Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

Candidate Number

Release date: Saturday 1 September 2018

Paper Reference **9MT0/02**

Music Technology

**Advanced
Component 2: Technology-based composition**

**Logbook and authentication form
You must have:**
The briefs 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.
- 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 ▶

P 6 1 0 5 8 A 0 1 0 8

Pearson

Brief Chosen	
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.**

Sampling	
Timbre/instrument name	**Using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.**

Turn over

DO NOT WRITE IN THIS AREA

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

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:**

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

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	• Limited use of synthesis techniques • Synthesis use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	• Inconsistent use of synthesis techniques • Use of synthesis is evident but with some misjudgements	
Level 3	5–6	• Competent use of a range of synthesis techniques • Use of synthesis is evident and makes a positive contribution to the piece overall	
Level 4	7–8	• Excellent use of a range of synthesis techniques throughout • Synthesis has been used creatively with a high level of skill and control to develop an original sonic palette	

AG2

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

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	• Limited use of sampling techniques • Sample use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	• Inconsistent use of sampling techniques • Sample use is evident but with some misjudgements	
Level 3	5–6	• Competent use of a range of sampling techniques • Sample use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	• Excellent use of a range of sampling techniques throughout • Samples have been used creatively with a high level of skill and control to develop an original sonic palette	

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AG3

Creative effects – adding effects or processors to modify existing sounds; control of parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	• Limited use of creative effects techniques • Creative effects use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	• Inconsistent use of creative effects techniques • Creative effects use is evident but with some misjudgements	
Level 3	5–6	• Competent use of a range of creative effects techniques • Creative effects use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	• Excellent use of a range of creative effects techniques throughout • Creative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette	

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	• Unconvincing editing of mix • Handling of processing and balance is limited	
Level 2	3–4	• Generally convincing editing of mix • Handling of processing and balance is mostly successful	
Level 3	5–6	• Excellent editing of mix • All aspects of processing and balance are handled successfully throughout	

AG5

Marking instructions
No higher than level 2 will be awarded if the submission is longer than the required length.

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	• Unconvincing combination of sonic and musical ideas • Sonic and musical ideas are limited in meeting the requirements of the brief	
Level 2	3–4	• Generally convincing combination of sonic and musical ideas • Sonic and musical ideas mostly meet the requirements of the brief	
Level 3	5–6	• Excellent combination of sonic and musical ideas • All aspects of the brief are successfully reflected throughout	

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	• Unconvincing flow and direction to the piece • Use of stylistic conventions is limited	
Level 2	3–4	• Generally convincing flow and direction to the piece • Use of stylistic conventions is mostly successful	
Level 3	5–6	• Excellent flow and direction to the piece • Stylistic conventions are used successfully throughout	

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	• Limited or repetitive melodic ideas • Melodies are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	• Melodic ideas are developed in some places • Melodies are generally effective but may lack shape, fluency or direction	
Level 3	5–6	• Consistent development of melodic ideas throughout • Melodies have shape, fluency and a sense of direction	

AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	• Limited or misjudged harmonic ideas • Harmonies are underdeveloped and lack variety	
Level 2	3–4	• Harmonic ideas are mostly suitable • Harmonies are functional and show some development	
Level 3	5–6	• Harmonic ideas are imaginative • Harmony is well handled throughout with variety and development	

AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	• Limited or repetitive rhythmic ideas • Rhythms are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	• Rhythmic ideas are developed in some places • Rhythms are generally effective but may lack shape, fluency or direction	
Level 3	5–6	• Consistent development of rhythmic ideas throughout • Rhythms have shape, fluency and a sense of direction	

AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	• Limited or misjudged use of texture • Texture is underdeveloped and lacks variety	
Level 2	3–4	• Use of texture is mostly suitable • Texture is functional and shows some development	
Level 3	5–6	• Use of texture is imaginative • Texture is well handled throughout with variety and development	

AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	• Limited or repetitive structural ideas • Structure is underdeveloped and lacks variety	
Level 2	3–4	• Structural ideas are mostly suitable • Structure is functional and shows some development	
Level 3	5–6	• Structural ideas are imaginative • Structure is well handled throughout with variety and development	

| | | **TOTAL for Component (60)** | |