

# Pearson Edexcel GCE

## Music Technology

Advanced Subsidiary

Unit 1: Music Technology Portfolio 1

Release date: Thursday 1 September 2016

**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 2017.

### 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).

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## 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

### King – Years and Years

Using the original Years and Years recording as your stimulus (single released 1st March 2015, Polydor Ltd.) 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 fade out between bars 85 and 92. You are not required to realise the end section which begins at 3:04.

- 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)**

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# King

As performed by  
Years and Years

♩=120

Vocal 1

Vocal 2

Synth Lead

Synth Riff

Piano

Synth Pad 1

Synth Pad 2

Bass

Percussion

Clap

Drums

♩=120

5

Synth Lead

Synth Pad 1

Synth Pad 2

Bass

Perc.

Clap

Dr.



8

Vocal 1

Synth Lead

Synth Pad 1

Synth Pad 2

Bass

Perc.

Clap

Dr.

I caught you wat - ching me un - der\_ the light\_ Can I re-a

Drums and percussion continue throughout most of the song with some variations in patterns



11

Vocal 1

Synth Riff

Bass

lign? \_\_\_\_\_ They say\_ it's ea - sy\_ to

Synth swell chord

14

Vocal 1  
leave you-be- hind\_ I don't want to try.

Bass



17

Vocal 1  
Cut co-ver take.that test\_ Hold cou-rage to\_your chest Don't wan-na wait for you.

Synth Pad 1

Bass



20

Vocal 1  
Don't wan - na have\_ to lose\_ All that I've com - pro - mised

Vocal 2  
All that I've com - pro - mised

Synth Pad 1

Bass



22

Vocal 1  
to feel a- no - ther high I've got to keep it down to- night\_ And

Vocal 2  
to feel a - no-ther high

Synth Pad 1

Bass



25

Vocal 1  
oh, oh, oh, I was a king\_ un-der your con - trol\_ And

Vocal 2  
oh, oh, oh

Synth Pad 2

29

Vocal 1  
oh, oh, oh \_\_\_\_\_ I wa - na feel - like you've let me\_ go\_\_\_\_\_

Vocal 2  
oh, oh, oh \_\_\_\_\_ So let me\_ go\_

Synth Pad 2

33

Vocal 2

Synth Lead

37

Synth Lead

41

Vocal 1  
Don't you\_ re-mem-ber\_ how I used to like\_ be-ing on the line\_\_\_\_\_

45

Vocal 1  
I dreamed you dreamed of\_ me, call-ing out my name Is it worth the price?\_\_\_\_\_

49

Vocal 1  
Cut co-ver take.that test Hold cou-rage to your chest Don't wan-na wait for you Don't wan-na have to lose

53

Vocal 1  
All that I've com-pro mised to feel a no-ther high I've got to keep it down to- night\_\_\_\_\_ And

Vocal 2  
All that I've com-pro mised to feel a no-ther high



57

Vocal 1  
oh, oh, oh, I was a king un-der your con - trol And

Vocal 2  
oh, oh, oh

61

Vocal 1  
oh, oh, oh I wa-na feel - like you've let me go

Vocal 2  
oh, oh, oh

65

Vocal 1  
I had to break my self. to ca - rry on No lon-ger, no ad miss-ion take this from me to night

Piano

69

Vocal 1  
Oh let's fight Oh let's fight

Piano

73

Vocal 1  
Oh let's fight Oh

Piano

Synth Pad 1

Synth Pad 2

77  
Synth Lead



81  
Vocal 1

81  
Synth Lead

And



85  
Vocal 1

oh, oh, oh, \_\_\_\_\_ I was a king un-der your con - trol \_\_\_\_\_ And

85  
Vocal 2

oh, oh, oh \_\_\_\_\_

Fade out between bars 85 & 92



89  
Vocal 1

oh, oh, oh \_\_\_\_\_ I wa - na feel - like you've let me \_ go \_\_\_\_\_

89  
Vocal 2

oh, oh, oh \_\_\_\_\_

### **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)**

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### 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

- The Man Who Sold The World (David Bowie)
- Breakfast at Tiffany's – Deep Blue Something

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

#### Style

- 2-Tone Ska (suggested listening The Specials, Madness, The Beat)
- Trance (suggested listening Planet Perfecto, Paul van Dyk, Ferry Corsten)

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.**

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(Total for Task 1C = 40 marks)

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**TOTAL FOR PAPER = 120 MARKS**

# The Man Who Sold The World

Words and music  
David Bowie

Dm A

We passed up - on the\_\_ stair, we spoke of was\_\_ and when.

5 Dm A

Al - though I was - n't there,\_\_ he said I was\_\_ his friend,

9 F C

which came as some sur prise.\_\_ I spoke in - to his

13 A Dm

eyes, I thought you died a - lone, a\_\_ long, long time a - go..

17 C F

— Oh no\_\_ not me\_\_ I

21 Bm/Db F C

ne - ver\_\_ lost con - trol.\_\_ You're face\_\_ to face

24 F Bm/Db A

— with the man who sold\_\_ the world.\_\_

# Breakfast At Tiffany's

Words and music  
Todd Pipes

D G/B A D G/B A

You'll say\_\_\_ we got noth ing in com - mon, no com-mon ground to start

5 D G/B A D G/B A D

\_\_\_from and we're fall- ing\_\_\_ a- part. \_\_\_ You'll say\_\_\_ the

10 G/B A D G/B A D

world has come bet ween\_\_\_ us, our lives have come bet- ween\_\_\_ us, still

14 G/B A D G/B A D

I know you\_ just don't care. And I\_\_\_ said what a-bout

18 A G/B G D A G/B G

break-fast at Tif-fan -y's? She said\_\_\_ I think I re-mem-ber the film\_ and as

21 D A G/B G

I re - call\_\_\_ I\_\_\_ think we both kind of liked\_\_\_ it and

23 D A G/B G

I said well,\_\_\_ that's the one thing we got. \_\_\_

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