

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).

Brief Chosen	Deserts
Title of your composition	
<p>Desertification- Desertification is a term referring to land degradation, caused by over exploitation of land and is an effect of climate change. Leads to deserts expanding and increased poverty as soil and land becomes unfarmable. The song builds up to a dramatic end to emphasise “the cause is man”.</p>	

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.
Solemn verse chords	 <p>blend of square and 2 pulse waves, with latter 2 detuned by few cents to distinguish voices, low pass in filter section takes away brightness, high sine level gives “bell” timbre, high intensity chorus to further spread sound. Short ADS long release to make sound natural. Tight band pass on separate EQ to make sound warmer.</p>

Bass, 1st heard 5sec



saw 6 used as normal saw acted weirdly with these settings, ring and square used but mix mainly to saw. Saw down pitched octave. High cut -12db with fat setting used. Pan affected by LFO 2 to give movement.

Structure for outro, around 2.25, background high 1/4 notes.



2 saw waves used and detuned by 23 cents, low pass only at 6db just to keep duller sound. Chorus to give body.

Resonant pad- 35s


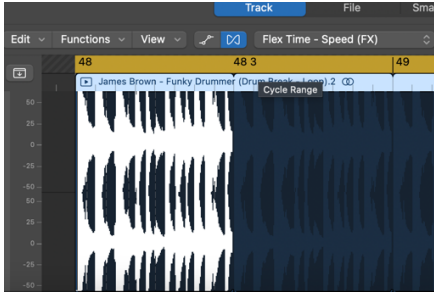



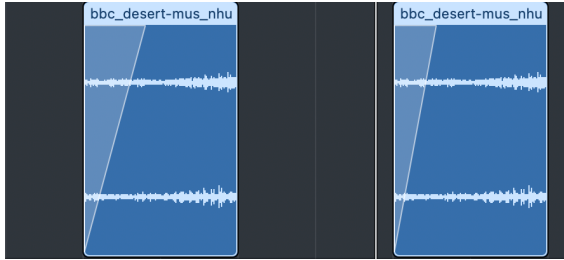

detuned pair of saw waves, low pass only -6db to remove harsh frequencies, chorus vibrato and LFO give movement as just 1 held chord.

Swirly wind- 1min 11s

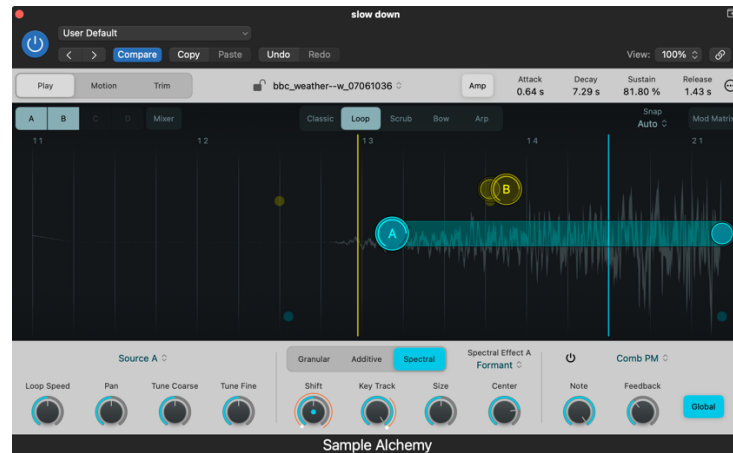


- Es2 synth used with only noise oscillator selected, replicates wind noise.
- Some sine used to give low body, live recorded changes to low pass filter to give swirling wind effect.

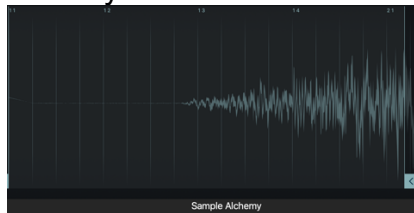
Sampling	
Timbre/instrument name	Using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.
Flies OH- intro, from 7s	 <ul style="list-style-type: none"> • Cut out sound of fly from desert atmosphere sample • High pass from 2KHz to focus on fly • Phat fx used to distort and compress so can be heard in mix • X Y map on phat fx used with low cut and high cut used small amount of high cut to remove harsh frequency brought out by distortion. • Panned L to R when played in intro to imitate fly flying across head.
Full drum break- 1min 55s	 <ul style="list-style-type: none"> • cut sample of James brown “funky drummer” to 1 bar. • Used flex speed to drag to 1 bar at my song’s tempo • This pitch shifted it naturally, I liked it but harsh frequency from high hat brought out so Heavy eq reduction around 10KHz • Phaser rate around 1.5 bars to add to metric modulation feel in bass.
Sample kit- snare Intro, from 21s	

	<ul style="list-style-type: none"> • Sample of desert storm wind noise sounds aggressive and sounds of grain come through. • Cut random tiny bit out to replicate time of snare hit • Eq to boost fundamental of a typical snare (200Hz) and boost high end sand noise • Phat fx increase general loudness through compression and light distortion, use of grid to aggressively low cut all rumble out. • Reverb, used 1.3s focusing on higher freq. this gave a more natural decay to sample.
<p>Sample kit- roll</p> <p>Intro, from 20s</p>	 <ul style="list-style-type: none"> • Sample cut from desert oasis nature recording; specific bit had what I assume is a bird taking off. Sound of fast flapping wings reminded me of drum roll. • Cut out only bird taking off • Used flex speed to pitch up and shorten interval between each “flap” to match tempo and sound more like drum roll. • Used fade tool to add crescendo effect to climax just before next snare hit.
<p>Twinkly bells</p> <p>Intro 1st chorus</p> <p>My favourite one!</p>	 <ul style="list-style-type: none"> • Recorded bell I found in my house, imported into quick sampler and used midi from chords played but much higher up. • Exciter used to add high harmonics around 15khz • Chorus and delay to complicate sound- less blocky individual notes. • Arpeggiator at rate of 1/16th with 4 octave range and high variation, as well as random “direction” • After all this, the sound adds a high twinkly layer on top, the block midi chords get lost in the delay and arpeggiator to create a texture rather than specific notes.

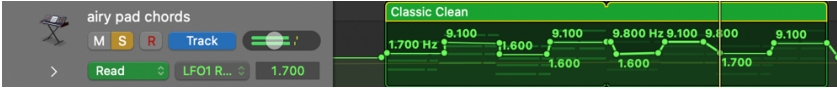


Slow down, end of chorus 1. 1min 8s



- Dragged short clip of desert wind noise into sample achemy



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- Cut to only the start part so has natural attack.
- Put on loop mode so sample plays on loop when midi on.
- Live recorded movement of A which affects pitch, creating a slide down in pitch at end of chorus.
- B affects the size of the sample, giving a slowing down effect as sample loop gets longer and longer.

Creative effects	
Timbre/instrument name	Adding effects or processors to modify existing sounds; control of parameters.
Airy pad chords. 1 st chorus.	 <ul style="list-style-type: none"> Automated the LFO rate every bar to switch between 1/4 notes and 1/8 notes,
Guitar solo	 <ul style="list-style-type: none"> Wanted super distorted sound hence use of grit pedal and overdrive. amp given nice base tone and provides some reverb (also used space designer), compressor helps sustain the long-held notes. Bounced in place to get clipping tone but bring down level.
Drums reverb	 <ul style="list-style-type: none"> Bus set up for drums reverb as chopped samples very dry. 1.1s decay

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| | <ul style="list-style-type: none">• Flat eq but different levels on sends to focus on snare and cymbal reverb and less bass drum. |
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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 solo		Wrote down chord progression and had a guide midi solo for Mia to interpret and build on.	Comping between takes to get best combination of performances.

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