

Level 2 Lead Examiner Report 2001

Level 2 BTEC First in Music

***Music and Production Analysis (Unit
8)***

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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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Music: Unit 8 Music and Production Analysis

Grade	Unclassified	Level 1 Pass	Level 2		
			Pass	Merit	Distinction
Boundary Mark	0	17	24	31	39

Introduction

This was the twelfth sitting for Unit: 8 Music and Production Analysis paper and learner numbers were slightly less than in the previous session.

The paper discriminated well overall and some of the evidence seen showed a number of learners answering confidently, demonstrating an ability to provide detailed explanations to support some answers in their response to the two pieces. Unlike previous test, one of the set pieces was an instrumental: 'Alone in Kyoto' by Air and the second 'Lucky Man' by the Verve.

There were also good examples of learners showing competent knowledge of the specification content and a grasp of the question. Many provided more than one musical point to help substantiate their answers.

Whilst some of the learner's musical knowledge was encouraging, understanding and application of music terminology remains problematic with some of the learners entered for this paper. Some guess-work was seen in the more technical and production questions.

Musical devices continue to challenge learners with some not attempting the questions. In order to be successful in this paper, it is important that learners can identify both pitch and rhythmic devices in each piece. A common error for learners was to provide a range of production answers where devices are tested.

The items and structure was similar to previous papers. However, there were a few questions which enabled learners to express their responses descriptively which seemed to have helped many achieve 2 marks.

Learners are better prepared for the 8-mark question with a good number achieving into the second mark band.

There continues to be examples of some learners approaching the paper with better understanding of music production. Consequently, these learners are disadvantaged as they are unable to provide effective answers to many of the music questions, in particularly key music terminology, techniques and devices. It is essential that learners have a balanced knowledge of both music and music production for this paper.

Individual Questions

1. Identify the genre that **best** describes the piece.

1 Identify the genre that **best** describes the piece.

- A Blues
- B Chillout
- C Dance
- D Indie

(Total for Question 1 = 1 mark)

2. Identify the dynamics of the opening section from 0:00 to 0:10.

This was a very accessible question where at best, learners were able to describe the quiet beginning followed by a gradual crescendo. Although these identified two points, credit was given for the maximum one mark.

Quite a few learners did not demonstrate understanding of the term 'dynamics'. Consequently, a range of responses were seen including references to idiomatic and production techniques.

Some Described the tone of the melody which didn't provide the specifics of the dynamics.

There were instances of learners identifying the texture as thin instead of the dynamics. This was inaccurate.

The mark scheme accepted various responses that identified the quite opening such as p, pp, soft etc. However descriptions of the tone, pitch and production aspects were not accepted as answers for 'dynamics'.

Quite a few learners were confident in their application of Italian musical terms.

2 Identify the dynamics of the opening section from 0:00 to 0:10.

starts piano then crescendos up to a mezzo forte

(Total for Question 2 = 1 mark)

1 Mark

3. Describe *two* ways the synth part changes between 0:00 and 0:30.

A very accessible question with several learners able to identify the ascending and descending sounds. Learners gave a wide variety of responses, however quite a few were unable to provide descriptions to support their musical points to gain additional credit.

A few gave descriptions of the mood it created which was not the aim of the question as this focused on the way the music changes.

Quite a few described aspects of the piece from 0:30 onwards and consequently were unable to score fully.

The example below identifies two musical points with one awardable explanation.

3 Describe *two* ways the synth part changes between 0:00 and 0:30.

1 increase in volume which increases intensity and leads the song to the increase in additional instruments.

2 An extra layer layers are added to create a texture and helps lead in the guitar.

(Total for Question 3 = 4 marks)

3 Marks

This example identifies two accurate musical points, no explanation is provided for the additional two marks.

3 Describe **two** ways the synth part changes between 0:00 and 0:30.

1 Different pitched synths are added.

2 The volume of the synth progressively gets louder

(Total for Question 3 = 4 marks)

2 Marks

4. *Identify the stereo placement of the following instruments at the given points:*

- *acoustic guitar at 0:36*
- *synth at 0:47*
- *piano at 1:19.*

Write the instruments in the boxes on this diagram of the stereo field.

Most learners were able to identify the piano as centre and a good number identified acoustic guitar in the right.

There were instances where learners included more than one response in the boxes. Where this was the case, the first response was credited. Centres are encouraged to remind learners of basic exam techniques.

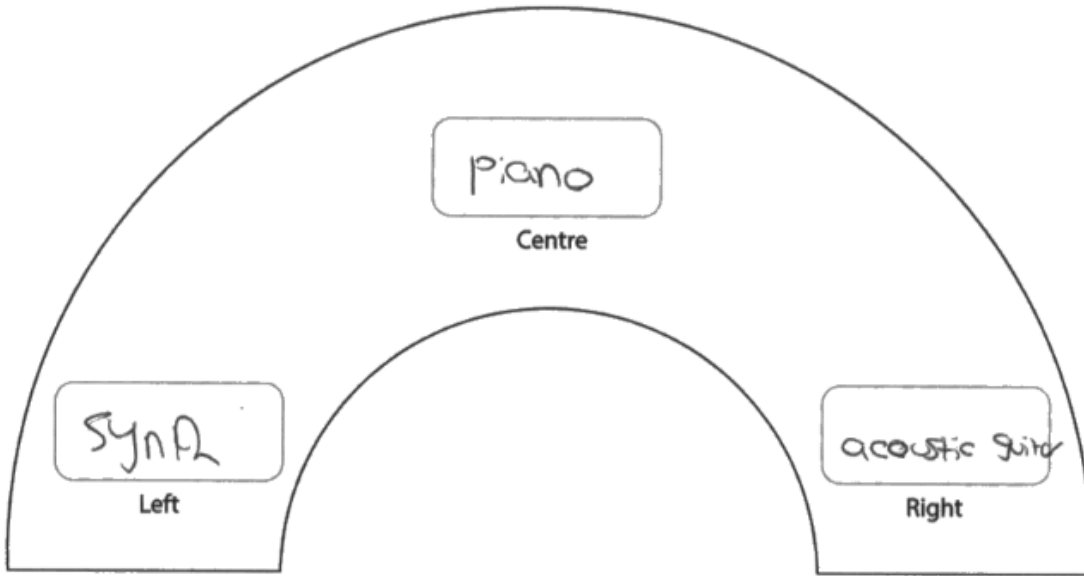
A common error observed was for learners to place the piano in the left and the synth in the middle.

The example below successfully gained the full 3 marks available.

4 Identify the stereo placement of the following instruments at the given points:

- acoustic guitar at 0:36
- synth at 0:47
- piano at 1:19.

Write the instruments in the boxes on this diagram of the stereo field.



(Total for Question 4 = 3 marks)

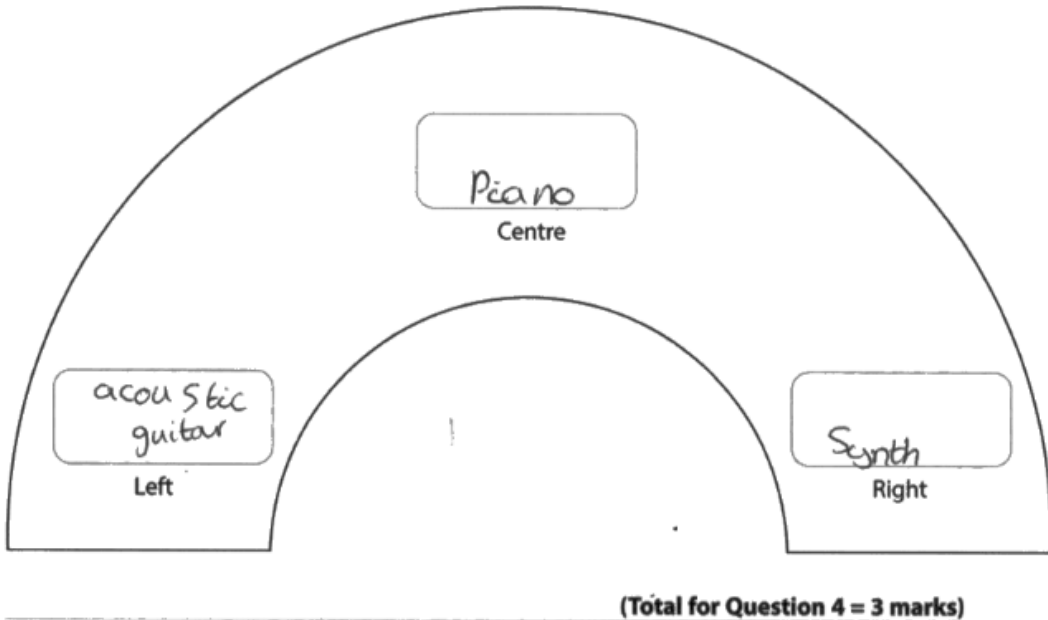
3 Marks

The example below has mistaken the left and right with piano accurate in the centre.

4 Identify the stereo placement of the following instruments at the given points:

- acoustic guitar at 0:36
- synth at 0:47
- piano at 1:19.

Write the instruments in the boxes on this diagram of the stereo field.



1 Mark

5. Identify a pitch device played by **each** of the following instruments.

Acoustic guitar from 0:36 to 1:18 Device:

Piano from 1:19 to 1:35 Device:

Most learners were able to score at least 1 mark in this question, with the majority identifying the pitch device of the acoustic guitar as broken chords.

Quite a few learners continue to refer inaccurately to production devices when musical devices are tested, even though as in this example, the question states 'pitch device'.

Others offered playing techniques e.g plucking and there were instances of the same answer being offered for both questions.

A few left the question unanswered.

- 5 Identify a pitch device played by **each** of the following instruments.

Acoustic guitar from 0:36 to 1:18 Device: Arpeggio / broken chords

Piano from 1:19 to 1:35 Device: Block chords

(Total for Question 5 = 2 marks)

2 Marks

- 5 Identify a pitch device played by **each** of the following instruments.

Acoustic guitar from 0:36 to 1:18 Device: Reverb

Piano from 1:19 to 1:35 Device: Sustain

(Total for Question 5 = 2 marks)

0 Marks

6. Which **one** of the following terms best describes the articulation of the synth from 0:47 to 1:14?

This multiple choice question requires an understanding of the term to describe the articulation of the synths. Although the answer is given, some learners were challenged by the selection of accurate terminology.

The response below accurately identifies the articulation as 'sustained'.

6 Which **one** of the following terms best describes the articulation of the synth from 0:47 to 1:14?

- A Accented
- B Detached
- C Short
- D Sustained

(Total for Question 6 = 1 mark)

1 Mark

7. Describe the rhythm of the vocal part from 1:19 to 1:59.

Learners made a good effort to provide descriptions of the vocal rhythm with most referring to the syncopation. A few identified the ostinato which was also correct.

Quite a number of learners identified the beat as the 1st and 3rd whilst others referred to different articulation techniques which was not the focus of the question. Others provided description of the vocal part or identified the type of voice.

There were a few examples of call and response or others who described the tone and pitch which was inaccurate.

Meter was also offered as responses ranging from 2/4, 3/4 and 4/4.

7 Describe the rhythm of the vocal part from 1:19 to 1:59.

Syncopated

(Total for Question 7 = 1 mark)

1 Mark

7 Describe the rhythm of the vocal part from 1:19 to 1:59.

On the off-beat

(Total for Question 7 = 1 mark)

1 Mark

7 Describe the rhythm of the vocal part from 1:19 to 1:59.

The vocals are male and are in between low and high

(Total for Question 7 = 1 mark)

0 Marks

8. *This piece is used in a film to represent a journey through Japan. Explain **two** ways the music reflects this.*

This question discriminated well. At best, learners were able to draw links between the range of musical features including instrumentation, harmony and texture and relate them to the style of the work and Japan. These also referred to the Shamisen instrument whilst others identified this as a guitar which was acceptable.

There were a few generalisations describing Japan and the Japanese landscape that did not relate to any musical points, subsequently they were unable to score as in the examples below:

8 This piece is used in a film to represent a journey through Japan.

Explain **two** ways the music reflects this.

1 because the way the music is conducted it takes you on a journey

2 the music builds up and sounds like you on a journey

(Total for Question 8 = 4 marks)

0 Marks

The example below provides two musical points but these are unsupported by valid explanations and therefore the answer does not gain the additional 2 marks.

8 This piece is used in a film to represent a journey through Japan.

Explain **two** ways the music reflects this.

1 It can reflect it because Japan is a beautiful country and the music represents that.

2 The song uses a Japanese string instrument that accents on the 2nd and 4th note throughout the song until 3:21

(Total for Question 8 = 4 marks)

2 Marks

The second response above gained 2 marks as the learner has identified a musical point and has identified and referred to the distinctive sound of the Japanese Shamisen instrument.

9. Identify the very high-pitched tuned percussion instrument that can be heard between 2:17 and 2:44.

Whilst this is a low level question, a high number of learners had mistaken the glockenspiel with xylophone.

- 9 Identify the very high-pitched tuned percussion instrument that can be heard between 2:17 and 2:44.

xylophone

(Total for Question 9 = 1 mark)

0 Marks

A few had identified the metallic timbre but answered with chimes which was inaccurate. Glockenspiel spelling errors were credited as in the example below:

- 9 Identify the very high-pitched tuned percussion instrument that can be heard between 2:17 and 2:44.

~~chimes~~ glockenspiel.

(Total for Question 9 = 1 mark)

1 Mark

A range of other inaccurate percussive instruments included the triangle and timpani.

Learners are reminded to read the question more thoroughly as this stipulated 'tuned' percussion which provided some guidance to learners and distinguished against non-tuned such as the triangle. A few had not attempted this question.

10. *Mixing is used to ensure that sounds work well together.*

*Explain **two** ways in which mixing techniques are used in the track.*

Quite a few learners were able to show a good grasp of mixing techniques and gained the full 4 mark available.

Some learners explained the purpose of mixing without identifying a process in which this can be achieved. Others gave very broad generalisations without showing understanding of music production.

Quite a few gave descriptions of the musical features followed by a justification why this helped the mood, clearly misinterpreting the question.

The example below shows how the learner has achieved 3 marks by providing two examples, but only one explanation is offered.

10 Mixing is used to ensure that sounds work well together.

Explain **two** ways in which mixing techniques are used in the track.

1 ~~and~~ mixing techniques can help thicken the texture of the song. The more sounds that are used in a track the thicker or denser the texture will be.

2 There are different stereo placements used in this track for example a piano is placed in the centre stereo placement and the acoustic guitar is in the left placement. This would be used to make sure that instruments don't sound dissonant.

(Total for Question 10 = 4 marks)

3 Marks

10 Mixing is used to ensure that sounds work well together.

Explain **two** ways in which mixing techniques are used in the track.

1. When the piece begins we are introduced to a soothing sound where over time more instruments are played mixing with the initial melody.
2. each section has a slight difference to the last, but the start of each has a continuation so it doesn't sound off.

(Total for Question 10 = 4 marks)

0 Marks

11. Identify *two* ways the music changes at 3:30.

This question provided learners with a range of potential responses and at best, these were well expressed with clear and accurate musical significance.

A significant number commented on the use of piano and were able to identify the strummed chords on the guitar.

A number identified the introduction of the waves which was inaccurate as this sound entered in the previous section. Reference to the waves being more prominent however gained credit.

There were instances where learners provided rather general responses which didn't answer the question adequately in demonstrating musical knowledge such as 'a shift in the music', 'becomes more focused'.

Some provided responses relating to a point a few seconds before the section and therefore restricting their ability to gain credit.

Descriptions of the mood or ambience did not gain credit without a specific musical point as in the example below:

11 Identify **two** ways the music changes at 3:30.

1 the atmosphere of the music changes.

2 When the music changes it gives everything a sad feeling to it.

(Total for Question 11 = 2 marks)

TOTAL FOR SECTION A = 24 MARKS

0 Marks

11 Identify **two** ways the music changes at 3:30.

- 1 The texture becomes very thin and instruments are taken away
- 2 There is a piano and guitar solo, with sea sound effects which puts more focus on the piano and guitar.

(Total for Question 11 = 2 marks)

TOTAL FOR SECTION A = 24 MARKS

2 Marks

11 Identify **two** ways the music changes at 3:30.

- 1 It changes to less instruments and creates a raw sound as if at the beach.
- 2 The acoustic guitar plays chords instead of an arpeggio.

(Total for Question 11 = 2 marks)

TOTAL FOR SECTION A = 24 MARKS

2 Marks

12. Identify the time signature of this piece.

This is a low level question requiring the learners to identify the meter from the given answers. A significant numbers of learners were able to identify 4/4 accurately.

Questions 12 to 19 relate to track 2 on the CD: **Lucky Man** by **The Verve**.

12 Identify the time signature of this piece.

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

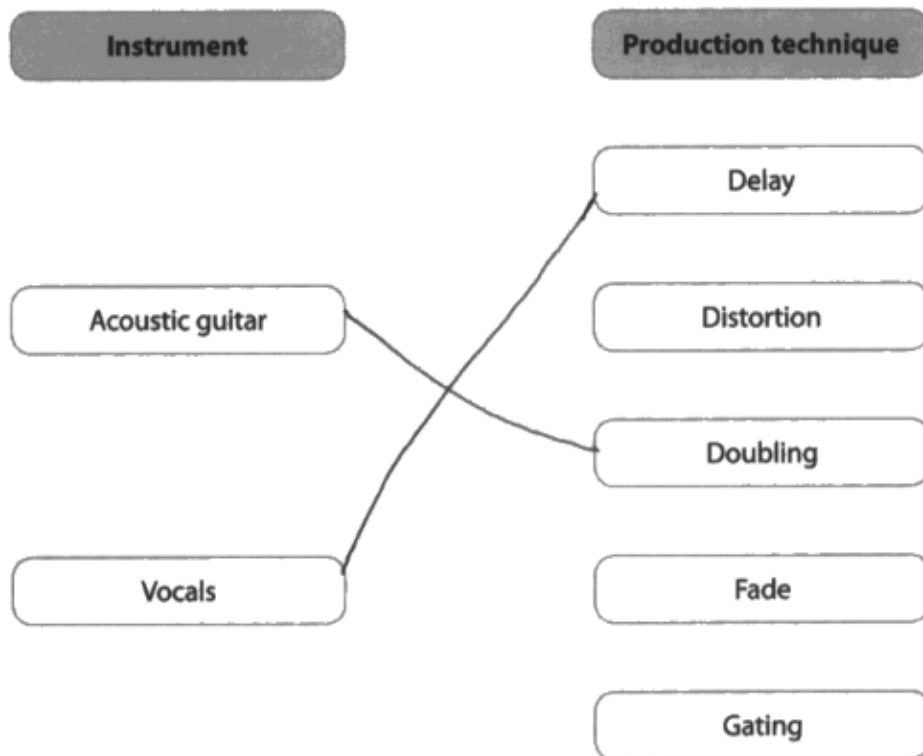
(Total for Question 12 = 1 mark)

1 Mark

13. Draw **one** line to connect **each** instrument with the production technique applied to it between 0:10 and 0:40.

This question discriminated well with a high number of learners being able to score at least 1 mark. Most identified the production technique applied to the vocals as Delay, whilst the doubling of the acoustic guitar was more challenging. A lot of crossing-out answers was seen on some test papers as well as multiple answers given.

13 Draw **one** line to connect **each** instrument with the production technique applied to it between 0:10 and 0:40.



(Total for Question 13 = 2 marks)

2 Marks

14. Identify **two** idiomatic techniques used on the electric guitar from 0:17 to 0:38.

A good range of responses were seen in this question and many were able to score two marks. Some provided additional explanations relating to how the idiomatic technique was used. Whilst these showed excellent knowledge, no further credit was available for expansions.

Some students provided non-musical related answers and generalisations such as inconsistent playing. A few provided a range of interesting responses that were unrelated to the question in terms of the role of the guitar in the particular section of the piece.

14 Identify **two** idiomatic techniques used on the electric guitar from 0:17 to 0:38.

1 picking.....

2 slide.....

(Total for Question 14 = 2 marks)

2 Marks

14 Identify **two** idiomatic techniques used on the electric guitar from 0:17 to 0:38.

1 Delay.....

2 fade.....

(Total for Question 14 = 2 marks)

0 Marks

15. Give **two** ways the music builds intensity from 2:34 to 3:00.

This question was very accessible with several gaining at least 1 mark. Learners found a lot of points to discuss. Many responses were expressed in detail, with some providing more than two points. Learners were able to provide a wide range of responses in identifying the intensity of this section. Several referred to the significance of the guitar part whilst others identified the vocal overdub.

Some responses applied a range of adjectives to describe the ambience or mood without a musical point. These did not gain credit.

15 Give **two** ways the music builds intensity from 2:34 to 3:00.

1. Guitar comes more into the song with a more complex part
2. Singer uses longer and more powerful notes during this part.

(Total for Question 15 = 2 marks)

2 Marks

15 Give **two** ways the music builds intensity from 2:34 to 3:00.

1. the vocals are held longer
2. the guitar has more emotion in the chords.

(Total for Question 15 = 2 marks)

1 Marks

16. Explain **one** musical feature of the string part between 3:01 and 3:18.

A wide range of responses were seen with some learners able to provide highly effective and detailed responses, drawing on a variety of musical features. Most answers referred to the bowing and increase in intensity.

Quite a few provided information on the overall section as opposed to focusing on the string part as specified in the question. Others showed limited knowledge of idiomatic playing techniques and a few discussed the features of the guitars which was inaccurate.

16 Explain **one** musical feature of the string part between 3:01 and 3:18.

The strings are playing an arpeggio which is a broken chord, this adds more to the song as it is very indie rock with an orchestra string section.

(Total for Question 16 = 2 marks)

2 Marks

16 Explain **one** musical feature of the string part between 3:01 and 3:18.

The violins start to play in unison rather than playing separate parts.

(Total for Question 16 = 2 marks)

2 Marks

16 Explain **one** musical feature of the string part between 3:01 and 3:18.

*The violin in this part is being bowed rather than plucked/pizzicato.
It is playing a capricious melody.*

(Total for Question 16 = 2 marks)

1 Mark

17. *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 available for this question, demonstrating sound knowledge of the structure.

Most were able to identify the chorus, but a common error was the mistaking of the breakdown with the bridge.

There were a few instances where learners used different terms for the sections. Credit was awarded if the terms related accurately to the section. A number of learners used the same sections twice.

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

Breakdown Bridge Chorus

0:00	Intro
0:54	Verse
1:19	Bridge
1:30	Chorus
1:44	Verse
2:09	Bridge
2:21	Chorus
2:35	Instrumental
2:48	Verse
3:38	Breakdown
4:03	Outro

(Total for Question 17 = 3 marks)

3 Marks

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

Breakdown Bridge Chorus

0:00	Intro
0:54	Verse
1:19	Bridge
1:30	chorus
1:44	Verse
2:09	Breakdown
2:21	Chorus
2:35	Instrumental
2:48	Verse
3:38	Bridge
4:03	Outro

(Total for Question 17 = 3 marks)

1 Marks

18. Identify **two** ways a thinner texture is created from 3:38 to 4:03.

This question discriminated well.

Most learners were able to identify the less prominence of the violins, the drums dropping out and the single notes played on the electric guitar rather than chords.

There were some inconsistencies and misinterpretations in relation to the violins, where quite a few believed they had dropped out completely. These responses were inaccurate.

Some learners misinterpreted the question and provided a range of features unrelated to ways a thinner texture is created, whilst others provided non-musical related answers.

18 Identify **two** ways a thinner texture is created from 3:38 to 4:03.

1 ~~the~~ most instruments cut out giving a thinner texture.

2 Remaining instruments get quieter and vocals stay the same dynamic

(Total for Question 18 = 2 marks)

1 Marks

18 Identify **two** ways a thinner texture is created from 3:38 to 4:03.

1 Fade

2 track gets softer

(Total for Question 18 = 2 marks)

0 Marks

19 Explain **two** effects used on the electric guitars.

This was an accessible question where a significant number were able to access two marks through identifying guitar effects used in the piece 'Lucky Man' by the Verve.

Whilst most were able to provide examples of effects, explanations of the way they had been used in the piece were sometimes limited. Some learners did not offer any explanation at all and therefore unable to access the further 2 marks available for this.

19 Explain **two** effects used on the electric guitars.

1 Compression to Make weak notes heard and make the guitar clarity very good.

So we have a very clear sound of the guitar and we hear all the notes.

2 Distortion to make the guitar sound fuzzy and to give it more of a rock feel.

So the song doesn't sound quiet

(Total for Question 19 = 4 marks)

4 Marks

19 Explain two effects used on the electric guitars.

- 1 There is distortion on the electric guitars which not only thickens the texture of the piece but it makes the guitar sound louder and clearer and makes it noticeable.
- 2 There's also a delay on the electric guitars in the intro section which sustains the guitar sound making it drag itself out.

(Total for Question 19 = 4 marks)

4 Marks

19 Explain two effects used on the electric guitars.

- 1 electric guitars create a dramatic bluesy vibe when played and makes it more ~~more~~ interesting to listen to
- 2 electric guitars create an effect of a sorta ~~sorta~~ distortion sound which sounds awesome

(Total for Question 19 = 4 marks)

1 Marks

20. Compare the key features of the **instrumentation, timbre and dynamics** of the two pieces.

This is the only 8 mark question on the paper and it was evident that a good number of learners had prepared well.

The three focus areas also provided ample scope for a range of responses with some showing more sophistication in comparing the two pieces.

Most learners were able to provide responses to fulfil the first mark band. A good number were able to provide clear and valid responses showing a good grasp of both pieces with some interesting comparisons made in reference to the instrumentation, texture and timbre.

Many had difficulty expressing the changes in timbre and it was evident that knowledge of timbre was less confident than instrumentation and dynamics. Similarly, some learners discussed instrumentation in general, but failed to specify the names of instruments in their response.

A few learners were able to score into the higher mark range, these responses offered a range of valid musical features, referring to each piece's similarities and differences explained in depth. The explanations were considered balanced with some interesting and relevant features explored in terms of the three focus areas of the question.

Answer ALL questions.

Question 20 relates to **both** track 1 on the CD: **Alone in Kyoto** by **Air** and track 2 on the CD: **Lucky Man** by **The Verve**.

20 Compare the key features of the **instrumentation, timbre** and **dynamics** of the two pieces.

In terms of instrumentation, Alone in Kyoto is much more basic and stripped back, because of its genre and where it comes from. There are no vocals, apart from a short, stabbing onomatopoeic noise around the middle section of the song, and, although there are electronic instruments, they are relatively quiet and sustained. In Lucky Man, the song is much more developed and energetic, with a full drum kit (Alone in Kyoto only has a set of triangles), strings, and a vocalist who sings a full set of lyrics, with different recordings ~~of the same~~ mixing over each other. There are multiple ^{electric} guitars and a bass guitar in addition, with the electric guitars having filters on them, such as delay and distortion.

In terms of timbre, Alone in Kyoto is much less intense than Lucky Man, and generally possesses a more ambient and relaxed timbre. Examples of this include a sound effect of waves which plays ~~for~~ an entire 2 minutes, slowly fading in until the song ends with only the noise of the waves left. In Lucky Man, however, the timbre is more whole and is generally more developed. At some points, 8 instruments (including vocals) can be heard playing at once, almost all of which are acoustic. Lucky Man also seems to be much more 'live' than AIK which feels more electrically produced, because of this.

In terms of Dynamics, Alone in Kyoto is less varied and quite humble in its dynamics, compared to Lucky Man, which is much more segmented and sectioned, as well as being much more open in terms of volume. Alone in Kyoto's dynamics are like this, for example, because there are generally less instruments, and those that do play are much quieter than those in Lucky Man, i.e. a set of Triangles versus a full drum kit. Lucky Man is also more vibrant when it comes to sectioning, with clearly defined verses, choruses, and bridges. Alone in Kyoto does have dynamic intensity too, but is generally more mellow and progressive, with certain elements mixing into each other over ~~certain~~ longer periods of time.

6 Marks

Answer ALL questions.

Question 20 relates to **both** track 1 on the CD: **Alone in Kyoto** by Air and track 2 on the CD: **Lucky Man** by The Verve.

20 Compare the key features of the **instrumentation, timbre** and **dynamics** of the two pieces.

In alone in kyoto the music is chillout so the instruments are very soft, mainly instruments you can strum or pluck. whereas in Lucky man its a rock song so the instruments that are in it are drums, guitar, electric guitar, piano so it has a louder sound.

Throughout Alone in kyoto the tempo changes from fast to slow, but in Lucky man the tempo stays the same through the whole song, although at some parts in the song its only vocals, piano, and guitar so the song gets a thinner texture.

In Lucky man the ~~electric guitar~~^{acoustic} acoustic guitar and vocals are in the same key together throughout the song. whereas in Alone in kyoto there isnt a massive vocal part so the acoustic guitar, bass guitar and synth all harmonise together for the first part of the song. By the time the song gets to a minute and a half it takes on a rock guitar feel. about 40 seconds later

It has a ~~relax~~ relaxed feel again without the ~~the~~ electric rock guitar, it changes to ~~a~~ having tropical sounds alongside the instruments. The song then repeats its-self until the breakdown where ~~the~~ the piano plays a rhythm for a few seconds, then cuts out and you hear constant waves crashing.

4 Marks

SECTION C

Answer ALL questions.

Question 20 relates to **both** track 1 on the CD: **Alone in Kyoto** by **Air** and track 2 on the CD: **Lucky Man** by **The Verve**.

20 Compare the key features of the **instrumentation, timbre** and **dynamics** of the two pieces.

In track one the use of the acoustic guitar is used very often throughout the song to give extra effect and for tempo. Similarly track 2 also uses acoustic guitar to give effect to the song and tempo.

In track one the dynamics start off slow but slowly picks its way up by adding more in and getting louder every track 2 starts off slow but builds up by also getting louder and using of other instruments

2 Marks

Answer ALL questions.

Question 20 relates to **both** track 1 on the CD: **Alone in Kyoto** by **Air** and track 2 on the CD: **Lucky Man** by **The Verve**.

20 Compare the key features of the **instrumentation, timbre** and **dynamics** of the two pieces.

The instruments for the first track has different timings throughout. The track uses strange unfamiliar instruments. The track sounds repetitive and is catchy to listen to. It lifts your mood the more sounds it plays. The instruments for track 2 are all blended and played at the same time, there are no unfamiliar sounds or instruments being played all in time together. In the second track the sounds are more connected with the instruments sounds more organised.

The Dynamix for track 1, starts off quiet then builds into a melody with other instruments all blended. During the track instruments come in at random ununiformed times through' ~~the~~ out the track.

The Dynamix in the second track are a softer tone. This then builds into a riff using mostly the same chords which is

repeated through out the track. This changes when the bridge come in and builds with most of the other instruments. The chorus then sounds full compared with the rest of the verses where they sound subtle. The sound on the second track sound more connected with the song and instruments. This makes the track sound 'sloppy' - The first track sounded more insinc making it sound more uniformed.

The first track is only instrumental and the second has vocals. Both music is repetative untill the bridge in second track

2 Marks

Summary

- In order to access the full paper successfully, learners must have a balanced knowledge of both music and production.
- It is essential that learners develop a more thorough understanding of musical devices and techniques.
- In the 8 mark question, learners should respond to all focus areas. In this paper, these included instrumentation, timbre and dynamics.
- Prepare well for the test through exam technique and practice.

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