



Pearson



Mark Scheme (Results)

Summer 2019

BTEC Level 3 National in Music Tech  
Unit 5: Music Technology in Context  
(31811H)



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# Unit 5: Music Technology in Context-

## Sample marking grid

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### 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.

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### 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.

Music technology in context (20 marks)				
0	1-5	6-10	11-15	16-20
No rewardable material	<ul style="list-style-type: none"> <li>Limited explanation of how music technological developments have influenced the production of the piece of music is partially evident</li> <li>Limited reference is made to emerging music technologies, comment about historical context is minimal</li> <li>Examples provided offer limited support to points made</li> <li>Limited connections made which place music technology in context making a few relevant links to current practice</li> </ul>	<ul style="list-style-type: none"> <li>Some explanation of how music technological developments have influenced the production of the piece of music is evident with lapses in coherence</li> <li>Reference is made to emerging music technologies with some awareness of historical context</li> <li>Some relevant examples provided which support points made</li> <li>Mostly clear connections made which place music technology in context making relevant links to current practice</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive explanation of how music technological developments have influenced the production of the piece of music mostly evident in the response</li> <li>Critical appreciation of emerging music technologies is evident with consistent awareness of historical context</li> <li>Relevant examples provided which support the points made</li> <li>Clear connections made which place music technology consistently in context making comparisons with current practice</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive, detailed explanation of how music technological developments have influenced the production of the piece of music evident throughout</li> <li>Thorough critical appreciation of emerging music technologies with consistent and perceptive awareness of historical context</li> <li>Well selected examples provided which fully support the points made</li> <li>Clear and detailed connections made which place music technology consistently in context comparing and contrasting with current practice</li> </ul>

Wider technological developments in context (15 marks)				
0	1-4	5-8	9-11	12-15
No rewardable material	<ul style="list-style-type: none"> <li>Limited explanation of wider technological developments with little reference to the era of the source material</li> <li>Limited references made to how wider technological developments affect consumer accessibility with minimal awareness of its impact on music technology from the given era</li> <li>Limited connections made which place wider technology in context making few relevant links to the impact on music production</li> </ul>	<ul style="list-style-type: none"> <li>Explanation of wider technological developments with basic reference to the era of the source material</li> <li>References made to how wider technological developments affect consumer accessibility with basic awareness of its impact on music technology from the given era</li> <li>Mostly clear connections made which place wider technology in context making links to the impact on music production</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive explanation of wider technological developments with mostly clear reference to the era of the source material</li> <li>Critical appreciation of how wider technological developments affect consumer accessibility with consistent awareness of its impact on music technology from the given era</li> <li>Clear connections made which place wider technology consistently in context, showing understanding of the impact on music production</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive and detailed explanation of wider technological developments with consistent reference to the era of the source material</li> <li>Thorough critical appreciation of how wider technological developments affect consumer accessibility with consistent and perceptive awareness of its impact on music technology from the given era</li> <li>Clear and detailed connections made which place wider technology consistently in context, evaluating the impact on music production</li> </ul>

Music technology and the audience in context (15 marks)				
0	1-4	5-8	9-11	12-15
No rewardable material	<ul style="list-style-type: none"> <li>Limited explanation of how audio formats have influenced the consumption of music in context</li> <li>Limited connections made which place the relationship between music broadcasting and building an audience mostly in context making a few links to current practice</li> <li>Limited reference is made to relevant copyright issues, comment about historical context is minimal</li> </ul>	<ul style="list-style-type: none"> <li>Explanation with some analysis of how audio formats have influenced the consumption of music in context</li> <li>Mostly clear connections made which place the relationship between music broadcasting and building an audience mostly in context making links to current practice</li> <li>Relevant copyright issues identified with reference to historical context</li> </ul>	<ul style="list-style-type: none"> <li>Detailed analysis of how audio formats have influenced the consumption of music in context</li> <li>Clear connections made which place the relationship between music broadcasting and building an audience consistently in context making comparisons to current practice</li> <li>Demonstrates understanding of relevant copyright issues with awareness of historical context</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive evaluation of how audio formats have influenced the consumption of music in context</li> <li>Clear and detailed connections made which place the relationship between music broadcasting and building an audience consistently in context making comparisons and contrasts to current practice</li> <li>Demonstrates secure understanding of copyright issues with consistent and perceptive awareness of historical context</li> </ul>

Sound/style and technology in context 15 marks				
0	1-4	5-8	9-11	12-15
No rewardable material	<ul style="list-style-type: none"> <li>Limited comment made relating to the music with a few references to the use of music technology and sounds</li> <li>Examples provided offer limited support to points made</li> <li>Limited connections made which place music technology in context</li> </ul>	<ul style="list-style-type: none"> <li>Comment made with the beginnings of appropriate analysis of the music with some references to the use of music technology and sounds</li> <li>Some relevant examples provided which support points made</li> <li>Mostly clear connections made which place music technology in context</li> </ul>	<ul style="list-style-type: none"> <li>Methodical analysis of the music with accurate references to the use of music technology and sounds</li> <li>Relevant examples provided which support the points made</li> <li>Clear connections made which place music technology consistently in context</li> </ul>	<ul style="list-style-type: none"> <li>Thorough and coherent analysis of the music with accurate and refined references to the use of music technology and sounds</li> <li>Well selected examples provided which fully support the points made</li> <li>Clear and detailed connections made which place music technology consistently in context</li> </ul>