



National  
Qualifications  
2018

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**2018 Music Technology**  
**Higher**  
**Finalised Marking Instructions**

Scottish Qualifications Authority 2018

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## General marking principles for Higher Music Technology

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) 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.
- (c) Do not accept any answer that is not in the marking instructions. Use professional judgement when candidates' responses do not exactly match marking instructions but carry the same meaning.
- (d) Accept inaccurate spelling of English or Italian terms, so long as the meaning is clear.
- (e) Where a question asks for a description, explanation or justification, marks should not be awarded for simple one or two word answers.



Question		Expected answer(s)	Max mark	Additional guidance
4.	(a)	<p>Option 3 is the correct answer</p> <p>The feedback control has been set high</p> <p>On the EQ section, high frequencies have been boosted while the bass frequencies have been cut</p>	1	<p>The mark should only be awarded if answer 3 has been identified and a valid justification has been given.</p> <p>Reference must be made to both delay and EQ settings.</p>
	(b)	Vocoder	1	No other answers accepted here.
5.	(a)	20 <sup>th</sup> /21 <sup>st</sup> Century Classical Harmonics	2	1 mark for each. No other answers accepted here.
	(b)	<p><b>Mic description</b></p> <p>A stereo pair of cardioid condensers in XY/ORTF</p> <p>or</p> <p>Stereo pair of omni directional condensers in AB spaced pair</p> <p>or</p> <p>Stereo pair of figure 8 microphones in Blumlein array</p> <p><b>Distance/placement</b></p> <p>Microphones should be placed at an appropriate distance (at least 1 metre) from the choir taking into account room size acoustics and size of choir</p> <p><b>Justification</b></p> <p>This should result in good stereo separation and should capture a good balance of direct sound and room ambience</p>	<p>1</p> <p>1</p> <p>1</p>	<p>1 mark for microphones/array.</p> <p>1 mark for placement.</p> <p>1 mark for justification.</p>
	(c)	Mezzo Soprano	1	No other answers accepted here.
6.		<p>1 tremolo and distortion</p> <p>2 irregular</p> <p>3 minor</p> <p>4 harmonics</p> <p>5 triggered</p> <p>6 inversions</p>	7	<p>1 mark for each correct answer.</p> <p>2. Also accept 7 or 7 4 8</p> <p>No other answers accepted here.</p>

Question		Expected answer(s)	Max mark	Additional guidance
7.		<b>Answers:</b> Auto panned staccato synth Drum track fade in Portamento synth strings Hand clap with large hall reverb Off beat hi-hat	5	1 mark for each correct feature.  No other answers accepted here.

[END OF MARKING INSTRUCTIONS]