

# L2 Lead Examiner Report 1806



**June 2018**

**Level 2 BTEC First in Music**

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

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June 2018

**Publications Code 20375F \_1806\_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, 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	15	22	29	37

**General:**

This was the ninth sitting of the Unit 8 Music and Production Analysis examination paper with a smaller cohort than in the January 2018 test series.

Questions were accessible for all levels with most learners attempting the full paper. Questions allowed learners to respond at their own level and marks were accessible for those who had prepared well for the test.

Many learners continue to have difficulty defining musical/rhythmic devices or understanding the difference between a musical and a production device. Learners are encouraged to study the Specification to understand more clearly the devices that are included under each heading. For this paper, learners must also ensure that they understand the distinct differences between the production and music questions.

Whilst there is evidence that learners are preparing for the 8-mark question, some continue to discuss aspects that are not relevant to the question. In this session, many learners wrote about the genre, style, structure or tempo, which did not allow them to access marks since these were not part of the question. In order to succeed in this longer question, learners must focus on the specific points given in the question, explaining key similarities and differences and providing a balanced description in terms of both pieces as opposed to focusing on one aspect only. It is also important that learners ensure their points are all relevant in terms of the focus of the question.

The use of poor spelling continues to be observed, particularly with key musical language such as instruments and devices. Learners are always credited where possible.

Learners are also reminded to ensure that all responses are written on the printed lines given. Should there be a need for additional space, all such responses must be written in the additional examination booklet.

**Individual questions:**

**Learning Aim A**

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

This question required learners to identify the genre of the music and a high percentage were able to identify the piece as Rock.

Questions 1 to 11 relate to track 1 on the CD: **Stairway to Heaven** by **Led Zeppelin**.

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

(1)

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

**1 Mark**

**Learning Aim A**

1 (b) In which year was this piece first released?

This question, which required learners to identify the decade of the piece through identifying the year of release, was generally answered well by a good number of learners.

(b) In which year was this piece first released?

(1)

- A 1951
- B 1961
- C 1971
- D 1981

**1 Mark**

## Learning Aim A

**2** State the dynamics at the start of the piece.

This item discriminated well with a good number of learners able to state the dynamics at the start of the piece. Learners provided a range of responses including soft, quiet and Italian musical terms such as piano and pianissimo.

**2** State the dynamics at the start of the piece.

soft and quiet

---

(Total for Question 2 = 1 mark)

### 1 Mark

Those who answered incorrectly discussed the use of instrumentation and, on occasions, confused dynamics with tempo. Others had not read the question clearly and described the techniques used by the guitar.

Whilst Italian terms are not compulsory, learners are expected to use musical language when identifying the dynamics. 'chillout' and 'relaxing' therefore were not appropriate or accurate as seen in some examples.

**2** State the dynamics at the start of the piece.

chillout and nice

---

(Total for Question 2 = 1 mark)

### 0 Marks

Some had also misinterpreted dynamics as stereo placement and provided an answer relating to stereo left and right.

### Learning Aim A

3 Identify the solo instrument playing in the introduction from 0:00 to 0:13.

This was a highly accessible question where almost all learners were able to identify the solo instrument playing in the introduction as the acoustic guitar.

3 Identify the solo instrument playing in the introduction from 0:00 to 0:13.

Acoustic guitar

(Total for Question 3 = 1 mark)

### 1 Mark

A few learners identified this as a bass guitar which was incorrect.

3 Identify the solo instrument playing in the introduction from 0:00 to 0:13.

~~Acoustic guitar~~ A bass guitar

(Total for Question 3 = 1 mark)

### 0 Marks

### Learning Aim A

4 A different instrument enters at 0:14. Name the family of instruments this belongs to.

Many learners were able to identify the flute sound as being part of the woodwind family.

4 A different instrument enters at 0:14.

Name the family of instruments this belongs to.

Woodwind family.

(Total for Question 4 = 1 mark)

### 1 Mark

Some identified the instrument and family which was very good, but not necessary to gain a mark.

Those that only identified the instrument rather than the family of instruments were not credited as the question was specific in requiring learners to identify the family rather than the actual instrument.

4 A different instrument enters at 0:14.

Name the family of instruments this belongs to.

Flute

(Total for Question 4 = 1 mark)

### 0 Marks

Similarly, whilst 'wind' section was accepted, 'wood' by itself was not considered accurate enough for credit.

Misspellings were credited, but centres are encouraged to help learners with accurate spellings of key musical instruments and terminology.

Very few identified other incorrect families of instruments such as strings and percussion.

4 A different instrument enters at 0:14.

Name the family of instruments this belongs to.

The string instruments

(Total for Question 4 = 1 mark)

### 0 Marks

#### Learning Aim A

5a Listen to the main accompanying instrument between 2:39 and 2:50.

(a) Name **one** idiomatic playing technique used.

Learners were often able to identify the idiomatic playing technique used by the guitar. There were several different accurate answers which included picking, plucking, strumming.

5 Listen to the main accompanying instrument between 2:39 and 2:50.

(a) Name **one** idiomatic playing technique used.

(1)

They use plucking

### 1 Mark



Inaccurate responses referred to aspects such as the use of chords, production techniques, musical devices and other types of instrumentation.

Some learners made reference to the arpeggios and broken chords which was the focus of the following question.

**5** Listen to the main accompanying instrument between 2:39 and 2:50.

(a) Name **one** idiomatic playing technique used.

(1)

reverb

**0 Marks**

### Learning Aim A

**5b** Name **one** pitch device used.

This was a challenging question for many learners. The most popular answers were broken chords, arpeggios and riff. Centres are encouraged to ensure that learners know what devices qualify as pitch devices in the Specification so they are able to offer an informed response.

(b) Name **one** pitch device used.

(1)

arpeggio

**(Total for Question 5 = 2 marks)**

**1 Mark**

(b) Name **one** pitch device used.

(1)

ascending and descending  
riffs

**(Total for Question 5 = 2 marks)**

**1 Mark**

There were many examples of learners misinterpreting the question due to a lack of knowledge of pitch devices as detailed in the Specification.

Some inaccurate responses related to idiomatic techniques used by the guitar which was the focus of the previous question. Others referred to the different levels in pitch.

(b) Name **one** pitch device used.

(1)

goes up one octave

---

(Total for Question 5 = 2 marks)

### 0 Marks

Some learners continue to misinterpret musical questions with production techniques.

(b) Name **one** pitch device used.

(1)

distortion

---

(Total for Question 5 = 2 marks)

### 0 Marks

## Learning Aim A

- 6** At 5:35 the vocals drop out for an instrumental section with a solo.  
Explain **two** other ways in which an energetic mood is achieved between 5:35 and 6:25.

This question challenged learners, with few gaining the full 4 marks available for providing two examples with explanations of the ways in which an energetic mood is achieved at specific points in the piece. The most successful answers discussed aspects such as the strummed chords played on the guitar, drew reference to the repetitive riff, explained the use of the full kit or referred to the idiomatic techniques applied.

- 6** At 5:35 the vocals drop out for an instrumental section with a solo.

Explain **two** other ways in which an energetic mood is achieved between 5:35 and 6:25.

1 After 5:35, the drums build up the energy by getting more rapid. The vocal instruments copy this beat, causing an exciting build up.

2 The guitar riff introduced at 5:55 is really high energy and contrasts the slower backing. It uses power chords and tremolo to give a powerful effect.

(Total for Question 6 = 4 marks)

**4 Marks**

Unfortunately, some learners had identified the guitar solo without any further amplification and as instrumental solo was given in the stem of the question, these answers were unable to gain credit without further reference to the characteristics of this solo.

Some weaker responses tended to repeat the musical point and were only able to gain 1 mark.

Whilst a number of learners provided an accurate musical point, they were unable to provide explanations to justify why this contributed to the energetic mood so as to achieve two full marks for each answer. Several others used 'energetic mood' as an explanation point which was not creditable as this was given in the question.

**6** At 5:35 the vocals drop out for an instrumental section with a solo.

Explain **two** other ways in which an energetic mood is achieved between 5:35 and 6:25.

1 Call and response is used by each strum of guitar chord lifting the peice up from the slow begenning

2 The drum beat increases in speed giving the peice more of a rock feeling

(Total for Question 6 = 4 marks)

## 2 Marks

### Learning Aim A

**7a** Give a musical term for the interaction between the two electric guitar parts from 6:26 to 6:44.

A significant number of learners answered this question correctly, showing confidence in identifying the interaction between the two electric guitars as call and response.

**7** (a) Give a musical term for the interaction between the two electric guitar parts from 6:26 to 6:44.

(1)

Call and response

## 1 Mark

There were learners who commented on one individual part or on production techniques rather than the musical interaction between the two guitar parts. These learners were not able to access any marks.

- 7 (a) Give a musical term for the interaction between the two electric guitar parts from 6:26 to 6:44.

(1)

*Soft to slow.*

### 0 Marks

### Learning Aim A

- 7b Identify the texture of the piece from 6:26 to 6:44.

A number of learners were able to identify the texture of the section as thick with some offering answers such as polyphony, layered or dense which all gained 1 mark.

- (b) Identify the texture of the piece from 6:26 to 6:44.

(1)

*Thick texture*

(Total for Question 7 = 2 marks)

### 1 Mark

There were several examples of learners providing detailed descriptions of the reasons for the thick texture, but whilst these were very effective and supported good knowledge, justifications were not a requirement for credit.

- (b) Identify the texture of the piece from 6:26 to 6:44.

(1)

*It is a thick texture because there are a lot of different instruments playing different melodies over each other.*

(Total for Question 7 = 2 marks)

### 1 Mark

There were some instances where learners were not able to demonstrate a clear understanding of the term 'texture', as shown in the example below:

(b) Identify the texture of the piece from 6:26 to 6:44.

(1)

the texture of the piece is  
more upbeat

(Total for Question 7 = 2 marks)

**0 Marks**

### Learning Aim A

**8a** Describe the tone of the vocal from 6:45 to 7:33.

This is a straightforward question which asks learners to describe the vocal tone.

**8** (a) Describe the tone of the vocal from 6:45 to 7:33.

(1)

rough and gritty; also quite raspy

**1 Mark**

Whilst many have accurately identified the tone as course, rough, piercing and so on, there were a number of responses which referred to falsetto voice or other vocal range, or the high-pitched tone, which were not considered valid responses in relation to the tone of the voice as described in the Specification.

Others referred to the pace of the vocals, clearly misinterpreting the question.

Some of the adjectives to describe the tone of the voice did not support the application of musical terminology. References to mood and emotions were not valid or credited.

**8** (a) Describe the tone of the vocal from 6:45 to 7:33.

(1)

The tone can be described as angry and  
passionate.

**0 Marks**

## Learning Aim B

**8b** Identify one recording technique and one production effect that might have been used to thicken the vocals between 6:45 and 7:33.

This was a challenging question for learners. There were a number of instances where learners did not clearly understand the distinctive differences between recording techniques and production effects. Some often answered in reverse.

A few were able to score the full two marks available.

(b) Identify **one** recording technique and **one** production effect that might have been used to thicken the vocals between 6:45 and 7:33.

(2)

Recording technique	overdubbing
Production effect	reverb

(Total for Question 8 = 3 marks)

## 2 Marks

Some learners did not offer a valid technique and so were not able to access the marks.

(b) Identify **one** recording technique and **one** production effect that might have been used to thicken the vocals between 6:45 and 7:33.

(2)

Recording technique	<del>to</del> studio recorded
Production effect	increase the gain

(Total for Question 8 = 3 marks)

## 0 Marks

## Learning Aim A

**9a** Describe the articulation used by the bass guitar from 7:03 to 7:17.

Learners continue to be challenged by key musical terminology which forms an integral part of this Unit Specification and consequently were challenged by this question. Many learners were unclear on the term 'articulation'.

Those learners who answered accurately mostly identified staccato as the articulation technique played by the bass guitar.

**9** (a) Describe the articulation used by the bass guitar from 7:03 to 7:17.

(1)

Staccato strumming.

### 1 Mark

Those who answered incorrectly provided responses relating to idiomatic techniques, texture or dynamics.

**9** (a) Describe the articulation used by the bass guitar from 7:03 to 7:17.

(1)

Riff repetitive

### 0 Marks

## Learning Aim A

**9b** State a term for the change in tempo between 7:41 and 7:58.

This was a very accessible question where a high number of learners were able to identify the tempo as decelerating.

(b) State a term for the change in tempo between 7:41 and 7:58.

(1)

Gradual Slow down.

**(Total for Question 9 = 2 marks)**

### 1 Mark.



Many gave descriptions whilst others provided Italian musical terms for their answers.

There were very few inaccurate responses and these mainly referred to the texture or instrumentation. Some answered by providing a single BPM which therefore did not describe a change in tempo, however learners who provided two BPMs that represented an accurate decrease in tempo were credited.

(b) State a term for the change in tempo between 7:41 and 7:58.

(1)

*Cutro.*

---

(Total for Question 9 = 2 marks)

**0 Marks.**

### Learning Aim A

**10** Give the musical term for the unaccompanied singing from 7:52 to 7:58.

A highly accessible question, where a significant number of learners were able to identify acapella as the terms for the unaccompanied singing in the section.

**10** Give the musical term for the unaccompanied singing from 7:52 to 7:58.

*Accapella*

---

(Total for Question 10 = 1 mark)

**1 Mark.**

Very few provided inaccurate responses.

**10** Give the musical term for the unaccompanied singing from 7:52 to 7:58.

*Backing vocals*

---

(Total for Question 10 = 1 mark)

**0 Marks.**

10 Give the musical term for the unaccompanied singing from 7:52 to 7:58.

head voice.

(Total for Question 10 = 1 mark)

0 Marks.

### Learning Aim B

- 11 This piece was recorded using analogue hardware.  
Explain **two** ways the sound engineer may have controlled the audio levels at the time of recording.

Those learners who were confident in their understanding of production techniques fared very well on this question, explaining a wide range of audio techniques that could have been used at the time of recording.

The example below gained 2 marks for the first response. However, the second response, suggesting the engineer might adjust the distance of the performer from the microphone, is not a valid answer to this question in relation to the particular track.

- 11 This piece was recorded using analogue hardware.

Explain **two** ways the sound engineer may have controlled the audio levels at the time of recording.

1

By adding eq to control frequency levels

2

They may have placed the instruments/vocals ~~away~~ at a specific distance from the microphone as to ensure it was at an level.

2 Marks.

There were a few detailed answers applying good production knowledge where learners were able to provide clear explanations supporting each method selected as shown in the example below. In this example, two marks were awarded in the first part of the response for the sentence about EQ.

11 This piece was recorded using analogue hardware.

Explain **two** ways the sound engineer may have controlled the audio levels at the time of recording.

1 Mixing Desk to control the volume  
Eq to lower the highs or lows that are unneeded or unwanted

2  
A compressor to tighten the audio and make it sound a bit thicker

(Total for Question 11 = 4 marks)

**4 Marks**

**Learning Aim A**

12 Identify the genre of this piece.

A significant number of learners were able to identify the genre of 'Clocks' by Coldplay as Indie or Alternative Rock.

Questions 12 to 20 relate to track 2 on the CD: **Clocks** by **Coldplay**.

12 Identify the genre of this piece.

Indie

(Total for Question 12 = 1 mark)

**1 Mark.**

The question focused on the genre and not decade. Some learners offered a genre that was not relevant to the track.

Questions 12 to 20 relate to track 2 on the CD: **Clocks** by **Coldplay**.

12 Identify the genre of this piece.

house music.

(Total for Question 12 = 1 mark)

**0 Marks.**

### Learning Aim A

**13** (a) *Identify the tempo of this piece in BPM (beats per minute).*

This question required learners to identify the BPM of the track.

**13** (a) Identify the tempo of this piece in BPM (beats per minute).

(1)

- A 90
- B 110
- C 130
- D 150

**1 Mark**

### Learning Aim A

**13** (b) *Identify the time signature of the piece.*

This question required learners to identify the time signature of the track. This question, and the following, Q13c, were generally not well answered by learners, many of whom were distracted by the rhythmic pattern of the piano part and thus selected 6/8 as their answer. The correct answer is 4/4.

(b) Identify the time signature of the piece.

(1)

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

**1 Mark**

### Learning Aim A

**13** (c) *Identify the rhythmic pattern played by the piano from 0:00 to 0:15.*

Again, due to the piano pattern, some learners selected triplet quavers instead of the correct straight quavers in this question.

(c) Identify the rhythmic pattern played by the piano from 0:00 to 0:15.

(1)

- A Dotted quavers
- B Straight quavers
- C Swung quavers
- D Triplet quavers

**1 Mark**

**Learning Aim A**

**14** The main piano riff changes at 2:28.  
Describe **one** way that the riff is different at 2:28 than from before.

A good number of learners provided descriptions of how the riff is different than in the previous section.

**14** The main piano riff changes at 2:28.

Describe **one** way that the riff is different at 2:28 than from before.

Changes up one octave to create a cleaner  
sound & with more emotion in it.  
The piano goes higher in notes and  
the tempo slightly increases.

(Total for Question 14 = 2 marks)

**2 Marks**

Some responses referred to the change in pitch and were able to describe the changes from the previous section to gain the second mark.

Some learners had misinterpreted the question assuming this was a mood question so therefore gave mood descriptions to support their answer. This was not the focus of the question and learners must remember to apply effective examination technique to ensure that all questions are read accurately.

Many responses referred to a faster tempo which was inaccurate. Others suggested a change in key from major to minor which was also inaccurate.

14 The main piano riff changes at 2:28.

Describe **one** way that the riff is different at 2:28 than from before.

The riff is much <sup>quicker</sup> ~~bigger~~ after 2:28 as the vocals become louder with instruments and it becomes more energetic.

(Total for Question 14 = 2 marks)

### 0 Marks

As seen in previous examinations, most learners were able to provide the first answer but fewer were able to provide a description so as to gain the full 2 marks available.

### Learning Aim A

15 Explain **one** way in which increased tension is created in the section from 2:57 to 3:26.

This question discriminated well and, at best, learners were able to provide valid descriptions of the increase in tension at the required points.

15 Explain **one** way in which increased tension is created in the section from 2:57 to 3:26.

Many instruments (piano, electric bass) are now being played with a straight rhythm which increases tension as it gives the impression of a faster pace to the song.

(Total for Question 15 = 2 marks)

### 2 Marks.

As observed in other questions, learners often gained the first mark but were unable to access the second mark as they did not provide an explanation relating to how the tension was increased.

15 Explain **one** way in which increased tension is created in the section from 2:57 to 3:26.

The lyrics repeat 'nothing else compares' increasing tension to the song as it builds.

(Total for Question 15 = 2 marks)

### 1 Mark.

There were instances where learners had referred to the piano, but as the piano is not included in this section, these answers were not creditable. Others referred to a change in tempo which was also inaccurate.

Learners should ensure that they include musical points or refer to the actual piece itself when responding. There were examples of learners providing generalised observations such as reference to audience expectations and preference.

15 Explain **one** way in which increased tension is created in the section from 2:57 to 3:26.

this creates tension by making the audience have to wait for the solo of the piece

(Total for Question 15 = 2 marks)

### 0 Marks.

### Learning Aim A

16 Give the musical term that describes the accented rhythms from 3:41 to 3:55.

This proved a challenging question for many learners who were unable to identify the syncopation on the accented rhythms in the section.

16 Give the musical term that describes the accented rhythms from 3:41 to 3:55.

Syncopation

(Total for Question 16 = 1 mark)

### 1 Mark.

Some learners demonstrated a limited musical knowledge which is particularly noticeable in this type of question.

There were a number of responses which related to tempo or pitch which were not correct since these responses did not relate to the accented rhythms.

There continued to be a number of responses relating to production techniques even though the question specifically asked for a musical term.

**16** Give the musical term that describes the accented rhythms from 3:41 to 3:55.

Reverb

(Total for Question 16 = 1 mark)

**0 Marks.**

### Learning Aim A

**17** Identify the structure of the piece by inserting the following sections in the correct order in the box below.

A significant number of learners were able to gain the full 3 marks available by identifying the correct structure of the piece. Very few provided incorrect answers. Where this was the case, learners generally misidentified the instrumental section with the bridge.

**17** Identify the structure of the piece by inserting the following sections in the correct order in the box below.

Bridge	Chorus	Instrumental
--------	--------	--------------

  

Introduction
Verse
Chorus
Instrumental
Verse
Chorus x2
Instrumental
Chorus
Bridge
Instrumental
Chorus
Outro

(Total for Question 17 = 3 marks)

**3 Marks.**



17 Identify the structure of the piece by inserting the following sections in the correct order in the box below.

Bridge	Chorus	Instrumental
--------	--------	--------------

  

Introduction
Verse
<del>Bridge</del> Chorus
Instrumental
Verse
Chorus x2
Bridge
Chorus
Bridge
Instrumental
Chorus
Outro

(Total for Question 17 = 3 marks)

**2 Marks.**

**Learning Aim A**

**18** Name the individual part of the drum kit that features most prominently at 4:10 and can be heard until 4:41.

This proved a very accessible question with a significant number of learners achieving a mark for identifying the individual part of the drum kit that features most prominently, with crash and splash cymbals the most popular answers.

**18** Name the individual part of the drum kit that features most prominently at 4:10 and can be heard until 4:41.

crash symbol.

(Total for Question 18 = 1 mark)

**1 Mark.**

**Learning Aim B**

**19** Explain how **two** production effects are used in this piece.

This question proved very challenging for learners, where many provided answers relating to music techniques and devices rather than production effects.

Those that achieved the full 4 marks gave two accurate production effects and valid explanations of how they are used in the piece, as in the examples below:

19 Explain how **two** production effects are used in this piece.

- 1 Compression to level the dynamic ranges in recording to prevent any unwanted amounts of low end or high end sounds in the recording.
- 2 Reverb ~~was~~ used and gave the vocal a sense of presence by sounding like he is in a bigger room than he is and gave it a more airy sound.

(Total for Question 19 = 4 marks)

#### 4 Marks.

19 Explain how **two** production effects are used in this piece.

- 1 Reverb is used to reverberate the music to make it echo and sound louder and better. A reverb effect simulates the sound to make it ~~sound~~ echo and louder.
- 2 Compression is used to compress notes or chords. Compression makes the tone of the music equal, the quiet note gets levelled off by a higher note.

#### 4 Marks.

In contrast, some learners were able to provide two accurate production effects but were not able to provide explanations of the way in which they were used.

The example below did not gain credit as the examples used are not production effects.

19 Explain how **two** production effects are used in this piece.

1 layering is used because coldplay is singing and in the background there is the ~~chorus~~ chorus ~~in the~~ ~~the~~ representing layering.

2 There are additional sounds when it says "kicking clocks" there's a pre recorded sound.

**0 Marks.**

### Learning Aim B

**20** *This recording has no audience noise.  
Describe **one** other factor that indicates this was recorded in a studio environment*

Some learners suggested that a live performance would not include effects such as panning. This is not true and so these responses were not able to gain credit.

**20** *This recording has no audience noise.*

*Describe **one** other factor that indicates this was recorded in a studio environment.*

*There is panning and dimming used which are producing effects to give the song dimension when listening to it through headphones or devices they wouldn't have been able to record as clean as in the studio atmosphere.*

**(Total for Question 20 = 2 marks)**

Below is an example of a response which gained 2 marks and identifies one accurate factor supported with a valid description.

**20** This recording has no audience noise.

Describe **one** other factor that indicates this was recorded in a studio environment.

All the instruments are at the correct eq levels and  
sound levels which indicates ~~nothing~~ tweaking sound levels,  
<sup>which were</sup> done in a studio.

### 2 Marks.

The example below gains 1 mark for identifying a clear sound capture but fails to gain the additional 1 mark due to the absence of a description.

**20** This recording has no audience noise.

Describe **one** other factor that indicates this was recorded in a studio environment.

The sound of the instruments are clear.

---

(Total for Question 20 = 2 marks)

### 1 Mark.

## Learning Aim A and B

**21** Question 21 relates to both track 1 on the CD: **Stairway to Heaven** by **Led Zeppelin** and track 2 on the CD: **Clocks** by **Coldplay**.

Compare the **dynamics, instrumentation and timbre (tone colour)** of the two pieces.

In this paper, this question included three focus areas which were dynamics, instrumentation and timbre. Most learners were able to identify and compare the dynamics and instrumentation, but very few provided a useful discussion on the tone colour.

Learners are often demonstrating more effective preparation for this question, with numerous examples of planning taking place. With planning, learners were able to focus more accurately on the question and as a result they were able to access at least the first 3-4 marks by presenting relevant information.

In contrast, there were learners who offered lengthy responses with information that was of no relevance to the actual question such as discussions relating to structure, genre, tempo and key changes.

At the lower band range, there was a lot of repetition where paragraphs related to the same aspect more than once.

Learners often found difficulty applying musical language and key terminology, instead supplying generalisations of the use of instruments without specific reference to the actual instrument discussed.

There were quite a few instances where learners had approached the question inaccurately, expressing views on the mood as opposed to the specific musical points required.

Only the higher-level responses appeared to have understood tone colour and where this was in evidence, the answers were effective.

Below is an example where the learner has initially presented information by means of two columns in preparation for a fuller response on the second page and scored 6 points in total. Whilst the information is mainly listed and described in parts, the learner has been able to identify some similarities and differences between the two pieces. There are, however, some statements that do not contrast or link the elements of the pieces directly to each other but most points made are relevant to the focus of the question.

SECTION C

Answer ALL questions.

Question 21 relates to both track 1 on the CD: Stairway to Heaven by Led Zeppelin and track 2 on the CD: Clocks by Coldplay.

21 Compare the dynamics, instrumentation and timbre (tone colour) of the two pieces.

(8)

Dynamics:	Track 1 <del>Stairway to Heaven</del>	Track 2
0:00 - 0:10 ... piano with	0:00 - 0:15 ... forte	
diminuendo starting at 0:09 = 0:10	0:15 - 3:26 fortissimo with	
0:10 - 0:25 mezzo <del>piano</del> forte	no dynamic fluctuation. The	
0:25 - 0:52 forte with occasional	dynamics go down very slightly	
crescendos throughout <del>starts at 0:25</del>	when vocals enter, then rise	
<del>starts at 0:25</del>	again during the instrumental	
0:52 - 2:14 forte with	periods. Throughout this, there	
crescendo at 1:43 <del>mezzo f</del>	is almost no differentiation in	
goes back to forte at 1:47	dynamic levels between vocal	
2:15 - 2:29 fortissimo	instrumental and chorus.	
with crescendos in the male	3:26 - <del>3:40</del> mezzo forte	
vocals:	3:40 - 3:39 forte	
2:30 - <del>3:19</del> forte	3:39 - 4:53 mezzo forte	
slight dynamic fluctuation	From 4:53 - end gradual	
<del>3:20</del> - 4:50 fortissimo	fade out.	
4:50 - 5:30 forte		
5:31 - 7:16 fortissimo with		
a slight diminuendo at 5:33 but		
the dynamics dominantly stay at ff		
<del>7:46</del> - end. diminuendo and		
fade out.		

Instrumentation: The ~~different~~ instruments used in Track 1 are the acoustic guitar, flute, ~~flute~~ male vocals, electric guitar, <sup>bass guitar</sup> drums (from 4:25). The instrumentation in Track 2 include piano, male vocals, drums, artificial strings, (violin), electric guitar, <sup>guitar</sup> bass, female voices (artificial). In Track 2, most of the instruments are artificial and computer-generated whereas track 1 was real instruments.

~~The tempo~~ Track 1 starts with a innocent and calm tone. The timbre is very peaceful and serene. From 0:00 until at 2:18, the tone becomes a bit more animated ~~then~~, emotional ~~and~~ but it is still dominantly gentle. At 4:18, the drums introduce a more energetic and dramatic timbre to the song. This continues on until 5:36, where the tone becomes very energetic and exciting. At 7:14, the tone returns back to a being gentle and calm. Track 2 is consistently dramatic and exciting. There is little fluctuation in terms of timbre. At 2:55, the tone changes to become slightly more tense and heroic. This changes back at 3:26, where the tone becomes gentler and less intense, but without losing it's excitement. From 4:30, the tone becomes more emotional and less intense.

[Total for Question 2] = 8 marks

TOTAL FOR SECTION C = 8 MARKS

TOTAL FOR PAPER = 50 MARKS

6 Marks.

The example below gained 4 marks in total as there are relevant points discussed with some attempt at comparing the elements of the pieces to each other.

SECTION C

Answer ALL questions.

Question 21 relates to both track 1 on the CD: *Stairway to Heaven* by Led Zeppelin and track 2 on the CD: *Clocks* by Coldplay.

21 Compare the dynamics, instrumentation and timbre (tone colour) of the two pieces.

(8)

The dynamics of *Clocks* by Coldplay remain loud throughout the piece whereas in *Stairway to Heaven* the dynamics are quiet in the beginning but become louder as the song progresses.

The instruments in *Stairway to Heaven* are vocals, electric guitar, electric bass guitar, flute and ~~acoustic~~ drum kit. In *Clocks* however the instruments are vocals, backing vocals, piano grand piano, electric bass guitar, synthesiser, acoustic drum kit and electric guitar. The electric guitar plays a bigger role in *Stairway to Heaven* than *Clocks* but in *Clocks* the electric bass plays a bigger role. In *Stairway to Heaven* all the instruments played are physical instruments but in *Clocks* there is a <sup>below</sup>synth played which is



played  
made on a computer.

(Total for Question 21 = 8 marks)

**TOTAL FOR SECTION C = 8 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**

**4 Marks.**

The example below is a limited response to the question showing a basic understanding and an attempt at drawing on the similarities and differences between the two pieces.

**SECTION C**

**Answer ALL questions.**

Question 21 relates to both track 1 on the CD: **Stairway to Heaven** by Led Zepplin and track 2 on the CD: **Clocks** by Coldplay.

21 Compare the dynamics, instrumentation and timbre (tone colour) of the two pieces. (8)

- Both songs have an 'one instrument introduction
- Stairway to heaven has slow drums and doesn't come in until about 1.5 mins. 20 secs as were 200. Clocks has fast drums and enters in at about 20 seconds.
- Stairway to heaven has a lot of levels of dynamics, where as Clocks only really has 2 levels of dynamics.

**2 Marks.**

## Summary

- The paper discriminated well with learners accessing the full range of marks.
- Learners who prepare well for both Learning outcomes A and B are able to access all questions. Centres are encouraged to ensure that knowledge is balanced between music and music production.
- Learners are demonstrating more effective preparation in the 8 mark-question, with several examples of planning taking place.
- Learners continue to have difficulty in defining musical devices or understand the difference between a musical and production device.
- The use of poor spelling continues to be observed, particularly with key musical language such as instruments and devices.
- Centres are encouraged to support learner's examination technique, particularly in the 4-mark questions where an explanation point is required for the full 4 marks.
- Learners continue to be challenged by key musical terminology which forms an integral part of this unit specification and consequently were challenged by some questions.

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