

## Producing a sequenced performance.

The candidate selects a piece of music and sequences the various parts into an appropriate software package. (NB – the sequencing should be the candidate's own individual work.) This creates a "backing track" over which they must then be recorded performing live. The live performance must be recorded in one "take" without editing or effects. If candidates wish to try again this is fine, but it must be a complete new live recording.

For an ensemble performance there must be between 2 and 8 live performers, performing at the same time, in addition to the sequenced tracks. Only the candidate who sequenced the tracks can receive credit for them. Other candidates in the ensemble can be assessed in the normal way for their live performances.

The performance is assessed holistically, so the live aspect of the performance should be considered as normal for a traditional performance, and the sequenced tracks also considered under the same criteria to arrive at a "best fit" mark for the performance as a whole.

### **Additional guidance in applying the criteria to the sequenced parts:**

**Accuracy** is judged on not only the correct pitch and rhythm, appropriate tempo and fluency of all parts, but also following performance directions through the use of velocity and edited note lengths to create dynamics and articulation.

**Technical control** refers to both the technique on the live instrument/voice and also the use (in the sequenced parts) of effects, panning and appropriate quantising. (NB blanket quantisation of a piece is often extremely un-musical!)

**Expression and interpretation** should consider the choices of sounds employed, attention to phrasing (through velocity and note lengths) communication with the audience and balance between parts.

The effective use of velocity and note endings can come about through a careful initial playing of the material (if notes are entered via a MIDI instrument) or through detailed editing.

### **Levels of difficulty:**

In order to judge the level of difficulty it is necessary to look at the piece holistically. Points to consider are:

- The technical demands of the live part(s)
- The technical demand of each of the sequenced lines when played separately including the use of any pre-recorded samples/loops
- The difficulties in putting the parts together and synchronising them correctly
- The number of parts/tracks
- The degree to which the sequencing was achieved through simple copy-and-paste
- The planned use of effects and variations in velocity and note length for expressive effect
- Contrasts in texture and sonority
- Complex rhythms