

# Pearson Edexcel GCE

## Music Technology

Advanced Subsidiary

Unit 1: Music Technology Portfolio 1

Release date: Tuesday 1 September 2015

**Time: 60 hours**

Paper Reference

**6MT01/01**

### You must have:

A copy of the original recording as specified for Task 1A

### Instructions to Teachers

- The Portfolio, comprising Tasks 1A, 1B and 1C, 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 (6MT01/01), centre number, candidate name and candidate number.
- Task 1A must be presented as track 1, Task 1B as track 2, and Task 1C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 1A, 1B and 1C 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 2016.

### Instructions to Candidates

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

### Information for Candidates

- The total mark for this unit is **140**.
- Task 1A: Sequenced Realised Performance (40 marks).
- Task 1B: Multi-track Recording (40 marks).
- Task 1C: Creative Sequenced Arrangement (40 marks).
- Logbook questions 9 and 10 (20 marks).

Turn over ►

P46736A

©2015 Pearson Education Ltd.

1/1/1/1



PEARSON

## Controlled Conditions

**Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. 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 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 1A: Sequenced Realised Performance**

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

### **Task 1B: Multi-track Recording**

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

### **Task 1C: Creative Sequenced Arrangement**

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

## **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 1A: Sequenced Realised Performance**

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. 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 1B: 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 1C: Creative Sequenced Arrangement**

Anything that is input into the final sequenced 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 sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement 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 1A: Sequenced Realised Performance

### Rather Be (featuring Jess Glynne) – Clean Bandit

Using the original Clean Bandit recording as your stimulus (track 1 from Rather Be (feat. Jess Glynne) 2014, Atlantic Records. Copyright 2013 Warner Music UK Limited.) make a sequenced realisation of this song, including all vocals, instrumental parts and production features.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute an appropriate instrumental timbre for the vocal.

A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

As indicated in the skeleton score your sequenced realisation must end at bar 89 with the solo lead vocal. You must not include the synth part in bar 89. You are not required to realise the end section which begins at 2:56.

- 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 may use sampling to replicate production techniques where appropriate.
- Each sample must consist of only one pitch; any rhythms must be sequenced.
- Any samples longer than one note will be considered to be continuous audio and so will not be assessed.
- You must not sample audio from any commercial version of the stimulus.

**You should submit your completed performance as track 1 on your Music Technology Portfolio 1 CD.**

**(Total for Task 1A = 40 marks)**

---

# Rather Be

As performed by  
Clean Bandit featuring Jess Glynne

♩ = 115

Lead Vocal

Backing Vocal

Synthesiser

Piano Solo

Piano

Strings

Bass

Percussion

Drums

5

Ld. Voc.

Str.



8  $\text{♩} = 121$

Ld. Voc.

Synth.



11

Ld. Voc.

Synth.




14


Ld. Voc.

Synth.

17

Ld. Voc. 


I would wait for-ev - er, ex - al - ted in the scene. As

Dr. 

hi hat pattern evolves throughout



21

Ld. Voc. 

long as I am with you, my heart con-tin - ues to beat.

Dr. 

sim.



25

Ld. Voc. 

With ev ery step we take Ky - o-to to The Bay, stro - lling so cas - ual - ly.

Synth. 

Bass 

Perc. 

sim.

Dr. 

28

Ld. Voc. We're diff-erent and the same

Synth.

Bass

Dr.



30

Ld. Voc. gave you a - noth-er name, switch up the bat - te - ries.

Synth.

Piano

Bass

Dr.



33

Ld. Voc.

B. Voc.

Piano Solo

Piano

Bass

Dr.



36

Ld. Voc.

B. Voc.

Piano Solo

Piano

Bass

Dr.

38

Ld. Voc. — you can't shame me; when I am with you there's

B. Voc. when I am with you there's

Piano Solo

Piano

Bass

Dr.



40

Ld. Voc. no place I'd ra-ther be. N-n-n-no no, no place I'd ra-ther be.

B. Voc. no place I'd ra-ther be. N-n-n-no no, no place I'd ra-ther be.

Piano Solo

Piano

Bass

Dr. additional snare fill

43

Ld. Voc. N-n-n - no\_\_ no, no place I'd ra - ther be. N-n-n - no\_\_ no,

B. Voc. N-n-n - no\_\_ no, no place I'd ra - ther be. N-n-n - no\_\_ no,

Piano

Bass

Dr.



46

Ld. Voc. no place I'd ra ther be. Ooh\_\_\_\_\_ We

B. Voc. no place I'd ra ther be.

Piano

Str.

Bass

Dr.

49

Ld. Voc.    
 staked out on a mis - sion, to find our in - ner peace. —

Bass 

53

Ld. Voc.    
 Make it ev - er - last - ing, — so no - thing's in - com - plete.

Str. 

Bass 

56

Ld. Voc.    
 It's ea - sy be - ing with you, —

Bass 

59

Ld. Voc.    
 sa - cred sim - pli - ci - ty. — As long as we're to - ge -

62

Ld. Voc.    
 — ther, — there's no place I'd ra - ther be. —

65

Ld. Voc.    
 With ev - ery step we take Ky - o - to to The Bay,

Bass 

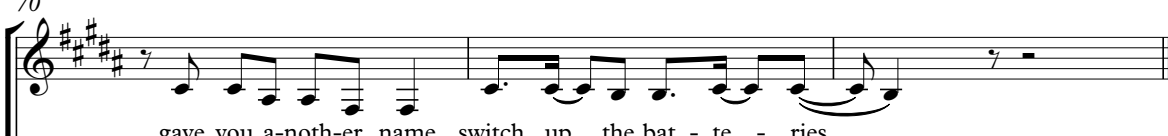
67

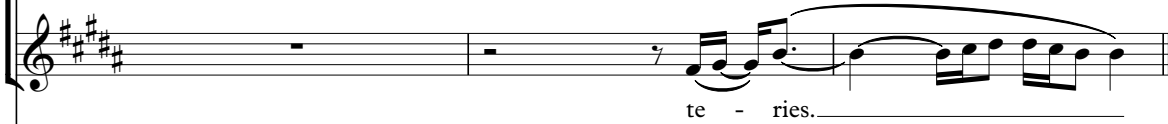
Ld. Voc. 

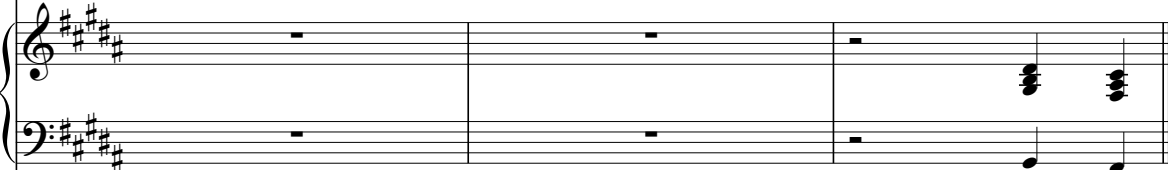
Bass 




70

Ld. Voc. 

B. Voc. 

Piano 

Bass 



**Bars 73-80: repeat bars 33-40 with variations**

73

Ld. Voc. 



81

Ld. Voc. 

B. Voc. 

84

Ld. Voc. 

no place I'd ra-ther be. N-n-n - no\_\_ no, no place I'd ra-ther be.

B. Voc. 

no place I'd ra-ther be. N-n-n - no\_\_ no, no place I'd ra-ther be.



87

Ld. Voc. 

When I\_\_\_ am with you\_\_ there's no place I'd ra-ther be.\_\_\_\_\_

Finish task here.

### **Task 1B: Multi-track Recording**

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910.

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

Stimulus material may be arranged to suit the 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 2 and 4 minutes
- use a minimum of 8 tracks
- have a minimum of 4 tracks captured using microphones
- 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 1 CD.**

**(Total for Task 1B = 40 marks)**

---

### Task 1C: Creative Sequenced Arrangement

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

#### Stimuli

- Happy (Pharrell Williams)
- Smells Like Teen Spirit (Nirvana)

A lead sheet for each stimulus has been included to assist you. Some recordings may differ from the lead sheet.

#### Style

- Electro Pop c. 2009 onwards (suggested listening: Lady Gaga, Owl City, Calvin Harris)
- 1950's Rock'n'Roll (suggested listening: Elvis Presley, Little Richard and The Platters)

This task **must** be sequenced.

You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings. Any samples or loops must not exceed two bars in length.

Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are **not** permitted in this task.

**You should submit your completed arrangement as track 3 on your Music Technology Portfolio 1 CD.**

---

(Total for Task 1C = 40 marks)

---

**TOTAL FOR PAPER = 120 MARKS**



# Happy

Pharell Williams

F7 Fm7 Bb C Bb

It might seem cra - zy what I'm 'bout to say. —

6 F7 Fm7 Bb C Bb

Sun- shine she's here — you can take a break. — I'm a

10 Fm7 Bb C Bb

hot air bal- loon — that could go to space. — With the air

14 F7 Fm7 Bb C Bb

— like I don't care — ba-by by the way. — Be-cause I'm

18 Dbmaj7 C7(sus4) F7

Clap a-long if — you feel like a room with-out a roof. Hap- py. — Be-cause I'm

22 Dbmaj7 C7(sus4) F7

Clap a-long if — you feel like hap-pi-ness is the truth. Hap- py. — Be-cause I'm

26 D $\flat$ maj7 C7(sus4) F7

Clap a- long if you know what hap-pi-ness is to you.

Hap- py. Be-cause I'm

30 D $\flat$ maj7 C7(sus4) F7

Clap a-long if you feel like that's what you wan-na do.

Hap- py.

# Smells Like Teen Spirit


Kurt Cobain, Krist Novoselic  
and Dave Grohl

F B $\flat$  A $\flat$  D $\flat$  sim




Load up on guns, bring your friends. It's fun to lose and to pretend.

5



She's over bored, self-assured. Oh, no, I know a dirty word.

9




Hel-lo hel-lo hel-lo. How low? Hel-lo hel-lo hel-lo. How low?

13



Hel-lo hel-lo hel-lo. How low? Hel-lo hel-lo.

16




hel-lo. With the lights out it's less dangerous. Here we are

19



now; entertain us. I feel stupid and contagious. Here we are

23



now; entertain us. A mulatto, an albino

26



no, a mosquito, my libido yeah!

**BLANK PAGE**

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.