

Write your name here

Surname

Other names

**Pearson BTEC
Level 1/Level 2
First Certificate**

Centre Number

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Learner Registration Number

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Music

Unit 8: Music and Production Analysis

Wednesday 20 May 2015 – Morning

Time: 1 hour 30 minutes

Paper Reference

20375F

You must have:

Individual CD player, headphones and audio CD
of recorded extracts

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and learner registration number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

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

Turn over ►

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PEARSON

Answer ALL questions.

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

SECTION A

Questions 1 to 10 relate to track 1 on the CD: **See You Later Alligator by Bill Haley & His Comets.**

1 (a) Which **one** of the following genres best fits this music?

(1)

- A Rock and Roll
- B Chillout
- C Pop
- D Reggae

(b) What is the tempo of this piece in terms of BPM (beats per minute)?

(1)

- A 60
- B 108
- C 96
- D 158

(Total for Question 1 = 2 marks)

2 Which decade does this song originate from?

(Total for Question 2 = 1 mark)



3 Call and response is used widely throughout the piece.

Identify how call and response textures are used in the following sections:

(a) Section 1: from 0:02 to 0:20.

(1)

.....

.....

(b) Section 2: from 0:57 to 1:09.

(1)

.....

.....

(Total for Question 3 = 2 marks)

4 Identify **one** instrument used in this piece from **each** of the following two types:

Stringed instruments	Woodwind instruments
.....

(Total for Question 4 = 2 marks)

5 Identify the placement of the instruments in this recording.

- A Stereo
- B Left
- C Mono
- D Right

(Total for Question 5 = 1 mark)



6 Explain **two** ways in which the section from 1:16 to 1:33 has a different mood to the rest of the piece.

1

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2

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(Total for Question 6 = 4 marks)

7 (a) Identify **one** non-tuned percussion instrument heard for the first time from 1:16–1:33.

(1)

(b) Identify **one** idiomatic technique used by instruments to alter their pitch in this piece.

(1)

(Total for Question 7 = 2 marks)



8 (a) Give the time signature of this piece.

(1)

(b) Identify the rhythmic device used by the woodwind instrument from 1:35 to 1:47.

(1)

(c) Name the section from 2:38 to the end of the piece.

(1)

(Total for Question 8 = 3 marks)

9 This song was first released on vinyl with limited production effects.

Explain **two** production effects that could be used to enhance a new recording of this song.

Effect 1

Effect 2

(Total for Question 9 = 4 marks)



10 The genre of this song is influenced by other styles of music with key musical features such as call and response.

Explain how **two** styles of music have influenced other key musical features of this song.

Style 1

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Style 2

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(Total for Question 10 = 4 marks)

TOTAL FOR SECTION A = 25 MARKS



SECTION B

Questions 11 to 20 relate to track 2 on the CD: **Turning Tables** by **Adele**.

11 (a) What type of song is this? (1)

.....

(b) Identify the instrument that plays the accompaniment. (1)

- A** Guitar
- B** Piano
- C** Harp
- D** Organ

(Total for Question 11 = 2 marks)

12 Give a suitable tempo for the piece in BPM (beats per minute).

.....

(Total for Question 12 = 1 mark)

13 What type of key is this piece in?

.....

(Total for Question 13 = 1 mark)

14 Identify **one** musical device used in the accompaniment from 0:00 to 0:38.

.....

(Total for Question 14 = 1 mark)

15 Identify the singer's vocal range.

.....

(Total for Question 15 = 1 mark)



16 Explain **two** ways in which the music communicates the meaning and mood of the lyrics from 1:28 to 2:03.

The lyrics are as follows:

*'Under haunted skies I see
Where love is lost, your ghost is found
I've braved a hundred storms to leave you
As hard as you try, no, I will never be knocked down

I can't keep up with your turning tables
Under your thumb, I can't breathe'*

1.....

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2.....

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(Total for Question 16 = 4 marks)



17 Identify **two** idiomatic playing techniques used by the strings from 2:41 to 2:50.

Technique 1

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Technique 2

.....

(Total for Question 17 = 2 marks)

18 (a) Give **one** reason why the recording engineer would use a pop shield to improve audio quality when recording the vocal.

(1)

.....

.....

(b) Explain **one** other way the recording engineer could maintain the audio quality of the vocal from 3:05 to 3:46.

(2)

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(Total for Question 18 = 3 marks)

19 Give **two** ways you can recognise that this piece was recorded in a studio environment.

1

.....

2

.....

(Total for Question 19 = 2 marks)

TOTAL FOR SECTION B = 17 MARKS



Handwriting practice area with 20 horizontal dotted lines.

(Total for Question 20 = 8 marks)

TOTAL FOR SECTION C = 8 MARKS
TOTAL FOR PAPER = 50 MARKS





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