

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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**Release date: Tuesday 15 September 2020**

**Submission date: Saturday 15 May 2021**

Paper Reference **8MT0/01**

**Music Technology**

**Advanced Subsidiary**

**Component 1: Recording**

**Logbook and authentication form**

**You must have:**

Audio files provided by Pearson on the website.

Total Marks

|  |
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|  |
|--|

### Instructions for Teachers

- This document supersedes the logbook and authentication form released on 1 June 2020.
- The logbook and authentication form must be completed and presented for assessment along with the recording.
- Recordings 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 recordings and proprietary software files.
- All assessment materials must be sent to the examiner to arrive by 15 May 2021.

### Information for Candidates

- The total mark for this component is 48.
- Use black ink or ball-point pen.
- Complete the sections in the spaces provided. There may be more space than you need.
- Do not attach additional material.
- The sections in this booklet ask you for information which is essential for the examiner who assesses your work.
- If you do not complete the logbook and authentication form, your work may not be fully credited.

Turn over ►

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Pearson



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Insert a screenshot of your DAW arrange window.



Complete the track sheet below to illustrate your mix and processing decisions.

|                               | Track 1 | Track 2 | Track 3 | Track 4 |
|-------------------------------|---------|---------|---------|---------|
| <b>Instrument/<br/>Voice</b>  |         |         |         |         |
| <b>EQ</b>                     |         |         |         |         |
| <b>FX</b>                     |         |         |         |         |
| <b>Dynamic<br/>processing</b> |         |         |         |         |
| <b>Panning (L-R)</b>          | ○       | ○       | ○       | ○       |

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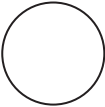
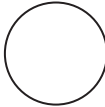
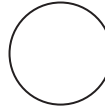
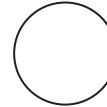
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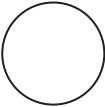
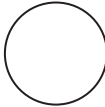
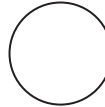
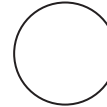
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|                               | Track 5   | Track 6   | Track 7   | Track 8   |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |





|                               | Track 9   | Track 10  | Track 11  | Track 12  |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |

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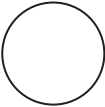
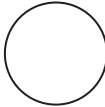
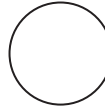
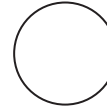
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|                               | Track 13  | Track 14  | Track 15  | Track 16  |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |



P 6 8 9 4 3 A 0 7 1 6



|                               | Track 17 | Track 18 | Track 19 | Track 20 |
|-------------------------------|----------|----------|----------|----------|
| <b>Instrument/<br/>Voice</b>  |          |          |          |          |
| <b>EQ</b>                     |          |          |          |          |
| <b>FX</b>                     |          |          |          |          |
| <b>Dynamic<br/>processing</b> |          |          |          |          |
| <b>Panning (L-R)</b>          | ○        | ○        | ○        | ○        |

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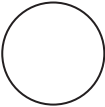
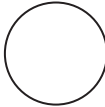
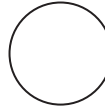
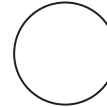
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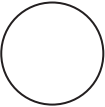
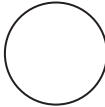
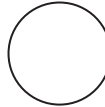
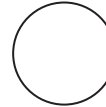
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|                               | Track 21  | Track 22  | Track 23  | Track 24  |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |



P 6 8 9 4 3 A 0 9 1 6



|                               | Bus 1   | Bus 2   | Bus 3   | Bus 4   |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |

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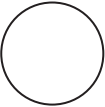
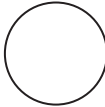
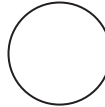
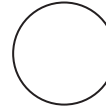
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|                               | Bus 5   | Bus 6   | Bus 7   | Output  |
|-------------------------------|---|---|---|---|
| <b>Instrument/<br/>Voice</b>  |   |   |   |   |
| <b>EQ</b>                     |   |   |   |   |
| <b>FX</b>                     |   |   |   |   |
| <b>Dynamic<br/>processing</b> |   |   |   |   |
| <b>Panning (L-R)</b>          |  |  |  |  |



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**Assessment Grids – For Examiner Use Only**

**Examiner Number**

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**Date**

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**Details of any omissions and subsequent action taken by the examiner**

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**AG1**

|         | Ac. guitar Mark | L. vocal Mark | Other parts Mark | Capture (acoustic guitar, vocal, other parts)<br>Use of microphones and DI to capture live performance |
|---------|-----------------|---------------|------------------|--|
|         | 0               | 0             | 0                | No rewardable material; no live capture  |
| Level 1 | 1               | 1             | 1                | Limited success in capturing live performance 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   |
| Mark    |                 |               |                  |  |

**AG2**

|         | Ac. guitar Mark | L. vocal Mark | Other parts Mark | Editing – processing EQ (acoustic guitar, vocal, other parts)<br>Assessment of other parts must also consider distribution of frequencies across entire mix |
|---------|-----------------|---------------|------------------|---|
|         | 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  |
| Mark    |                 |               |                  |   |

**AG3**

|         | Ac. guitar Mark | L. vocal Mark | Other parts Mark | Editing – dynamic processing (acoustic guitar, vocal and other parts)<br>Assessment of other parts must also consider management of dynamics across the entire mix |
|---------|-----------------|---------------|------------------|--|
|         | 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  |
| Mark    |                 |               |                  |  |

**AG4**

|         | Ac. guitar Mark | L. vocal Mark | Other parts Mark | Editing – use of effects, including ambience (acoustic guitar, vocal, other parts)<br>Assessment of other parts must also consider distribution of effects across entire mix |
|---------|-----------------|---------------|------------------|--|
|         | 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 success of 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  |
| Mark    |                 |               |                  |  |



**AG5**

**Marking instructions**

0 marks will be awarded if any additional audio, MIDI or virtual instruments are included in the mix or if any audio files provided by Pearson are substituted.

| 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   |
| Mark    |      |  |

**AG6**

| 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 success of 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   |
| Mark    |      |  |

**AG7**

**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 any additional audio, MIDI or virtual instruments are included in the mix or if any audio files provided by Pearson are substituted.

| Level   | Mark | Production – management of noise, distortion, master level and audio editing (including compiling, pitch correction, handling of fades, top and tail) |
|---------|------|---|
|         | 0    | No rewardable material  |
| Level 1 | 1    | Limited success in management of noise, distortion, master level and audio editing; misjudgements detract from the overall mix                        |
| Level 2 | 2    | Inconsistent management of noise, distortion, master level and audio editing; misjudgements occasionally detract from the overall mix                 |
| Level 3 | 3    | Competent management of noise, distortion, master level and audio editing; misjudgements do not impact significantly on the overall mix               |
| Level 4 | 4    | Excellent management of noise, distortion, master level and audio editing throughout  |
| Mark    |      |   |

**TOTAL for Component (48)**



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### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

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

### Candidate declaration

I certify that the work submitted for this assessment is my own. I understand that false declaration is a form of malpractice. This work has not been submitted for assessment for any other qualification.

|                          |  |              |  |
|--------------------------|--|--------------|--|
| <b>Candidate signed:</b> |  | <b>Date:</b> |  |
|--------------------------|--|--------------|--|

Please present this completed form with the student's submission.

By signing the above declaration you agree to your work being used to support professional development, online support and training of both centre-assessors and Pearson examiners. If you have any concerns please email: [teachingmusic@pearson.com](mailto:teachingmusic@pearson.com)

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