



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

Examined assessment

Paper number: Past paper

Date: Summer 2025

Mark Scheme

v1.0 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 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 after standardisation.
- 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.
- 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 bands, with each band having an associated descriptor indicating the performance at that band. You should determine the band before determining the mark.

When determining a band, you should use a bottom-up approach. If the response meets all the descriptors in the lowest band, you should move to the next one, and so on, until the response matches the band 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 bands, you should use a best-fit approach at this stage and use the available marks within the band 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 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 compare exemplar learner responses 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.

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 AO can be found in the Qualification Specification.

Q	Mark scheme	Total marks
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Section A

Total for this section: 20 marks

1	Which one of the following digital audio workstation (DAW) settings affects the speed of playback? A Input B Key C Output D Tempo Answer: D – Tempo	1 AO1=1
2	Which one of the following health and safety risks can be caused by spending too long looking at a display screen? A Electrocution B Eye strain C Hearing loss D Sprains Answer: B – Eye strain	1 AO1=1
3	Which one of the following is adjusted when using the Q control on an equaliser (EQ)? A Frequency centre B Frequency gain C Frequency modulation D Frequency range Answer: D – Frequency range	1 AO1=1

4	Identify the compressor control shown in the image below. Award one mark for correct answer: Ratio (1)	1 AO1=1
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5 (a)	An artist has been asked to share their music for a remix. The person who is doing the remix has requested stems. Outline what the term ‘stem’ means. Award one mark for an outline of the term ‘stem’: - Stems are separate audio tracks which make up the components in a mix (1). - Different / separate parts (1). Accept any other suitable response. Accept references to software instruments / MIDI parts. Do not credit examples of instruments in isolation. Do not credit ‘beats’ unless further outlined.	1 AO1=1
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5 (b)	Suggest why stems might be useful when remixing a piece of music. Award one mark for a suggestion: - Allows greater control over the remixing process (1). - Allows individual parts to be isolated (1). - Allows for effects to be applied to individual parts (1). Accept any other suitable response.	1 AO2=1
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6	Explain one advantage for a DJ of using loops within DJ software in front of a live audience. Award one mark for an identified advantage and one mark for a suitable expansion: - Grooves / themes / sections can be played back / replayed / maintained / extended / automated (1) allowing dynamic responses to audience reactions (1). - The DJ can experiment by dropping in new material (1) allowing creative progression / development / variation (1). - DJs can use drum / rhythm parts with strong beats (1) to bring non-dance music into their repertoire (1). Accept any other suitable response. Credit 'to streamline workflow / save time' for expansion mark.	2 AO2=2
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7 (a)	Listen to Audio File Section A. Audio File Section A is an example of disco music. Identify three different instruments present in the mix. Award one mark for each identified instrument, up to a maximum of three marks: - drums (1) - bass (1) - guitar / electric guitar (1) - synth / keyboard (1) (accept 'clavinet' or 'clav' or piano) - strings (1) (accept individual string instruments such as violin / cello) - claps (1) - percussion (1).	3 AO1=3
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7 (b)	Listen to Audio File Section A. Describe three musical elements other than instrumentation in Audio File Section A which are associated with the disco style. Award one mark for each description, up to a maximum of three marks: - four-on-the-floor drum pattern (1) - syncopated instrumental parts (1)	3 AO2=3
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	• diatonic melodic parts (1) • 4/4 time signature throughout (1). Accept any other suitable response.	
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Past paper

8 (a)	A recording studio has a DAW, an audio interface and a mixing desk. Identify three additional items of equipment that would be useful for a recording session. Award one mark for each item of equipment, up to a maximum of three marks: • microphones (1) • stands (1) • headphones (1) • cables (1) • tape (1) • instruments (including controller keyboard / control surfaces) (1) • (studio) monitors / speakers (1) • DI (1) • backline (1) • seating (1). Do not award 'computer / screen'. Accept any other suitable response.	3 AO1=3
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8 (b)	Give a reason why a DAW, an audio interface and a mixing desk are useful for a recording session. Award one mark for each reason, up to a maximum of three marks: DAW: • Enables the multitrack recording / editing / creation of parts / arrangement / playback of audio / storage of files / MIDI / software instruments (1). Audio interface: • Allows the conversion of analogue recording sources to digital signals (1). • Enables the connection of instruments / microphones to the DAW (1). • Allows for the monitoring of audio (1). Mixing desk: • Allows the levels / balance / EQ of instruments / sources to be set when recording / mixing (1). • Enables audio signals to be routed to busses / effects / dynamics processors (1). • Allows for control of DAW functions for efficiency (1).	3 AO2=3
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	Accept any other suitable response.	
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Past paper

Q	Mark scheme	Total marks
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Section B

Total for this section: 19 marks

9	Which one of the following sets of scalar intervals is a major pentatonic? A T, S, T, T, S, T, T B T+S, T, T, T+S, T C T, T, S, T, T, T, S D T, T, T+S, T, T+S Answer: D – T, T, T+S, T, T+S	1 AO1=1
10	Which one of the following is a description of retrograde as a melodic device? A Adding instruments to a composition B Changing the tempo of the piece C Repeating a musical phrase several times D Reversing the order of notes in a melody Answer: D – Reversing the order of notes in a melody	1 AO1=1
11	Which one of the following forms of media is played back on a turntable? A Cassette B CD C MP3 D Vinyl Answer: D – Vinyl	1 AO1=1

12	Identify the chord from the following notes: C, E, G, B Award one mark for the correct response: • C major 7 / Cmaj7 (1) • major 7th / maj7 (1) Also credit CM7 (but not Cm7) and other maj7 annotations. Allow valid inversions, such as: • Emin b6 • Em/C • Em6	1 AO1=1
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13	State the function of the top number in the 5/4 time signature. Award one mark for the correct function: • 5 beats in each bar (1) • number of beats in a bar (1).	1 AO1=1
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14	Listen to Audio File Section B. Audio File Section B has been recorded using a number of different sound creation types. State three of the sounds created in Audio File Section B. Give the sound creation type for each of the sounds. Award one mark for each stated sound, up to a maximum of three marks. Award one mark for each sound creation type, up to a maximum of three marks. <table><tr><th>Sound</th><th>Sound creation type</th></tr><tr><td>Outdoor / nature sounds / car alarm / birds / dog (1)</td><td>Ambience (1)</td></tr><tr><td>Footsteps / door sound (1)</td><td>Foley (1)</td></tr><tr><td>Car horn / car engine / owl / large bird (1)</td><td>Spot effect (1)</td></tr><tr><td>Strings / synth / brass/ background music (1)</td><td>Underscore (1)</td></tr></table>	Sound	Sound creation type	Outdoor / nature sounds / car alarm / birds / dog (1)	Ambience (1)	Footsteps / door sound (1)	Foley (1)	Car horn / car engine / owl / large bird (1)	Spot effect (1)	Strings / synth / brass/ background music (1)	Underscore (1)	6 AO2=6
Sound	Sound creation type											
Outdoor / nature sounds / car alarm / birds / dog (1)	Ambience (1)											
Footsteps / door sound (1)	Foley (1)											
Car horn / car engine / owl / large bird (1)	Spot effect (1)											
Strings / synth / brass/ background music (1)	Underscore (1)											

	Accept any other suitable response.	
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Past paper

15	Name two digital media formats used to share recorded music. Award one mark for each correct response, up to a maximum of two marks: • compressed audio file (1) • uncompressed audio file (1) • compressed video file (1) • uncompressed video file (1). Accept any specific file type that match the above formats (MP3, MP4, MOV, WAV, AIFF, FLAC, BWF and so on). Also accept physical digital media formats (such as CD, DVD, Minidisc). Accept any other suitable response.	2 AO1=2
16	Discuss two ways in which Portastudios benefitted musicians in the 1980s. Award up to three marks for each discussion point, for a maximum of two discussion points, up to maximum of six marks: • Portastudios cost less than equivalent professional equipment (1) and used cheap recording media (1) allowing musicians to produce recordings at a lower cost (1). • Portastudios were compact / portable (1) but featured the key facilities offered by professional set-ups (1), allowing musicians to record in a range of new locations (1). • Portastudios typically featured flexible inputs and outputs (1) and often contained routing / built-in mixing (1) that enabled musicians to experiment with layering and effects in new ways (1). • Portastudios used cassettes as recording media (1) which could be shared easily with other musicians (1) allowing recording by performers in dispersed locations (1). Accept any other suitable response.	6 AO3=6

Q	Mark scheme	Total marks
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Section C

Total for this section: 20 marks

17	Which one of the following is a standard track count for a multitrack magnetic tape recorder? A 7 B 8 C 10 D 13 Answer: B – 8	1 AO1=1
18	Which one of the following is part of the manufacturing process in distribution? A Digitally distributing music to online stores / retailers B Managing the collection of royalty payments to artists C Producing physical copies of CDs / vinyl records D Promoting the artist's image through social media Answer: C – Producing physical copies of CDs / vinyl records	1 AO1=1
19	Which one of the following forms of media contains analogue audio content? A Cassette B CD C Minidisc D MP3 Answer: A – Cassette	1 AO1=1

20	Identify the audio connector shown below.  Award one mark for the correct response: • RCA phono (1). Accept phono (1) or RCA (1).	1 AO1=1
21	Listen to Audio File Section C. Identify the modulation effect used on the electric piano part at 00:15 Award one mark for the correct answer: • flanging (1). Also accept 'phasing'.	1 AO2=1
22	State two uncompressed stereo audio file types. Award one mark for each correct audio file format, up to a maximum of two marks: • WAV or Waveform Audio File (1) • AIF or Audio Interchange File (1). Accept full format titles or abbreviations. Accept BWF, or any other valid uncompressed file format. Do not award lossless but compressed formats (for example: FLAC).	2 AO1=2

23	Analyse the impact of the analogue hardware revival on music production in the 2000s. Award one mark for an analysis, up to a maximum of three marks: • Music producers are constantly looking for new ways to record / create sounds (1). Analogue hardware provided access to unique sonic imperfections not found in digital equipment (1). This allowed artists to differentiate their recordings from others working only with digital tools (1). • Analogue hardware had a vintage sound (1). Many producers preferred the characteristics of this sound over digital audio (1). This led to a resurgence in analogue-sounding instruments and processing across many genres of music (1). • Changed the workflow of music producers (1). Hardware-based limitations, such as manual control and real-time recording, were different to automated processes in DAWs (1). These constraints encouraged producers to commit to creative decisions rather than continuously tweaking in a DAW (1). Accept any other suitable responses. Award valid points made in isolation.	3 AO3=3
24	A producer is mixing a multitrack song that includes several vocal tracks alongside instrumental tracks. The producer wants to apply the same reverb effect to all tracks except for the vocal tracks. Suggest two different ways the producer can achieve this. Award up to two marks for each suggestion, up to a maximum of four marks: • Set up a bus / auxiliary track with the desired reverb (1). For each non-vocal track create a send to this reverb bus (1). • Insert the reverb effect directly onto each track other than the vocals (1). Duplicate the reverb settings across each of these tracks to ensure the same effect is applied (1). Accept any other suitable response.	4 AO2=4

25 (a)	A producer is planning a recording session with a musical artist. They have worked with the artist to agree their hardware requirements, timeline and goals. State three other things the producer should be considering when planning the session. Award one mark for each thing the producer should be considering, up to a maximum of three marks: • session length (1) • software requirements (1) • roles and responsibilities (1) • the musical artist's requirements (1) • health and safety (1) • cost (1) • number of people (1) • stylistic considerations (1) • studio hire (1) • location (1) • cost / payment (1) • session musicians / personnel (1). Credit specific time points (start time, length of session and so on). Accept any other suitable response.	3 AO1=3
25 (b)	Agreeing an artist's hardware requirements, timeline and goals is important when planning a recording session. Give a reason why agreeing each of these things is important. Award one mark for each reason, up to a maximum of three marks: Agreeing hardware requirements: • will ensure that the producer knows what items of equipment they will need to provide (1). • will confirm the equipment the artist needs to provide themselves (1). • will mean that items that might need to be hired can be identified (1). Agreeing the timeline: • can identify any deadlines that must be met during the recording (1). • will ensure that performers are scheduled correctly for the recording session (1).	3 AO2=3

	Agreeing the goals: • can help in determining the costs involved in recording (1). • will ensure that everyone knows what final product is expected (1). Accept any other suitable response.	
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Past paper

Q	Mark scheme	Total marks
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Section D

Total for this section: 21 marks

26	Listen to Audio File Section D. Audio File Section D is a piece of dance music. Assess the effectiveness of the musical elements in this piece of dance music. <table border="1"> <thead> <tr> <th>Band</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>3</td><td>7 to 9</td><td> AO3 – excellent assessment of the effectiveness of the source audio, 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. AO2 – excellent application of knowledge and understanding of elements, concepts and specific functions relating to the assessment of the effectiveness of the source audio that is highly detailed and fully relevant. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. AO1 – excellent recall of valid elements, 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> AO3 – good assessment of the effectiveness of the source audio, 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. AO2 – good application of knowledge and understanding of elements, concepts, and specific functions relating to the assessment of the effectiveness of the source audio that is </td></tr> </tbody> </table>	Band	Marks	Descriptor	3	7 to 9	AO3 – excellent assessment of the effectiveness of the source audio, 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. AO2 – excellent application of knowledge and understanding of elements, concepts and specific functions relating to the assessment of the effectiveness of the source audio that is highly detailed and fully relevant. The response is coherent and clear throughout and uses fully appropriate specialist terms and language in context. AO1 – excellent recall of valid elements, 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	AO3 – good assessment of the effectiveness of the source audio, 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. AO2 – good application of knowledge and understanding of elements, concepts, and specific functions relating to the assessment of the effectiveness of the source audio that is	9 AO1=3 AO2=3 AO3=3
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		detailed and mostly relevant . Good reference to mostly appropriate terms and language. AO1 – good recall of valid elements, concepts and specific functions. Good reference to mostly appropriate terms and language. The response is mostly clear throughout.
1	1 to 3	AO3 – limited assessment of the effectiveness of the source audio 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 elements, concepts, and specific functions relating to the assessment of the effectiveness of the source audio that has minimal detail and is mostly superficial with minimal relevance . Limited use of appropriate terms and language that may not always be relevant . AO1 – limited recall of valid elements, concepts and specific functions. Limited use of appropriate terms and language that may not always be relevant .
	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.

Indicative content

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

- instrumentation
- tempo
- structure
- use of effects
- relevant DAW techniques.

	AO2 – learners will apply knowledge and understanding of processes in reference to the source audio, that may include the following: • There are sequenced parts which have been programmed / quantised. • Structure makes use of sequencing (adding) of instruments; however, the overall song length is short. • There are parts which are clearly ‘played in’ and have timing errors. • There is a riser (noise) which leads to a drop. This is stylistic of the genre. • There is use of looping of various parts. • Mixing skills have been applied including use of panning, volume and compression. • The mix consists of conventional instrumentation for the style including synthesised drums, bass, arpeggios and melody in an electronic style. • There is an unconventional instrument (brass / trumpets) at end. • Moderate tempo, suitable for dancing. AO3 – learners will assess the effectiveness, that may include comparative commentary on the following: • Use of adding instruments in sequence is synonymous with dance music, but the overall song length is too short to be representative of most dance music. • The out-of-time drums at the start should have been quantised and are not as regimented as would be expected of dance music. • The riser initially builds successfully but does not terminate at the right time, leading to a timing error when the rest of the instruments join in. This could have been automated more carefully to stay in beat with the track. • Beat drops at wrong time after riser (as a result of the above error). • Panning of the bass drum and bass instrument is unconventional after beat drop with a hard panning of both to the left ear. This should have remained central. • Bass part out of time (dragged and dropped in wrong place); this should have been moved more carefully. • Trumpet parts at the end sound out of place as trumpets are not common for dance music production. • Use of synthesised instrumentation for drums, bass, chords and arpeggio is appropriate for the intended style. • Rise (noise) appropriate for style but executed poorly (timing). • Arpeggio bass part and melody appropriate for the style. • The piece rightfully focuses on more electronic-type sounds to work with the dance music genre more effectively.	
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27	A studio is planning to buy an audio interface for recording bands of various sizes. Discuss the features the studio should look for when choosing an audio interface. <table border="1"> <thead> <tr> <th>Band</th><th>Marks</th><th>Descriptor</th></tr> </thead> <tbody> <tr> <td>4</td><td>10 to 12</td><td> AO3 – excellent discussion on the subject of the concepts and specific functions relating to audio interface features, which is comprehensive and highly relevant. Supported with excellent justifications that are 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 audio interface features. The response is coherent and clear throughout and uses fully appropriate terms and language in context. </td></tr> <tr> <td>3</td><td>7 to 9</td><td> AO3 – good discussion on the subject of concepts and specific functions relating to audio interface features which is detailed and mostly relevant. Supported with good justifications that are 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 audio interface features. Good reference to mostly appropriate terms and language. The response is mostly clear throughout. </td></tr> <tr> <td>2</td><td>4 to 6</td><td> AO3 – reasonable discussion on the subject of concepts and specific functions relating to audio interface features, which has some </td></tr> </tbody> </table>	Band	Marks	Descriptor	4	10 to 12	AO3 – excellent discussion on the subject of the concepts and specific functions relating to audio interface features, which is comprehensive and highly relevant. Supported with excellent justifications that are 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 audio interface features. The response is coherent and clear throughout and uses fully appropriate terms and language in context.	3	7 to 9	AO3 – good discussion on the subject of concepts and specific functions relating to audio interface features which is detailed and mostly relevant. Supported with good justifications that are 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 audio interface features. Good reference to mostly appropriate terms and language. The response is mostly clear throughout.	2	4 to 6	AO3 – reasonable discussion on the subject of concepts and specific functions relating to audio interface features, which has some	12 AO1=4 AO2=4 AO3=4
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	1	1 to 3	AO3 – limited discussion on the subject of concepts and specific functions relating to audio interface features that has minimal detail and minimal relevance. Supported with limited justifications that have minimal detail and relevance and are mostly superficial throughout. AO2 – limited application of knowledge and understanding of concepts used to support ideas that has minimal detail and are mostly superficial with minimal relevance. AO1 – limited recall of knowledge and understanding of concepts and specific functions relating to audio interface features. The response is mostly unclear 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. Indicative content				

	AO1 – learners will recall knowledge and understanding of concepts and specific functions relating to audio interface features and outcomes, that may include the following: • inputs / outputs • phantom power • pre-amps • connectivity to DAW software. AO2 – learners will apply knowledge and understanding of concepts used to support ideas specific to the problem identified, that may include the following: • Enough inputs to record band members simultaneously. • Enough outputs to enable discrete monitoring for the producer and the band members. • Connection protocol and bandwidth (USB3, Thunderbolt increased bandwidth over USB2). • Phantom power to power condenser microphones. • Pad switches to reduce gain on high-level sources. • Adjustable gain for every channel to set appropriate levels for recording. • Connectivity to interface with the DAW and other equipment, or to expand the number of inputs. • Size vs portability, need for cases to transport equipment. • Talkback function to speak to musicians. • MIDI for input of musical instruments which supply note and other information. • Cost should be considered if operating to a budget. • Pre-amps which add quality to the gain stage. AO3 – Learners will discuss the concepts and specific functions relating audio interface features, including the following: • Having more inputs than required will help make sure you are not caught out if a band is quite large. This comes at the expense of size / weight and may require extra equipment such as flight cases to protect equipment whilst it is being moved. • Alternatively, having digital connectivity such as ADAT In and Out might facilitate adding additional pre-amps as required for larger sessions. This may negate the need for lots of inputs on the interface. • Having more outputs is important for the same reason. If everyone can hear themselves clearly through headphones (with their own mixes) this could help the artists stay in time / perform more effectively. • Phantom power should be available on multiple channels as condenser microphones are generally regarded as more appropriate for some recording tasks, such as drum overheads or vocals.	
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	• Having gain knobs at easy access on the front of the panel can make the process of setting gain more efficient and intuitive than using menus. • Additional MIDI inputs may be useful for recording digital note and other controller information for future editing. Some MIDI clocking could be useful for synchronisation between different equipment (for example drum machines and hardware sequencers). • It is important to consider your budget and feature set. Whilst a more expensive interface might have lots of features, this might make it harder to use or too specific for a certain task. A cheap interface might have the features you need, but might suffer from poor quality pre-amps which may add noise or hiss to the gain stage.	
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Assessment objective (AO) grid

Section A

Question	AO1	AO2	AO3	Total
1	1			1
2	1			1
3	1			1
4	1			1
5 (a)	1			1
5 (b)		1		1
6		2		2
7 (a)	3			3
7 (b)		3		3
8 (a)	3			3
8 (b)		3		3
Total	11	9	0	20

Section B

Question	AO1	AO2	AO3	Total
9	1			1
10	1			1
11	1			1
12	1			1
13	1			1
14		6		6
15	2			2
16			6	6
Total	7	6	6	19

Section C

Question	AO1	AO2	AO3	Total
17	1			1
18	1			1
19	1			1
20	1			1
21		1		1
22	2			2
23			3	3
24		4		4

25 (a)	3			3
25 (b)		3		3
Total	9	8	3	20

Section D

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