

Edexcel GCE

Music Technology 6715

Paper 01

June 2006

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Mark Scheme (Results)

1.

**Take Me Out: Franz Ferdinand**

**Track starts at 0'52''**

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

Major [ ]      Minor [x]

**(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 [x]

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 **two** of the correct boxes.

hall reverb added [ ]

low EQ cut [x]

low EQ boost [ ]

flanging effect [ ]

heavy compression [x]

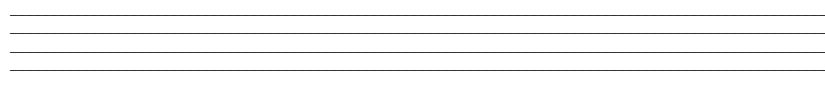
auto panning [ ]

**(2)**

- (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"	D
1'56"	F

Drum map:



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

(a)

(b)

(c)

(d)

(e)

(f)

(e) This track only uses 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

- **each guitar part separately EQ'd**
- **full frequency range exploited**
- **instruments placed in different parts of stereo field and qualification**
- **fairly restricted field to 'concentrate' the sound**
- **each guitar part assigned a different variation of basic chord pattern**
- **double tracking/chorus effect on vocal line**
- **strong bass line, fairly high in mix**
- **Use of distortion FX**

**(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 [**x**]

**(1)**

**(Total 10 marks)**

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2.

**A Town Called Malice: The Jam**

**Track begins at 0'07''**

- (a) Identify the two percussive sounds heard producing the off-beat accents in the opening two bars?

**finger click(s)/click(s)**

**tambourine/jingle ring/jingle(s)**

**(2)**

- (b) (i) Which of the following represents the bass riff heard at the start of the track?  
Put a cross in the correct box.



[x]



[ ]



[ ]



[ ]

**(1)**

- (ii) At what point in the extract does this riff return?

**6 Chorus/'Town Called Malice'/0'40''/1'09'' (allow +/- 02'')**

**(1)**

- (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> [x]      octaves [ ]

(1)

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

The Who [x]    The Four Tops [ ]                      The Rolling Stones [ ]  
The Small Faces [x]                      Steeleye Span [ ]

(2)

- (e) (i) 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.



**spaced overhead pair/stereo overhead pair to capture overall image/2m high large room/hard surfaces/no individual miking of drums**

(2)

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

**Close-mic'd/multiple mic'd kit/separate overdubbing of individual drums/specialist drum booth/acoustic screens/dampened/non-reflective acoustic**

(1)

**(Total 10 marks)**

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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.

- **accented notes/varying attacks/velocities on notes**
- **use of sustain pedal**
- **stronger/louder 'left hand'/bass notes than 'right hand'**
- **natural fluency of rhythm – not rigid (rubato)**
- **legato feel**

(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)

- (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.

**A**



**B**



**C**



	Description	Recording set-up
1	a thin, percussive sound with emphasised string and fret noise	<b>C</b>
2	full sound with a good balance of bridge, sound hole and neck tones	<b>A</b>
3	bright, tight and metallic sound	<b>B</b>

(3)

## Extract 2

### Music begins at 1'54"

- (e) The lyrics to this song make reference to life in the Southern States of America. Describe **three** ways in which the musical arrangement and performance reflect these images.

- **use of the gospel choir/a cappella in places**
- **chromatic, hymn-like chord patterns**
- **3<sup>rd</sup> vocal harmony – country/folk**
- **church/gospel organ**
- **blues style of vocal performance/pitch bends/portamento etc.**
- **blues/jazz improvisation in the piano part**
- **syncopation/anticipation of the beat c.f. blues and jazz**

(3)

(Total 10 marks)



4.

**Respect**  
**Aretha Franklin**

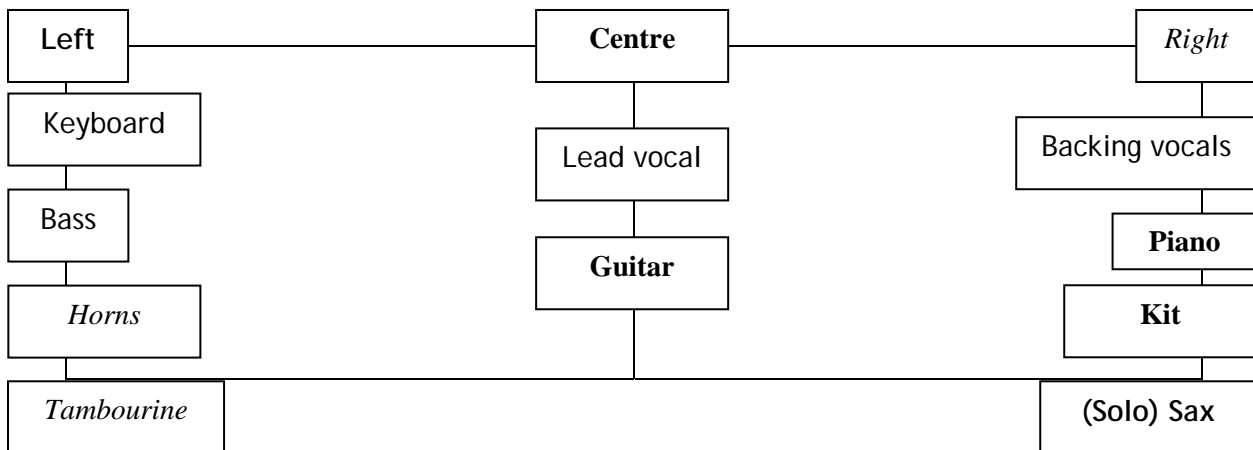
**Track begins at 0'08''**

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

**question and answer/call and response**

**(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.

- **limited/extreme/polarized panning**
- **imbalance in mix – backing vox too upfront/lead vocal back in mix/bass low in mix/ piano masked**

+ relevant comments re. EQ/limited frequency range  
+ use of elementary FX (e.g. basic plate reverb)

**(1)**

(d) This is an example of soul music.

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

- **raw, very emotional delivery**
- **bending notes, slides etc.**
- **using extremes of vocal range**
- **improvising**
- **unrestrained/free**
- **gospel inspired**

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

- **influences from blues – improvisation/guitar playing style/call and response between singers etc.**
- **central theme of love/relationships**
- **solid 4 beats to a bar**
- **frequent/prominent use of horn section for fill-ins/riffs**
- **use of harmony/gospel derived backing vocals**
- **references to instrumentation (must be specific)**

(3)

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

1950s [ ]    1960s [x]    1970s [ ]    1980s [ ]    1990s [ ]

(1)

**(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.

- **12 bar blues chord structure/variations of/use of I, IV, V**
- **fill-ins at ends of phrases**
- **use of blues scale**
- **repetitive phrasing of the melody**
- **limited melodic range**
- **improvised nature of ..... (e.g. guitar solo, vocal line)**
- **use of 7<sup>th</sup> chords**

**(3)**

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

rhythm and blues [**x**]

country [**x**]

ragtime [ ]

big band [ ]

skiffle [ ]

**(2)**

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

**string bass/upright bass/double bass/acoustic bass**

**N.B. not bass guitar**

**(1)**

- (d) The table below describes four features of this 1950's 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	<b>Use PFL to check levels/rehearse and adjust levels accordingly/use compression to control dynamic range/check levels and indications of clipping</b>
The instrumental parts are poorly balanced within the recording	<b>Multi-track the parts to individually adjust the level/fader of each part in the mix/adjust relative balance of parts</b>
Some parts are indistinct and 'muddy' in the recording	<b>Apply different EQ to individual parts</b> <i>Select instrument appropriate mics</i> <b>Select best mic/positioning for instrument</b>
There is little depth of field	<b>Apply diff. FX (reverb) to each part</b> <b>Re-balance parts in the mix. Allow adjustments to EQ to create the impression of diff. position in field (psycho acoustics)</b>

(4)

(Total 10 marks)

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6.

**Big Yellow Taxi - Joni Mitchell**

**Track begins at 0'10''**

**Big Yellow Taxi - Counting Crows**

**Track begins at 1'47''**

(a) Indicate 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 checked="" type="checkbox"/>	<input type="checkbox"/>
Counting Crows features a triangle	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Counting Crows' version is faster than Joni Mitchell's	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Joni Mitchell's version has a wider stereo field	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Counting Crows features a pedal note	<input checked="" type="checkbox"/>	<input type="checkbox"/>

(5)

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

- **male/female**
- **JM quite 'straight'/sticks to the melodic line closely**
- **CC improvises and is freer with the rhythms**
- **CC moves up an octave ('farmer, farmer')**
- **CC varies the original melody**
- **CC is sung lower in pitch**
- **CC uses a wider range of pitch**

(2)

(c) These two versions are quite different, but Counting Crows have retained some elements of the original. Describe **one** stylistic *similarity* between the two recordings.

- **emphasis on acoustic guitar**
- **retention of folk feel in CC – ‘twangy’ bass/mouth organ/harmonica**
- **humour – backing vox etc.**
- **‘laid back’ performance**
- **ooh’s and aah’s of backing vocals**

(1)

(d) In which two decades were these recordings made? Put a cross in the **two** correct boxes.

Joni Mitchell	1970s [ <b>x</b> ]	1980s [ ]	1990s [ ]	2000s [ ]
Counting Crows	1970s [ ]	1980s [ ]	1990s [ ]	2000s [ <b>x</b> ]

(2)

**(Total 10 marks)**

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7.

## Teardrop: Massive Attack

Track begins at 0'10"

- (a) (i) Complete the 'drum edit' grid below, providing the names of the two missing instruments you hear playing the rhythm at the beginning of this extract, **and** 'notate' **one** bar of the rhythm being played.

Instrum	1	2	3	4	2
Bass drum/kick	◆	◆	◆	◆	
Side Stick/rim		◆		◆	
Closed Hi-Hat	◆	◆	◆	◆	◆

**1 mark for each correct instrument; 1 mark for each correct rhythm**

- (ii) What GM sound would best recreate the part which begins fading in at 0'24"?

**harpsichord**

**(5)**

- (b) (i) Describe **two** features of this track that give it a 'lo-fi' feel.

- **crackle throughout/grungeliser/vinyl sample**
- **restricted frequency range on kick sound**
- **deliberately 'muddy' sound/reduced frequency range**
- **narrow stereo field at the beginning**
- **'analogue' feel**

**(2)**

- (ii) Describe **two** other ways in which music technology has been used to enhance this recording.

- **extensive use of stereo field – sounds panned across and placed (specify instrument)**
- **delay/reverb on vocal line (+ reverb on other specified instruments e.g. sidestick)**
- **loops/samples/sequenced parts**
- **detail in the recording (e.g. breathiness of vocal)/enhanced by EQ**
- **+ relevant comments from b(i) if not already used**
- **sub-bass**

**(2)**

- (c) The style of this track could be described as 'electronica'. Which of the following groups produces music in a similar style? Underline **one** answer.

The Doves [ ]    Coldplay [ ]    Gorillaz [ ]    Air [x]    Greenday [ ]

**(1)**

**(Total 10 marks)**

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 empty boxes below indicate which chords are being played.

**D**

*I feel good,*

*I knew that I would, now*

**G**

*I feel good*

**D**

*I knew that I would, now*

**A**

**G**

**D**

*So good, so good, I got you*

**1 mark for 1 or 2 correct chords; 2 marks for 3 or 4 correct chords;  
3 marks for 5 or 6 correct chords.**

- (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 (\*). (3)



- (ii) On the staff above use the  $\smile$  symbol to indicate where a pitch bend is heard.

**(4)**



- (b) 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.”

- **stereo pair to pick up the ensemble feel**
- **musicians placed ‘naturally’ in ensemble**
- **condensers for detail and sensitivity**
- **far enough away not to damage mics**
- **at a distance to allow sound of ensemble to develop/capture ambience**
- **sax slightly forward to balance with the louder trumpet and trombone**

(3)

**(Total 10 marks)**

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**Answer EITHER Question 9 OR Question 10.**

**9.**

**Song 4 Lovers  
Liberty X  
featuring Rev Run from DMC**

**6 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.**

Below are exemplar answers but please refer to the detailed analysis and recording for alternative 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).**

*This is basically a radio-friendly, commercial pop song, with catchy hooks and a strong, memorable chorus melody. The verses are influenced by ('80's style) rap, characterised by the rhythmic speaking and strong bass riff. There is also an influence of gospel music heard in the choral singing of the backing vocalists.*

**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).**

*Intro A - Intro B - Verse 1 - Chorus - Verse 2 - Chorus - (Modified) chorus - Middle 8 – Transition/bridge – Chorus – Chorus – Outro*

*The two introductions are different in that a solo singer sings the chorus melody in the intro A, with a simple, arpeggiated piano accompaniment; in Intro B, the vocalists are backing vocalists in harmony with rapped interjections, with the piano playing more sustained chords.*

## 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).**

*lead and backing vox  
piano  
bass  
drum kit  
guitar  
added percussion – tambourine*

*(min. 4 for 2 marks) (2/3 = 1 mark) (1 = 0)*

*The instrumentation in the **verse** is used to create a syncopated, sparse texture with the piano playing an octave-based pattern over a heavy, rap style drum beat. There are occasional licks from the guitars and backing vocal interjections. The **chorus** has a more sustained texture with synth chords and repeated string ‘stabs’.*

## 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.**

*The introduction B and chorus features a number of examples of vocal improvisations around words like ‘yeah’ and ‘oh’. During some of the rapped passages in verse 2 a second vocalist joins in on the ends of phrases.*

*During verse 1 the guitar plays in a blues style with bent notes and portamento. In verse 2 there is a brass ‘fall-off’ at 1’44”.*

## 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

See analysis chart

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.**

Below are exemplar answers but please refer to the detailed analysis and recording for alternative 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).**

*This is a pop-rock song, with strong hooks and traditional verse/chorus structure. Typically it also has a love theme. The rock influence can be heard in the use of the overdriven/distortion effects on the guitars and the guitar based nature of the ensemble. The chorus also has an 'anthemic' feel typical of rock music. The style is similar to that heard on American pop-rock records like Avril Lavigne's 'Sk8ter Bo'i.*

### **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).**

*Intro - Verse 1 - Pre-chorus - Chorus 1 - Verse 2 - Pre-chorus - Chorus 2 - Middle 8 - 'break down'/instrumental/interlude - Chorus 3 - Chorus 4 - Payout/outro*

*In Verse 2 the backing vocalist harmonises at a higher pitch to the lead vocal, and the guitar plays a counter melody to the main parts. In the pre-chorus that follows, the harmony vocal is lower than the main melody and the guitar is now playing a pedal note.*

## 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).**

*vocal – backing vox – lead guitar – rhythm guitar – bass – kit*

*The track begins with a sparse texture with just the kit providing the rhythm on kick, snare and hi-hat, the rhythm guitar lightly picking open fifth chords and the lead vocal. This contrasts with the chorus where the kit provides a much fuller rhythm using the full kit, the rhythm guitar heavily distorted power chords, and the lead singer is joined by the backing vocalists providing a chordal harmony.*

## 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.**

*The lead vocalist can be heard splitting some words (e.g. 'yeah' in verse 1) over several notes. She also uses the 'break' in her voice for emotional effect.*

*Two performance techniques that can be heard on the guitar are the portamento notes in the pre-chorus at 1'28" and the harmonics in the second chorus.*

## 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

See analysis chart

Liberty X – Song for Lovers

<p><b>Style</b></p>	<p><i>pop</i></p> <ul style="list-style-type: none"> <li>• <i>catchy, lyrical, commercial, melodic, 'glossy' production</i></li> <li>• <i>central message of lyrics</i></li> </ul> <p><i>rap/hip-hop</i></p> <ul style="list-style-type: none"> <li>• <i>words spoken in rhythm</i></li> <li>• <i>particular words stressed to provide emphasis</i></li> <li>• <i>call and response with backing vox</i></li> <li>• <i>text about global issues</i></li> <li>• <i>prominent bass line riff/hook</i></li> <li>• <i>more melodic chorus</i></li> <li>• <i>use of street language/street poetry</i></li> <li>• <i>scratching FX</i></li> </ul> <p><i>hip-hop</i></p> <ul style="list-style-type: none"> <li>• <i>scratching FX</i></li> <li>• <i>rapping</i></li> <li>• <i>reference to nature of rhythmic accomp.</i></li> </ul> <p><i>gospel</i></p> <ul style="list-style-type: none"> <li>• <i>backing choir</i></li> <li>• <i>layered chordal harmonies</i></li> </ul> <p><i>blues</i></p> <ul style="list-style-type: none"> <li>• <i>style of guitar playing (bends etc.)</i></li> <li>• <i>style of piano playing</i></li> </ul>			
<p><b>Instrumentation</b></p>	<p align="center"><i>lead and backing vox – piano – bass - drum kit - guitar added percussion – tambourine</i></p>			
<p><b>Structure</b></p>	<p><b>Lyrics</b></p>	<p><b>Instrumentation and textures</b></p>	<p><b>Performance techniques</b></p>	<p><b>Technology</b></p>
<p>Introduction A 0'07"</p>	<p>There's a song for lovers you can hear all the time But you're like no other to me So I'm not gonna promise you a starry sky You just need to believe</p>	<p>solo lead singer piano chords</p> <p>piano plays part of melody</p>	<p>pedalling/legato playing arpeggios vocal style – portamento and deliberate 'breathiness'</p>	<p>reverb on vocal boosted high EQ on vocal – accentuated breath and sibilance</p>
<p>Introduction B 0'31"</p>	<p>The drumbeats go like this</p>	<p>repetitive piano chords b. vox interjections choir/lead Q and A</p>	<p>vocalisation by backing vocalists bent/blue notes on guitar</p>	<p>'crowd' noise 'get up' panned L and R gated drums</p>



Verse 1 0'52"	Yo, yo Now once again, my friend it's the Reverend The first platinum status rap president And from the coast to California to the show the main, Got an east coast sound and my beats go bang My own black crown with my snickers got my name And I'm back yo, with my collar and cape Like a superhero armed with an old school tape It's the Rev, yo, you got to believe	syncopated piano chords/octaves bass drums lead vox fill-ins from guitar  Bass and lead guitar Q and A	spoken/rhythmic rapping bent/blue notes on guitar and bass	DJ scratch effect
Chorus 1'12"	There's a song for lovers you can hear all the time But you're like no other to me So I'm not gonna promise you a starry sky You just need to believe (Just need to believe)	repetitive string 'jabs' all voices in harmony sustained chords – smoother texture	vocal improvisations	overdubbing of b.vox strings on left synth chords on right
Verse 2 1'32"	I take time for my rhyme and I climb but don't reach Hustling when we rustle and grime and rock beats And this is it what? Another hit for the streets I got love for my people from queens to overseas Step into the room and then 'boom' the horns scream Rev's coming well and regal, I've got dreams Just like Martin Luther the King I might teach Rock a collar to the party after party going reach	added vocal parts on certain words/improvising in background  piano added to texture	blues piano style  brass fall-offs	DJ scratching  Brass stabs R > L
Chorus 1'52"	There's a song for lovers you can hear all the time (All the time) But you're like no other to me (Like no other, like no other) So I'm not gonna promise you a starry sky You just need to believe (You just need to believe)	repetitive string 'jabs' all voices in harmony sustained chords – smoother texture  added vocal improvisations		'radio' effect on rap/high EQ
Chorus (Modified) 2'12"	There's a song for lovers But you're like no other (Rev's coming well and regal, I've got dreams (Step into the room and then 'boom' the horns scream) There's a song for lovers But you're like no other to me You just need to believe	drums and piano only accompany vocals piano – repeated chords  off-beat hand claps added		low EQ cut on rap vocal/telephone voice effect

Middle 8 2'30"	(I'll be around) If you say you love me (I won't let you down) If you say you really care (Hold out your hands) If you say you really want me (I will be there) I promise I'll be there, oh, oh	Q and A between the lead and backing vox  Sustained synth chords String stabs Sustained backing vocals		Overdubbing on b.vox  B. vox panned right and left
Transition 2'52"	I promise I promise And then I promise I'll be there	vocals and piano	vocal improvisations	
Chorus 3 3'04"	There's a song for lovers you can hear all the time (All, yeah) But you're like no other to me (Like no other, like no other) So I'm not gonna promise you a starry sky (Nothing but a starry sky) You just need to believe	lead vocal/b.vox handclaps on off- beats  vocal improvisations  tambourine added playing quaver pattern drums added		overdubbing of b.vox
Chorus 4 3'24"	There's a song for lovers you can hear all the time But you're like no other to me (Other to me) (Like no other, like no other) So I'm not gonna promise you a starry sky You just need to believe (Just need to believe) (You just need to believe)	vocal improvisations in background	vocalisations	vocal improvisations panned L and R
Outro 3'44"	I promise I'll be there ....  Faith is the substance of things hoped for The evidence of things not seen Your faith has made you whole (Yeah)	vocals in harmony  piano chordal accomp. and spoken words		reverb on backing vox

Kelly Clarkson – Since U Been Gone

<p><i>Style</i></p>	<p><i>pop</i></p> <p><i>catchy, melodic, lyrical</i> <i>commercial</i> <i>'glossy' production</i> <i>conventional pop song structure</i></p> <p><i>rock</i></p> <p><i>guitar based ensemble</i> <i>power chords/overdriven guitar sound</i> <i>strong vocal delivery</i> <i>'anthemic' chorus</i></p> <p>Accept references to American rock artists such as Avril Lavigne etc. Pop-punk acceptable</p> <div style="position: absolute; left: 580px; top: 200px; border-left: 1px solid black; border-right: 1px solid black; border-bottom: 1px solid black; width: 200px; height: 150px; margin-left: 10px;"> <p align="center">Principal styles</p> </div>			
<p><b>Instrumentation</b></p>	<p align="center"><i>vocal – backing vox – lead guitar – rhythm guitar – bass – kit</i></p>			
<p><b>Structure</b></p>	<p align="center"><b>Lyrics</b></p>	<p align="center"><b>Instrumentation and textures</b></p>	<p align="center"><b>Performance techniques</b></p>	<p align="center"><b>Technology</b></p>
<p>Introduction 0'07"</p>		<p>5th chords on guitar</p>		<p>guitar panned right/ clean sound</p>
<p>Verse 1 0'11"</p>	<p>Here's the thing We started out friends It was cool but it was all pretend Yeah, Yeah Since you've been gone</p> <p>You dedicated, You took the time Wasn't long 'till I called you mine Yeah, Yeah Since you've been gone</p>	<p>vocal, guitar and drums only</p> <p>2<sup>nd</sup> guitar added – same chords 8ve higher bass added – root notes of chords</p>	<p>open 5th chords picked</p> <p>vocal 'stretches' syllables over several notes</p> <p>emphasized breathing in vocal line</p> <p>uses 'break' in voice to emphasize emotion throughout track</p>	<p>electronic drums/heavily compressed</p> <p>2<sup>nd</sup> guitar panned left, lower in mix</p>
<p>Pre-chorus 0'40"</p>	<p>And all you'd ever hear me say Is how I picture me with you That's all you ever hear me say</p>	<p>guitar pedal note added</p> <p>feedback guitar</p>		<p>chorus on lead vocal</p> <p>delay on b.vox auto panned</p> <p>feedback on guitar</p>

Chorus 1 0'50"	But since you've been gone I can't breathe for the first time I'm so moving on Yeah Yeah Thanks to you Now I get What I want Since you've been gone	backing vox in harmony heavy distorted power chords	High register 'power' vocals	lead vocal panned L and R then central guitars panned both sides stereo field
Verse 2 1'10"	How can I put it? You put me on I even fell for that stupid love song Yeah Yeah Since you've been gone	counter melody on guitar backing harmony vox – higher harmony		2 <sup>nd</sup> guitar panned left  b. vox panned L and R timed delay
Pre-chorus 1'28"	How come I never hear you say, I just wanna be with you I guess you never felt that way	backing vox lower  guitar pedal note	sliding between notes/portamento  muted guitar harmonics	delay on b.vox – auto panned guitar feedback fades in harmonics pan L and R
Chorus 2 1'38"	But since you've been gone I can't breathe for the first time I'm so moving on Oh Yeah Yeah Thanks to you Now I get... I get what I want..(Since you've been gone)	backing vox in harmony heavy distorted power chords		distortion guitar compression to even dynamics between verse/chorus
Middle 8 1'58"	You had your chance, you blew it Out of sight, out of mind Shut your mouth, I just can't take it Again and again and again and again	lead and b.vox in octaves	Drum fills  Muted guitar chords	panning of guitar harmonics
Instrumental 2'14"		guitar and drums only – builds up from guitar riff, then drums		heavy compression on drums feedback from guitar fades in
Chorus 3 2'26"	Since you've been gone (Since you've been gone) I can't breathe for the first time I'm so moving on  Yeah Yeah Thanks to you, Now I get.. I get what I want	Freer vocal line added improvising around main part    Q and A between lead and backing		

	<p>I can't breathe for the first time  I'm so moving on  Yeah Yeah  Thanks to you, Thanks to you  Now I get (I get)  You should know, You should know  That I get  I get what I want...</p>	vocal		
<p>Outro  3'02"</p>	<p>Since You've Been Gone  Since You've Been Gone  Since You've Been Gone</p>	vocal, drums, feedback and guitar only	emphasized breath sounds at ends of phrases	guitar feedback echo on last syllable/breath