



Mark Scheme (Results)

June 2019

BTEC Level 1/Level 2 First
Certificate in Music

Unit 8: Music and Production Analysis

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Question Number	Answer	Mark
1(a)	B – 1970s	1
Question Number	Answer	Mark
1(b)	A – 76	1

Question Number	Answer	Mark
2	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Harmonica • Mouth organ • Melodica • French harp 	1

Question Number	Answer	Mark
3	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Spread chord • Arpeggiated chord • Broken chord • Accept markings:  <p>Also accept strummed chord.</p> <p>Accept any other valid response including descriptions.</p>	1

Question Number	Answer	Mark
4	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Gentle • Soft • Mellow • Smooth • Melancholic • With depth <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
5	<p>Award one mark for each valid response up to a maximum of three marks.</p> <ul style="list-style-type: none"> • Snare/side/rim • Kick/bass • Hi Hat • Toms • Wood block/temple block/claves <p>Allow cymbal. Accept any other valid description of these parts of the drum kit.</p>	3

Question Number	Answer	Mark
6	<p>Award one mark for each valid response up to 2 marks.</p> <ul style="list-style-type: none"> • Bowing/arco • Vibrato • Legato/slurred • Unison • Sustained notes • Countermelody/melody • Accompanies vocal • Mostly stepwise movement • Reverb • Soft/quiet/lower in the mix <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
7	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Repeat/copy/imitate/echo end of lead line • Lead sustains note with harmonised backing vocals added • Backing vocals melody higher pitched • Call and response/answer <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
8	<p>Award one mark for an accurate description of each benefit and one mark for subsequent explanation up to four marks.</p> <ul style="list-style-type: none"> • Allows a single artist (1) to perform different parts (1) • Could be used to double vocals (1) giving the track more depth (1) • Thickens the texture (1) through building vocal harmonies (1) • Multiple layers of the same part (1) allow selective/creative production (1) • Using the same vocal tone for all parts (1) provides greater timbral consistency (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
9(a)	<p>Award one mark for a valid response.</p> <p>Sax/saxophone</p> <p>Award for reference to either of the above, regardless of any prefix (e.g. Alto sax, Tenor saxophone).</p>	1

Question Number	Answer	Mark
9(b)	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Syncopation • Swung rhythm • Rubato • Dotted rhythm • Triplet • Offbeat <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
9(c)	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Note bends • Fall-offs • Slurs • Legato tonguing • Grace notes/acciaccaturas/appoggiatura • Vibrato <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
10	<p>Award one mark for an accurate reason and one mark for subsequent description relating to audio quality up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Reduction of plosives (1) which reduces unwanted 'pops' (1) • No Ps and Bs (1) to cut down low frequency problems (1) • Cuts out issues on the low end (1) to make cleaner recording (1) • Encourages the vocalist to be more consistent with mic technique (1) capturing more dynamic performance (1) <p>Do not accept 'clearer' sound.</p> <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
11	<p>Award one mark for each valid response and one mark for subsequent explanation up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Change of key/modulates (1) upwards (1) • More instruments are playing (1) creating a thicker texture (1) • Backing vocals are prominent in the mix (1) giving a wider dynamic range (1) • More vocal layers (1) enriches the harmonies (1) • More drum fills (1) creates a fuller and denser sound (1) • Music suddenly stops (1) consolidating the build (1) • Addition of strings (1) using full/whole bow in legato (1) • Dynamics slightly louder up to the pause (1) making the following silence more of a stark contrast (1) • Increased reverb (1) leaves the climax hanging (1) • Pitch becomes higher (1) increasing the tessitura (1) • Repetition of melodic line sung by the vocal (1) emphatically restates the message (1) • Accents on the piano and drums at 3:12 (1) creates increased emphasis (1). <p>Accept any other valid response.</p>	1 + 1 1 + 1

Question Number	Answer	Mark
12(a)	C – Ska	1

Question Number	Answer	Mark
12(b)	B – 4/4	1

Question Number	Answer	Mark
13(a)	B – Percussion	1

Question Number	Answer	Mark
13(b)	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Ostinato • Riff • Repetition • Straight rhythm/quavers <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
14	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Skank • Syncopation <p>Do not credit off-beat.</p>	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"> • Sax plays a solo (1) which includes syncopation/rubato (1) • Phase guitar drops out (1) leaving a cleaner sound (1) • Thinner texture (1) focuses on the solo instrument (1) • Bass part moves to double time (1) to add pace (1) • Delay/pitch shift/reverb on snare (1) adds depth to rhythm (1) • Percussion interject sporadically (1) creating a wider timbral field (1) • Vocal 'ch-cha' at the ends of phrases (1) provides a lively interjection (1) • Chord pattern changes (1) creating a contrast from the rest of the piece (1) • Bass ostinato changes (1) to include more movement (1) <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
16	<p>Award one mark for each valid response and one mark for valid description up to two marks.</p> <ul style="list-style-type: none"> • Delay/echo (1) • Valid description: <ul style="list-style-type: none"> ○ To add texture (1) ○ To add rhythmic interest (1) ○ To emphasise the last word in phrase (1) ○ To give impression of reflection (1) ○ To give the impression of space within the room (1) ○ Applied to the end of the line each time (1) ○ Used as a spot effect on single words (1) <p>Do not accept reverb.</p> <p>Award any other valid response including descriptions of delay/echo.</p>	1+1

Question Number	Answer	Mark													
17	<p>Award one mark for a valid response up to a maximum of three marks.</p> <table border="1" data-bbox="603 421 1110 1279"> <tr><td>Introduction</td></tr> <tr><td>Verse</td></tr> <tr><td>Instrumental link</td></tr> <tr><td>Verse</td></tr> <tr><td>Instrumental link</td></tr> <tr><td>Instrumental solo</td></tr> <tr><td>Refrain</td></tr> <tr><td>Verse</td></tr> <tr><td>Instrumental link</td></tr> <tr><td>Instrumental solo</td></tr> <tr><td>Verse</td></tr> <tr><td>Instrumental link</td></tr> <tr><td>Outro</td></tr> </table>	Introduction	Verse	Instrumental link	Verse	Instrumental link	Instrumental solo	Refrain	Verse	Instrumental link	Instrumental solo	Verse	Instrumental link	Outro	3
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18	<p>Award one mark for each valid response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Reverb • Flange • Chorus • Phase • Delay/echo • Compression • EQ <p>Award any other valid response.</p>	2

Question Number	Answer	Mark
19	<p>Award one mark for identifying advantages and one mark for subsequent explanation up to four marks.</p> <ul style="list-style-type: none"> • Allows for easier editing (1) so is quicker to edit (1) • Accidental edits can be undone (1) providing cost-savings (1) • Storage medium is more reliable (1) so music is less likely to be corrupted (1) • Maintains audio quality when being played or copied (1) so no loss incurred through prolonged use (1) • Easier to distribute (1) so it can be shared more widely (1) • Greater signal-to-noise ratio (1) allowing a clearer, crisper sound (1) • Easy to save (1) so multiple backups can be made (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Indicative content	Mark																																		
20	<p>Responses may include the following features:</p> <table border="1" data-bbox="432 331 1331 1917"> <thead> <tr> <th data-bbox="432 331 876 461">Rainy Days and Mondays</th> <th data-bbox="876 331 1331 461">Mirror in the Bathroom</th> </tr> </thead> <tbody> <tr> <td data-bbox="432 461 876 526">Guitar plays sustained chords throughout</td> <td data-bbox="876 461 1331 526">Short stabbing of chords on guitar</td> </tr> <tr> <td data-bbox="432 526 876 591">Piano plays block chords in accompaniment during verses</td> <td data-bbox="876 526 1331 591">Ostinato bass line throughout piece</td> </tr> <tr> <td data-bbox="432 591 876 689">Limited use of production effects on instruments and vocals</td> <td data-bbox="876 591 1331 689">Prominent and stylistic use of production effects</td> </tr> <tr> <td data-bbox="432 689 876 788">Backing vocals sing in harmony repeating vocal melody</td> <td data-bbox="876 689 1331 788">Call and response between instruments and voice</td> </tr> <tr> <td data-bbox="432 788 876 853">Sax plays a solo melody</td> <td data-bbox="876 788 1331 853">Sax plays a solo melody</td> </tr> <tr> <td data-bbox="432 853 876 918">Sax only plays in the instrumental section</td> <td data-bbox="876 853 1331 918">Sax plays a variation of the melody throughout</td> </tr> <tr> <td data-bbox="432 918 876 1016">Drum kit makes more use of ride cymbal and snare towards end of piece</td> <td data-bbox="876 918 1331 1016">Full use of drum kit throughout the piece</td> </tr> <tr> <td data-bbox="432 1016 876 1115">Idiomatic techniques applied by the harmonica and violins in the use of vibrato</td> <td data-bbox="876 1016 1331 1115">Limited idiomatic techniques</td> </tr> <tr> <td data-bbox="432 1115 876 1214">Instruments are introduced gradually</td> <td data-bbox="876 1115 1331 1214">Drum fill start then most instruments enter at the same time</td> </tr> <tr> <td data-bbox="432 1214 876 1279">Legato vocals throughout</td> <td data-bbox="876 1214 1331 1279">Staccato vocals throughout</td> </tr> <tr> <td data-bbox="432 1279 876 1377">Wide vocal range with scalic passages</td> <td data-bbox="876 1279 1331 1377">Melodic line uses limited range</td> </tr> <tr> <td data-bbox="432 1377 876 1442">Vocal part is legato with crisp and clear diction</td> <td data-bbox="876 1377 1331 1442">Hard edge to the vocal tone</td> </tr> <tr> <td data-bbox="432 1442 876 1597">Instrumentation includes drums, guitar, vocals, strings, piano, electric piano and harmonica</td> <td data-bbox="876 1442 1331 1597">Drums, electric guitar, bass guitar, rhythm guitar, saxophone, various percussion</td> </tr> <tr> <td data-bbox="432 1597 876 1662">Timbre is mellow</td> <td data-bbox="876 1597 1331 1662">Harsh timbre</td> </tr> <tr> <td data-bbox="432 1662 876 1794">Regular beat throughout verses and chorus, with rubato in sax instrumental</td> <td data-bbox="876 1662 1331 1794">Off-beat rhythms</td> </tr> <tr> <td data-bbox="432 1794 876 1917">Classical influences fused with Pop particularly in the use of instrumentation</td> <td data-bbox="876 1794 1331 1917">Style has elements of ska/reggae/dub</td> </tr> </tbody> </table>	Rainy Days and Mondays	Mirror in the Bathroom	Guitar plays sustained chords throughout	Short stabbing of chords on guitar	Piano plays block chords in accompaniment during verses	Ostinato bass line throughout piece	Limited use of production effects on instruments and vocals	Prominent and stylistic use of production effects	Backing vocals sing in harmony repeating vocal melody	Call and response between instruments and voice	Sax plays a solo melody	Sax plays a solo melody	Sax only plays in the instrumental section	Sax plays a variation of the melody throughout	Drum kit makes more use of ride cymbal and snare towards end of piece	Full use of drum kit throughout the piece	Idiomatic techniques applied by the harmonica and violins in the use of vibrato	Limited idiomatic techniques	Instruments are introduced gradually	Drum fill start then most instruments enter at the same time	Legato vocals throughout	Staccato vocals throughout	Wide vocal range with scalic passages	Melodic line uses limited range	Vocal part is legato with crisp and clear diction	Hard edge to the vocal tone	Instrumentation includes drums, guitar, vocals, strings, piano, electric piano and harmonica	Drums, electric guitar, bass guitar, rhythm guitar, saxophone, various percussion	Timbre is mellow	Harsh timbre	Regular beat throughout verses and chorus, with rubato in sax instrumental	Off-beat rhythms	Classical influences fused with Pop particularly in the use of instrumentation	Style has elements of ska/reggae/dub	8
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	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.	