

L2 Lead Examiner Report 1906

May 2019

BTEC Level ½ First in Music

Unit 8: Music and Production

Analysis (20375F)





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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 Merit Distinction			Level 2		
Grade	Onciassinca	Pass	Pass					
Boundary Mark	0	16	23	30	38			





Introduction

This was the eleventh sitting of this paper with a slight decrease in learner numbers as compared to the previous series.

The paper discriminated well with over 57% of learners achieving Level 2 pass and above. Achievement at Distinction is comparable to the June 2018 test.

Introduction to the Overall Performance of the Unit

The paper worked well overall and was very accessible for learners. Learners are better prepared for the longer question however, the production items proved challenging for this cohort compared to previous sessions. It is essential that learners acquire knowledge of both music and production to score well in this paper.

There appears to be far greater attempt at answering all questions compared to that of previous years. Learners are more familiar with the style of the questions, particularly the 8 mark item. Those with this prior knowledge have been able to access the whole paper. Invariably, responses have shown a grasp of the key concepts of music and production supported with effective exam practice techniques.

Learners responded well to the styles of each piece and were able to identify the key musical features.



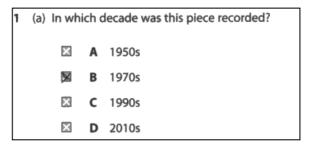


Individual Questions

Questions 1 to 11 related to track 1 Rainy Days and Mondays by the Carpenters.

Q1a In which decade was this piece recorded?

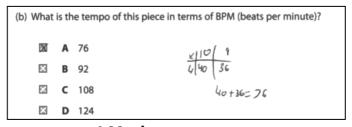
This was a highly successful question where the majority of learners were able to identify the decade for 'Rainy Days and Mondays' as 1970's.



1 Mark

Q1b What is the tempo of this piece in terms of BPM (beats per minute)?

An accessible question where most learners showed competency in identifying the correct tempo.



1 Mark

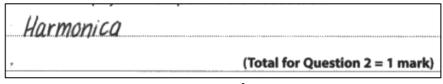
Q2 Name the solo instrument that plays with the piano in the introduction.

This was very well answered with most learners identifying the instrument as harmonica or mouth organ. Quite a few inaccurate responses identified violin as in the example below:



0 Marks

Most accurate responses identified the instrument as harmonica as in the example below:



1 Mark



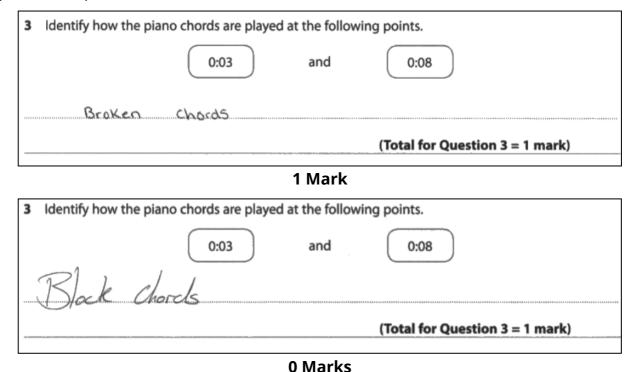


Q3 Identify how the piano chords are played at the following points.

This was a good discriminator at this level where many learners were able to hear the broken chords or describe the chord as spread. A few responded with block chords which was inaccurate.

A few identified piano which is in the question and therefore not addressing the aim. Quite a few identified chords but without identifying the type. Some identified harmony or provided answers relating to rhythm.

The item relates to '**Use of instruments and voices'** (idiomatic techniques) in the published specification.



Q4 Describe the tone of the lead vocal from 0:16 to 0:42.

This is a key discriminator for the Pass level where learners were asked to identify the tone of the female vocals from a wide range of possible answers and interpretations. Those who were unable to perform at this level responded with references to the type of voice i.e female or soprano which was inaccurate.

The item relates to **'Use of voices'** in the published specification.

The most popular response was 'soft' as in the example below:

Soft	
	(Total for Question 4 = 1 mark)





1 Mark

4	Describe the tone of the lead vocal from 0:16 to 0:42.	
	low pitch	
		(Total for Question 4 = 1 mark)
	0 Mark s	
4	Describe the tone of the lead vocal from 0:16 to 0:42.	
	Tenor	
		(Total for Question 4 = 1 mark)

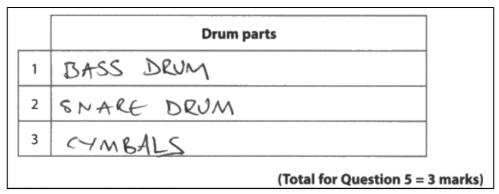
0 Marks

Q5 The drum kit enters at 0:43.

Identify three parts of the drum kit played from 0:44 to 1:08.

Learners responded well to the range of drum parts heard in the piece and provided opportunity for all learners to demonstrate knowledge. A high number of learners were able to access the full three marks available. Some inaccurate responses provided different names for the Bass drum as separate answers, but these were only credited once.

The item relates to **'Individual instruments'** in the published specification.

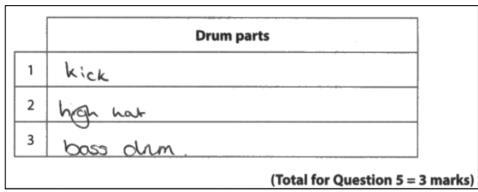


3 Marks





The example below provides different names for the same type of drum.

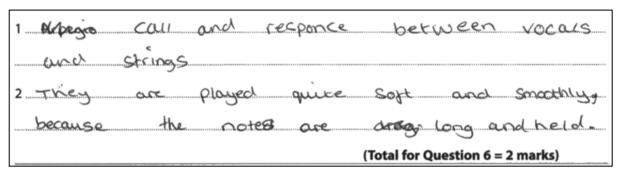


2 Marks

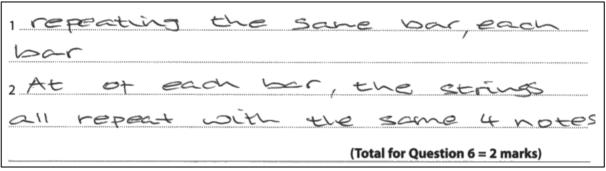
Q6 Describe two features of the string part between 1:14 and 1:38.

This was very accessible with a good number achieving at least one mark. Most were able to identify the vibrato, bowing, melody and a few remarked on the use of reverb. Those achieving the full 2 marks were more confident in providing justifications, applying good use of musical terminology.

The item relates to 'musicality and expression' in the published specification.



2 Marks



0 Marks

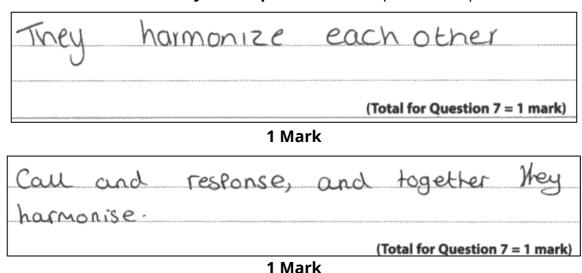




Q7 Describe the musical relationship between the lead vocals and the backing vocals from 1:38 to 1:42.

This question provided immense opportunity with several possible accurate responses. The context of the question may have challenged some learners, however most were able to give accurate responses by hearing the harmony between the vocals as well as the call and response. A number of learners provided very detailed responses and more than one answer, showing confidence in knowledge.

The item relates to 'musicality and expression' in the published specification.



Q8 The backing vocals have been recorded through the use of overdubbing. Explain two benefits of overdubbing the backing vocals.

This question has discriminated well, where at best answers provided detailed and valid explanations.

Some of those learners not achieving marks had clearly misinterpreted overdubbing with multi-tracking, consequently providing answers relating to the benefits of multi-tracking as opposed to the doubling of vocals. Those who had knowledge of the functions of overdubbing were able to provide a range of valid benefits.

The item relates to 'Recording techniques' in the published specification.



8 The backing vocals have been recorded through the use of overdubbing.
Explain two benefits of overdubbing the backing vocals.
1 when you overdub the backing words over each other the texture
of the prece of mosk including the vocals thickens witch gives
the listeners the sence that there is more going on in the piece, than
there really is.
2 When overdubbing the backing vocals is makes the recording
process much easier as the vocalists wont have to take more
of the same tracks as the their first track and just be execulubbed the make
it sound like there is more vocalists singing than there actually is
(Total for Question 8 = 4 marks)

4 Marks

1 Vocals Come out of no Where at landons times.
2 Favors What Will main Singer is Singing and Come in at Will Fight time
(Total for Question 8 = 4 marks)

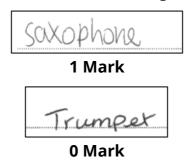




Q9 There is an instrumental break between 2:10 and 2:23.

Q9(a) Name the instrument that plays the solo.

A significant amount of learners were able to identify the saxophone as the instrument playing solo, with some inaccurate answers referring to instruments such as trumpet.

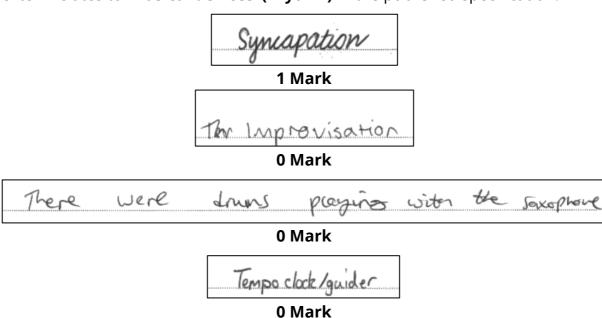


Q9 (b) Identify one rhythmic device used in this solo.

This question discriminated well where a high number of learners were able to identify syncopation or offbeat. Most were able to hear the accented rhythm but unable to provide the accurate terminology. Learners who had a firm grasp of the question showed their knowledge of musical terminology by providing 'syncopation' as their answers.

There are some learners who continue to find difficulty in distinguishing the difference between devices, techniques and articulation. This was particularly evident in some of the inaccurate responses seen in this paper. Some clearly didn't understand the term 'devices' with many providing responses that were irrelevant.

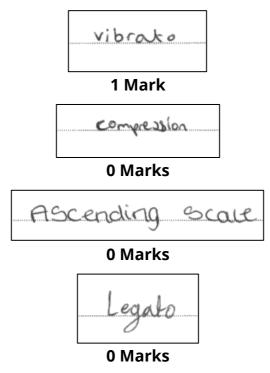
The item relates to 'Musical devices' (rhythm) in the published specification.





Q9 (c) Identify one idiomatic technique used in this solo.

As in previous sessions, learners continue to find difficulty identifying idiomatic techniques. In this instance, learners were asked to identify the idiomatic techniques used in the saxophone solo. Quite a few left the item unanswered with a small majority being able to answer accurately. Some have evidently heard the movement in pitch, but identified this as arpeggio.



Q10 A pop shield was used when recording vocals for this song.

Describe how a pop shield improves a vocal recording.

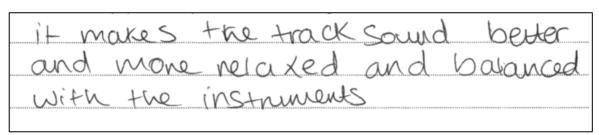
Whilst it was clear learners had some knowledge of the purpose and benefits of a pop shield, very few were able to identify the way in which it improves vocal recording. There were several descriptions relating to the limiting of breath/breathing sounds and some referred to supporting the pronunciation which was inaccurate. A good number of learners referred to the reduction of plosives.

Very few were able to access the full marks available by providing accurate descriptions. Some inaccurate responses included references to a metronome or descriptions of keeping in time.



10 A po	10 A pop shield was used when recording vocals for this song.							
Des	cribe how a p	oop shield	improves a	vocal reco	rding.			
İŁ	Marohea	Oe s	hano	(pop l	sound	heard	Wen	singing
(p)	Sounds	в	Make	<u>Ce</u>	sound	ruch	snoother	and
dea	ver Br	Lister	ers.	***************************************	***************************************	***************************************		
,				*************************	***************************************			
					(Total	for Questio	on 10 = 2 ma	rks)

2 Marks



0 Marks

Q11 Explain two ways a dramatic build is created from 2:34 to 3:16.

A very accessible question with a significant number of learners able to identify two valid musical features in the section.

To access the full four marks, responses must show an understanding of musical and expressive points relating to a musical feature. These will be supported with detailed explanations to validate their response to gain the additional +1 which should provide musical explanations clearly identifying the way in which the dramatic build is created.

Many learners provided more than one point which is only creditable for 1 mark. There were some examples of learners approaching the question by providing a description of the mood, therefore limiting their ability to gain the additional +1 point. A specific accurate and valid musical point must be made first.

Some learners have mistaken the harmonica with the flute whilst others commented on the range of different instrumentation which enter periodically. There was a tendency for learners to present four points instead of explaining how the dramatic build is create by justifying the impact of the musical point in the music.

The item relates to 'Musicality and expression' - making effective judgments based on analysis of aural information.





11 Explain two ways a dramatic build is created from 2:34 to 3:16.

1 One way a dramatic build is created is by adding to backing vocals that "own" in the back of the back of they crucendo and make the texture thicker which creates around of a created is adding a dramatic build is created is by adding a key change. This helps the song build dramatically because the song is getting higher / Louder (Total for Question 11 = 4 marks)

4 Marks

11 Explain two ways a dramatic build is created from 2:34 to 3:16.

1 The dramatic build is created when the lead to work and the bucking vocals

Sustained a rate for a few seconds also

adding a recently as it gra

2 The lead and backing vocals created a

Crescendo as the lead gradually gets

lowder and the to backing vocals a remaind

the same note singing both a round.

(Total for Question 11 = 4 marks)

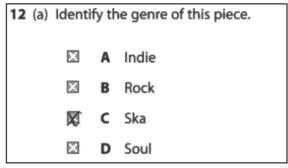




Questions 12 to 19 relate Mirror in the Bathroom by The Beat.

Q12 (a) Identify the genre of this piece

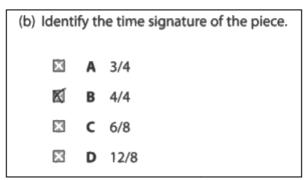
This question discriminated well with a good number identifying the correct genre as Ska.



1 Mark

Q12 (b) Identify the time signature of the piece.

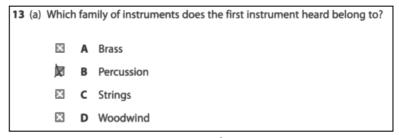
Learners appeared confident in identifying the correct time signature and were able to access the mark.



1 Mark

Q13 (a) Which family of instruments does the first instrument heard belong to?

Most learners answered correctly identifying Percussion as the family of instruments.



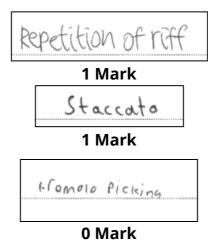
1 Mark





Q13 (b) Identify one musical device used by the bass guitar during the introduction.

Learners found this question challenging with some showing limited knowledge of idiomatic playing techniques. Others confused techniques with musical devices and the incorrect answers included; tremolo, picking, staccato and production techniques such as flanger.



Q14 One of the stylistic features of this piece is a guitar playing offbeat chords, as heard between 0:18 and 0:26.

Name this rhythmic device.

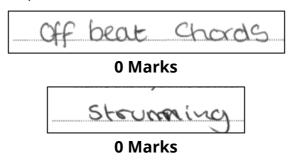
A challenging question with some clearly misunderstanding rhythmic devices and other answering with different playing techniques such as mute chords and strumming as well as production effects.

Some were evidently thinking of rhythmic devices, but identified this inaccurately as ostinato.

Off-beat is not an acceptable response for this question as it forms part of the stem.



The example below has responded with off-beat which is in the stem of the question.







14	One of the stylistic features of this piece is a guitar playing offbeat chords, as heard between 0:18 and 0:26.
	Name this rhythmic device.
*******	reserb
	(Total for Question 14 = 1 mark)

0 Marks

Q15 Explain one way a different feel is achieved during 1:03 to 1:13.

This is a higher level question where answers must identify one accurate or relevant musical feature followed by an explanation that refers to the way in which a different feel is created in comparison to the first part of the piece. The **sax** solo was very distinct for the learners with some relating the change to a more 'Jazz' sound. Some inaccurately identified the **sax** as a **trumpet**.

The item relates to 'musicality and expression' - making effective judgments based on analysis of aural information.

There is a new instrument
$$9x^{ij}$$
5 inthroves

as there is a trumpet that plays

to a cheive a diffrent viber

(Total for Question 15 = 2 marks)

He s	ala or	f the	Sax	ophone	Zi
played	_ 0~	He	GEE	beat	unich
naises	it	ceel	more	Botay	which
					ophone Scales
					ion 15 = 2 marks)

2 Marks





Q16 Describe how the production effect added to the vocals is used at the following points.

A good number of learners were able to identify the delay/echo on the vocals, however there appeared to be some misinterpretation in the way learners described how the effect was added. Very few were able to provide fully formed and accurate justifications to achieve the +1 mark. This was a challenging question for many with a few accessing the full 2 marks available.

Some also missed out on the second mark as they provided 'echo' as a description of the delay, essentially providing the same answer twice. Inaccurate responses also referred to the impact on the rhythm. Some had provided description of the mood the effect created instead of describing the impact of the effect whilst others provided different effects for each time stamp.

This item is from Learning Aim B and relates to 'production effects'.

Ne	delay/	echo	ρκ	oduchon	eft	ect	ら	voed	to	represent
a 1	nimor	ih	a	6ath.	<i>~</i>	,	becans	e it	ن	reflective
buch	Sour	ds.	It	ù	nsed	on	ore	Yord	l on	6
Create	er	phasis	۲.			,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,				***************************************
							(Total for	Question	า 16 =	2 marks)

2 Marks

A+ N:26	1+ Storted	is an	echo	sound
effect on t	ve voice.	in like	accid	91 tal
Feedback	is what	ît soi	nds (ike.
				P-3035000044444111111000000000000000000000
		(Total for (Question 16 =	= 2 marks)

1 Mark





Q17 The grid below outlines the structure of this piece. Some sections are missing.

Complete the grid by writing each of the following sections in its correct blank space:

- verse
- instrumental solo
- instrumental link.

Learners were highly successful in identifying the structure of the piece with the majority achieving the full 3 marks available. The section most challenging for learners was identifying the instrumental link. Some learners duplicated the sections even though the question directed them to include a given section in each box.

Introduction
Verse
instrumental link
Verse
Instrumental link
Instrumental Sto
Refrain
Verse
Instrumental link
Instrumental solo
Verse
Instrumental link
Outro

3 Marks





17 The grid below outlines the structure of this piece. Some sections are missing.

Complete the grid by writing each of the following sections in its correct blank space:

- verse
- instrumental solo
- instrumental link.

Introduction '.
Verse
Instrumental link
Verse
Instrumental link
Verse
Refrain '~
Verse ,
instrumentosolo
Instrumental solo
influence la jurie
Instrumental link
Outro

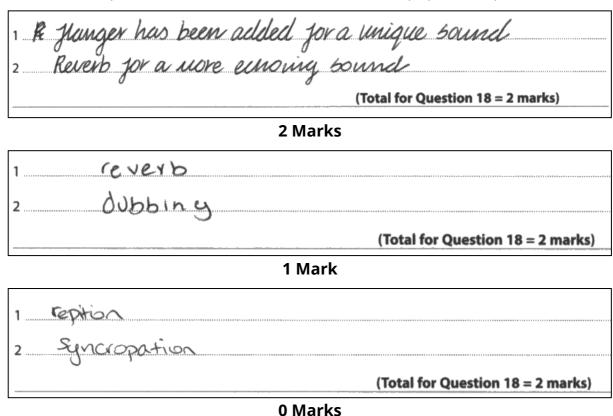
(Total for Question 17 = 3 marks)





Q18 Identify two production effects applied to the guitar sound between 2:23 and 2:32.

This item discriminated well overall and at best, learners have provided the name of the effect as well as a short description of it purpose and contribution to the sound. There were isolated instances where learners provided rhythmic devices which were inaccurate. Compression and reverb were the two most popular responses.



Q19 This piece was one of the first singles to be recorded digitally.

Explain two advantages of digital recording.

Most learners were able to access the marks and most had attempted the question. A few confused advantages of digital recording with the advantages of multi-tracking as with Q8. Others provided a direct comparison of using tape which didn't fulfil the aim of the question.

The item relates to 'audio quality' in the published specification.



19 This piece was one of the first singles to be recorded digitally.
Explain two advantages of digital recording.
1 You can record it straight onto a comp-
uter, rather record on through mics
to put onto a computer.
2 The volume from digital recording
15 much more well controlled
than it is just into a mic to
then put it on.
(Total for Question 19 = 4 marks)

0 Marks

19 This piece was one of the first singles to be recorded digitally.	
Explain two advantages of digital recording.	
1 it would sound a lot better	
2 it would be easier to get or and seu wise etc	had
(Total for Question 19 = 4 ma	

1 Mark





Question 20 relates to both tracks: Rainy Days and Mondays by the Carpenters and Mirror in the Bathroom by The Beat.

Q20 Compare the use of instrumentation and texture in the two pieces.

This was a very accessible question and evidence shows a slight increase in the achievement of marks compared to the last series. Those achieving 6-8 marks demonstrated effective comparisons and a more applied understanding of the instrumentation and texture in both tracks. A good number of responses were well balanced, drawing on a range of musical similarities and differences in each track.

Those achieving the lower marks tended to provide generalisations of the musical features and aspects irrelevant to the question such as; tempo, dynamics, tonality. There is also a recurring tendency at the lower level for learners to begin discussing the main feature of the question but lose this focus with responses becoming more generalised with limited examples to support the points made.

The item relates to 'musicality and expression' - making effective judgments based on analysis of aural information.





Question 20 relates to **both** track 1 on the CD: Rainy Days and Mondays by the Carpenters and track 2 on the CD: Mirror in the Bathroom by The Beat.

20 Compare the use of instrumentation and texture in the two pieces.

- on the guitax of the Chorus Section. And throwout (at a slight way.) (an be heard after some verses. However in track I by rainy day has a bass guitar with reverb.
- Track I has a harmonica and plano as the intro whereas track I have very apposite sounding instruments such as the guitar (this is more howy sounding too) so both have contrasting opening instruments for a different purpose for
- Track Its more of a balad whoreas track 2's more punk/
 rock). Track I has a charinet solo at 2:00 whereas track
 Z has a Saxaphore at 1:18. Track 2 has delay in vocals
 at 1:33 (creates space) whereas in track I has a reverb
 on lead vocalist.
 - Track I may lead vocals are medium to low (alto) whereas track I lead vocals are medium or (baritone.)
- the whole Song and has a easy not complex thythm, whereas track I is also rejectitive with the piano but can drop out such as at (1:25) it drops out it returns at (2:18).

But ladas back (inconsistent piano)





Track 2 uses 12 bar blues Whereas (guitar)
whereas brack I uses Straight rhythmon the
MALCOSSIONI (MICHIELE T. 20.)
Track I at \$ 2:44 uses call and response to the
harmonica, creates dramatic mood, whereas track Z
has looping at (1:35) which is interesting.
Track 2 has delay on vocals 3 times
throughout the song, wenter a nice interesting
twist, whereas in track I there was
limited effects like delay, there was most
revers on brack I and Just bucking
vocals (with some echo.) But was not
completely delayed. So, track I had
more prominant use of the delay effect.
Track It is slower and more emotional,
whereas track Z was more in your
face and louder with more aggressive
vocals. It was also more faster
paced than track I in géneral.
7

(Total for Question 20 = 8 marks)





20 Compare the use of instrumentation and texture in the two pieces. track one Starts with a Slow genteu intro as the vocaus come in she Starts of high, but quitely and Soft as the perce more into the song the drums are added in to soin the was with the Plute playing in the background after see she sings a line. > When we entire the chars there's a big drawnic of the droms with the voice as she gets more Stronger and powerful with her lyrics end the music. Within then entring a Short to solo on the saxaphone, but has guist of Impact to to towards the se coons before and after however in track two it starts of Jumpy Past, movements like someone could dance to at a party, has little vocals than Evace one, but has more in stuments's Solo's. Constanty changes attrough the track with to lots going on full of live





abit repeative with the melody playing all the way through. The song is quite Chairing to due to the instrument link that repeats after every verse, eithough peice I has a different structure compared to peice 2. Trade one has a chours but also changes melody each time to there a new section where as trade 2 loop it the same just add in different instruments to the peice of music to change the sections up so it don't get too repetive to the listen to.
(Total for Question 20 = 8 marks)





20 Compare the use of instrumentation and texture in the two pieces.
Both track one and two are very different
Styles of songs Track 1, Rainy Drys and Mondays is a a Slower song than track two, which is
alot more up beat.
In track two there are more instruments playing
former than in track 1. Track 2 has over
more going on both vocally and with the
instruments, where as track is quite similar
an the way through.
The vocaus on tracks are very soft and
clear however on track two the vocaus
are more gravelly and rough sounding,
therefor the texture is not funer and
thicker in track 2.
Both tracks have so-caphone in them.
bounded The Saxaphone in track & I isn't
heard very much through our the Song and
is only really important in the solo, however
with track 2 the saxaphone is breat
played alot more.





The Saxa phone in track one plays longer
lasting chords, like aspeges however track
2 the Saxaphone chords are out more
ger broken wer
P44P
17-4-1 for Association 5A _ 6 1
(Total for Question 20 = 8 marks)





Summary

Based on their performance on this paper, learners should:

- Centres are strongly encouraged to invest teaching and delivery time in supporting learners with relevant exam technique and providing suitable writing frames. It is good practice to use previous test papers for this.
- In order to access the full paper successfully, learners must have a sound knowledge of both music and production. Evidence of this was limited in this session, with many learners solely reliant on musical knowledge and therefore unable to access the production questions effectively.
- The use of poor spelling continues to be observed, particularly with key musical language such as instruments and devices.
- Understanding and application of key musical language and terminology is essential both in understanding the demands of the questions and in responding.
- It is essential that learners develop a more thorough understanding of musical devices and techniques.









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