

Contents

	Page
Key Features of the Music Technology Course	4
Course Summary	5
Summary of Assessment Requirements	6
Areas of Study (AoS)	8
Controlled conditions	9
Unit 1: Music Technology Portfolio 1	
Task 1A - Sequenced Realised Performance	10
Task 1B - Multi-Track Recording	11
Task 1C - Creative Sequenced Arrangement	12
The Log book	14
Unit 2: Listening and Analysing	15

Key Features of the Music Technology Course

Embracing new technology

Music technology is an important part of music. From listening to the radio, watching a film or TV to downloading music from the internet, technology plays a key role in the way we enjoy music today. Like other forms of technology, music technology advances rapidly and this course provides opportunities to embrace recent developments in the field.

Emphasis on a wide range of practical work

This course will involve much practical work and encourages the cultivation of a wide range of skills. You will have opportunities to:

- Sequence MIDI
- Sequence audio
- Record live instruments
- Produce CDs

Understanding technical processes and principles

You will build understanding of the technical processes and principles that underpin effective use of music technology, and comment on it in writing.

Progression to higher education (HE) and a career

There are many important opportunities in higher education, and many career possibilities for those proficient in handling music technology. GCE in Music Technology has been widely accepted by higher education providers and this Music Technology Advanced GCE will continue to provide valuable experience and preparation for students aiming for HE in the subject. Music technology careers could include work as a:

- Sound engineer
- Record producer
- Teacher

Course Summary

AS	<p>Unit 1 - Coursework portfolio - 60 hours</p> <p>Externally assessed May/June</p> <p>1a - Sequenced Performance - set brief 1b - Multi-track recording - free choice 1c - Creative Sequenced Arrangement - set brief Logbook</p> <p>You will produce an audio CD entitled 'Music Technology Portfolio 1', containing three tracks of work as specified in the three tasks above.</p> <p>You will also present a logbook giving details of the equipment used and answering assessed questions on your creative sequenced arrangement.</p>	<p>40 40 40 20</p>	70%
	<p>Unit 2 - Listening and Analysis</p> <p>1hr45 exam in June. In 2 sections</p> <p>A - Broad spectrum of extracts. Technological and musical B - 2 questions on Special Focus Styles. Historical and contextual</p> <p>You will study the development of popular music styles from 1910 through to the present day. You will gain an overview of the main styles and trends during the development of popular music.</p> <p>To prepare for section B of the exam you will study two special focus styles, for which you will be expected to have an extended knowledge and understanding of context.</p> <p>In the exam each student will have a copy of the audio CD in their own individual CD player.</p>	<p>40 40</p>	30%

Summary of assessment requirements

Unit 1: Music Technology Portfolio 1

All work that is done on the final piece of work submitted has to be completed under controlled conditions.

Task 1A: Sequenced Realised Performance (40 marks)

The sequenced realised Performance will be based on a recording of a piece of music specified by the exam board. A skeleton score will be provided.

You will be assessed on the following areas:

- Realisation of Pitch and Rhythm
- Choice of Timbre and Mix
- Musically - Dynamics, Articulation and Phrasing.
- Music Technology Skills.

Task 1B: Multi-track Recording (40 marks)

You will record a piece of your own choice from *Area of Study 2: Popular Music Styles since 1910*, lasting between two and four minutes. Recordings must have **at least eight live tracks (no MIDI)** of which at least four tracks captured using microphones.

You will be assessed on the following areas:

- Capture
- Processing
- Mixing

Task 1C: Creative Sequenced Arrangement (40 marks)

You will produce an original creative sequenced arrangement which will be based on one of two prescribed stimuli supplied by the exam board. The chosen stimulus will be worked in one of two prescribed styles. The work must show creative development and/or manipulation of the chosen stimulus, and extend to between **two and three minutes**.

You will be assessed on the following areas:

- Instrumentation, Timbre and Texture
- Melody and Rhythm
- Structure, Harmony and Tonality

Music Technology Skills.

Logbook (20 marks)

You will use this document to detail equipment used and to answer two questions on your creative sequenced arrangement.

Unit 2: Listening and Analysing

1 hour 45 minute exam in the summer.

Primarily, the paper will assess knowledge of *Area of Study 2: Popular Music Styles since 1910*, but understanding of *Area of Study 1: The Principles and Practice of Music Technology* is also required.

Section A (40 marks)

Questions 1-4 will test your aural perception of musical characteristics and features of the given extracts, including relevant technological aspects. The extracts will be drawn from *Area of Study 2*. These questions will be equally weighted.

Section B (40 marks)

Questions 5 and 6 will be drawn from the two special focus styles as detailed above, testing both students' aural perception and their wider understanding and knowledge of the style/genre. The two questions will be equally weighted.

Special focus styles will change every year.

Areas of Study (AoS)

There are 2 areas of study in AS Music Technology

AoS 1: The Principles and Practise of Music Technology

AoS 2: Popular Styles since 1910

Area of Study 1: The Principles and Practice of Music Technology

This area of study concerns the music technology knowledge and skills that underpin the practical activities and some of the written work for the course. It involves study and practise of MIDI sequencing, audio sequencing and recording. Each of these activities demands use of appropriate equipment and technical processes to capture sounds and manipulate them to produce musical results. So technology is the servant of music, not an end in itself.

Area of Study 2: Popular Music Styles since 1910

‘Popular Music’ is taken to include jazz as well as pop and rock. Students are not expected to study every type of popular music in detail, but to learn something of the main musical and cultural characteristics of the major style and trends of the part 100 years. These styles and trends range historically from ragtime and Dixieland jazz through to recent developments in club music and electronic. Some areas for investigation are the special focus styles prescribed in Unit 2 and others will be from the list below:

- Dixieland Jazz
- Swing
- Blues
- Gospel
- Rhythm and Blues
- Country and Western
- Rock and Roll
- Reggae
- Soul
- Heavy Metal
- Progressive Rock
- Punk Rock
- Indie/Alternative
- Rap/Hip Hop
- House/Acid House
- Garage
- Drum and Bass/ Jungle
- Ambient
- Grunge
- Nu-Metal

In studying the various genres and styles, students are expected to have (in addition to technological terms and concepts) an understanding of relevant theory and terminology, including:

- Staff notation (both treble and bass clefs)
- Keys and chord symbols
- Common types of structure and structural devices (eg verse-chorus forms, 32-bar structures, riffs, etc)
- Common performance techniques such as portamento, pitch bend, fill, backbeat, pizzicato, arco, falsetto.

Controlled Conditions of Music Technology Portfolio 1

You will have a **maximum of 60 hours** within which to complete all three tasks in Music Technology Portfolio 1 (20 hours for each task). This is the time that you will spend working on the piece of work you will submit for each piece of coursework.

The work must be completed in school under the supervision of a teacher and a log kept of the time used. Your work cannot be taken home to complete or anywhere else outside of the music department.

You must not download material from the internet to include in your coursework, or email your work home or anywhere else.

You can complete preparation work outside of the controlled time at home, such as practising techniques, applying different solutions to situations, researching things on the internet, etc., but any work produced will have to then be reproduced within the controlled conditions to be usable in your portfolio submissions.

Unit 1: Music Technology Portfolio 1

Task 1A: Sequenced Realised Performance

What you will study:

- A range of popular music styles within AoS 2
- Sequencing skills, including methods of data entry, the editing and manipulating of timbres and parts, using controllers, processing, and audio within the sequencer
- The sonic and timbral possibilities available through the use of a variety of sound sources (e.g. software instruments, virtual sound modules, sample libraries and audio samples).

The Nature of Task 1A

You will be required to create a sequenced realised performance of stimulus set by the exam board and linked to AoS 2 using a sequencing program.

The sequenced realised performance must:

- Be based on the prescribed song
- Reproduce the sound of the original recording as accurately as possible in terms of pitch and rhythm
- Come as near as possible to the style and sonic palette of the original recording, by means of appropriate choices, editing and blending of available sound sources
- Be a realistic musical performance, arrives at through detailed shaping, editing and mixing of MIDI and audio data, together with the programming and editing of any software instruments and/or other plug-ins used
- Demonstrate the ability to use technology creatively.

Task 1A is not an arranging task. Students are required to recreate the original track as accurately and stylistically as possible. Where it is not possible to emulate accurately all the sounds and timbres in the original recording you will be rewarded for successfully working with the limitations of the equipment to produce something close to it.

Submission

The finished recording must be submitted as Track 1 on the Music Technology Portfolio 1 audio CD.

Task 1B: Multi-track Recording

What you will study:

- Capturing, processing and mixing musical performances to make high quality recordings
- recording between 8 and 12 live tracks, using close-mic and overdubbing
- balanced use of microphones and direct-inject (DI) capture
- music from *Area of Study 2: Popular Music Styles since 1910*, from which area of study the piece to be recorded must be selected.

The Nature of Task 1B

You will record a piece of music of your own choice in a style relating to Area of Study 2.

You must record a piece of music that is commercially available or an accepted rock, pop or jazz standard.

The recording should:

- last between 2 and 4 minutes
- use a minimum of eight and a maximum of 12 tracks
- contain a balanced use of close-mic and direct-inject (DI) capture
- have a minimum of four tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performance
- be a noise-free stereo production with use of appropriate effects.

This task will not involve an assessment of the performance or the arrangement.

Responsibility

During the recording sessions, you, the student, must be the sole person in control of the recording equipment. You can retake the recording as many times as practical within the time available. The recordings must be made under the supervision of the teacher.

Submission

The finished recording must be submitted as track 2 on the Music Technology Portfolio 1 audio CD.

Task 1C: Creative Sequenced Arrangement

What you will study:

- A range of popular styles within *Area of Study 2: Popular Music Styles since 1910*
- Sequencing skills, including methods of data entry, the editing and manipulating of timbres and parts, using controllers, processing, and audio within the sequencer
- Arranging skills, including the understanding of the performance characteristics of different instruments, and the manipulation of musical material (melodic, rhythmic, harmonic, textural and structural)
- The sonic and timbral possibilities available through the use of a variety of sound sources (eg software instruments, virtual sound modules, sample libraries and audio samples).

Stimuli

You will be required to develop an original arrangement, 2-3 minutes in length, from a prescribed stimulus. A choice of two stimuli will be provided by the exam board. The stimulus chosen must be developed in terms of one of two specified styles. Stimuli and styles will be made available in September. Stimuli will involve staff notation.

The nature of task 1C

The creative sequenced arrangement must:

- Be between 2 & 3 minutes' duration
- Be based on one of two prescribed stimuli
- Be written in one of two prescribed styles
- Demonstrate an ability to use the chosen instrumentation idiomatically and explore a variety of textures within the chosen style
- Demonstrate an ability to build on the melodic, rhythmic, structural, harmonic and tonal implications of the chosen stimulus in terms of the chosen style
- Demonstrate the ability to use the technology creatively.

The creative sequenced arrangement is to be more than a cover version or a remix. It is expected that there will be reworking and extension of the stimulus material.

The arrangement can be completed in a number of ways and could be realised by using a variety of sound sources which may include:

- Virtual sound modules
- Virtual studio instruments
- Sample library-based virtual Instruments
- Loop-based sample instruments
- Samples
- External sound modules and synthesisers

Credit will be given for the manipulation, shaping, editing and/or processing of pre-recorded loops and samples. It is expected that there will be some form of editing of the patterns provided by loop-based sample instruments.

Submission

The finished recording must be submitted as Track 3 on the Music Technology Portfolio 1 audio CD.

The Logbook

You are required to detail the equipment used, how it was set up and describe some of the processes you went through in completing your work. Used properly it can be informative and encourages best practice through the whole range of tasks.

Questions 1 to 8 carry no marks. Questions 9 and 10 are worth 10 marks each. QWC forms part of these marks.

Candidates should be aware that the logbook displays intentions and specific techniques used to shape the sound

Photos can be very useful, especially when annotated with distances and extra equipment used.



captures
fret noise

spaced pair
of condenser
mics
- panned slightly
for stereo image

1.5' for natural
sound, not too boomy

Unit 2: Listening and Analysing

Through this unit we will study the styles most common in popular music from 1910 to the present day. There will be two Special Focus styles, which we will study in greater depth than all the others mentioned in Area of Study 2.

Assessment information

You will complete a 1 hour 45 minute listening and analysis exam in the Summer Term comprising of two sections which both must be completed.

The style of questions will include multiple choice questions, short answer questions and questions requiring extended prose in *Section B*. Questions may also include diagrams, illustrations and photographs, charts, grids or standard musical notation which you may be required to refer to, interpret, or complete. The questions will assess the knowledge and understanding of both Areas of Study 1 and 2.

Structure of exam paper

Section A (40 marks)

Questions 1-4 will test your aural perception of musical characteristics and features of the given extracts, including relevant technological aspects. The extracts will be drawn from AOS 2. These questions will be equally weighted.

Section B (40 marks)

Questions 5 and 6 will be drawn from the two Special Focus styles, testing both your aural perception and also your wider understanding and knowledge of the style/genre. The two questions will be equally weighted.

Resources in the exam

All students will have a CD player with headphones and will be able to listen to the examples as many times as they wish.

What you will need to study

Section A

The course is not intended to be a comprehensive and in-depth study of every popular, jazz or rock music style but an overview of the main styles and trends during the development of popular music.

You will gain an overview of:

- The principal fingerprints of the style in terms of melodic, harmonic, rhythmic and structural elements, the key features of its instrumentation and arrangement and the technological processes of its recording and production.
- The main artists, performers, composers, producers and arrangers.

Section B: Special Focus styles (40marks)

Two special focus styles will be selected each year for more in depth study. In addition to the main fingerprints of the style, you will be expected to have an extended knowledge and understanding of context, which might include:

- The origins and development of the style, including social and cultural conditions that might have influenced this development
- Specific musical and technological characteristics associated with the style - melody, harmony, structure, instrumentation, arrangement, production etc.
- The influence of the style on other artists.

The following special focus styles will be examined in the year stated.

Exam yr 2010

Reggae

Heavy rock

Exam yr 2011

Soul

Indie rock

Exam yr 2012

Punk and new wave

Club dance

Exam yr 2013

Rock and roll

Rap and hip hop