

Mark Scheme (Results)

Summer 2007

GCE

GCE Music Technology (6715) Paper 01

1.

Stayin' Alive
The Bee Gees
Track starts at 0'51''

- (a) Is this song in a major or minor key?

Minor

(1)

- (b) What is the tempo of this song? Put a cross in the correct box.

66 bpm

80 bpm

104 bpm

120 bpm

(1)

- (c) What singing technique can be heard in the lead vocal line of this track?

falsetto

(1)

- (d) Which of the following GM sounds would best recreate the keyboard part heard in the first verse? Put a cross in the correct box.

electric piano

drawbar organ

celeste

honky tonk piano

(1)

- (e) Describe the change that takes place in the *production* on the vocal track at 1'14''

lead vocals move from centre to L and R/wider stereo field/2 vocals overdubbed/overdubbing/double tracked

(1)

- (f) The chorus begins at 1'23''. How many voices are used to create the vocal harmonies in the chorus? Put a cross in the correct box.

2

3

4

5

(1)

(g) Describe **two** differences in the performance and/or musical arrangement between verse 1 and verse 2 of this song.

- *string counter melody added / strings added*
- *more vocal parts / backing vox*
- *more vocal improvisation*
- *Strings more prominent*

(2)

(h) Which of the following ‘drum edit’ screens represents the drum kit pattern heard being played through most of verses 1 and 2? Put a cross in the correct box.

(i)

| Instrument | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
|----------------|---|---|---|---|---|---|---|---|
| Bass Drum | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ |
| Acoustic Snare | | ♦ | | ♦ | | ♦ | | ♦ |
| Closed Hi-Hat | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ |
| Open Hi-Hat | | | ♦ | | ♦ | | ♦ | |

(ii)

| Instrument | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
|----------------|---|---|---|---|---|---|---|---|
| Bass Drum | ♦ | | ♦ | | ♦ | | ♦ | |
| Acoustic Snare | | ♦ | | ♦ | | ♦ | | ♦ |
| Closed Hi-Hat | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ |
| Open Hi-Hat | | | | | | | | ♦ |

| |
|---|
| X |
|---|

(iii)

| Instrument | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
|----------------|---|---|---|---|---|---|---|---|
| Bass Drum | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ |
| Acoustic Snare | | ♦ | | ♦ | | ♦ | | ♦ |
| Closed Hi-Hat | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ | ♦ |
| Open Hi-Hat | | ♦ | | ♦ | | ♦ | | ♦ |

(1)

(i) In which decade was this recording made? Put a cross in the correct box.

- 1960's 1970's 1980's 1990's

(1)

(10)

2.

**One Way or Another
Blondie**

Track begins at 0'08''

- (a) How is the instrumentation used to create different textures at the following points in the track? An example is given for you.

| Time | Texture |
|--|--|
| Example: 0'20'' - 0'54'' | <ul style="list-style-type: none">• Syncopated chords on rhythm guitar• Bass guitar on the beat• Vocal carries melody• Kit provides backbeat rhythm |
| (i) 0'55'' – 1'14'' | <ul style="list-style-type: none">• <i>Chords on guitar stop</i>• <i>Melody line is doubled in octaves (not multi-tracked) with guitars and bass and male vocal</i>• <i>Kit provides backbeat with accented crashes</i> |
| (ii) 1'58'' - 2'09'' | <ul style="list-style-type: none">• <i>Rhythm guitars and bass in rhythmic unison/syncopated rhythm</i>• <i>Lead guitar has melody/guitar solo</i>• <i>Drums half-time feel</i> |

(max. 2 marks for each answer)

(4)

(b) Which of the following terms describes the musical device heard between 2'15" and 2'21

pedal note descending sequence ostinato *modulation* (1)

(c) (i) Describe the effect heard on the rhythm guitars in this recording.

Distortion (1)

(ii) Describe *two* different ways in which you might create this effect (distortion) when recording guitars.

- *Applying distortion effect from guitar amplifier*
- *Stomp box/FX pedal*
- *Amp modelling (e.g. V-Amp/Pod)*
- *Distortion plug-in*
- *Sampled distorted guitar sounds*
- *Overdrive an amp turn up gain/ fx on amp*
- *Digital FX* (2)

(d) This track has typical features of late 1970's *new wave* music, a combination of *punk* and *pop* music. Describe *two* features of the track that are derived from *punk* music. An example is given for you.

| Example: use of distorted guitar riffs |
|--|
| <ul style="list-style-type: none">• <i>Energetic performance</i>• <i>Power chords</i>• <i>Aggressive vocal delivery</i>• <i>'Edgy' feel to track</i>• <i>Straightforward harmony</i>• <i>Relatively straightforward to perform e.g. bass line/riffs etc.</i> <p><i>Fast tempo</i></p> |

(2)

(10)

3.

Then He Kissed Me
The Crystals
Music begins 0'08''

(a) Is this recording in mono or stereo? Put a cross in **one** box.

Mono Stereo

(1)

(b) Name two percussion instruments you can hear in this extract *apart from the drum kit*.

- *Castanets*
- *Tambourine*
- *Timpani*

(2)

(c) The production on this type of track was known as 'the wall of sound'.

(i) Which of the following producers is associated with this sound? Put a cross in **one** box.

George Martin *Phil Spector* Quincy Jones Timbaland

(1)

(ii) Identify three musical or production features of 'the wall of sound' that can be heard in this track.

- *long reverb on all the instruments*
- *use of orchestral instruments e.g. strings/brass/percussion*
- *multi-layered sound/unison and doubling up between parts*
- *emphasized bass frequencies*
- *vocal layers e.g. lead, 'aahs' **plus** harmony vox*
- *thick/dense texture*

(3)

(iii) In which year was this recording made? Put a cross in the correct box.

1952 1987 1963 1974

(1)

- (d) This recording features a prominent orchestral string section.

The table below describes features of a recording set up that might be used to create a similar string sound. Complete the table to explain why these aspects of the recording set up have been chosen.

| Feature of recording set up | Reason |
|---|--|
| (i) Location: large hall with reflective surfaces | <i>Allows for natural ambience and reverb for full orchestral sound</i> <i>Allows for sound to 'develop'</i> |
| (ii) Microphone type: stereo pair of condenser microphones | <i>Frequency response is suitable to frequency range of instruments</i> <i>Sensitive to pick up wide range of dynamics</i> <i>Stereo field</i> |
| (iii) Microphone position: Some distance away, positioned above and behind the conductor | <i>Allows sound of individual instruments to blend and become balanced</i> <i>Captures the sound as listener would hear it</i> <i>Captures some room ambience</i> <i>To pick up full dynamic range of orchestra</i> <i>Not stereo image</i> |

(1 mark max. per section)

(3)

(10)

4.

The Harder They Come
Jimmy Cliff
Track begins at 0'08''

(a) The first verse uses the following major chords:

Db F *Gb* *Ab*

and the chord of:

Bbm

Some of the chords used have been filled in for you. For each of the missing chords 1 – 4 put a cross in the correct box below to show which chord is used.

| | | | | | |
|---|-----------|----------|------------------|------------------|-------------------|
| 1 | <i>Db</i> | F | <i>Gb</i> | <u><i>Ab</i></u> | <i>Bbm</i> |
| 2 | <i>Db</i> | <u>F</u> | <i>Gb</i> | <i>Ab</i> | <i>Bbm</i> |
| 3 | <i>Db</i> | F | <i>Gb</i> | <i>Ab</i> | <u><i>Bbm</i></u> |
| 4 | <i>Db</i> | F | <u><i>Gb</i></u> | <i>Ab</i> | <i>Bbm</i> |

(4)

(b) What type of percussion pattern does this track start with?

fill/fill-in

(1)

- (c) Using the headings in the table below, describe one feature of this track that is typical of reggae.

| | Feature |
|------------------------|---|
| Instrumentation | <i>Use of rim shots/snare rim for fills etc. Gospel style backing vox Strong/prominent bass line String section Organ/guitar on off beat harmony/chords</i> |
| Rhythm | <i>Off-beat guitar/keyboard chords/Skanking guitar chords Syncopated rhythms throughout melody and bass line emphasis on beats 2 and 4 Allow off-beat rhythm Drop pattern</i> |

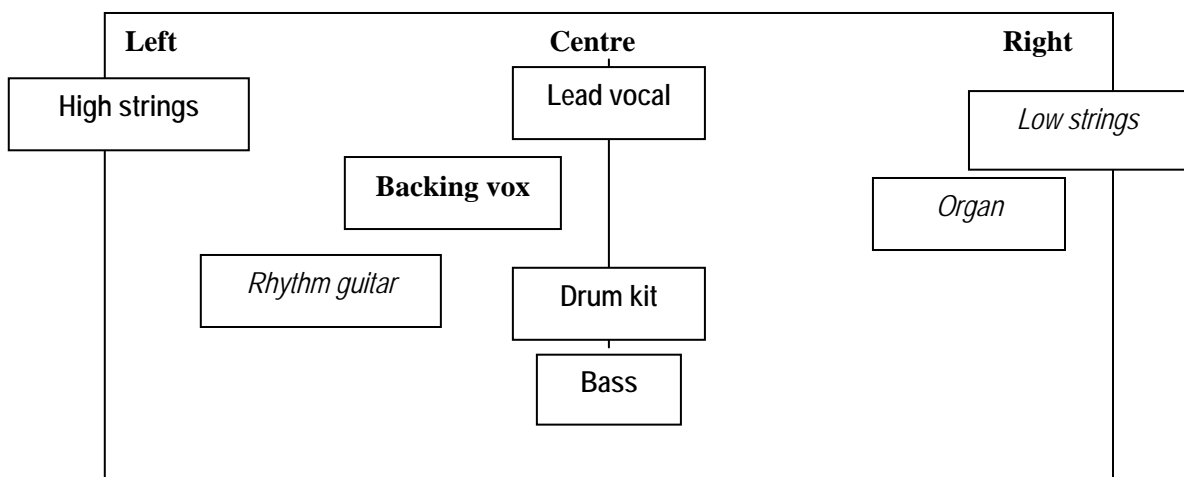
(2)

- (d) Indicate on the following chart where the following instruments and vocal parts have been placed in the stereo field in this track.

rhythm guitar

low strings

organ



(3)

(10)

5. **It Don't Mean a Thing If It Ain't got that Swing**
Louis Armstrong
Track begins at 0'09"

- (a) Complete the following table by naming the instrument heard at the places indicated. Which MIDI controller would you use to recreate the performance technique described in the table?

| Time | Instrument | Performance Technique | MIDI controller used to recreate this performance technique |
|--------------|-------------------|------------------------------|--|
| 0'42" | <i>trumpet</i> | vibrato | <i>Modulation (wheel) Controller /</i> |
| 1'39" | <i>clarinet</i> | glissando | <i>pitch bend/pitch bend wheel/ porta ped, porta time(controllers 65 and 6) allow Portamento</i> |

(4)

- (b) Describe two significant characteristics of the lead vocal performance in this track.

- *'growling'/or appropriate explanation*
- *scat singing*
- *Half singing/half speaking*
- **Improvisation**
- *Sliding up to a note*
- **Bending notes**

(2)

- (c) This track was recorded in the early 1960's. Given the limitations of the technology available at the time, describe two *successful* features of the sonic quality of the recording.

- *Little distortion/good levels*
 - *Clear capture of each part – each instrument clearly heard*
 - *Well balanced recording – appropriate ref. to frequency range*
 - *Good capture of bass*
 - *Very little 'noise'/hiss*
- Allow 'clarity' only once*

(2)

(d) This track is in a swing style. Describe *two* features of the track that are typical of *swing* music.

- *Uses standard jazz line up – front line/rhythm section*
- *Typically double bass, drums, and lead solo instruments*
- *Swung rhythms*
- *Triplet rhythms*
- *Solo instrumental breaks*
- *Improvised solo passages*
- *Syncopation*
- *Comping piano*
- *Walking bass*

Allow scat singing

(2)

(10)

6.

Jump – Van Halen
Track begins at 0'12''

Jump – Paul Anka
Track begins at 1'55''

(a) Which of the following statements is true? Put a cross in the correct answer.

| | |
|---|---|
| The Van Halen version is in a higher key than the Paul Anka version. | ✓ |
| The Van Halen version is in a lower key than the Paul Anka version. | |
| The Van Halen version is in the same key than the Paul Anka version. | |

(1)

(b) In which decade was Van Halen's recording made? Put a cross in the correct box.

1960's 1970's 1980's 1990's

(1)

(c) (i) Paul Anka's version was recorded in 2005 but recreates the sound of which earlier style of music?

Swing/Big Band

(ii) When was this style of music at its most popular? Put a cross in the correct box.

1930's/40's 1940s/50s 1950s/60s 1960s/70s 1970s/80s

(2)

(d) Complete the table below to analyse the different arrangements of the two versions of this piece. An example is given for you.

| | Van Halen | Paul Anka |
|--|--|---|
| Use of pedal note in introduction | <i>Low synth has a pedal note</i> | <i>Low brass/horns have pedal note initially – then follows chord changes</i> |
| Bass line in verse 1 | <i>Plays pedal note or root of chord – repeated quavers</i> | <i>walking bass</i> |
| Drum kit patterns in verse 1 | <i>straight, 4/4 backbeat</i> | <i>swung</i> |
| Instrumentation in bridge section | <p><i>Lead guitar plays short phrases in response to vocal/kit rhythm changes/descending high synth phrases/syncopated bass ‘stabs’</i></p> <p><i>NB – accept references to the instrumentation also – guitar, bass, synths, drums, vocals</i> <i>At least three</i></p> | <p><i>horn section/b. vox play short phrases in response to vocal/piano improvisation/kit and bass continue patterns as before</i></p> <p><i>NB – accept references to the instrumentation also –drums, bass, horn section, piano, vocals</i> <i>At least three</i></p> |

(4)

(e) Describe two differences in the *production* of the two tracks.

- *VH has wide stereo field (with synths panned quite extreme) – PA panned more like a live performance*
- *VH uses long reverb/delay – PA uses less reverb - drier*
- *Distortion FX in VH on guitar – none in PA*
- *PA replicates a live performance/more ambient sound – VH close mic’d/overdubbed to produce a more glossy studio sound*
- *Drums closed mic’d in VH – more ambient in PA*
- *VH uses synths and electronic instruments – PA all acoustic*

(2)

(10)

7.

In the Air tonight
Phil Collins
Track begins at 0'09"

(a) Describe three ways in which the musical arrangement and production *during the introduction* to this track reflect the dark, sinister atmosphere of the lyrics.

- *Sparse texture/isolated sounds*
- *Use of reverb*
- *Wide stereo field*
- *Minor key*
- *Extremes of register – low sustained (synth/guitar) notes/chords*
- *pedal notes create tension*
- *Slow tempo*
- *Slow change of harmony and chords/pedal notes*
- *Repetitive rhythmic loop/heart beat*
- *Unsettling/eerie sounds (e.g. high distorted guitar)*
- *Long intro builds tension/atmosphere*

(3)

(b) This track uses a variety of studio effects processing.

Complete the table below stating on which instrument you can hear the effect and at what point in the song. An example is provided for you.

| Effect | Instrument/part | Location (lyric/time) |
|--|--|---|
| Example: Timed delay/echo | Lead vocal | Last words of each phrase in second chorus: 'night', 'lord', 'moment', 'night' etc. |
| Reverb | <i>Electric Guitar</i> <i>(also lead vocal)</i> | <i>Solo during the introduction (0'29" -0'42") and other distorted phrases (e.g. verse 1)</i> <i>(throughout verses)</i> |
| Gated reverb | <i>Drum kit/snare</i> | <i>3'50" onwards/3rd chorus</i> |
| Vocoder | <i>Lead vocal</i> | <i>Beginning 2nd verse/'I remember'/'ever met'</i> |

(3)

(c) The vocal is a central and significant part in this recording.

Describe *two* potential problems that can be encountered when recording a vocal part in a studio, and suggest a possible solution for each one.

| Potential problem | Possible solution |
|---|--|
| <i>plosives</i> | <ul style="list-style-type: none"> • <i>use pop shield/reposition mic at angle</i> |
| <i>tuning</i> | <ul style="list-style-type: none"> • <i>use a guide vocal track</i> • <i>one ear piece removed of headphones</i> • <i>raise backing or vocal in foldback mix</i> • <i>ensure singer is warmed up</i> • <i>sing 'up' to the mic</i> • <i>auto-tuning</i> • <i>apply reverb to foldback mix</i> |
| <i>sibilance</i> | <ul style="list-style-type: none"> • <i>adjust EQ</i> • <i>de essing</i> |
| <i>technical problems – breathing/diction</i> | <ul style="list-style-type: none"> • <i>editing/drop in/cut-paste</i> • <i>retake/production advice, guidance</i> |
| <i>proximity effect/boosted lower frequencies</i> | <ul style="list-style-type: none"> • <i>adjust distance singer/mic/use EQ cut/bass filter</i> |
| <i>lip/mouth/unwanted noises</i> | <ul style="list-style-type: none"> • <i>adjust position of singer – further back</i> • <i>editing</i> • <i>accept any plausible problem</i> |
| <i>too close/too distant/distortion</i> | <ul style="list-style-type: none"> • <i>adjust singer position appropriately</i> • <i>gating</i> |

(4)

(10)

8.

Wannabe

The Spice Girls

Track begins at 0'08''

- (a) The bass riff heard at the beginning of the track is notated below. Complete the riff using the rhythm indicated below.

NB This may be notated in B minor. The last note in bar 2 must be A natural or A# or B flat. Award half marks for the first six notes of the answer and round up.

(4)

- (b) Describe *two* contrasting vocal textures heard during this track.

- *Single vocalist/sharing phrases of melody*
- *Duet/two voices in harmony/harmonised*
- *Q and A/call and response*
- *Chordal – 2/3 part harmony*
- *Solo singer punctuated by backing 'ha' on the beat*
- *Spoken phrases/rapped*
- *Not homophonic/monophonic unless qualified!*

(2)

(c) The Spice Girls were one of the most successful girl groups of all time.

Choose *two* of the following girl groups and using the table below state when they were at the height of their popularity and the style of music for which they were most famous. An example is completed for you.

Destiny's Child Bananarama

The Supremes

| Girl Group | Time of popularity | Style |
|-----------------------------------|-------------------------------|-----------------------------------|
| Example: Sister Sledge | Late '70's/80's | Disco/soul |
| <i>Bananarama</i> | <i>80's/90's (to present)</i> | <i>New wave/europop</i> |
| <i>Destiny's Child</i> | <i>1990's/early 00's</i> | <i>Modern r 'n' b/Urban/dance</i> |
| <i>The Supremes</i> | <i>1960's</i> | <i>Motown/soul</i> |

(4)

(10)

Answer EITHER Question 9 OR Question 10.

9.

**Hips Don't Lie
Shakira**

Track begins at 0'08"

Write an analysis of this song. Use the headings below to structure your answer. You should write in continuous prose under each heading, and **avoid repetition of the same material in your answers.**

Style

Describe the style of this track (1), the main features of this style and any other influences you can hear in the music (3).

Structure

Outline the overall structure of the song including all sections of the music in the correct order (2). Choose two different sections and describe two ways in which they are contrasted (2).

Instrumentation and Texture

Describe the instrumentation of this track (2). Describe two examples of how the instrumentation has been used to create contrasting textures within the song (2).

Performances

Describe two distinctive features of the vocal performance(s) (2) and two instrumental performance techniques that you can hear in this song (2). In both cases you should provide specific examples from the track.

Technology

Referring to at least two of the following areas, describe how music technology has been used to enhance this recording. You should provide specific examples from the song to illustrate your answer. (4)

stereo field/panning

- effects processing
- overdubbing
- dynamics processing
- EQ

Shakira – Hips Don't Lie

| | | | | |
|-----------------------------------|---|---|---|--|
| Style | <p><i>Latin-pop/latino/Spanish</i></p> <ul style="list-style-type: none"> • <i>Spanish guitar style of playing</i> • <i>Language</i> • <i>Latin dance style of accompanying rhythms</i> <p><i>Rap</i></p> <ul style="list-style-type: none"> • <i>words spoken in rhythm</i> • <i>particular words stressed to provide emphasis</i> • <i>call and response with backing vox</i> <p><i>Urban/R'n'B</i></p> <ul style="list-style-type: none"> • <i>Vocal style/improvisation (1'45'')/blue notes</i> <p><i>Other artists: Christina Milian; Jennifer Lopez; Gloria Estefan</i> <i>Any credible alternative</i></p> | | | |
| Instrumentation | <p><i>lead and backing vox – brass section (trumpets) – bass (synth) - drum kit/latin percussion</i> <i>(one mark per instrument) – (acoustic) guitar</i></p> | | | |
| Structure: | <p><i>Intro – Chorus 1 – Chorus 1 – Chorus 2 - Verse 1 – Chorus 1 – Chorus 1 – Chorus 2 – Chorus 2 – Verse 2 – transition/breakdown – Chorus 1 – Chorus 1 – Middle 8/transition – Bridge – Rap – Chorus 2 – Chorus 2 – Payout/Outro</i> <i>Accept alternative labels for middle sections</i></p> | | | |
| Structure | Lyrics | Instrumentation and textures | Performance techniques | Technology |
| Introduction | <p>Ladies up in here tonight No fighting, no fighting We got the refugees up in here No fighting, no fighting</p> <p>Shakira, Shakira</p> | <p>Brass ensemble back 'toasting' vocals</p> | <p>Rapping/toasting</p> <p>Spoken 'Shakira, Shakira'</p> | <p>Tight stereo field</p> <p>Reverb on lead vocal</p> |
| Chorus 1 (male) 0:18 | <p>I never really knew that she could dance like this She makes a man wants to speak Spanish Como se llama (si), bonita (si), mi casa (si), Shakira Shakira), su casa Shakira, Shakira</p> | <p>Lead vocal and backing vox over percussion/bass with strummed guitar chords every two beats</p> <p>Interjections of 'si'</p> | <p>Vocal interjections from backing vox</p> <p>Strummed guitar chords</p> | <p>Prominent bass in mix</p> <p>Guitar slightly left of centre</p> |

| | | | | |
|--|---|--|---|--|
| <p>Chorus 1 (female) 0:27</p> | <p>Oh baby when you talk like that You make a woman go mad So be wise and keep on Reading the signs of my body</p> | | <p>Vocal interjections from backing vox</p> <p>Backing vox vocalising and glissando – ‘aah’</p> | <p>Backing vox. Panned L and R</p> |
| <p>Chorus 2 0:37</p> | <p>And I'm on tonight You know my hips don't lie And I'm starting to feel it's right All the attraction, the tension Don't you see baby, this is perfection</p> | <p>Brass added</p> | <p>Rapping/talking in the background</p> <p>Backing vox vocalising and glissando – ‘aah’</p> | <p>Backing ‘aah’ panned L and R</p> |
| <p>Verse 1 0:47</p> | <p>Hey Girl, I can see your body moving And it's driving me crazy And I didn't have the slightest idea Until I saw you dancing</p> | <p>Lead male vocals over percussion/bass with guitar phrases</p> <p>Bass plays first beat of bar</p> | <p>Backing vox vocalising and glissando – ‘aah’</p> | <p>Reverb on vocal</p> <p>Backing ‘aah’ panned L and R</p> |
| <p>0:56</p> | <p>And when you walk up on the dance floor Nobody cannot ignore the way you move your body, girl And everything so unexpected - the way you right and left it So you can keep on shaking it</p> | <p>Two male vocals in harmony</p> | <p>Occasional half singing/half talking</p> <p>Backing vox vocalising and glissando – ‘aah’</p> | <p>Overdubbed vocals</p> |
| <p>Chorus 1 1:05</p> | <p>I never really knew that she could dance like this She makes a man want to speak Spanish Como se llama (si), bonita (si), mi casa (si, Shakira Shakira), su casa Shakira, Shakira</p> | <p>Interjections of ‘Si’</p> | | |

| | | | | |
|---|---|--|---|--|
| <p>Chorus 1 1:15</p> | <p>Oh baby when you talk like that You make a woman go mad So be wise and keep on Reading the signs of my body</p> | <p>Lead female over strummed chords And vocal interjections from backing vox</p> | <p>Vocal interjections</p> | |
| <p>Chorus 2 1:25</p> | <p>And I'm on tonight You know my hips don't lie And I am starting to feel you boy Come on lets go, real slow Don't you see baby asi es perfecto</p> | <p>Added brass counter melodies</p> | <p>Rapping/talking in the background</p> | |
| <p>Chorus 2 1:35</p> | <p>Oh I know I am on tonight my hips don't lie And I am starting to feel it's right All the attraction, the tension Don't you see baby, this is perfection Shakira, Shakira</p> | <p>Stop</p> | <p>Rapping/talking in the background Drum fill</p> | |
| <p>Verse 2 1:44</p> | <p>Oh boy, I can see your body moving Half animal, half man I don't, don't really know what I'm doing But you seem to have a plan My will and self restraint Have come to fail now, fail now See, I am doing what I can, but I can't so you know That's a bit too hard to explain</p> | <p>Lead female vocals over percussion/bass with guitar phrases Improvised/blue notes Added female 3rd harmony</p> | <p>Rapping/talking in the background</p> | <p>Overdubbing of female vocal</p> |
| <p>'Breakdown' 2:03</p> | <p>Baila en la calle de noche Baila en la calle de día Baila en la calle de noche</p> | <p>Male vocals in harmony Added lead female vocal</p> | <p>chanting</p> | <p>Backing vox. Panned L Percussion R</p> |

| | | | | |
|---------------------------|--|---|---|---|
| | Baila en la calle de día | | | |
| Chorus 1 2:13 | I never really knew that she could dance like this She makes a man want to speak Spanish Como se llama (si), bonita (si), mi casa (si, Shakira Shakira), su casa Shakira, Shakira | Percussion/bass/brass | Rapping/talking in the background/interjections | |
| Chorus 1 2:22 | Oh baby when you talk like that You know you got me hypnotized So be wise and keep on Reading the signs of my body | Lead female | Rapping/talking in the background | |
| 'Middle 8' 2:32 | Senorita, feel the conga, let me see you move like you come from Colombia | Male vocals | | Percussion on left |
| Transition/bridge 2:37 | Mira en Barranquilla se baila así, say it! Mira en Barranquilla se baila así Yeah | Saxophone added over perc/bass/raps | Trill on sax during solo Vocal 'shouting' Vocal 'trill' | Distortion on male vocal Delay on vocals |
| Rap 2:54 | She's so sexy every man's fantasy a refugee like me back with the Fugees from a 3rd world country I go back like when 'pac carried crates for Humpty Humpty I need a whole club dizzy Why the CIA wanna watch us? Colombians and Haitians I ain't guilty, it's a musical transaction No more do we snatch ropes Refugees run the seas 'cause we own our own boats | Male rapping Reinforcing of certain vocals Higher female added 5 th higher | Rapping/rhythmic talking | Overdubbing on ends of vocal phrases |

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| <p>Chorus 2 3:13</p> | <p>I'm on tonight, my hips don't lie And I'm starting to feel you boy Come on let's go, real slow Baby, like this is perfecto</p> | <p>Lead female/perc/bass/brass counter melody from opening Female vocal in harmony on certain phrases</p> | <p>Rapping/talking in the background</p> | <p>Overdubbing of female vocal in backing</p> |
| <p>Chorus 2 3:23</p> | <p>Oh, you know I am on tonight and my hips don't lie And I am starting to feel it's right The attraction, the tension Baby, like this is perfection</p> | | | |
| <p>Playout/outro 3:32</p> | <p>No fighting No fighting</p> | <p>Brass counter melody Male/female spoken phrases</p> | | <p>Delay on last brass notes</p> |

10. Chasing Cars Snow Patrol

Track begins at 0'08"

Write an analysis of this song. Use the headings below to structure your answer. You should write in continuous prose under each heading, and avoid repetition of the same material in your answers.

Style

Describe the style of this track (1), the main features of this style and any other influences you can hear in the music (3).

Structure

Outline the overall structure of the song including all sections of the music in the correct order (2). Choose two different sections and describe two ways in which they are contrasted (2).

Instrumentation and Texture

Describe the instrumentation of this track (2). Describe two examples of how the instrumentation has been used to create contrasting textures within the song (2).

Performances

Describe two distinctive features of the vocal performance(s) (2) and two instrumental performance techniques that you can hear in this song (2). In both cases you should provide specific examples from the track.

Technology

Referring to at least two of the following areas, describe how music technology has been used to enhance this recording. You should provide specific examples from the song to illustrate your answer.

- stereo field/panning
- effects processing
- overdubbing
- dynamics processing
- EQ

Snow Patrol – Chasing Cars

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|------------------------|--|--|---|---|
| Style | <p><i>Indie rock alternative pop/rock/indie rock thoughtful lyrics, less commercial than mainstream Guitar based/distorted guitars Trad./simple chord structure, verse, chorus. Memorable hooks Other artists: Coldplay, Keane</i></p> | | | |
| Instrumentation | <p><i>lead and backing vox – piano – bass - drum kit - acousticguitar electric guitar – tambourine – synths/samples</i></p> | | | |
| Structure | <p><i>Intro – Verse 1 – chorus – Verse 2 – Chorus x 2 – Verse 3 – Chorus x 4 – Outro At least 8 sections for 2 marks, at least 5 for one mark.</i></p> | | | |
| Structure | Lyrics | Instrumentation and textures | Performance techniques | Technology |
| Introduction | | <p>Guitar fifths/ostinato</p> <p>Added quiet power chords and ambient sounds</p> | <p>Picked notes</p> | <p>Reverb on guitar</p> <p>Light distortion</p> |
| Verse 1 0:15 | <p>We'll do it all Everything On our own</p> <p>We don't need Anything Or anyone</p> | <p>Guitar octaves, falling lower line, lead male vocal</p> <p>Ambient sounds in background</p> | <p>'catch' in voice 'drop' at ends of phrases</p> <p>Short phrasing/breaks in between</p> | <p>Ambient synth/sample sounds across stereo field</p> <p>Reverb on voice</p> |
| Chorus 0:48 | <p>If I lay here If I just lay here Would you lie with me and just forget the world?</p> | <p>Bass notes on chord changes Added strummed chords</p> | <p>Strummed guitar chords</p> <p>Longer phrasing/more legato</p> | |
| Verse 2 1:08 | <p>I don't quite know How to say How I feel</p> <p>Those three words Are said too much They're not enough</p> | <p>As verse 1</p> <p>Bass on chord changes</p> <p>Added 'piano'</p> | <p>Pitch bends on certain words in vocal line 'don't ...how ... saidnot...'</p> | <p>Ambient synth L and R</p> <p>Filter/sweep synth</p> |
| Chorus 1:43 | <p>If I lay here If I just lay here Would you lie with me and just forget the world?</p> | <p>Percussion on off beats</p> <p>Power chords</p> | | <p>Hi EQ boost guitar Distorted guitar Cymbal/tambourine on L and R</p> |

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|---------------------------------------|---|---|--------------------------|---|
| <p>Chorus 2:02</p> | <p>Forget what we're told Before we get too old Show me a garden that's bursting into life</p> | <p>Added higher harmony/pedal guitar</p> <p>Added higher vocal harmony</p> | | <p>Backing vox panned right</p> <p>Ambient sounds and voices panned L and R</p> |
| <p>Verse 3 2:22</p> | <p>Let's waste time Chasing cars Around our heads</p> <p>I need your grace To remind me To find my own</p> | <p>'Piano' doubles melody octave higher</p> <p>Added high synth chords</p> <p>'break' – leaving ambient/synth sounds</p> | <p>Softer vocal tone</p> | <p>Piano notes panned right</p> <p>Delay/long reverb on piano</p> <p>Ambient sounds across stereo field</p> |
| <p>Chorus 2:58</p> | <p>If I lay here If I just lay here Would you lay with me and just forget the world?</p> <p>Forget what we're told Before we get too old Show me a garden that's bursting into life</p> | <p>Added drum kit</p> <p>Power chords on all guitars</p> <p>Added higher vocal harmonies</p> <p>No fifths figure</p> <p>Lower guitar c/melody</p> | | <p>Compression</p> <p>Guitars panned L and R</p> <p>Low guitar left</p> |
| <p>Chorus 3:36</p> | <p>All that I am All that I ever was Is here in your perfect eyes, they're all I can see</p> | <p>Harmony vocals added on some lines</p> <p>Added high synth with long notes</p> | | |
| <p>Chorus 3:53</p> | <p>I don't know where Confused about how as well</p> <p>Just know that these things will never change for us at all</p> | | | |
| <p>Chorus 4:13</p> | <p>If I lay here If I just lay here Would you lay with me and just forget the world?</p> | <p>Texture change</p> <p>As beginning – guitar fifths, solo vocal</p> | | <p>Reverb on guitar</p> |