



2012 Music with Technology

**Intermediate 1, Intermediate 2, Higher and
Advanced Higher**

Finalised Marking Instructions

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Music with Technology (X233)

Summary of minimum requirements

| | Folio contains: | Centre Prepares | SQA Samples |
|------------------------|--|---|--------------------|
| Intermediate 1 | Performing Instrument/Voice MIDI Sequenced Composition (minimum 4 tracks) Sound Engineering & Production (minimum 4 parts) | 4 mins 2 mins 3 mins (2 pieces) | 3 mins |
| Intermediate 2 | Performing Instrument/Voice MIDI Sequenced Composition (minimum 4 tracks) Sound Engineering & Production (minimum 4 parts and at least one of the tracks in each piece must use a mic) | 4 mins 2 mins 4 mins (2 pieces) | 3 mins |
| Higher | Performing Instrument/Voice MIDI Sequenced Composition (minimum 4 tracks) Sound Engineering & Production (minimum 5 parts and at least one of the tracks in each piece must use a mic) | 5 mins 3 mins 6 mins (2 pieces) | 3 mins |
| Advanced Higher | Performing Instrument/Voice MIDI Sequenced Composition (minimum 6 tracks including one or more digital audio parts) Sound Engineering & Production (minimum 8 parts and at least one of the tracks in each piece must use a mic; knowledge of digital audio should be evident) OR (stereo techniques master recording of four or more musicians using four or more microphones) | 10 mins 3 mins 6 mins (2 pieces) 6 mins (2 pieces) | 6 mins |

Additional points for guidance

In submitting Music with Technology folios, separate submissions should be made for each candidate and should be clearly labelled with the candidate's name.

If centres choose to submit a CD with the work of several candidates, with tracks carefully labelled and named, this is considered acceptable. Submitting an audio cassette of recordings may not show candidate work to full advantage and runs the risk of potential confusion when trying to ascertain the location of each candidate's work.

If adopting the above approach with CDs, centres are advised to submit a different CD for each level being presented (and each area of Technology, ie MIDI Sequencing only or Sound Engineering and Production only).

Where the term 'tracks' is used in Sound Engineering and Production Course and Units, centres should be aware that several microphones used for one instrument equals one track when considering the requirements at each level. Examples include a drum kit recorded with multiple microphones which would only count as one 'track' where the requirements at Higher level are for 'five or more tracks and at least one of the tracks in each piece must use a microphone'. Similarly a recording of a piano using two microphones would count as one 'track'.

COURSE ASSESSMENT CRITERIA: PERFORMING

| PERFORMANCE ASPECTS | CRITERIA | PIECE NUMBER | | | | | | | | MARKS RANGE | |
|-----------------------------|--|------------------------------|---|---|---|---|---|---|---|-------------|-------------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| Melodic accuracy/intonation | Excellent level | | | | | | | | | 9-10 | |
| Rhythmic accuracy | Excellent level | | | | | | | | | | |
| Tempo and flow | Appropriate and musically convincing | | | | | | | | | | |
| Dynamics | Convincing | | | | | | | | | | |
| Mood and character | Conveyed with sensitivity | | | | | | | | | | |
| Tone | Confident, convincing and well-developed instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A convincing and stylish performance which demonstrates sound technique | | | | | | | | | | |
| Melodic accuracy/intonation | Secure | | | | | | | | | 7-8 | |
| Rhythmic accuracy | Secure | | | | | | | | | | |
| Tempo and flow | Appropriate and consistent | | | | | | | | | | |
| Dynamics | Effective | | | | | | | | | | |
| Mood and character | Conveyed securely | | | | | | | | | | |
| Tone | Secure and effective control of instrumental/vocal sound | | | | | | | | | | |
| SUMMARY | A secure performance musically and technically | | | | | | | | | | |
| Melodic accuracy/intonation | Mainly accurate and generally in tune | | | | | | | | | 5-6 | |
| Rhythmic accuracy | Mainly accurate | | | | | | | | | | |
| Tempo and flow | Appropriate and mainly consistent | | | | | | | | | | |
| Dynamics | Some contrast | | | | | | | | | | |
| Mood and character | Conveyed with some success | | | | | | | | | | |
| Tone | Some evidence of development and control | | | | | | | | | | |
| SUMMARY | A satisfactory performance displaying sufficient technical and musical control | | | | | | | | | | |
| Melodic accuracy/intonation | Inconsistent and/or passages of poor intonation | | | | | | | | | 3-4 | |
| Rhythmic accuracy | Inconsistent | | | | | | | | | | |
| Tempo and flow | Inappropriate speed and/or some breaks in continuity | | | | | | | | | | |
| Dynamics | Not observed satisfactorily | | | | | | | | | | |
| Mood and character | Not conveyed satisfactorily | | | | | | | | | | |
| Tone | Undeveloped | | | | | | | | | | |
| SUMMARY | The performance lacks sufficient technical and/or musical skill to communicate the sense of the music | | | | | | | | | | |
| Melodic accuracy/intonation | Frequent inaccuracies and/or consistently poor intonation | | | | | | | | | 0-2 | |
| Rhythmic accuracy | Frequent inaccuracies | | | | | | | | | | |
| Tempo and flow | Totally inappropriate speed and/or frequent stumbling | | | | | | | | | | |
| Dynamics | Ignored | | | | | | | | | | |
| Mood and character | Not conveyed | | | | | | | | | | |
| Tone | Poor | | | | | | | | | | |
| SUMMARY | A poor performance with little or no evidence of required technical and/or musical ability | | | | | | | | | | |
| Additional comments: | | PIECE NUMBER/MARKS | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 0-10 |
| | | FINAL SCALED MARK /30 | | | | | | | | | |

COURSE ASSESSMENT CRITERIA: SOUND ENGINEERING AND PRODUCTION

| PERFORMANCE ASPECTS | CRITERIA | PIECES | | MARKS RANGE |
|---|--|-------------------------|---|-------------|
| | | 1 | 2 | |
| Recording of individual tracks (incl. microphone placement) | Excellent level of accuracy and audio quality | | | 9-10 |
| Use of controls, effects, processes | Excellent; demonstrates flair | | | |
| Mix | Excellent | | | |
| Session log | Well maintained and completely informative | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Convincing in all respects | | | |
| Recording to media | Totally secure | | | |
| SUMMARY | A convincing and stylish production which demonstrates appropriate musical awareness | | | |
| Recording of individual tracks (incl. microphone placement) | Secure | | | 7-8 |
| Use of controls, effects, processes | Secure | | | |
| Mix | Appropriate | | | |
| Session log | Appropriate; most of the required information present | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Mainly effective | | | |
| Recording to media | Secure naming of tracks and saving of information | | | |
| SUMMARY | A secure production musically and technically | | | |
| Recording of individual tracks (incl. microphone placement) | Mainly secure though containing some errors; overall satisfactory | | | 5-6 |
| Use of controls, effects, processes | Mainly secure but at a basic level | | | |
| Mix | Generally appropriate | | | |
| Session log | Satisfactory level of information; mostly appropriate | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Overall success, though some aspects unsatisfactory | | | |
| Recording to media | Overall success, though some aspects unsatisfactory | | | |
| SUMMARY | A satisfactory production displaying sufficient technical and musical control | | | |
| Recording of individual tracks (incl. microphone placement) | Inconsistent, contains errors | | | 3-4 |
| Use of controls, effects, processes | Inconsistent | | | |
| Mix | Inconsistent | | | |
| Session log | Lacks most of the required evidence | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | Inconsistent evidence of musical understanding | | | |
| Recording to media | Generally unsatisfactory; some limited success | | | |
| SUMMARY | Production lacks sufficient technical and musical skill to communicate the sense of the music | | | |
| Recording of individual tracks (incl. microphone placement) | Frequent inaccuracies; musical coherence is not maintained | | | 0-2 |
| Use of controls, effects, processes | Little or no use made | | | |
| Mix | Totally lacking in musical understanding | | | |
| Session log | No evidence or inaccurate statements | | | |
| Musical performance – pitch, rhythm, dynamics ensemble | No sense of musical understanding | | | |
| Recording to media | Poor | | | |
| SUMMARY | Poor production with little or no evidence of required technical and musical ability | | | |
| Additional comments: | | INDIVIDUAL MARKS | | 0-10 |
| | | FINAL MARK /30 | | |

Additional reference materials for MIDI markers

The following statements are taken from the appropriate Performing with Technology Units.

At Advanced Higher Level:

Where appropriate, you will know how to use the following to enhance the music you are entering into the sequencer or an audio track:

- ambience
- auxiliary send/return
- crossfade
- envelope (ADSR)
- EQ and parametric equalizer
- flanging
- gate (noise) and gated reverb
- harmoniser
- limiter
- line and mic levels
- normalize
- phaser
- synchronisation
- time compression and time expansion
- transient.

At Higher Level:

(a) You will learn how to use these Controllers:

- aftertouch
- delay
- expression
- portamento.

(b) Where appropriate, you will know how to use the following to enhance the music you are entering into the sequencer:

- distortion
- nudge
- pitch shifter.

At Intermediate 2 Level:

(a) You will learn how to use these Controllers:

- chorus depth
- pitch bend
- tremolo.

(b) Where appropriate you will know how to use the following to enhance the music you are entering into the sequencer:

- chorus (effect)
- fade in
- fade out
- fader and master fader
- local
- key command
- merge
- mix(down)
- mono(phonic)
- multi-timbral
- overdub
- punch in/out, drop in/out
- remix
- stereo(phonic).

At Intermediate 1 Level:

(a) You will learn how to use these Controllers:

- modulation controller
- reset controller
- reverb(eration)
- sustain.

(b) Where appropriate you will know how to use the following to enhance the music you are entering into the sequencer:

- dynamics/expression
- effects (FX)
- general (MIDI)
- key change/transpose/modulation
- level
- loop
- MIDI channel
- MIDI thru
- pitch
- programme change
- quantization
- snap
- solo
- time signature
- track list.

COURSE ASSESSMENT CRITERIA: MIDI SEQUENCING

| PERFORMANCE ASPECTS | CRITERIA | PIECE | MARKS RANGE |
|-----------------------------------|---|-----------------------|-------------|
| Recording of audio track(s) | Excellent | | 9-10 |
| Note programming | Excellent | | |
| Set up of tracks | Excellent level of skill | | |
| Use of effects/programme controls | Imaginative and totally appropriate | | |
| Development of musical ideas | Appropriate and musically convincing | | |
| Balance of parts/mix | Imaginative and highly effective | | |
| File management | Totally secure naming of tracks and saving of information | | |
| SUMMARY | A convincing and stylish production demonstrating appropriate musical awareness. | | |
| Recording of audio track(s) | Secure | | 7-8 |
| Note programming | Secure | | |
| Set up of tracks | Secure | | |
| Use of effects/programme controls | Appropriate | | |
| Development of musical ideas | Appropriate | | |
| Balance of parts/mix | Effective | | |
| File management | Secure naming of tracks and saving of information | | |
| SUMMARY | A secure production musically and technically | | |
| Recording of audio track(s) | Mainly secure, containing some errors, overall satisfactory | | 5-6 |
| Note programming | Mainly secure, containing some errors, overall satisfactory | | |
| Set up of tracks | Mainly secure but basic | | |
| Use of effects/programme controls | Some evidence of use | | |
| Development of musical ideas | Some contrast but lacking in musical development | | |
| Balance of parts/mix | Balance works overall | | |
| File management | Basic and perhaps limited. Some valid information saved. | | |
| SUMMARY | A satisfactory production displaying sufficient technical and musical control | | |
| Recording of audio track(s) | Inconsistent and containing errors | | 3-4 |
| Note programming | Inconsistent and containing errors | | |
| Set up of tracks | Inconsistent | | |
| Use of effects/programme controls | Inappropriate use of effects and controls | | |
| Development of musical ideas | Lacks contrast and development | | |
| Balance of parts/mix | Not conveyed satisfactorily | | |
| File management | Generally unsatisfactory | | |
| SUMMARY | Production lacks adequate technical/musical skill to convey the musical sense | | |
| Recording of audio track(s) | Frequent errors; musical coherence is not maintained | | 0-2 |
| Note programming | Frequent inaccuracies; musical coherence is not maintained | | |
| Set up of tracks | Frequent inaccuracies | | |
| Use of effects/programme controls | Totally lacking at any point in the piece | | |
| Development of musical ideas | No attempt at contrast or development | | |
| Balance of parts/mix | No attempt to balance the parts; many obvious errors | | |
| File management | No file management evident | | |
| SUMMARY | A poor production; little or no evidence of required technical and musical ability | | |
| Additional comments: | | MARK /10 | |
| | | FINAL MARK /30 | |

[END OF MARKING INSTRUCTIONS]