

Mark Scheme (Standardised)

January 2017

Edexcel BTEC Level 1/Level 2 First
Certificate in Music

Unit 8: Music and Production Analysis

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Question Number	Answer	Mark
1a)	B – Dance	1

Question Number	Answer	Mark
1b)	C – 128 BPM	1

Question Number	Answer	Mark
2	2010s Accept 2000s (to present day) Accept any other valid response including a specific year from 2004 onwards.	1

Question Number	Answer	Mark
3	<ul style="list-style-type: none"> • Breathy • Raspy • Rough • Husky • Deep • Gritty <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
4a)	<p>One mark for each correct response up to a total of two marks. (violin/piano)</p> <div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  Violin <input checked="" type="checkbox"/> </div> <div style="text-align: center;">  Harp </div> <div style="text-align: center;">  Clarinet </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  Piano <input checked="" type="checkbox"/> </div> <div style="text-align: center;">  Trombone </div> </div> <p style="margin-top: 20px;">If three boxes selected max 1 mark for a correct response. If 4 or more boxes selected then award 0.</p> </div>	2

Question Number	Answer	Mark
4b)	<ul style="list-style-type: none"> • Crescendo • Builds/rises • Gets louder <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
5a)	<ul style="list-style-type: none"> • Kick/bass • Snare • Toms • Electronic • Synthesised <p>Accept cymbal/crash/hi-hat. Do not accept kit. Accept any other valid response.</p>	1

Question Number	Answer	Mark
5b)	<ul style="list-style-type: none"> • Repetition/repeated • Riff • Ostinato • Syncopation/off-beat rhythms • Reference to articulation e.g. staccato, slur <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
6	<p>Award one mark for each correct response, up to a maximum of three marks.</p> <ul style="list-style-type: none"> • Piano / synth has melody • Piano / synth loops • Stepwise ascending and descending synth melody • Piano plays slur / staccato • Piano plays repeated chord pattern • Rising synth sound • Syncopated synth • Addition of tambourine • Addition of snare drum • Synth drum plays quavers • Drum fill at end • Riff on synth • Crescendo / build up • Filter opening • Filter sweep on synth • Instruments layered progressively <p>Accept any other valid response. Do not accept EQ.</p>	3

Question Number	Answer	Mark
7	<p>One mark for identifying a point plus one mark for explanation, up to a maximum of four marks.</p> <p>Responses may include the following:</p> <ul style="list-style-type: none"> • Upbeat feel is created through the interplay between on beat instruments and off beat clap sounds in verse 2 (1) steady and more restrained pulse throughout verse 1 emphasised by the piano chords (1). • Backing vocals introduced in verse 2 (1) whereas only one vocal is used singing a simple main melodic line in verse 1 (1). • Verse 2 includes prominent drums played throughout the verse (1) whereas no drum sounds used in verse 1 (1). • The bass line is more complex and less repetitive in verse 2 (1) bass plays a steady ostinato rhythm in verse 1 (1). • Vocals are accompanied with synthesised sounds in verse 2 (1) compared to the sparser accompaniment of verse 1 (1). • The fullness of sound and texture throughout verse 2 is due to an extensive combination of instruments (1) compared with verse 1, which is thin in texture with just a muted bass, piano and violin sound (1). • Verse 2 has more complex features including call and response, which is very prominent (1) verse 1 is simplistic in features and form (1). • In verse 2 the synth harp sound plays spread chords (1) whereas simple block chords are played in verse 1 (1). <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
8	<p>Alternates L-R / R- L</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
9	<p>Award one mark for a valid response. Answers may include:</p> <ul style="list-style-type: none"> • Delay • Reverb • Layering • Filtering • Boosting frequencies • Chorus • EQ • Distortion <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
10	<p>One mark for identifying a production technique plus one mark for explanation, up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Reverb (1) helps to build tension, e.g. on the claps (1). • Compression (1) particularly on the drum sounds to create a sense of exhilaration (1). • Piano is muted at 2:40 to 2:44 (1) creates an agitated mood (1). • Distorted guitar (1) creates unsettling harsh contrast (1) • Synth loop (1) gives a euphoric mood to the instrumental chorus (1). • Pitch bend (1) gives some variety to the abundance of sounds whilst absorbing the listener (1). • Filter sweep upwards and downwards (1) creates suspense (1). • Sustain (1) prolongs the sounds to build tension (1). • Adjusts decay and release (1) used on the sounds to add a sense of excitement (1). • EQ and filters (1) to bring in different instruments at different times creates drama (1). • White noise used as transition between segments (1) helps to create a sense of anticipation (1). <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Section B

Question Number	Answer	Mark
11a)	C - Mid to high range	1

Question Number	Answer	Mark
11b)	C - 4/4	1

Question Number	Answer	Mark
12	Left/L Do not accept Left and Right/L and R. Accept any other valid response.	1

Question Number	Answer	Mark
13a)	<ul style="list-style-type: none"> • (Power /Block) chords • Sustain/long notes • Octaves • Repetition • Ostinato <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
13b)	<ul style="list-style-type: none"> • Staccato • Palm muting • Strumming <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
14	<ul style="list-style-type: none"> • Distortion • Fuzz • Overdrive • Reverb • Compression <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
15	<p>One mark for identifying a way plus one mark for explanation, up to a maximum of four marks.</p> <p>Responses may include the following.</p> <ul style="list-style-type: none"> • Instrumental solo on the guitar (1) creates an exhilarating mood (1). • Loud and gritty timbre (1) gives a dark mood (1). • Absence of lead vocals (1) emphasises the driving urgency of the guitar sound (1). • Dissonant guitar effect (1) creates a riotous mood (1). • Guitar sounds separated left and right (1) creates a wild atmosphere (1). • Solo guitar goes up an octave in the second half of this section (1) gives a rise in tension (1). <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
16	<p>Award one mark for identifying a style and one mark for an explanation, up to a maximum of four marks.</p> <p>Jazz/Blues</p> <ul style="list-style-type: none"> • Fast tempo • The music is based around a riff • Significant use of the rhythm guitar that plays the riffs and chords • Repetitive rhythmic pattern • Similar lyrical structure • Extended guitar solos • Use of Blues scale/pentatonic scale • Simple chord patterns <p>Hard rock</p> <ul style="list-style-type: none"> • Amplified use of instrumentation • Distorted sound on the guitars • Raw percussive sound • Emphatic rhythmic beats • Use of extended guitar solo • Strong beats • Showmanship in the delivery of performance • Screaming vocals • Use of Blues scale/pentatonic scale • Simple chord patterns <p>Rock and roll/Rock</p> <ul style="list-style-type: none"> • Simple minimalist melodies/sounds • Amplified use of instrumentation • Repetitive rhythmic patterns • Short songs • Simple chord patterns • Emphasis on guitar • Use of Blues scale/pentatonic scale • Band line up <p>Pop</p> <ul style="list-style-type: none"> • 4/4 time signature • Verse, chorus, bridge structure <p>Accept any other valid response. Do not accept punk or any other post-1970 musical style.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
17a)	Studio/recording studio Accept any other valid response.	1

Question Number	Answer	Mark
17b)	<ul style="list-style-type: none"> • Syncopation • Off-beat Accept any other valid response.	1

Question Number	Answer	Mark
18	<ul style="list-style-type: none"> • Cymbals/cymbal • Crash • Hi-hat • Ride • Splash • China • Bass drum/snare/kick Accept any spelling. Accept any other valid response. Do not accept drums.	1

Question Number	Answer	Mark
19a)	Award one mark for identifying a dynamic processor. <ul style="list-style-type: none"> • Limiter • Compressor • Noise gate • Expander Accept any other valid response.	1

Question Number	Answer	Mark
19b)	<p data-bbox="403 266 1305 324">Award one mark for identifying a dynamic process and one mark for an explanation.</p> <ul data-bbox="459 360 1305 680" style="list-style-type: none"><li data-bbox="459 360 1305 418">• Limits/cuts/attenuates the volume (1) to achieve a cleaner sound quality (1).<li data-bbox="459 423 1305 548">• Expands the level of the audio signal between the loudest and quietest parts (1) to decrease / eliminate unwanted noise (1) e.g. like hum and hiss, improving the quality of the sound.<li data-bbox="459 553 1305 611">• Modifies signal by use of certain parameters (1) to control the dynamic range/volume (1)<li data-bbox="459 616 1305 674">• Controls dynamic range/volume (1) to avoid distortion / remove/reduce noise / make easier to mix (1) <p data-bbox="403 710 1305 732">Accept any other valid response.</p>	1 + 1

Question Number	Indicative content	Mark																																		
20	<p>Responses may include the following features:</p> <table border="1" data-bbox="427 353 1289 1848"> <thead> <tr> <th data-bbox="432 360 847 454">Summer</th> <th data-bbox="852 360 1284 454">Paranoid</th> </tr> </thead> <tbody> <tr> <td data-bbox="432 461 847 595">Continuous use of drum sounds including kick, snare & hi hat</td> <td data-bbox="852 461 1284 595">Drum kit prominent with use of kick, snare and cymbal</td> </tr> <tr> <td data-bbox="432 602 847 663">Several electronic effects used to shape the song</td> <td data-bbox="852 602 1284 663">Same effects used throughout</td> </tr> <tr> <td data-bbox="432 669 847 752">Numerous electronic instrumental sounds used</td> <td data-bbox="852 669 1284 752">4 piece – bass, guitar vocal and kit</td> </tr> <tr> <td data-bbox="432 759 847 819">Lead with backing vocals</td> <td data-bbox="852 759 1284 819">Lead vocals only</td> </tr> <tr> <td data-bbox="432 826 847 954">Instrumentation 'drops' at certain points in the piece to create build up</td> <td data-bbox="852 826 1284 954">Instruments mostly play throughout</td> </tr> <tr> <td data-bbox="432 960 847 1043">Repetitive melody with limited melodic range</td> <td data-bbox="852 960 1284 1043">Repetitive vocal melody with limited melodic range</td> </tr> <tr> <td data-bbox="432 1050 847 1155">Muted effect on piano sound in opening</td> <td data-bbox="852 1050 1284 1155">Palm muting idiomatic technique used on guitar</td> </tr> <tr> <td data-bbox="432 1162 847 1223">Limited use of dynamics with some crescendo</td> <td data-bbox="852 1162 1284 1223">No change in dynamics</td> </tr> <tr> <td data-bbox="432 1229 847 1312">Primarily synthesised instrumentation</td> <td data-bbox="852 1229 1284 1312">Real instruments</td> </tr> <tr> <td data-bbox="432 1319 847 1402">Memorable synth hooks throughout</td> <td data-bbox="852 1319 1284 1402">Repetitive guitar riffs</td> </tr> <tr> <td data-bbox="432 1408 847 1491">Sustained guitar chords, e.g. at 2:38 and 2:45</td> <td data-bbox="852 1408 1284 1491">Power chords played by guitar</td> </tr> <tr> <td data-bbox="432 1498 847 1559">Guitar used sparingly</td> <td data-bbox="852 1498 1284 1559">Guitar used throughout</td> </tr> <tr> <td data-bbox="432 1565 847 1626">Vocal mainly legato throughout</td> <td data-bbox="852 1565 1284 1626">Vocal less legato</td> </tr> <tr> <td data-bbox="432 1632 847 1715">Piano and string synths take lead on occasions</td> <td data-bbox="852 1632 1284 1715">Extended guitar solo</td> </tr> <tr> <td data-bbox="432 1722 847 1783">Complex interplay between instrumentation</td> <td data-bbox="852 1722 1284 1783">Some interplay between rhythm and lead guitar</td> </tr> <tr> <td data-bbox="432 1789 847 1850">Punchy drum tones with added percussion effects</td> <td data-bbox="852 1789 1284 1850">Heavy guitar timbre</td> </tr> </tbody> </table> <p data-bbox="427 1877 868 1912">Accept any other valid response.</p>	Summer	Paranoid	Continuous use of drum sounds including kick, snare & hi hat	Drum kit prominent with use of kick, snare and cymbal	Several electronic effects used to shape the song	Same effects used throughout	Numerous electronic instrumental sounds used	4 piece – bass, guitar vocal and kit	Lead with backing vocals	Lead vocals only	Instrumentation 'drops' at certain points in the piece to create build up	Instruments mostly play throughout	Repetitive melody with limited melodic range	Repetitive vocal melody with limited melodic range	Muted effect on piano sound in opening	Palm muting idiomatic technique used on guitar	Limited use of dynamics with some crescendo	No change in dynamics	Primarily synthesised instrumentation	Real instruments	Memorable synth hooks throughout	Repetitive guitar riffs	Sustained guitar chords, e.g. at 2:38 and 2:45	Power chords played by guitar	Guitar used sparingly	Guitar used throughout	Vocal mainly legato throughout	Vocal less legato	Piano and string synths take lead on occasions	Extended guitar solo	Complex interplay between instrumentation	Some interplay between rhythm and lead guitar	Punchy drum tones with added percussion effects	Heavy guitar timbre	8
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Level	Descriptor
0 marks	No rewardable material.
1-3 marks	Basic similarities and differences between pieces identified, or only similarities or differences considered. The answer is likely to be in the form of a list and statements may be incomplete. Statements made will be superficial/generic and not applied to the context in the question. Statements will not contrast/link elements of the pieces directly to each other.
4-6 marks	Some similarities and differences between pieces identified, or a few key similarities and differences described but this will include statements that do not contrast/link elements of the pieces directly to each other. Consideration of both similarities and differences but there will be an inappropriate emphasis on one of them. The answer is unbalanced. Most points made will be relevant to the context in the question.
7-8 marks	Range of similarities and differences described, or a few key similarities and differences explained in depth. Balanced consideration of both similarities and differences, with all statements contrasting/linking elements of the pieces directly to each other. The majority of observations made will be relevant in terms of the context in the question.

Ofqual



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Welsh Assembly Government



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