

Write your name here

Surname

Other names

**Pearson Edexcel  
Level 3 GCE**

Centre Number

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Candidate Number

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# Music Technology

**Advanced Subsidiary**

**Component 2: Technology-based composition**

Release date: Friday 1 September 2017

**Logbook and authentication form**

Paper Reference

**8MT0/02**

**You must have:**

The Brief and two audio samples 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.
- Technology-based compositions 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 and this must be clearly marked with the paper reference, centre number, candidate name and candidate number.
- Centres must retain backup copies of all candidates' technology-based compositions and proprietary software files for the task.
- All assessment materials must be sent to the examiner to arrive by 15 May.

## Information for Candidates

- The total mark for this component is 60.
- Use black ink or ball-point pen.
- Answer 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.

Turn over ►

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**Pearson**



**Title of your composition**

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.

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Sampling	
Timbre/instrument name	Using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping. Include manipulation of stimulus samples.
Sample 1	
Sample 2	





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Creative effects	
Timbre/instrument name	Adding effects or processors to modify existing sounds; control of core parameters.



### 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.

<b>Teacher name:</b>			
<b>Teacher signed:</b>		<b>Date:</b>	
<b>Email address:</b>			

### 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.

<b>Candidate signed:</b>		<b>Date:</b>	
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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](mailto:teachingmusic@pearson.com)



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## Assessment Grids – For Examiner Use Only

Examiner Number

Date

Details of any omissions and subsequent action taken by the examiner

### AG1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.

Level	Mark	Create and edit sounds – synthesis	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited use of synthesis techniques</li> <li>Synthesis use is ineffective and does not make a significant contribution to the piece overall</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Inconsistent use of synthesis techniques</li> <li>Use of synthesis is evident but with some misjudgements</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Competent use of a range of synthesis techniques</li> <li>Use of synthesis is evident and makes a positive contribution to the piece overall</li> </ul>	
Level 4	7–8	<ul style="list-style-type: none"> <li>Excellent use of a range of synthesis techniques throughout</li> <li>Synthesis has been used creatively with a high level of skill and control to develop an original sonic palette</li> </ul>	

### AG2

Sampling – using short audio files to develop new sonic elements, including manipulation of stimulus samples; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited use of sampling techniques</li> <li>Sample use is ineffective and does not make a significant contribution to the piece overall</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Inconsistent use of sampling techniques</li> <li>Sample use is evident but with some misjudgements</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Competent use of a range of sampling techniques</li> <li>Sample use is evident and makes a positive contribution to the piece overall</li> </ul>	
Level 4	7–8	<ul style="list-style-type: none"> <li>Excellent use of a range of sampling techniques throughout</li> <li>Samples have been used creatively with a high level of skill and control to develop an original sonic palette</li> </ul>	



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### AG3

Creative effects – adding time-based effects or processors to modify existing sounds; control of core parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"><li>Limited use of creative effects techniques</li><li>Creative effects use is ineffective and does not make a significant contribution to the piece overall</li></ul>	
Level 2	3–4	<ul style="list-style-type: none"><li>Inconsistent use of creative effects techniques</li><li>Creative effects use is evident but with some misjudgements</li></ul>	
Level 3	5–6	<ul style="list-style-type: none"><li>Competent use of a range of creative effects techniques</li><li>Creative effects use is evident and makes a positive contribution to the piece overall</li></ul>	
Level 4	7–8	<ul style="list-style-type: none"><li>Excellent use of a range of creative effects techniques throughout</li><li>Creative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette</li></ul>	

### AG4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance	Mark
	0	No rewardable material. Parts missing or inaudible	
Level 1	1–2	<ul style="list-style-type: none"><li>Unconvincing editing of mix</li><li>Handling of processing and balance is limited</li></ul>	
Level 2	3–4	<ul style="list-style-type: none"><li>Generally convincing editing of mix</li><li>Handling of processing and balance is mostly successful</li></ul>	
Level 3	5–6	<ul style="list-style-type: none"><li>Excellent editing of mix</li><li>All aspects of processing and balance are handled successfully throughout</li></ul>	

### AG5

#### Marking instructions

No higher than level 2 will be awarded if the submission is longer than the required length. 0 marks will be awarded if the composition samples are not used.

Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"><li>Unconvincing combination of sonic and musical ideas</li><li>Sonic and musical ideas are limited in meeting the requirements of the brief</li></ul>	
Level 2	3–4	<ul style="list-style-type: none"><li>Generally convincing combination of sonic and musical ideas</li><li>Sonic and musical ideas mostly meet the requirements of the brief</li></ul>	
Level 3	5–6	<ul style="list-style-type: none"><li>Excellent combination of sonic and musical ideas</li><li>All aspects of the brief are successfully reflected throughout</li></ul>	

### AG6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"><li>Unconvincing flow and direction to the piece</li><li>Use of stylistic conventions is limited</li></ul>	
Level 2	3–4	<ul style="list-style-type: none"><li>Generally convincing flow and direction to the piece</li><li>Use of stylistic conventions is mostly successful</li></ul>	
Level 3	5–6	<ul style="list-style-type: none"><li>Excellent flow and direction to the piece</li><li>Stylistic conventions are used successfully throughout</li></ul>	



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For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.

### AG7

Level	Mark	Structure sounds – melody	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive melodic ideas</li> <li>Melodies are underdeveloped and lack shape, fluency and direction</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Melodic ideas are developed in some places</li> <li>Melodies are generally effective but may lack shape, fluency or direction</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Consistent development of melodic ideas throughout</li> <li>Melodies have shape, fluency and a sense of direction</li> </ul>	

### AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited or misjudged harmonic ideas</li> <li>Harmonies are underdeveloped and lack variety</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Harmonic ideas are mostly suitable</li> <li>Harmonies are functional and show some development</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Harmonic ideas are imaginative</li> <li>Harmony is well handled throughout with variety and development</li> </ul>	

### AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive rhythmic ideas</li> <li>Rhythms are underdeveloped and lack shape, fluency and direction</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Rhythmic ideas are developed in some places</li> <li>Rhythms are generally effective but may lack shape, fluency or direction</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Consistent development of rhythmic ideas throughout</li> <li>Rhythms have shape, fluency and a sense of direction</li> </ul>	

### AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited or misjudged use of texture</li> <li>Texture is underdeveloped and lacks variety</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Use of texture is mostly suitable</li> <li>Texture is functional and shows some development</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Use of texture is imaginative</li> <li>Texture is well handled throughout with variety and development</li> </ul>	

### AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited or repetitive structural ideas</li> <li>Structure is underdeveloped and lacks variety</li> </ul>	
Level 2	3–4	<ul style="list-style-type: none"> <li>Structural ideas are mostly suitable</li> <li>Structure is functional and shows some development</li> </ul>	
Level 3	5–6	<ul style="list-style-type: none"> <li>Structural ideas are imaginative</li> <li>Structure is well handled throughout with variety and development</li> </ul>	

**TOTAL for Component (60)**

