



**NCFE Level 1 Technical Award in Music Technology (601/6777/4)**

**NCFE Level 2 Technical Award in Music Technology (601/6774/9)**

**Paper number: P000729 (Practical)**

**Assessment window: 11 March 2019 – 15 March 2019**

## **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 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.

Qu	Marking guidance	Total marks
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<b>1</b>	<p data-bbox="272 383 592 416"><b>Task 1 – Configuration</b></p> <table border="1" data-bbox="272 450 1145 2033"> <thead> <tr> <th data-bbox="277 450 389 483">Band</th> <th data-bbox="389 450 520 483">Marks</th> <th data-bbox="520 450 1141 483">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="277 483 389 1025" style="text-align: center;">3</td> <td data-bbox="389 483 520 1025" style="text-align: center;">7–9</td> <td data-bbox="520 483 1141 1025"> <p data-bbox="531 488 651 517"><b>Detailed</b></p> <p data-bbox="531 555 1070 651">A description of DAW software and other related equipment which is accurate and detailed.</p> <p data-bbox="531 689 1034 757">A comprehensive explanation of DAW configuration processes.</p> <p data-bbox="531 790 1129 857">Technical terminology used appropriately and accurately throughout.</p> <p data-bbox="531 891 1098 987">Tempo and track settings applied correctly, and files imported and organised in DAW accurately.</p> </td> </tr> <tr> <td data-bbox="277 1025 389 1529" style="text-align: center;">2</td> <td data-bbox="389 1025 520 1529" style="text-align: center;">4–6</td> <td data-bbox="520 1025 1141 1529"> <p data-bbox="531 1025 628 1055"><b>Sound</b></p> <p data-bbox="531 1093 1118 1160">A description of DAW software and other related equipment, which is detailed in parts.</p> <p data-bbox="531 1193 1118 1261">Description of DAW configuration processes, with some areas of explanation.</p> <p data-bbox="531 1294 1074 1361">Technical terminology is used, with some inconsistencies.</p> <p data-bbox="531 1395 1098 1491">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="277 1529 389 2033" style="text-align: center;">1</td> <td data-bbox="389 1529 520 2033" style="text-align: center;">1–3</td> <td data-bbox="520 1529 1141 2033"> <p data-bbox="531 1529 643 1559"><b>Limited</b></p> <p data-bbox="531 1597 1129 1664">DAW software and other related equipment is identified, but with a limited or no description.</p> <p data-bbox="531 1697 1070 1765">Limited description of DAW configuration processes, with no explanation.</p> <p data-bbox="531 1798 1098 1865">Technical terminology is occasionally used, but with limited success.</p> <p data-bbox="531 1899 1098 1995">Tempo and track settings applied, and files imported and organised in DAW, but with significant errors and/or omissions.</p> </td> </tr> </tbody> </table>	Band	Marks	Description	3	7–9	<p data-bbox="531 488 651 517"><b>Detailed</b></p> <p data-bbox="531 555 1070 651">A description of DAW software and other related equipment which is accurate and detailed.</p> <p data-bbox="531 689 1034 757">A comprehensive explanation of DAW configuration processes.</p> <p data-bbox="531 790 1129 857">Technical terminology used appropriately and accurately throughout.</p> <p data-bbox="531 891 1098 987">Tempo and track settings applied correctly, and files imported and organised in DAW accurately.</p>	2	4–6	<p data-bbox="531 1025 628 1055"><b>Sound</b></p> <p data-bbox="531 1093 1118 1160">A description of DAW software and other related equipment, which is detailed in parts.</p> <p data-bbox="531 1193 1118 1261">Description of DAW configuration processes, with some areas of explanation.</p> <p data-bbox="531 1294 1074 1361">Technical terminology is used, with some inconsistencies.</p> <p data-bbox="531 1395 1098 1491">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 1529 643 1559"><b>Limited</b></p> <p data-bbox="531 1597 1129 1664">DAW software and other related equipment is identified, but with a limited or no description.</p> <p data-bbox="531 1697 1070 1765">Limited description of DAW configuration processes, with no explanation.</p> <p data-bbox="531 1798 1098 1865">Technical terminology is occasionally used, but with limited success.</p> <p data-bbox="531 1899 1098 1995">Tempo and track settings applied, and files imported and organised in DAW, but with significant errors and/or omissions.</p>	<b>9</b>
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	0	Insufficient evidence for a mark to be awarded.
<p><b>Indicative content</b></p> <ul style="list-style-type: none"> <li>• Description of DAW and associated equipment, such as:             <ul style="list-style-type: none"> <li>- DAW features – available track types, plug ins, mixing facilities, software instruments</li> <li>- controller – type (e.g. keyboard, pad), features (velocity, sensitivity), additional control interfaces (pots faders), note range</li> <li>- headphones – bandwidth, quality, stereo image</li> <li>- MIDI/USB/audio cables – connection type, additional MIDI/audio interface hardware</li> <li>- computer/OS spec – OS used, RAM, hard drive type/size.</li> </ul> </li> <li>• Technical terminology, such as:             <ul style="list-style-type: none"> <li>- creating a project</li> <li>- tempo setting</li> <li>- track creation</li> <li>- audio output setting</li> <li>- audio import</li> <li>- MIDI import</li> <li>- software instrument selection.</li> </ul> </li> <li>• Screenshots that indicate:             <ul style="list-style-type: none"> <li>- number and type of tracks</li> <li>- tempo setting</li> <li>- alignment of all parts.</li> </ul> </li> </ul>		

<b>2</b>	<b>Task 2 – Editing</b>		<b>9</b>
	<b>Band</b>	<b>Marks</b>	<b>Description</b>
	3	7–9	<p><b>Detailed</b></p> <p>A comprehensive explanation of all editing processes, showing knowledge of tools used in context.</p> <p>Appropriate technical terminology used appropriately and accurately throughout.</p> <p>Editing musically handled and technically accurate throughout.</p> <p>Audio file created with no audible errors.</p>
	2	4–6	<p><b>Sound</b></p> <p>Description of editing processes, with some areas of explanation.</p> <p>Technical terminology is used, with some inconsistencies.</p> <p>Editing undertaken with some minor errors and/or omissions.</p> <p>Audio file created but with some minor errors.</p>
	1	1–3	<p><b>Limited</b></p> <p>Limited description of editing processes, with no explanation.</p> <p>Technical terminology is occasionally used, but with limited success.</p> <p>Editing undertaken, but with significant errors and/or omissions.</p> <p>Audio file created but with significant errors.</p>
		0	Insufficient evidence for a mark to be awarded.
	<p><b>Indicative content</b></p> <ul style="list-style-type: none"> <li>• Appropriate terminology for editing tools including: <ul style="list-style-type: none"> <li>– cut</li> <li>– mute/delete</li> <li>– copy</li> <li>– MIDI note value editing</li> </ul> </li> </ul>		

	<ul style="list-style-type: none"><li>- quantize</li><li>- automation</li><li>- flexing.</li><li>• Tasks completed showing:<ul style="list-style-type: none"><li>- carefully edited Drums track. The hi-hat part in bar 7 has been edited so that the notes play on beats 2 and 4 of the bar, without any audio from the adjoining bars being cut. There are no unwanted noises.</li><li>- carefully edited Organ track. Both incorrect pitches (G#4 and F#4 in bar 66) have been remedied using pitches from the original sequence (G#4 change to G4 and F#4 change to F4).</li><li>- carefully edited Drums track. The drums have been copied accurately and positioned in the correct place, without any audio from the adjoining bars being cut. There are no unwanted noises.</li></ul></li><li>• Audio mixdown:<ul style="list-style-type: none"><li>- carefully exported stereo mix. The start and finish of the mix is handled appropriately. The output is at an appropriate level.</li><li>- carefully exported stereo mix. Only the Drums &amp; Vocals audio tracks and Organ MIDI track have been exported. The start and finish of the mix is handled appropriately. The output is at appropriate level.</li></ul></li></ul>	
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<b>3</b>	<b>Task 3 – Musical Development</b>		<b>9</b>
	<b>Band</b>	<b>Marks</b>	<b>Description</b>
	3	7–9	<p><b>Detailed</b></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><b>Sound</b></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><b>Limited</b></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/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><b>Indicative Content</b></p> <ul style="list-style-type: none"><li>• Appropriate terminology for musical development used, including:<ul style="list-style-type: none"><li>- selection of instrument</li><li>- editing of instrument</li><li>- musical ideas.</li></ul></li><li>• Tasks completed showing:<ul style="list-style-type: none"><li>- carefully created software instrument sound for the Organ MIDI part, with thoughtful choice of type and use of both timbre and envelope editing.</li><li>- the A minor chord has been recorded onto the Organ MIDI part accurately. Placement correct as per task.</li><li>- well developed and musical synth lead part with appropriate melodic development (C major/Am etc), rhythmic ideas and structure of part. Placement correct as per task.</li></ul></li><li>• Audio mixdown:<ul style="list-style-type: none"><li>- carefully exported stereo mix. Only the Drums and Vocals audio tracks, as well as the Organ MIDI and Synth Lead MIDI tracks have been exported. The start and finish of the mix is handled appropriately. The output is at appropriate level.</li></ul></li></ul>	
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<b>4</b>	<b>Task 4 – Mixing</b>		<b>9</b>
	<b>Band</b>	<b>Marks</b>	<b>Description</b>
	3	7–9	<p><b>Detailed</b></p> <p>A comprehensive explanation of all mixing processes.</p> <p>Technical terminology used appropriately and accurately throughout.</p> <p>Creative contextual application of mixing skills and processes to well-balanced result throughout.</p> <p>Audio file of mix created with no audible errors.</p>
	2	4–6	<p><b>Sound</b></p> <p>Description of mix processes, with some areas of explanation.</p> <p>Technical terminology is used, with some inconsistencies.</p> <p>Application of appropriate mix skills and processes but with some minor errors and/or omissions.</p> <p>Audio file of mix created but with minor errors.</p>
	1	1–3	<p><b>Limited</b></p> <p>No attempt to explain mixing processes and only a limited description present.</p> <p>Technical terminology is occasionally used but with limited success.</p> <p>Application of mix skills and processes, but with significant errors and/or omissions.</p> <p>Audio file of mix created but with significant errors.</p>
		0	Insufficient evidence for a mark to be awarded.

	<p><b>Indicative content</b></p> <ul style="list-style-type: none"><li>• Appropriate terminology for mixing used, including:<ul style="list-style-type: none"><li>– fade</li><li>– automation</li><li>– delay</li><li>– balance/pan/dynamics/effects.</li></ul></li><li>• Tasks completed showing:<ul style="list-style-type: none"><li>– careful and accurate use of automation to control panning and volume (Guitars &amp; Strings/Bass)</li><li>– appropriate application of delay to vocal track, according to parameters set out in question 4b</li><li>– coherent and creative mix (e.g. consistently good balance/ stereo/imaginative application of effects/musical automation).</li></ul></li><li>• Audio mixdown:<ul style="list-style-type: none"><li>– carefully exported stereo mix. The start and finish of the mix is handled appropriately. The output is at an appropriate level.</li></ul></li></ul>	
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