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Examiners' Report/
Lead Examiner Feedback

Summer 2017

Level 1/2 Firsts in Music
Unit 8: Music Production and Analysis
(20375F)

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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 and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external 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 external assessment 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>

20375F – Unit 8: Music Production and Analysis

Grade	Unclassified	L1	P	M	D
Boundary Mark	0	15	23	31	39

Introduction

This is the seventh sitting of this paper and numbers were slightly less than in previous sessions.

It is clear that a number of Centres and learners are comfortable with the expectations of the examination. These Centres continue to show a sound understanding of expectations to be demonstrated and apply established strategies to address the examination successfully.

It was also evident that a significant number of learners had not been prepared adequately for these questions and did not have the music knowledge to support the answers given, but instead provided generalisations with some drawing ideas from the actual question content to help formulate their response.

Centres are advised to prepare learners thoroughly for the test in terms of general exam technique as several learners' misinterpreted questions.

Learners require knowledge and understanding of both music and music production to achieve well in this unit. Those with knowledge of just one area are disadvantaged and unable to access the full test effectively.

Introduction to the Overall Performance of the Unit

The paper discriminated well and learners were able to access all questions. However, it is evident that a significant number of learners did not prepare adequately and therefore were unable to apply understanding of key musical terminology, devices and techniques.

On the whole, answers were weaker than seen in previous sessions particularly where specific understanding of the specification content was tested. It appeared that there was 'guess work' on several questions.

Learners who had prepared well were able to access the whole paper and attempted to provide responses to all questions. It is clear that a significant number are approaching the longer 8-mark question with a prepared strategy and plan which enabled them to focus on the main aim of the question in analysing key musical features in texture and instrumental sounds of both pieces. Similarly, other questions requiring an explanation such as 7, 10a, 11 and 15 were answered well by those learners who had prepared and whilst some of the explanations may not have been fully accurate, learners were able to score marks for correctly identifying a point. Examiners noted that those that were less well prepared were unable to provide a valid first response and therefore quite often missing 4 marks for each of these questions.

There is still some concern with the weakness demonstrated in learner's understanding of the specification content. In preparing for this test, learners must be able to understand how to apply knowledge, terminology and theoretical concepts to the musical extracts. They must have a secure grasp of aural concepts and key musical vocabulary such as musical devices. Knowledge and application of the latter was particularly weak in this paper, consequently this has led to learners being unable to answer both the recall and extended questions.

Individual Questions

Targeted Specification Area: Learning Aim A

1 (a) Identify which **one** of the following genres best fits this music.

- A Blues
- B Chillout
- C Grunge
- D Soul

This was an accessible question where a high percentage of learners were able to identify the genre of the piece as Chillout.

Targeted Specification Area: Learning Aim A

1 (b) Give the tempo of this piece in BPM (beats per minute).

- A 72
- B 105
- C 130
- D 144

Whilst a high number of learners were able to identify the BPM accurately, this was not as many as in previous sessions. Learners show good preparation in the various methods of approaches in their calculations in the margins on the test paper. This is good exam technique.

Targeted Specification Area: Learning Aim A

2 (a) Identify **one** non-musical sound heard at the beginning of the piece from 0:00 to 0:26 apart from the cockerel.

Several responded with cockerel despite the question stating 'apart from'. Others also identified lawnmower, but this does not occur in the time period specified.

2 (a) Identify **one** non-musical sound heard at the beginning of the piece from 0:00 to 0:26 apart from the cockerel.

(1)

Chicken/Cockerel

0 mark

Aeroplane and voice were the most popular.

2 (a) Identify **one** non-musical sound heard at the beginning of the piece from 0:00 to 0:26 apart from the cockerel. (1)

Aeroplane

1 mark

Targeted Specification Area: Learning Aim A

2 (b) Name the instrument heard from 0:15 to 0:18.

This was a well-answered question with most learners able to identify 'Harmonica' as the instrument heard.

harmonica

(1)

(Total for Question 2 = 2 marks)

1 mark

Those who answered incorrectly mostly identified instruments such as violin and saxophone or other incorrect responses such as in the example below:

Slider

(1)

(Total for Question 2 = 2 marks)

0 mark

Targeted Specification Area: Learning Aim A

3 Identify the type of drum which starts and continues from 0:45.

A mark is awarded for recognising the specific type of drum which is heard at a particular point in the piece. This tests understanding of instrumentation and the ability to discriminate the sounds of different drums such as the kick bass in this question.

The item relates to '**Use of instruments and voices**'/'**combination of instruments**' in the published specification.

Several learners were able to respond accurately with most identifying Kick and Bass drums.

Kick drum

(Total for Question 3 = 1 mark)

1 mark

Others did not identify the type of drum.

Timbre Drum
(Total for Question 3 = 1 mark)

0 mark

Targeted Specification Area: Learning Aim A

4 Identify the musical device played by the synthesiser from 2:07 to 2:26.

Many learners had described the excerpt instead of providing the name of the device. Several provided different production effects which is inaccurate.

Evidence shows that learners continue to be insecure about devices and several answered with a range of instruments e.g. synth, piano etc.

Sequence
(Total for Question 4 = 1 mark)

0 mark

The example below shows a correct musical device.

Arpeggio
(Total for Question 4 = 1 mark)

1 mark

Targeted Specification Area: Learning Aim B

5 Identify the stereo placement of the following sounds.

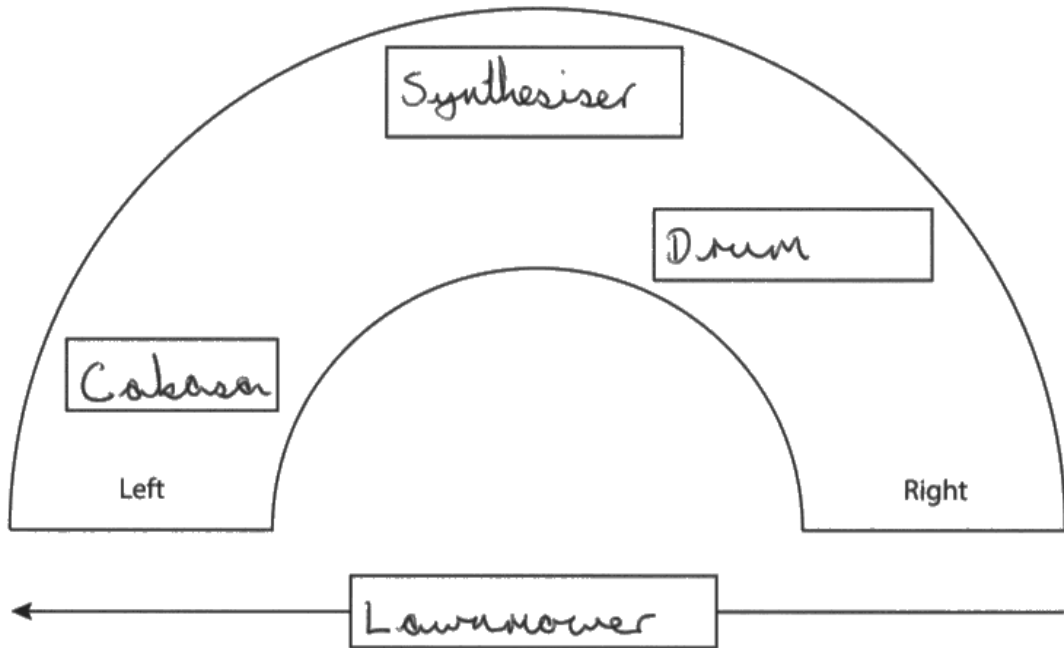
The learners are provided with a template of the stereo field for this section and each box corresponds to the placement of each instrument. The learners must identify where each is placed from the given points in the piece where the instruments are heard. This relates to Learning Aim B – **'Stereo Placement'**.

This discriminated well with several learners scoring the full 4 marks available in identifying the stereo placement of each sound.

5 Identify the stereo placement of the following sounds:

- Synthesiser from 0:27 to 0:44
- Lawnmower from 0:29 to 0:36
- Cabasa from 0:45 to 0:50
- Drum from 0:54 to 1:03.

Write your answers in the boxes on this diagram of the stereo field.



4 marks

A common error was for learners to include lawnmower on the right and drum centre.

Some answered 3 accurately but failed to complete all 4 boxes which was unfortunate.

A few did not attempt the question.

Targeted Specification Area: Learning Aim A

6 Identify the articulation of the block chords at 1:49 to 1:58.

This was a challenging question for some learners. Several identified this as legato whereas the block chords are played staccato. Some responded offering a range of dynamics or tempo which was not accurate.

Staccato

(Total for Question 6 = 1 mark)

1 mark

The response below is inaccurate.

The kick for the drum
(Total for Question 6 = 1 mark)

0 mark

Targeted Specification Area: Learning Aim B

7 This piece is made up of several samples of sounds and instruments. Describe the way in which **two** production effects are used on these sounds.

To achieve 2 marks for each response, learners must identify a production effect used in the piece followed by an explanation of the way in which it has been used e.g. on a particular instrument.

This item is from Learning Aim B and relates to '**Production effects**'.

Several responses given did not relate to the actual piece. Many referred to e.g. distorted electric guitar which appears to be discussing the second piece. Others discussed the use of instrumentation and voice.

There were examples of learners referring to the non-musical sounds as production effects.

Several gave a correct production effect but were unable to describe how it was used on the sounds, but instead gave the location, voice or instrument where it was heard. This did not allow them to access the +1 mark available.

The example below has achieved the full 4 marks available where the learner has correctly identified accurate production effects with thorough valid descriptions.

7 This piece is made up of several samples of sounds and instruments.

Describe the way in which **two** production effects are used on these sounds.

Production effect 1

Reverb - is used to make the instruments and girls voice echo, to sound further away for the audience to hear, it sounds more unnatural and adds more space to the song.

Production effect 2

Panning - All of the instruments have their own space in this song and are placed from the middle, to left and right. Then the Lawn mower travels across the head set, adding a dramatic effect for the audience to listen to.

(Total for Question 7 = 4 marks)

4 marks

The learners in the next examples have not identified a production effect in the descriptions provided and therefore do not achieve marks. In the second example the learner has clearly not grasped the aim of the question.

7 This piece is made up of several samples of sounds and instruments.

Describe the way in which **two** production effects are used on these sounds.

Production effect 1

IS used to fill in on the off beats
off the bass drum

Production effect 2

IS used to build up to the main
parts of the song

(Total for Question 7 = 4 marks)

0 marks

7 This piece is made up of several samples of sounds and instruments.

Describe the way in which **two** production effects are used on these sounds.

Production effect 1

We hear a cockeriel being used at the beginning and production affect is samples are used. to make song better.

Production effect 2

The samples that are used are unusual, eg; I can hear a lawnmower, a plane and cockeriel, this may intrege an audience as unusual.

(Total for Question 7 = 4 marks)

0 marks

Targeted Specification Area: Learning Aim A

8 (a) Identify the rhythm of the drum from 2:44 to 2:53.

Generally a well-answered question, with most referring to the correct rhythm. Those who answered incorrectly gave responses relating to e.g. dynamics, syncopation or tempo changes.

PLAYED IN CROTCHETS (4/4) (1)

1 mark

4,6 (1)

0 mark

One ^{hit} every few seconds. (1)

0 mark

Targeted Specification Area: Learning Aim A

8(b) Identify the tone of the **female voice** from 2:44 to 2:58.

Some good responses in the main, however several learners identified 'type' of voice as opposed to tone. Others described the mood of the vocal part. The most popular response was 'soft'.

Breathy	(1)
---------	-----

1 mark

soft	(1)
------	-----

1 mark

Targeted Specification Area: Learning Aim A

9 These boxes show the structure of the track. Four of the sections are named. Identify the other **two** sections and write your answers in the boxes.

For this question, learners are required to respond to the structure within a given template with the aid of each individual section. Learners are able to follow the given part of the structure to help discriminate the individual parts. The mark scheme allows for the different names for each section.

The item relates to '**Musical form**' in the specification.

9 These boxes show the structure of the track. Four of the sections are named.
Identify the other **two** sections and write your answers in the boxes.

0:00	1:13	1:49	2:07	3:20	3:53
Intro	Verse	Middle B/Chorus	Verse 2	Break	Outro

(Total for Question 9 = 2 marks)

2 marks

9 These boxes show the structure of the track. Four of the sections are named.
Identify the other **two** sections and write your answers in the boxes.

0:00	1:13	1:49	2:07	3:20	3:53
Intro	Verse	Course	Bridge	Break	Outro

(Total for Question 9 = 2 marks)

Targeted Specification Area: Learning Aim A

10 (a) Explain **one** way in which the section from 3:20 to 3:53 has a different mood to the rest of the piece.

This question is similar in structure and demand to Q.15.

Answers must identify one accurate or relevant musical feature followed by an explanation that refers to the way in which the mood has changed from the rest of the piece.

The item relates to '**Musicality and expression**' - making effective judgments based on analysis of aural information.

Learners responded with both musical and production answers. Many did not access the +1 mark as they didn't provide a description of the mood. Learners tend to offer generalisations of the sound instead of specifying an instrument or voice. These did not achieve any credit.

10 (a) Explain **one** way in which the section from 3:20 to 3:53 has a different mood to the rest of the piece.

(2)

To this section, the synth is creating a melodic line which creates a happier mood to the rest of the piece.

2 marks

10 (a) Explain **one** way in which the section from 3:20 to 3:53 has a different mood to the rest of the piece.

(2)

Lack of vocals create a calming, ambient mood, allowing the listener to focus more on the instrumentation and its effects.

2 marks

10 (a) Explain **one** way in which the section from 3:20 to 3:53 has a different mood to the rest of the piece.

(2)

Much more faster tempo more upbeat sounds more like
Soul music where as the beginning sounds more like
jazz and ~~blues~~ blues music.

0 marks

The learner in this example has identified a valid first point but has not related the response to the different mood.

10 (a) Explain **one** way in which the section from 3:20 to 3:53 has a different mood to the rest of the piece.

(2)

The synthesiser takes the melody
by doing an arpeggio. It displays
the different notes within a
chord.

1 mark

Targeted Specification Area: Learning Aim A

10 (b) Name the device used by the synthesiser from 3:20 to 3:30 which alters the pitch.

This question discriminated well. Many of those that were inaccurate offered types of production devices.

Pitch bend

(1)

1 mark

It sounds deeper and fades out and in

(1)

0 mark

Targeted Specification Area: Learning Aim B

11 This piece was recorded using analogue technology. Explain **two** advantages of recording using analogue tape.

Marks are credited for accurate responses identifying advantages of analogue technology. This can be in a broad context as well as technical aspects. However, the + 1 mark must explain the advantage in terms of recording and not a general assumption or viewpoint.

This item is from Learning Aim B and relates to '**Audio Quality**'.

This challenged some learners with a number leaving the question unanswered.

Several provided responses relating to digital, whilst others answered with generalisations such as 'clearer', 'better quality' and so on without explaining or giving reasons.

Some gave disadvantages whereas the question asks for advantages.

The example below shows how the learner has provided an advantage with an appropriate explanation to support the point. This response has achieved the maximum 4 marks.

11 This piece was recorded using analogue technology.

Explain **two** advantages of recording using analogue tape.

1. using analogue tape gives a more natural sound as the sound waves aren't digitally constructed
2. Analogue tape is immune to being lost due to computer bugs or errors as it's physical.

4 marks

Both points presented in the example below are inaccurate and do not achieve credit.

11 This piece was recorded using analogue technology.

Explain **two** advantages of recording using analogue tape.

1 You can always fix it if you mess up

2 You can alter and change and add in parts that you want/need.

0 marks

Targeted Specification Area: Learning Aim A

12 Identify which decade this piece was originally recorded in.

- A 1960s
- B 1970s
- C 1980s
- D 1990s

A good number of learners identified the decade accurately.

Targeted Specification Area: Learning Aim A

13 (a) Identify the time signature of the piece.

- A 2/4
- B 3/4
- C 4/4
- D 6/8

A significant number of learners were able to correctly identify the time signature as 4/4.

Targeted Specification Area: Learning Aim A

13 (b) Identify how the rhythm guitar chords are played from 0:12 to 0:34.

Credit is given to responses which identify the musical device used by the guitar.

The MS also extends to allow for idiomatic playing techniques. The item tests

'Musical devices (pitch)'.

Whilst this was an accessible question with a good number of learners answering correctly, some learners clearly did not have the knowledge to answer and there were many instances of guess-work.

The example below is an accurate response. Other valid answers include Block, strummed and barre chords.

(1)
Strumming at the start of every beat.

1 mark

This response is inaccurate.

(1)
Riff

0 mark

Targeted Specification Area: Learning Aim A

14 Name the vocal technique that the singer uses from 0:50 to 0:53.

A high proportion of learners scored well identifying the vocal technical correctly as falsetto.

Some identified different pitch changes, provided female types of vocal ranges or rhythmic devices. All of which are accurate.

There were a few who described how to achieve the technique, but the question focused on the actual name of the technique.

falsetto.
(Total for Question 14 = 1 mark)

1 mark

Both of the answers below are inaccurate.

reverb
(Total for Question 14 = 1 mark)

0 mark

Singing
(Total for Question 14 = 1 mark)

0 mark

Targeted Specification Area: Learning Aim A

15 The section from 1:42 to 2:26 is an instrumental.

Explain **two** ways the instruments are used to enhance the mood in this section.

There are two layers to the response here, where the first answer involves some cognitive skills through listening to the extract, identifying different instruments and engaging in aural perception to characterise the role of the individual instruments in the piece.

To access the full four marks, responses must show an understanding of a broad range of musical and expressive points. These will be supported with detailed explanations to validate their response to gain the additional +1 which should clearly identify the change in mood.

The item relates to '**Musicality and expression**' - making effective judgments based on analysis of aural information.

This was an accessible question for the majority of learners where most were able to identify at least one way the instruments are used to enhance the mood of the section. Several gave valid answers to support the mood. However, there continues to be responses that are very vague and fail to be specific, such as identifying an individual instrument instead of discussing these collectively. It is difficult for learners to gain a mark when they talk about 'the instruments' in general terms.

The following two examples show a detailed response with valid points supported with explanations of the way in which the instruments are used to enhance the mood.

15 The section from 1:42 to 2:26 is an instrumental.

Explain **two** ways the instruments are used to enhance the mood in this section.

1 The electric guitar replaces the vocals to perform a solo in the instrumental, this gives the song a break from the vocals.

The mood changes to calmer and possibly positive as the chords on the electric have stopped and thinned out the sound.

2 The drum kit (snare specifically) is in a straight rhythm and simple 4/4 time signature, this gives a simple and upbeat mood.

4 marks

15 The section from 1:42 to 2:26 is an instrumental.

Explain **two** ways the instruments are used to enhance the mood in this section.

1 Electric guitar plays the solo to bring the feeling of anticipation before the ~~the~~ vocals come back

2 The drum pattern stays the same, simple pattern, this supports the guitar during a solo creating a much thicker texture and happy mood.

(Total for Question 15 = 4 marks)

4 marks

The answer below has only identified two instruments and has not related the response to the specific aim of the question, where it is essential that the way in which the instruments are used must be clear to gain the first point.

15 The section from 1:42 to 2:26 is an instrumental.

Explain **two** ways the instruments are used to enhance the mood in this section.

1 Lead guitar

2 Bass guitar

(Total for Question 15 = 4 marks)

0 marks

This response does not relate to the question.

15 The section from 1:42 to 2:26 is an instrumental.

Explain **two** ways the instruments are used to enhance the mood in this section.

1 IYS used to make people more happy

2 IYS also used to make the band enjoy the song when they play it live

(Total for Question 15 = 4 marks)

0 marks

Targeted Specification Area: Learning Aim A

16 (a) Name the musical device used between the main vocal and guitar from 3:24 to 3:40.

Learners were able to respond with Call and Response or Subject and Answer.

call and response (1)

1 mark

However as seen in many other questions, some learners did not have the knowledge to answer this question correctly as in the examples below.

Distortion (1)

0 mark

playback recorder. (1)

0 mark

Targeted Specification Area: Learning Aim A

16(b) Identify the texture of the piece from 3:24 to 3:40.

Learners have been asked to identify the texture of different pieces in previous papers and this has always proved to be an accessible question. In this instance, many learners were unable to provide an accurate response in identifying the texture as thick or dense.

The following two examples are accurate responses.

Thick (1)

1 mark

Dense (1)

1 mark

Some provided a range of descriptions where the use and understanding of terminology was clearly a problem.

There were instances where learners confused tempo and texture as in the example below.

(b) Identify the texture of the piece from 3:24 to 3:40. (1)
Fast tempo and upbeat sound abit like rock too.

0 mark

Targeted Specification Area: Learning Aim A

17 Identify the male voice type of the lead singer.

There were several accurate responses to this question where tenor was the most popular answer. Many learners continue to spell inaccurately whilst others offered female vocal ranges as a response which were inaccurate.

The mark scheme allowed for answers including Tenor, Medium range/mid-range and Mid to high. There were ample examples of each answer presented.

Mid to high range voice (Total for Question 17 = 1 mark)

1 mark

tenor
(Total for Question 17 = 1 mark)

1 mark

A few learners clearly did not have the appropriate knowledge of vocals types.

Targeted Specification Area: Learning Aim A

18 Identify **one** idiomatic playing technique used by the guitars from 3:41 to 4:23.

Learners are required to identify a specific idiomatic technique to achieve a mark from a wide range of techniques used by the instrument. This relates to '**Use of instruments and voices/idiomatic technique**' in the specification.

As previously noted, questions relating to techniques and devices challenged those learners who were not adequately prepared or didn't have the knowledge required, with several providing production related responses as in the responses below:

Reverb
(Total for Question 18 = 1 mark)

0 mark

Distortion
(Total for Question 18 = 1 mark)

0 mark

There were several idiomatic playing techniques employed by the guitars allowing learners opportunity to respond from a range of examples as in the answers below:

Slide
(Total for Question 18 = 1 mark)

1 mark

Pith bending
(Total for Question 18 = 1 mark)

1 mark

hammer ons.

(Total for Question 18 = 1 mark)

1 mark

Targeted Specification Area: Learning Aim B

19 Describe how **two** effects pedals are used to change the tone of the guitar in this piece.

In this question, learners must first identify a type of effects pedal, followed by a description of the way in which it affects the tone. An accurate pedal must be identified to be able to gain marks.

This question stems from Learning Aim B '**effects**'.

This discriminated well where most learners were confident in identifying the range of pedals used and provided a valid description of each to gain the full 4 marks available.

19 Describe how **two** effects pedals are used to change the tone of the guitar in this piece.

Effect 1:

distortion to give a heavier tone to the music

Effect 2:

reverb to give an echo on the end of the note

(Total for Question 19 = 4 marks)

4 marks

19 Describe how **two** effects pedals are used to change the tone of the guitar in this piece.

Effect 1:

Reverb is used to add a slight echo but not enough to be a delay.

Effect 2:

an Overdrive boost is used to make the guitar louder and ~~clearer~~ to make sure it punched through the sounds.

(Total for Question 19 = 4 marks)

4 marks

Whilst some were able to identify the pedal correctly, the descriptions provided were inaccurate or relate to aspects that were not part of the question. Some learners did not read the question fully and provided answers describing a mood.

19 Describe how **two** effects pedals are used to change the tone of the guitar in this piece.

Effect 1:

To make the song sound more sad

Effect 2:

Also to make it a lot more complex, and make it sound more interesting.

(Total for Question 19 = 4 marks)

0 marks

19 Describe how **two** effects pedals are used to change the tone of the guitar in this piece.

Effect 1:

One guitar keeps building up, making us excited and leading us to the end.

Effect 2:

The second effect is calm and only one string strums are being used.

(Total for Question 19 = 4 marks)

0 marks

Targeted Specification Area: Learning Aim A and B

20 Compare the **texture** and **instrumental sounds** of the two pieces.

In this question, learners must show knowledge of musicality and expression in relation to the texture and instrumental sounds of both pieces. At least one valid expanded point or a comparison is required to achieve 1 mark.

The higher level responses will demonstrate effective comparison and with evidence of a more applied understanding of the texture and instrumental sounds in both tracks. The majority of the response will be well balanced, whereas with 6-7 marks there may be one or two rather important aspects missing from the response, which prevent the awarding of marks.

Lower level responses tend to discuss musical features in general. A recurring tendency is for learners to begin discussing the main feature of the question i.e. texture and instrumental sounds but lose this focus with responses becoming more generalised.

The item relates to '**Musicality and expression**' - making effective judgments based on analysis of aural information.

This was significantly more improved than in previous sessions. Learners are now more able to provide relevant comparisons between each piece, with some providing sophisticated responses showing firm knowledge of the texture and instrumental sounds.

Learners are scoring well when they structure their responses, this allows more scope.

Example 1:

In the following example, ample points are made with comparisons and justifications. A wide range of similarities and differences are described, some in depth. All observations are relevant to the context of the question and include:

Little Fluffy Clouds:

- Sparse texture supported with examples of sounds
- Texture thickens with the vocals, synthesiser & harmonica
- Notice texture lightens up in the chorus with only vocals, synth & drums
- Comparison between ending and beginning with examples of instruments to support point

Live Forever:

- Sparse introduction with non-musical whistle
- Texture thickens with guitar & drums
- Texture sustained, but lightens slightly with change in guitar pedals
- Instrumental thin texture with finger picking guitar ends the piece

6 marks awarded.

SECTION C

Answer ALL questions

Question 20 relates to both track 1 on the CD: *Little Fluffy Clouds* by *The Orb* and track 2 on the CD: *Live Forever* by *Oasis*.

20 Compare the texture and instrumental sounds of the two pieces.

[8]

Little Fluffy Clouds (LFC) begins with a sparse texture with only singular, non-musical sounds, such as a cockerel and a lawn mower. Then during the verse and chorus the texture thickens with the entering of vocals and a synthesiser and a harmonica. One part is the chorus 0:33 - 01:49. We notice the texture ~~thickens~~ lightens as all we hear is vocals, synth and drums. The song ends with a sparse texture also, just like the beginning of the song. All of the instruments begin to fade out starting with the synth and the vocals, then the drums (which fade out just before the vocals and synth fully). We then just hear one sound of a lawn mower, a non-musical device.

Live forever (LF) begins with a sparse texture also. A non-musical whistle starts the song off with a lead from vocals.

The texture then thickens as drums and vocals and guitar are introduced in one verse. The texture in the chorus is sustained although some would say it lightens slightly because they switch guitar pedals changing the guitar's tone. When one song ends, just before there is an instrumental with the guitar (electric) and drums meaning the texture is thin because there is a minimal amount of instruments. But after this the texture becomes thick as all the instruments are reintroduced to the ending when it is when all the instruments fade out and through the technique of finger picking the guitar ends the song solo.

(Total for Question 20 = 8 marks)

Example 2:

In example 2, there is an attempt at comparing both pieces with valid points made, but with an inappropriate emphasis on some of them.

- Identifies the thick texture of Live Forever justifying reasons with examples of instrumentation.
- Justification of where the texture becomes thinner in each piece.
- Reference to the non-musical sounds/instrumentation of Little Fluffy Clouds
- Contrast of instruments discussed with relevant points made.

4 marks awarded.

SECTION C
Answer ALL questions

Question 20 relates to both track 1 on the CD- Little Fluffy Clouds by The Orb and track 2 on the CD: Live Forever by Oasis.

20 Compare the texture and instrumental sounds of the two pieces. (8)

In Live Forever by Oasis the texture stays thick throughout the majority of the piece which gives it a much more busier feel to it. The only times the piece has a more thin texture is right at the very beginning where there is only drums playing and in the last few seconds of the intro where there is only guitar playing. This is very similar to Little Fluffy Clouds by The Orb as it also has a thicker texture throughout the piece excluding the intro and outro.

I feel the instrumentation in Little Flyby Clouds by The Orb is very 'unnatural' as there are many peculiar sounds such as the harmonizer which 'wouldn't' usually be found in a musical piece. ~~As well as~~ Along with this is the synthesiser and drums which are more suited for the piece. This contrasts greatly with Live Forever by Oasis because this track has ~~more~~ ~~less~~ instruments that would be more commonly found in ~~the~~ a

track. This consists of vocals, bass, drums, electric guitar, and acoustic guitar ^{and harmonica}. Personally I prefer track 2 due to this instrument choice.

Example 3:

In example 3, many irrelevant points with only a few supported and accurate points made. There is a tendency to repeat points throughout the narrative. Basic similarities in the main with generic statements that are not always accurate.

- Some irrelevant points relating to genres that are inaccurate as are the references to the bass in Little Fluffy Clouds.
- Valid point made for identifying the conversation, repeated lyrics and musical sounds overlapping.
- Reference made to Live Forever instrumentation.

3 marks awarded

Question 20 relates to both track 1 on the CD: **Little Fluffy Clouds** by **The Orb** and track 2 on the CD: **Live Forever** by **Oasis**.

20 Compare the texture and instrumental sounds of the two pieces.

(8)

Both songs are completely different textures, as 'Little fluffy clouds' by The Orb is more Blues than 'Live forever' by Oasis, which is more ~~of~~ of an indie genre, hence the textures of both songs being completely different from each other. Another reason the textures are so different is the amount of bass in 'Little fluffy clouds' the bass really stands out from a lot of the other instruments, but in 'Live forever' the guitar and vocals are heard a lot more clearly than the bass.

The instrumental sounds in 'Little fluffy clouds' are very noticeable, as the lyrics are to a repeated conversation, whilst the musical sounds all seem to be ~~not~~ overlapping the woman speaking. In 'Live forever' the

instrumental sounds are mainly based on the vocals, with the guitar solos and drums ~~to~~ filling in the space in the background. The difference between the two ~~of~~ different songs are the genres, as one is a party song and one is usually heard playing in Supermarket shops and places like that.

Summary

Based on the responses seen this series, learners must be more thoroughly prepared in their understanding of the following:

- Develop a secure grasp of key musical terms
- Understand a range of musical devices (pitch and rhythm)
- Show understanding of aural concepts in music and music production
- Understand the range of idiomatic techniques used by instruments and voices
- Prepare well for the test through exam technique and practice.

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