

Pearson BTEC Level 3 National in Music Technology

Unit 6: DAW Production

Sample Assessment Materials (SAMs)

*For use with Extended Certificate, Diploma and
Extended Diploma in Music Technology*

First teaching from September 2016

Issue 3



Edexcel, BTEC and LCCI qualifications

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Changes to rubrics

The rubrics in this Sample Assessment Material have been updated to provide clarity on the conditions under which the task should be taken. Centres should read the Instructions to teachers/tutors and Instructions for learners sections carefully to understand the full detail of the changes. These changes have been summarised below for ease of reference.

Summary of Pearson BTEC Level 3 Nationals in Music Technology Sample Assessment Materials for Unit 6: DAW Production Issue 2 to 3 changes

Summary of changes made between previous issues and this current issue	Page number
An introduction section has been added to clarify the: <ul style="list-style-type: none">• purpose of the assessment• requirements for formal supervision.	Page 1
In the Instructions to teachers/tutors section the Outcomes for submission text has been reworded for clarity.	Page 4
In the Instructions for learners section the Outcomes for submission text has been reworded for clarity.	Page 6

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Introduction

Teachers/tutors are asked to read this section to understand the structure of the assessment for this unit as illustrated in this sample assessment. This information will not appear in the text of the live assessments.

The key purpose of this assessment is for learners to produce one piece of audio, two shorter edits and production notes, in response to given audio and MIDI files.

This assessment will be offered once a year over a **2-week** period timetabled by Pearson. The timing of the assessment is **15-hours** of supervised assessment sessions. The centre should timetable these sessions over the **2-week** period.

This is a single task consisting of four components. This task does not include independent preparation.

The assessment evidence to be submitted to Pearson is a CD-ROM/USB storage device with a stereo mix of a complete track and two additional shorter edits, with accompanying production notes.

The assessment evidence is produced under full formal supervision of **15-hours** to ensure that learner work is authentic and that all learners have had the same assessment opportunity. The timetabled period allows centres to provide access to computers for completion of their evidence.

Formal supervision is the equivalent of examination conditions. Learners must work independently, cannot work with other learners, cannot talk about their work to other learners and will only be able to access the materials specified in the assessment.

Pearson BTEC Level 3 Nationals

Write your name here		Level 3
Surname	Forename	
<h1>Music Technology</h1> <h2>Unit 6: DAW Production</h2>		Part S
		Marks
Extended Certificate/Diploma/Extended Diploma Sample assessment material for first teaching September 2016		Supervised hours 15

Instructions

- This booklet contains material for the completion of the set task under supervised conditions.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the relevant series.
- This booklet must be kept securely until the start of the 15-hour supervised assessment period.
- This booklet must be issued to learners during the period of 2 weeks specified by Pearson.

Information

- The total mark for this paper is 60.

Paper reference

XXXX/XX
S50162A

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Instructions to Teachers/Tutors

Centres must issue this booklet at the appropriate time. Centres should refer to the Instructions for Conducting External Assessments (ICEA) document for full information on the correct conduct of formally supervised assessment.

Centres must advise learners of the timetabled sessions. It is expected that scheduled lessons or other timetable slots will be used for some or all of the supervised assessment period.

Work must be completed on a computer.

All learner work must be completed independently and authenticated before being submitted to Pearson by the teacher/tutor.

The supervised assessment will take place in a period specified by Pearson.

Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

Teachers/tutors should note that:

- learners should not be given any direct guidance or prepared materials
- learners should not be given any support in writing or editing notes
- all work must be completed independently by the learner.

Learners must not bring anything into the supervised environment or take anything out without your approval.

Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

Maintaining security during the formal supervised assessment period

- o The assessment areas must only be accessible to the individual learner and to named members of staff.
- o Learners can only access their work under supervision.
- o Any work learners produce under supervision must be kept secure.
- o Only permitted materials for the set task can be brought into the supervised environment.
- o During any permitted break and at the end of the session materials must be kept securely and no items removed from the supervised environment.
- o Learners are not permitted to have access to the internet or other resources during the supervised assessment period.

After the session the teacher/tutor will confirm that all learner work had been completed independently as part of the authentication submitted to Pearson.

Outcomes for Submission

Each learner must submit:

- o one CD-ROM/USB storage device, labelled with the learner's name, registration number and centre number. This must contain a total of four files; three audio files to CD standard quality (44.1 kHz/16-bit) and one word processed document, as follows:
 - a stereo mix of the complete track
 - a 30-second edit of the track
 - a 60-second edit of the track
 - production notes – these should be in a 12-point font and saved as a pdf file.
- o the production notes should include screenshots of the project at relevant points in its development, and should be written under the following headings:
 - analysis of the source material (Pearson provided audio/MIDI files)
 - response to the requirements of the brief
 - production techniques used to complete the brief
 - completed authentication sheet.

Instructions for Learners

Read the set task information carefully.

In this booklet you will be asked to carry out specific activities using the information in this booklet and your own research.

You will also be provided with an audio file containing the vocals.

Plan your time carefully to allow for the completion of all the activities.

You will complete the activities within the set task under formal supervision and your work will be kept securely during any breaks taken.

You will have access to a computer.

You must work independently throughout the supervised assessment period and should not share your work with other learners.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on completion of the task.

Outcomes for Submission

You must submit:

- one CD-ROM/USB storage device, labelled with your name, registration number and centre number. This must contain a total of four files; three audio files to CD standard quality (44.1 kHz/16-bit) and one word processed document, as follows:
 - a stereo mix of the complete track
 - a 30-second edit of the track
 - a 60-second edit of the track
 - production notes – these should be in a 12-point font and saved as a pdf file.
- the production notes should include screenshots of the project at relevant points in its development, and should be written under the following headings:
 - analysis of the source material (Pearson provided audio/MIDI files)
 - response to the requirements of the brief
 - production techniques used to complete the brief
 - completed authentication sheet.

Set Task Brief

You are a composer/producer and sound designer who has been commissioned by the 'givusabell' mobile phone company to create a complete arranged piece of music featuring the provided vocal. The vocal contains unwanted audio, which 'givusabell' would like you to edit out and take the most useful elements for use in your piece. They do not want the entire audio file used. They would like the chosen vocals to be used creatively and inventively to create a piece with a modern urban upbeat feel to appeal to a younger market.

'givusabell' would also like you to provide a separate 30 second and 1 minute edit of the piece to be used for radio adverts. To make them sound different from the complete piece they would like you to use different parts of the vocal from the provided audio to the ones you have already used.

You will need to use the allocated 15 hours to:

- create a complete arranged piece of music and two shorter edits in response to the briefing information. You will be provided with an audio file containing the vocals to incorporate into your piece of music.
- write production notes in response to techniques used in creating your piece. You must incorporate screenshots to aid your explanations.

Set Task

Activity 1: Producing a Track

- Import the given audio into a DAW project. Once this is done it is up to you to decide how you might edit and manipulate this audio file. The client expects creative and inventive programming and audio manipulation.
- Produce a complete arranged piece of music featuring the vocal parts you have selected to fit the client's requirement for a modern urban upbeat feel.
- Mix-down the piece. The sound of your completed piece should be professional and attention grabbing.
- Using different vocal elements, create 2 additional edits:
 - a 30 second edit
 - a 1 minute edit.
- Bounce down the files to CD standard.

Total for Activity 1 = 45 marks

Activity 2: Production Notes

To accompany Activity 1, you must provide written information about your creative interpretation of the brief. You will need to include screenshots of your project to illustrate relevant examples in the progress of your work. Your focus should be on instances of your use of techniques that display creativity and effectiveness in their application.

Your production notes should focus on the following areas:

- the factory sounds/samples used
- sounds you have created yourself; why and how were they made
- analysis of the source material
- musical ideas and intentions for the realisation of the brief
- key techniques you have used that display creativity and musicality, giving a rationale for why you used them. This could include specific instances of creative MIDI programming, sound editing, manipulation of audio, use of functions, application of plugs-ins, mixing and automation.

Total for Activity 2 = 15 marks

END OF TASK

TOTAL FOR TASK = 60 MARKS

Unit 6: DAW Production - Sample marking grid

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
 - Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
 - Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
 - All marks on the marking grid should be used appropriately.
 - All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
 - Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
 - When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.
-

Specific Marking guidance

The marking grids have been designed to assess learner work holistically.

Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points

Demonstrate knowledge and understanding of MIDI skills and techniques. 15 marks (Stereo files)				
0	1-5	6-9	10-12	13-15
No rewardable material	<ul style="list-style-type: none"> • basic MIDI programming skills, repetition of events, parts and objects with pitch and timing errors • isolated evidence of MIDI programming to a fixed tempo grid with default settings • inconsistent use of velocity and expression • use of pre-set library sounds 	<ul style="list-style-type: none"> • accurate MIDI programming skills, repetition of events, parts and objects • evidence of all MIDI programming to a fixed tempo grid with use of quantization in default settings • consistent use of velocity and expression • selection of appropriate and complementary sounds from the library 	<ul style="list-style-type: none"> • accurate MIDI programming skills, repetition of events, parts and objects, including instances of transposition • evidence of MIDI programming to a tempo grid showing use of varied quantization settings as a writing tool that enhances the musicality of the piece • consistent and appropriate use of velocity, expression and controllers • evidence of the selection and combination of appropriate complementary sounds 	<ul style="list-style-type: none"> • accurate advanced MIDI programming skills involving the use of multiple parts per track, and objects of different durations • evidence of MIDI programming to a tempo grid showing use of varied quantization settings as a writing tool that enhances the musicality of the piece • evidence of consistent and appropriate use of velocity, expression and controllers that contributes to the musical feel • evidence of the selection and combination of a varied palette of sounds including edited software instruments

Application of digital audio skills and techniques. 15 marks (Stereo files)				
0	1-5	6-9	10-12	13-15
	<ul style="list-style-type: none"> basic Audio editing to define overall start and end points isolated instances of audio editing to a fixed tempo grid 	<ul style="list-style-type: none"> accurate Audio editing to define start and end points including selected regions of audio audio slices are fitted to the tempo of the piece 	<ul style="list-style-type: none"> accurate Audio editing to define start and end points, including regions of audio and removal of unwanted noise or errors. multiple instances of accurate time manipulation of audio slices to fit the tempo and develop the musicality of the piece 	<ul style="list-style-type: none"> accurate Audio editing to define start and end points, including regions of audio and removal of unwanted noise or errors including the appropriate use of audio functions to improve clarity accurate time and pitch manipulation of multiple instances of audio slices and in comping of audio parts appropriate to and enhancing the musicality of the piece
No rewardable content				

Application of digital mixing and plug ins. 15 Marks (Stereo files)				
0	1-5	6-9	10-12	13-15
No rewardable content	<ul style="list-style-type: none"> basic use of equalisation and dynamics processors plugins basic use of FX plugins evidence of the basic use of automation in changing the overall level of the piece 	<ul style="list-style-type: none"> use of equalisation to provide tonal separation, without control of level through effective use of dynamics processors selection of specific FX for the different sounds in the piece evidence of the use of automation of volume of individual sounds in the piece 	<ul style="list-style-type: none"> use of equalisation and dynamics processors to provide tonal separation and control of level appropriate to the sounds selection and editing of separate and appropriate auxiliary and inserted instances of the use of FX evidence of the use of automation of pan or FX for individual sounds in the piece 	<ul style="list-style-type: none"> selective application of equalisation and dynamics processors to provide control, balance and tonal separation to all sounds in a musical mix selective and creative use of separate edited FX both as inserts and auxiliaries, that provides depth and space to the musicality of the piece evidence of the creative use of automation in changing levels, pan and FX in a musical mix

Analysis of the completed creative process used to respond to the brief. 15 Marks (Production notes)				
0	1-5	6-9	10-12	13-15
No rewardable content	<ul style="list-style-type: none"> straightforward comment on the brief superficial awareness of intentions for the piece/simple comment about their intentions limited understanding of techniques to be used 	<ul style="list-style-type: none"> description of all factors to be derived from the brief and original source material stated intentions for the piece that will be relevant to the realization of the brief selection of techniques including description of their use relevant to the brief 	<ul style="list-style-type: none"> explanation of all factors in the brief including the use of source material stated intentions with clearly identifiable and explained outcomes for the piece that will be relevant to the realization of the brief selection of techniques with a rationale for the choices made in responding to the brief 	<ul style="list-style-type: none"> valid analysis of all factors in the brief including an appreciation of the varied use of source material stated intentions and identifiable outcomes exemplifying a creative and musical response to the brief representing a valid evaluation of the requirements of the brief effective and creative response to the brief involving varied and appropriate techniques corresponding to a clear rationale for the project

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