www.gov.uk/government/publications/2018-performance-tables-discount-code)

For information about Edexcel, BTEC or LCCI qualifications  
visit [qualifications.pearson.com](http://qualifications.pearson.com)

Edexcel is a registered trademark of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828  
Registered Office: 80 Strand, London WC2R 0RL  
VAT Reg No GB 278 537121

ISBN 978-1-4469-5248-1

