



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

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

Paper Number: P000732 (Written)

Assessment window: 17 June 2019 – 21 June 2019

Mark Scheme

Final Publication Version

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 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 a senior Examiner.

Guidelines for using level of response marking grids

Level of 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 focussing 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. Standardisation materials, marked by senior Examiners, will help you with determining a mark. You will be able to use exemplar learner responses to compare to a live response, to decide if it is the same, better or worse.

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

Qu	Marking guidance	Total marks
Section 1		Total for this section: 52 marks
1	<p>You are planning a Digital Audio Workstation (DAW) project and want to record both MIDI data and external sounds such as vocals. Which two of the following are types of DAW track?</p> <p>Answer: A (Audio track)</p> <p>Answer: E (Software Instrument track)</p>	2
2	<p>The microphone input on an audio interface supplies phantom power. State one type of microphone that requires phantom power.</p> <p>Award one mark for Condenser.</p> <p>Also accept – Capacitor, Electret, PZM.</p>	1
3	<p>You are getting your DAW ready to work on a project. You need to make sure that sound is being sent to your headphones. Which one of the following settings would you check in your DAW?</p> <p>Answer: B (Audio Out)</p>	1

4	<p>You are asked to record a band. The band includes a singer, a guitarist, a keyboard player and a drummer. The band wants all their members to record at the same time. Explain two technical requirements you need to consider when you plan the recording.</p> <p>Award one mark for identification of a technical requirement and one mark for explanation, up to a maximum of four marks (2x2).</p> <p>For example:</p> <ul style="list-style-type: none"> • sufficient microphones/DI (1) to ensure quality recording of kit/keyboards (1) • enough microphones to record each member (1) to get separation (1) • sufficient inputs on interface (1) so band can be captured simultaneously (1) • sufficient headphones (1) for band to monitor whilst recording (1) • sufficient space (1) so band can set up (1) • sufficient time (1) to set up and check band (1) • sufficient tracks in daw (1) to allow separation (1) • use of partitions (1) to help reduce recording spill from other instruments (1). • Gain setting (1) for sound quality (1) • Setting volume of microphones (1) for best quality (1) • Suitable types of mic (1) to record specific instruments (1) • Microphone placement (1) to ensure best quality of recording (1) • Check equipment is working (1) to avoid delays / poor audio quality (1) <p>Accept other reasonable responses.</p>	4
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5	<p>You are a producer and want to add a bass sound to a piece of music you are producing. You can either:</p> <ul style="list-style-type: none"> • use an existing synthesised or sampled sound or • create your own bass sound using sampling or synthesis. <p>Evaluate both of these approaches for adding a bass sound to a piece of music.</p>	6															
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: left;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">5–6</td> <td> <p>Very good.</p> <p>Comprehensive and balanced evaluation of creating own sound versus use of existing sound, considering a range of creative, logistical and technical requirements consistently in context.</p> <p>Appropriate terminology is used accurately and consistently throughout.</p> <p>Clear links are drawn between the two approaches with reasonable and appropriate conclusions drawn.</p> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">3–4</td> <td> <p>Good.</p> <p>Explanation of creating own sounds and use of existing sound, which considers some requirements and includes detail of what would be achieved by both methods.</p> <p>Use of terminology is mostly appropriate and generally accurate.</p> <p>Some links may be drawn between the two approaches but may be weak and lacking supported conclusions.</p> </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1–2</td> <td> <p>Limited.</p> <p>Description which identifies a narrow range of requirements and may not reference both approaches. Not well balanced.</p> <p>Some use of terminology but may lack appropriateness and accuracy.</p> <p>Where attempts are made to draw links between approaches they lack support and/or relevance.</p> </td> </tr> <tr> <td></td> <td style="text-align: center;">0</td> <td> <p>Insufficient evidence for a mark to be awarded.</p> </td> </tr> </tbody> </table>			Band	Marks	Description	3	5–6	<p>Very good.</p> <p>Comprehensive and balanced evaluation of creating own sound versus use of existing sound, considering a range of creative, logistical and technical requirements consistently in context.</p> <p>Appropriate terminology is used accurately and consistently throughout.</p> <p>Clear links are drawn between the two approaches with reasonable and appropriate conclusions drawn.</p>	2	3–4	<p>Good.</p> <p>Explanation of creating own sounds and use of existing sound, which considers some requirements and includes detail of what would be achieved by both methods.</p> <p>Use of terminology is mostly appropriate and generally accurate.</p> <p>Some links may be drawn between the two approaches but may be weak and lacking supported conclusions.</p>	1	1–2	<p>Limited.</p> <p>Description which identifies a narrow range of requirements and may not reference both approaches. Not well balanced.</p> <p>Some use of terminology but may lack appropriateness and accuracy.</p> <p>Where attempts are made to draw links between approaches they lack support and/or relevance.</p>		0	<p>Insufficient evidence for a mark to be awarded.</p>
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	<p>Indicative content:</p> <p>Creative:</p> <ul style="list-style-type: none"> • + sampling & synthesis - creative engagement • + sampling & synthesis - originality • - pre-set sounds may inspire equally. <p>Logistical:</p> <ul style="list-style-type: none"> • + sampling & synthesis can get sound exactly as required • + sampling & synthesis can edit more easily subsequently • - sampling & synthesis time required, may not be productive • - sampling & synthesis knowledge of methods required, may require additional consideration. <p>Technical:</p> <ul style="list-style-type: none"> • + synthesis - generally easier to start from scratch • + synthesis – different methods for different sound palettes • - synthesis - may require underlying knowledge of synthesis techniques (osc, env, filter etc) • - synthesis requires access to Virtual Instrument (VI)/hardware • + sampling – can lift appealing sound • + sampling - sound creation potentially quicker than synthesis • + sampling – might suit natural style, or sound more natural than synthesis • - sampling – may require knowledge of editing for best results (looping, key range, layering etc) • - sampling – limited to existing sounds and ability to edit • - sampling – requires VI or hardware sampler. <p>Context:</p> <ul style="list-style-type: none"> • Reference to bass sound, rather than more general approaches. Learner responses should target specifics of a bass sound (rather than a more general commentary on sounds). For example, may discuss sampling sources (e.g. a bass guitar) or specific synthesis tools (e.g. low pass filter applied). • Understanding of purpose. Learner responses indicate understanding of underlying techniques and production context in which question in set. 	
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<p>6</p>	<p>Rhythm is a key musical element. Time signatures define the rhythm of a piece of music. Which two of the following terms are used to describe time signatures?</p> <p>Answer: B (Compound)</p> <p>Answer: D (Simple)</p>	<p>2</p>
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7	<p>As a composer you have been asked to write some folk music. Which one of the following is typical of folk music?</p> <p>Answer: A (Use of acoustic instruments)</p>	1
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8	<p>The Compact Disc (CD) was first available in 1982. In the 1990s CD became the best-selling format for music. State one feature of the CD which made it popular with buyers.</p> <p>Award one mark for any of the following, up to a maximum of one mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • easy to store / smaller / portable • high audio quality (eg 16bit/44.1kHz) • not easy to damage • long playback capacity / can hold lots of music • many artists/labels released albums on CD as primary medium • remastered classic albums released on CD • playback technology got cheaper over time • playback technology became portable. • Easy to use / easy to start playback / easy to skip tracks • CD-R recordable at high quality <p>Accept other reasonable responses.</p>	1
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9	<p>Figure 1 shows a sequence of chords that is repeated throughout a song. Give one term that would describe the structure of this song.</p> <p>Award one mark for any of the following, up to a maximum of one mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • 12 bar • blues. <p>Accept other reasonable responses.</p>	1
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10	<p>You are a composer and are planning to write a song with a verse/chorus structure. Explain the role of a chorus in the structure of a song.</p> <p>Award one mark for explanation of purpose and one mark for expansion, up to a maximum of two marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • to provide a repeated section (1) forming a memorable ‘hook’ (1) • memorable lyrical refrain (1) which provides repeated structure (1) • same lyrics and melody each time (1) encourages listeners to remember song (1). • Repeated section (1) conveying core meaning of song (1) • Catchy so sticks in your head (1) making you want to listen to the song again (1) <p>Accept other reasonable responses.</p>	2
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11	<p>You have been asked to create a complex solo instrument part for a composition.</p> <p>Explain two benefits of using a MIDI track to create the part rather than recording as audio.</p> <p>Award one mark for identification of each benefit and one mark for explanation of benefit, up to a maximum of four marks (2x2).</p> <p>For example:</p> <ul style="list-style-type: none"> • can be programmed in (1) so notes will be accurate (1) • can be played in using step time (1) allowing for part to be input without playing errors (1) • part can be edited easily (1) to ensure best musical outcome (1) • sound can be changed or edited after recording (1) allowing for more creative freedom (1) • MIDI loops could be used as starting point (1) to stimulate creativity (1). • Can be played in without learning instrument instrument (1) to allow freedom of expression (1) • Can use a variety of controllers (1) to best suit part (1) • Easier to record than setting mics up (1) so increasing workflow (1) • Less memory used (1) so easier on computer (1) • Less equipment is required (1) so allowing for faster workflow (1) • Access to more sounds with MIDI (1) so allowing for more creativity (1) • Complex parts can be pieced together easily (1) allowing for greater expression of ideas (1) • <p>Accept other reasonable responses.</p>	4
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<p>12</p>	<p>Two common hazards in a recording studio are trailing cables and exposure to noise. Identify one risk associated with each of these hazards and a solution to each risk.</p> <p>Award one mark for identification of a risk and one mark for a solution, up to a maximum of four marks (2x2).</p> <p>For example:</p> <ul style="list-style-type: none"> • Trailing cables <ul style="list-style-type: none"> - risk - tripping & injury (1) - solution - tape cables down (1) or make cables not loose (1) or move cables safe area (1) • Exposure to noise <ul style="list-style-type: none"> - risk – damage to hearing & pain (1) - solution - monitor noise levels (1) or playback at suitable level (1) or wear earplugs (1) or wear headphones (1) or minimise exposure time (1) <p>Accept other reasonable responses.</p>	<p>4</p>
<p>13</p>	<p>Multitrack recording in DAW software allows pieces of music to be built up by recording performances onto separate tracks. You have been asked to record a vocalist onto a previously recorded backing track.</p> <p>What term is often used to describe this process?</p> <p>Award one mark for Overdub/Overdubbing.</p>	<p>1</p>
<p>14</p>	<p>You have recorded a vocalist using a microphone. The recording distorts when the vocalist sings loudly, but is otherwise fine. Describe how you would change settings on the audio interface to remedy the problem.</p> <p>Award one mark for any of the following, up to a maximum of one mark:</p> <ul style="list-style-type: none"> • reduce the gain • lower gain. <p>Allow description of using limiting or compression.</p>	<p>1</p>

15

You are working on a recording session and have been asked to record a drum kit consisting of bass drum, snare drum, hi-hat and crash cymbals. You have a variety of microphones available. Evaluate the suitability of different types of microphones for recording the drum kit in a recording studio.

8

Band	Marks	Description
3	7–8	<p>Very good.</p> <p>Comprehensive evaluation of a range of microphone types, considering a range of creative, and technical requirements in context. Consistent and balanced response.</p> <p>Appropriate terminology is used accurately and consistently throughout.</p> <p>Reasonable and appropriate conclusions drawn to support choices.</p>
2	4–6	<p>Good.</p> <p>Explanation of a range of microphone types considers some requirements and includes detail of what would be achieved by use in context.</p> <p>Use of terminology is mostly appropriate and generally accurate.</p> <p>Some attempt to draw relevant conclusions but likely to be lacking support/justification for choices.</p>
1	1–3	<p>Limited.</p> <p>Description of one or more microphone type, which identifies a narrow range of requirements and may not consider context.</p> <p>Some use of terminology but may lack appropriateness and accuracy.</p> <p>Conclusions, if drawn, lack support and/or relevance.</p>
	0	Insufficient evidence for a mark to be awarded.

Indicative content:

Microphone types:

- dynamic
- condenser
- other types – eg Ribbon, Electret, PZM.

	<p>Creative & technical requirements:</p> <ul style="list-style-type: none"> • placement (eg close, distance & room) • frequency response • sensitivity • polar pattern. <p>Context:</p> <ul style="list-style-type: none"> • understanding of kit elements • understanding of studio environment. <p>Conclusions:</p> <ul style="list-style-type: none"> • dynamics better for close miking • dynamics better for high SPL • condensers wider frequency response and higher sensitivity – better for distance/room • close miking good for ‘dead’, but detailed sounds • distance good for natural sounds. 	
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16	<p>Sounds are created and added to different forms of media to produce a range of effects. Various methods are used to create sound. Which two of the following are methods of sound creation?</p> <p>Answer: A (Physical props)</p> <p>Answer: B (Sound synthesis)</p>	2
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17	<p>You have been asked to make use of an effects library to select sounds for a video game.</p> <p>Give two reasons why effects libraries are convenient as a method of sound creation.</p> <p>Award one mark for each of the following, up to a maximum of two marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • pre-recorded/no recording needed • catalogued/ordered/themed • appropriate audio format/downloadable/included in DAW software. <p>Accept other reasonable responses.</p>	2
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18	<p>You have produced audio for a project and need to present it as a stereo audio file. Which one of these file types would not be suitable for this purpose?</p> <p>Answer: B (.mid)</p>	1
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<p>19</p>	<p>You have used a portable device to record audio for a new software sampler instrument. You want to prepare your audio to be used in the sampler instrument. Describe one audio editing process that you might use.</p> <p>Award one mark for any of the following, up to a maximum of one mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • top and tail to remove noise • cut unwanted audio to remove noise • cutting recorded audio to length • trimming audio to loop point • normalising level of audio. • EQ to emphasise freqs/ lower unwanted freqs • Filters to get rid of unwanted freqs • Compression to level dynamic • Limiting to level dynamic • (noise) Gate to get rid of unwanted sounds <p>Accept other reasonable responses.</p>	<p>1</p>
<p>20</p>	<p>You have been employed to record sound for a movie, including the sound of actors speaking dialogue. Describe three ways that dialogue is used in a movie.</p> <p>Award one mark for each of the following, up to a maximum of three marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • characters talking to each other • characters talking to viewer • characters providing exposition of narrative (to explain what is happening) • to give a sense of place • to give a sense of time. • To add background ambience • Character singing songs in movie • Diegetic – characters speaking • Non diegetic speaking off screen • ADSR / Dubbing to rerecord on set dialogue <p>Accept other reasonable responses.</p>	<p>3</p>

<p>21</p>	<p>Explain how both copy and panning can be used in a DAW to arrange material in a sound creation project for an animation.</p> <p>Award one mark for an explanation and one mark for expansion, up to a maximum of four marks (2x2).</p> <p>Copy:</p> <ul style="list-style-type: none"> • used to select material (1) to extend or build up an arrangement (1) • to select fader/automation/plugin settings (1) to make arrangement more dynamic (1). • repeats sections (1) to extend to end of animation (1) • repeats motif (1) for character / scene (1) • selects material (1) to add another instrument layer (1) <p>Panning:</p> <ul style="list-style-type: none"> • used to create a stereo field (1) to give width and depth to an arrangement (1) • to give specific placement of sounds (1) in line with visuals (1). <p>Accept other reasonable responses.</p>	<p>4</p>
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Section 2	Total for this section: 8 marks
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22	<p>Listen to the audio file labelled ‘Audio File Q22’.</p> <p>The drum parts heard from 0:01 to 0:37 are a MIDI part which has been recorded. Describe the effect of the MIDI editing on the drum part from 0:20 to 0:37.</p> <p>Award one mark for any of the following, up to a maximum of one mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • drums are in time • drums have been quantised. • Quantisation <p>Accept other reasonable responses.</p>	1
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23	<p>Listen to the audio file labelled ‘Audio File Q23’.</p> <p>Identify the effect applied to the whole mix between 0:30 and 0:48.</p> <p>Answer: C (Flanging).</p>	1
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24	<p>Listen to the audio file labelled ‘Audio File Q24’. Identify 3 instrument sounds which enter at 0:16.</p> <p>Award one mark for each of the following, up to a maximum of three marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • hi-hat / tambourine • guitar • strings • flute • percussion • clap • snare • vocal. 	3
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<p>25</p>	<p>Listen to the audio file labelled ‘Audio File Q25’.</p> <p>Describe the musical errors heard between 0:29 and 0:35.</p> <p>Award one mark for any of the following, up to a maximum of one mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • wrong note choice • choice of note not stylistically correct • note not in key • pitch error • intonation error • melody not correct • chords not correct • piano melody clashes with string part. <p>Accept other reasonable responses.</p> <p>Accept ‘bum’ notes.</p>	<p>1</p>
<p>26</p>	<p>Listen to the audio file labelled ‘Audio File Q26’</p> <p>Sound synthesis had been used to create the part which enters at 0:22.</p> <p>Identify two ways in which editing has been used to change the sound of the part from 0:39 onwards.</p> <p>Answer: B (Envelope has been changed)</p> <p>Answer: D (Low Pass Filter frequency has been changed)</p>	<p>2</p>