

Examiners' Report/ Lead Examiner Feedback

January 2017

NQF BTEC Level 1/Level 2 Firsts in
Music

Unit 8: Music and Production Analysis
(20375F)

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January 2016

Publications Code 20375F _1701_ER

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Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade (Distinction, Merit, Pass and Level 1 fallback).

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark should be for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each test we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each test, because then it would not take into account that a test might be slightly easier or more difficult than any other.

Grade boundaries for this, and all other papers, are on the website via this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

Unit 8: Music and Production Analysis (20375F):

Grade	Unclassified	Level 1 Pass	Level 2		
			Pass	Merit	Distinction
Boundary Mark	0	19	26	33	40

Summary

This was the sixth sitting of this paper and learner numbers were lower compared to previous years.

On the whole, there has been a marked improvement in learner's ability to respond effectively, particularly with the longer response questions such as 10, 15 and 20 which is indicative of a more improved programme of revision and exam technique. As a result, most learners were able to provide a response to all questions with only a small minority that left some questions unanswered.

Centres are reminded to ensure that learners cover the entire content of the unit specification in order to be able to respond effectively as it was evident that certain aspects of the unit had not been addressed sufficiently. Learners continue to demonstrate difficulty in understanding musical and rhythmic devices.

There is one eight mark question in the paper and this discriminated well with examiners commenting on the improvement in the overall responses seen. More learners were able to relate their answers to the specific question that focused on instrumentation in this instance, thus scoring well as a result.

There was also evidence of learners misinterpreting and not reading the question fully. This was particularly evidenced in question 10 where an explanation of how two production techniques enhanced the mood of the piece was required. Many learners provided detailed explanations relating to musical aspects which was irrelevant, this led to learners not being able to access the 4 marks available.

A number of learners did take notice of the higher command verbs such as 'explain' and provided a valid point followed by an explanation to achieve the full two marks demonstrating effective exam technique.

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

Most learner were able to respond well to this question and' identified 'Dance' as the correct genre for 'Summer' by Calvin Harris.

1b) What is the tempo of this piece in BPM (beats per minute)?

A high number of learners responded accurately identifying 128 BPM as the accurate tempo.

2) In which decade was this song released?

Learners performed well where most were able to identify the decade in which the piece was released.

2 In which decade was this song released?

2010

(Total for Question 2 = 1 mark)

1 mark

Whilst the question asked learners to identify a decade, several learners identified a year of release. Both types of responses were accepted and credited.

2 In which decade was this song released?

2014

(Total for Question 2 = 1 mark)

1 mark

20th century was not an accurate response but 21st century was also accepted.

2 In which decade was this song released?

It was released in the 20th century

(Total for Question 2 = 1 mark)

0 marks

3) Identify the tone of the lead singer's voice from 0:02 to 0:34.

Some learners had not read the question fully and identified the vocal range of the lead singer's voice instead of the 'tone'. These were not creditable.

3 Identify the tone of the lead singer's voice from 0:02 to 0:34.

Alto

(Total for Question 3 = 1 mark)

0 mark

3 Identify the tone of the lead singer's voice from 0:02 to 0:34.

male, tenor

(Total for Question 3 = 1 mark)

0 mark

3 Identify the tone of the lead singer's voice from 0:02 to 0:34.

mid-high

(Total for Question 3 = 1 mark)

0 mark

Many learners were able to respond accurately and most referred to the singer's 'Raspy' tone as in the example below:

3 Identify the tone of the lead singer's voice from 0:02 to 0:34.

Raspy

(Total for Question 3 = 1 mark)






1 mark

4a) Identify **two** instrument **sounds** heard in this piece from 0:03 to 0:33 by putting a cross in the box underneath the correct instruments.

This provided a good response where most learners were able to identify Violin and Piano as the instruments heard in the section as in the example below:

4 (a) Identify **two** instrument **sounds** heard in this piece from 0:03 to 0:33 by putting a cross in the box underneath the correct instruments.

(2)

 Violin	 Harp	 Clarinet
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
 Piano	 Trombone	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	

2 marks

There were some instances where learners had provided 3 responses instead of two.

4b) Identify the change in dynamics from 0:41 to 0:49.

On the whole, this question was answered well and most learners were able to provide a response relating to the dynamic change at the points indicated. Several responses referred to the crescendo. Whilst misspellings were credited, learners are encouraged to understand the correct spellings for key musical terminology and language.

(b) Identify the change in dynamics from 0:41 to 0:49.

(1)

Crescendo

(Total for Question 4 = 3 marks)

1 mark

Some learners presented descriptive responses which if accurate were credited, although further reference to the change in mood was not required for this question.

(b) Identify the change in dynamics from 0:41 to 0:49.

(1)

A build up is used to create anticipation

(Total for Question 4 = 3 marks)

1 mark

There are no tempo changes and responses relating to this question were inaccurate, as in the example below:

(b) Identify the change in dynamics from 0:41 to 0:49.

(1)

The track gets quicker

(Total for Question 4 = 3 marks)

0 mark

5a) Name **one** type of drum sound used from 0:47 to 1:03.

A large proportion of learners were able to identify a drum sound where most referred to the snare:

5 (a) Name **one** type of drum sound used from 0:47 to 1:03.

(1)

Snare

1 mark

5b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

On the whole this was an accessible question for most learners, but a few were left unanswered whilst others referred to aspects such as production effects, instrumentation and dynamic changes which were inaccurate. As with the previous questions, there were several examples of misspelling.

(b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

(1)

fade

0 mark

(b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

(1)

crushendo

0 mark

(b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

(1)

synth synth.

0 mark

Accurate responses included repetition, syncopation, ostinato and riff.

(b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

(1)

.....
Syncopation

1 mark

(b) Identify **one** device which is heard in the synthesiser melody from 0:49 to 1:18?

(1)

.....
Ostinato

1 mark

6) Identify **three** ways instruments are used in the bridge section from 0:34 to 0:48 to lead into the chorus.

This was a very accessible question where most learners were able to score at least 1 mark. A wide range of responses were seen. Many referred to the rising synth sound, build up, crescendo and drum fill.

The examples below scored the full 3 marks available.

6 Identify **three** ways instruments are used in the bridge section from 0:34 to 0:48 to lead into the chorus.

- 1 piano creates a counter melody to create tension for the build-up
- 2 synthesizer begins muted & then the tone becomes clearer & it gets louder
- 3 ~~another~~ drum fill at the end right before the chorus.

.....
(Total for Question 6 = 3 marks)

3 marks

6 Identify **three** ways instruments are used in the bridge section from 0:34 to 0:48 to lead into the chorus.

- 1 Instruments are added in to build texture ^{for chorus}
- 2 They are getting louder
- 3 drum fill right before the chorus

(Total for Question 6 = 3 marks)

3 marks

Some learners did not provide accurate responses or described ways in which the instruments were used. Others identified some musical points but did not relate this to specific instruments.

The response below also refers to a change in tempo which is inaccurate.

6 Identify **three** ways instruments are used in the bridge section from 0:34 to 0:48 to lead into the chorus.

- 1 Sequenced
- 2 The drums got faster
- 3 The song got higher

(Total for Question 6 = 3 marks)

0 marks

7) *There are three verses in this piece.*

Verse 1 begins at 0:02 and ends at 0:34.

Verse 2 begins at 1:17 and ends at 1:49.

*Explain **two** ways in which the musical features of verse 2 are different to verse 1.*

On the whole, this was a well answered question and most learners were able to identify the clear differences between both verses.

7 There are three verses in this piece.

Verse 1 begins at 0:02 and ends at 0:34.

Verse 2 begins at 1:17 and ends at 1:49.

Explain **two** ways in which the musical features of verse 2 are different to verse 1.

1 Verse 2 is a lot thicker, there's more instruments in, compared to verse 1 where there's just vocals at the beginning then the piano and bass sounds come in near the end of the verse.

2 The main beat in verse 2 is on the bass sounds which adds thickness to that part of the song, whereas in verse 1 it's done on the vocals which are softer and more ease into the song at the beginning.

4 marks

Whilst some were able to identify a difference through providing a valid musical point, several did not access the additional 1 mark as they did not include an explanation.

There were also instances where learners did not provide a valid difference and instead gave a musical point that occurred throughout the piece. Such responses were inaccurate as they did not answer the question appropriately.

Some learners referred to the changes in the mood which was not the aim of this question as in the example below which scored 1 mark for identifying one valid musical point referring to the violin and synth heard in the first verse. References to a change in tempo were inaccurate.

7 There are three verses in this piece.

Verse 1 begins at 0:02 and ends at 0:34.

Verse 2 begins at 1:17 and ends at 1:49.

Explain **two** ways in which the musical features of verse 2 are different to verse 1.

1 The instruments are played a lot faster to
create the mood to get ready to dance.

2 Verse 1 was played with the violin and synth
to create a chill out mood.

1 mark

8) Identify the stereo placement of the hi-hat from 1:33 to 1:48.

Many learners were unable to identify the stereo placement with several inaccurate responses seen.

Centres are reminded that there are potential risks to stereo field identification if the format is changed from the CD provided. Centres should ensure that the stereo integrity is maintained.

8 Identify the stereo placement of the hi-hat from 1:33 to 1:48.

The high hat has been panned to one side (right)

(Total for Question 8 = 1 mark)

0 mark

8 Identify the stereo placement of the hi-hat from 1:33 to 1:48.

Centre placement.

(Total for Question 8 = 1 mark)

0 mark

8 Identify the stereo placement of the hi-hat from 1:33 to 1:48.

On the off beat

(Total for Question 8 = 1 mark)

0 mark

These are examples of accurate responses.

8 Identify the stereo placement of the hi-hat from 1:33 to 1:48.

From left to right, alternates

(Total for Question 8 = 1 mark)

1 mark

8 Identify the stereo placement of the hi-hat from 1:33 to 1:48.

The hi-hat is panned between left and right for each beat.

(Total for Question 8 = 1 mark)

1 mark

9) The texture of some individual sounds has been thickened during the production process.

Identify **one** way this can be achieved.

Some learners provided detailed descriptions of the way in which the texture is thickened whilst others provided shorter responses which were also credited providing the response was accurate as in the examples below:

- 9 The texture of some individual sounds has been thickened during the production process.

Identify **one** way this can be achieved.

By using eq as it thickens the instruments and make the easy to hear.

(Total for Question 9 = 1 mark)

1 mark

- 9 The texture of some individual sounds has been thickened during the production process.

Identify **one** way this can be achieved.

~~By using eq~~ Add Reverb

(Total for Question 9 = 1 mark)

1 mark

- 10)** Explain how **two** production techniques are used to enhance the mood of the piece from 2:32 to 3:40.

This question discriminated well where most learners were able to score at least two points. Examiners commented on the improvement in learners' responses to this question compared to those seen in previous sessions.

At best, learners were able to provide detailed explanations of the way production techniques enhanced the mood of the piece as in the examples below of learners achieving the full 4 marks available:

10 Explain how **two** production techniques are used to enhance the mood of the piece from 2:32 to 3:40.

1 Reverb is used to drag on some vocal's sound to give an ethereal mood.

2 EQ is used to make some ~~some~~ sounds quieter from the beginning of the song's sequence and they increase in volume to give an uplifting mood.

4 marks

10 Explain how **two** production techniques are used to enhance the mood of the piece from 2:32 to 3:40.

1 The piano is muted ^(faded) so that they sound softer and quieter, giving the mood more of a calming tone.

2 The guitar used has distortion on it, making ~~it~~ it sound more gritty and it creates suspense leading up to the last ~~ent~~ chorus.

4 marks

Some learners did not read the question in full and responded through providing answers relating to musical aspects whereas the question asked for production techniques.

The response below is an example of this and was not able to achieve any credit.

10 Explain how **two** production techniques are used to enhance the mood of the piece from 2:32 to 3:40.

1 By adding backing singers in a major key gives the mood of happy.

2 To have a final drop at the end of the song.

0 marks

Some learners provided very detailed reference to the production techniques, but failed to refer to any mood changes. Many referred to the mood as being 'enhanced' but as this was part of the question, no credit was awarded. Consequently, these responses were unable to access the additional 1 mark for explaining the way in which the techniques enhanced the mood as in the example below:

10 Explain how **two** production techniques are used to enhance the mood of the piece from 2:32 to 3:40.

1 The dynamics change from loud to quiet, there is a piano playing & softy in the background along with an ambient guitar with a slight distortion. The guitar also sounds like it has a flanger effect on it. The guitar also plays with the synth build up leading into the ^{chorus} part.

2 The chorus remains the same as the others in the song with no difference in instrumentation, it utilises the same heavy synth track with a thumping bass drum, however towards the end the synth changes dynamics from loud to quiet with a delay and ^{echo effect} as the song fades out.

(Total for Question 10 = 4 marks)

2 marks

2 marks were awarded for identifying each production technique only.

11a) *Identify the vocal register of the male singer.*

A good number of learners were able to identify the vocal register as Mid to High range.

11b) *Identify the time signature of the song.*

A high percentage of learners clearly understand time signatures and identified this correctly in this piece as 4/4.

12) *Identify the stereo placement of the guitar from 0:00 to 0:05.*

A high proportion of learners were accurate in identifying the stereo placement of the guitar on the left.

12 Identify the stereo placement of the guitar from 0:00 to 0:05.

left.

(Total for Question 12 = 1 mark)

1 mark

12 Identify the stereo placement of the guitar from 0:00 to 0:05.

stereo goes from left to right.

(Total for Question 12 = 1 mark)

0 mark

13a) Name the musical device used by the guitar from 0:47 to 0:58.

This question discriminated well where some found it challenging. Several identified effects instead of a device and some referred to instrumentation.

13 (a) Name the musical device used by the guitar from 0:47 to 0:58.

(1)

ostinato

1 mark

13 (a) Name the musical device used by the guitar from 0:47 to 0:58.

(1)

long sustained notes

1 mark

Some provided production effects rather than musical devices.

13 (a) Name the musical device used by the guitar from 0:47 to 0:58.

(1)

reverb

0 mark

13 (a) Name the musical device used by the guitar from 0:47 to 0:58.

(1)

Distortion

0 mark

13b) Name **one** idiomatic playing technique used by the guitar from 0:59 to 1:04.

Many learners were able to identify the idiomatic playing technique, with most responding with strumming. Some learners did not read the question fully and provided responses relating to a range of musical devices or instruments.

(b) Name **one** idiomatic playing technique used by the guitar from 0:59 to 1:04. (1)

staccato strums.

(Total for Question 13 = 2 marks)

1 mark

(b) Name **one** idiomatic playing technique used by the guitar from 0:59 to 1:04. (1)

palm muting / muting

(Total for Question 13 = 2 marks)

1 mark

(b) Name **one** idiomatic playing technique used by the guitar from 0:59 to 1:04. (1)

Repetative.

(Total for Question 13 = 2 marks)

0 mark

14) Name **one** effect used on the guitar throughout this song.

The learners found this question very accessible with a high number of learners being able to identify an effect with distortion being the most popular response.

Some made reference to a specific point in the piece where the effect occurred, but this was not mandatory. Credit was awarded by identifying a valid effect.

14 Name **one** effect used on the guitar throughout this song.

Distortion

(Total for Question 14 = 1 mark)

1 mark

14 Name **one** effect used on the guitar throughout this song.

Fuzz

(Total for Question 14 = 1 mark)

1 mark

Those learners who did not score well, referred to aspects unrelated to the question such as in the example below:

14 Name **one** effect used on the guitar throughout this song.

Electrical sounds.

(Total for Question 14 = 1 mark)

0 mark

15) Explain **two** ways in which the section from 1:23 to 1:45 has a different mood to the rest of the piece.

A high number of learners scored well in this question demonstrating effective revision and exam technique. Many identified the instrumental solo on the guitar and were able to consider the way in which this changed the mood.

15 Explain **two** ways in which the section from 1:23 to 1:45 has a different mood to the rest of the piece.

1. It has a different mood due to the guitar solo. This means it is mostly focused on guitar and changes the mood to be more exciting and upbeat.

2. There is also no vocals. This gives this section less of a serious mood as there are no serious lyrics and just a guitar solo. Therefore the mood is less serious.

(Total for Question 15 = 4 marks)

4 marks

As with question 10, some learners did not provide an explanation relating to the mood change or responded with 'this changes the mood'. Consequently, they were therefore unable to access the additional 1 mark.

15 Explain **two** ways in which the section from 1:23 to 1:45 has a different mood to the rest of the piece.

1. There are more guitars playing as it is a guitar solo, one guitar is playing a higher octave, while the other is playing ^{at a} lower octave, all while the original tune is playing behind it, the solo overpowers it.

2. There's a rhythm change. The normal instrumental structure is playing behind, while guitars are playing a different rhythm that goes with the normal instrumental structure.

(Total for Question 15 = 4 marks)

2 marks

15 Explain **two** ways in which the section from 1:23 to 1:45 has a different mood to the rest of the piece.

1 The rest of the song is all the same throughout and when it comes to that bit and it changes & sounds more happy.

2 Throughout the song it kind of has a sad vibe to it and it just makes you want to sit there and listen to it and then from 1:23 to 1:45 it makes you want to dance.

(Total for Question 15 = 4 marks)

0 marks

16) *The genre of this song is Heavy Metal and is influenced by other styles of music.*

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

This was an accessible question where many learners were able to achieve 3-4 marks. The most frequent responses related to Blues, Jazz, Rock and Pop. Some learners selected styles that emerged after 1970 which had no influence on Heavy Metal. Many referred to Metal and Heavy metal which was not creditable as this was part of the question.

It is clear that a good number of learners have sound knowledge of musical genres and are able to draw out the distinct musical characteristics of each individual style. This question also tests their ability to understand how each style interrelates and the significance of each to emerging genres as in the example below where the learner has achieved the full marks available.

16 The genre of this song is Heavy Metal and is influenced by other styles of music.

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

Style 1: Blues

Blues has influenced the Solo as it's based around a blues pentatonic scale.

Style 2: Rock and Roll

Rock and Roll has influenced this song by the use of power chords and the fast and distorted tone of the guitar.

(Total for Question 16 = 4 marks)

4 marks

The example below did not score the full 4 marks as Punk is not a valid response, but has received the full 2 marks for identifying Rock and Roll and explaining how the styles have influenced the musical features.

16 The genre of this song is Heavy Metal and is influenced by other styles of music.

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

Style 1: Punk

The song is influenced by punk because during the punk era in music, guitars went from jazz rock and roll to being toned down giving it a heavier sound.

Punk may have influenced from 1:23 to 1:42. The guitar solo sounds like it's from a typical song.

Style 2: Rock and Roll

Rock and roll would've influenced this song as it was really popular. Even if the song is heavy metal, rock and roll plays a big part, especially with the continuous repeat repetitive tune that occurs through the whole song much

2 marks

Very few learners did not score at least 2 marks and where this was the case, most had misinterpreted the question as in the example below:

16 The genre of this song is Heavy Metal and is influenced by other styles of music.

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

Style 1: Smooth style

There is a smooth style which breaks up the sound of this track and this is because of how the instruments were being played.

Style 2: upbeat style

Then in parts there is a fast upbeat tempo which creates a real positive feel to the track and it balances between these two different styles which is very professional

(Total for Question 16 = 4 marks)

0 marks

17a) Identify the environment in which this song was recorded.

A high number of learners were able to identify studio as the environment in which this song was recorded. There were several different variations seen that referred to studio and these were accepted as responses.

17 (a) Identify the environment in which this song was recorded.

(1)

Recording studio

1 mark

Some learners provided inaccurate descriptive responses such as the example below:

17 (a) Identify the environment in which this song was recorded.

(1)

The big room with the loads of reverb

0 mark

17b) Name the rhythmic device used by the vocalist from 1:57 to 2:02.

This question challenged learners with some referring to dynamics, idiomatic techniques and others described the music. A lot of guess work was also in evidence.

(b) Name the rhythmic device used by the vocalist from 1:57 to 2:02.

(1)

Reverb

(Total for Question 17 = 2 marks)

0 mark

(b) Name the rhythmic device used by the vocalist from 1:57 to 2:02.

(1)

Singing in time with the beat.

(Total for Question 17 = 2 marks)

0 mark

This was an accurate response.

(b) Name the rhythmic device used by the vocalist from 1:57 to 2:02.

(1)

Syncopation.

(Total for Question 17 = 2 marks)

1 mark

18) Identify the percussion instrument heard at the end of every four bar section, an example of which is from 2:22 to 2:44.

On the whole, most learners were able to identify the cymbal, whilst others included individual parts of the kit that were heard in the section.

18 Identify the percussion instrument heard at the end of every four bar section, an example of which is from 2:22 to 2:44.

cymbal

(Total for Question 18 = 1 mark)

1 mark

Some were not able to identify these accurately and responded with a range of other instruments as in the responses below:

18 Identify the percussion instrument heard at the end of every four bar section, an example of which is from 2:22 to 2:44.

Tamborine

(Total for Question 18 = 1 mark)

0 mark

18 Identify the percussion instrument heard at the end of every four bar section, an example of which is from 2:22 to 2:44.

organ

(Total for Question 18 = 1 mark)

0 mark

19) Black Sabbath first recorded this track in 1970 with limited use of studio recording effects.

a) Identify **one** type of **dynamic processor**.

This question discriminated well. A number of learners were able to identify a type of dynamic processor with compressor being the most popular response. Some described the process which was not creditable as the question specifically asked to identify a type.

Some learners identified production effects which was not creditable.

19 Black Sabbath first recorded this track in 1970 with limited use of studio recording effects.

(a) Identify **one** type of **dynamic processor**.

(1)

Compression

1 mark

19 Black Sabbath first recorded this track in 1970 with limited use of studio recording effects.

(a) Identify **one** type of **dynamic processor**.

(1)

Special microphone for clean vocals

0 mark

b) Explain how **one** type of dynamic processor can improve the quality of recording.

A number of learners did not provide a response to this question and found this item challenging, whilst others attempted to provide a more simplistic explanation which in the main, allowed them to access at least 1 mark. Only a few were able to fully explain how a dynamic processor improves the quality of the recording.

(b) Explain how **one** type of dynamic processor can improve the quality of recording.

(2)

The way a compressor works is it brings up the low end frequency and brings down the high end frequencies within a song making it sound more full and rich and so this would improve it.

2 marks

(b) Explain how **one** type of dynamic processor can improve the quality of recording.

(2)

Using a dynamic processor gives you more freedom with the recording.

0 marks

20) Compare the use of *instrumentation* in the two pieces.

On the whole, there is evidence that learners are far better prepared for this question than in other sessions. Examiners commented on the improvement in responses and the slight increase in learners achieving over 3 marks.

The majority of the responses seen were able to discuss some reference to the instrumentation of both pieces and most of these referred to the contrast between synthesised sounds and that of the guitar and drums. References to the types of vocals also allowed these learners to access 2-3 marks. Some responses at this mark range were very repetitive and tended to discuss features of the same instrument in each paragraph.

Those achieving over 4 marks presented responses that reflected a more applied understanding of the instrumentation with more sophisticated comparisons that allowed for analysis.

Learners achieving the higher mark range were able to make effective comparisons showing evidence of a more applied understanding of the instrumentation in both tracks. The majority of the responses were balanced showing a very sound understanding of the aim of the question.

There continues to be a trend amongst learners to use all of the questions as an aide memoire for this item. This practice should be discouraged as it leads to learners producing a lot of writing that is irrelevant to the actual question, thus using up valuable time.

Many learners prefer to present their response in the form of two columns. These responses were far more improved than in previous sessions where learners showed a more sound ability to present detailed and specific answers that compared between each piece, as in the example below:

20 Compare the use of instrumentation in the two pieces.

Black Sabbath	Calvin Harris
<ul style="list-style-type: none">- Very guitar focused- Loud and no big change in dynamics- Guitar, drums, bass and vocals- Use of panning- Quite technical guitar solo- lots of palm muted power chords- Whole band is playing straight away- Older recording, instruments don't sound as good as they could.- Use of instrumental solos (guitar)- Vocals are shouting and loud	<ul style="list-style-type: none">- Lots of loop used throughout the song- Very processed/over produced- lots of dynamical change- Lots of repetition, piano, violin and synth.- Soft, talking like vocals- Different instruments come in gradually- Has a very clear pulse, making it easier to dance to/foot tap.- Very high quality instrument samples.- lots of tension through crescendos.- Instrumental loops- Softer, speaking vocals

You may use this page if additional space is required to answer question 20.

Both pieces are ~~used~~ from very different time periods. The instruments in Calvin Harris's Summer are probably all samples and not played by actual people, this song has a lot of repetition which is especially present in the chorus. ~~Expanding~~ ^{Expanding on repetition} the song has lots of dynamic changes which is looped and gradually gets louder creating tension.

Black Sabbath Paranoid has a full band present, vocalist, guitarist, drummer and a bassist which makes the sound feel less synthetic and raw.

There is slight repetition/imitation with the power chord use however it builds tension along with the drumkit leading up to the guitar solo which makes the song sound more spaced but very energetic.

(Total for Question 20 = 8 marks)

7 marks

The example below has been awarded 5 marks. This contains different valid points that have been expanded upon and most are compared accurately and clearly showing some confidence to the specific requirements of the question.

20 Compare the use of **instrumentation** in the two pieces.

Track 1 has background ~~or~~ backing vocals which were creating the call and response feature, while in track 2 there are no backing vocals, ~~or call and~~ In track 2 Track 2 has a stereo ~~beginning~~ in sound in the beginning where you can hear the guitar only in the left ear, since the track 1 has a mono sound for the whole song.

Track 1 has instruments such as synthesiser, piano, violin, creating a joyful and relaxed feeling, while track 2 has ~~di~~ instruments like guitars and drums ~~area~~ which create ~~an~~ a feeling of intensity.

A similarity for the both song is the use of ostinato, the melody ~~make~~ being repeated through the whole sound, except the bridge part (for the both songs).

Also, the use of the production technique named reverb it's a similarity for both songs, giving them a feeling of depth and space.

Another comparison would be that in track 1, the texture it's thickening by adding and growing the volume of the instruments through building up,

You may use this page if additional space is required to answer question 20.

while in track 2, the texture remains the same and in the bridge part, the guitarist it's ~~is~~ playing with the guitar experimenting different sounds by giving an interesting feeling.

Track 1 it's using an EQ technique to make the sound be heard forward or backward, while track 2 it's not using EQ to do the same.

In the outro of the track 2, the instruments are finished straight, while in track 1, the outro it's accompanied by one instrument until the end.

5 marks

20 Compare the use of **Instrumentation** in the two pieces.

Track 1 uses a lot of synthesizers typically used in dance music, where as Track 2 uses typical metal instruments such as a bass guitar, electric guitar, a drumkit and occasionally a keyboard of some sort. On both tracks the lead vocalist is a male and both use a low-mid range in vocals.

The instrumentation of Track 1 gives off a happy, jumpy mood, where as Track 2 gives off a slightly drier mood using instrumentation.

Also used by Track 2 is a minor key which also gives off this slightly less happy mood. However in Track 1 the key is a major.

3 marks

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