Edexcel GCE

Music Technology

Advanced
Unit 3: Music Technology Portfolio 2

Release date: Wednesday 1 September 2010
Time: 60 hours

Paper Reference
6MT03/01

You must have:
A copy of the original recording as specified for Task 3A

Instructions to Teachers

- Task 3A must be presented as Track 1, Task 3B as Track 2, and Task 3C as Track 3 (or Tracks 3–7 if Composition Brief 1 is chosen).
- Centres must retain backup copies of all candidate recordings for Tasks 3A, 3B and 3C and proprietary software files for Task 3A.
- The complete portfolio, comprising Tasks 3A, 3B and 3C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the logbook and declaration document with Section A (Logbook) and Section B (Declaration form), completed.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this **must** be clearly marked with the paper reference number (6MT03), centre number, candidate name and candidate number.
- CDs **must** be checked before sending, and packaged so they will not be damaged in transit.
- **The CD and Logbook with signed Declaration form must be sent to the examiner to arrive by 15 May 2011.**

Instructions to Candidates

- Complete **all THREE** tasks.

Information for Candidates

- The total mark for this unit is **120**.
- Task 3A: Sequenced Integrated Performance (40 marks)
- Task 3B: Multi-track Recording (40 marks)
- Task 3C: Composing Using Music Technology (40 marks)

Turn over ▶

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Controlled Conditions

Unit 3 has three tasks within the Music Technology Portfolio: 3A – Sequenced Integrated Performance, 3B – Multi-track Recording and 3C – Composing Using Music Technology. There is also a logbook that must be submitted along with the portfolio.

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

Research and preparation

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

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

Task 3A: Sequenced Integrated Performance

Research and preparation will include time spent working out the parts from the original audio track; developing music production skills using the sequencing/Digital Audio Workstation package; experimenting with timbres, recording techniques, effects and processing; researching the original track; practising the parts to be played into the sequencer and rehearsing the live performers.

Task 3B: Multi-track Recording

Research and preparation will include time spent studying the track to be recorded, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, developing microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process, listening to the original and deciding on what effects and processing have been used, experimenting with music production techniques and mixing.

Task 3C: Composing Using Music Technology

Research and preparation will include time spent listening to music in styles that exploit technology; studying the briefs and making a choice; planning the approach to meeting the brief; practising techniques of synthesis, sampling, creative effects use and other sound manipulation; exploring fully the range of possibilities offered by your software and plug-ins; experimenting with suitable melodic, harmonic and rhythmic ideas; working with texture, instrumentation, and form; working out rough drafts of the composition.

Writing

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

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 3A: Sequenced Integrated Performance

Anything that will form part of the final recording sent to the examiner is considered to be part of the 'writing' of the task. This includes: input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information; the recording of the live vocals and other parts; work on effects, EQ, dynamics processing and other aspects of the final mix. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3C: Composing Using Music Technology

Anything that is input into the final track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final composition. It will also include synthesis, editing timbres and voices, manipulation of sounds, sampling work and effects use and processing. The final bounce (mixdown) to a stereo audio file of the finished composition is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

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

Declaration Form

Candidates must sign the declaration form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 3A: Sequenced Integrated Performance

Stimuli

- **Knock On Wood (Seal)** from the album *Soul* (WEA/Warner Bros) EAN 0093624982463

- **The Power of Goodbye (Madonna)** from the album *Ray of Light* (WEA/Warner Bros) EAN 0093624684725

You are required to produce a sequenced integrated realisation using **one** of the recordings listed above as your stimulus.

You are required to recreate a complete authentic realisation of your chosen stimulus, including all vocals, instrumental parts and production features.

This is predominantly an aural task, and no score has been included. You may work from a score if you wish, but be aware that scores of Rock and Pop songs are often incomplete or inaccurate.

- You should match timbres and performance details as closely as possible to the stimulus.

- You **must** record a live performance of the **lead vocal part** and integrate this into the final mix. The original vocal may be transposed for either male or female voice.

- You may record **up to three** live audio tracks (including lead vocals). Backing vocals may be recorded live, or sequenced using appropriate techniques and timbres.

- You must not use pre-programmed audio or MIDI loops in this task.

- You may use an arpeggiator in this task if appropriate.

- You should not sample audio from any commercial version of the stimuli.

You should submit your completed performance as Track 1 on your Music Technology Portfolio 2 CD

(Total for Task 3A = 40 marks)

Task 3B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 3: The Development of Technology-based Music.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It may **not** be an original student composition.

Your recording must include four acoustic and/or orchestral instruments (Topic A) **or** four percussion instruments (Topic B).

Stimulus material may be arranged to meet the specification requirements and availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable and recognisable arrangement.

Your recording should:

• last between 3 and 5 minutes

• use a minimum of 12 tracks

• have a minimum of eight tracks captured using microphones

• use DI capture where appropriate

• make use of overdub techniques

• use only live musicians, and contain no MIDI sequenced performances or samples

• be a noise-free stereo production, with use of appropriate effects and processing.

You should submit your completed recording as Track 2 on your Music Technology Portfolio 2 CD

(Total for Task 3B = 40 marks)

Task 3C: Composing Using Music Technology

Choose ONE of the following briefs, and compose an original piece as instructed.

Music technology must be central to the piece that you compose. You may use a range of resources including amplified, electronic and virtual instruments, samples, MIDI, acoustic and orchestral instruments and voices.

Use a range of programming techniques to control, manipulate and edit the sounds you choose.

Create a high quality stereo recording of your composition that pays attention to all aspects of production – capture, balance, blend, EQ, dynamics, stereo field and FX.

COMPOSITION BRIEF 1

LiFone

You have been commissioned to write the music for a new mobile phone company launching a cutting edge product for the first time in the UK. The phone is packed with features and can be customised to suit the needs of the user – this is one of the main selling points.

The company is developing a series of adverts targeting different users, each one designed to promote the features that appeal to those potential customers.

Your brief is to write the music for each of those adverts, reflecting the slick touch-screen functions and bold, stylish graphics.

You are also required to write a musical logo that will play when the phone is switched on or off, and features in some form in each advert.

The music you create will need to show variety in order to reflect the content of each advert.

You are to compose FIVE SEPARATE tracks as outlined below:

Section	Length (in seconds)	Images
1	**3 max***	**Musical Logo** This must be memorable, catchy, reflect the hi-tech nature of the phone and last no longer than 3 seconds.
*** NOTE:** in order to burn the short musical logo from section 1 to CD it may be necessary to make the track slightly longer to meet the minimum length requirement for a CD track. In this case you should append silence to the END of your 3 second recording.*		
2	**45**	The images follow a young man in his late teens, cutting to close-ups of him using his LiFone: • Listening to and downloading music at home • Playing interactive games online • Studying at college using the organiser, internet browser and eBooks • Texting friends and going to the game while following other scores live through the mobile internet service • Going out after the game, taking photos and posting them online • The closing scene shows him falling into bed, tired but happy with his LiFone on the table • At the end of the advert, the slogan 'Your Life, Your Phone' is displayed on screen

3	**45**	The next advert shows a group of younger teenage girls using their LiFones: • Using live group chat to talk to other friends • Comparing and swapping phone covers from the wide range of styles • Checking the latest shopping deals and making online purchases. • Taking videos of each other at the skating rink; falling over, laughing and chatting • Choosing a film to watch using the movie reviews feature and booking tickets, then waving outside the cinema as one of them takes a photo, happy and smiling • At the end of the advert, the slogan 'Your Life, Your Phone' is displayed on screen
4	**45**	A man in a sharp suit walks into his office and takes out his LiFone: • Using the organiser to check his schedule and meetings • Closing a deal in a phone conversation and arranging the payment to be sent to him instantly using the LiFone credit card processing facility • Checking the stock market and bank accounts • Receiving a reminder that his wedding anniversary is coming up; choosing flowers to send to his wife • The final scene sees him and his wife driving off for a surprise anniversary trip while listening to music from the LiFone • At the end of the advert, the slogan 'Your Life, Your Phone' is displayed on screen
5	**45**	An older couple are out walking on holiday: • Planning their route using the maps function on their LiFone and getting information on local landmarks • Checking the weather outlook • Looking for restaurant reviews and directions • Contacting family, exchanging photos of their trip and receiving a video of their grandson's birthday party • Walking along the beach in a stunning sunset and pausing to take a video of the scene • At the end of the advert, the slogan 'Your Life, Your Phone' is displayed on screen

You are advised to listen to a variety of music from TV adverts, and to be aware of the importance of themes in different contexts.

The composition must contain at least SIX separate instrumental/vocal parts.

You should make creative use of music technology to develop your composition, and to produce a good quality recorded realisation of it.

You may use any combination of MIDI (GM, non-GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are also reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Tracks 3–7 on your Music Technology Portfolio 2 CD.

(40)

COMPOSITION BRIEF 2

And 2Morrow

Create a composition using the poem *And 2Morrow* by Tupac Shakur. You are advised to study the text and its meaning carefully.

And 2Morrow

Today is filled with anger
fueled with hidden hate
scared of being outcast
afraid of common fate

Today is built on tragedies
which no one wants 2 face
nightmares 2 humanities
and morally disgraced

Tonight is filled with rage
violence in the air
children bred with ruthlessness
because no one at home cares

Tonight I lay my head down
but the pressure never stops
knawing at my sanity
content when I am dropped

But 2morrow I c change
a chance 2 build a new
Built on spirit intent of Heart
and ideals
based on truth

and tomorrow I wake with second wind
and strong because of pride
2 know I fought with all my heart 2 keep my
dream alive

Tupac Shakur

Compose a continuous piece of music that lasts THREE MINUTES.

Your composition may take the form of a song (which must include recorded vocals), or a piece of contemporary music using audio samples created from recorded extracts of the text.

The composition must contain at least SIX separate instrumental/vocal parts.

You should make creative use of music technology to develop your composition, and to produce a good quality recorded realisation of it.

You may use any combination of MIDI (GM, non-GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are also reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Track 3 on your Music Technology Portfolio 2 CD.

(40)

COMPOSITION BRIEF 3

Economy of Truth

Politicians need to be well versed in the workings of the economy. It seems, however, that they are also expert in being economical with the truth. Recently the scandal of MPs' expenses hit the headlines with controversy surrounding the way elected representatives have chosen to spend tax payers' money. Of course the PR people try to spin the stories into a positive light, but without doubt this could not prevent some MPs being caught out.

Stories that cast doubt on politicians' integrity are not a new phenomenon. Scandals involving affairs, corruption and abuse of power have been seen throughout the decades – Profumo and Christine Keeler in the 60s, Nixon and Watergate in the 70s, Reagan and the Iran Contra in the 80s and Clinton and Monica Lewinsky in the 90s.

Create a composition that makes use of audio samples taken from news reports, speeches and statements, political or satirical commentaries and other relevant material, e.g. public information bulletins and debates, or excerpts read out from newspaper articles, and incorporate them creatively into an original composition that reflects your own feelings on the scandals that sometimes surround politics, either currently or in the past.

Using music technology software, incorporate a minimum of 6 samples of words and/or phrases within your composition. You must use a range of editing features to manipulate your samples and create new sounds and textures.

Compose a continuous piece of music that lasts THREE MINUTES.

The composition must contain at least SIX separate tracks/parts.

You should make creative use of music technology to develop your composition, and to produce a good quality recorded realisation of it.

You may use any combination of MIDI (GM, non-GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are also reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Track 3 on your Music Technology Portfolio 2 CD.

(40)

(Total for Task 3C = 40 marks)

TOTAL FOR PAPER = 120 MARKS