



NCFE Level 1/2 Technical Award in Music Technology (603/7008/7)

Examined assessment

Past Paper

Date: Summer 2024

Mark Scheme

v4.0 Post-standardisation

Past paper

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
- the allocated assessment objectives (AOs) and total mark for each question.

Marking guidelines

General guidelines

You must apply the following marking guidelines to all marking undertaken. 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 recorded using the approved method.
- 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 extended-response marking 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 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. You must also consider the relative weightings of the assessment objectives (AOs), 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 either, that learners must cover all of the indicative content to be awarded full marks.

Assessment objectives (AOs)

This unit requires learners to:

AO1	Recall knowledge and show understanding. The emphasis here is for learners to recall and communicate the fundamental elements of knowledge and understanding.
AO2	Apply knowledge and understanding. The emphasis here is for learners to apply their knowledge and understanding to real-world contexts and novel situations.
AO3	Analyse and evaluate knowledge and understanding. The emphasis here is for learners to develop analytical thinking skills to make reasoned judgements and reach conclusions.

The weightings of each assessment objective (AO) can be found in the Qualification Specification.

Qu	Mark scheme	Total marks
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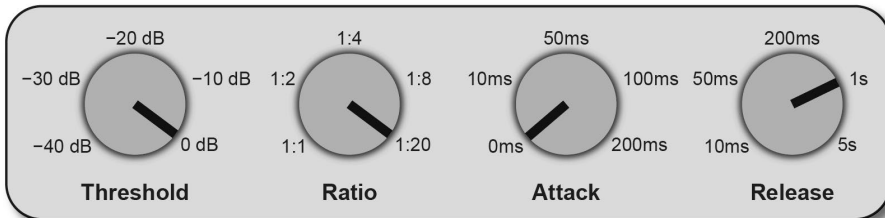
Section A

Total for this section: [20 marks]

1	Which one of the following pieces of computer hardware can store DAW projects? A. Display B. Hard drive C. Processor D. Random access memory Answer: B – Hard drive	1 AO1=1
2	Which one of the following control surface features is designed to be tapped with fingers? A. Data wheels B. Faders C. Knobs D. Pads Answer: D – Pads	1 AO1=1
3	Which one of the following file formats is a video file? A. AIF B. MOV C. MP3 D. WAV Answer: B – MOV	1 AO1=1
4	Name one effect that creates separate audible repeats of a sound. Award one mark for either of the following: • delay (1) • echo (1). • looping / loop / loops / looper (1). • software specific delay effects eg 'Beat Repeat', 'Delay Designer'. Do not credit 'reverb'. Do not credit 'automation' in isolation. Accept any other suitable response.	1 AO1=1

5	Popular music is often composed in structural sections. A chorus is an example of one of these sections. Name one other section used in the structure of music. Describe that section's use. AO1 Award one AO1 mark for naming one other section used in the structure of music. • intro (1) • verse (1) • pre-chorus (1) • bridge (1) • outro (1) • middle 8 (1) • refrain (1) • coda (1) • breakdown (1) • drop (1) • riser (1). • fade (1) • instrumental (1) • solo (1) • interlude (1) • hook (1). Do not credit 'chorus'. AO2 Award one AO2 mark for a suitable description of its use. • Intro) begin the song (1). • (Verse) set the scene / tell story / offer variations (1). • (Pre-chorus) build tension before a chorus (1). • (Bridge) link two different sections (1). • (Outro) the ending of a song (1). • (Middle 8) break up the structure of the song (1). • (Refrain)add a shorter, simpler chorus (1). • (Coda) brings a piece of music to a close (1). • (Breakdown) change the feel of the piece. (1). • (Drop) climactic point followed by a high-energy rhythmic section (1). • (Riser) build anticipation (1). • (Fade) start song / end song (1). • (Instrumental) section which highlights instrument parts (1). • (Solo) section which highlights specific instrument (1). • (Interlude) thematic change (1).	2 AO1=1 AO2=1
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	(Hook) repeated memorable melodic / rhythmic device (1). Accept any other suitable response.	
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6	Figure 1 shows the controls on a compressor.  Figure 1 Describe how a producer could adjust the compressor to make it activate for quieter sounds. Award one mark for identification of control, award one further mark for description. - Threshold (1) turned down (1). - The producer can set a threshold (1) and adjust to the desired volume (1). - Threshold (1) set to -20dB (1). - Threshold (1) turned left (1). Learners must reference 'threshold' to access the second mark. Accept any other suitable response.	2 AO2=2
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7	Identify three different track types used in a DAW. Explain the function of each of these track types. AO1 Award one AO1 mark for each correct response up to a maximum of three marks. - audio (1) - software instrument (1) - MIDI (1). - sampler (1) - drummer (1) - group / effects / bus / aux / stack / summing / return (1) - automation (1) - global (1) - time signature (1) - tempo (1) - video / movie (1) - master (1)	6 AO1=3 AO2=3
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	• VCA (1). AO2 Award one AO2 mark for each correct explanation, up to a maximum of three marks. • (Audio) for recording sound (1). • (Software instrument) for using software samplers and synthesisers (1). • (Software instruments) to receive MIDI data (1) • (MIDI) control external MIDI instruments / devices (1). • (MIDI) to playback MIDI data (1). • (Sampler) control sampler instruments (1). • (drummer) create drum patterns (1). • (group etc) to feed signals into mix (1). • (automation) to contain automation data (1). • (global) to control tempo / time signature (1). • (Tempo) to manipulate tempo (1). • (Time signature) to change time signature (1). • (Video / movie) to playback video / movie (1). • (Master) to control output (1). • (VCA) to control groups of tracks (1). Accept any other suitable response. AO2 requires some explanation to be awarded. For example: • Audio (1) microphone (0). • Audio (1) record microphone (1). Do not credit instrument names (such as guitar keyboard, drums and so on) in isolation as track types. For example: • guitar (0) for recording audio from guitar (0). • guitar audio (1) for recording audio from guitar (1).	
8	Listen to Audio File Section A. A producer is categorising a song for streaming. For the genre, they are trying to decide if the best choice is ‘dance music’ or ‘rock’. Explain how three different musical elements in Audio File Section A indicate that ‘dance music’ might be a better choice of genre than ‘rock’.	6 AO3=6

	Award one mark for each musical element associated with dance music, up to a maximum of three marks. Award one mark for each valid explanation, up to a maximum of three marks. • The music has a synthesised bass which is often used in dance music (1); however, in rock music there is usually a bass guitar part (1). • The instrumental melodic parts are synthesised, which suits dance music (1); however, in rock music, the instrumental melodic parts are often played on electric guitar (1). • The drum part is electronic and suits the style of dance music (1). This would not suit a rock style, which normally uses acoustic drums (1). • All the parts are quantised, which is common in dance music (1), but rock music tends to feature real performed parts which have natural timing deviations (1). • The drum part uses four-on-the-floor / kick drum on every beat (1), whereas rock usually features a backbeat (1). • There are risers / builds with a filter effect (1) that add excitement / mark section changes (1). • processed vocal (1) giving synthetic feel (1). • vocal as instrument (1) rather than narrative is associated with rock (1). Accept any other suitable response.	
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Qu	Mark scheme	Total marks
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Section B

Total for this section: [20 marks]

9	Which one of the following is a compound time signature? A. 2/4 B. 4/4 C. 7/4 D. 9/4 Answer: D – 9/4	1 AO1=1
10	Which one of the following is a form of untuned percussion? A. Cymbal B. Glockenspiel C. Piano D. Xylophone Answer: A – Cymbal	1 AO1=1
11	Which one of the following is an example of strophic form? A. AAA B. AB C. ABA D. ABCBA Answer: A – AAA	1 AO1=1
12	Name one royalty collection agency. Award one mark for any one of the following: • PRS (1) • PRS for Music (1) • MCPS (1) • PPL (1) • ASCAP (1) • BMI (1) • SACEM (1) • GEMA (1).	1 AO1=1
13	Listen to Audio File Section B. Assess the stereo placement of the drums heard in Audio File Section B.	2 AO3=2

	Award one mark for stereo feature, award one further mark for assessment of stereo placement, up to a maximum of two marks. • The drums are largely mono (1) which does not take advantage of the stereo field (1). • The central placement of the kick and snare (1) is coherent for mono speaker playback (1). • Pan (1) is used on the toms / drum fill to position right (1). • Drums are in centre (1) which makes panning of toms distinctive (1). Do not credit references to tom panned left. For example: • Pan (1) is used on the toms / drum fill to position left (0). Accept any other suitable response.	
14	Name three different physical media formats for audio. Describe one advantage of each format. AO1 Award one AO1 mark for each physical media format, up to a maximum of three marks. • vinyl (1) • cassette (1) • compact disc (CD) (1) • MiniDisc (1) • tape (1). AO2 Award one AO2 mark for each description of advantage, up to a maximum of three marks. • ((Vinyl / cassette / tape) has a unique / warmer sound (1). • (Cassette / CD / MiniDisc) is easy for consumers to record onto (1). • (Cassette / CD / MiniDisc) is portable (1). • (CD / cassette / MinDisc) has long playing times (1). • (MiniDisc / cassette / CD) has a compact size (1). • (CD / cassette / Minidisc) low reproduction cost (1). • (Vinyl / tape) is not subject to loss of audio of audio information (1) (via digitisation). • (CD / MiniDisc) ability to skip / shuffle tracks (1). • (CD / Vinyl / Cassette / Tape) uncompressed (1) has a compact size (1). Accept any other suitable response.	6 AO1=3 AO2=3

	Appropriate expansions can be credited multiple times. For example: • CD (1), portable (1). cassette (1) portable (1). Credit exemplified creative use of any format. For example: • Vinyl / CD (1) used to provide scratch effects (1), • Cassette (1) to degrade audio quality (1). • Cassette / tape / minidisc (1) for multitracking (1). Do not credit references to 'quality' without expansion. For example: CD (1) wide frequency response (1). CD (1) high quality (0). Vinyl (1) is popular / fashionable / collectible (0).	
15	Name two different live streaming platforms. Award one mark for each identified live streaming platform up to a maximum of two marks. • Twitch (1) • YouTube (1) Live • Facebook (1) Live • Instagram (1) Live • Twitter / X (1). • Meta (1) • Spotify (1) • Mixer (1) • Soundcloud (1) • Apple Music (1) • Tik Tok (1) • Discord (1) • Mixcloud (1) • Vimeo (1) • Global music (1) • Amazon prime (1) • Sky Go (1). Accept any other suitable response. Do not credit: • Audiomack • Snapchat	2 AO1=2
16	A new recording studio is about to open to the public, and the owner wants to reduce potential health and safety risks.	6 AO2=6

	Explain three actions that would improve health and safety in the studio. Award one mark for each action, up to a maximum of three marks. Award one further mark for each explanation, up to a maximum of three marks. • Check that residual current devices (RCDs) are being used (1) to minimise the risk of electrocution (1). • Check that plugs have correct fuses (1) to prevent the risk of overload and fire (1). • Make sure that hearing protection is available in the studio / volume levels monitored (1) to avoid the risk of hearing damage (1). • Ensure cables are taped down (1) to avoid trips and falls (1). • Factor in time for regular breaks (1) to avoid eye strain (1). • No liquids allowed in the studio (1) to avoid danger of electrocution (1). • Lift equipment safely (1) to avoid injury to back (1). • Filters of screen / minimise screen time (1) to avoid eyestrain (1). • Limit numbers of people / overcrowding (1) to avoid injury (1). • Safety signage (1) to be adhered to (1). • Supply hand sanitiser (1) to avoid spread of sickness (1). • Make sure furniture / stands are loadbearing (1) to avoid potential injury / distress (1). • Complete risk assessment (1) to identify hazards (1). Expansions can be awarded in isolation. For example: 'to avoid injury (1)'. Accept any other suitable response.	
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Qu	Mark scheme	Total marks
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Section C

Total for this section: [19 marks]

17	Which one of the following media products describes an audio-only music release that has just one track of around 3 to 4 minutes in length? A. Album B. EP C. Single D. Video Answer: C – Single	1 AO1=1
18	Artists often sign a management agreement. Which one of the following activities is an artist's manager responsible for? A. Assembly of musical material B. Creation of parts C. Finding opportunities for clients D. Maintaining and repairing equipment Answer: C – Finding opportunities for clients	1 AO1=1
19	Which one of the following activities is a description of a low pass filter? A. Allows a set range of frequencies through, filtering sounds above and below this range B. Allows high and low frequency sounds through but filters sound at a set mid-point C. Allows high frequency sounds through and cuts low frequency sounds D. Allows low frequency sounds through and cuts high frequency sounds Answer: D – Allows low frequency sounds through and cuts high frequency sounds.	1 AO1=1
20	State the type of power supply needed for condenser microphones to operate. Award one mark for the following: - phantom (1) - battery (1) - USB (1)	1 AO1=1

	• 48V (1). Do not credit 'pre-amp / interface / audio interface' without suitable reference to supply of phantom power.	
21	A subwoofer is a type of studio monitor speaker. State two additional types of studio monitor speaker. Award one mark for each monitor speaker type, up to a maximum of two marks. • main monitors (1) • near-field (1). Accept 'headphones'. Accept 'in ear monitors / IEMs'. Accept references to specific models (not brand only) of speaker. Accept references to PA-style monitoring. Accept avantone / aurotone / boombox / soundbar / junk speaker. Do not accept individual speaker components (eg tweeter). Do not accept 'surround sound'. Needs to reference speaker element, not the playback medium, such as 'cassette / CD player' (0). Accept any other suitable response.	2 AO1=2
22	A producer is going to record a band. Suggest three questions the producer could ask a band before planning a recording session with them. Explain the purpose of each question. Award one mark for each valid question, up to maximum of three marks. Award one further mark for explanation of the purpose of each suggested question, up to a maximum of three marks. • How many band members? (1) – so correct numbers of microphones, cables and stands could be sourced (1). • What instruments do you play? (1) – to determine the right microphone types (1). • How well rehearsed are you? (1) – to determine studio time required (1). • How many songs do you want to record? (1) – so enough hard drive space can be sourced (1). • Will you be bringing the musical instruments? (1) – to see if instruments need to be sourced and set up in advance (1).	6 AO2=3 AO3=3

	• What sort of style are you? (1) – so reference material for mixing can be sourced which is similar to the band (1). • Will you require session musicians? (1) – to achieve musical outcome. • When would you like to start? (1) – to book studio (1). • How long do we need to book studio for? (1) – to ensure that studio is available (1). • Do you record to a click? (1) – so a metronome can be set up in advance (1). • How do you want to monitor? (1) – so headphones or speakers and be set up (1). • Do you want to record at all at once, or individually? (1) – so appropriate time can be booked (1). Credit reference to musical instruments (to max 3 marks in AO2). • Are you using a bass? (1) – to ascertain need for a DI box (1). • Are you using a keyboard? (1) to ascertain need for DI box (1). • Are you using vocals? (1) to ascertain need for pop shield (1). • Are you using drums? (1) to ascertain microphone requirement (1). Accept any other suitable response.	
23	Explain one way of keeping a DAW project organised when working with lots of files. Award one mark for method and award one further mark for expansion, up to a maximum of two marks. • Name audio files (1) so the DAW session is easy to navigate (1). • Use folders (or groups / stacks) (1) so similar parts can be condensed within the session) (1). • Colour code instruments / files (1) so parts can be recognised at a glance (1). • Hide unused tracks (1) so they do not clutter the session (1). • Project folder on computer (1) to keep all files together (1). • Create folder (1) to navigate files (1). • Markers (1) to structure playback / recording (1). • Notepad / notes (1) to keep records (1). Accept any other suitable response.	2 AO1=1 AO2=1
24	Some parts in Audio File Section C have been routed through buses. Explain one way a bus has been used to process parts in Audio File Section C.	2 AO2=2

	Award up to two marks for explanation of the way that a bus has been used to process parts in Audio File Section C, up to a maximum of two marks. • Manipulation of volume (1) on the percussion parts (1). • Addition of reverb (1) to the guitar and /or bass (1). Accept any other suitable response.	
25	Identify one item of DJ technology and describe two different ways it could be used in a performance. AO1 Award one AO1 mark for a DJ technology item. • turntable / decks (1) • CDJ (1) • mixer (1) • control surface (1) • laptop (1) • DJ software (1) (including DAWs) • sound creation devices / synths / groove boxes / drum machines (1) • hardware effects (1) • vinyl / CD and so on (1) • speakers • amps • monitors • headphones. Do not credit 'scratcher' for turntable. Accept models, such as SL1210, TB303, TR808, TR909 and so on. AO2 Award one AO2 mark for each description of the use of the stated DJ technology item, up to a maximum of two marks. • (Turntable, control surface, CDJ or laptop, tablet, DJ software. groove boxes / drum machines) to play back media (1). • (Mixer, control surface or DJ software) to crossfade between songs (1). • (Mixer, control surface or DJ software) to perform rhythmic effects with controls (1). • (Mixer, control surface or DJ software) to apply EQ to each track (1). • (Mixer, control surface or DJ software) to cue songs (1). • (Turntable, control surface, CDJ, laptop or DJ software) to adjust pitch or time of playback for beat matching (1).	3 AO1=1 AO2=2

	• (Control surface) to control DJ software functions (1). • (Laptop) to be able to respond to consumer requests by looking up music online (1). • (Hardware effects) to add ambience (1). • (Hardware effects) to transition between songs (1). • (Groove boxes / drum machines) to add beats (1). • (Vinyl / CD and so on) to playback (1). • (Vinyl / CD and so on) to / scratch / loops / mix (1). Accept any other suitable response.	
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Qu	Mark scheme	Total marks
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Section D

Total for this section: [21 marks]

26	The MIDI standard was introduced in the 1980s. Analyse the impact the introduction of MIDI had on music composition and production in the 1980s. <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>3</td><td>7 to 9</td><td> A03 – Excellent analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that is comprehensive and highly relevant. Broad range of concepts used to support ideas. Supported with excellent conclusions that are comprehensive, highly detailed and valid throughout. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. A02 – Excellent application of knowledge and understanding of processes concepts and specific functions relating to the introduction of MIDI and techniques in reference to the outcome that is highly detailed and fully relevant. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. A01 – Excellent recall of valid processes, concepts, and specific functions. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. </td></tr> <tr> <td>2</td><td>4 to 6</td><td> A03 – Good analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that demonstrates a good range of concepts used to support ideas. Supported with good conclusions that are detailed and mostly valid throughout. Good reference to mostly appropriate terms and language. A02 – Good application of knowledge and understanding of processes, concepts, and specific functions relating to the introduction of </td></tr> </tbody> </table>	Level	Marks	Descriptor	3	7 to 9	A03 – Excellent analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that is comprehensive and highly relevant. Broad range of concepts used to support ideas. Supported with excellent conclusions that are comprehensive, highly detailed and valid throughout. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. A02 – Excellent application of knowledge and understanding of processes concepts and specific functions relating to the introduction of MIDI and techniques in reference to the outcome that is highly detailed and fully relevant. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. A01 – Excellent recall of valid processes, concepts, and specific functions. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context.	2	4 to 6	A03 – Good analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that demonstrates a good range of concepts used to support ideas. Supported with good conclusions that are detailed and mostly valid throughout. Good reference to mostly appropriate terms and language. A02 – Good application of knowledge and understanding of processes, concepts, and specific functions relating to the introduction of	9 A01=3 A02=3 A03=3
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2	4 to 6	A03 – Good analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that demonstrates a good range of concepts used to support ideas. Supported with good conclusions that are detailed and mostly valid throughout. Good reference to mostly appropriate terms and language. A02 – Good application of knowledge and understanding of processes, concepts, and specific functions relating to the introduction of									

		MIDI and techniques in reference to outcomes that is detailed and mostly relevant. Good reference to mostly appropriate terms and language. AO1 – Good recall of valid processes, concepts and specific functions. Good reference to mostly appropriate terms and language. The response is mostly clear throughout.
1	1 to 3	AO3 – Limited analysis of processes, concepts and specific functions relating to the impact of the introduction of MIDI on musicians and producers in the 1980s, that demonstrates a limited range of concepts used to support ideas. Conclusions are limited with minimal detail and are mostly superficial. Limited use of appropriate terms and language that may not always be relevant. AO2 – Limited application of knowledge and understanding of processes, concepts, and specific functions relating to the introduction of MIDI and techniques in reference to outcomes that have minimal detail and are mostly superficial with minimal relevance. Limited use of appropriate terms and language that may not always be relevant. AO1 – Limited recall of valid processes, concepts and specific functions. Limited use of appropriate terms and language that may not always be relevant.
0	0	No relevant material.

Examiners are reminded that indicative content reflects content-related points that a learner may make but is not an exhaustive list, nor is it a model answer. Learners may make all, some or none of the points included in the indicative content. Learners must be credited for any other appropriate response.

It is not a requirement that the learner formulates a response specifically against each assessment objective (AO) as laid out in the indicative content (IC).

Indicative content

AO1 – Learners will recall knowledge and understanding of valid processes, that may include the following:

	• MIDI acronym definition • (hardware) synthesisers • (hardware) samplers • Portastudios • MIDI cables and connectors (USB / DIN) • MIDI IN/OUT/THRU • the first DAWs (Fairlight CMI, Synclavier or other similar platforms) • (home) computers / PCs (Atari ST, Amiga, BBC Micro and so on) • tape synchronisation • CV / gate to MIDI. AO2 – Learners will apply knowledge and understanding of processes in reference to how MIDI was used by composers and producers that may include the following: • Language enabling musical instruments to transmit messages to other instruments and hardware. • Sequencing and automation between devices. • Computers could now be used to control playback and record notation digitally using a common language. • Software was developed that enabled composers and producers to write and edit music in the digital domain. • Introduction of features like quantise, the piano roll and velocity editing. • Widely adopted standard across manufacturers. • Increase in other technologies such as samplers and synthesisers allowed MIDI messages to control playback of a wide range of sounds, including acoustical-type sounds like pianos, guitars and orchestral instruments. AO3 – Learners will analyse the processes, that may include comparative commentary on the following: • The common language and wide implementation by disparate manufacturers encouraged compatibility between different pieces of equipment leading to greater flexibility and options for musicians and producers. • The MIDI language lent itself to the operation of early DAW-type software and editors. These editors enabled composers to produce rhythmically rigid and accurate parts. These were stylistically appropriate for music of the period of the 1980s which transitioned to a more electronic sound as a result in many genres of popular music. • A human element was lost from a lot of music from that period due to an over-reliance on electronic instrumentation triggered by MIDI commands. • Entire songs could be easily saved, recalled and stored, as MIDI data was comparatively small compared to audio.	
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	• Difficulty in understanding the MIDI language meant that a lot of amateur musicians (and some professionals) limited themselves to stock sounds, rather than using the protocol to trigger complex instructions amongst hardware synthesisers and samplers. This helped contribute to an '80s' sound. • The impact of MIDI in the 1980s laid the framework for modern DAW software and hardware packages to be developed and led to the introduction of 'mixing in the box' where all sounds (audio and MIDI-triggered) took place within a computer. • The standard developed in the 1980s was so effective, it is retained to this date in its original revision. • Increasing trend of home production through Atari ST, Amstrad and Commodore computers with peripheral and built-in MIDI interfacing. Accept any other suitable response.	
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27	Listen to Audio File Section D. Audio File Section D is a piece of audio and underscore written for a film. The film director has asked for the sound creation and music to change so that it suggests tension by the time it reaches the end. Suggest and justify changes that could be made to Audio File Section D to add tension to the piece. <table border="1"> <thead> <tr> <th>Level</th><th>Marks</th><th>Description</th></tr> </thead> <tbody> <tr> <td>4</td><td>10 to 12</td><td> AO3 – Excellent analysis and evaluation of the concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore, which is comprehensive and highly relevant. Supported with excellent justification that is comprehensive, highly detailed and valid throughout. AO2 – Excellent application of knowledge and understanding of concepts used to support ideas that is highly detailed and fully relevant. AO1 – Excellent recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. The response is coherent and </td></tr> </tbody> </table>	Level	Marks	Description	4	10 to 12	AO3 – Excellent analysis and evaluation of the concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore, which is comprehensive and highly relevant. Supported with excellent justification that is comprehensive, highly detailed and valid throughout. AO2 – Excellent application of knowledge and understanding of concepts used to support ideas that is highly detailed and fully relevant. AO1 – Excellent recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. The response is coherent and	12 AO1=4 AO2=4 AO3=4
Level	Marks	Description						
4	10 to 12	AO3 – Excellent analysis and evaluation of the concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore, which is comprehensive and highly relevant. Supported with excellent justification that is comprehensive, highly detailed and valid throughout. AO2 – Excellent application of knowledge and understanding of concepts used to support ideas that is highly detailed and fully relevant. AO1 – Excellent recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. The response is coherent and						

				clear throughout and uses fully appropriate terms and language in context.	
		3	7 to 9	AO3 – Good analysis and evaluation of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore which is detailed and mostly relevant. Supported with good justification that is mostly comprehensive, detailed and mostly valid throughout. AO2 – Good application of knowledge and understanding of concepts used to support ideas that is detailed and mostly relevant. AO1 – Good recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. Good reference to mostly appropriate terms and language. The response is mostly clear throughout.	
		2	4 to 6	AO3 – Reasonable analysis and evaluation of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore, which has some detail and some relevance. Supported with some justification that is minimal in detail and has some validity throughout. AO2 – Reasonable application of knowledge and understanding of concepts used to support ideas that has some detail and some relevance. AO1 – Reasonable recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. The response is clear in some parts and uses some appropriate terms and language in context.	
		1	1 to 3	AO3 – Limited analysis and evaluation of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore that has minimal detail and minimal relevance. Supported with limited justification that has	

		minimal detail and relevance and is mostly superficial throughout. AO2 – Limited application of knowledge and understanding of concepts used to support ideas that have minimal detail and are mostly superficial with minimal relevance. AO1 – Limited recall of knowledge and understanding of concepts and specific functions relating to proposed changes made to the arrangement of sound creation and underscore. The response is clear in limited parts and uses limited terms and language in context that are limited in relevance.	
	0	No relevant material.	

Examiners are reminded that indicative content reflects content-related points that a learner may make but is not an exhaustive list, nor is it a model answer. Learners may make all, some or none of the points included in the indicative content. Learners must be credited for any other appropriate response.

It is not a requirement that the learner formulates a response specifically against each assessment objective (AO) as laid out in the indicative content (IC).

Indicative content

AO1 – Learners will recall knowledge and understanding of concepts and specific functions relating to arrangement of audio and underscore and outcomes that may include the following:

- tempo
- key
- melodic and harmonic content
- rhythm
- instrumentation
- articulation
- dynamics
- ambience
- special / spot effects
- Foley
- production techniques.

AO2 – Learners will apply knowledge and understanding of concepts used to support ideas specific to the problem identified, that may include the following:

	• Increasing speed. • Changing the key. • Using chromatic melodies and or dissonant harmonies. • Changing rhythms and complex time signature. • Manipulation of instrumentation and what they play, including accents, staccatos (if applicable to instrument) and vibrato. • Use of dynamics / manipulation of volume. • Source material features audio effects (nature, footsteps) and could give the illusion of isolation if there was more focus on them at the start, or where tension could be built through silence. Additional natural or human sounds could complement the scene / underscore, for example a heartbeat. • Change of ambience to manipulate the feel of the location. • Adding special / spot effects such as orchestra hits / jump scares to the piece. • Using production techniques such as effects, automation or filtering. • Use of Foley sounds to introduce new elements to the piece. AO3 – Learners will analyse and evaluate the concepts and specific functions relating to arrangement of audio and underscore including the following: • Additional speed / tempo increases the energy of the piece and can relate to themes like ‘chasing’ which can add tension. • Conversely, a slowing of tempo can provide a sense of dread with additional instrumental weight. • Key changes and the degree of change can unsettle a listener, especially when the key changes are unpredictable, for example augmented and diminished intervals. • Chromatic melodies provide dissonance which can add tension by breaking from the diatonic. • Harmonic elements such as minor seconds and tri-tones are awkward intervals which never sound diatonic and as a result lead to a more complex and uncomfortable sound. • A changing rhythm or time signature can make a piece harder to follow thereby making it sound more chaotic. • A more complex time signature can evolve out of the 4/4 time signature and by doing so add energy with more beat divisions for things like a hi-hat to fill. This can add to the complexity and tension of a piece of music. • Instrumentation (the addition or removal of instruments) can change the feel of music. Additional instruments can add energy by increasing the volume / texture. If there are pleasant sounding instruments, and these are removed, then the underpinning pleasant sound disappears and can be replaced with more tension inducing instrumentation. • Instrumentation and the articulation of parts can affect the tension of the piece by adding more unpredictable or dynamic elements such as accents and staccatos.	
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	• All of the above changes can be deployed at various times towards the end of the source material for example at the start / end of a bar or phrase. Conversely, if a new idea is introduced in an unexpected location, is off-beat or interrupts the flow, this can have a dramatic effect and raise tension. • Sounds like wind or rain could increase the perceived tension of the scene. • Adding special / spot effects to add momentary excitement, startle the viewer or provide elements of that type • Use production techniques to enhance the audio, for example using automation to create an audio swell, filtering to create a sense of space or distance and so on. • Additional Foley parts, such as running footsteps, could increase the pace and tension of the piece. Accept any other suitable response.	
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Assessment objective grid

Section A

Question	AO1	AO2	AO3	Total
1	1			1
2	1			1
3	1			1
4	1			1
5	1	1		2
6		2		2
7	3	3		6
8			6	6
Total	8	6	6	20

Section B

Question	AO1	AO2	AO3	Total
9	1			1
10	1			1
11	1			1
12	1			1
13			2	2
14	3	3		6
15	2			2
16		6		6
Total	9	9	2	20

Section C

Question	AO1	AO2	AO3	Total
17	1			1
18	1			1
19	1			1
20	1			1
21	2			2
22	3	3		6
23	1	1		2
24			2	2
25	1	2		3
Total	11	6	2	19

Section D

Question	AO1	AO2	AO3	Total
26	3	3	3	9
27	4	4	4	12
Total	7	7	7	21

Past paper