National 5
Coursework
Assessment Task

National 5 Music Technology
Assignment
Assessment task and sample briefs

Valid from session 2017–18 and until further notice.

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Contents

Introduction

This document contains instructions for candidates and sample briefs for the National 5 Music Technology assignment. It must be read in conjunction with the course specification.

This assignment is worth 100 marks. The marks contribute 70% of the overall marks for the course assessment.

This is one of two course assessment components. The other component is a question paper.

This assignment has two tasks. Each task has three stages.

Stage 1 titled 'planning the production' has 10 marks.
Stage 2 titled 'implementing the production' has 30 marks.
Stage 3 titled 'evaluating the production' has 10 marks.

The instructions for candidates and sample briefs in this document should be given to candidates. Candidates should choose **two** of these briefs in discussion with their teacher or lecturer. Each sample brief is based on a different context:

- a soundtrack to support a short film
- live studio recording and mixing of a performance by a small instrumental group
- multi-track studio recording and mixing of a performance by a small instrumental group
- producing music and sound to support a computer-gaming environment
- creating a short radio broadcast involving sound, speech and music
- creating an audiobook

Centres may use or adapt these sample briefs to suit individual local needs, resources and circumstances, as long as these meet the requirements stated below, and do not change the level of demand of the tasks. For example, the Foley task outline may be adapted for use with a different film clip, or the studio recording example may be adapted for a rock group or folk band.

Task requirements

- The brief for each task must be agreed between the candidate and the teacher or lecturer.
- An appropriate task is meaningful and appropriately challenging, and requires the candidate to demonstrate technical skills, apply musical understanding in a creative way, and show understanding of context.
- Each task should allow the candidate to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s)

- Each production should involve a minimum of five parts, at least two of which should involve the use of a microphone.
- Each production should be between 1 and 3 minutes in length.

Notes for adapting sample briefs

Sound design and Foley for film

This sample brief can be adapted as long as the film clip used allows for accurate sequencing of sounds and music, fade-in/out and level automation, and additional processing as appropriate. Five or more different audio tracks must be used, and at least two of these must be recorded using a microphone. A typical film clip for this task should be around 1 to 2 minutes in length.

Live-recording of a performance

This sample brief involves live-recording a rock band comprising five different instruments. The brief may be amended to suit other groupings of instruments or voices requiring similar levels of skill. The brief could be adapted to suit a live concert or a classroom performance. Five or more musical parts must be recorded, with at least two recorded by microphone, using different microphone techniques. The recording must include a range of sources, so a group of identical instruments or voices is not acceptable. Any instrument recorded with more than one microphone (eg a drum kit) should be classified as one musical part using one microphone. A typical performance for this task should be around 1 to 3 minutes in length.

Multi-track recording a performance

This sample brief involves multi-track recording a rock band comprising five different instruments. This is similar to the live-recording brief, but it involves recording the group in a studio by multi-tracking. The brief may be amended to suit other groupings of instruments or voices requiring similar levels of skill. Five or more musical parts must be recorded, with at least two recorded by

microphone, using different microphone techniques. The recording must include a range of sources, so a group of identical instruments or voices would not be acceptable. Any instrument recorded with more than one microphone (eg a drum kit) should be classified as one musical part using one microphone. A typical performance for this task should be around 1 to 3 minutes in length.

Sound design for a computer game

This sample brief can be adapted as long as the game sequence used allows for accurate sequencing of sounds and music, fade-in/out and level automation, and additional processing as appropriate. Five or more different audio tracks must be used, and at least two of these must be recorded using a microphone. A typical game sequence for this task should be around 1 to 2 minutes in length.

Radio broadcast

This sample brief can be adapted as long as the radio broadcast produced features accurate sequencing of sounds, speech and music, fade-in/out and level automation, and additional processing as appropriate. There must be at least five or more different audio tracks used, and at least two of these must be recorded using a microphone. A typical radio broadcast for this task should be 1 to 2 minutes in length, but may be longer depending on the specific format.

Audiobook

This sample brief can be adapted as long as the audiobook produced features accurate sequencing of sounds, speech and music, fade-in/out and level automation, and additional processing as appropriate. Five or more different audio tracks must be used, and at least two of these must be recorded using a microphone. A typical audiobook for this assessment should be around 1 to 2 minutes in length.

Marking instructions

The marking instructions for the National 5 Music Technology assignment can be found in the course specification.

Instructions for candidates

This assessment applies to the assignment for National 5 Music Technology.

This assignment is worth 100 marks and has two tasks, each worth 50 marks. The marks contribute 70% of the overall marks for the course assessment.

It assesses the following skills, knowledge and understanding:

- skills in using music technology hardware and software to capture and manipulate audio
- application of music technology in creative ways
- planning, implementing and evaluating a sound production

Your teacher or lecturer will let you know how the assessment will be carried out and any required conditions for doing it.

For each task in this assessment, you have to plan, implement and evaluate a sound production.

Choose any **two** of the assessment tasks listed below, as they are, or agree an adapted version with your teacher or lecturer.

- sound design and Foley for a film
- live-recording of a small group performance
- multi-track recording of a small group performance
- sound design for a computer game
- creating a radio broadcast
- sound design for an audiobook

National 5 Music Technology assignment: sound design and Foley for a film

Instructions for candidates

In this task you will devise a complete soundtrack for a short film, which should be 1 to 2 minutes in length.

You must include sound design, Foley and music, and your sound design must attempt to set the atmosphere for the scene. Your sound design must include at least five tracks, and at least two of these must use a microphone in the recording chain. You must also include at least one of direct line input, USB keyboard controller, MIDI controller or imported audio. You can include the spoken narrative, or choose to discard it.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Tick (✓) when complete

Stage 1: planning the production (10 marks)

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

a Complete a sound design map detailing all of the sounds on the **existing** soundtrack. ☐

b Complete a sound design map detailing all of the sounds you intend to use on **your** soundtrack. ☐

c Think about:

- the music — consider instrumentation, tonality, style or genre, tempo and time signature
- the sound design — plan how each sound will be produced (equipment, microphone types and placement)
- the Foley — for each Foley sound that you need, how and where will you record it and how will you get it to fit into the film? ☐

d Plan how you will set up your recording software. ☐

e Decide how you will keep your log. You can mix your methods as long as you provide a complete record of your process. ☐

f Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a Set up your recording session within your software, and import the film clip into your session. ☐

b Begin to populate your session with audio files. Document each stage of your recording in your log. Edit and place each audio file as you go. You're not looking for a final mix but you can begin to balance sounds in context with the film. ☐

c Add appropriate time domain effects and use compression or noise gate controllers. ☐

d Once you have placed all your sounds, begin your mix. Listen to the full mix and roughly balance as you go. Listen again and adjust your balances. Once you're happy with the balances, adjust volume, panning and fade-in/out. ☐

e Bounce down to an audio and video master. ☐

f Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time? ☐

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

National 5 Music Technology assignment: live-recording of a small group performance

Instructions for candidates

In this task you will plan, implement and evaluate a recording of a performance of a small group. A rock band comprising drum kit, bass guitar, rhythm guitar, keyboard and voice would be suitable. You should discuss the make-up of the group with your teacher or lecturer to ensure that it is suitable. The recording should be 1 to 3 minutes in length.

Before starting the task, make sure you are familiar with the music to be recorded and the instruments used.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Stage 1: planning the production (10 marks)

Tick (✓) when complete

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

a Discuss the recording with the music group, attend rehearsals of the group, and agree a recording date and place. ☐

b Carry out background research to ensure that you have:

- an understanding of the music to be performed
- the required skills in microphone selection and placement to record a drum kit, vocals and acoustic guitar
- the required skills to record more than one input source

At this stage you should be thinking about the balance of parts and making notes about this in your log. ☐

c Create an equipment list. ☐

d Plan your instrument layout. ☐

e Check all equipment before the recording takes place. ☐

f Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a Using your layout and equipment list, set up the recording session and check that all leads, microphones, stands, monitoring equipment and connections are working. ☐

b During the rehearsal you should check the following and make notes of settings and any changes to layout:

- microphone positions
- microphone/line levels
- levels set on compressors and/or noise gate controllers
- EQ levels, effects levels and panning

If you are able to record a section of the music during the rehearsal, you should do so to assist you with final arrangements. ☐

c After the rehearsal, you should make final arrangements and check the equipment again. Immediately before the recording you should check microphone placement and cabling. ☐

d You should monitor your recording.

Make notes of final settings and any last-minute changes or changes made during the recording. This might include level changes if a performer is too far from the microphone or too close.

When the recording is complete, make sure you return all the equipment, leads, etc to designated storage areas. ☐

e The mix down to a stereo master is an important part of the assessment. Apply appropriate mixing techniques, including volume, panning and fade-in/out.

Set your final mix level and save your audio master in an appropriate format.

You should make notes of all your final settings. ☐

f Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time?

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

National 5 Music Technology assignment: multi-track recording of a small group performance

Instructions for candidates

In this task you will plan, implement and evaluate a multi-track recording of a performance of a small group. A rock band comprising drum kit, bass guitar, rhythm guitar, keyboard and voice would be suitable. You should discuss the make-up of the group with your teacher or lecturer to ensure that it is suitable. The recording should be 1 to 3 minutes in length.

Before starting the task, make sure you are familiar with the music to be recorded and the instruments used.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Stage 1: planning the production (10 marks)

Tick (✓) when complete

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

a Discuss the recording with the instrumentalists and/or singer(s), and listen to rehearsals of the group or individuals within the group. ☐

b Carry out background research, to ensure that you have:

- understanding of the music to be performed
- the required skills in microphone selection and placement to record a drum kit, vocals and acoustic guitar
- the required skills to record and select appropriate line input sources
- the required skills to edit several takes into one composite track
- experience of multi-tracking/overdubbing and foldback monitoring ☐

c Create an equipment list and studio layout sheet for each track to be recorded, including foldback monitoring. ☐

d Plan the recording process by:

- detailing which track(s) you will record first
- deciding if you will use a click track or guide vocal
- deciding the order you will record other instruments or voices
- ensuring sound separation if you are recording more than one instrument or voice at the same time ☐

e Plan your studio layout for each instrument and/or voice to be recorded. This will include foldback monitoring. ☐

f Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a For each track you are recording, use your studio layout and equipment list to set up the recording session and check that all leads, microphones, stands, foldback monitoring equipment, and connections are working. ☐

b For each track, you should check the following and make notes of settings and any changes to layout:

- microphone positions
- microphone/line levels
- foldback monitoring levels
- levels set on compressors or noise gate

You should rehearse each track, checking these levels. ☐

c When you are happy with your layout and levels you should begin recording your tracks in the planned order.

For each track being recorded you should:

- check levels and the musical performance of the recording
- listen to your recording and complete a take sheet detailing musical and technical strengths and weaknesses
- decide if you want to make additional takes of the track
- when you are happy with your take(s), make notes of final settings and any last-minute changes made
- detail any editing you do to create a final composite track in your session log

At the end of each recording session, make sure you return all the equipment, leads, etc to designated storage areas. ☐

d The mix down to a stereo master is an important part of the assessment.

- Make any final edits to your tracks.
- For each track, apply appropriate EQ settings, time domain effects, volume, panning and fade-in/out.
- Set your final mix level and save your audio master in an appropriate format.
- Make notes of all your final settings. ☐

e Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time? ☐

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

National 5 Music Technology assignment: sound design for a computer game

Instructions for candidates

In this task you will create music as backing for a section of a computer game. You may choose any game genre and the music style should be appropriate to the game you have chosen. The recording should be 1 to 2 minutes in length.

You must include a minimum of five tracks, two of which you must capture with a microphone.

The audio for all other tracks may be generated from any other available sources including at least one of direct line input, USB keyboard controller, MIDI controller or imported audio.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Stage 1: planning the production (10 marks)

Tick (✓) when complete

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

Study some computer games, and make notes about the types of music and sounds they use.

a Choose a game, and provide a brief explanation of the style of music you have chosen and how you will fit it with the visuals and style of the game. ☐

b Complete a plan showing the structure and instrumentation of the proposed music. ☐

c List the equipment (hardware and software) you will need to complete the project. ☐

d Demonstrate the method(s) you will use to capture audio, including microphone positioning and type(s). ☐

e Explain how you will record your progress. ☐

f Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a Set up your recording equipment. Open a new session and name and save it appropriately. ☐

b Keep a record of progress and any changes you make to your composition as it progresses. This should be clearly labeled, with explanations as required. ☐

c Set up master track information, such as tempo and key, where appropriate. ☐

d Begin to record your composition in relation to the guide plan. ☐

e You may wish to experiment with audio loops and sounds to work out which sound best when combined with others already recorded. If you make changes, you should document these either as screen shots or in your record of progress. ☐

f Add appropriate time domain effects and use compression or noise gate controllers. ☐

g Once you have placed all your sounds, begin your mix. Listen to the full mix and roughly balance as you go. Listen again and adjust your balances. Once you're happy with the balances, adjust volume, panning and fade-in/out. ☐

h Bounce down to an audio and video master. ☐

i Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time? ☐

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

National 5 Music Technology assignment: creating a radio broadcast

Instructions for candidates

In this task you will record music and voice and devise sound effects for a short radio play, which should be 1 to 2 minutes in length.

You will record or source sound effects, introductory and incidental music and voices. You must include a minimum of five tracks and at least two of your tracks must use a microphone in the recording chain. Other tracks must include at least one of direct line input, USB keyboard controller, MIDI controller or imported audio.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Stage 1: planning the production (10 marks)

Tick (✓) when complete

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

a Complete a sound design map and/or script, detailing all the sounds you need to use in your soundtrack. ☐

b Think about:

- the music — consider instrumentation, tonality, style or genre, tempo and time signature
- the sound effects — plan how each sound will be produced (equipment, microphone types and placement), how and where you will record them and how you will get them to fit into the soundtrack
- how you will record your voices — what microphones, types and placements you will use; how you will set up the studio to minimise spillage ☐

c Plan how you will set up your recording software. ☐

d Decide how you will keep your log. You can mix your methods as long as you provide a complete record of your progress. ☐

e Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a Set up your recording session within your software, and import your planned line input sources. ☐

b Set up and record your voices as planned, taking care to follow safety practices. Edit as necessary. ☐

c Populate your session with audio files. Document each stage of your recording in your log. Edit and place audio files as you go. ☐

d Add appropriate time domain effects and use compression or noise gate controllers. ☐

e Once you have placed all your sounds, begin your mix. Listen to the full mix and roughly balance as you go. Listen again and adjust your balances. Once you're happy with the balances, adjust volume, panning and fade-in/out. ☐

f Bounce down to an audio and video master. ☐

g Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time? ☐

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

National 5 Music Technology assignment: sound design for an audiobook

Instructions for candidates

In this task you will record music and voice and devise sound effects for an audiobook, which should be 1 to 2 minutes in length.

You will record or source sound effects, introductory and incidental music and voices. You must include a minimum of five tracks and at least two of your tracks must use a microphone in the recording chain. Other tracks must include at least one of direct line input, USB keyboard controller, MIDI controller or imported audio.

There are three stages to this task and marks will be awarded for each stage:

- planning the production 10 marks
- implementing the production 30 marks
- evaluating the production 10 marks

Throughout the task, you must keep a record of progress. This could be an informal log or diary in handwritten or electronic form.

You should update your record of progress after each stage of the task. It should explain what you have done, describing any help you needed, and listing any evidence you have produced (printouts, sketches, photographs, sound files).

After each stage of the task, get your teacher or lecturer to check your work.

Stage 1: planning the production (10 marks)

Tick (✓) when complete

You should discuss the task with your teacher or lecturer before you begin the planning process, to ensure that it will allow you to demonstrate all of the following technical skills:

- selecting and making appropriate use of at least two microphones, with placement appropriate to the sound sources
- selecting and making appropriate use of at least one of the following: direct line input, USB keyboard controller, MIDI controller or imported audio
- successfully and safely constructing the signal path for one or more inputs
- choosing and setting appropriate input gain and monitoring levels, with no distortion
- applying creative/corrective equalisation
- applying time domain effects and using compression or noise gate controllers
- applying mixing techniques including volume, panning and fade-in/out
- editing tracks (eg to remove spillage)
- mixing down to an audio master in appropriate file format(s) ☐

a Complete a sound design map and/or script, detailing all the sounds you need to use in your soundtrack. ☐

b Think about:

- the book — select a suitable text; consider its length, tone and intended audience
- the music — consider instrumentation, tonality, style or genre, tempo and time signature
- the sound effects — plan how each sound will be produced (equipment, microphone types and placement), how and where you will record them and how you will get them to fit into the soundtrack
- how you will record your voices — what microphones, types and placements you will use; how you will set up the studio to minimise spillage ☐

c Plan how you will set up your recording software. ☐

d Decide how you will keep your log. You can mix your methods as long as you provide a complete record of your progress. ☐

e Once you have completed your plan for the production, show it to your teacher or lecturer to check. ☐

Stage 2: implementing the production (30 marks)

a Set up your recording session within your software, and import your planned line input sources. ☐

b Set up and record your voices as planned, taking care to follow safety practices. Edit as necessary. ☐

c Populate your session with audio files. Document each stage of your recording in your log. Edit and place audio files as you go. ☐

d Add appropriate time domain effects and use compression or noise gate controllers. ☐

e Once you have placed all your sounds, begin your mix. Listen to the full mix and roughly balance as you go. Listen again and adjust your balances. Once you're happy with the balances, adjust volume, panning and fade-in/out. ☐

f Bounce down to an audio and video master. ☐

g Once you have completed the recording, editing and mixing, show your progress log and final audio master to your teacher or lecturer to check. ☐

Stage 3: evaluating the production (10 marks)

You must evaluate:

- your planning
- your recording and editing
- your final mix

As a guide when evaluating, ask yourself the following questions:

- Have I completed everything I planned to complete?
- Have I kept my diary/log up to date and does it detail everything I have done?
- What were the strengths and weaknesses of my production?
- What would I do differently next time? ☐

You have now completed the task.

Check your work to ensure you have completed all stages, and have collected all the required evidence.

If you are sure that you have finished, let you teacher or lecturer know.

Administrative information

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History of changes

Version	Description of change	Date

Security and confidentiality

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