

L2 Lead Examiner Report 1901

January 2019

**L2 Qualification in NQF BTEC
Level 1/Level 2 Firsts in Music
Unit: 8
Music and Production Analysis
(20375F)**

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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:

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Unit 1: The Music Industry (21512E)

Grade	Unclassified	Level 2			
		L1	P	M	D
Boundary Mark	0	18	25	32	39

Introduction

This was the tenth sitting of the unit 8 Music and Production Analysis test paper and numbers have decreased slightly in comparison to the January 2018 test.

Evidence shows that an increasing number of learners are more prepared for the paper and able to achieve the higher Distinction level. There is evidence that exam technique is given priority in some centres and learners approach to questions supports this, however this is not consistent.

Misspellings of key musical terminology continue to be an issue. Where possible, learners were credited if the response was legible.

Centres are advised to continue making use of all support materials available in preparing learners for this test through accessing past question papers, Lead Examiner's reports and online training materials.

Introduction to the Overall Performance of the Unit

The paper was very accessible for all learners. This was particularly noticeable in the extended questions where a high number accessed at least 1-2 marks out of the maximum 4.

The improved performance is credited to an enhanced program of teaching and learning, exam preparation and familiarization with the style of paper. There is evidence that learners are attempting to provide more detail for the longer questions and this in turn had a positive effect on the overall outcome.

Another feature which has supported an improved overall performance is the way in which learners have responded to the style of each piece. Learners have embraced the wide range of musical features in the first piece 'Space oddity' by David Bowie, discussing all aspects such as instrumentation, production effects and similarly in the second piece 'Everybody Wants to Rule the World' by Tears for Fears, where learners appeared very familiar with the style thus enabling them to feel confident in approaching the questions.

Individual Questions

Section A

Targeted Specification Area: Learning Aim A – Tempo

Q1(a) *Identify the tempo of the piece in terms of BPM (beats per minute).*

This response gained 1 Mark

- A 55
- B 70
- C 85
- D 100

A high number of learners were able to identify the tempo of the piece as 70 BPM. As in previous tests, there was evidence of learners' workings in the margin showing a good approach to the question.

Targeted Specification Area: Learning Aim A - Musical styles and genres

1(b) *Identify the year this piece was recorded.*

This question discriminated well and required learners to identify the year of recording as 1969.


- A 1969
- B 1979
- C 1989
- D 1999

This response gained 1 Mark


Targeted Specification Area: Learning Aim A - Use of instruments and voices

Q2 One of the instruments heard in the first part of the song is a Stylophone. Name **two** other instruments heard from 0:01 to 0:49 in the box below.

A highly accessible question with almost all learners scoring the full 2 marks available. Most identified the acoustic guitar and drums. Those who did not score, identified instruments that were not heard such as piano and hi hat. Others identified family of instruments without providing specific names, clearly misinterpreting the question.

1. Stylophone

2. Acoustic guitar
3. Drumkit

This response gained 2 Marks

1. Stylophone

2. acoustic guitar
3. electric piano

This response gained 1 Mark

Targeted Specification Area: Learning Aim A - Key musical features

Q3 Identify **two** ways the music represents 'lift off' between 1:12 to 1:22.

This was a very accessible question with almost all learners scoring at least 1 mark and a high number achieving the full 2 marks available.

Learners approached the question well showing some highly creative interpretations in recognising some key musical features to describe the 'lift-off'. Some provided numerous justifications drawing from sound musical knowledge. Several referred to the resonating guitar strings, crescendo and layering.

The two examples below have identified valid musical points and expressed the way in which it described the lift-off to achieve 2 marks.

1 The strings change in volume from piano to forte
 2 The overdrive effect on the guitar giving it an extreme feeling as if you are leaving quickly

This response gained 2 Marks

1 The guitar moves up pitch giving us the impression something is about to happen.
 2 The drums, towards 1:22 pick up and the tom is hit a few times which builds suspense.

This response gained 2 Marks

This example has scored 1 mark for identifying the increase in texture as the first answer 'slowly builds up' is not a creditable musical point.

1 It slowly builds up
 2 It sounds more tense by thickening the texture

This response gained 1 Mark

The example below does not provide a musical point.

- 1 the count down
- 2 and the way the instrument mirror
the change.

This response gained 0 Marks

Targeted Specification Area: Learning Aim A - Key musical features

Q4(a) Identify the musical relationship between the two parts of the vocal duet from 1:22 to 1:45.

This question required the learners to be able to identify the harmony between the vocal parts with a good number of learners accessing the mark.

Most answers identified 'harmony' whilst others expressed their response through using 'intervals' and 'singing in different pitch' that was also acceptable.

It was evident that most learners were able to hear the differences in pitch but were unable to express their answers correctly or apply musical terminology. A number referred to 'voices singing in different keys' where they could hear the different tonality, but this was inaccurate.

There were a few references to production techniques such as overdubbing and use of reverb, which was inaccurate.

Whilst some had identified a second vocal, this was inaccurate as it didn't achieve the aim of the question which asked for the musical relationship between the two parts.

They are harmonizing together

This response gained 1 Mark

A few learners provided references to production even though the question asked for 'musical relationship'.

(1)

It has sevenb and both parts are
sung in two different keys.

This response gained 0 Marks

The term 'duet' was part of the question and therefore the response below is not creditable.

(1)

Two singer) sing which is called a
dueto.

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Use of instruments and voices

Q4(b) *Identify the register of the male vocals from 1:48 to 1:55.*

This was a very accessible question where a high number of learners were able to identify the register of the male vocal as mid to high range or tenor.

- A Low range/bass
- B Low to mid range/baritone
- C Mid to high range/tenor
- D High range/countertenor

This response gained 1 Mark

Targeted Specification Area: Learning Aim A – Idiomatic techniques used by particular instruments

Q4(c) *Name the idiomatic playing technique used by the strings from 1:45 to 2:12.*

This question required learners to identify the bowing of the strings. Other valid responses included Arco and Vibrato.

Whilst the learners sitting this test have shown a more improved understanding of key musical terminology, some continue to be challenged by idiomatic techniques. There were also some examples of learners who had misinterpreted the question by identifying the strings as guitars thus providing guitar techniques such as strumming.

Some learners could hear the long sustained bowed violins, but had misunderstood the term 'Idiomatic techniques', therefore answers which referred to elements such as dynamics were incorrect. Others provided inaccurate idiomatic techniques such as pizzicato.

(1)

They are bowing the strings.

(Total for Question 4 = 3 marks)

This response gained 1 Mark

(1)

strumming block chords.

(Total for Question 4 = 3 marks)

This response gained 0 Marks

''

playing an saxby in the background

(Total for Question 4 = 3 marks)

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Use of instruments and voices

Q5 Name the woodwind instrument that can be heard from 2:12 to 2:26.

This was a very accessible question where a high number of learners were able to identify the woodwind instrument as flute. Some learners identified other woodwind instruments or strings, all of which were inaccurate.

Flute

This response gained 1 Mark

clarinet

This response gained 0 Marks

violin

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Key musical features

Q6 *The music changes significantly at 2:35.*

*Explain **two** ways in which the music contrasts between the following sections.*

Almost all learners were able to access at least 2 marks in this question with a high number achieving the full 4 marks.

There are two layers to the response here, the first involves some cognitive skills through listening to both extracts and identifying some differences in the musical elements and instrumental sounds.

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

Learners approached the question differently and those who provided two responses with explanations gained the full 4 marks. Some provided one point on line 1 and another on line 2 therefore, restricting the potential of gaining 4 points. As this was a comparison question, explanations relating to mood were not necessarily accurate. Some other learners approached the question holistically and therefore missing the point of providing a contrast between both extracts. Learners also provided a general description of the two sections but without identifying a valid musical point. Failure to identify the valid first point did not allow learners to gain other credit.

Quite a few learners discussed a 'pitch' change between the parts, whereas this was a timbral change.

The example below shows a firm grasp of the question drawing on two musical points to explain the differences between the two sections.

1. In section A the piece has a slow pace that drifts along in an elegant manner. However in section B it is suddenly stopped and introduces a guitar riff with clapping. It is no longer elegant.

2. The texture in section A is very full and thick as there are many sounds layered together. But in section B the texture changes dramatically to be very thin with just guitar to start builds up...

(Total for Question 6 = 4 marks)

This response gained 4 Marks

1. Section A is ~~downbeat~~ rather calm and almost sad with use of the flute and guitar, a sad vibe is created. There is less instrument, and texture is more subtle.

2. Section B on the other hand is happy, loud and dramatic. The build up of guitar with brass instruments following, as well as more texture makes this section a lot more happier and upbeat.

(Total for Question 6 = 4 marks)

This response gained 4 Marks

The example below includes one accurate point with an explanation. The second point that refers to tempo is inaccurate.

1 One way the sections contrast is because the male vocalists are only performing in section A leaving Section B as an instrumental section.

2 Another way the sections contrast is because of the tempo of the two sections. Section A is alot slower in tempo whereas section B is alot faster in tempo

(Total for Question 6 = 4 marks)

This response gained 2 Marks

In the example below, the learner has provided one way instead of two ways in which the music contrasts. The response is creditable, therefore achieving 2 marks, however a further 2 marks may have been achieved had the question been answered in full by giving 2 examples.

It is important that learners read the question clearly to ensure the correct number of answers are provided. In this instance, the template guided learners to provide two examples.

1 In section A, the music is ~~is~~ is less happy causing it to sound sad and not up beat

2 Where as in section B, the music becomes very up beat and happy

This response gained 2 Marks

Targeted Specification Area: Learning Aim A – Musical devices (rhythm)

Q7(a) Identify the rhythm of the cymbals from 3:05 to 3:26.

This was a challenging question for many learners but discriminated well overall. The most popular answer was 'off-beat' and there was also evidence of the use of 'on 2nd and 4th beat'.

every other beat

This response gained 1 Mark

The cymbals are on the off beat.

This response gained 1 Mark

3/4

This response gained 0 Marks

repeating

This response gained 0 Marks

Targeted Specification Area: Learning Aim B – Stereo placement

7(b) Identify the stereo placement of the cymbals from 3:05 to 3:26.

In this question, the learners must identify the stereo placement of the cymbals at a particular point in the piece.

This discriminated well with several learners answering correctly identifying the placement in the left and scoring the 1 mark available.

left

This response gained 1 Mark

The cymbals came in near the end.

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Use of instruments and voices

Q8 Name the type of guitar that plays from 4:07 to 4:13.

This was a well-answered question with most learners able to identify the 'Acoustic guitar' as the type of guitar heard.

Acoustic Guitar

This response gained 1 Mark

electric guitar

This response gained 0 Mark

Targeted Specification Area: Learning Aim A – Idiomatic techniques used by particular instruments

Q9 Identify **one** idiomatic playing technique used by the lead guitar between 4:40 and 5:10.

This item performed similarly to question 4c) with a high number of learners challenged with idiomatic techniques. Most accurate responses included plucking or slide. A few inaccurate responses included; bending, rhythm or production techniques.

Glassando

This response gained 1 Mark

plucking

This response gained 1 Mark

Strumming Strumming

This response gained 0 Marks

RIFA

This response gained 0 Marks

Targeted Specification Area: Learning Aim B – Recording techniques

Q10 *This piece was recorded in a studio environment and preparing for the recording was very important to ensure a successful recording session.*

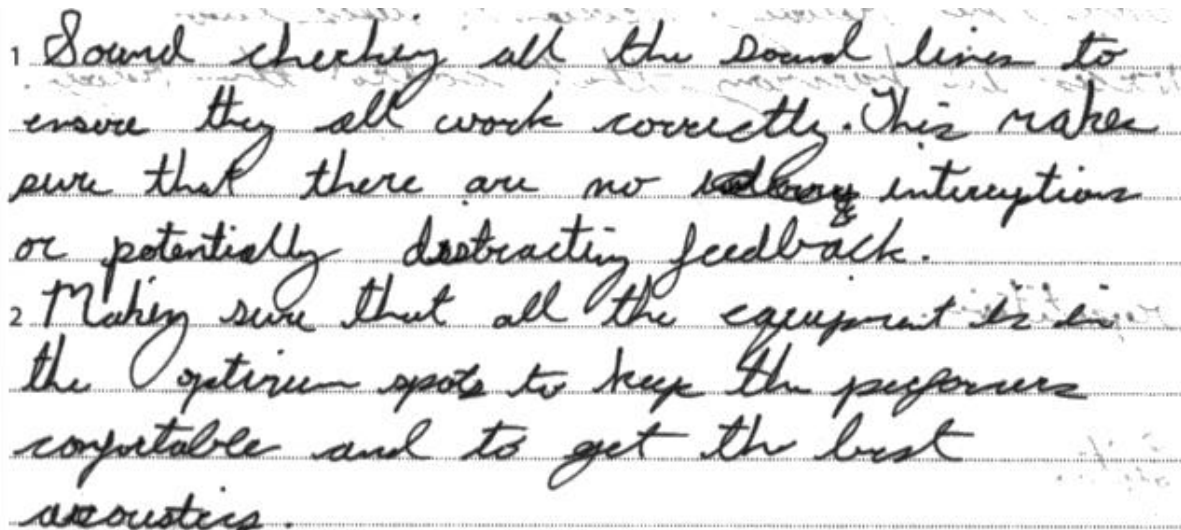
*Explain **two** tasks the sound engineer may have undertaken when preparing for this recording session to achieve the best audio quality.*

In this question, marks are credited for accurate responses explaining the different tasks a sound engineer conducts **prior** to the actual recording session to achieve the best audio quality. This could be in a practical context as well as technical aspects. For the additional 1 mark, learners must explain the advantage in terms of achieving optimum sound.

There were some highly effective responses that gained the full 4 marks. These were able to identify a range of valid tasks undertaken in the preparation for the recording. A number of learners misinterpreted the question and provided responses relating to **during** the recording and were unable to access the marks as a result.

Most learners were able to identify tasks such as selecting the appropriate microphone and placement, minimising ambient noise and checking the equipment.

Most learners were able to score at least 1 mark.



1 Sound checking all the sound lines to ensure they all work correctly. This makes sure that there are no ~~any~~ interruptions or potentially distracting feedback.

2 Making sure that all the equipment is in the optimum spots to keep the performers comfortable and to get the best acoustics.

This response gained 4 Marks

In the example below, reference is made to sound checking which is not accurate in this instance as the question focuses on tasks prior to recording.

- 1 He will ensure all equipment and wires were working correctly.
- 2 ~~The mixing desk~~ doing soundchecks to get the proper levels for the mixing desk

This response gained 1 Mark

- 1 The sound engineer ~~can~~ may have ~~made~~ made the space more isolated to make the song sound tighter in mix.
- 2 Made sure the sound quality is good by getting good session musicians, good instruments and quality recording equipment.

This response gained 2 Marks

- 1 To record each instrument correctly with the correct mics.
- 2 Make sure the instruments are put together right and tuned if its a guitar.

This response gained 1 Mark

Targeted Specification Area: Learning Aim A – Musical devices

Q11 Name the musical device used by the electric guitar from 0:03 to 0:11.

This discriminated well with a good number of learners showing understanding of musical devices. Most learners identified the device played by the electric guitar as repetition or riff.

A small number of learners presented idiomatic guitar playing techniques and others identified the device as synthesisers, but these were inaccurate.

Ostinato

This response gained 1 Mark

Riff

This response gained 1 Mark

finger picking

This response gained 0 Marks

Staccato

This response gained 0 Marks

Section B

Targeted Specification Area: Learning Aim A – Use of voices

Q12(a) *Identify the term that best describes the vocals from 0:31 to 0:45.*

A high number of learners scored well on this question and were able to identify the vocal as solo.

- A Solo
- B Duet
- C Ensemble
- D Choir

This response gained 1 Mark

Targeted Specification Area: Learning Aim B - Stereo placement

Q12(b) *Identify the placement of the vocals from 0:30 to 0:45.*

Learners were reasonably confident in identifying the placement of the vocals and a good number scored accurately.

- A Left
- B Centre
- C Right
- D Back

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Musical form

Q13(a) *Identify the structure of the piece by inserting the following sections in the correct order in the box below.*

A high number of learners were able to achieve the full 3 marks for this question by identifying the correct structure of the section. Some learners did not make good use of the given parts to support their answer whilst others used the same part more than once. Where this was the case, learners were able to score one mark on the whole. A common error by learners was identifying the verse as bridge.

Bridge	Instrumental	Verse
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Introduction
Verse
Chorus
<i>Verse</i>
Chorus
<i>Bridge</i>
Chorus
<i>Instrumental</i>
Chorus
Variation on Chorus
Chorus
Outro

This response gained 3 Marks

Bridge ✓	Instrumental ✓	Verse ✓
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Introduction
Verse
Chorus
<i>Bridge</i>
Chorus
<i>Verse</i>
Chorus
<i>Instrumental</i>
Chorus
Variation on Chorus
Chorus
Outro

This response gained 1 Mark

Targeted Specification Area: Learning Aim A – Use of individual instruments

Q13(b) *This track features electric guitar, percussion instruments and vocals. Identify **one** other instrument heard from 0:29 to 0:55.*

A very successful question that discriminated well. Most learners identified the synthesiser, electric piano or keyboard which was accurate. Some instruments were provided in the question, therefore answers such as electric guitar, percussion and vocals were not accepted.

Synthesiser

This response gained 1 Mark

Bass guitar

This response gained 1 Mark

Kick drum

This response gained 0 Marks

Learning Aim A – Musical devices

Q14 *Name the instruments that use the following devices from 1:38 to 1:50.*

This discriminated well with several being able to access the full 2 marks. There were instances where learners had provided 'guitar' for dotted rhythms and whilst the Bass guitar has dotted rhythm, generalisations in the use of just 'guitar' were not specific or accurate.

Several had answered dotted rhythm with electric guitar.

Device	Instrument
Dotted rhythm	⊗ ⊗ Kick Drum
Syncopation	Electric guitar

This response gained 2 Marks

Device	Instrument
Dotted rhythm	snare drum
Syncopation	kick drum

This response gained 1 Mark

Device	Instrument
Dotted rhythm	electric guitar
Syncopation	drums

This response gained 0 Mark

Targeted Specification Area: Learning Aim A – Musicality and expression communication of meaning and mood

Q15(a) *The addition of the electric guitar solo creates a more intense mood between 2:33 to 2:50. Describe how the following contribute to this mood. Articulation of the guitar and Production effects used on the guitar*

This was well-answered with many examples of learners demonstrating a sense of musicality in their descriptions of the role of the guitar in this section.

It is also evident that learners are more prepared for this type of question, where they have included specific articulation and production effects to support their explanations. This has enabled many learners to gain the full 4 marks available for the question.

Some highly detailed descriptions of the intensity of the guitar sound and the production effects added. There are some instances where the learners have included the same adjective for the mood in both responses. If this is the case, the same work will only be credited once.

Articulation of the guitar The guitar is played with short sharp notes to increase the intensity of the instrumental to build up momentum to the chorus.

Production effects used on the guitar

Overdrive was used to give a more intense feeling emotionally which engages the listener to keep listening to the chorus

This response gained 4 Marks

Articulation of the guitar The staccato notes on the guitar make the mood ~~more~~ less lyrical and more upbeat because they create a feeling of unease rather than ^{fuzz} ~~flowing~~ ^{agitated notes}

Production effects used on the guitar The ~~distortion~~ ~~on~~ on the guitar makes the mood more rough and ~~gritty~~ sad because the sound is unclear.

This response gained 2 Marks

Articulation of the guitar it makes the song more interesting and expressive

Production effects used on the guitar the distortion makes the guitar more intense and ~~more~~ dramatic

This response gained 2 Marks

(4)
Articulation of the guitar Builds up the texture
of song

Production effects used on the guitar Makes the song
more up beat

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Texture

Q15(b) Explain **one** way the guitar part contributes to the texture.

This was a very challenging question for learners.

Some provided descriptions of the role of the guitar in terms of its dynamics, rhythm and tempo as opposed to explaining the way it contributes to the texture.

Some justified their point by providing a description of the mood which is inaccurate.

The guitar has small counter melodies
and solos implemented in this song
to create a fuller sound, but also
to entice the listener's attention.

This response gained 2 Marks

It changes the dynamics and I add
more instruments giving this part of
the song a thicker texture.

This response gained 1 Mark

It contributes to the texture because
it gives it a more smooth and
jazzy vibe

This response gained 0 Marks

Targeted Specification Area: Learning Aim A – Combinations of instruments

Q16 *This piece was recorded in 1985.*

Give **one** way that the drum sound in this piece could have been achieved.

There were a range of answers given that were accurate and most identified drum machine or electronic drum. There were references to studio environment and microphone placements which were inaccurate.

Drum machine.

This response gained 1 Mark

electric drum kit

This response gained 1 Mark

By using microphones to record the sound.

This response gained 0 Marks

played live by an experience drum player

This response gained 0 Marks

Targeted Specification Area: Learning Aim B – Recording techniques

Q17 *This piece was recorded using multitracking techniques.*

Explain **two** advantages of using multitracking.

This question requires learners to identify two advantages of multitracking with supported explanation to gain the additional points.

Whilst the majority were able to access between 1-2 marks, some continue to provide answers that are unrelated to the question. There were examples of learners providing answers relating to analogue V digital.

A significant number of learners chose to explain the way in which multitracking allowed for selective recording and the opportunities provided for having separate tracks. Others were able to provide two valid advantages but were unable to provide an explanation to gain the additional mark.

1. Multitracking creates a cleaner more polished sound. This is because you can go to each recording and adjust it until you're happy without affecting the other instruments or effects.
2. Secondly, it also allows you to re-record sections. This means you can adjust certain recordings until you're happy without having to record the entire track again.

This response gained 4 Marks

1. you can double over what you already got
2. you can take out bits you don't want

This response gained 2 Marks

1. it's easy to redo/remove mistakes during the track.
2. it is quicker, leaving it much easier to get out to the public.

This response gained 1 Mark

Section C

Targeted Specification Area: Learning Aim A and B

Q18 Compare the **style** and **genre** of the two pieces.

This comparative task is the only 8-mark question on the paper. In this instance, the question focused on style and genre. The question performed well and proved very accessible for all learners. The majority of learners were able to score up to 3-4 marks with a high number scoring upwards of 5 marks.

These higher responses demonstrated effective comparison and with evidence of a more applied understanding of the style and genre in both tracks. Most of the response were well balanced. The lower level responses tended to discuss musical features in general with a tendency to discuss the main aspects of the question but lose this focus with responses becoming more generalised.

Overall, it is evident that learners are better prepared for the question.

David Bowies, space oddity. The style of this piece explores the use of a far more varied selection of instruments. Orchestral instruments, such as strings, woodwind, brass. He also uses an acoustic guitar. This song explores a wide range of themes and tunes which although sound random, compliment each other throughout the track. I would class this genre as many as it is all inclusive but could be pinned down as psychedelic rock. The piece is a lot slower compared to, 'Everybody wants To Rule The World'. It has a ~~stratocaster~~ ~~beat~~ ~~and~~ it is not a straight rhythm and the melody alters throughout, having counter melodies and variations, having ornamentations. This piece has a lot more sections compared with Tears For Fears, piece. It is a lot more complicated and the style varies throughout

Tears For Fears, Everybody Wants To Rule The World. This song in comparison to David Bowie's, is more upbeat and has a ~~beat~~ is in 4/4 a more general time signature. The genre is Pop rock, this is shown by the time signature, and the use of instruments and synths, being an electric guitar, drum kit, vocals creating a more joyful melody that has a catchy hook. The beat is syncopated and has a swing feel which makes the listener feel uplifted. The beat stays the same throughout the song which is typical of this genre.

This response gained 6 Marks

Space oddity by David Bowie is more a slow and relaxing song whereas Everybody wants to rule the world by Tear for Fears is more a happy and a dancing ~~type~~ type song. Space oddity ~~is~~ is an old song you can tell this by the Stylophone the ~~instrument~~ was used in the song and you could also tell it was a slow song because there was an acoustic guitar in it. Whereas everybody wants to rule the world has drums and an electric guitar which was making the tempo of the song quick.

~~The~~ I would say the genre of the Everybody wants to rule the world is more pop/dance because it's one of them songs that are catchy and makes you want to dance. Whereas Space oddity is slow and boring so no one will want to listen to it. I don't know

what the genre is but, I would say it's like pop but it's more boring than all the other pop songs.

In track 2 there are more effects used ~~and~~ throughout the song so this shows this song is not as old ~~as~~ as space oddity. But then shows none of the instruments are analogue and that they are digital ~~so~~ have loads of effects to make people get up and dance.

In track 1 most the instruments were acoustic and no or not much effects were added. e.g. the acoustic guitar and the stylophone had no effects on.

This response gained 4 Marks

Space oddity:

- Sparse for the majority of the song
- Has a fade in with the intro
- Has the same structure as Everybody Wants To Rule The World.
- more stereo is used on the vocals.
- less advanced technology
- changed melody and sound during the instrumental.
- Repetition of a guitar riff throughout the song
- All the sounds are made by instruments or people. (Woodwind and Strings mainly)
- Fade out was also used during ~~the~~ ~~end~~ Tears for fears.

Everybody wants to Rule The World:

- Mixed between a thick and sparse texture
- no fade in for the intro
- Same structure as Space Oddity
- Vocals stay central throughout the whole song.
- more advanced technology making it electronic.
- Stays the same throughout the song.
- Fade out was used during the outro
- Has a memorable riff at the beginning of the song and throughout the song
- The sound is made from samples and synthesisers, not many instruments.

This response gained 3 Marks

Space Oddity is a folk song which creates a more ~~emotional~~ emotional mood. Where as Tears for Fears song is more of a upbeat song which gives me the impression that it is more a pop rock song. It is noticeable that the two songs are from different times. Space oddity gives it

This response gained 2 Marks

Summary

Based on their performance in this paper, learners should:

- Learners should aim to spend equal time on each of the longer questions and not write so much for one question that they run out of time for the others.
- Learn the spellings of all the musical terms such as instruments and devices, as the use of poor spelling continues to be observed
- There were some examples of learners misinterpreting questions relating to idiomatic techniques and musical devices. Centres are encouraged to spend time supporting learners in their understanding of key musical terminology as this forms an integral part of this unit specification. Consequently, some learners were challenged by certain questions
- Be sure to read each question as carefully as possible to avoid misinterpretations that can lead to irrelevant or uncreditworthy responses. All words in the question are likely to be relevant
- Remember that no marks will ever be awarded for repeating text or information that is provided in the question paper, either in the question stem or the scenario
- Continue to appreciate that questions asking them to 'explain' require not just the identification of a correct point but an explanation, for instance the consequences of the point they are making. As a suggestion, centres might encourage learners to consider the words '...so that...' or similar phrases, in their response for 'explain' questions as it may help learners formulate a response that accesses both marks
- Be sure to provide an initial point and then an explanation/ consequence of that point in 'explain' questions rather than two unrelated points
- Continue to avoid repeating the question text as an introductory sentence in questions. This will never result in any additional marks and just takes up valuable time and space on the paper. This issue is particularly relevant in the 4 and 8-mark questions

- Try to identify and explain as many relevant points as they are able in the 8 mark extended response question. Relating one point to another rather than just listing points is encouraged
- Take care over handwriting. Examiners cannot mark anything that they cannot read. Learners should attempt to write as clearly as possible and should always write in black ink. They should not try and add in comments into the edges of the paper but use continuation sheets as often this is not legible and does not gain them extra marks
- Continue to attempt all questions on the paper.

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