National
Qualifications

X851/76/01 Music Technology

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

General marking principles for Higher Music Technology

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

(a) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

(b) You should not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match the marking instructions but carry the same meaning.

(c) Accept inaccurate spelling where the candidate's intention is clear.

(d) Where a question asks for a description, explanation or justification, do not award marks for simple one or two word answers.

Marking instructions for each question

Question			Expected response(s)	Max mark	Additional guidance
1.			R'n'B Chromatic.	**2**	**1 mark** for each. Do not accept other answers here.
2.	(a)		20th/21st century classical music • arco • atonal • cluster • glissando • harmonics • violin.	**3**	**1 mark** for correct genre. **1 mark** for each correct feature. Also accept dissonance.
	(b)		Inverted pedal.	**1**	Do not accept other answers here.
	(c)		• high pass filter • low pass filter • q (bandwidth) • shelving • notch • bell curve • frequency (low/mid/high) • gain.	**2**	1 mark for each correct feature. Do not accept other answers here.
3.	(a)	(i)	**Fault** Hum has been captured in the recording.	**1**	Also accept buzz. Do not accept other answers here.
		(ii)	**Correction** • check microphone cable • check all connections • check microphone • re-position microphone.	**1**	Do not accept other answers here.
	(b)	(i)	**Fault** Sibilance	**1**	Do not accept other answers here.
		(ii)	**Correction** • use a less bright/sensitive microphone • adjust microphone placement to minimise sibilance • use a de-esser.	**1**	Also accept use of windshield. Also accept use of corrective EQ.

Question			Expected response(s)	Max mark	Additional guidance
4.	(a)		Answer — EQ3 Justification — Low mid/mid frequencies have been boosted while the low/high frequencies have been cut.	**1**	The mark should only be awarded if option 3 has been identified and a valid justification has been given.
	(b)		Wah wah.	**1**	Do not accept other answers here.
5.	(a)		• autotune • delay • drum machine • filter • harmoniser • plug-ins • synthesiser • vocal enhancer • vocoder.	**2**	Accept any two answers. Do not accept other answers here.
	(b)		The vocal melody in the chorus.	**1**	Also accept vocal melody on its own. Also accept chorus on its own.
	(c)		PPL PRS Ltd collects and distributes money for their members when their work is used.	**1**	Also accept royalties are paid when their members work is broadcast, streamed, downloaded, reproduced, played in public **or** used in films and television.
6.	(a)		Baritone Broken chords.	**2**	**1 mark** for each.
	(b)		Omni directional **or** figure of 8 condenser microphone. Microphone should be placed up to 30 cm from vocalists and vocalists' positions should be adjusted for balance. This should result in good, balanced sound from the backing vocals around the microphone. **OR** Omni directional **or** figure of 8 polar patterns allow pick up from more than one direction.	**1** **1** **1**	**1 mark** for microphone type. **1 mark** for placement. Also accept close mic'd placement appropriate to the vocalists. **1 mark** for justification.
	(c)		Ritardando or rit.	**1**	Also accept rallentando or rall.

Question			Expected response(s)	Max mark	Additional guidance
7.	(a)		Examples of **2 mark** responses **Electronic drum kit** The first electronic drum was created during the early 1970s however, the first fully capable electronic drum kit was the Simmons SDS 5 released in 1981 designed by Richard James Burgess and Dave Simmons. **Guitar pickups** The 'Horseshoe Pickup' was the first commercially produced guitar pickup developed in 1932 by George Beauchamp. From the 1950s onwards the most common guitar pickups were and still are single-coil and humbucking pickups. **Bass guitar** The Seneader Bass was the first fretted bass guitar created during the 1940 by Paul Tutmarc Jr. Leo Fender developed and created Precision Bass during the 1950s that saw the bass guitar brought to the masses. Examples of **1 mark** responses **Electronic drum kit** The first electronic drum was created in the 1970s. The first electronic drum kit was released in 1981. The first electronic drum kit was the SDS 5. The first electronic drum kit was designed by Richard James Burgess and Dave Simmons.	**2**	Do not award marks for only selecting a technological development from the list provided. • Detailed response describing the development of the selected technology. **(2 marks)** • Straightforward response describing the development of the selected technology. **(1 mark)**

Question			Expected response(s)	Max mark	Additional guidance
			Guitar pickups The first pickup was developed in the 1920s. The first pickup was created by the Gibson engineer Lloyd Loar. The first commercial guitar pickup was developed in 1932. The 'Horseshoe Pickup' was the first guitar pickup. The 'Horseshoe Pickup' was developed by George Beauchamp. Guitar single coil pickups were developed to be more directional to the string. Guitar humbucking pickups were developed to reduce hum. **Bass guitar** The Seneader Bass was the first fretted bass guitar. The Seneader Bass was designed by Paul Tutmarc Jr. The Fender Precision Bass guitar was released in 1951. The Fender Precision Bass guitar was designed by Leo Fender.		

Question			Expected response(s)	Max mark	Additional guidance
	(b)		Examples of **2 mark** responses **Electronic drum kit** The electronic drum kit is a musical instrument that has a drum module. It triggers drum, cymbal and other samples when pads are struck. The output must then be amplified. **Guitar pickups** The guitar pickup is a type of magnetic transducer that electromagnetically converts vibration from the guitar strings into electrical signal. The output must then be amplified. **Bass guitar** The bass guitar uses magnetic pickups to convert the vibration of the strings into electrical signals. The output must then be amplified. Examples of **1 mark** responses **Electronic drum kit** The electronic drum kit has a drum module. The electronic drum kit re-creates drum, cymbal and other sounds when struck. The electronic drum kit's output must be amplified. **Guitar pickups** The guitar pickup is a type of magnetic transducer. The guitar pickup electromagnetically converts vibration from the guitar strings. The output must then be amplified. **Bass guitar** The bass guitar uses magnetic pickups. The bass guitar output must be amplified.	**2**	• Detailed response describing the key features of the selected technology. **(2 marks)** • Straightforward response describing the key features of the selected technology. **(1 mark)**

Question			Expected response(s)	Max mark	Additional guidance
8.			1. fade in 2. irregular **and** time 3. phaser 4. low pass filter 5. panned 6. fade out	**7**	**1 mark** for each correct answer. 2 — also accept 7 8 also accept size also accept decay 3 — also accept flanger 4 — also accept High EQ cut
9.			The correct 5 features are • electric guitar pitch bend • portamento synth with flanger effect • homophonic backing vocals • lead vocal with delay effect • electric guitar ascending riff.	**5**	**1 mark** for each correct feature. Features can be listed in any order. Do not accept other answers here.

[END OF MARKING INSTRUCTIONS]