



Pearson



Mark Scheme (Results)

Summer 2019

BTEC Level 3 National in Music Tech
Unit 6: DAW Production (31810H)



Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson.

Their contact details can be found on this link: www.edexcel.com/teachingservices.

You can also use our online Ask the Expert service at www.edexcel.com/ask. You will need an Edexcel username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2019

Publications Code 31810H_1906_MS

All the material in this publication is copyright

© Pearson Education Ltd 2019

Unit 6: DAW Production - Sample marking grid

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
 - Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
 - Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
 - All marks on the marking grid should be used appropriately.
 - All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
 - Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
 - When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.
-

Specific Marking guidance

The marking grids have been designed to assess learner work holistically.

Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points

Demonstrate knowledge and understanding of MIDI skills and techniques. 15 marks (Stereo files)				
0	1-5	6-9	10-12	13-15
No rewardable material	<ul style="list-style-type: none"> • basic MIDI programming skills, repetition of events, parts and objects with pitch and timing errors • isolated evidence of MIDI programming to a fixed tempo grid with default settings • inconsistent use of velocity and expression • use of pre-set library sounds 	<ul style="list-style-type: none"> • accurate MIDI programming skills, repetition of events, parts and objects • evidence of all MIDI programming to a fixed tempo grid with use of quantization in default settings • consistent use of velocity and expression • selection of appropriate and complementary sounds from the library 	<ul style="list-style-type: none"> • accurate MIDI programming skills, repetition of events, parts and objects, including instances of transposition • evidence of MIDI programming to a tempo grid showing use of other settings for quantization showing musical selectivity. • consistent and appropriate use of velocity, expression and controllers • evidence of the selection and combination of appropriate complementary sounds 	<ul style="list-style-type: none"> • accurate advanced MIDI programming skills involving the use of multiple parts per track, and objects of different durations • evidence of MIDI programming to a tempo grid showing use of varied quantization settings as a writing tool that enhances the musicality of the piece • evidence of consistent and appropriate use of velocity, expression and controllers that contributes to the musical feel • evidence of the selection and combination of a varied palette of sounds including edited software instruments

Application of digital audio skills and techniques. 15 marks (Stereo files)				
0	1-5	6-9	10-12	13-15
No rewardable content	<ul style="list-style-type: none"> • basic Audio editing to define overall start and end points • isolated instances of audio editing to a fixed tempo grid 	<ul style="list-style-type: none"> • accurate Audio editing to define start and end points including selected regions of audio • audio slices are fitted to the tempo of the piece 	<ul style="list-style-type: none"> • accurate Audio editing to define start and end points, including regions of audio and removal of unwanted noise or errors. • multiple instances of accurate time manipulation of audio slices to fit the tempo and develop the musicality of the piece 	<ul style="list-style-type: none"> • accurate Audio editing to define start and end points, including regions of audio and removal of unwanted noise or errors including the appropriate use of audio functions to improve clarity • accurate time and pitch manipulation of multiple instances of audio slices and in comping of audio parts appropriate to and enhancing the musicality of the piece

Application of digital mixing and plug ins 15 Marks (Stereo files)				
0	1-5	6-9	• 10-12	• 13-15
No rewardable content	<ul style="list-style-type: none"> • basic use of equalisation and dynamics processors plugins • basic use of FX plugins • evidence of the basic use of automation in changing the overall level of the piece 	<ul style="list-style-type: none"> • use of equalisation to provide tonal separation, without control of level through effective use of dynamics processors • selection of specific FX for the different sounds in the piece • evidence of the use of automation of volume of individual sounds in the piece 	<ul style="list-style-type: none"> • use of equalisation and dynamics processors to provide tonal separation and control of level appropriate to the sounds • selection and editing of separate and appropriate auxiliary and inserted instances of the use of FX • evidence of the use of automation of pan or FX for individual sounds in the piece 	<ul style="list-style-type: none"> • selective application of equalisation and dynamics processors to provide control, balance and tonal separation to all sounds in a musical mix • selective and creative use of separate edited FX both as inserts and auxiliaries, that provides depth and space to the musicality of the piece • evidence of the creative use of automation in changing levels, pan and FX in a musical mix

Analysis of the completed creative process used to respond to the brief 15 Marks (Production notes)				
0	1-5	6-9	10-12	13-15
No rewardable content	<ul style="list-style-type: none"> straightforward comment on the brief superficial awareness of intentions for the piece/simple comment about their intentions limited understanding of techniques to be used 	<ul style="list-style-type: none"> description of all factors to be derived from the brief and original source material stated intentions for the piece that will be relevant to the realization of the brief selection of techniques including description of their use relevant to the brief 	<ul style="list-style-type: none"> explanation of all factors in the brief including the use of source material stated intentions with clearly identifiable and explained outcomes for the piece that will be relevant to the realization of the brief selection of techniques with a rationale for the choices made in responding to the brief 	<ul style="list-style-type: none"> valid analysis of all factors in the brief including an appreciation of the varied use of source material stated intentions and identifiable outcomes exemplifying a creative and musical response to the brief representing a valid evaluation of the requirements of the brief effective and creative response to the brief involving varied and appropriate techniques corresponding to a clear rationale for the project

For more information about Edexcel, BTEC or LCCI qualifications
visit qualifications.pearson.com

BTEC is a registered trademark of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828

Registered Office: 80 Strand, London WC2R 0RL

VAT Reg No GB 278 537121