

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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Pearson Edexcel Level 3 GCE

Time 1 hour 15 minutes

Paper
reference

8MT0/03

Music Technology

Advanced Subsidiary

COMPONENT 3: Listening and analysing

You must have:

2022 Pearson audio files, headphones and computer with media playing software

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Access to music production software or the Internet is not permitted.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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Q:1/1/1



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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

1 **Pet Shop Boys: *What Have I Done To Deserve This?***
Track 1

(a) Listen to the drums.

(i) Name the type of reverb used on the drums, most clearly heard in the intro (0:00–0:10).

(1)

- A** Gated
- B** Plate
- C** Slapback
- D** Spring

(ii) The drums are quantised. Identify the most appropriate quantise value.

(1)

- A** 1/8
- B** 1/16
- C** 1/24
- D** 1/32

(iii) Describe how the drum sequencing changes at 0:28.

(1)

(iv) Describe the EQ on the kick drum.

(1)

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(b) Describe how the male and female vocals have been differentiated in the mix during the verse, beginning at 0:35. (1)

(c) Listen to the male spoken vocal between 1:24–1:34, and the same phrase between 1:51–1:59.
(i) Identify how the mix differs in the second phrase (1:51–1:59). (1)

(ii) Give a reason why this has been done. (1)

(d) Listen to the lead vocal phrase between 2:48–2:50 (“It should make me feel better”). Identify how the ambience changes. (1)

(e) The female lead vocal has a wide dynamic range. Identify how this has been controlled. (1)

(f) The song has a very controlled fade out. State how this might have been achieved. (1)

(Total for Question 1 = 10 marks)



**2 Billy Eckstine & Earl Hines: *Skylark*
Track 2**

(a) This was recorded in 1942.

(i) Describe the frequency response in this recording. (2)

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(ii) State how this might be improved using modern technology. (1)

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(b) Identify **four** problems with using direct-to-tape recording via a single mic. (4)

1
2
3
4



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(c) Listen to the flute between 0:17–0:50. Fill in the table below to identify **one** problem, and the solution you would use to avoid it using modern technology.

Problem	Solution
(1)	(1)

(d) A common problem with early analogue recordings can be heard clearly at the very end of the track. Identify that problem.

(1)

(Total for Question 2 = 10 marks)



**3 Pink Floyd: *Bike*
Track 3**

(a) Describe the delay on the lead vocal.

(2)

(b) There are two different pianos in this recording, a regular piano (heard between 0:37–0:46), and a tack piano (heard between 0:47–0:58). State how they are placed in the stereo field.

(2)

Regular Piano	
Tack Piano	

(c) Listen to the synthesiser between 0:37–0:46.

(i) Name the waveform that has been used.

(1)

(ii) State the type of synthesiser that would have been used in 1967.

(1)



(d) Listen to the outro from 2:57. Describe how these sounds could have been achieved in 1967.

(4)

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(Total for Question 3 = 10 marks)

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4 Gerry Rafferty: *Baker Street*
Track 4

(a) Listen to the vibrato on the solo synth in the intro (0:00–0:24). State how this has been achieved.

(1)

(b) (i) State how the production of the lead vocal changes at 1:32.

(1)

(ii) Describe what impact this has on the mix.

(1)

(c) Listen to the saxophone solo between 0:23–0:59.

(i) Describe how you would close mic a saxophone without the use of a clip-on mic.

(4)

(ii) Identify a potential problem with close mic'ing a saxophone.

(1)



(d) Analyse the production techniques used between 4:46–5:20.

(6)

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(Total for Question 4 = 14 marks)

TOTAL FOR SECTION A = 44 MARKS



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(Total for Question 5 = 16 marks)

TOTAL FOR SECTION B = 16 MARKS
TOTAL FOR PAPER = 60 MARKS

