



**BUDMOUTH
ACADEMY WEYMOUTH**
AN ASPIRATIONS ACADEMY

Attenborough
A-Level
Music Technology
Edexcel



Name: _____

Tutor Group: _____

School: _____

Instrument & Grades:

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Course Overview.

The Pearson Edexcel Level 3 Advanced GCE in Music Technology consists of two externally-examined papers and two non-examined assessment components.

Component 1: Recording (*component code: 9MT0/01)

Non-examined assessment: externally assessed
20% of the qualification
60 marks

Content overview

Production tools and techniques to capture, edit, process and mix an audio recording.

Assessment overview

One recording, chosen from a list of 10 songs provided by Pearson, consisting of a minimum of five compulsory instruments and two additional instruments, released on our website on 1st June in the calendar year preceding the year in which the qualification is to be awarded. Keyboard tracks may be sequenced. Total time must be between 3 minutes and 3½ minutes. Logbook and authentication form must be supplied.

Component 2: Technology-based composition (*component code: 9MT0/02)

Non-examined assessment: externally assessed
20% of the qualification
60 marks

Content overview

Creating, editing, manipulating and structuring sounds to produce a technology-based composition.

Assessment overview

One technology-based composition chosen from three briefs set by Pearson released on our website on 1st September in the calendar year preceding the year in which the qualification is to be awarded. Synthesis and sampling/audio manipulation and creative effects use must be included. Total time must be 3 minutes. Logbook and authentication form must be supplied.

Component 3: Listening and analysing (*component code: 9MT0/03)

Written examination: 1 hour 30 minutes

25% of the qualification

75 marks

Content overview

Knowledge and understanding of recording and production techniques and principles, in the context of a series of unfamiliar commercial recordings supplied by Pearson.

Application of knowledge related to all three areas of study: o recording and production techniques for both corrective and creative purposes o principles of sound and audio technology o the development of recording and production technology.

Assessment overview

This paper comprises two sections: A and B and all questions are compulsory.

Unfamiliar commercial recordings to accompany questions on the paper will be provided to each student.

Section A: Listening and analysing (40 marks) – four questions, each based on unfamiliar commercial recordings supplied by Pearson (10 marks each).

Section B: Extended written responses (35 marks) – two essay questions. One comparison question, which uses two unfamiliar commercial recordings (15 marks).

The second essay uses the final unfamiliar commercial recording provided by Pearson (20 marks).

Component 4: Producing and analysing (*component code: 9MT0/04)

Written/practical examination: 2 hours 15 minutes (plus 10 minutes setting-up time)

35% of the qualification

105 marks

Content overview

Knowledge and understanding of editing, mixing and production techniques, to be applied to unfamiliar materials provided by Pearson in the examination.

Application of knowledge related to two of the areas of study:

o recording and production techniques for both corrective and creative purposes o principles of sound and audio technology.

Assessment overview

This paper comprises two sections: A and B and all questions are compulsory.

Each student will be provided with a set of audio/MIDI materials for the practical element of the examination, to include:

audio files relating to three instrumental/vocal parts.

a single MIDI file from which a fourth instrumental part will be created or synthesised.

Students will correct and then combine the audio and MIDI materials to form a completed mix, which may include creating new tracks or parts from the materials provided.

Section A: Producing and analysing (85 marks) – five questions related to the audio and MIDI materials provided that include both written responses and practical tasks.

Section B: Extended written response (20 marks) – one essay focusing on a specific mixing scenario, signal path, effect or music technology hardware unit.

Overview of Areas of Study

Three Areas of Study underpin the whole specification, encouraging both breadth and depth of knowledge and understanding. In addition, within individual components, they provide a contextual focus for students' practical and theoretical work. They are:

Area of Study 1: Recording and production techniques for both corrective and creative purposes

In component 1, the focus of this Area of Study will be on the use of recording and mixing techniques to capture, edit and produce a recording. In component 2, the focus will be on the use of sound creation and manipulation techniques to create, edit and structure a technology-based composition. In component 3, the focus will be on the capture, arrangement of sounds and mixing and mastering techniques that have been used on a series of unfamiliar commercially available recordings and in component 4, the focus will be on use of sound creation and processing techniques to correct and mix a recording.

Area of Study 2: Principles of sound and audio technology

In component 3, the focus of this Area of Study will be the knowledge and understanding of the principles of sound and of audio technology in relation to unfamiliar commercially available recordings provided by Pearson in the exam. In component 4, the focus will be the knowledge and understanding of the principles of sound and of audio technology in relation to theoretical and practical contexts provided by Pearson in the exam.

Area of Study 3: The development of recording and production technology

In component 3, the focus of this Area of Study will be the knowledge and understanding of the history and development of recording and production technology from current digital technologies back to the mono, analogue recording technologies in the 1930s.

The table below identifies where each Area of Study is covered in the components. Please refer to *Appendix 3* for definitions of any acronyms used in each Area of Study.

Area of Study	Component
1: Recording and production techniques for both corrective and creative purposes	1: Recording 2: Technology-based composition 3: Listening and analysing 4: Producing and analysing
2: Principles of sound and audio technology	3: Listening and analysing 4: Producing and analysing
3: The development of recording and production technology	3: Listening and analysing

Component 1: Recording

Content

Students will be required to demonstrate the ability to:

- use music production tools and techniques to capture sounds, including musical instruments with accuracy and control
- manipulate existing sounds and music with technical control and style to produce recordings
- use processing techniques effectively to produce a balanced final mix
- develop competence as a music producer and sound engineer by producing recordings
- use aural discrimination to evaluate music technology elements to refine recordings
- use music production tools and techniques to create new sounds and music with technical control and style
- develop effectiveness as a music producer and sound engineer by producing recordings.

Assessment setting

Students must choose one song from the list of 10 songs or artists released for the correct series and produce a stereo mix of that song that meets the requirements listed below.

A list of 10 new songs or artists will be released every year.

The list will be released on 1st June in the calendar year preceding the year in which the qualification is to be awarded via the Pearson website.

The length of the recording must be between 3–3½ minutes. The recording should be captured and produced in the student's academic year of certification.

In order to be assessed, the recording must meet the following instrumentation requirements:

Instrumentation requirements	
Compulsory audio instruments You must record all of the instruments in this list. Each must be played for a total of at least 2 minutes.	Additional audio instruments You must record at least two different instruments from this list. Each must be played for a total of at least 1 minute.
Drum kit recorded with a minimum of four microphones Bass guitar or double bass Electric guitar Lead vocal Backing vocal	Acoustic melody instrument Acoustic guitar Keyboard
Additional instances of any of the instruments listed above may be used in the recording, if appropriate to the instrumentation of the chosen song, for example additional guitar and/or keyboard part. Additional unpitched percussion instruments (including electronic percussion) must not be included in the recording. You may capture keyboard instruments using microphones, DI, or plug-in virtual instruments. It is not acceptable to use plug-in virtual instruments to replace any of the other instruments required in the minimum instrumentation. This includes drum replacement software and other virtual instrument player software.	

The playing times stated above for the compulsory and additional instruments do not have to be in one continuous section; the time may be made up of a number of shorter sections.

The purpose of the minimum timings is to avoid very short tracks inserted purely to satisfy the requirements. The additional instruments should make a significant contribution to the texture of the song. An example of what will not meet the requirements would be a brass section playing only a few stabs in an introduction.

Any instrument(s) not achieving the minimum playing time requirement will only have access to levels 1 and 2 of assessment grid 5 (balance and blend)

If additional unpitched percussion instruments are used, then 0 marks will be awarded for grids 5 (balance and blend) and 7 (production).

For the purposes of this recording, the drum kit must consist of a minimum of:

- kick
- snare
- hi-hats
- crash cymbal.

The two instruments chosen from the additional audio instruments list must be different.

An example of an **allowed** combination would be: drum kit, bass guitar, electric guitar, lead vocal, backing vocal, acoustic guitar and electric piano.

An example of a **disallowed** combination would be: drum kit, bass guitar, electric guitar, lead vocal, backing vocal, two acoustic guitars.

The recording should be high quality, with careful attention to avoid noise and distortion. Contemporary standards are expected regarding clarity of EQ and the handling of stereo. Students must ensure that the instrument requirements for the task, as presented in the table, are met. If necessary, the song should be adapted to be 3-3½ minutes long.

Assessment taking

Students may:

- replicate the instruments as present on the original song for their chosen song or
- adapt the instrumentation to suit available performers, including transposing the song to suit the range of a vocalist
- use drop-ins/overdubs and double tracking technique
- compile performances from several complete takes of a track
- use editing techniques to correct timing and pitch errors
- capture keyboard parts using live recording techniques, or by MIDI sequencing techniques using virtual instruments. Any MIDI editing techniques (with the exception of looping) may be used to improve the interpretation of keyboard parts.

Students must not use looping techniques to construct tracks from short sections of audio or MIDI. However, it is acceptable to correct occasional performance mistakes using short sections of audio from elsewhere in the song.

Drum replacement techniques must not be used; the drums must be captured live and the resulting recording processed to create the final drum mix.

During the recording sessions, the student must be the sole person in control of the entire recording process from capture to mix down. The student may record as many takes as is practical in the time available. The recording must be made at the centre under the supervision of the teacher, and may not be made under professional guidance in a commercial studio.

Students must complete a logbook detailing the equipment and techniques used in the recording.

Recording task completion

- The recording task may take place over multiple sessions.
- The completed task must be submitted by **15th May**.
- A stereo mix must be produced.
- The recording must be worked on and produced in the student's academic year of certification.
- The overall length of the submission must be **3–3½ minutes**.

- Songs on the list that are longer than the maximum time of 3½ minutes should be arranged to fade or finish within the given time of 3–3½ minutes by omitting, for example a verse, chorus or middle eight.
- The mark for under-length recordings will be reduced proportionally according to the percentage that the recording is under length. For example, a recording of 1½ minutes is 50% of 3 minutes, therefore if the raw mark is 48, the scaled total would be 24.
- In over length recordings, any content up to 3½ minutes will be assessed; content after 3½ minutes will not be assessed and no higher than level 2 will be awarded for production in assessment grid 7
- Students who submit recordings with additional unpitched percussion instruments (including electronic percussion) present will be awarded 0 for balance and blend in assessment grid 5 and 0 for production in assessment grid 7.
- Students who submit songs not on the list for the series will receive 0 marks.

Items for submission for assessment

- 1. Recording:** The complete recording must be submitted digitally in the format detailed in the administrative support guide which can be found on the Pearson website. Each student's work should be clearly labelled with their name, centre number, candidate number and component code.
- 2. Recording logbook:** The logbook must be completed and detail the equipment, techniques and instrument playing times used in the recording, and is essential to facilitate the accurate marking of the work.

Recording Log

As you compose your free and brief compositions you need to record what you do and how much help is given by your teacher. This log will be used to support the writing of the log book which will be sent to Edexcel with the recording and data discs.

Teacher input								
EBI								
WWW								
What have you done								
Brief or Free								
Date								

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Date	Brief or Free	What have you done	WWW	EBI	Teacher input			

Recording assessment grids

In the case of assessment grids 1–4, marks are awarded in the three categories shown below:

- drum kit
- vocals (lead and backing)
- other parts as required by the task, and handling across entire mix.

In the case of assessment grids 5–7, marks are awarded for all tracks in the mix.

Assessment grid 1

	Drum kit	Vocals		Other parts	Capture Use of microphones and DI to capture live performance.
Level	Mark	Mark		Mark	
	0	0		0	No rewardable material; no live capture using microphones or DI
Level 1	1	1		1	Limited success of capture; misjudgements detract from the clarity throughout
Level 2	2	2		2	Inconsistent capture; misjudgements occasionally detract from clarity
Level 3	3	3		3	Competent capture; misjudgements do not impact significantly on clarity
Level 4	4	4		4	Excellent capture throughout
TOTAL for Capture – 12 marks					

Assessment grid 2

	Drum kit	Vocals	Other parts	Editing – processing EQ (drum kit, vocals, other parts) Assessment of other parts must also consider distribution of frequencies across entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme uncontrolled variation in EQ in a number of places
Level 1	1	1	1	Limited success in shaping EQ; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent shaping of EQ; misjudgements occasionally detract from the overall mix
Level 3	3	3	3	Competent shaping of EQ; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent shaping of EQ throughout
TOTAL for Processing EQ – 12 marks				

Assessment grid 3

	Drum kit	Vocals	Other parts	Editing – dynamic processing (drum kit, vocals and other parts) Assessment of other parts must also consider management of dynamics across the entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme uncontrolled variation in dynamics in a number of places
Level 1	1	1	1	Limited success in management of dynamics; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent management of dynamics; misjudgements occasionally detract from the overall mix
Level 3	3	3	3	Competent management of dynamics; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent management of dynamics throughout
TOTAL for Processing Dynamics – 12 marks				

Assessment grid 4

	Drum kit	Vocals	Other parts	Editing – use of effects, including ambience (drum kit, vocals, other parts) assessment of other parts must also consider distribution of effects across entire mix
Level	Mark	Mark	Mark	
	0	0	0	No rewardable material, including extreme misjudgements in effects use in most parts
Level 1	1	1	1	Limited success in use of effects; misjudgements detract from the overall mix throughout
Level 2	2	2	2	Inconsistent use of effects; misjudgements occasionally detract from the overall mix
Level 3	3	3	3	Competent use of effects; misjudgements do not impact significantly on the overall mix
Level 4	4	4	4	Excellent use of effects throughout
TOTAL for Processing Effects – 12 marks				

Assessment grid 5

Marking instructions

No higher than level 2 will be awarded if any instrument does not meet the minimum playing time. 0 marks will be awarded if unpitched percussion instruments (including electronic percussion) are present.

Level	Mark	Production – balance and blend
	0	No rewardable material, including extreme misjudgements in balance and blend in most parts; parts missing or inaudible.

Level 1	1	Limited success with balance and blend; misjudgements detract from the overall mix
Level 2	2	Inconsistent balance and blend; misjudgements occasionally detract from the overall mix
Level 3	3	Competent balance and blend; misjudgements do not impact significantly on the overall mix
Level 4	4	Excellent balance and blend throughout

Assessment grid 6

Level	Mark	Production – use of stereo
	0	No rewardable material, including completely mono submission or only one channel present
Level 1	1	Limited success in use of stereo; misjudgements detract from the overall mix throughout
Level 2	2	Inconsistent use of stereo; misjudgements occasionally detract from the overall mix
Level 3	3	Competent use of stereo; misjudgements do not impact significantly on the overall mix
Level 4	4	Excellent use of stereo throughout

Assessment grid 7

Marking instructions

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

0 marks will be awarded if additional unpitched percussion instruments (including electronic percussion) are present.

Production – management of noise, distortion, master level and audio editing (including compiling, pitch correction, handling of fades, top and tail)

No rewardable material

Limited success in management of noise, distortion, master level and audio editing; misjudgements detract from the overall mix

Inconsistent management of noise, distortion, master level and audio editing; misjudgements occasionally detract from the overall mix

Competent management of noise, distortion, master level and audio editing; misjudgements do not impact significantly on the overall mix

Excellent management of noise, distortion, master level and audio editing throughout

Component 2: Technology-based Composition

The purpose of this component is to assess students' skills in creating, editing and structuring sounds with increased sensitivity and control to develop a technology-based composition. Students will develop the skills to create and manipulate sounds in imaginative and creative ways in order to communicate effectively with listeners.

The technology-based composition relates to Area of Study 1, recording and production techniques for both corrective and creative purposes.

Students will use technology to explore a range of techniques for developing ideas. They will then turn their ideas into completed technology-based compositions.

Students should develop in-depth knowledge and understanding of musical elements and musical language, and apply these, where appropriate, to their own technology-based compositions.

Content

Students will be required to demonstrate the ability to:

- compose music that is musically convincing and shows a sophisticated use of musical and technological elements in combination, responding to a brief supplied by others
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony and tonality and dynamics within the context of music technology
- manipulate existing sounds and music with technical control and style to produce technology-based compositions
- use synthesis and sampling to create and manipulate sound in imaginative and creative ways
- develop effectiveness as a music producer and sound engineer by producing technology based compositions
- use music production tools and techniques to create new sounds and music with technical control and style
- use processing techniques effectively to produce a balanced final mix
- use aural discrimination and technical skill to evaluate music technology elements to refine technology-based compositions.

Assessment setting

Three new technology-based composition briefs will be released each year.

The briefs will be released on 1st September in the calendar year preceding the year in which the qualification is to be awarded via the Pearson website.

Students should choose one technology-based composition brief released for that series with the support of their teacher.

The format of the briefs will be the same each year but the specific content will vary.

The options will be:

1. To produce music for a supplied stimulus. The stimulus may be a short film clip, computer game footage, or a descriptive scenario such as an art installation. If the stimulus is a video clip, only the version of the video supplied by Pearson should be used. Audio must not be sampled from any other version of the video. It should be remembered that this is a composition task, and a Foley soundtrack and/or dialogue must not be included.
2. To use a text supplied by Pearson as the basis for a technology-based composition, which may be implemented as a song, or may use readings of the text, or samples made from portions of the text. The meaning of the text must be reflected in the music.
3. To use 'sound bites' (i.e. samples) in a structured way to create a technology-based composition concerning a topic set out by Pearson.

The technology-based composition must be 3 minutes long, and must contain at least six separate vocal/instrumental/sample-based parts.

Assessment taking

Students must use synthesis and sampling/audio manipulation techniques, as well as creative effects processing to create their own unique sounds for use within their technology based composition.

Virtual instruments and live recorded audio may also be used.

While live recording may be used, it should be remembered that simply doing a live recording of a song in response to one of the briefs would be unlikely to meet the requirements for synthesis, sampling and audio manipulation.

Automation must be used to create real-time control over features such as volume, panning and plug-in parameters.

Any samples used must be manipulated in order to gain credit.

The technology-based composition briefs will make demands in terms of the treatment of ideas, techniques and structures but between them will be sufficiently open ended to allow students the freedom to work in any technology-based style or genre.

Technology-based composition task completion

- The technology-based composition task may be completed over multiple sessions.
- The completed task must be submitted by **15th May**.
- A stereo recording must be produced.
- Centres must ensure that the technology-based compositions submitted are valid for the series in which they are submitted.
- The technology-based composition must be worked on and produced in the student's intended year of certification.
- The overall length of the submission must be **3 minutes**.
- The mark for under-length technology-based compositions will be reduced proportionally according to the percentage that the composition is under length. For example, a composition of 1½ minutes is 50% of 3 minutes, therefore if the raw mark is 48, the scaled total would be 24.
- In over length technology-based compositions, any content up to 3 minutes will be assessed; content after 3 minutes will not be assessed and no higher than level 2 will be awarded for response to brief in assessment grid 5.

Technology-based composition recording

Technology-based compositions will be realised through music technology. The production and quality of the recording will be integral to the concept and impact of the technology based compositions and will be assessed along with the musical content of the technology based composition. Students should pay attention to all aspects of the production – capture, balance and blend, EQ, dynamics, creative effects and use of the stereo field.

Items for submission for assessment

1. **Recording:** The complete technology-based composition must be submitted digitally in the format detailed in the administrative support guide which can be found on the Pearson website. Each student's work should be clearly labelled with their name, centre number, candidate number and component code.
2. **Technology-based composition logbook:** The logbook must be completed and detail the original sound design that has been carried out using synthesis, sampling and creative effects. It must also list the sources for all samples that have been used. The authentication form at the back of the logbook must be completed by the teacher, and signed by the student and teacher, authenticating that the work is the student's own.

Composition Log

As you compose your free and brief compositions you need to record what you do and how much help is given by your teacher. This log will need to be summarised and sent to Eduqas with your compositions.

Teacher input								
EBI								
WWW								
What have you done								
Brief or Free								
Date								

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Technology-based composition assessment grids

The use of technology and the structural elements of the composition must be clearly audible in the submitted recording to gain credit.

Assessment grid 1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes; cut-off and resonance, attack, decay, sustain, release; mapping envelopes.

Level	Mark	Create and edit sounds – synthesis
	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

Assessment grid 2

Sampling – using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping; creating new meanings or effect; sample rate and bit-depth; manipulation using sampling.

Level	Mark	Create and edit sounds – sampling
	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

Assessment grid 3

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

Level	Mark	Create and edit sounds – creative effects
	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

Assessment grid 4

Editing of mix must consider balance and processing 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
	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

Assessment grid 5

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
	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 meet mostly 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
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Assessment grid 6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas
	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.

Assessment grid 7

Level	Mark	Structure sounds – melody
	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

Assessment grid 8

Level	Mark	Structure sounds – harmony
	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

Assessment grid 9

Level	Mark	Structure sounds – rhythm
	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

Assessment grid 10

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

Assessment grid 11

Level	Mark	Structure sounds – form and structure
	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

Component 3: Listening and analysing

Overview

The purpose of this component is for students to develop listening and analysing skills through the study of a range of music production techniques used in unfamiliar commercial recordings. The production stages of capture and creating sounds, editing and arranging sounds and mixing will be covered in the examination. Content is grouped according to three of the areas of study.

This component gives students the opportunity to identify, analyse and evaluate a range of creative music production techniques, as applied to the unfamiliar commercial recordings supplied in the examination. As well as identifying effects and their associated parameter settings, students will explain the principles behind the choice of the effects heard on each recording, and their sonic character, in a series of written responses.

Through the deconstruction and analysis of a final, commercial product, students will expand their knowledge of the recording and production practices associated with a number of historical eras.

Content

Students will be required to demonstrate the ability to:

- comment on the music production tools and techniques used to capture sounds, including musical instruments
- use aural discrimination to identify and evaluate music technology elements in unfamiliar works
- analyse critically and comment perceptively on music production techniques from a range of source material and their impact on music styles
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony, tonality and dynamics within the context of music technology
- produce informed written responses about equipment used in unfamiliar commercial recordings by identifying effects used and associated parameter settings
- understand the wider context of music technology and how it has influenced trends in music.

Music styles

Students should have knowledge and understanding of the instruments, the sounds associated with them and the combination of instruments and voices used in the following styles:

- jazz
- blues
- rock 'n' roll
- rock
- metal
- punk
- soul
- disco & funk
- reggae
- acoustic & folk
- commercial pop
- urban
- electronic & dance
- music for the media
- computer game & film.

Students need to understand a range of recording and production techniques, identifying and discussing their use in the context of a series of unfamiliar commercial recordings.

- **The assessment is 1 hour 30 minutes.**
- **The assessment is marked out of 75 marks.**

Section A (40 marks)

Four written questions, each based on an unfamiliar commercial recording supplied by Pearson. Section A will consist of four questions of 10 marks each, which may include multiple-choice, gap-fill, diagrammatic, short-open and open response questions using unfamiliar commercial recordings as a stimulus.

Section B (35 marks)

Two essay questions based on unfamiliar commercial recordings supplied by Pearson.

1. Will be comparative and based on production techniques and effects processing used on two unfamiliar commercial recordings (15 marks).
2. will be based on one recording and ask the student to consider the wider musical context (20 marks).

Mock Exam Results: Unit 3

Date	Paper	Mark	Grade	WWW	EBI
	2010				
	2011				
	2012				
	2013				
	2014				
	2015				
	2016				
	2017				
	2018				
	2019				

Component 4: Producing and analysing

Overview

This component assesses students' knowledge of the techniques and principles of music technology through a series of written and practical tasks, in the context of audio and MIDI materials provided by Pearson. The production stages of sound creation, audio editing and mixing will be covered. The content is grouped into two of the areas of study.

Students will work with unedited audio and MIDI materials provided by Pearson that have been captured using microphone, DI and sequencing techniques. The examination will assess the ability to process and correct these materials using a range of production skills, culminating in a series of audio bounces/exports for individual instrumental/vocal parts, plus a final stereo mix. Students will refine and combine pre-existing 'ingredients' of a mix to form a convincing final product.

Students will also comment on sonic characteristics of the materials provided, interpreting the underlying theory associated with these as well as justifying decisions they have made in respect of selecting processes and parameters when undertaking the practical tasks.

Content

Students will be required to demonstrate the ability to:

- comment on the music production tools and techniques used to capture sounds including musical instruments
- use music production tools and techniques to create new sounds
- Use processing techniques to edit, correct and process audio and MIDI tracks
- use aural discrimination
- n to identify and evaluate music technology elements in unfamiliar works and to refine recordings
- use processing techniques effectively to produce a final, balanced mix
- apply musical elements and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony, tonality and dynamics within the context of a music technology production
- make informed decisions about equipment by analysing and interpreting a range of data, graphical representations and diagrams, for example relating to frequency response, microphone polar patterns and dynamic response
- apply technical numeracy to make calculations within the context of music technology.

Music styles

Students should have knowledge and understanding of the instruments, the sounds associated with them and the combination of instruments and voices used in the following styles:

- jazz
- blues
- rock 'n' roll
- rock
- metal
- punk
- soul
- disco & funk
- reggae
- acoustic & folk
- commercial pop
- urban
- electronic & dance

The examination focuses on the techniques required to edit, process and mix audio and MIDI materials, as well as the creation of sounds using microphones and DI, synthesis and MIDI techniques. Students will apply appropriate techniques and effects processing, providing a technical justification for the parameters chosen. The following techniques will be covered, which are defined in the Area of Study 1 content table below.

Mock Exam Results: Unit 4

Date	Paper	Mark	Grade	WWW	EBI
	2010				
	2011				
	2012				
	2013				
	2014				
	2015				
	2016				
	2017				
	2018				
	2019				

Command word taxonomy

The following table lists the command words that will appear in question papers, along with their definitions. Not all command words will appear in each paper.

Command word	Definition
State, give, name, list	Give one or more points. Recall or find factual information.
Identify	Give one or more points. Find factual information in given stimulus.
Complete, label, draw	Questions, for example, that require a table to be filled in, or a graph/diagram to be labelled.
Calculate	Questions that require calculation.
Describe	Give points which may or may not be linked.
Explain	Give points that are linked to a justification or extension.
Compare	Make points about the similarities and differences. Make relative judgements.
Discuss	Identify the issue/situation/problem/argument that is being assessed within the question. Explore all aspects of an issue/situation/problem/argument. Investigate the issue/situation/problem/argument by reasoning or argument.
Analyse	Examine, dissect elements in detail. Focus on individual elements and how they combine to create an effect/achieve a purpose.
Evaluate	Make judgements against parameters. Draw conclusions, justify opinions or making comparisons.

Question types

The following table contains the types of questions used in the examination papers and the assessment objectives (AO) associated with these questions.

Question type	Expected responses
Practical questions	These questions will be used to assess AO1 and range from creating or correcting a sound to producing a final stereo mix.
Multiple choice questions	Multiple choice questions (MCQs) will be used to assess standalone knowledge recall (AO3) and to identify information from stimulus materials (AO3). MCQs will require students to select the correct answer from four options.

Gap fill and line matching	These questions will be used to assess AO3, and involve filling in missing words in a sentence or matching pieces of information by drawing a line between them.
Diagrammatic	These questions will be used to assess AO3, and involve drawing and labelling a graph or labelling a diagram.
Calculation	These questions will be used to assess AO3, and involve obtaining a numerical answer, showing relevant working when requested, such as calculating the frequency.
Completion of a table	These questions will be used to assess AO3. They will require candidates to give or identify information in the form of completing a table.
Short open response questions	These questions will be used to assess AO3. They will be low tariff items of 1 mark from short answer recall questions (AO3) such as identifying a feature of a stimulus.
Open response questions	These questions will be used to assess AO3 or AO4. They will range in mark tariff from 2-4 marks such as describing what... or to explain how...
Long Open response	These questions will be used to assess AO3 and AO4 in equal proportions, and will be higher mark tariff questions (e.g. 8 marks), such as explaining a process.
Extended open response questions	Extended open response questions will be used to give students opportunities to show higher-order thinking skills and to stretch and challenge them through application of knowledge and understanding. This question type will target a combination of Assessment Objectives in order to assess breadth of knowledge and depth of understanding. Extended open response questions will always require candidates to draw on underpinning knowledge and understanding (AO3) and either apply this knowledge and understanding in order to make judgements and/or reach conclusions (AO4) or to analyse (AO4) stimulus material to find connections and logical chains of reasoning between elements (AO4). In either case the emphasis will be on the application, conclusion, analysis, connection and logical chains of reasoning in order to elicit the higher order thinking skills being drawn out.

List of acronyms

Term	Definition
A/D conversion	Analogue-to-digital conversion
ADT	Automatic double tracking or artificial double tracking
D/A conversion	Digital-to-analogue conversion
DAW	Digital audio workstation
dB scales	Decibel scales
EQ	Equalisation

LFO	Low frequency oscillator
LPF and HPF	Low pass filter and high pass filter
LSB and MSB	Least significant byte and most significant byte
MIDI	Musical Instrument Digital Interface
OSC	Open Sound Control
Q	Quality
RMS	Root-mean-square

Glossary

A/ D Analog to digital Converter	
Accidental	
Additive Synthesis	
<u>ADSR</u>	
<u>ADT</u>	
Aliasing	
Articulation	
Balance	
Bouncing or Bouncing Down	
Call and Response	
Canon	
Chord	
Chorus	
Chromatic	
Clef	
Clipping	
Close-mic	

Coincident Pair	
Compression	
Condenser Microphone	
Cross-rhythm	
cutoff frequency	
Delay	
DI (Direct Injection)	
Dive Bomb	
Double Tracking	
Dry / Wet	
Dynamic Microphone	
EQ	
Expander	
Feedback	
Flange / phaser	
Foldback	
FX	
Gain	

Gating	
General MIDI (GM)	
Hammer On	
Harmonics	
Harmony	
High Pass Filter (HPF)	
Input	
Jack	
Key	
Limiter	
Lo-fi	
Loop	
MIDI	
MIDI Channel	
MIDI Controller	
MIDI Data	
MIDI File	
MIDI Port	

MIDI Programme Change	
MIDI System Message	
Mixing	
Modulation	
Mono	
MTC – MIDI Time cod	
Normalisin	
One Shot	
Overdub	
Panning	
<u>Phase</u>	
Plugin	
Power chord	
Pull off	
Quantise	
Re-trigger	
Resonance	
Reverb	

Sample	
Sampling	
Sample Rate	
Scratching	
Sequencer	
Sibilance	
<u>Side-chain</u>	
Signal to noise ratio	
Skanking	
Slap Back Echo	
Slide guitar	
Sound Module	
Stereo	
String bend	
Subtractive Synthesis	
Syncopation	
Synthesizer	
Tempo	

Texture	
Timbre	
Tonality	
Tone Generator	
Track	
Transient	
Unbalanced	
Virtual Modelling	
Velocity	
Waveform	
WAV file	
XLR	
Y Lead	
Zenith	