

Edexcel GCE

Music Technology

Advanced

Unit 3: Music Technology Portfolio 2

Release date: Saturday 1 September 2012

Time: 60 hours

Paper Reference

6MT03/01

You must have:

A copy of the original recording as specified for Task 3A

Instructions to Teachers

- The 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 Form.
- 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 (6MT03/01), centre number, candidate name and candidate number.
- Task 3A must be presented as track 1, Task 3B as track 2, and Task 3C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 3A, 3B and 3C and proprietary software files for all tasks.
- 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 2013.

Instructions to Candidates

- Complete **all THREE** tasks
- Complete the Logbook
- Sign the Declaration Form

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)

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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 as part of the Portfolio.

The requirement for **Controlled Conditions** does not mean that a submission has to be carried out, 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 completed outside the centre*. There is no time limit for 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 use of effects 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 three tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

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

- **The Look of Love, Pt 1 (ABC)** from the CD *The Lexicon Of Love* (Original recording remastered), Mercury – 982437-3 (2004). Original release date: 1982
- **Nobody's Diary (Yazoo)** from the CD *You And Me Both* (Original recording remastered), Mute – CDXSTUMM-12 (2008). Original release date: 1983

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 piece may be transposed to a different key to suit the vocal range of the singer. It may be sung by a male or female vocalist.
- 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 be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.
- You must input **all** sequenced data by playing or programming the parts yourself. You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You must not sample audio from any 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 arrangement.

Your recording should:

- last between 3 and 5 minutes
- use a minimum of 12 tracks
- have a minimum of 8 tracks captured using microphones
- use DI capture where appropriate
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

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.

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

You may use any combination of:

- MIDI-controlled timbres
- samples
- live recorded audio
- atmospheric sounds and electro-acoustic effects.

You must:

- use original sound design (synthesis/sample manipulation/creative effects)
- produce a high quality stereo recording of your composition that pays attention to all aspects of production – capture, balance, blend, EQ, dynamics, stereo field and effects.

Candidates are reminded that this is a composition task, not a remix or arrangement task. Any samples that you have used should be credited in your Logbook 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.

COMPOSITION BRIEF 1

The Picnic

The Picnic – A Film by Neil Oseman

You have been commissioned to compose a soundtrack with a 21st century slant to accompany the silent film *The Picnic*. Your composition should reflect the action, emotions and pace of the film, and be timed to accurately sync with the scenes and images. You are reminded of the instructions on page 6 that you must make use of original sound design (synthesis/sample manipulation/creative effects).

You must use the movie file located on the Edexcel website and not any other version:

<http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx>

To locate the movie file, copy and paste or type this link into the address bar on your internet browser.

You must not sample audio from any version of the movie.

Your composition must be THREE MINUTES long.

COMPOSITION BRIEF 2

Chief Seattle's Speech

In 1854, Chief Seattle of the Duwamish tribe gave a speech responding to the American President's offer to buy the homelands of the Native Americans. In it he outlines the importance of the land and the spiritual beliefs of his people, and how contrasting they are to the settlers from Europe.

Create a composition using the extracts from Chief Seattle's speech that are reproduced here. The meaning of the text must be reflected in the music. 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. You may adapt or re-order the words.

Your composition must be THREE MINUTES long.

Chief Seattle's Speech (adapted)

Every part of this earth is sacred to my people.
We are part of the earth and it is part of us.

The sight of your cities pains the eyes of the red man. But perhaps it is because my people are savage and do not understand.

All things share the same breath – the beast, the tree, the man, they all share the same breath.

What is man without the beasts? If all the beasts were gone, man would die from a great loneliness of spirit.

For whatever happens to the beasts, soon happens to man. All things are connected.

Teach your children what we have taught our children; that the earth is our mother. Whatever befalls the earth befalls the sons of the earth.

This we know: The earth does not belong to man; man belongs to the earth.

All things are connected like the blood which unites one family. All things are connected.

Our God is the same God. You may think now that you own Him as you wish to own our land; but you cannot. He is the God of man, and His compassion is equal for my people and yours.

It is the end of living and the beginning of survival.

COMPOSITION BRIEF 3

“Prost can see Mansell in his earphones”

Sports commentators trade on their passion and personality. They aim to enhance the viewer and listener’s enjoyment of major events, and hope that a truly outstanding moment will arrive during their commentary that will endure for many years. From the exuberance of Brazilian football commentators to the gentlemen’s club atmosphere of the radio test match commentary, it is all about creating a compelling sound and style for the listener.

Sportsmen and sportswomen also portray their emotions through a range of clichés and sporting in-words such as being ‘sick as a parrot’ or ‘over the moon’. Then there are the times when it all goes horribly wrong – live broadcasts have the potential for the unexpected; some commentators and sports-people have made a career out of the unintentional gaffe.

Create a composition that makes use of **a minimum of SIX samples** of words and/or phrases and incorporate them creatively into an original composition that reflects your own feelings and interests in sport and the media personalities involved.

Your composition must be THREE MINUTES long.

You should aim to present a coherent, informative narrative with your choice of samples. You may choose to explore from one or more of the following perspectives:

- a homage to a particular sport or sports-person
- the contrasting styles of different commentators from around the world on a particular sport
- the unintentional humour of the unfortunate slip of the tongue
- the more serious involvement of political issues such as boycotting events or countries.

You may choose to use material from any sport in any era.

(Total for Task 3C = 40 marks)

TOTAL FOR PAPER = 120 MARKS

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