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

Paper number: P000449 (Practical)

Assessment window: 12 March 2018 – 16 March 2018

Mark Scheme

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 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 it is 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.

Qu	Marking guidance	Total marks
1	**Task 1 – Configuration**	9

Band	Marks	Description
3	7 – 9	**Detailed** A description of DAW software and other related equipment which is accurate and detailed. A comprehensive explanation of DAW configuration processes. Technical terminology used appropriately and accurately throughout. Tempo and track settings applied correctly, and files imported and organised in DAW accurately.
2	4 – 6	**Sound** A description of DAW software and other related equipment, which is detailed in parts. Description of DAW configuration processes, with some areas of explanation. Technical terminology is used, with some inconsistencies. Tempo and track settings applied, and files imported and organised in DAW, but with minor errors and/or omissions.
1	1 – 3	**Limited** DAW software and other related equipment is identified, but with a limited or no description. Limited description of DAW configuration processes, with no explanation. Technical terminology is occasionally used, but with limited success. Tempo and track settings applied, and files imported and organised in DAW, but with significant errors and/or omissions.

	0	Insufficient evidence for a mark to be awarded.

Evidence:

- Screenshot 1
- Written Response (Task 1)

Indicative content

Task 1a

- DAW Software Features:
  - Available Track Types (e.g. audio, MIDI, Software instrument)
  - Software Instruments (e.g. synths, samplers, S+S)
  - Editing Tools (e.g. audio & MIDI editing tools)
  - Effects / Dynamics / EQ Plug-Ins
- Hardware:
  - Computer:
    - OS, RAM, Hard Drive
    - Peripherals – keyboard, mouse, monitor
  - Audio Interface:
    - Type (internal / external)
    - Features (e.g. mic in / line in / inst in)
  - Headphones / Speakers:
    - Features (e.g. bandwidth, stereo image)
  - Controller:
    - Type (e.g. keyboard, pad)
    - Features (e.g. velocity sensitivity, control surface – pots / faders, note range)
  - Cables:
    - Type (e.g. USB / MIDI / Firewire / Thunderbolt)

Tasks 1b & 1c:

- New Project:
  - Empty / Template
- Tempo:
  - 125 bpm
- Audio Tracks:
  - 4 Tracks
  - Create - Stereo / Mono
  - Import Audio
- Software Instrument Tracks:
  - 2 Tracks
  - Create
  - Import MIDI file
- Track Alignment:
  - Start Point
- Selection of software instrument (Chords):
  - Device (e.g. Named Software Synthesiser / Sampler)
  - Patch Selection

2	**Task 2 – Editing**	**9**

Band	Marks	Description
3	7 – 9	**Detailed** A comprehensive explanation of all editing processes, showing knowledge of tools used in context. Appropriate technical terminology used appropriately and accurately throughout. Editing musically handled and technically accurate throughout. Audio file created with no audible errors.
2	4 – 6	**Sound** Description of editing processes, with some areas of explanation. Technical terminology is used, with some inconsistencies. Editing undertaken with some minor errors and/or omissions. Audio file created but with some minor errors.
1	1 – 3	**Limited** Limited description of editing processes, with no explanation. Technical terminology is occasionally used, but with limited success. Editing undertaken, but with significant errors and/or omissions. Audio file created but with significant errors.
	0	Insufficient evidence for a mark to be awarded.

Evidence:

- Mix 1 Audio File
- Screenshot 2
- Written Response (Task 2)

	Indicative content
	
	Terminology for editing tools & processes (may be DAW specific):
	• Audio:
	  ○ Solo
	  ○ Snap
	  ○ Cut, Copy, Paste, Marquee
	  ○ Mute / Delete
	  ○ Fade / Crossfade
	  ○ Audio editor / Arrange Page
	• MIDI note value editing:
	  ○ Drag / Copy / Insert
	  ○ Piano roll / MIDI editor
	
	Tasks 2a, 2b, 2c, 2d:
	• Edited Guitar track:
	  ○ Audible app. 1.17-1.24. Guitar should be silent.
	• Edited Chords track:
	  ○ First error audible app. 2.10 (b69). Bb to D (in bass).
	  ○ Second error audible app. 2.18 (b73). Ab to A (top note).
	  ○ Chord Part should sound same as 33-41 (app 1.01-1.16).
	• Edited Synth Bass track:
	  ○ Bass part should be audible at app. 2.22-2.37.
	  ○ Bass Part should sound same as 17-24 (app 0.30-0.46).
	• Exported stereo mix:
	  ○ .wav, .mp3 or .aiff file
	  ○ Audio should be app. 3.00 (if no silence inserted at start).
	  ○ Output level.	

3	**Task 3 – Musical development**	**9**

Band	Marks	Description
3	7 – 9	**Detailed** A comprehensive explanation of all development processes. Technical terminology used appropriately and accurately throughout. Tasks completed accurately and fully. Creative contextual development of musical ideas and instrument timbres. Audio file created with no audible errors.
2	4 – 6	**Sound** Description of development processes, with some areas of explanation. Technical terminology is used, with some inconsistencies. Tasks undertaken with some minor errors and/or omissions. Contextually appropriate development of musical ideas and instrument timbres, but with inconsistent creative application. Audio file created but with some minor errors.
1	1 – 3	**Limited** Limited description of development processes, with no explanation. Technical terminology occasionally used but with limited success. Tasks undertaken, but with significant errors/omissions. Some limited development of musical ideas and instrument timbres. Audio file created but with significant errors.
	0	Insufficient evidence for a mark to be awarded.

	Evidence:
	• Mix 2 Audio File
	• Screenshot 3
	• Written Response (Task 3)
	
	Indicative Content
	
	Terminology for musical development:
	• MIDI editing:
	  ○ Snap / Cut / Copy / Paste
	  ○ Arrange page
	• Editing of software instrument (Chords):
	  ○ Software instrument type (Synthesiser / Sampler)
	  ○ Device (e.g. Subtractor / EXS24)
	  ○ Timbre. Waveform, Filter, LFO
	  ○ Envelope (ADSR)
	• Selection of software instrument (Piano)
	• Device (e.g. NN-19)
	• Patch Selection
	• Musical development (Piano):
	  ○ Note Choice / Scale / Shape
	  ○ Dynamics / Articulation
	  ○ Key. Em (Em: 4 bars. D: 4 bars)
	
	Tasks 3a, 3b, 3c, 3d:
	• Copied chords track:
	  ○ Audible app. 1.51-2.06. Chords should be in copied into section (b59-66).
	  ○ Should be same sequence as 1.01-1.16 (b33-41).
	• Software instrument editing:
	  ○ Audible throughout.
	• Musical development:
	  ○ Audible app. 2.22 – 2.37 (b75-82).
	• Exported stereo mix:
	  ○ .wav, .mp3 or .aiff file
	  ○ Audio should be app. 3.00 (if no silence inserted at start).
	  ○ Output level.	

4	**Task 4 – Mixing**	**9**

Band	Marks	Description
3	7 – 9	**Detailed** A comprehensive explanation of all mixing processes. Technical terminology used appropriately and accurately throughout. Creative contextual application of mixing skills and processes to well-balanced result throughout. Audio file of mix created with no audible errors.
2	4 – 6	**Sound** Description of mix processes, with some areas of explanation. Technical terminology is used, with some inconsistencies. Application of appropriate mix skills and processes but with some minor errors and/or omissions. Audio file of mix created but with minor errors.
1	1 – 3	**Limited** No attempt to explain mixing processes and only a limited description present. Technical terminology is occasionally used but with limited success. Application of mix skills and processes, but with significant errors and/or omissions. Audio file of mix created but with significant errors.
	0	Insufficient evidence for a mark to be awarded.

	Evidence:
	• Mix 3 Audio File
	• Screenshot 4
	• Written Response (Task 4)
	
	Indicative content
	
	Terminology for mixing:
	
	• Fade:
	  o Volume Automation or Fade Tool
	  o Nodes / Draw Tool
	  o Curve
	• Panning Automation:
	  o Nodes / Draw Tool
	  o Positioning (+/- 63/0/64 – L/C/R)
	• Reverb:
	  o Insert
	  o Bus
	  o Send
	  o Type (e.g. Hall, Plate etc)
	  o Device (e.g. Space Designer)
	• Mix:
	  o Balance
	  - Mixer Page
	  - Channel Strip
	  - (Additional) Volume Automation
	  - Volume levels (dB)
	  o Stereo Field
	  - (Additional) Pan Automation
	  - Positioning
	  o (Additional) Dynamics Processing (e.g.)
	  - Compression
	  - Gating
	  - Limiting
	  - Device
	  o (Additional) Effects (e.g.)
	  - Reverb, Delay, Chorus, Distortion, Amp Simulator, Tremelo etc.
	  - Device
	  o (Addtional) EQ
	  - Freq.
	  - Gain / Attenuation
	
	Tasks 4a, 4b, 4c :
	• Fade In (Guitars):
	  o Audible app. 0.00 - 0.30 (b1-16)
	• Panning (Chords):
	  o Hard Right – Hard Left. Audible app. 0.00 - 0.07
	  o Hard Left – Centre. Audible app. 0.07 - 0.15
	• Reverb (Vocals):
	  o Audible app. 0.18 onwards	

	• Mix:
	  ○ Audible throughout
	  ○ Balance
	  ○ Stereo Field
	  ○ Dynamics Processing
	  ○ Additional Automation (e.g. volume, panning, effects automation)
	  ○ Additional Effects
	• Exported stereo mix:
	  ○ .wav, .mp3 or .aiff file
	  ○ Audio should be app.3.00 (if no silence inserted at start & no additional delay / reverb tails etc. applied)
	  ○ Output level	