



NCFE Level 1 Technical Award in Music Technology (601/6777/4)
NCFE Level 2 Technical Award in Music Technology (601/6774/9)

Paper number: P002083 (Practical)

Assessment window: 18 October 2021 – 29 October 2021

Mark Scheme

v1.0 Pre-standardisation

This mark scheme has been written by the Assessment Writer and refined, alongside the relevant questions, by a panel of subject experts through the external assessment writing process and at standardisation meetings.

The purpose of this mark scheme is to give you:

- examples and criteria of the types of response expected from a learner
- information on how individual marks are to be awarded.

Marking guidelines

General guidelines

You must apply the following marking guidelines to all marking undertaken throughout the marking period. This is to ensure fairness to all learners, who must receive the same treatment. You must mark the first learner in exactly the same way as you mark the last.

- The mark scheme must be referred to throughout the marking period and applied consistently. Do not change your approach to marking once you have been standardised.
- Reward learners positively giving credit for what they have shown, rather than penalising them for what they might have omitted.
- Utilise the whole mark range and always award full marks when the response merits them.
- Be prepared to award zero marks if the learner's response has no creditworthy material.
- Do not credit irrelevant material that does not answer the question, no matter how impressive the response might be.
- The marks awarded for each response should be clearly and legibly recorded in the grid on the front of the question paper.
- If you are in any doubt about the application of the mark scheme, you must consult with your Team Leader or the Chief Examiner.

Guidelines for using level of response grids

Extended response marking grids have been designed to award a learner's response holistically and should follow a best-fit approach. The grids are broken down into levels, with each level having an associated descriptor indicating the performance at that level. You should determine the level before determining the mark.

When determining a level, you should use a bottom up approach. If the response meets all the descriptors in the lowest level, you should move to the next one, and so on, until the response matches the level descriptor. Remember to look at the overall quality of the response and reward learners positively, rather than focusing on small omissions. If the response covers aspects at different levels, you should use a best-fit approach at this stage, and use the available marks within the level to credit the response appropriately.

When determining a mark, your decision should be based on the quality of the response in relation to the descriptors. You must also consider the relative weightings of the assessment objectives, so as not to over/under credit a response. Standardisation materials, marked by the Chief Examiner, will help you with determining a mark.

You will be able to use exemplar learner responses to compare to live responses, to decide if they are the same, better or worse.

You are reminded that the indicative content provided under the marking grid is there as a guide, and therefore you must credit any other suitable responses a learner may produce. It is not a requirement that learners must cover all of the indicative content to be awarded full marks.

Q	Marking guidance	Total marks
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1	<p data-bbox="272 367 592 400">Task 1 – Configuration</p> <table border="1" data-bbox="272 439 1169 1957"> <thead> <tr> <th data-bbox="272 439 389 472">Band</th> <th data-bbox="389 439 523 472">Marks</th> <th data-bbox="523 439 1169 472">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="272 472 389 976" style="text-align: center;">3</td> <td data-bbox="389 472 523 976" style="text-align: center;">7–9</td> <td data-bbox="523 472 1169 976"> <p data-bbox="531 479 651 512">Detailed</p> <p data-bbox="531 546 1066 640">A description of DAW software and other related equipment which is accurate and detailed.</p> <p data-bbox="531 678 1031 745">A comprehensive explanation of DAW configuration processes.</p> <p data-bbox="531 781 1129 848">Technical terminology used appropriately and accurately throughout.</p> <p data-bbox="531 884 1155 976">Tempo and track settings applied correctly, and files imported and organised in DAW accurately.</p> </td> </tr> <tr> <td data-bbox="272 976 389 1451" style="text-align: center;">2</td> <td data-bbox="389 976 523 1451" style="text-align: center;">4–6</td> <td data-bbox="523 976 1169 1451"> <p data-bbox="531 983 628 1016">Sound</p> <p data-bbox="531 1050 1114 1117">A description of DAW software and other related equipment, which is detailed in parts.</p> <p data-bbox="531 1153 1118 1220">Description of DAW configuration processes, with some areas of explanation.</p> <p data-bbox="531 1256 1070 1323">Technical terminology is used, with some inconsistencies.</p> <p data-bbox="531 1359 1155 1451">Tempo and track settings applied, and files imported and organised in DAW, but with minor errors and/or omissions.</p> </td> </tr> <tr> <td data-bbox="272 1451 389 1924" style="text-align: center;">1</td> <td data-bbox="389 1451 523 1924" style="text-align: center;">1–3</td> <td data-bbox="523 1451 1169 1924"> <p data-bbox="531 1458 639 1491">Limited</p> <p data-bbox="531 1525 1129 1592">DAW software and other related equipment is identified, but with limited or no description.</p> <p data-bbox="531 1628 1066 1695">Limited description of DAW configuration processes, with no explanation.</p> <p data-bbox="531 1731 1150 1798">Technical terminology is occasionally used, but with limited success.</p> <p data-bbox="531 1834 1098 1926">Tempo and track settings applied, and files imported and organised in DAW, but with significant errors and/or omissions.</p> </td> </tr> <tr> <td data-bbox="272 1924 389 1957"></td> <td data-bbox="389 1924 523 1957" style="text-align: center;">0</td> <td data-bbox="523 1924 1169 1957">Insufficient evidence for a mark to be awarded.</td> </tr> </tbody> </table>	Band	Marks	Description	3	7–9	<p data-bbox="531 479 651 512">Detailed</p> <p data-bbox="531 546 1066 640">A description of DAW software and other related equipment which is accurate and detailed.</p> <p data-bbox="531 678 1031 745">A comprehensive explanation of DAW configuration processes.</p> <p data-bbox="531 781 1129 848">Technical terminology used appropriately and accurately throughout.</p> <p data-bbox="531 884 1155 976">Tempo and track settings applied correctly, and files imported and organised in DAW accurately.</p>	2	4–6	<p data-bbox="531 983 628 1016">Sound</p> <p data-bbox="531 1050 1114 1117">A description of DAW software and other related equipment, which is detailed in parts.</p> <p data-bbox="531 1153 1118 1220">Description of DAW configuration processes, with some areas of explanation.</p> <p data-bbox="531 1256 1070 1323">Technical terminology is used, with some inconsistencies.</p> <p data-bbox="531 1359 1155 1451">Tempo and track settings applied, and files imported and organised in DAW, but with minor errors and/or omissions.</p>	1	1–3	<p data-bbox="531 1458 639 1491">Limited</p> <p data-bbox="531 1525 1129 1592">DAW software and other related equipment is identified, but with limited or no description.</p> <p data-bbox="531 1628 1066 1695">Limited description of DAW configuration processes, with no explanation.</p> <p data-bbox="531 1731 1150 1798">Technical terminology is occasionally used, but with limited success.</p> <p data-bbox="531 1834 1098 1926">Tempo and track settings applied, and files imported and organised in DAW, but with significant errors and/or omissions.</p>		0	Insufficient evidence for a mark to be awarded.	9
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	<p>Indicative content</p> <ul style="list-style-type: none">• Description of DAW and associated equipment, such as:<ul style="list-style-type: none">– DAW features – available track types, plug-ins, mixing facilities, software instruments– controller – type (eg keyboard, pad), features – velocity sensitivity, additional control interfaces (pots faders), note range– headphones – bandwidth, quality, stereo image– MIDI/USB/audio cables – connection type, additional MIDI/Audio interface hardware– computer/OS spec. – OS used, RAM, hard drive type/size.• Technical terminology such as:<ul style="list-style-type: none">– creating a project– tempo setting– track creation– audio output setting– audio import– MIDI import– software instrument selection.• Screenshots that indicate:<ul style="list-style-type: none">– number and type of tracks– tempo setting– alignment of all parts.	
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2	Task 2 – Editing	9															
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	<p>Indicative content</p> <ul style="list-style-type: none"> • Appropriate terminology for editing tools including: <ul style="list-style-type: none"> – cut – mute/delete – copy – MIDI note value editing – quantize – automation – flexing. 																

	<ul style="list-style-type: none">• Tasks completed showing:<ul style="list-style-type: none">– carefully edited Keys (MIDI) track. The pitching errors in bar 14 have been remedied to include G B D and F notes in the G7 chord– carefully edited Acoustic Guitar track. Rhythmic errors have been resolved so that the Acoustic Guitar plays in time with the Drums & Bass and Keys (MIDI) parts– carefully edited Acoustic Guitar track. The fret noise after the chord in bar 41 to the end of the bar has been removed. There are no unwanted noises– carefully edited Drums & Bass and Keys (MIDI) parts so that the Electric Guitar run on beats 3 and 4 of bar 50 can be heard in isolation. There are no notes cut off from any parts.• Audio mixdown:<ul style="list-style-type: none">– carefully exported stereo mix– the start and finish of the mix is handled appropriately– the output is at appropriate level.	
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3	Task 3 – Musical Development		9
	Band	Marks	Description
	3	7–9	<p>Detailed</p> <p>A comprehensive explanation of all development processes.</p> <p>Technical terminology used appropriately and accurately throughout.</p> <p>Tasks completed accurately and fully.</p> <p>Creative contextual development of musical ideas and instrument timbres.</p> <p>Audio file created with no audible errors.</p>
	2	4–6	<p>Sound</p> <p>Description of development processes, with some areas of explanation.</p> <p>Technical terminology is used, with some inconsistencies.</p> <p>Tasks undertaken with some minor errors and/or omissions.</p> <p>Contextually appropriate development of musical ideas and instrument timbres, but with inconsistent creative application.</p> <p>Audio file created but with some minor errors.</p>
	1	1–3	<p>Limited</p> <p>Limited description of development processes, with no explanation.</p> <p>Technical terminology occasionally used but with limited success.</p> <p>Tasks undertaken, but with significant errors and/or omissions.</p> <p>Some limited development of musical ideas and instrument timbres.</p> <p>Audio file created but with significant errors.</p>
		0	Insufficient evidence for a mark to be awarded.

	<p>Indicative content</p> <ul style="list-style-type: none">• Appropriate terminology for musical development used, including:<ul style="list-style-type: none">– selection of instrument– editing of instrument– musical ideas.• Tasks completed showing:<ul style="list-style-type: none">– keys (MIDI) part has a flanger (or similar modulation) effect added from bar 51 to 63 to change the timbre from the rest of the song– carefully created software instrument sound for the 12 Bar Blues MIDI track, with thoughtful choice of type and use of both timbre and envelope editing– accurately recorded/programmed 12 Bar Blues part in C major on the 12 Bar Blues MIDI track. Placement correct as per task.• Audio mixdown:<ul style="list-style-type: none">– carefully exported stereo mix– only the Drums & Bass audio track, as well as the Keys (MIDI) and 12 Bar Blues MIDI tracks have been exported– the start and finish of the mix is handled appropriately– the output is at appropriate level.	
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4	Task 4 – Mixing	9															
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	<p>Indicative content</p> <ul style="list-style-type: none"> • Appropriate terminology for mixing used, including: <ul style="list-style-type: none"> – fade – automation – delay 																

	<ul style="list-style-type: none">– balance/pan/dynamics/effects.• Tasks completed showing:<ul style="list-style-type: none">– use of processing (eg EQ, filter) to reduce the HF hiss noise on the Electric Guitar audio part (eg HF roll-off above 5k)– careful and accurate use of automation to control volume, panning and EQ (Keys (MIDI), Electric Guitar)– appropriate application of reverb to Drums & Bass, Vocal, Keys (MIDI) and Chords (MIDI) tracks– coherent and creative mix (eg consistently good balance/stereo/imaginative application of effects/musical automation)– slow fade on all tracks from bar 59 to the start of bar 63.• Audio mixdown:<ul style="list-style-type: none">– carefully exported stereo mix– the start and finish of the mix is handled appropriately– the output is at appropriate level.	
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