

Sample Assessment Materials

September 2007

GCE Music Technology

**Edexcel Advanced Subsidiary GCE in Music Technology
(8MT1)**

First examination 2009

Edexcel Advanced GCE in Music Technology (9MT01)

First examination 2010

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A Introduction

These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

B Sample question papers

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SECTION A

Answer ALL questions

Write your answers in the spaces provided in this question paper or, where appropriate, choose an answer and put a cross in the box (☒). If you change your mind about an answer, put a line through the box (☒) and then mark your new answer with a cross (☒).

1. The Sweet *Blockbuster*

Track 1: Music begins at 0'06"

***(a) How would you use technology to recreate the processing applied on the word 'blockbuster' at 1'24"?**

.....

(2)

(b) Page 3 has a diagram of a 'sequencer arrange window'. Complete the diagram for tracks 3 – 6 to show when each instrument is playing. The rhythm guitar and siren parts, (tracks 1 and 2), have been completed for you as an example.

The image shows a DAW interface with the following elements:

- Track List (Left):**
 - 1 Rhythm Guitar
 - 2 Siren
 - 3 Main Vocals
 - 4 A-ah Vocals
 - 5 Bass
 - 6 Drums
 - 7 Track 7
 - 8 Track 8
 - 9 Track 9
 - 10 Track 10
- Piano Roll (Center):**
 - Vertical axis: BARS 1 to 16.
 - Horizontal axis: Bars 1 to 16.
 - Track 1 (Rhythm Guitar): Shows a sequence of notes and rests. A 'Siren' track is also visible below it.
- Control Panel (Right):**
 - Navigation icons: double left arrow, double right arrow, square, triangle, circle.
 - Time signature: 4/4.
 - Tempo: 1.1.000.

(8)

Q1

(Total 10 marks)

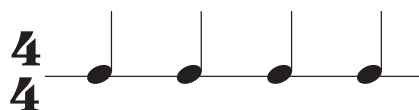
2. Orchestral Manoeuvres in the Dark *Enola Gay***Track 2: Music begins at 0'07"**

(a) What type of GM drum kit would best recreate the sound heard at the beginning of this track? Put a cross in the correct box.

- A brush
- B analogue
- C power
- D rock

(1)

(b) Using the printed notation below, circle the beats of the bar which are emphasised by the 'snare drum' sound heard in the opening rhythm.

**(2)**

(c) The main instrumental melody begins at 0'27". It is made up of the four musical phrases notated below. In the table below number these phrases 1, 2, 3 or 4 to indicate the order in which you hear them.



Musical phrases	Order in which they are heard
A	
B	
C	
D	

(4)

(d) In which decade was this track recorded? Put a cross in the correct box.

- A 1970s
- B 1980s
- C 1990s
- D 2000s

(1)

*(e) Synthesizers feature prominently in this recording.

*(i) What is a synthesizer?

.....
(1)

*(ii) Briefly describe a common recording technique that could be used to add a synthesizer part to a recording.

.....
.....
(1)

Q2

--	--

(Total 10 marks)

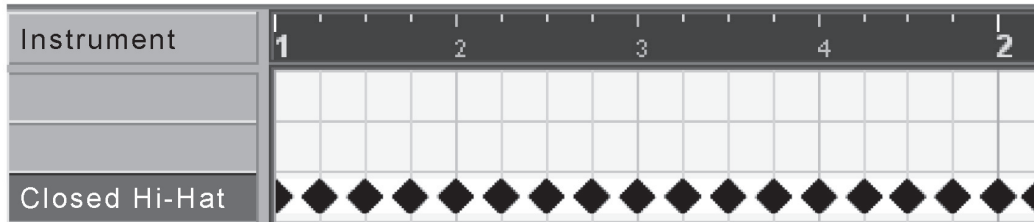
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TURN OVER FOR QUESTION 3.

3. Teardrop *Massive Attack*

Track 3: Music begins at 0'08"

- (a) (i) Using the 'drum edit' grid below, complete the names of the **two** instruments you hear playing the rhythm at the beginning of this extract, **and** 'notate' **one** bar of the rhythm being played. The closed hi-hat has been done for you as an example.



(4)

- (ii) What GM sound would best describe the part heard fading in at 0'22"?

..... **(1)**

***(b)** Under each of the following headings, describe how technology has been used creatively within this track.

(i) EQ

.....

(ii) Use of loops and samples

.....

(iii) Effects processing

.....

(iv) Stereo field

.....

(4)

(c) The style of this track could be described as ‘ambient electronica’. Which of the following groups produces music in a similar style? Put a cross in the correct box.

- A The Doves
- B Gorillaz
- C Air
- D Greenday

(1)

Q3

(Total 10 marks)

4. Etta James *I Just Wanna Make Love to You*

Track 4: Music begins at 0'08"

(a) Which of the following styles of music has influenced this piece the most? Put a cross in the correct box.

- A Country
- B Blues
- C Dixieland
- D Be-bop

(1)

*(b) The lead vocal in this recording has a wide dynamic range resulting in some distortion in places. How might this problem be overcome in a modern recording?

.....
(1)

*(c) Identify **one** other feature in the recording of the vocal part on this track that might be considered a weakness by modern standards.

.....
(1)

*(d) Describe **two** ways in which the musical arrangement changes at 0'36".

- 1
 - 2
- (2)

*(e) The vocal performance differs noticeably in verse 3 (beginning at 1'32") compared with verse 1. Describe **one** difference.

.....
(1)

SECTION B**Answer BOTH questions****5. Special Focus Style: Rock and Roll****Elvis Presley *Blue Suede Shoes*****Track 5: Music begins at 0'11"**

(a) Apart from the lead vocal, name the four instruments performing on this track.

1	
2	
3	
4	

(4)

*(b) The table below describes five features of this 1950s recording that might be considered to be ‘poor quality’ by modern standards. Suggest how the problems might be overcome in a modern day recording.

Problem	Solution
There is no stereo field – it is a mono recording	
There is distortion in the recording	
The instrumental parts are poorly balanced within the recording	
Some parts are indistinct and ‘muddy’ in the recording	
There is little depth of field	

(5)

(c) One of the instruments in the band has an effect applied to it. Name the instrument and the effect.

Instrument:

Effect:

(2)

*(d) Early rock and roll music was influenced by the blues. Describe **five** aspects of blues music that you can hear in this track. You should refer to the **melody**, **harmony** and/or **performance** in your answer.

1

.....

2

.....

3

.....

4

.....

5

.....

(5)

*(e) Comment on the contribution made to the development of rock and roll music by **one** of the following artists/bands, referring to specific tracks where appropriate to illustrate your answer:

- Buddy Holly and the Crickets
- Little Richard
- Bill Haley and the Comets

.....

.....

.....

.....

.....

.....

.....

.....

(4)

Q5

(Total 20 marks)

--	--

6. Special Focus Style: Rap and Hip Hop

The Black Eyed Peas *Where is the love*

Track 6: Music begins at 0'11"

(a) This track contains a very prominent 'hook', which is heard repeatedly throughout the song.

(i) Which of the following GM sounds would **best** recreate the sound heard at the beginning of the track? Put a cross in the correct box.

A synth strings

B tremolo strings

C orchestral hit

D violin

(1)

(ii) This hook is notated below. Complete the missing pitches using the rhythm indicated above the stave.

The image shows two staves of musical notation in 4/4 time. The first staff contains a melody: a quarter note (G4), a quarter rest, a quarter note (A4), and a quarter note (B4). Above the staff, a '7' indicates a rhythmic pattern. The second staff contains a melody: a quarter note (G4), a quarter rest, a quarter note (A4), and a quarter note (B4). Above the staff, a '7' indicates a rhythmic pattern. The notation is incomplete, with missing notes and rests to be filled in.

(4)

*(b) Describe the structure of this track.

.....
.....
.....
.....

(2)

*(c) Highlight **three** features of this track that are typical of rap music.

1

.....

2

.....

3

.....

(3)

*(d) Outline the **development** of rap and hip-hop music from the mid 1970s to the present day, making specific reference to the cultural and historical circumstances of the time.

.....

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.....

(5)

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Answer ALL questions.

Open your music production software. Create a new project and set the BPM of the computer to 88.

Load the examination CD. This contains a set of 11 .wav files that form the tracks of a demo for the theme tune of a television ‘soap’.

SECTION A

1. Select an audio track and import track 1 of the CD. This track is the melody and is notated opposite.

(a) Play the track. There are **three** errors in pitch where the score is incorrect. Identify **two** of the errors, circling them in the score on page 3. Write down the correct notes above the stave.

(4)

(b) Play the track and identify **two** errors in rhythm. Circle the incorrect rhythms in the score on page 3 and write down the correct notes above the stave.

(4)

*(c) The original track was recorded as a MIDI track. Give **four** reasons why a MIDI track might have been chosen to give greater control over the performance.

.....
.....
.....
.....
.....
.....
.....
.....
.....

(4)

88 BPM

1 **C** **G** **F**

4 **Bdim** **E⁷** **F** **D⁷/F[#]**

7 **C/G** **G¹¹** **C/G** **G¹¹** 1. **C**

9 2. **C** **Fine** **Gm⁷** **Am⁷**

12 **B^b** **A** **Dm** **G¹¹** **D.C.**

2. Import track 2 of the CD (a keyboard backing part) into the next available audio track beneath the melody part.

You may answer questions (a) and (b) in either order.

- (a) Import tracks 3, 4 and 5 and, using appropriate production and editing tools, edit them together to form a complete bass part to fit the melody.

(6)

- (b) Tracks 3, 4 and 5 have not been recorded at the same level. Using appropriate production and editing tools adjust the levels so the final bass track is even in volume all the way through.

(3)

Transfer the completed bass track to your CD (as track 1).

Q2

(Total 9 marks)

3. Import Tracks 6, 7, 8, 9, 10 and 11. Each is a one-bar drum pattern.

*(a) List **four** differences between the drum patterns in Tracks 6 and 9.

- 1
- 2
- 3
- 4

(4)

(b) Track 6 is slightly too long. Trim it to the correct length so it loops accurately.

(3)

(c) Compile a drum track by copying and pasting together the samples as shown in the table below.

Bar	Track
1-3	6
4	7
5-7	6
8	7
9	8
10-12	9
13	10
14-16	6
17	7
18-20	6
21	7
22	6
23	11

(6)

Transfer the completed drum track to your CD (as track 2).

*(d) Other than trimming, what processes might be used to match samples?

.....

.....

.....

.....

.....

(4)

Q3

(Total 17 marks)

SECTION B

5. You should now have the following tracks on the computer; melody, keyboard, bass and drums.

Produce a final balanced stereo mix using appropriate effects and transfer the final mix to your CD (as track 3).

Q5

(Total 18 marks)

TOTAL FOR SECTION B: 18 MARKS

TOTAL FOR PAPER: 80 MARKS

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C Sample mark schemes

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.
- Mark schemes will indicate within the table where, and which strands of QWC, are being assessed. The strands are as follows:
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate

Unit 2: Listening and Analysing

Question Number	Question	
1.(a)	The Sweet <i>Blockbuster</i> . Track 1: Music begins at 0'06". How would you use technology to recreate the processing applied on the word 'blockbuster' at 1'24"?	
	Answer	Mark
QWC (iii)	filter sweep/change of EQ - cutting high end/delay/modulation	(2)

Question Number	Question	
1.(b)	Complete the diagram for tracks 3 - 6 to show when each instrument is playing. The rhythm guitar and siren parts, (tracks 1 and 2), have been completed for you as an example.	
	Answer	Mark
	For each track, 1 mark for the instrument and 1 mark for the location.	(8)

The diagram shows a 16-bar timeline for tracks 1 through 10. The tracks are listed on the left:

- 1 Rhythm Guitar
- 2 Siren
- 3 Main Vocals
- 4 A-ah Vocals
- 5 Bass
- 6 Drums
- 7 Track 7
- 8 Track 8
- 9 Track 9
- 10 Track 10

The timeline is labeled 'BARS' at the top, numbered 1 to 16. The tracks are filled with rectangular blocks indicating when each instrument is playing:

- Track 1 (Rhythm Guitar):** Starts at bar 1 and continues through bar 16.
- Track 2 (Siren):** Starts at bar 1 and continues through bar 16.
- Track 3 (Main Vocals):** Starts at bar 12 and continues through bar 16.
- Track 4 (A-ah Vocals):** Starts at bar 12 and continues through bar 16.
- Track 5 (Bass):** Starts at bar 8 and continues through bar 16.
- Track 6 (Drums):** Starts at bar 8 and continues through bar 16.
- Tracks 7, 8, 9, and 10:** Are currently empty.

At the bottom of the diagram is a control bar with the following elements from left to right:

- Left arrow (rewind)
- Right arrow (play)
- Stop button (square)
- Next button (triangle)
- Tempo button (circle)
- Tempo value: 4/4
- Tempo value: 1.1.000

Question Number	Question	
2.(a)	Orchestral Manoeuvres in the Dark <i>Enola Gay</i> . Track 2: Music begins at 0'07". What type of GM drum kit would best recreate the sound heard at the beginning of this track?	
	Answer	Mark
	B. Analogue	(1)

Question Number	Question	
2.(b)	Using the printed notation below, circle the beats of the bar which are emphasized by the 'snare drum' sound heard in the opening rhythm.	
	Answer	Mark
	Beats 2 and 4 should be circled	(2)

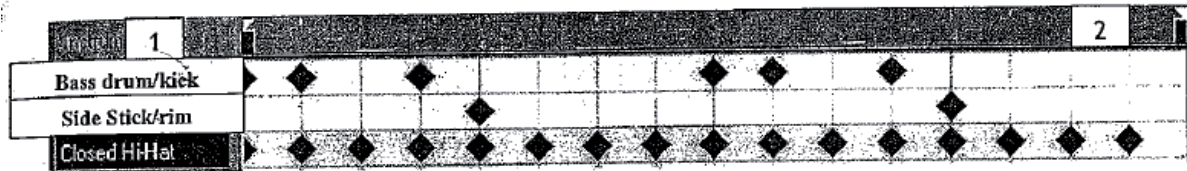
Question Number	Question											
2.(c)	The main instrumental melody begins at 0'27". It is made up of the four musical phrases notated below. In the table below number these phrases 1, 2, 3 or 4 to indicate the order in which you hear them.											
	Answer	Mark										
	<table border="1"> <thead> <tr> <th>Musical phrases</th> <th>Order in which they are heard</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>3</td> </tr> <tr> <td>B</td> <td>1</td> </tr> <tr> <td>C</td> <td>4</td> </tr> <tr> <td>D</td> <td>2</td> </tr> </tbody> </table>	Musical phrases	Order in which they are heard	A	3	B	1	C	4	D	2	(4)
Musical phrases	Order in which they are heard											
A	3											
B	1											
C	4											
D	2											

Question Number	Question	
2.(d)	In which decade was this track recorded?	
	Answer	Mark
	B. 1980s	(1)

Question Number	Question	
2.(e)(i)	Synthesizers feature prominently in this recording. What is a synthesizer?	
	Answer	Mark
QWC (iii)	An electronic sound generating device/electronic device capable of creating/ manipulating sound/ creating synthetic sounds. Ref. to plug ins accepted provided supported with detail re. modifying/ changing sound (could be references to oscillators/ filtering/ additive/subtractive synthesis) (not keyboard/computer/sampling/MIDI)	(1)

Question Number	Question	
2.(e)(ii)	Briefly describe a common recording technique that could be used to add a synthesizer part to a recording.	
	Answer	Mark
QWC (i) and (iii)	Direct line connecting the instrument to recording device/DI sequenced (accept only if qualified with ref. to syncing via time code etc.) Not multitracking/overdubbing - not a recording method)	(1)

Question Number	Question	
3.(a)(i)	Teardrop <i>Massive Attack</i> . Track 3: Music begins at 0'08". Using the 'drum edit' grid below, complete the names of the two instruments you hear playing the rhythm at the beginning of this extract, and 'notate' one bar of the rhythm being played. The closed hi-hat has been done for you as an example.	
	Answer	Mark
	One mark for each correct instrument; One mark for each rhythmically correct part.	(4)



Question Number	Question	
3.(a)(ii)	What GM sound would best describe the part heard fading in at 0'22"?	
	Answer	Mark
	Harpsichord	(1)

Question Number	Question	
3.(b)	Under each of the following headings, describe how technology has been used creatively within this track.	
	Answer	Mark
QWC (i) and (iii)	(i) EQ. restricted frequency range on kick/overall 'muddy sound' to some parts/sibilance on vocal - high end boost; sub bass sound; high boost on sound at 1'48" (ii) Use of loops and samples ref. to drum loop/side stick rhythm/harpsichord loop/'crackling' effect - sample of vinyl scratch? /repetitive piano part/regularity of musical patterns - recurring velocities etc. (iii) Effects processing echo/delay/reverb on vocal; dry, room effect on side stick; reverb on harpsichord , piano and synth effects (iv) Stereo field narrow stereo field at beginning of track; '49" - synth sound panned L > R > L > R; 1'28" - rhythmic tapping on left; 1'48" - synth sound panned across the stereo field L > R > L	(4)

Question Number	Question	
3.(c)	The style of this track could be described as 'ambient electronica'. Which of the following groups produces music in a similar style?	
	Answer	Mark
	C. Air	(1)

Question Number	Question	
4.(a)	Etta James <i>I Just Wanna Make Love to You</i> . Track 4: Music begins at 0'08". Which of the following styles of music has influenced this piece the most?	
	Answer	Mark
	B. Blues	(1)

Question Number	Question	
4.(b)	The lead vocal in this recording has a wide dynamic range resulting in some distortion in places. How might this problem be overcome in a modern recording?	
	Answer	Mark
QWC (iii)	Use of compression/limiting	(1)

Question Number	Question	
4.(c)	Identify one other feature in the recording of the vocal part on this track that might be considered a weakness by modern standards.	
	Answer	Mark
QWC (iii)	<ul style="list-style-type: none"> • Attention to EQ management • Plosives • Breath noise 	(1)

Question Number	Question	
4.(d)	Describe two ways in which the musical arrangement changes at 0'36".	
	Answer	Mark
QWC (i) and (iii)	<ul style="list-style-type: none"> • More legato/sustained notes in string parts • Less prominent saxophone part • Continuous/repetitive piano chords - piano enters • Flowing walking bass line added 	(2)

Question Number	Question	
4.(e)	The vocal performance differs noticeably in verse 3 (beginning at 1'32") compared with verse 1. Describe one difference.	
	Answer	Mark
QWC (i) and (iii)	<ul style="list-style-type: none"> • More improvised/use of upper vocal range • Melody line elaborated upon • Rawer sound/more aggressive delivery 	(1)

Question Number	Question	
4.(f)(i)	A solo instrument features prominently in this recording at 2'00". Which solo instrument is heard?	
	Answer	Mark
	Tenor/baritone saxophone	(1)

Question Number	Question	
4.(f)(ii)	Describe in detail how you would record this solo instrument using a close mic technique. In your answer you must include the following information: <ul style="list-style-type: none"> • The type of microphone used • The type of microphone polar pattern • The position and the placement of the microphone in relation to the instrument (including the approximate distance). 	
	Answer	Mark
QWC (iii)	<ul style="list-style-type: none"> • Condenser (dynamic possible) • Cardioid/hyper cardioid acceptable (NOT figure 8/omni) • 12" - 48" (30cm to 1.5m) 	(1) (1) (1)

Question Number	Question									
5.(a)	Special Focus Style: Rock and Roll Elvis Presley <i>Blue Suede Shoes</i> Track 5: Music begins at 0'11" Apart from the lead vocal, name the four instruments performing on this track.									
	Answer	Mark								
	<table border="1"> <tr> <td>1</td> <td>Electric guitar</td> </tr> <tr> <td>2</td> <td>Upright bass</td> </tr> <tr> <td>3</td> <td>Drum kit</td> </tr> <tr> <td>4</td> <td>Acoustic guitar</td> </tr> </table>	1	Electric guitar	2	Upright bass	3	Drum kit	4	Acoustic guitar	(4)
1	Electric guitar									
2	Upright bass									
3	Drum kit									
4	Acoustic guitar									

Question Number	Question													
5.(b)	The table below describes five features of this 1950s recording that might be considered to be 'poor quality' by today's standards. Suggest how the problems might be overcome in a modern day recording.													
	Answer	Mark												
QWC (i) and (iii)	<table border="1"> <thead> <tr> <th>Problem</th> <th>Solution</th> </tr> </thead> <tbody> <tr> <td>There is no stereo field - it is a mono recording</td> <td>Mix to stereo master/place each part separately in stereo field</td> </tr> <tr> <td>There is distortion in the recording</td> <td>Use PFL to check levels/rehearse and adjust levels accordingly/use compression to control dynamic range/check levels and indications of clipping</td> </tr> <tr> <td>The instrumental parts are poorly balanced within the recording</td> <td>Multi-track the parts to individually adjust the level/fader of each part in the mix/adjust relative balance of parts</td> </tr> <tr> <td>Some parts are indistinct and 'muddy' in the recording</td> <td>Apply different EQ to individual parts Select instrument appropriate mics Select best mic/positioning for instrument</td> </tr> <tr> <td>There is little depth of field</td> <td>Apply diff. FX (reverb) to each part</td> </tr> </tbody> </table>	Problem	Solution	There is no stereo field - it is a mono recording	Mix to stereo master/place each part separately in stereo field	There is distortion in the recording	Use PFL to check levels/rehearse and adjust levels accordingly/use compression to control dynamic range/check levels and indications of clipping	The instrumental parts are poorly balanced within the recording	Multi-track the parts to individually adjust the level/fader of each part in the mix/adjust relative balance of parts	Some parts are indistinct and 'muddy' in the recording	Apply different EQ to individual parts Select instrument appropriate mics Select best mic/positioning for instrument	There is little depth of field	Apply diff. FX (reverb) to each part	(5)
Problem	Solution													
There is no stereo field - it is a mono recording	Mix to stereo master/place each part separately in stereo field													
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Some parts are indistinct and 'muddy' in the recording	Apply different EQ to individual parts Select instrument appropriate mics Select best mic/positioning for instrument													
There is little depth of field	Apply diff. FX (reverb) to each part													

Question Number	Question	
5.(c)	One of the instruments in the band has an effect applied to it. Name the instrument and the effect.	
	Answer	Mark
	Instrument: Guitar Effect: Reverberation/echo	(1) (1)

Question Number	Question	
5.(d)	Early rock and roll music was influenced by the blues. Describe five aspects of blues music that you can hear in this track. You should refer to the melody, harmony and/or performance in your answer.	
	Answer	Mark
QWC (i) and (iii)	<ul style="list-style-type: none"> 12 bar blues chord structure/ variations of/use of I, IV, V/3-chord trick/(names of chords if key given e.g. C, F, G in the key of C) fill-ins at ends of phrases use of blues scale limited melodic range pitch bends/portamento (especially on vocal) phrasing of melody - repetitive between verses 	(5)

Question Number	Question	
5.(e)	Comment on the contribution made to the development of rock and roll music by one of the following, referring to specific tracks where appropriate to illustrate your answer: <ul style="list-style-type: none"> Buddy Holly and the Crickets Little Richard Bill Haley and the Comets 	
	Answer	Mark
QWC (i) and (iii)	<p>Buddy Holly and the Crickets</p> <ul style="list-style-type: none"> wrote most of their own songs distinctive vocal style of Buddy Holly - 'stops' in singing "Oh, Boy" and "Peggy Sue", well known amongst own compositions broke union rules and worked outside the strict guidelines set down for composing and recording their material - made for an original sound their original sound, consisting of the lead and rhythm guitars closely interlocked to create a fuller, harder timbre influenced the next wave of rock & roll; early British rock & roll and the subsequent British Invasion beat experimented with sound - "Peggy Sue" introduced innovatory techniques in mixing vocals and guitars "Words of Love" was one of the earliest successful examples of double-tracked vocals in rock & roll - influenced the Beatles made rock and roll popular in England - the group's heavy use of rhythm guitar complimented the sound of skiffle music, a mix of blues, folk, country, and jazz elements that constituted most of British youth's introduction to playing music and their way into rock & roll. Holly was specifically responsible for popularizing the Fender Stratocaster, especially in England. 	(2)+(2)

Little Richard

- merged gospel with New Orleans R&B
- recordings featured exciting piano
- extravagant vocal lines - fast speed of vocal delivery, trills, 'high octave' performances
- achieved widespread popularity with well known hits - "Tutti Frutti", "Long Tall Sally", "Slippin" and "Slidin", "Jenny, Jenny", "Keep a Knockin", "Good Golly, Miss Molly", "The Girl Can't Help It"
- much emphasis on tenor and baritone sax in the arrangements
- introduced a greater flamboyance of performance

Bill Haley and the Comets

- One of original pioneers of rock and roll before it even had a name
- Most well known track was the single "Rock Around the Clock" topping the charts for eight weeks - the beginning of the rock & roll era?
- Other significant early tracks: "Shake, Rattle and Roll", "Rocket 88", "Rock the Joint", and "Crazy, Man, Crazy".
- Early track - "Rock the Joint" was first track on radio to be referred to as "rock & roll"
- Much influenced by the youth culture experienced at early gigs in schools and concert halls - Haley tried to use phrases that he heard like "Dance With a Dolly", "Stop Beatin' Round the Mulberry Bush", "Crazy, Man, Crazy" made for greater connection with young audience
- "Crazy, man, crazy" hit the Top 20 on the pop charts in 1953, a first for a white band playing an R&B-style song.
- "Rock Around the Clock" made the charts for one week at number 23, selling 75,000 copies but led way for "Shake, Rattle and Roll".
- "Shake, rattle and roll" sold over a million copies between late 1954 and early 1955.
- "Rock Around the Clock" became the second biggest worldwide-selling single after Bing Crosby's "White Christmas"

- Bill Haley's success was all before Elvis Presley, Chuck Berry's, Roy Orbison and Buddy Holly - very much a pioneer - the only established white rock & roll band, and the only white rock & roll stars in the world
- From the end of 1954 until the end of 1956, they would place nine singles into the Top 20, one of those at number one and three more in the Top Ten.
- The Comets were one of the best rock & roll bands of their era, with a mostly sax-driven sound ornamented with heavy rhythm guitar from Haley, a slap-bass, and drumming with lots of rim-shots
- Portrayed a 'safer' image than the sexualized image of Elvis Presley their music was generally R&B crossed with country boogie and honky tonk.

Question Number	Question	
6.(a)(i)	<p>Special Focus Style: Rap and Hip Hop The Black Eyed Peas <i>Where is the love</i> Track 6: Music begins at 0'11"</p> <p>This track contains a very prominent 'hook', which is heard repeatedly throughout the song.</p> <p>Which of the following GM sounds would best recreate the sound as heard at the beginning of the track?</p>	
	Answer	Mark
	C. orchestral hit	(1)

Question Number	Question	
6.(a)(ii)	This hook is notated below. Complete the missing pitches using the rhythm indicated above the stave.	
	Answer	Mark
	½ mark per correct pitch	(4)

Question Number	Question	
6.(b)	Describe the structure of this track.	
	Answer	Mark
QWC (iii)	<p>Intro - Verse 1 - Chorus - Verse 2 - Chorus - middle 8 - Verse 3 - Chorus - Outro (accept letters or diagrams)</p> <p>Verse and chorus structure – 1 mark plus intro/middle 8/outro – 1 mark</p>	(2)

Question Number	Question	
6.(c)	Highlight three features of this track that are typical of rap music.	
	Answer	Mark
QWC (i) and (iii)	Typical features: <ul style="list-style-type: none"> • words spoken in rhythm • repeated rhyming words (assonance) • particular words stressed to provide emphasis • call and response with backing vox • text about politics/issues • prominent bass line riff/hook • more melodic chorus • use of street language/street poetry 	(3)

Question Number	Question	
6.(d)	Outline the development of rap and hip-hop music from the mid '70's to the present day, making specific reference to the cultural and historical circumstances of the time.	
	Answer	Mark
QWC (i) and (iii)	Award one mark for each valid and relevant observation (subject to restrictions below). One extra mark for a musical reference (the specific contribution made by an album, track or an artist) to a maximum of one mark per point illustrated. Valid points might include: Definitions Rappers (MCs) and DJs, max 1 mark for non musical cultural observations (eg break dancing, graffiti, bling) Cultural and historical Origin in United States, New York, DJs, MCs, clubs, rappers in Times Square, 'do it yourself' culture (similar to punk), politics (end of Vietnam war), civil rights (Black Panthers), recent links with gangster culture (max 1 mark for references to violence, drugs, misogyny) Rap crews now established in the UK, France, Middle East, Russia, also featured in Bhangra (eg Apache Indian) generally covers race, politics and urban issues. Musical Developed from dub reggae/toasting, use of drum machines/TR808/beat boxes, DJs using decks for scratching, breakbeats, drum loops, often derived from funk (especially James Brown) and soul, now employs samples and remixes, recent developments on west coast, G funk, gangsta rap, hardcore.	(5)

Question Number	Question	
6.(e)	<p>How has music technology been used in this recording? Provide examples from the recording to support your answer. Identify where these occur as precisely as you can.</p> <p>You may refer to any of the following:</p> <ul style="list-style-type: none"> • stereo field/panning • effects processing • overdubbing • dynamics processing • EQ • instrumentation • other aspects of the production 	
	Answer	Mark
QWC (i) and (iii)	<p>Possible answers might include:</p> <ul style="list-style-type: none"> • guitar part 'auto' panned left and right at beginning of track • reverse cymbal sound 'swept' (right>left>right>left) across the stereo field at start of track (and at ends of verses) • use of string sample throughout the song • use or repeated drum loop throughout the track • slight phase effect on opening guitar chords • overdubbing of vocals on ends of phrases • panning of specific parts (must specify part and place in track - e.g. backing vocals panned left and right in second verse; rising guitar figure on right in second chorus) • distortion on guitar solo at 3'05" • guitar solo at 3'05" - low EQ cut • final string chord panned across stereo field <p>Answers should make specific reference to the instrumental part(s) affected and the position within the track (either time or section reference) to gain full credit.</p>	(5)

Unit 4: Analysing and Producing

Question Number	Question	
1.(a)	Play the track. There are three errors in pitch where the score is incorrect. Identify two of the errors, circling them in the score on page 3. Write down the correct notes above the stave.	
	Answer	Mark
	<p>Two of the following:</p> <p>Bar 3, beat 3 – A should be G Bar 7, beat 1 – E should be G Bar 12, beat 4 – F should be G</p> <p>1 mark for each error identified and 1 mark for correction</p>	(4)

Question Number	Question	
1.(b)	Play the track and identify two errors in rhythm. Circle the incorrect rhythms in the score on page 3 and write down the correct notes above the stave.	
	Answer	Mark
	<p>Bar 5, beats 3/4 – dotted crotchet should be two crotchets Bar 10, beat 1 – crotchet but should be quaver rest with quaver.</p> <p>1 mark for each error identified and 1 mark for correction</p>	(4)

Question Number	Question	
1.(c)	The original track was recorded as a MIDI track. Give four reasons why a MIDI track might be chosen so as to give greater control over the performance.	
	Answer	Mark
QWC (i) and (iii)	<p>1 mark for each correct point which might include:</p> <p>choice of timbres/ control of timbres/effects step time input/correction of errors/score editing/quantising/grooves velocity/volume/articulation/phrasing/control messages/ pedalling</p>	(4)

Question Number	Question	
1.(d)	Describe how you would record a live piano. In your answer you may refer to microphone choice and placement, room acoustics and any effects or processors used.	
	Answer	Mark
QWC (i) and (iii)	<p>1 mark for each correct point which might include:</p> <p>Studio with effects added/live room/hall/condenser mics/close miking/cardioid/crossed pair/ambient mics/mics inside piano/under piano/overhead/blankets over lid/reverb or delay/compression.</p>	(8)

Question Number	Question
2.(a)	Import tracks 3, 4 and 5, using appropriate production and editing tools, edit them together to form a complete bass part to fit the melody.
Mark	Preparation of bass track – Pasting
6	Excellent - no errors evident.
4 - 5	Good - a successfully edited track with few errors.
2 - 3	Inconsistent - some intrusive errors in editing.
1	Poor - an unsuccessfully edited track with intrusive errors which detract from the final result.

Question Number	Question
2.(b)	Tracks 3, 4 and 5 have not been recorded at the same level. Using appropriate production and editing tools adjust the levels so the final bass track is even in volume all the way through.
Mark	Preparation of bass track – Control of volume
3	An excellent result with consistent volume throughout.
2	A mostly successful adjustment but with small areas of inconsistency.
1	The volume levels remain uneven despite attempts to even them out.

Question Number	Question	
3.(a)	List four differences between the drum patterns in Tracks 6 and 9.	
	Answer	Mark
QWC (iii)	1 mark for any of the following: Hi-hat added/in quavers/lift/on 4th and 8th bass drum rhythm/ two notes instead of three/ snare drum instead of handclap	(4)

Question Number	Question	
3.(b)	Track 6 is slightly too long. Trim it to the correct length so it loops accurately.	
Mark	Preparation of drum kit – Correction of length	
3	An accurately edited sample.	
2	A mostly successful adjustment but with small areas of inconsistency.	
1	The sample is still the wrong length despite attempts to correct it.	

Question Number	Question	
3.(c)	Compile a drum track by copying and pasting together the samples as shown in the table.	
Mark	Preparation of drum kit – Pasting	
6	Excellent - no errors evident.	
4 - 5	Good - a successfully edited track with few errors.	
2 - 3	Inconsistent - some intrusive errors in editing.	
1	Poor - an unsuccessfully edited track with intrusive errors which detract from the final result.	

Question Number	Question	
3.(d)	This sample was trimmed, but what other processes might be used to correct differences in tempo and timing so as to match samples?	
	Answer	Mark
QWC (iii)	1 mark for any of the following: beat calculator/time stretch/tempo change/transpose/beat slicing or cutting/ insert silence/noise gate/resample/match level/ process dynamics	(4)

Question Number	Question
4. QWC (i), (ii) and (iii)	Describe how advancing technology over the last 20 years has changed the way we approach multi-track recording.
Mark	
14 - 16	<p>An excellent response. Substantial and thorough with perceptive and accurate references to all the important recording technologies of the last 20 years and the reasons for advances made (e.g. increased computer processing power and data throughput made HD recording a reality). The response will be coherent in terms of structure and chronology.</p> <p>QWC: Very few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing are in place.</p>
10 - 13	<p>A good response. Detailed and accurate with reference to most of the main recording technologies of the last 20 years with reasons for advances made. The response will be coherent on the whole and include a sense of chronology.</p> <p>QWC: Few syntactical and/or spelling errors may be found but these will not detract from the overall coherence. Good organisation and planning. Almost all of the skills required to produce convincing writing are in place.</p>
6 - 9	<p>An acceptable response. There may be limited detail, but reference has been made to most of the main recording technologies of the last 20 years with some justification as to the advances made. The response will have some coherence, but may lack a sense of chronology at times.</p> <p>QWC: Some syntactical and/or spelling errors may be found but overall the writing is coherent. Some organisation and clarity. Most of the skills needed to produce convincing writing are in place.</p>
2 - 5	<p>A limited response. Mention has been made of some of the important recording technologies of the last 20 years, but little reason has been given for advances made. The response will have limited coherence and little sense of chronology.</p> <p>QWC: Some syntactical and/or spelling errors are present. The writing will display some degree of organisation and clarity but this will not be sustained throughout the response. Some of the skills needed to produce convincing writing are in place.</p>
1	<p>A poor response with little reference to any relevant technologies.</p> <p>QWC: Frequent syntactical and/or spelling errors are present. The writing contains passages which lack clarity and organisation. A few of the skills needed to produce convincing writing are present.</p>

Question Number	Question
5.	Produce a final, balanced stereo mix using appropriate effects and record the mix onto your final CD.

Mark	Blend and Balance
6	Consistently well balanced and effectively blended across all parts of the mix.
4 - 5	Most tracks are well balanced. Some minor slips on one or two parts. Some effective blending of sounds.
2 - 3	Inconsistent balance. Important parts may be masked. Some unsuccessful blends.
1	Poorly balanced. Detrimental to the musical outcome.

Mark	Use of Stereo Field
6	Creative, musically appropriate use of stereo field.
4 - 5	Mainly good use of stereo field, but with minor inconsistencies
2 - 3	Inappropriate or inconsistent use of stereo field.
1	Little or no use of stereo field or significant misjudgements in panning.

Mark	Use of Effects
6	Excellent, creative use of stylistically appropriate effects.
4 - 5	Well controlled use of appropriate effects.
2 - 3	Some inconsistency in application of effects processing
1	Unacceptably dry, reverberant or uncontrolled use of effects processing.

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