



Mark Scheme (Final)

January 2018

Edexcel BTEC Level 1/Level 2 First
Certificate in Music

Unit 8: Music and Production Analysis

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Publications Code 20375F_1801_MS

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Section A

Question Number	Answer	Mark
1a)	C – Hip Hop	1

Question Number	Answer	Mark
1b)	D – 138	1

Question Number	Answer	Mark																																																						
2	<p>Award one mark for identifying each correct instrument sound up to four marks.</p> <table border="1"> <thead> <tr> <th>00:01</th> <th>00:02</th> <th>00:03</th> <th>00:04</th> <th>00:05</th> <th>00:06</th> <th>00:07</th> <th>00:08</th> <th>00:09</th> </tr> </thead> <tbody> <tr> <td colspan="2">Sound: Synth Effect</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td colspan="9">Sound: Piano</td> </tr> <tr> <td></td> <td></td> <td></td> <td colspan="2">Sound: Synth effect 2</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td colspan="2">Sound: Male vocal</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td colspan="2">Sound: Strings</td> <td></td> </tr> </tbody> </table> <p>Accept any abbreviations and synonyms.</p>	00:01	00:02	00:03	00:04	00:05	00:06	00:07	00:08	00:09	Sound: Synth Effect									Sound: Piano												Sound: Synth effect 2												Sound: Male vocal									Sound: Strings			4
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Question Number	Answer	Mark
3a)	<ul style="list-style-type: none"> • Syncopation • Off-beats <p>Accept valid notation responses.</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
3b)	<ul style="list-style-type: none"> • Rapping/Rap • Spoken/talking <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
4	<ul style="list-style-type: none"> • Thick/dense • Melody/tune and accompaniment/homophonic <p>Allow layered or full.</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
5	<ul style="list-style-type: none"> • Legato • Smooth • Use of pedal • Sustained <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
6	<p>Award one mark for each valid response, up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Allows each individual part to be edited more easily. • Better quality sound capture. • Individual parts can be re-recorded at will without affecting the other musicians' performances. • Allows individual musicians to be recorded without any bleed into the mikes of the other instruments. • Allows more flexibility with processing during the mixdown session. • Individual effects can be added during editing. • Allows increased flexibility to add layers to the track throughout the production process. <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
7	<p>Award one mark for each valid explanation and one mark for identifying mood, up to four marks.</p> <ul style="list-style-type: none"> • Male vocal solo rap accenting 1st and 3rd beats (1) emphasising the word as if he is with the other person creates an emphatic mood (1). • Begins with thinner/sparse texture and develops into a more dense texture when the female vocal enters (1) creating more strength and determination (1). • More attack on male vocal (1) suggest confidence and reassurance (1). • Electronic drum fill at 1:49 (1) builds up the tension (1). • Intermittent backing vocals (1) adds to the build-up of tension (1). • Piano plays repetitive arpeggio accompaniment (1) reinforcing anticipation (1). • Increased texture/dynamics (1) emphasising the strength of the partnership. (1). • Male and female engage in call and response/interrelate from 2:06 (1) creates tension (1). • Female sings whilst male raps (1) provides a contrasting mood (1). • Female more legato in expression (1) provides a more powerful feel that matches the words (1). • Syncopated drums (1) creates anticipation (1). • Repetition in melody by female vocal (1) creates a mesmerising mood (1). • Long held synthesiser notes (1) creating a more exhilarating mood (1). <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
8	<p>Award one mark for each valid example and one mark for each subsequent description, up to four marks.</p> <ul style="list-style-type: none"> • Dynamics are now 'mp' (1) compared to previous 'f' loud sections (1). • Legato vocal (1) male vocal/rapper less attack on words (1). • Male vocal expression more soulful in the delivery (1) in comparison with more forceful tone previously (1). • Minor tonality (1) whereas the rest of the piece is in a major tonality (1). • Hi hats/synths drop out (1) before returning in the build up to the next section. (1) • Piano riff changes (1) getting higher. (1) • Thinner texture (1) whilst piano, vocals and bass drum continue. (1) • Reverb/delay increased on vocals (1) on the last note of each phrase. (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
9	<ul style="list-style-type: none"> • Soft/quiet/piano/mezzo piano/p/mp • Crescendo/gets louder (at end) <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
10	<ul style="list-style-type: none"> • Fade-out/fade/diminuendo/dim • Echo/reverb/delay • Panning <p>Accept any other valid response</p>	1

Question Number	Answer	Mark
11	<p>Award one mark for each valid response and one mark for each subsequent explanation, up to four marks.</p> <ul style="list-style-type: none"> • Compression (1) Reduces the dynamic range and gets rid of peaks (1) Turns down loud parts and brings up quieter parts (1) Reduces variation in loudness of individual words (1) • EQ (1) Strengthens the vocals through removing hardness in the sound and makes the vocals sound warmer (1) • Expander (1) Reduces the level of quieter sounds (1) • Noise gate (1) Limits sounds at set thresholds (1) • De-essing (1) Reduce sibilance through compressing some frequencies (1) • Autotune (1) Alters the pitch of the vocals to match those of the instruments (1) • Reverb (1) Thickens and boosts the vocals (1) • Delay/Echo (1) Gives a sense of space (1) • Double tracking/ADT (1) Thickens the texture of the vocals 	<p>1 + 1 1 + 1</p>

Section B

Question Number	Answer	Mark
12a)	C - 1970s	1

Question Number	Answer	Mark
12b)	C - Strings	1

Question Number	Answer	Mark
13a)	Falsetto/castrato	1

Question Number	Answer	Mark
13b)	C - 4/4	1

Question Number	Answer	Mark
14	Disco	1

Question Number	Answer	Mark
15	<p data-bbox="427 264 1244 336">Award one mark for each valid response and one mark for each subsequent explanation, up to two marks.</p> <ul data-bbox="475 369 1273 851" style="list-style-type: none"> <li data-bbox="475 369 1273 443">• Addition of lower vocals thickens the vocal texture (1) releases tension/calmer (1) <li data-bbox="475 454 1273 528">• Strings enter with a sweeping melody (1) gives a sense of anticipation (1) <li data-bbox="475 539 1273 613">• Guitar downbeats drop out (1) reduces the overall texture to provide a more laid back feel. (1) <li data-bbox="475 624 1273 698">• Glissando played at 2:07 (1) creates an uplifting mood. (1) <li data-bbox="475 710 1273 784">• Electric piano (allow synth) enters with bell like chords (1) to dispel tension. (1) <li data-bbox="475 795 1273 869">• Change to minor tonality (1) contrast to upbeat major tonality heard before (1). <p data-bbox="427 925 912 960">Accept any other valid response.</p>	2

Question Number	Answer	Mark
16	<ul data-bbox="475 1171 938 1245" style="list-style-type: none"> <li data-bbox="475 1171 938 1207">• Allegretto / moderately fast <li data-bbox="475 1218 938 1245">• Allegro <p data-bbox="427 1317 1104 1352">Accept 103-113 BPM or crotchet = equivalent</p> <p data-bbox="427 1386 912 1422">Accept any other valid response.</p>	1

Question Number	Answer	Mark															
17	<p>Award one mark for accurately identifying both start and end of:</p> <ul style="list-style-type: none"> - Chorus 2 (1) - Chorus 3 (1) <p>No marks awarded for partial accuracy.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th></th> <th>Starts</th> <th>Ends</th> </tr> </thead> <tbody> <tr> <td>Chorus 1</td> <td>0:49</td> <td>1:06</td> </tr> <tr> <td>Chorus 2</td> <td>1:22 – 1:26</td> <td>1:40 – 1:44</td> </tr> <tr> <td>Chorus 3</td> <td>2:11 – 2:15</td> <td>2:28 – 2:32</td> </tr> <tr> <td>Chorus 4</td> <td>2:48</td> <td>3:32</td> </tr> </tbody> </table>		Starts	Ends	Chorus 1	0:49	1:06	Chorus 2	1:22 – 1:26	1:40 – 1:44	Chorus 3	2:11 – 2:15	2:28 – 2:32	Chorus 4	2:48	3:32	2
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Question Number	Answer	Mark
19	<ul style="list-style-type: none"> • Reverb • Delay • Echo • Compression <p>Do not accept double tracking or autotune</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
20	<p data-bbox="453 293 1270 360">Award one mark for each valid response and one mark for each subsequent explanation, up to four marks.</p> <ul data-bbox="504 434 1305 1496" style="list-style-type: none"> <li data-bbox="504 434 1262 501">• Data can become corrupted (1) resulting in loss of data (1). <li data-bbox="504 506 1203 573">• Computers can crash (1) resulting in loss of work (1). <li data-bbox="504 577 1182 645">• Sound quality (1) may be too clinical/cold/unnatural (1). <li data-bbox="504 649 1171 761">• Incompatibility (1) software programs are not always compatible with all hardware (1). <li data-bbox="504 766 1243 833">• Shelf life of software (1) software has to be upgraded and each version has a shelf life (1). <li data-bbox="504 837 1203 938">• Audio interfaces have varied capabilities (1) digital systems can have poor multi-user interfaces (1). <li data-bbox="504 943 1182 1043">• Recording in digital may encourage visual recording instead of auditory (1) therefore audio quality can be compromised (1). <li data-bbox="504 1048 1203 1216">• Repetitive work methods (1) resource parameters used, e.g. when programming a synth or EQ plug-in can be monotonous and tedious with a mouse (1). <li data-bbox="504 1220 1305 1388">• Confusing array of formats and systems (1) can be difficult to select the most effective systems to use (1) or cause future problems with format of storage/playback (1). <li data-bbox="504 1393 1305 1496">• Need to limit sound due to digital sampling (1) can lead to loss of dynamics compared to recording analogue (1) 	<p data-bbox="1342 327 1425 394">1 + 1 1 + 1</p>

Question Number	Indicative content	Mark	
21	Responses may include the following features:	8	
	Invincible		Night Fever
	Male rap vocalist (spoken).		Male lead.
	Female vocalist – Mid range (Alto-mezzo soprano).		Male backing singers.
	Accents on the vowels in the first part in contrast to the second part where the accent is on the consonant. The lyrics give form to the vocalist's articulation.		'Four on the floor beat' used throughout. Vocals are delivered rhythmically.
	Tone of the male vocalist is very clear and crisp.		Falsetto voice almost throughout.
	MV changes emotion in the expression with inflection changes on particular words.		Piercing tone on higher pitch.
	MV bass tone in voice.		Soft undertones in lower register.
	MV mainly staccato voice.		Legato voice in the verses, more staccato in the chorus.
	FV sings legato.		
	MV long phrases with effective use of breath control.		Shorter phrases.
	MV 'rides the beat' when articulating emotion where the flow of the words follow the melodic line.		Limited change in emotion throughout.
	MV synchronises the tone of voice with the different timbral elements of the instrumentation.		Voices sing in unison and octaves.
	MV enunciation of the consonant is clear and crisp.		Enunciation is at times unclear.

	BV melisma used from 3:00	Slight note bending in the 'response'.	
	Interplay between all vocals from 2:47 onwards.	Vocal rhythmic unison.	
	BV higher range than MV and FV.	BVs sometimes also sing in falsetto.	
	FV soft tone of voice.		
	FV provides a contrast to the MV.		
	Reverb and delay added to vocals.	Reverb and delay added to vocals.	
	Some vocals double tracked.	Some vocals double tracked.	
	FV shorter phrasing.		
	FV articulates wide and open vowels.		
	BV sings counter melody from 2:47.		
	MV – Male vocal FV – Female vocal BV – Backing vocals		
	Accept any other valid response.		
Level	Descriptor		
0 marks	No rewardable material.		
1-3 marks	Basic similarities and differences between pieces identified, or only similarities or differences considered. The answer is likely to be in the form of a list and statements may be incomplete. Statements made will be superficial/generic and not applied to the context in the question. Statements will not contrast/link elements of the pieces directly to each other.		
4-6 marks	Some similarities and differences between pieces identified, or a few key similarities and differences described but this will include statements that do not contrast/link elements of the pieces directly to each other. Consideration of both similarities and differences but there will be an inappropriate emphasis on one of them. The answer is unbalanced. Most points made will be relevant to the context in the question.		
7-8 marks	Range of similarities and differences described, or a few key similarities and differences explained in depth. Balanced consideration of both similarities and differences, with all statements contrasting/linking elements of the pieces directly to each other. The majority of observations made will be relevant in terms of the context in the question.		

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Welsh Assembly Government

