

Mark Scheme (Results)

June 2008

GCE

GCE Music Technology (6718) Paper 1

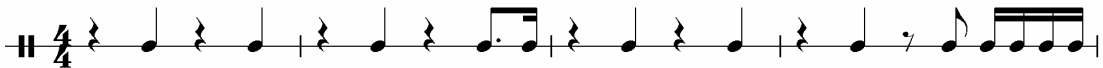
Question Number	Answer	Mark
1(a)	G# minor	(1)

Question Number	Answer	Mark
1(b)	C# minor	(1)

Question Number	Answer		Mark
1(c)	Bar	Meaning	(6)
	5	Simile (1) Continue play off beat accents / continue to play in the same fashion/way / Continue to play with similar dynamics (1) Not "similar"	
	5	Vibrato (1) Performed with the modulation wheel of the synthesizer (1) Formed by wiggling the pitchbend quickly up and down (1) Changing pitch up and down quickly (1) Not quivered note	
	68	Grace note / acciaccatura (1) Quick/short / fast note before main note (1) Not ghost note Not "crushed" note	

Question Number	Answer		Mark
2(a)	17	18	(6)
	E ^{maj7}	B ^{maj7}	
	19		
	C#m ⁷		
	Award 1 mark for correct triad and 1 mark for extension note		

Question Number	Answer	Mark
2(b)	Allow downward stems Notes must be beamed correctly.	(4)



Question Number	Answer	Mark
3(a)	The Human League	(1)

Question Number	Answer	Mark
3(b)	<p>Octave bass line (1) Bass plays quaver/8ths on root note (1) Wah-wah (1) (pedal on electric guitar) Open hi-hats on off beats (1) Tempo of 120-130 bpm / disco tempo (1) Snare and clap on beats <u>2 & 4</u> / <u>backbeat</u>(1) Bass drum on all 4 beats (1) Synth lead / solo (1) Improvised solo (1) Constant 8th rhythm (1) Accept any other reference to disco if audible on the track Not "drum machine" Not just "synthesiser" Not just "fast tempo"</p>	(2)

Question Number	Answer	Mark
	2 valid answers on one line still equals 2 marks	
3(c)	<p><i>Patch leads may be unreliable (1)</i> Tuning / synthesisers going out of tune / takes time to warm up (1) <i>Monophonic / lack of polyphony (1)</i> <i>Synthesisers not multi-timbral (1)</i> <i>No MIDI (1)</i> <i>Use control voltage instead of MIDI (1)</i> Cannot save sounds (1) No pre-sets (1) Excess hiss/noise (1) Not references to effects or mixing</p>	(2)

Question Number	Answer: Award marks in mix box even if track is wrong and vice versa	Mark
4a		(9)

4ai (3)

Effect / production technique	Track as labelled in the score	How the mix is enhanced
Double tracking	Electric guitar 2 Distorted guitar Accept electric guitar Allow guitar Not electric guitar 1	Fuller / Thickens the guitar sound (1) Sounds like there are two performers (1) Opposite panned / panned L & R / Increases stereo width of mix (1) Puts the guitar part to the sides of the mix so that it does not mask / interfere with the other instruments (1) Sounds similar to chorus effect (1) Not "warmer" Not "warm" Not "richer"

4aii		(3)
Stereo chorus and 0.2 second reverb	Lead vocals Backing vocals Allow vocals Allow synth brass Allow polysynth	Chorus thickens the sound/makes it fuller (1) Chorus widens the stereo image (1) Reverb adds ambience/space/depth (1) without an audible reverb tail (1)/without affecting audible clarity (1) Not "warmer" Not "warm" Not "richer" Not "sustain" Not "prominent"
4aiii		(3)
Stereo delay timed in 8 th notes	Saw wave Poly synth Synth Brass Sweep Pad Electric guitar 2	Adds depth/ambience / sets parts further back (1) Not reverb Delay is in time with the music (1) Delay adds to the rhythm (1) Delay is panned L & R so that it does not interfere with the mix (1) Delay is muted at the stops (1) Not just 'stereo field' because its in the question

Question Number	Answer Award marks in Change box even if Process is wrong and vice versa			Mark
5	Bar	Process	Change to sound	(8)
	62	Vibrato (1) Modulation (1) Not "pitchbend"	Rapid change in pitch /frequency (1) Modulation of pitch / frequency (1) Allow vibrato if not credited in Process box Not just "modulation"	
	63	Tremolo (1) Gating (1) Muting (1) Cutting (1) Expression (1) Main volume (1) Not just "volume"	Answers must reference change in <u>volume</u> - e.g: Rapid change in volume (1) Cuts sound in and out (1) Allow stuttering (1) Do not accept references to rhythm	
	64	Ring modulation (1) Ring shifter (1) Not just "modulation"	Very fast change in volume (1) Very fast tremolo (1) Very fast amplitude modulation (1) Obtained by multiplying two signals together (1) Allow sounds like dalek (1) Not references to other robots	
65-66	Pitchshift (1) Pitchbend (1) Playing samples on different keyboard keys (1)	Changes the pitch/frequency down and up (1) Changes the speed - slows down and speeds up (1) Pitch is very low at the end of the section (1) Stutter and change of pitch/frequency (1) Not just "changes pitch / speed" Not any references to DJ techniques e.g. scratching		

Question Number	Answer	Mark	
6(a)	MIDI channel	(2)	
	1		Accept 65 or 66
	2		Accept 66 or 67

Question Number	Answer	Mark
6(b)	Any reference to <u>different</u> controllers (e.g. expression) / effects on different channels (1) Any reference to difference in pan (2)	(2)

Question Number	Answer	Mark
6(c)(i)	Fluctuates between 127 bpm and 128 bpm (1) Chorus' are faster than the verses/the tempo increases (1) Verses have tempo of 127 bpm (1) Chorus' have tempo of 128 bpm (1) Final chorus is 128.5 bpm / speeds up at the end of the song (1) Gives music a lift (1)	(2)

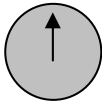
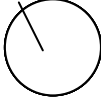
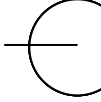
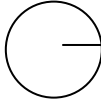
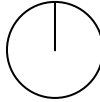
Question Number	Answer	Mark
6(c)(ii)	Bars 1, 12, 24, 38, 50, 58, 75, 83 Any two of the above in any order for 1 mark each	(2)

Question Number	Answer			Mark
	The rows are interchangeable. The note names must match the bar number. Allow lower case. Don't allow enharmonic equivalents eg Ab instead of G#			
7(a)	Bar number IN SCORE	Correct Pitch IN SCORE	Incorrect Pitch IN MIDI FILE	(6)
	70	F#	C#	
	72	E	G#	

Question Number	Answer		Mark
7(b)	Bars	Quantise setting	(4)
	68	16 <u>except grace note</u> / 64	
	69-70	No quantise used / none	
	71-72	16T / 24	
	73-75	16	

Question Number	Answer			Mark
8(a)		Main Volume	Chorus	(6)
	Electric Guitar	59	23	
	Electric Guitar 2	50	39	
	Synth Bass	87	5	

Question Number	Answer	Mark
8(b)		(4)

Lead Vocal	Electric Guitar 1	Electric Guitar 2	EG Double	Synth Bass
				
L R	L R	L R	L R	L R
Between:	10-11 o'clock	8-10 o'clock	2-4 o'clock	12 o'clock

Question Number	Answer	Mark
	Accept incorrect spellings	
9(a)	Program change (1) 26(1)	(1)

Question Number	Answer	Mark
9(b)	109 (1)	(1)

Question Number	Answer	Mark
9(c)	Up	(1)

Question Number	Answer	Mark
9(d)	String bend (1) String bending (1) Not "slide", "bend", "pitchbend"	(1)

Question Number	Answer	Mark
9(e)	The pitchbend <u>does not reset to the centre</u> (1) until half way through the next / second note (1) The pitch of the second note will be incorrect (1) There will be a glitch in the middle of the second note (1) The pitchbend needs to be reset to centre <u>before the second note starts</u> (1) Not reset controllers or CC 121	(3)

Question Number	Answer	Mark
9(f)		(6)

	Start time	Data 1	Data 2	Range of values for Data 2
Controller	24.04.01.060	Expression (1) Controller number (1) Selects controller (1) Not just "11", "number"	Amount/value of expression (1) How loud it will sound (1) Sets dynamics (1) 116 is loud (1) Forte (1) Sets nearly to full (1) Controller value (1) Allow "volume level" (1) Not just "116", "amount", "value"	0 - 127 (1)
Note	25.01.01.000	Accept keywords: Pitch (1) Note (1) Octave (1) e.g. Letter is note, number is octave = Max (1) Not just "C4"	Accept keyword: Velocity (1) e.g. sets note velocity = (1) Not just "109"	0 - 127 (1)

Question Number	Answer	Mark
9(g)(i)	-8192 to 8191 (1) 0 to 16383 (1) 1 to 16384 (1) Not "+/-2 semitones"	(1)

Question Number	Answer	Mark
9(g)(ii)	There are <u>two data bytes</u> to give the amount of pitchbend (1) There is an LSB (1) and MSB (1) Data 1 is the fine tune / Data 1 is least significant byte / Data 1 is the LSB (1) Data 2 is the coarse tune / Data 2 is most significant byte / Data 2 is the MSB (1) It is a 14-bit value (1) giving a greater accuracy (1)	(3)

Question Number	Answer	Mark
10		(15)

	Bar reference IN SCORE	Track	Musical Feature	Sequencing techniques used to recreate the musical feature
1	11	Kick & Snare	Drum machine fill	Quantized (1) to 16 (1) Allow "16 th notes" / "semi quavers" (1) All velocity set to 127 / max velocity / same velocity (1) not "high velocity" Snare drum doubled with a hand clap (1) Equal note lengths (1)
2	12 - 22	Lead Vocal	Realism of a saxophone player	Not quantised (1) Use of pitchbend (1) Bending up to notes/at the end of notes / at the end of phrases(1) Modulation (1) CC1 (1) on long notes (1) Creating vibrato (1) Varying velocity (1) Max velocity in bar 22 for accents (1) Varying note lengths (1) Some overlapping notes to form legato (1) Not "expression"
3	24 - 31	Elec Guit 1	Wah-wah pedal	Cutoff freq. / LPF freq. / Brightness (1) CC74 (1) Rising and falling repeatedly credit any drawing (1) Timed in quavers / 8 th notes / speed matched to rhythm of song (1) Resonance/ Harmonic Intensity (1) CC71 (1) Set to 84 / high value (1)
4	24 - 31	Elec Guit 2	Double Tracking	Another track / Midi channel/ "EG Double track" (1) Plays the same notes (1) not "copied" The timing is slightly different on each track (1) Different velocities <u>between the tracks</u> (1) <u>Opposite</u> panning / one panned left, one panned right (1) Not just "stereo" or "panning"
5	38 - 49	Square Wave	Placement in back of mix	Reverb / Effects Depth 1 (1) CC91 (1) (reverb) set to <u>maximum</u> (1) not just "high level" (reverb) set to 127 (1) Short notes (1)
(3 marks x 5)				

Note: Don't credit any sentence that contradicts correct use of controller.

E.g.: "Velocity gradually increases through note" because that's not possible

Don't credit methods of data input, e.g.: "Clicked in with mouse" / "Drawn ramp on hyper draw" except where an underlined word is included in Q2, e.g.: "Pitchbend wheel"

No extra credit for controller values unless specifically stated in the mark scheme.