



NCFE Level 3 Applied General Certificate in Music Technology (601/6779/8)

Paper number: P001423 (Practical)

Assessment window: 26 January 2022 – 25 February 2022

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 responses expected from a learner
- information on how individual marks are to be awarded.

Marking guidelines

General guidelines

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

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

Guidelines for using level of response 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. You must also consider the relative weightings of the assessment objectives, so as not to over/under credit a response. Standardisation

materials, marked by senior Examiners, will help you with determining a mark. You will be able to use exemplar learner responses to compare with 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.

Q	Marking guidance	Total marks
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1	Task 1 – Planning and stylistic context	10												
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		Outcome makes use of supplied material with some creativity.
2	3–4	<p>Learner’s plan is likely to be limited or inconsistent in description.</p> <p>Outcome shows use of appropriate ideas with some creativity, but this may not be sustained throughout.</p> <p>Mostly stylistically recognisable, but some noticeable inconsistencies.</p> <p>Outcome makes some structured use of supplied material.</p>
1	1–2	<p>Learner’s plan may not identify all musical elements. Description is likely to be limited or very inconsistent.</p> <p>Outcome shows limited use of creative resources and some inappropriate use of musical elements.</p> <p>May not be representatively stylistic.</p> <p>Outcome makes some basic use of supplied material.</p>
	0	Insufficient evidence for a mark to be awarded.

Indicative Content

Learners will consider the stylistic and technical aspects of their chosen style and make informed choices when referencing structure, harmony, melody, rhythm and instrumentation. Whilst a popular music structure is expected, it is not specifically requested. The specified time-frame lends itself to popular music forms as well as extended EDM style remixes. Stronger performing learners will link their approach in structure to their chosen style.

Harmonic structures might remain fairly diatonic; however, key changes could be encountered as a creative method of building energy.

The lyrical content is likely to dictate learners’ responses regarding melody development, with most instrumentation forming a supporting structure for the vocal melody; however,

	<p>learners may choose to manipulate the original vocal melody to new notes or a different key using auto tune or other pitch manipulation tools. Any alterations to the melody will typically remain within diatonic constraints.</p> <p>The instrumental electric piano part MIDI file contains many of the chordal and melodic ideas used by the various synthesiser and pad parts which are supplied as audio files. Creative learners may choose to replicate some of the synthesiser parts by using the electric piano MIDI file as a source for their own software instruments.</p> <p>Rhythm is likely to be dominated by a core tempo which remains regimented throughout the arrangement. Popular EDM or electronic rearrangements will probably be regimented and quantised. There will be likely use of four-to-the-floor bass drum parts; however, learners could pursue a drum n' bass approach and introduce syncopation to bass drum parts. A 16-beat hi-hat or other percussive part is likely. Should learners opt for a more alternative rock re-arrangement, there is likely to be some scope for a less quantised/more 'human' approach to recording and sequencing.</p> <p>Instrumentation style will vary with chosen genre. Learners may choose to add live-recorded performances to the existing track. Learners are required to add a software instrument and sampler part and these should conform to the chosen style. Instrumentation may be further defined by processors such as arpeggiators, for example, adding a rhythmic element to a traditional string or bass-type sound.</p> <p>Learners may choose to reference other artists/producers when making planning decisions. When these decisions are informed by their knowledge of other artists' works, this may contribute towards crediting their level of understanding.</p>	
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2	Task 2 – Development of sounds using sampling and synthesis		10
	Level	Marks	Description
	5	9–10	<p>Sounds are used creatively, musically and imaginatively throughout.</p> <p>A variety of imaginative original sounds have been developed.</p> <p>Learner clearly explains intention of sounds used and provides consistent and detailed evaluation of how they were developed.</p>
	4	7–8	<p>Sounds are used creatively and musically throughout.</p> <p>A variety of original sounds have been developed.</p> <p>Learner explains intention of sounds used and provides consistent explanation of how they were developed.</p>
	3	5–6	<p>Sounds have been used musically throughout.</p> <p>A variety of sounds have been developed.</p> <p>Learner describes intention of sounds and provides description of development, but detail may be inconsistent.</p>
	2	3–4	<p>Sounds have been used musically, but not consistently.</p> <p>A variety of original sounds have been developed, including at least one synth patch and one sampler patch.</p> <p>Learner produces some description of both intention and development of sounds, but is inconsistent in detail.</p>
	1	1–2	<p>Sound is used with limited musical outcome or inconsistently within piece.</p>

		<p>Variety of sounds developed may be limited to one synth patch or basic sampler patch.</p> <p>Learner may identify sounds developed with limited reference to intention and/or detail of process.</p>
	0	Insufficient evidence for a mark to be awarded.

Indicative Content

Learners will be likely to stick to convention when adding sampler instrumentation to their track; however, where justification is made, imaginative choices can be included and credited, as per this example:

- Learners adding a sitar to an EDM track, or where sufficient musical/technical/stylistic justification is offered, should be rewarded. For example: *“I have decided to sample a sitar and use this as my melodic hook during the chorus. I have made this decision to try and add a unique and original aspect to my remix.”*

Learners may choose to utilise the audio files to generate sampler instruments (eg backing vocal parts). This would be a creative use of the source audio and should be rewarded, especially if it leads to a musically suitable part.

Learners should make use of the supplied material to create one sampler instrument (eg resampling vocal part).

A good standard of evidence would demonstrate the use of:

- zones when adding samples to a sampler instrument patch
- one shot, reverse, pitch manipulation, volume, pan, ADSR when refining the sampled instrument sound.

Learners could use a range of synthesis types when creating instrumental patches: subtractive synthesis, frequency modulation (FM), physical modelling etc.

A good standard of evidence would demonstrate use of a variety of techniques when synthesising sounds: eg. oscillator waveform choice, filter use, ADSR and LFOs. These should be used as required, depending on the type of sound the candidate has planned to create.

3	Task 3 – Use of MIDI and audio editing tools		10
	Level	Marks	Description
	5	9–10	<p>Musical outcome is effective throughout.</p> <p>Learner has made extensive use of a variety of sophisticated MIDI and audio editing techniques creatively.</p> <p>Learner has clearly stated intention for use of variety of tools in detail and evaluated process using technical terms throughout.</p>
	4	7–8	<p>Musical outcome is generally effective, with some minor inconsistencies.</p> <p>Learner has made use of MIDI and audio editing techniques creatively.</p> <p>Learner has stated intention for use of variety of tools and provided detailed explanation of process. There may be some minor inconsistencies in level of explanation.</p>
	3	5–6	<p>Musical outcome is generally effective, with some ongoing inconsistencies.</p> <p>Learner has made use of MIDI and audio editing techniques effectively.</p> <p>Learner has stated intention for use of variety of tools and described process. Technical terms may be inconsistent or detail not always described effectively.</p>
	2	3–4	<p>Musical outcome may be limited in parts.</p> <p>Learner has made use of a limited variety of basic MIDI and audio editing tools correctively.</p> <p>Learner has stated some intentions, but process and/or technical terms are inconsistent.</p>
	1	1–2	<p>Musical outcome may be limited.</p> <p>Learner has made use of basic corrective MIDI or audio editing tools.</p>

		Learner has identified intention and tool but not described process.
	0	Insufficient evidence for a mark to be awarded.

Indicative Content

As this is an intermediate stage of the assessment, the learners may not have completed all of the audio/MIDI edits required; however, if a learner can demonstrate extensive or sufficient use of audio/MIDI editing processes and provide clear intentions for tool usage going forward, then higher-level awarding is appropriate.

If the above scenario is considered, then it may be appropriate to analyse whether the learner has followed through with their intentions in the final master or not.

An effective musical outcome will likely demonstrate 16 or more tracks which contribute melodic, rhythmic or ambient content to the overall remix. These tracks could consist of duplicates of the original material; however, any duplicated parts will be manipulated to add some variation or an effect. Learners will have used audio/MIDI techniques to produce supporting musical parts. At this stage, there may be a notable bass part, rhythm (percussion) part and/or melodic parts (either inspired by the original MIDI file, or a copy of the original MIDI part performed by a software instrument).

Use of audio/MIDI tools:

Any additional audio recordings will be cleanly captured. Audio files may be trimmed/cropped; however, cuts should be made at zero-crossing points, or quick fades used to avoid audible pops. Time-stretching, or time manipulation tools may be used to address any timing/pitch correction that might be required. Time manipulation tools use could extend to the original audio file, changing the pitch and length of the vocal.

Learners may choose to remove breath noise from the vocal part (in between words). A noise gate, trimming or automation could be used to fix these parts if desired.

Looping of audio content is entirely appropriate for the genre.

Learners could use a range of MIDI input methods to add additional material, or work with the supplied MIDI file (or both). Step input, clicking-in, real-time performance (MIDI instrument) are varied methods of data input.

	<p><i>Use of external MIDI controllers:</i></p> <p>Evidence may demonstrate the use of continuous controller messages to manipulate and record automation for different functions (eg changing LFO parameters on a synthesiser).</p> <p><i>Process:</i></p> <p>It is expected that processes will be varied and personal to the learner; however, learners may choose to reference research they have brought into their chosen style.</p> <p>Learners may choose to import the supplied files and organise their project file into sections (structure). Learners could work in a sequential way, but would likely begin the process with a focus on a core rhythm element, either utilising the supplied drum track, editing/sampling parts of the original drum track, or creating a new rhythmic part from scratch to suit a new style. If adding a new original rhythm part, it would be expected that the learner would start by adding key rhythmic elements like bass drums and hi-hats. Learners may use a hook or specific melodic idea as a starting point and then build other parts around (in support of) the idea. Although the vocal is likely to be the dominant melodic idea in most cases, it doesn't have to be, and learners may utilise the vocal in support of an instrumental hook.</p>	
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4	Task 4 – Use of mixing techniques and tools	10																					
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	<p>Indicative Content</p> <p>Learners may choose to use extreme settings when using dynamics processors/effects. An example of this could be the use of a sidechain compressor to create a ‘pumping’ effect over</p>																						

	<p>the entire mix. Learners may not reference this technique in their written explanations; however, this type of approach shouldn't be considered an audible issue unless it goes beyond the conventions of their chosen style.</p> <p>It is likely that the effect of dynamics processors such as compressors (including multi-band) and limiters will be noticeable and not subtle.</p> <p>Learners will pay attention to stereo space and use appropriate mixing tools to take advantage of the left and right channels. This could include:</p> <ul style="list-style-type: none">• static or automated panning• the use of plug-ins that 'spread' a stereo image• the use of phase manipulation to expand beyond conventional stereo• the use of stereo-effects plug-ins rather than mono effect plug-ins (eg stereo chorus). <p>Evidence demonstrates:</p> <ul style="list-style-type: none">• use of reverberation and delay tools to create a larger sense of space, as the original recording is quite dry• use of EQ to balance different sounds in the mix• use of harmonic exciters/manipulators to enhance extreme ends of the frequency spectrum (bass/treble)• use of automation as a method of control and as a creative application (automated filter sweeps etc)• use of filtering tools (LPF, HPF, BPF) automated to build or drop energy throughout the recording.	
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5	Task 5 – Use of mastering techniques and tools		10
	Level	Marks	Description
	5	9–10	<p>Mastering techniques and tools are explained and evaluated throughout in detail.</p> <p>Mastering tools and techniques are used in a sophisticated manner to produce masters which are consistent throughout.</p> <p>Noticeable improvements are made in mastering stage from final mix.</p>
	4	7–8	<p>Mastering tools and techniques are explained in detail, but with some minor inconsistencies.</p> <p>Mastering tools and techniques are used to produce two masters, with some minor inconsistencies.</p> <p>Both masters are saved in appropriate formats.</p> <p>Some broad improvement is noticeable from final mix to master.</p>
	3	5–6	<p>Mastering tools and techniques are described using appropriate technical terms, but with some inconsistency in attention to detail.</p> <p>Mastering tools and techniques are used to produce two masters, with some inconsistency in attention to detail.</p> <p>Both masters are saved in appropriate formats.</p> <p>There is some limited improvement from final mix to master.</p>
	2	3–4	<p>Usage of tools is identified but response is limited in terms of description.</p> <p>Mastering tools and techniques are used to produce two masters, with some inconsistency in attention to detail.</p>

		May be limited in terms of improvement from final mix.
1	1–2	Some mastering tools are identified. Mastering tools are used to produce one master which has some noticeable ongoing flaws/two masters which are not saved in appropriate formats. Application of mastering may not be appropriate or may have a negative impact on the mix.
	0	Insufficient evidence for a mark to be awarded.

Indicative Content

There is scope for several approaches when producing a streaming or CD master. The mastered files will need to be assessed alongside the explanation provided by the learner.

It is important to note that mastering may be minimal or quite invasive depending on the requirements at this stage. That being said, the evidence will be judged aurally, and candidates will need to be justified in their consideration of the mastering process, especially if they decide not to use certain mastering tools.

Examples of appropriate applications of tools vs outcomes:

- final EQ compensating for any deficiencies in the mixing stage, or for format specific applications, as described below
- general bass management specific to genre: consideration of human hearing response (ear less sensitive to bass at lower levels, flatter at higher SPL). Masters of material which is generally not played back loudly (folk/jazz) may have bass boosted to compensate for lower average listening levels
- broadband compression, or multi-band compression for controlling volume levels/dynamics of a mix. Some more powerful tools such as multi-band compression should only be considered if required/justified
- use of reverb on a master channel. This will normally be at a low level to add slight ambience, or not used at all
- stereo processing: changing the width of the overall mix to make it sound wider in the stereo field vs. reducing the stereo width to add more power to the centre of the field

	<ul style="list-style-type: none"> • mono-compatibility: checking the phase coherence of mix, especially if using stereo manipulation. A regular stereo mix subject to further widening will usually result in poor stereo correlation, meaning that sounds get cancelled out when resolved in mono. This could be important if considering playback devices such as mono smart speakers or radios. <p><i>Streaming master</i></p> <ul style="list-style-type: none"> • Slight boost of HF content to help combat losses through compression. • Slight boost of HF content to overcome deficiencies in consumer portable audio equipment (cheap headphones etc.). • LF boost to overcome ambient noise (eg city noise) when using portable audio equipment. • Reduction in dynamic range (subjectively louder master) to overcome ambient noise (eg city noise) when using portable audio equipment. • Introduction of reverb to compensate for an anechoic playback environment (headphones); however, if this is the purpose of the reverb, its presence should be slight. <p><i>CD master</i></p> <ul style="list-style-type: none"> • Linear PCM format, usually .WAV for CD master • 16-Bit, 44.1kHz. • Following the mastering chain described above, this mix should best represent the original mix. <p><i>Formats</i></p> <ul style="list-style-type: none"> • Linear PCM/PCM format is standard for online distribution, with individual streaming services compressing content to their own quality standards (often set by user, or variable based on service connection). • Typical file formats are WAV and AIFF. • Some higher quality services could utilise .FLAC format for audio. • Standard format requirement: Wav, 44.1kHz Sample Rate, 16-bit resolution. A higher quality of .Wav file (24-bit) would be acceptable. 	
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6**Task 6 – Evaluation****10**

Level	Marks	Description
5	9–10	<p>Learner effectively reviews all elements in detail.</p> <p>Learner provides detailed evaluative conclusions.</p> <p>Learner's review is evaluative throughout and is coherently and engagingly structured.</p>
4	7–8	<p>Learner reviews all elements with detail in most areas.</p> <p>Conclusions are not detailed in terms of evaluation.</p> <p>Review is explanative, with some areas of evaluation, but may contain some minor inconsistencies. The structure is coherent.</p>
3	5–6	<p>Learner reviews all elements with detail in some areas.</p> <p>Conclusions lack detail.</p> <p>Review is explanative, but contains some inconsistencies. The structure is generally coherent.</p>
2	3–4	<p>Learner's review covers all areas through use of descriptive statements.</p> <p>Conclusions may be limited to simple statements.</p> <p>Structure should be consistent but may not be coherent.</p>
1	1–2	<p>Learner's review does not cover all areas.</p> <p>Review will identify some processes.</p> <p>Structure may be limited to simple statements with no conclusion.</p>
	0	Insufficient evidence for a mark to be awarded.

