

Mark Scheme (Results)

June 2018

BTEC Level 1/Level 2 First in Music
(20375E)

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Section A

Question Number	Answer	Mark
1a	D - Rock	1

Question Number	Answer	Mark
1b	C - 1971	1

Question Number	Answer	Mark
2	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • soft • quiet • <i>piano / p</i> • <i>pianissimo / pp</i> • <i>mezzo piano / mp</i> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
3	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Guitar • Acoustic • 12-string • 6-string • Nylon string <p>Do not accept bass / bass guitar</p>	1

Question Number	Answer	Mark
4	Woodwind / Wind	1

Question Number	Answer	Mark
5a	<p data-bbox="427 271 970 304">Award one mark for a valid response.</p> <ul data-bbox="475 342 710 600" style="list-style-type: none"> <li data-bbox="475 342 630 376">• Picking <li data-bbox="475 387 646 421">• Plucking <li data-bbox="475 432 694 465">• Hammer-on <li data-bbox="475 477 635 510">• Pull-off <li data-bbox="475 521 710 555">• Barre chords <li data-bbox="475 566 683 600">• Strumming <p data-bbox="427 651 890 685">Accept any other valid response</p>	1

Question Number	Answer	Mark
5b	<p data-bbox="427 871 970 904">Award one mark for a valid response.</p> <ul data-bbox="475 943 845 1111" style="list-style-type: none"> <li data-bbox="475 943 715 976">• Broken chord <li data-bbox="475 987 651 1021">• Arpeggio <li data-bbox="475 1032 845 1066">• Tonic, third and fifths <li data-bbox="475 1077 579 1111">• Riff <p data-bbox="427 1144 1090 1256">Accept any other valid response. Accept numerical or Roman numeral variants. Do not accept ostinato.</p>	1

Question Number	Answer	Mark
6	<p data-bbox="427 293 1273 360">Award one mark for each valid response and one mark for subsequent explanation up to four marks.</p> <ul style="list-style-type: none"> <li data-bbox="475 405 1283 517">□ Guitar solo opens with a blues lick based around the A minor pentatonic scale (1) which increases intensity and complexity (1) <li data-bbox="475 528 1235 640">□ Strummed held chord played by the guitar at the beginning of the section (1) provides a solid contrasting springboard for the soloist (1) <li data-bbox="475 651 1139 719">□ Drums and guitar play rhythm in unison (1) emphasises an intense rhythmic power (1) <li data-bbox="475 730 1235 797">□ Repetitive riff played on the guitar (1) provides a thrilling mood (1) <li data-bbox="475 808 1267 875">□ Full kit and tom toms used (1) increasingly supports the build (1) <li data-bbox="475 887 1251 954">□ Vibrato technique applied on the guitar (1) gives a fuller, more expressive timbre (1) <li data-bbox="475 965 1283 1032">□ Increase in tempo from previous section (1) develops the pace and anticipation (1) <li data-bbox="475 1043 1267 1111">□ More drum fills overall (1) thickens the texture and gives a rise in tension (1) <li data-bbox="475 1122 1235 1189">□ Increased texture / number of layers (1) builds a climax (1) <li data-bbox="475 1200 1235 1267">□ More crash cymbals / guitars used (1) adds depth and texture (1) <li data-bbox="475 1279 1251 1346">□ Increased reverb (1) creates space and vibrancy on the guitar solo (1) <p data-bbox="475 1447 1267 1581">Accept any other valid response. Do not accept unelaborated references to solo guitar / no vocals / instrumental or amplification solely referencing 'energetic'.</p>	<p data-bbox="1347 293 1410 315">1 + 1</p> <p data-bbox="1347 327 1410 349">1 + 1</p>

Question Number	Answer	Mark
7a	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Call and response • Subject and answer <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
7b	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Thick • Dense • All instruments playing at the same time • Layered instruments • Polyphony • Contrapuntal <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
8a	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Coarse • Gritty • Rough • Piercing • Raspy • Wailing <p>Do not accept male / tenor or references to type of voice such as baritone or bass.</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
8b	<p>Award one mark for a valid response from each of the two sections for a maximum of two marks.</p> <p><u>Recording techniques</u></p> <ul style="list-style-type: none"> • Double tracking • Double layering • Overdubbing <p><u>Production effects</u></p> <ul style="list-style-type: none"> • Reverb • Delay • Compression • Distortion <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
9a	<p>Accept one valid response.</p> <ul style="list-style-type: none"> • Staccato • Detached • Short • Marcato • Accented <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
9b	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Slows down • Ritenuto • Ritardando • Decelerating • Rallentando • Decelerando • Reducing BPM <p>Accept any other valid response including abbreviations such as rit, rall, etc.</p>	1

Question Number	Answer	Mark
10	Award one mark for a valid response. <ul style="list-style-type: none"> □ Acapella / A capella □ Solo □ Monophonic 	1

Question Number	Answer	Mark
11	Award one mark for each valid response and one mark for subsequent explanation up to four marks. <ul style="list-style-type: none"> • Using a mixing desk (1) through manually adjusting the gain during recording (1) / balancing sounds (1) • Using a gate / expander (1) increasing the dynamic range of the audio (1) • Using EQ (1) changing the tonal balance of the sound by increasing or decreasing frequency ranges (1) • Using a compressor (1) to control or limit the dynamic range (1) • Using limiters (1) to compress and control the signal (1) <p>Do not accept references to any computer hardware or software, e.g. plug-ins, DAW.</p>	1 + 1 1 + 1

Section B

Question Number	Answer	Mark
12	Award one mark for a valid response. <ul style="list-style-type: none"> • Indie • Alternative rock • Pop rock • AOR (album-oriented rock or adult-oriented rock) <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
13a	C - 130	1

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

Question Number	Answer	Mark
13c	B - Straight quavers	1

Question Number	Answer	Mark
14	<p>Award one mark for each valid response and one mark for subsequent description up to two marks.</p> <ul style="list-style-type: none"> • The piano riff is played at a higher pitch (1) which gives it a brighter sound (1) • A different broken chord pattern is used (1) which now starts on A \flat rather than E \flat (1) • Second riff starts on the same note each time (1) whereas on the first riff the first note changes (1) <p>Accept any other valid response including the use of more concise comparative language.</p>	1 + 1

Question Number	Answer	Mark
15	<p>Award one mark for each valid response and one mark for subsequent explanation up to two marks.</p> <ul style="list-style-type: none"> • High pitched vocal melody (1) starts with an upward leap of a 5th (1) • The guitar becomes more dominant (1) playing an intensely repeated single note (1) • Vocal part repeats same phrase and words (1) with increasing emotion (1) • Staccato guitar part (1) gives a feeling of agitation (1) • Change in key (1) drops down one tone / from E\flat to D\flat (1) • Piano riff has ceased/not included in this section (1) moves away from the lighter pop style to a more rock feel (1) • Backing vocals at wider interval to main vocal / lower (1) creates a fuller sound (1) • The increased use of dissonance towards the end of the section (1) creates tension and pushes towards a resolution in the next section (1) • The jabbing percussive rhythm section is moving the section along until it suddenly falls away to just the piano riff (1) creates a build and a sense of anticipation (1) • Use of high sustained synth strings (1) increases texture/tessitura (1) <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
16	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Syncopation / Syncopated • Off beat 	1

Question Number	Answer	Mark												
17	<p>Award one mark for each correct response up to a maximum of three marks.</p> <table border="1" data-bbox="587 389 1129 1290" style="margin-left: auto; margin-right: auto;"> <tr><td>Introduction</td></tr> <tr><td>Verse</td></tr> <tr><td>• Chorus</td></tr> <tr><td>Instrumental</td></tr> <tr><td>Verse</td></tr> <tr><td>Chorus X2</td></tr> <tr><td>• Instrumental</td></tr> <tr><td>Chorus</td></tr> <tr><td>• Bridge</td></tr> <tr><td>Instrumental</td></tr> <tr><td>Chorus</td></tr> <tr><td>Outro</td></tr> </table> <p>Accept any valid alternative response for these sections, such as: Bridge: link / middle 8 / middle eight Instrumental: break / interlude.</p>	Introduction	Verse	• Chorus	Instrumental	Verse	Chorus X2	• Instrumental	Chorus	• Bridge	Instrumental	Chorus	Outro	3
Introduction														
Verse														
• Chorus														
Instrumental														
Verse														
Chorus X2														
• Instrumental														
Chorus														
• Bridge														
Instrumental														
Chorus														
Outro														

Question Number	Answer	Mark
18	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Cymbal • Crash • Splash • Hi-hat • Ride 	1

Question Number	Answer	Mark
19	<p>Award one mark for each valid response and one mark for subsequent explanation up to four marks.</p> <ul style="list-style-type: none"> • Reverb (1) creates a sense of space (1) • Compression (1) limits the dynamic range of the vocal, bass and snare (1) • Distortion (1) adds depth and grit to the guitar part (1) • Delay / echo (1) adds space and texture to the guitar (1) • EQ (1) brightens the overall track (1) • Autotune (1) corrects vocal inaccuracies (1) • Harmoniser (1) thickens vocal sound (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
20	<p>Award one mark for each valid response and one mark for subsequent description up to two marks.</p> <ul style="list-style-type: none"> • A clear sound of each part captured (1) with no extraneous sound (1) • Sound quality is clear and crisp (1) due to good mic placement / acoustically sound environment (1) • Audio levels are balanced (1) as a result of careful capture (1) • Vocal has been overdubbed (1) same vocalist used for lead and backing vocals (1) • No audible mistakes (1) as the performers would have corrected these in a studio (1) 	<p>1 + 1</p>

Section C

Question Number	Indicative content		Mark
21	Responses may include the following features:		8
	Stairway to Heaven	Clocks	
	Soft legato opening	Loud opening	
	Begins with acoustic guitar and recorder/Mellotron flute	Begins with piano and sustained synth	
	Clean sound with no effects on voice or instruments	Clean sound with no effects on voice or instruments	
	Gradually increases in volume at 2:14 with the introduction of the electric guitar	Volume maintains level	
	Vocal tone warm and clear (tenor)	Tenor voice warm and clear	
	Plucked strings of the guitar very prominent	Guitar strums chords as accompaniment and not distinctive in first section	
	Smooth legato recorder / flute provides a mellow tone	Piano arpeggios are played legato	
	Recorders / Mellotron flutes provide a contrast in tone colour to the guitar, which allows the main melody to stand out evoking a mellow mood	No significant change in tone colour until the guitar solo	
	The guitar has a distinctive attack that is sharp emphasising the metallic timbre producing a crisp twang	Guitar plays accompaniment and not prominent in first section	
Sustained decay of the recorders / flutes provide a continuous tone	Synth decay sustained throughout		

	Recorders / Flutes play in harmony	Double tracking of the voice starting at 1:44 in harmony and thickens texture	
	Introduction of the electric guitar at 2:24 changes the tone and colour	The electric guitar takes the lead at 2:56 contrasting tone and colour from the previous section strumming vigorously in intervals of fifth	
	Strummed electric guitar very prominent	Guitar strumming vigorously in intervals of fifth from 2:56	
	Attack on the guitar chords from 3:15 to 3:18	Attack on the first note of the arpeggiated piano from 2:28	
	Thin texture until 4:18 when the drums enter thickening the sound	Thin texture at the beginning until 0:15 with the introduction of the electric guitar and drums	
	Drum timbre harsh consisting mainly of snare and kick	Drum timbre harsh using the full drum kit	
	Metallic shrill of the cymbals very prominent	Metallic shrill of the cymbals very prominent at the beginning of each phrase from 2:27	
	Harsher tones in the hitting of the drums when the full kit is used	Harsher tones in the hitting of the drums when the full kit is used from 1:14	
	Vibrato on the electric guitar solo provides a piercing sound	Harmonics on the guitar at 1:34 provide a piercing tone	
	Voice changes at 6:44 giving a harsh shrill with some use of falsetto	Voice changes at 1:00 and again at 2:58 giving a smoother and more mellow tone	
	7:25 long sustained voice sounds coarse	Tone of the vocals becomes very throaty and gritty in	

		the repetition of ' <i>nothing else compares</i> '	
	Piece ends with decaying vocal	Piece ends with call and response between the piercing piano and plucked metallic guitar	
	Solo a cappella to end the piece		
		Slight increase in dynamics of all instruments at 1:18	
	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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