



Answer Questions 1–8 and EITHER Question 9 OR Question 10.

Write your answers in the spaces provided 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. Take Me Out: Franz Ferdinand

Track begins at 0'52"

(a) Is this song in a major or minor key? Put a cross in the correct box.

Major ☒      Minor ☒

(1)

(b) The tempo at the beginning of this song is 144 bpm. After the introduction the tempo changes. Which of the following represents the new tempo? Put a cross in the correct box.

66 bpm ☒      92 bpm ☒      104 bpm ☒      132 bpm ☒

(1)

(c) The vocal line during the introduction to the song has a distinctive sonic quality. Which of the following processes are most likely to have been used to create this effect? Put a cross in the **two** correct boxes.

hall reverb added ☒      low EQ cut ☒  
low EQ boost ☒      flanging ☒  
heavy compression ☒      auto panning ☒

(2)



Leave blank

(d) Using the drum map to help you, identify which of the drum kit patterns below starts at the following places in the recording:

Time reference	Drum kit pattern
1'12"	
1'56"	

Drum map:

Kick drum    snare drum    closed hi-hat    open hi-hat

A

B

C

D

E

F

(2)



Leave blank

(e) This track uses only lead and rhythm guitars, bass, drum kit and vocals. Describe **three** ways in which this song has been arranged and produced in order to create a full, rich sound and texture. Your answer could refer to musical and/or technological features.

1 .....

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2 .....

.....

3 .....

.....

(3)

(f) Which of the following best describes the musical style of this track? Put a cross in the correct box.

AOR

heavy rock

glam rock

indie rock

(1)

Q1

(Total 10 marks)



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- (c) The lead and backing vocalists sing in harmony during the bridge section of the song (1'18''–1'26''). Which of the following describes the harmonic interval between the two voices? Put a cross in the correct box.

3<sup>rd</sup>     4<sup>th</sup>     5<sup>th</sup>     8<sup>ve</sup>

(1)

- (d) The Jam modelled their style on the 'mod' music of the 1960s. Which of the following were 'mod' bands? Put a cross in the **two** correct boxes.

The Who     The Four Tops     The Rolling Stones   
The Small Faces     Steeleye Span

(2)

- (e) The drum track has a very 'live' feel to it. The picture below shows a recording set-up that might produce a similar sound. Explain why this set-up has been chosen, making reference in particular to the microphone positioning and placement, and recording location.



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.....  
(2)

- (f) Describe an alternative recording set-up that would create a more 'conventional' studio sound.

.....  
(1)

(Total 10 marks)

Q2



**3. Walking In Memphis: Marc Cohn**

This question is based on **two** separate extracts from this song.

**Extract 1**

**Music begins at 0'12"**

(a) Describe **two** performance characteristics you would aim to recreate if you were sequencing the opening piano part of this song.

1 .....

2 .....

**(2)**

(b) Which of the following describes this piano part? Put a cross in the correct box.

broken chords       scales       stride chords       block chords

**(1)**

(c) The piano introduction is based on a repeated chord pattern. Which of the following represents this pattern? Put a cross in the correct box.

C    G    F    C   

C    G    Am    F   

F    G    C    Am   

C    G    C    F   

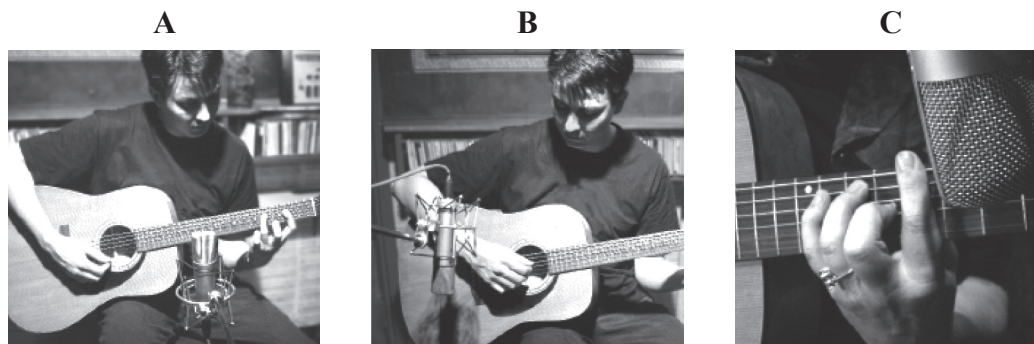
**(1)**





Leave blank

(d) An acoustic guitar enters at 1'02". Below are illustrations of three microphone placements that could be used to record this instrument, together with descriptions of the expected recorded sound. Using the following table, match each recording set-up with the correct description.



	Description	Recording set-up
1	Thin, percussive sound with emphasised string and fret noise	
2	Full sound with a good balance of bridge, sound hole and neck tones	
3	Bright, tight and metallic sound	

(3)

**Extract 2**

**Music begins at 1'54"**

(e) The lyrics to this song make reference to life in the southern states of the USA. Describe **three** ways in which the musical arrangement and performance reflect these images.

- 1 .....
- 2 .....
- 3 .....

(3)

Q3

(Total 10 marks)



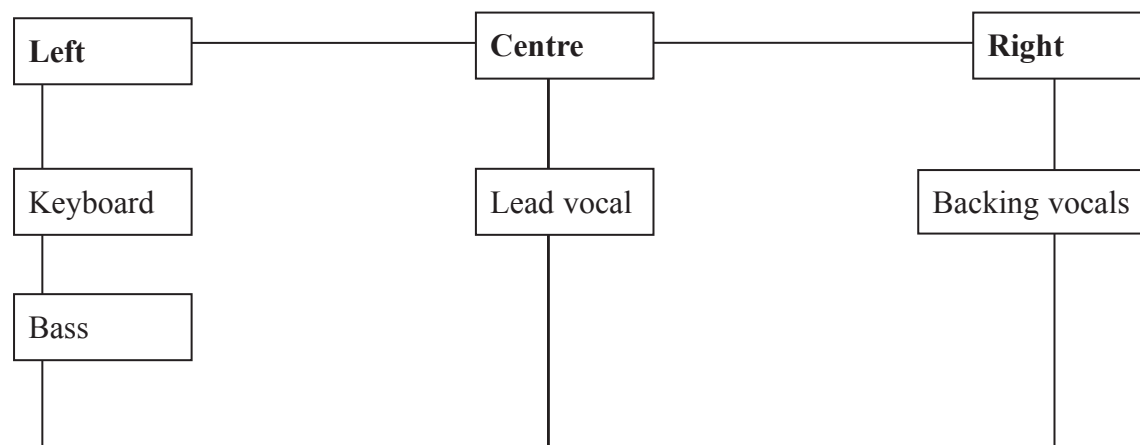
4. **Respect: Aretha Franklin**

**Track begins at 0'08"**

(a) Describe the relationship between the lead and backing vocals.

.....  
(1)

(b) This is a representation of where some of the parts have been placed in the stereo field. Identify **four** other instruments playing and place them in their correct position on the diagram.



(4)

(c) Describe **one** feature of this early stereo recording that indicates the engineers were working with limited technology.

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.....  
(1)



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blank

(d) This is an example of soul music.

(i) Describe **two** characteristics of the lead vocal performance that are typical of this style.

1 .....

.....

2 .....

.....

(2)

(ii) Describe **one** other characteristic of this track that identifies it as soul music.

.....

.....

(1)

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

1950s

1960s

1970s

1980s

1990s

(1)

Q4

(Total 10 marks)



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5.

**Blue Suede Shoes: Elvis Presley**

**Track begins at 0'07"**

- (a) This is an early example of rock and roll. Describe **three** aspects of the **melody** and/or **harmony** that you can hear in this track, that are derived from blues music.

1 .....

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2 .....

.....

3 .....

.....

**(3)**

- (b) Which of the following styles contributed to the early development of rock and roll? Put a cross in the **two** correct boxes.

rhythm and blues       country       ragtime

big band       skiffle

**(2)**

- (c) Apart from the lead/rhythm guitar, name **one** other stringed instrument you can hear in this recording.

.....

**(1)**



Leave  
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- (d) The table below describes four 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. An example is given for you.

<b>Problem</b>	<b>Solution</b>
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	
The instrumental parts are poorly balanced within the recording	
Some parts are indistinct and 'muddy' in the recording	
There is little depth of field	

(4)

Q5

(Total 10 marks)

13

Turn over



Leave blank

6.

**Big Yellow Taxi: Joni Mitchell**

**Track begins at 0'10"**

**Big Yellow Taxi: Counting Crows**

**Track begins at 1'47"**

(a) Indicate, by putting a cross in the correct box, which of the following statements is true or false.

	<b>True</b>	<b>False</b>
Joni Mitchell's version is in a higher key	<input type="checkbox"/>	<input type="checkbox"/>
Counting Crows' version features a triangle	<input type="checkbox"/>	<input type="checkbox"/>
Counting Crows' version is faster than Joni Mitchell's	<input type="checkbox"/>	<input type="checkbox"/>
Joni Mitchell's version has a wider stereo field	<input type="checkbox"/>	<input type="checkbox"/>
Counting Crows' version features a pedal note	<input type="checkbox"/>	<input type="checkbox"/>

(5)

(b) Describe **two** differences between the lead vocal performances in each version.

1 .....

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2 .....

.....

(2)





<p>(c) These two versions are quite different, but Counting Crows have retained some elements of the original. Describe <b>one</b> stylistic similarity between the two recordings.</p> <p>.....</p> <p>.....</p> <p style="text-align: right;"><b>(1)</b></p> <p>(d) In which two decades were these recordings made? Put a cross in the <b>two</b> correct boxes.</p> <table style="width: 100%; border: none;"> <tr> <td style="padding: 5px;">Joni Mitchell</td> <td style="padding: 5px;">1970s <input checked="" type="checkbox"/></td> <td style="padding: 5px;">1980s <input checked="" type="checkbox"/></td> <td style="padding: 5px;">1990s <input type="checkbox"/></td> <td style="padding: 5px;">2000s <input type="checkbox"/></td> </tr> <tr> <td style="padding: 5px;">Counting Crows</td> <td style="padding: 5px;">1970s <input checked="" type="checkbox"/></td> <td style="padding: 5px;">1980s <input checked="" type="checkbox"/></td> <td style="padding: 5px;">1990s <input type="checkbox"/></td> <td style="padding: 5px;">2000s <input type="checkbox"/></td> </tr> </table> <p style="text-align: right;"><b>(2)</b></p> <p style="text-align: right;"><b>(Total 10 marks)</b></p>	Joni Mitchell	1970s <input checked="" type="checkbox"/>	1980s <input checked="" type="checkbox"/>	1990s <input type="checkbox"/>	2000s <input type="checkbox"/>	Counting Crows	1970s <input checked="" type="checkbox"/>	1980s <input checked="" type="checkbox"/>	1990s <input type="checkbox"/>	2000s <input type="checkbox"/>	<p>Leave blank</p> <hr style="border: 1px solid black; margin-top: 20px;"/> <hr style="border: 1px solid black; margin-top: 20px;"/> <hr style="border: 1px solid black; margin-top: 20px;"/> <p style="text-align: center;"><b>Q6</b></p> <table border="1" style="width: 100%; height: 40px; margin-top: 5px;"> <tr> <td style="width: 50%;"></td> <td style="width: 50%;"></td> </tr> </table>		
Joni Mitchell	1970s <input checked="" type="checkbox"/>	1980s <input checked="" type="checkbox"/>	1990s <input type="checkbox"/>	2000s <input type="checkbox"/>									
Counting Crows	1970s <input checked="" type="checkbox"/>	1980s <input checked="" type="checkbox"/>	1990s <input type="checkbox"/>	2000s <input type="checkbox"/>									



M 2 3 5 4 6 A 0 1 5 2 4







8.

**I Got You (I Feel Good): James Brown**

**Track begins at 0'09"**

- (a) The first verse uses the three chords of D, G and A major. In the boxes below indicate which chords are being played at the point in the verse indicated by the lyrics.

*I feel good*

*I knew that I would now*

*I feel good*

*I knew that I would now*

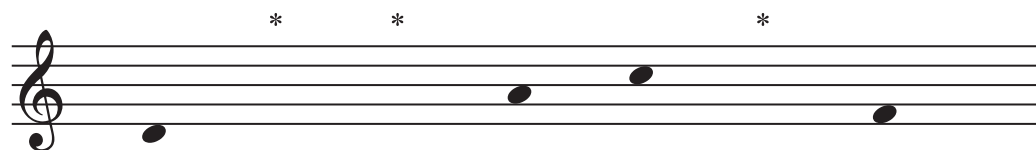
*So good,*

*So good,*

*I got you*

**(3)**

- (b) (i) The staff below is an incomplete representation of the pitches of the saxophone phrase heard at 0'50". Complete the phrase at the places indicated with an asterisk (\*).



- (ii) Using the  $\frown$  symbol, indicate on the staff above where there is a pitch bend.

**(4)**



(c) This track features a prominent horn section. Below is a description of a recording set-up that might be chosen by an engineer to record an ensemble of this kind. Give **three** reasons why this set-up has been chosen.

“Use a stereo pair of large diaphragm condenser microphones at a couple of metres distance. Bring the saxophone slightly forward of the trumpet and trombone.”

1 .....

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2 .....

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3 .....

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(3)

(Total 10 marks)

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Q8



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Answer EITHER Question 9 OR Question 10.

Indicate which question you are answering by marking the box (☒).  
If you change your mind, put a line through the box (☒) and then indicate your new  
question with a cross (☒)

If you answer Question 9 put a cross in this box ☒

9. Song 4 Lovers featuring Rev Run from Run DMC: Liberty X

Track begins at 0'07"

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).

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(4)

**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).

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(4)

**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).

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(4)

**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.

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(4)

**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

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(4)

Q9

(Total 20 marks)



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If you answer Question 10 put a cross in this box

10. **Since U Been Gone: Kelly Clarkson**

**Track begins at 0'07"**

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).

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**(4)**

**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).

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(4)

**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).

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(4)

**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.

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Leave blank

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**(4)**

**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

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**(4)**

**Q10**

**(Total 20 marks)**

**TOTAL FOR PAPER: 100 MARKS**

**END**

