

Paper Reference(s)

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Edexcel GCE

Music Technology

Advanced GCE

Unit 3: Music Technology Portfolio 2

Sample Assessment Material

Candidates must complete all **three** tasks, Task 3A, 3B and 3C.

The work submitted to Edexcel comprises an audio CD with three tracks, and the completed logbook document.

This question paper is a final draft version.

On accreditation of the specification this question paper will be subject to final copy editing and styling for publication to centres.

Instructions to Candidates

Complete all THREE tasks.

Task 3A: Sequenced Integrated Performance, Task 3B: Multi-track Recording and Task 3C: Composing using Music Technology are worth 40 marks each. The total mark for this unit is 120.

Instructions to Teachers

The complete portfolio, comprising Task 3A, 3B and 3C must be presented for assessment as stereo audio recordings on ONE audio CD, along with the completed Logbook document.

Task 3A must be presented as Track 1, Task 3B as Track 2, and Task 3C as Track 3.

Centres are reminded that each candidate submission should be presented on a separate audio CD (**not** on MiniDisc™ or cassette tape) and this must be clearly labelled with centre number, candidate name and candidate number).

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Task 3A: Sequenced Integrated Performance

You are required to create a complete performance of **one** of the two songs listed below:

- **Pet Shop Boys:** It's a Sin
- **Eurhythmics:** There Must be an Angel

Using the original recording of your chosen song as your main stimulus, you should make a sequenced realisation, but should integrate into your performance a live audio recording of the vocals (and other tracks(s) as well if you wish).

You may wish to make a skeleton score or a lead sheet to assist you. This is not part of the assessment, and you are reminded that this task is predominantly an aural task, with the original recording as your main guide.

You are required to recreate a complete performance of the original song, including all instrumental parts heard on the original recording. You should try to match timbres and performance details as closely as possible.

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

(40 marks)

Task 3B: Multi-track Recording

You are required to make a recording of a piece of music of your own choice relating to **either** Topic A: Recording Acoustic and/or Orchestral Instruments **or** Topic B: Recording Percussion Instruments.

You must record a piece of music that is commercially available.

Your recording should:

- last between 3 and 5 minutes
- use a minimum of 12 and a maximum of 24 tracks
- contain a balanced use of close-mic and direct-inject (DI) capture
- have a minimum of **eight** tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performance
- involve a minimum of four acoustic and/or orchestral instruments if Topic A is offered, or a minimum of four percussion instruments if Topic B is offered
- be a noise-free stereo production with use of appropriate effects.

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

(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.

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

(40 marks)

1. Brief 1 (Music for Film or Television): Rush Hour

A TV company is planning a three-minute documentary film about the UK rail network. The film will highlight a number of aspects of train travel during the rush hour. The director has commissioned you to provide music that will add momentum, pace and coherence to the edited images. The director has decided not to use spoken narration.

You are required to create between five and eight short samples (no more than 10 seconds each), such as train doors closing and station announcements. These should be used creatively in your composition as elements of melody, rhythm, harmony, texture and **not** solely as sound effects. You will require skilful editing to build on your potential (e.g. pitch-shift, time-stretch, reverse, truncate, crossfade etc.). You must use at least **six** musical tracks or instrumental lines.

Your composition, which must be continuous, can be in any style. It must last **three** minutes, following the durations of the plan given below.

Section	Length (in seconds)	Images
1	30	Dawn – the sun rising over a sleepy city on a bright summer morning
2	20	Trains beginning their journey – the music reflecting the increasing speed of the images
3	40	A series of images of different types of stations, showing commuters buying tickets, descending escalators, and boarding trains
4	15	Overhead image, birds eye view of a busy track junction – high speed images of trains running along the track
5	20	Image of a train emerging from a tunnel at high speed, stopping at a station and then continuing on its journey
6	25	The worst aspects of the commuter rush hour – crowds, queues
7	30	A gradual subsiding of the busy rush hour until the train is seen to stop at the service depot.

2. Brief 2 (Electro-acoustic Music): Conflict

Conflicts around the world generate a wide range of emotional responses. You are invited to work with samples of actual speeches and news reports, incorporating them creatively in an original musical composition, and attempting to reflect your own feelings towards **one or more** of the following types of conflict:

- social
- economic
- political
- military.

Using music technology software, create eight short samples (no more than 10 seconds each) of words and/or phrases. Develop, explore and manipulate these samples to create new textures and timbres in an original composition lasting **three** minutes.

Your composition should be a soundscape, with at least **six** musical tracks or instrumental lines.

Your composition could take several forms, for example:

- a short overture entitled 'Conflicts' for a concert of electronic music
- introductory music to open a conference on street crime
- background music for a government podcast on global warming
- background/installation music to be played in the entrance of the United Nations building reflecting different nations and their politics
- a soundscape for an exhibition of press photographs of armed conflicts around the world.

3. Brief 3 (Popular Song): Song for a Rock Musical

The director of a new rock musical has asked you to write an original **three-minute** song in any style in which two characters declare their love for one another and their defiance of their families who oppose their love. You are required to use music technology to produce the sound of the band which must include amplified guitars and a selection of orchestral instruments of your own choice. The song must contain at least **six** musical tracks or instrumental lines.

You may tackle this brief in either of the following ways:

- write lyrics for your two singers, and record the song under studio conditions
- have no lyrics, and use **two** opposing instrumental timbres to represent the two characters, in music for a dance routine.