

Please check the examination details below before entering your candidate information		
Candidate surname	Other names	
Centre Number	Candidate Number	
Pearson Edexcel Level 3 GCE		
Release date: Friday 1 September 2023 Submission date: Wednesday 15 May 2024		
	Paper Reference	9MT0/02
Music Technology Advanced COMPONENT 2: Technology-based composition Logbook and authentication form		
You must have: The brief and video provided by Pearson on the website.		Total Marks

Instructions for Teachers

- The logbook and authentication form must be completed and presented for assessment along with the technology-based composition.
- The logbook and authentication form must be submitted digitally in the format detailed in the Administrative Support Guide found on the Pearson website.
- Each candidate submission must be presented separately.
- Centres must retain backup copies of all logbooks.
- All assessment materials must be submitted by 15 May 2024.

Information for Candidates


- The total mark for this component is 60.
- Complete the sections in the spaces provided. There may be more space than you need.
- Do not attach additional material.
- The sections in this booklet ask you for information which is essential for the examiner who assesses your work.
- If you do not complete the logbook and authentication form, your work may not be fully credited.
- Export your logbook as a .pdf file named '9MT002_centre number_candidate number_name' (e.g. 9MT002_12345_6789_BloggsJ).



P75870A

Brief Chosen	War Talk
Title of your composition	
War Riffs	

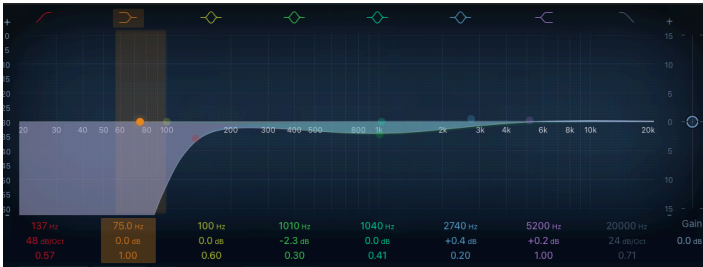


Use the following tables to detail how you have created sounds for your technology-based composition.

Synthesis	
Timbre/instrument name	Designing own sounds, manipulation using LFO, filter, envelopes, automation or real time control.
Reese style bass	<p>I used a square wave and a sine wave pitched 12 semitones up with a cutoff using key follow which changes the filter frequency depending on the note and octave, I used an LFO to move the symmetry of the square wave which creates a swelling sound as well as increasing the number of voices to create a chorus effect.</p> <p>I used automation to automate the cutoff filter on the master of the bass. I also automated the resonance for some resonance sweeps.</p>
Pad	<p>1 sine and 1 saw wave with added partials and a small LFO on the symmetry. I then added Harmonics with added octaves and fifths and with odd/even harmonics. I then panned the harmonics with an LFO.</p> <p>I automated the the cut off for the high pass and low pass throughout the intro</p>
Pulsing riser	<p>I added fundamentals with 3rd, 4th, and 5th fundamental. Added partials, offset the symmetry by 20%. With an LFO (19hz rate) I added it to the fundamentals giving the sound a pulsing effect with a volume automation rising to the end of the bar</p>
White Noise Risers and impacts	<p>White noise oscillator with an ADSR with a 0ms attack long decay and quick release</p>
Rich Strings Pad Preset	<p>Added a stereo sample delay, And automated to cutoff for the high pass and low pass. I automated the resonance filter</p>

Strings	<p>Added an autofilter which has an LFO on the filter which changes the cutoff and resonance filters.</p> 
Warped Pluck	<p>I used a Guitar warped pluck preset on Alchemy where I adjusted the ADSR to fit my song</p> <p>Increased attack .11s</p> <p>Decreased hold</p>

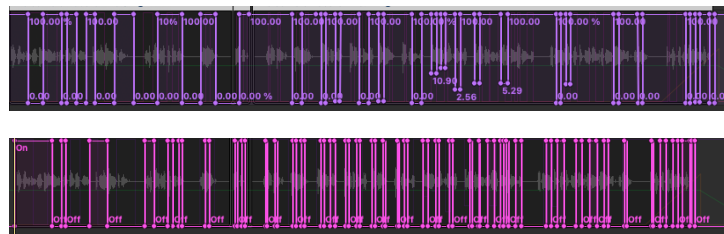
Sampling	
Timbre/instrument name	Using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.
AI Vocal 1	I edited the vocals by cutting and moving the vocals to be slightly off beat.
Guitar (1:12)	In the into of my song i looped the starting bar of the guitar to build suspense into the first rock section (11s to 33s)
Kick	Sampled a drum Kick and put it into quick sampler which loops throughout the song.
Guitar feedback riser	<p>Sampled guitar feedback which was recorded through an amp. An automated the volume to emulate an ADSR</p>  
Voice 2	

	<p>Automated distortion</p> <p>I edited the vocals by cutting and moving the vocals to be slightly off beat.</p>
Sub drop	<p>Sampled from a low tom and put it in a quick sampler, LFO on the pitch and cut off filter</p>
Screams	<p>I recorded Screams into a microphone and looped the 3 'best'.</p>

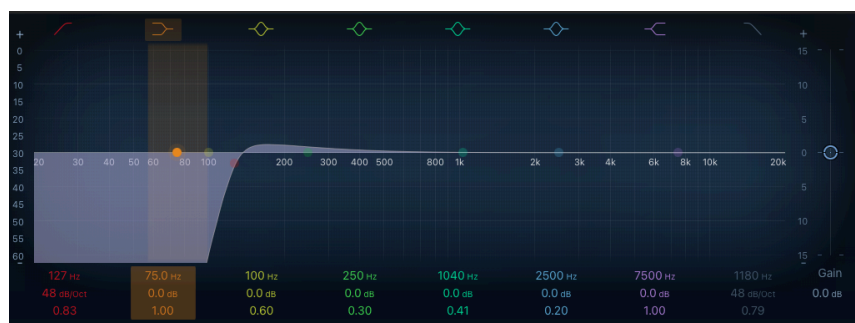
Creative effects	
Timbre/instrument name	Adding effects or processors to modify existing sounds; control of parameters.
Vocal 1	<p>For the vocal I added Stereo Spreader</p> <p>I added EQ which was placed at the start of the mixing chain which has a cut at 137hz to remove some bass noise from the vocals and a slight -2.3db cut at 1000hz to remove some room noise sound</p>  <p>A phat filter with a preset called rhythmic distortion which has an LFO connected to the MOD fx</p>  <p>I also automated some panning on the vocal on some parts of the vocals</p> 
Vocal 2	<p>To change up the vocal in the second part after the drop I added 2 Phat filters, One being a preset called rhythmic distortion and one which i created.</p>



I added bitcrusher which was automated to create a stutter effect along with a high cut which also automated to help the stutter effect



I added 2 EQs one at the start of the chain and one at the end of the mix chain both cutting frequencies at 140 hz to remove the muddiness which was created from the effects.



I added 2 delays one with a $\frac{1}{2}$ note feedback and one with a 523ms (1/8th notes) delay time

One stereo delay with has:



One tape delay which has:

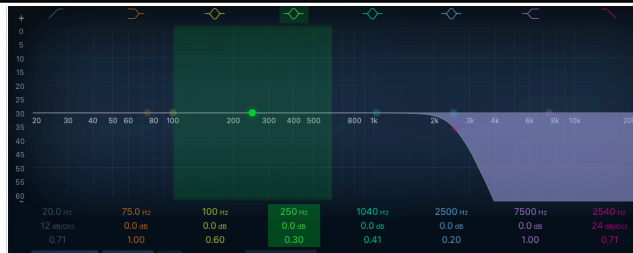


Pad

I added Fuzz-wah, EQ and stereo delay



I used the Cry-Baby wah preset which has a guitar Wah sound to it
I added an eq with cut off the highs at 2.5khz



I added a stereo delay after the Fuzz-Wah which delayed the wah as well as the pad. I added 700ms delay on the left with 35% feedback and 348ms delay on the right also with 35% feedback



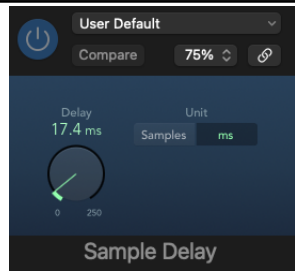
Pulsing riser

I also added a compressor which was sidechained to the kick which made the pulsing cut through the mix better



Guitars (55s)

I duplicated the tracks and added a sample delay with a 17ms delay which causes a stereo widening effect



Hihats

I added an autofilter with the preset pulse gate sync filter



Guitar stutter

I added an EQ



Step FX to create a stutter effect for the guitar



There was a gate added which created the stutter effect and is linked to all knobs with the blue lines

Guitar 2 mins 10s

Real time panning with heavy delay



I added delay 700ms left delay time, 350ms delay right and 35% feedback for both

Screams

Distortion



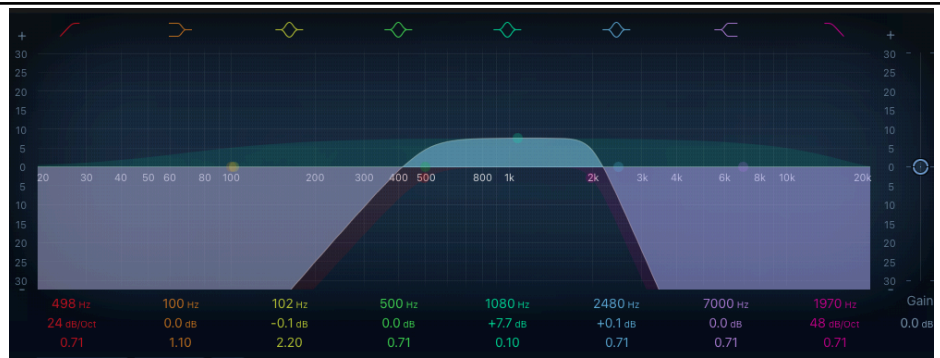
Phat FX




Stereo Delay with dotted $\frac{1}{4}$ notes and the right sight being slightly slower



EQ



I added a high cut and a low cut filter and a bisst at 1000hz to create a radio effect to emphasise the war theme

State any parts played by other performers and details of how you directed the performance			
Instrument/Part	Name of performer	How you directed the performance	Editing and manipulation of recorded audio/MIDI
Guitar		I wrote the guitar parts and asked Jude to play the written parts	<p>At 1:12 I used step effect do manipulate the volume using an LFO. I also used an LFO on the cutoff and resonance filters as well as the mix knob of the reverb</p> <p>For the rest of the mix I used lots of delays for stereo spread and reverb</p> 

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Teacher name:			
Teacher signed:		Date:	
Email address:			

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. This work has not been submitted for assessment for any other qualification. I understand that false declaration is a form of malpractice.

Candidate signed:		Date:	
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Please present this completed form with the student's submission.

By signing the above declaration, you agree to your work being used to support professional development, online support and training of both centre-assessors and Pearson examiners.

If you have any concerns, please email: teachingmusic@pearson.com