BTEC

January 2018

Level 2 BTEC First in Music Unit 8 Music and Production Analysis (20375F)

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications website at http://qualifications.pearson.com/en/home.html for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at http://qualifications.pearson.com/en/contact-us.html

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson. Their contact details can be found on this link:
http://qualifications.pearson.com/en/support/support-for-you/teachers.html

You can also use our online Ask the Expert service at https://www.edexcelonline.com
You will need an Edexcel Online username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your learners at: www.pearson.com/uk

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, at 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 is 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 assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link:
http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html

Unit 8 Music and Production Analysis (20375F)

Grade	Unclassified	Level 1 Pass	Level 2		
			Pass	Merit	Distinction
Boundary Mark	0	18	25	32	40

Introduction

This is the eighth sitting of this paper and numbers were less than in June 2017. The paper discriminated well with all questions accessible to learners. At best, evidence shows that learners are much better prepared for the test with most able to recall and apply knowledge, terminology and theoretical concepts to the two musical examples which for section A included Invincible by Tinie Tempah and for section B, 'Night Fever' by the Bee Gees.

Introduction to the Overall Performance of the Unit

Overall, the paper performed comparably with June 2017 with a slight increase in learners achieving at Pass and Distinction levels.

There were quite a few questions which tested learners' understanding of key terms in both music and music production. Learners achieving the higher mark ranges demonstrated a good balance in their understanding of both. At the lower mark range, there was a percentage of learners that approached the paper with better understanding of music production. Consequently these learners were disadvantaged and therefore unable to provide effective answers to many of the music questions. They were particularly challenged by key music terminology and knowledge of techniques and devices. For these questions, learners provided production answers which were inaccurate.

At the higher mark range, learners demonstrated an ability to synthesise knowledge and provided a balanced understanding in their analysis of key aspects of music and music production; often enabling them to score the full marks available for the extended questions.

This paper has one 8 mark question which provides learners with an opportunity to critically analyse and compare the vocal features of both pieces.
Those learners who provided responses relating to the vocal features generally scored well in the mid to higher mark range, whilst many others focused on a general range of musical features that were not relevant to the question.

Individual Questions

Targeted Specification Area: Learning Aim A

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

A high proportion of learners were able to identify the genres of the piece and score 1 mark.

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

- ☒ **A** Brit pop
- ☒ **B** Gospel music
- ☒ **C** Hip Hop
- ☒ **D** New wave

1 Mark

Targeted Specification Area: Learning Aim A

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

Whilst quite a few learners were able to identify 138 as the correct BPM for this piece, unlike previous sessions, a number of learners were challenged by this. Others appeared more confident and had used the page to calculate their answer. This is good exam technique.

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

- ☒ **A** 58
- ☒ **B** 98
- ☒ **C** 108
- ☒ **D** 138

1 Mark

Targeted Specification Area: Learning Aim A

2. Identify the order in which the **four** sounds given below enter the piece.
Write your answers in the correct boxes.

This was a very accessible question which required learners to identify the order of the individual instruments/sounds. A significant number of learners were able to score the full 4 marks with only a few examples of learners scoring less than four.
A few learners had evidently not read the question in full and provided answers in the clear boxes instead of the shaded areas as instructed. Where possible, examiners credited responses that were within the correct time band.

00:01	00:02	00:03	00:04	00:05	00:06	00:07	00:08	00:09

Sound: Synth effect 1

Sound: *Piano*

Sound: *Synth effect 2*

Sound: *Male vocal*

Sound: *Strings*

(Total for Question 2 = 4 marks)

4 marks

Example of a response achieving 2 marks:

6

| 00:01 | 00:02 | 00:03 | 00:04 | 00:05 | 00:06 | 00:07 | 00:08 | 00:09 |

Sound: Synth effect 1

Sound: piano

Sound: Strings

Sound: male vocal

Sound: Synth vocal effect 2

(Total for Question 2 = 4 marks)

2 marks

Targeted Specification Area: Learning Aim A

3 (a) Identify the rhythmic device used by the bass drum from 0:28 to 0:54.
Learners scored well in this qustion with most of the responses identifying syncopation or off-beat. Misspellings were credited, however learners are encouraged to ensure that key music terminology is written accurately.
This is a good example of a clear and accurate response.

3 (a) Identify the rhythmic device used by the bass drum from 0:28 to 0:54.

(1)

syncopation - stressing the offbeat.

1 mark

There continues to be a tendency for learners to provide production related answers where the question clearly asks for a rhythmic device which is part of learning aim A.

3 (a) Identify the rhythmic device used by the bass drum from 0:28 to 0:54.

(1)

Reverb

0 Mark

Targeted Specification Area: Learning Aim A

3(b) Name the vocal technique the male vocalist uses from 0:29 to 0:56.
A highly successful item where a number of learners were able to identify the vocal technique as rapping.

(b) Name the vocal technique the male vocalist uses from 0:29 to 0:56.

(1)

Rapping / speaking the words.

(Total for Question 3 = 2 marks)

1 Mark
Some learners answered with other types of vocal techniques such as vibrato or production techniques which were inaccurate.

(b) Name the vocal technique the male vocalist uses from 0:29 to 0:56.

(1)

Reverb

(Total for Question 3 = 2 marks)

0 Mark

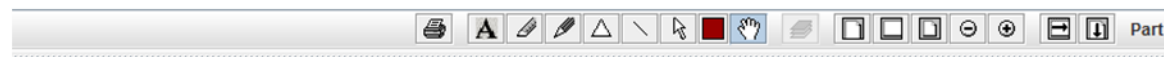This is an inaccurate response

(b) Name the vocal technique the male vocalist uses from 0:29 to 0:56.

(1)

Vibrato

(Total for Question 3 = 2 marks)

0 Mark

Targeted Specification Area: Learning Aim A

4 Identify the texture of this piece from 0:56 to 1:10.
This was an accessible question with a good proportion of learners providing accurate responses. At best, learners were also able to support their answers by providing additional detail relating to orchestration to support the dense texture, although this additional explanation was not required to achieve one mark.

4 Identify the texture of this piece from 0:56 to 1:10.

dense (more instruments involved)

(Total for Question 4 = 1 mark)

1 Mark

Some responses provided inaccurate description of the texture.

4 Identify the texture of this piece from 0:56 to 1:10.

it's all connected together which makes
me think that it is a synth doing this
it creats an for instrumental breake
for the others **(Total for Question 4 = 1 mark)**

0 Mark

Targeted Specification Area: Learning Aim A

5. Name the articulation technique used in the piano part from 1:24 to 1:38.

A significant number of learners had not focused entirely on the question and provided answers relating to the musical device used by the piano as opposed to the articulation technique, answering with arpeggio or broken chords which was inaccurate for this question.

5 Name the articulation technique used in the piano part from 1:24 to 1:38.

Nepetative

(Total for Question 5 = 1 mark)

0 Mark

Learners are encouraged to ensure that they have developed good exam technique and read the question fully before answering as in this example, many learners have been unable to score due to this.
Accurate answers could include: legato, smoothly, use of pedal and sustained as in the example below:

9

5 Name the articulation technique used in the piano part from 1:24 to 1:38.

legato

(Total for Question 5 = 1 mark)

1 Mark

Targeted Specification Area: Learning Aim B

6. This piece was recorded using multi-track studio overdub techniques.
*Identify **two** advantages of using multi-track studio overdub techniques.*

Most learners were able to access at least one mark and a high number scored the full 2 marks available. It is evident that learners had good knowledge of studio recording and at best, also provided descriptions and justified the points made. The answers seen most referred to the flexibility of editing and the ability to adjust imperfections.

6 This piece was recorded using multi-track studio overdub techniques.

Identify **two** advantages of using multi-track studio overdub techniques.

1. don't have to have everything going at once e.g. vocals separate from instrumentation.
2. if a part is quieter you can layer more of that part on.

(Total for Question 6 = 2 marks)

2 Marks

On the whole, learners were able to access at least 1-2 marks. There were some learners that explained the meaning of the lyrics without providing any musical point and therefore unable to access the marks.

6 This piece was recorded using multi-track studio overdub techniques.

Identify **two** advantages of using multi-track studio overdub techniques.

1. It is easy to go back and edit individual parts
2. You can record parts one by one, don't have to play it all at the same time.

(Total for Question 6 = 2 marks)

2 Marks

This is an example of an incorrect response where no credit was given:

6 This piece was recorded using multi-track studio overdub techniques.

Identify **two** advantages of using multi-track studio overdub techniques.

1 ___Equalizer (EQ)___

2 ___Compressor___

(Total for Question 6 = 2 marks)

0 Marks

Targeted Specification Area: Learning Aim

*7. Explain **two** ways in which the music communicates the mood of the lyrics from 01:38 to 02:20.*

At best, learners who gained the full marks provided two valid musical points and explained how and where this occurred providing a justification of the way in which it communicated the mood of the lyrics.

1 The texture comes in thick after 'let me reassure you' with bass, synths and piano coming in together, contrasting to the thin texture of the drum fill. The strength in this shows reassurance, and determination to reassure someone.

2 A synth plays quavers, staccato 4 as the first verse communicating, meaning tension builds as he makes his pledges. and it builds until it's released in the chorus. Gives a sense of music build. (Total for Question 7 = 4 marks)

4 Marks

11

1 played in major as the song is about positivity and empowerment

2 When the chorus comes in all the instruments merge together so the music gets louder also the music rises from the verse showing the invincibility as said in the lyrics because it portrays the power and also (Total for Question 7 = 4 marks)
the rising up to the top

4 Marks

Some learners misinterpreted the question and provided an analysis of the lyrics without reference to a musical point. This did not enable learners to score any marks.

1 The lyrics are trying to communicate that we are invincible which means nothing will go wrong.

2 They can conqow anything they want because Tinie Tempah will always be beside her.

(Total for Question 7 = 4 marks)

0 Marks

Learners also continue to provide general points without providing details of instrumentation or reference to musical features which would allow them to access the marks.

Targeted Specification Area: Learning Aim A

*8. Describe **two** ways in which the music changes from 2:20 to 2:33 in contrast to the previous sections.*

Most learners were able to identify at least one reference to a change in the music and a good number provided descriptions giving reasons or detailed comparisons with the previous sections. A high number of responses were well expressed demonstrating a firm grasp of the question and rigorous musical knowledge.

8 Describe **two** ways in which the music changes from 2:20 to 2:33 in contrast to the previous sections.

1 The rapper speaks, rather than rapping. He doesn't have a rhythm, just speaks normally. Previously (apart from intro) all his words have been to the beat

2 The texture thins, giving a more emotional feeling. Just synth bass, drums and keys, whereas before there were more synth sounds and all the instruments were louder (or seemed louder).

(Total for Question 8 = 4 marks)

4 Marks

Some provided descriptions of a change in mood, although this was not the focus of the question and therefore not creditable.

0 Marks

Targeted Specification Area: Learning Aim A

9 Identify the dynamics of the vocalist from 2:34 to 2:47.
Most learners had attempted to respond with some being able to provide clear and detailed descriptions relating to the gradual change in dynamics. At best, learners answered with crescendo whilst others only identified the first part of the vocals where the dynamics were quiet/soft.

9 Identify the dynamics of the vocalist from 2:34 to 2:47.

~~crescendo~~ mezzo-piano

(Total for Question 9 = 1 mark)

1 Mark

9 Identify the dynamics of the vocalist from 2:34 to 2:47.

The vocalist use Cresendo

(Total for Question 9 = 1 mark)

1 Mark

Very few learner were unable to score and where this was the case, this was due to not understading the term dynamics as in the example below:

9 Identify the dynamics of the vocalist from 2:34 to 2:47.

The vocalist has used fallsetto and and echo effect.

(Total for Question 9 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim B

10 _Identify the audio effect used to end the piece from 3:15 to 3:20._

This was a well answered question with a high number of learners being able to identify one of several audio effects heard such as fade-out, reverb and delay. Several also provided additional detail explaining how this occurred showing a firm grasp of audio production techniques.

10 Identify the audio effect used to end the piece from 3:15 to 3:20.

Fade-out

(Total for Question 10 = 1 mark)

1 Mark

10 Identify the audio effect used to end the piece from 3:15 to 3:20.

echo / reverb to give the Song a fade out.

(Total for Question 10 = 1 mark)

1 Mark

Some learners found difficulty in answering questions relating to Learning Aim B and responded with answers relating to musical devices as in the example below:

10 Identify the audio effect used to end the piece from 3:15 to 3:20.

Repitition

(Total for Question 10 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim B

11. After recording this piece, the sound engineer has used some production techniques on the vocals.
Explain how two production techniques have been used to improve the sound of the vocal tracks.

This question discriminated well where the majority of learners were able to score 2 marks. There were several examples of learners achieving the full 4 marks providing two accurate production techniques supported with detailed explanations of how they are applied to improve the sound of the vocal tracks.

11 After recording this piece, the sound engineer has used some production techniques on the vocals.

Explain how **two** production techniques have been used to improve the sound of the vocal tracks.

1 Auto-tune /pitch Correction has been used on the female Vocals to Sound Clearer and improve the Sound of the notes that may Sound flat

2 Reverb is used on the male Vocal /rap to give it more of Spatial and wet sound.

(Total for Question 11 = 4 marks)

4 Marks

Explain how **two** production techniques have been used to improve the sound of the vocal tracks.

1. Compression to make the loud sounds quieter and the quieter sounds louder.

2. Reverb to add depth.

(Total for Question 11 = 4 marks)

4 Marks

There were a few examples where learners had very good knowledge but failed to answer the question in full or misinterpreted in parts. In the example below, the learner has successfully identified two production techniques with an accurate explanation of how it improves the sound in the first response, whereas in the second response, a description of the mood is provided showing misinterpretation of the question and subsequently gaining three out of the four possible marks available.

11 After recording this piece, the sound engineer has used some production techniques on the vocals.

Explain how **two** production techniques have been used to improve the sound of the vocal tracks.

1. Compression was used on the female voice, this improved the vocal track because it meant she could sing louder or quieter, but not ruin the tone of the song.

2. Echo was also used on the female voice, this improved the vocal track because it made the end of the song more dramatic

(Total for Question 11 = 4 marks)

3 Marks

16

The example below does not demonstrate understanding of production techniques and therefore no marks were gained.

11 After recording this piece, the sound engineer has used some production techniques on the vocals.

Explain how **two** production techniques have been used to improve the sound of the vocal tracks.

1 _They have added a more dynamic & Cinamatic Surrounding to the voices. They also used overlaping of the vt vocals (polyphonic)._

2 _They have used mainly a homophonic Sound using chords behind the vocals making it Sound more dramatic._

(Total for Question 11 = 4 marks)

0 Marks

Targeted Specification Area: Learning Aim A

12 *(a) Identify the decade this piece was recorded in.*

There was a variable response to this question, where a few learners were unable to identify the decade when this piece – 'Night Fever' by the Bee Gees was recorded. The correct answer was 1970s.

12 (a) Identify the decade this piece was recorded in.

⊠ **A** 1950s

⊠ **B** 1960s

☒ **C** 1970s

⊠ **D** 1980s

1 Mark

Targeted Specification Area: Learning Aim A

12 (b) Identify which family of instruments play the main melody from 0:01 to 0:18.

A very high percentage of learners were able to identify the strings as the correct family of instruments which play the main melody.

(b) Identify which family of instruments play the main melody from 0:01 to 0:18.

    ⊠ **A** Brass

    ⊠ **B** Percussion

    ⊠ **C** Strings

    ⊠ **D** Woodwind

1 Mark

Targeted Specification Area: Learning Aim A

13 (a) Name the vocal technique the singer uses from 0:18 to 0:34.

Some learners did not have the necessary knowledge of music techniques and devices which were tested throughout the paper and therefore unable to respond accurately to questions such as this.

Others clearly were unable to differentiate between musical devices, musical techniques and production techniques. Answers such as repetition were offered by several learners which was incorrect. Other responses included dynamics, vocal types and production techniques which were inaccurate.

13 (a) Name the vocal technique the singer uses from 0:18 to 0:34.

(1)

repetition

0 Mark

18

13 (a) Name the vocal technique the singer uses from 0:18 to 0:34.

(1)

Pitch control

0 Mark

Falsetto was the correct answer as in the example below:

13 (a) Name the vocal technique the singer uses from 0:18 to 0:34.

(1)

Falsetto

1 Mark

Whilst misspellings were credited, centres are encouraged to support learners with technical or music related spelling.

Targeted Specification Area: Learning Aim A

14. *Identify the genre of this piece.*

This question discriminated well with most learners able to identify Disco at the genre of the piece.

14 Identify the genre of this piece.

Disco

(Total for Question 14 = 1 mark)

1 Mark

Quite a few identified the genre as Funk and Soul which was inaccurate whilst others gave Hip Hop which was the genre of the first piece. A few also offered the period to support their answer but this was not required in the question. Learners continue to provide multiple answers, where this was the case, the first response is accepted as the answer.

14 Identify the genre of this piece.

Funk pop

(Total for Question 14 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim A

*15 Explain **one** way in which a different mood is achieved from 1:59 to 2:08.*

A good number of learners were able to access marks here and most identified the change in pitch from falsetto to lower vocals thickening the vocal texture, the change to minor tonality, whilst several others gave good descriptions of the role of the string section playing the main melody.

Several learners identified the synths as playing the higher melody as opposed to the strings whilst a few others referred to a change in tempo which is also inaccurate.

15 Explain **one** way in which a different mood is achieved from 1:59 to 2:08.

the Strings are playing the notes
legato therefore it creates a
more magical feel.

(Total for Question 15 = 2 marks)

2 Marks

Examiners commented on the number of learners who responded well for the first mark by providing a range of musical features. However, some did not achieve the second mark as they had not explained how this contributed to the mood of the music as in the example below:

15 Explain **one** way in which a different mood is achieved from 1:59 to 2:08.

The Strings become a sustained higher octave than before
this a way a different mood is achieved because it

(Total for Question 15 = 2 marks)

1 Mark

There were a few learners who only provided a description of the mood without reference to a musical point. These answers did not gain marks as in the example below:

15 Explain **one** way in which a different mood is achieved from 1:59 to 2:08.

It's Calm, relaxing

(Total for Question 15 = 2 marks)

0 Marks

Targeted Specification Area: Learning Aim A

16 Give a suitable musical term for the tempo of this music.
The aim of the question was to engage learners in identifying a suitable musical term for the tempo.

16 Give a suitable musical term for the tempo of this music.

allegro

(Total for Question 16 = 1 mark)

1 Mark

Whilst some were able to answer with allegro or moderately fast, it was clear that a significant number of learners were unaware of the terminology. Examiners commented on seeing a lot of guesswork. Others provided responses relating to production techniques, texture and articulation which were inaccurate.

16 Give a suitable musical term for the tempo of this music.

Common time

(Total for Question 16 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim A

17. *There are four choruses in this piece, two of which have been given.*
Identify the points where **chorus 2** *and* **chorus 3** *start and end*.
This was a very accessible question and a high number of learners scored the full
two marks available, demonstrating a good grasp of the structure.

17 There are four choruses in this piece, two of which have been given.

Identify the points where **chorus 2** and **chorus 3** start and end.

Place your answers in the boxes below.

	Start	End
Chorus 1	0:49	1:06
Chorus 2	1:24	1:41
Chorus 3	2:12	2:30
Chorus 4	2:48	3:32

(Total for Question 17 = 2 marks)

2 Marks

Some provided answers that were out of tolerance and therefore were unable to
access the marks available.

17 There are four choruses in this piece, two of which have been given.

Identify the points where **chorus 2** and **chorus 3** start and end.

Place your answers in the boxes below.

	Start	End
Chorus 1	0:49	1:06
Chorus 2	1:24	1:38
Chorus 3	2:13	2:27
Chorus 4	2:48	3:32

(Total for Question 17 = 2 marks)

0 Marks

22

Targeted Specification Area: Learning Aim A

*18 Name **one** other artist/band of the same **genre**.*

The aim of this question is to test learners on their knowledge of musical styles and genres through identifying other bands of the same genre and period as 'Night Fever'. Learners provided an array of different artists and bands with a good number providing accurate responses. The most popular answers provided was: Abba, the Jackson 5 and Donna Summer.
A few learners were unable to identify the correct genre and identified bands from genres such as Pop, Funk and Soul.

18 Name **one** other artist/band of the same **genre**.

The Jackson 5

(Total for Question 18 = 1 mark)

1 Mark

18 Name **one** other artist/band of the same **genre**.

Olly murs / michael bubla

(Total for Question 18 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim B

19. Identify one production effect used on the vocals throughout the piece.

Most learners were well prepared for answers relating to production effects and a high number scored well in this question. Most of those unable to gain a mark had provided an answer relating to production techniques as opposed to effects. There were also some examples of learners providing musical devices which were also inaccurate.

19 Identify **one** production effect used on the vocals throughout the piece.

Reverb

(Total for Question 19 = 1 mark)

1 Mark

19 Identify **one** production effect used on the vocals throughout the piece.

Delay

(Total for Question 19 = 1 mark)

1 Mark
This is an example of an incorrect response:

19 Identify **one** production effect used on the vocals throughout the piece.

Over laping both vocals together to
get the harmonys.

(Total for Question 19 = 1 mark)

0 Mark

Targeted Specification Area: Learning Aim B

20. This piece was originally recorded using analogue equipment. If the piece was recorded today, digital equipment would be used.
Explain two disadvantages of recording using digital equipment.
This was an accessible question where learners had evidently prepared well in their understanding of digital recording. There were a few instances of learners misreading the question and providing advantages as opposed to disadvantages. Some provided responses relating to analogue and had evidently misread the question.

20 This piece was originally recorded using analogue equipment. If the piece was recorded today, digital equipment would be used.

Explain **two** disadvantages of recording using digital equipment.

1 you can over edit the song as you have the ability to edit more. This means that songs can sound $ over edited edited edited and too perfected.

2 ✗ Computer hardrives can crash which means that you may loose any recordings or that were on the hardrive. This means that any work will now be gone.

(Total for Question 20 = 4 marks)

4 Marks

20 This piece was originally recorded using analogue equipment. If the piece was recorded today, digital equipment would be used.

Explain **two** disadvantages of recording using digital equipment.

1 _You will have to record all the music at ones. once. Thall That'll take more time._

2 _You will Straggle getting it onto a Computer. this means you'll get less copies._

(Total for Question 20 = 4 marks)

0 Marks

Targeted Specification Area: Learning Aim A and B

*21 Compare the **vocal features** of the two pieces.*

Learners are clearly better prepared for this question, where there were several examples of learners planning responses and drawing clear comparisons. Some prefer to respond by drawing two columns and at best each point reflected a good understanding of the similarities and differences gaining a good range of marks.
A few learners had not addressed the question clearly and provided detailed analysis of aspects such as orchestration, BPM, identified the genre and structure as opposed to drawing reference to the vocal features. Where possible, credit was awarded if some of the latter had some reference or link to the vocal features.

Question 21 relates to **both** track 1 on the CD: **Invincible** by **Tinie Tempah** featuring **Kelly Rowland** and track 2 on the CD: **Night Fever** by the **Bee Gees**.

21 Compare the **vocal features** of the two pieces.

(8)

In track 1, Invicible by Tinie Tempah ft. Kelly Rowland, the vocals from Tinie Tempah rely on alot of adlib. Whereas in track 2, Night Fever by Bees Gees, The ~~two~~ vocals have no ~~~~ adlib. Also, Track 1 has two types of voice ranges; male and female, but the vocals are thickened by the vocalist in track 2 by layering singers voices. Due to using analogue technology to record track 2, there was limitations in editing of vocals, implying track 2, Night fever would've also ~~consist~~ consisted of more than 1 vocalist, however, Invicible (track 1), had no use of falsetto vocals, but in track 2, the song

practically relied on falsetto, combined with chest voice vocals, to produce a thicker vocal texture. In track 1, both the female and male singers sung in seperate parts of the track, but in track 2, the vocalists sung side by side, accompanying each other throughout the majority of the composition. Another point would be the minimalistic or non-existant use of vocal editing in track 2, providing a more natural sounding composition, but in track 1, editing is used to perfect vocals in the entirety of the track. Track 1, has a male rapper but track 2 is purely sung.

6 Marks

This is a good general musical analysis, but a number of points are unrelated to the question which asks for a vocal comparison.

Track 1 - ~~Solo~~. The first track has reverb effect on the vocals.

- It has a time Signature of 4/4.

- It includes homophonic and polyphonic effects.

- Has an ~~e~~ estimated bpm of 98.

- The track has a ~~dramati~~ drastic music change going from a casual tune to Soft.

- On the piano in the first track it uses Spaced out broken chords.

- The main instruments / music sounds includes a piano, Synths, vocals (male + female), and Strings.

- The effects mainly used are echo, delay and reverb.

- Panning is included.

- The genre is Hiphop/pop and has an upbeat tune.

Track 2

• Most of the vocals sections have a harmony, mainly on the choruses.

• Has a time signature of 4/4 like track 1.

• The texture of this song is homophonic

• Has an estimated bpm of 120.

• This track also has a big musical change from 1.59 to 2.08. The instrumental and vocal effects get softer.

• The instruments used for this track involve, bass guitar, electric guitar, synths (a lot) during and male vocal harmonies.

• The effects used on this piece are reverb, delay and distortion.
The track is soul/disco/dance genre.

(Total for Question 21 = 8 marks)

4 Marks

In this example the learner has gained 3 marks through drawing a comparison between the male rapper in piece 1 with the lead vocalist in piece 2, providing a comparison of the vocal range and also referred to the vocal dynamics of both pieces.

SECTION C

Answer ALL questions.

Question 21 relates to **both** track 1 on the CD: **Invincible** by **Tinie Tempah** featuring **Kelly Rowland** and track 2 on the CD: **Night Fever** by the **Bee Gees**.

21 Compare the **vocal features** of the two pieces.

(8)

On track 1 there are two vocalists. The Male vocalists raps where as on track 2 there is only 1 vocalists and he Sings.

On track 1 the Male vocalists voices are low but on track 2 the males vocals are really high. The females vocals on track 1 are higher than the males on track two but not as high as the males on track 2.

On track 1 the females vocals are Soft which is the Same as the males on track 2 during the Choruses but on the verses the males vocals on track 2 are really harsh. This is because he Sings really high.

On track 1 both the male and female vocalist have clean vocals but on track 2 the males vocals aren't as clean.

3 Marks

Summary

- A significant number of learners seemed to answer all questions from a Production perspective.
- This is a trend where learners approach the paper purely from a production perspective and is a recurring issue in each session, where learners demonstrate limited knowledge of music/musicality.
- Centres are also encouraged to advise learners to ensure that they provide explanations for the longer questions and to avoid providing single responses.
- Spelling continues to be an issue with learners unable to express clearly and accurately, particularly when using key music terminology.
- Centres are encouraged to engage learners in effective exam technique whilst preparing for the test.
- The grade boundaries support the requirement that learners must have knowledge of both music and production in order to pass and this is a true indicator at the lower boundaries.

Ofqual

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

CEA
Rewarding Learning