



Pearson



Mark Scheme (Results)
January 2020

BTEC Level 1/Level 2 First in Music
Unit 8: Music and Production Analysis
(20375F)

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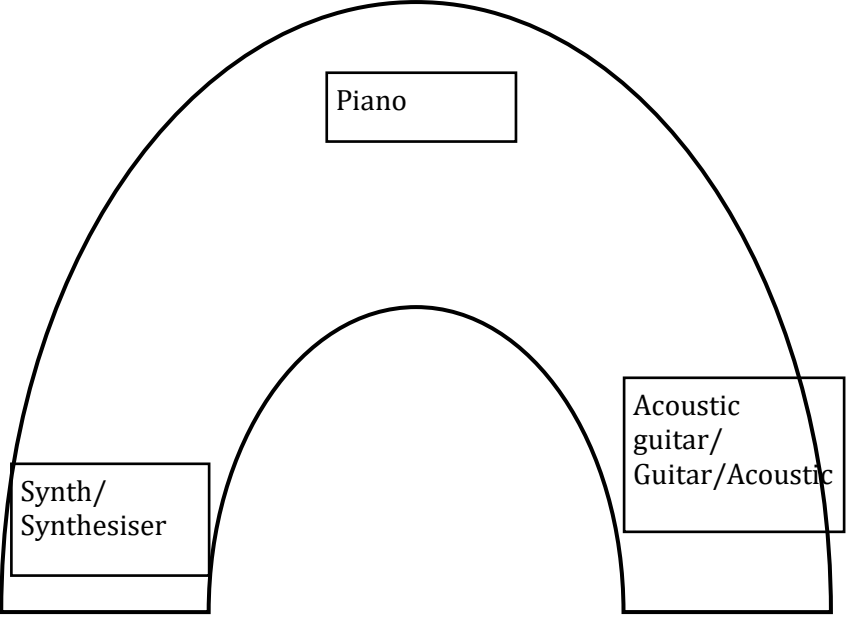
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Section A

Question Number	Answer	Mark
1	B – Chillout	1

Question Number	Answer	Mark
2	<p>Award one mark for accurate response.</p> <ul style="list-style-type: none"> • Soft/quiet/p/pp/piano • Gradually getting louder • Fades in • Crescendo <p>Accept 'hairpin' markings.</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
3	<p>Award one mark for valid point and one mark for accurate description. Up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Sounds interweave (1) creating a ripple effect (1) • Sounds ascend and descend in contrary motion (1) giving a thicker feel to the texture (1) • High pitched effects evolve (1) gradually becoming thicker (1) • Moving effect as the sounds draw near and away (1) creates a surreal quality to the tone (1) • Underlying drone smooth synth texture (1) used to establish tonality (1) • Sound pans across stereo field (1) to give sense of movement (1) • Volume rise (1) gives impression of thickening texture (1) • Filter applied to emphasise HF (1) giving sense of progression (1) • Introduction of higher pitches (1) adds tension (1) • Increased delay (1) to make texture thicker (1) <p>Accept any other valid response.</p>	<p>1 + 1</p> <p>1 + 1</p>

Question Number	Answer	Mark
4	<p>Award one mark for identifying the placement of each correct instrument up to three marks.</p> 	3

Question Number	Answer	Mark
5	<p>Award one mark for each accurate response up to two marks.</p> <p>Acoustic guitar</p> <ul style="list-style-type: none"> • Ostinato • Repetition • Arpeggio • Ornamentation • Riff • Broken chords <p>Piano</p> <ul style="list-style-type: none"> • Block chords • Chordal homophony • Chords <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
6	D – Sustained	1 Comp

Question Number	Answer	Mark
7	<p>Award one mark for an accurate response.</p> <ul style="list-style-type: none"> • Syncopated • Off-beat • One individual note rather than a rhythmic pattern • Repeated throughout/ostinato • On quavers two/six <p>Accept accurate musical notation.</p> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
8	<p>Award one mark for each valid explanation and one mark for identifying effect or imagery, up to four marks.</p> <ul style="list-style-type: none"> • A range of samples used (1) sonically relaxing and a combination of Western and Eastern sounds (1) • Blown synth sound (1) is evocative of Japanese instrumentation (1) • Use of pentatonic melodic ideas (1) in keeping with Eastern tonalities (1) • Samples are layered and interweaved (1) creating a meditative effect (1) • Reduction of sounds/texture in middle section (1) represents a calmer or quieter landscape (1) • Much use of repetition (1) reinforces the sound landscape (1) • Simplicity in the composition (1) creating a mesmerising effect (1) • Japanese/Asian sounds heard (e.g. shamisen) (1) defines the location (1) • Range of dynamics used from the very quiet introduction to the louder sections (1) where the texture is denser (1) • Steady tempo that does not change (1) reinforces the momentum or movement of travelling (1) • Use of sea sound effects (1) to convey sense of narrative in journey (1) • The repeating note/pulse on beats 2 and 4 throughout (1) creates movement as if on a journey (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

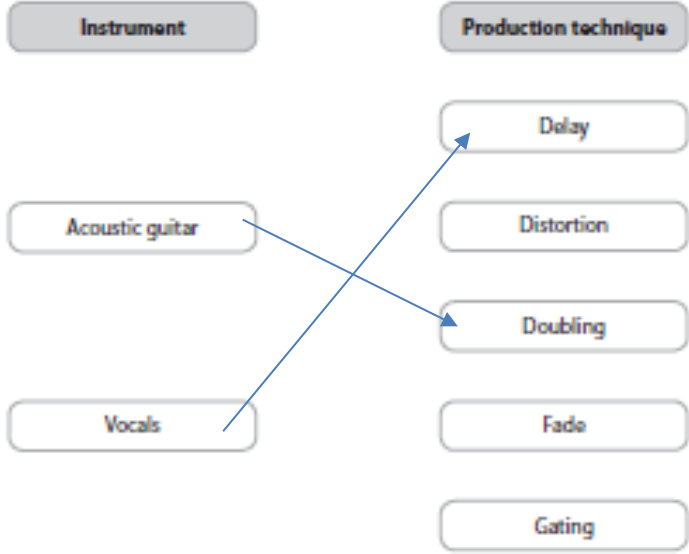
Question Number	Answer	Mark
9	<p>Award one mark for an accurate response.</p> <ul style="list-style-type: none"> • Glockenspiel • Glock • Chimes • Chime bars 	1

Question Number	Answer	Mark
10	<p>Award one mark for each valid response and one mark for each subsequent explanation, up to four marks.</p> <ul style="list-style-type: none"> • Using EQ (1) <ul style="list-style-type: none"> ○ to emphasise or attenuate frequencies (1) or ○ for tonal separation to the sounds (1) or ○ tonal balance to the overall sound (1) • Use of panning/stereo placement (1) <ul style="list-style-type: none"> ○ alternating left and right (1) or ○ in order to widen the aural experience (1) • Use of reverb/delay (1) to thicken texture (1) • Use of fades (1) to create dynamic contrast (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
11	<p>Award one mark for each accurate response up to two marks.</p> <ul style="list-style-type: none"> • Slower • Thinner texture • Simple on-beat rhythm • No shamisen sound • Piano takes melodic role • Strummed guitar chords • No vocal sound • No sub bass sound • No glockenspiel sounds • Fewer layers • Longer notes • Key change/minor to major <p>Accept any other valid response.</p>	2

Section B

Question Number	Answer	Mark
12	C – 4/4	1

Question Number	Answer	Mark
13	<p>Award one mark for each accurate response up to two marks.</p>  <p>If more than one line is drawn from a single box, this box scores zero.</p>	2

Question Number	Answer	Mark
14	<p>Award one mark for each accurate response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Picking/plucking • Vibrato • Slide • Hammer-ons • Pull-offs • Tapping • Fretting hand tapping • Plectrum scrapes • Controlled feedback • Use of volume control for 'violining' • Use of pick up selector <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
15	<p>Award one mark for each accurate response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Guitar soloing • Overlapping/overdub vocals • Use of repetition • Increase in texture • Multiple melodic lines/polyphonic • Increased vocal power/timbre • Delay/reverb added to vocals <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
16	<p>Award one mark for a valid response and one mark for an explanation, up to two marks.</p> <ul style="list-style-type: none"> • Bowed (1) which gives full and sustained timbre (1) • Vibrato (1) adds an expressive quality to the sound (1) • Detached/accented/martelé strings (1) give rhythmic movement (1) • Sharp strokes of the bow/marcato (1) accentuates the main beats (1) • Violins play repeated countermelody (1) playing ascending and descending arpeggios (1) • Uses the upper register/positions of the violin (1) to provide a wider tessitura (1) • Played in unison (1) which gives strength (1) <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark																						
17	<p>Award one mark for each accurate response up to a maximum of three marks.</p> <table border="1" data-bbox="647 398 1070 1025"> <tbody> <tr> <td>0:00</td> <td>Intro</td> </tr> <tr> <td>0:53</td> <td>Verse</td> </tr> <tr> <td>1:18</td> <td>Bridge</td> </tr> <tr> <td>1:30</td> <td>Chorus</td> </tr> <tr> <td>1:44</td> <td>Verse</td> </tr> <tr> <td>2:09</td> <td>Bridge</td> </tr> <tr> <td>2:21</td> <td>Chorus</td> </tr> <tr> <td>2:35</td> <td>Instrumental</td> </tr> <tr> <td>2:48</td> <td>Verse</td> </tr> <tr> <td>3:38</td> <td>Breakdown</td> </tr> <tr> <td>4:03</td> <td>Outro</td> </tr> </tbody> </table> <p>Accept any valid alternative description for these sections.</p>	0:00	Intro	0:53	Verse	1:18	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	3
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18	<p>Award one mark for each accurate response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Smoother vocal tone • Violins less prominent • Bass plays sustained semibreves • Harmonics on the lead guitar • Drums drop out • Guitar fades • Guitar bandwidth more limited • Gaps between vocal phrases • Electric guitar plays largely single notes, rather than chords <p>Accept other valid responses.</p>	2

Question Number	Answer	Mark
19	<p>Award one mark for each valid response and one mark for each subsequent explanation, up to four marks.</p> <ul style="list-style-type: none"> • Distortion/overdrive/fuzz (1) this reshapes the sound to produce a gritty tone (1) • Reverb (1) creates a sense of playing in a large space, creating an ambient trail (1) • Chorus (1) produces a clean and undistorted sound resulting in a dream-like ambient effect (1) • Delay/echo (1) gives a sense of space to the sound, thus creating an improved aural involvement (1) • Compression (1) helps to control the variation in loudness (1) • Ebow (1) used to sustain sounds (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="416 360 1315 2040"> <thead> <tr> <th data-bbox="416 360 863 427">Alone in Kyoto</th> <th data-bbox="863 360 1315 427">Lucky Man</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="416 427 1315 461" style="text-align: center;">Dynamics</td> </tr> <tr> <td data-bbox="416 461 863 568">Soft dynamics at opening</td> <td data-bbox="863 461 1315 568">mf opening with the single guitar playing sustained harmonics</td> </tr> <tr> <td data-bbox="416 568 863 676">Dynamics gradually evolve after the introduction to mf</td> <td data-bbox="863 568 1315 676">Dynamics gradually get louder following the guitar intro</td> </tr> <tr> <td data-bbox="416 676 863 891">Dynamics continue at mf throughout the first section, created by the elongated sustained synth sound that eventually dims as it fades</td> <td data-bbox="863 676 1315 891">Additional texture creates the impression of an increase in volume to forte during the chorus</td> </tr> <tr> <td data-bbox="416 891 863 1106">Texture thins out at 2:00 to a fade before the introduction of a one note figure played by the keyboard</td> <td data-bbox="863 891 1315 1106">At 1:31 texture thickens to increase intensity at chorus with all instruments playing, followed by the introduction of the violins</td> </tr> <tr> <td data-bbox="416 1106 863 1178">Very soft dynamics at the end</td> <td data-bbox="863 1106 1315 1178">Soft dynamics at the end</td> </tr> <tr> <td data-bbox="416 1178 863 1285">Thin texture at ending draws down towards the single sound of waves</td> <td data-bbox="863 1178 1315 1285">Repetitive thin echo fades out quietly</td> </tr> <tr> <td data-bbox="416 1285 863 1464">Slight decrease in volume at 2:00 in the vocal part where each staccato note is articulated softer until it fades completely</td> <td data-bbox="863 1285 1315 1464">Slight decrease in dynamics at the end of the verse at 'how many corners'</td> </tr> <tr> <td data-bbox="416 1464 863 1608">The fullness of the texture at 02:16 onwards creates the effect of the sound becoming louder</td> <td data-bbox="863 1464 1315 1608">Introduction of the strings and the crashing cymbals culminate in a crescendo during the final chorus</td> </tr> <tr> <td data-bbox="416 1608 863 1715">Background synths quieter in the mix/guitar riff to the front louder</td> <td data-bbox="863 1608 1315 1715">Instruments compete for space in the mix with a loud, dense texture</td> </tr> <tr> <td data-bbox="416 1715 863 1787">Quieter moments between the main melodic lines</td> <td data-bbox="863 1715 1315 1787">Dynamics steady until the breakdown</td> </tr> <tr> <td data-bbox="416 1787 863 1930">All instruments gradually drop out, reducing volume greatly, and then come back in</td> <td data-bbox="863 1787 1315 1930">Quieter breakdown section, drums drop out before re-entering</td> </tr> <tr> <td colspan="2" data-bbox="416 1930 1315 1964" style="text-align: center;">Instrumentation and Timbre</td> </tr> <tr> <td data-bbox="416 1964 863 2040">Repetitive single note melody played over</td> <td data-bbox="863 1964 1315 2040">Long held sustained notes on electric guitar evolving</td> </tr> </tbody> </table>	Alone in Kyoto	Lucky Man	Dynamics		Soft dynamics at opening	mf opening with the single guitar playing sustained harmonics	Dynamics gradually evolve after the introduction to mf	Dynamics gradually get louder following the guitar intro	Dynamics continue at mf throughout the first section, created by the elongated sustained synth sound that eventually dims as it fades	Additional texture creates the impression of an increase in volume to forte during the chorus	Texture thins out at 2:00 to a fade before the introduction of a one note figure played by the keyboard	At 1:31 texture thickens to increase intensity at chorus with all instruments playing, followed by the introduction of the violins	Very soft dynamics at the end	Soft dynamics at the end	Thin texture at ending draws down towards the single sound of waves	Repetitive thin echo fades out quietly	Slight decrease in volume at 2:00 in the vocal part where each staccato note is articulated softer until it fades completely	Slight decrease in dynamics at the end of the verse at 'how many corners'	The fullness of the texture at 02:16 onwards creates the effect of the sound becoming louder	Introduction of the strings and the crashing cymbals culminate in a crescendo during the final chorus	Background synths quieter in the mix/guitar riff to the front louder	Instruments compete for space in the mix with a loud, dense texture	Quieter moments between the main melodic lines	Dynamics steady until the breakdown	All instruments gradually drop out, reducing volume greatly, and then come back in	Quieter breakdown section, drums drop out before re-entering	Instrumentation and Timbre		Repetitive single note melody played over	Long held sustained notes on electric guitar evolving	8
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	arpeggio played by the shamisen	into an ethereal melody over strummed chords played by the acoustic guitar	
	Synths with long held sustained chords	Drums enter at 0:41 to add depth	
	Staccato voice call and response with shamisen background melody	Legato voice sings main melody	
	Opening section a fusion of high-pitched synth sounds generating a piercing timbre	Guitar sounds resonates during the initial introduction	
	Acoustic guitar enters picking the strings producing a light timbral effect	Harsh timbre generated by the distorted guitar during the introduction	
	Sustained synth enters at 0:50 where the smooth timbre is in contrast to the lighter tones of the guitar	Harmonics played by the lead guitar from 0:48 to 00:54 provide a strident timbre	
	Shimmering, sparkling synth timbres	Guitar timbres including acoustic and electric, some with distortion	
	Some spikey, staccato percussive timbres	Piercing harmonics and marcato strings	
	Background synths quieter in the mix/guitar riff to the front, louder	Instruments compete for space in the mix with a loud, dense texture	
	Use of recorded effects – wave sounds	Use of recorded effects – spoken vocal	
	Harsh attack on the piano as it plays a repeated chordal sequence	The warmer tones of the vocals change timbre during the chorus where a more throaty tone is produced on the higher register	
	High-pitched and clear timbre of the glockenspiel provide a piercing tone	High-pitched strings produce a clear shrill-like timbre during the arpeggio sequence	
	Sea/waves effect contributes to a calmer and warmer timbre	Bass guitar ostinato at 3:40 produces a warm and mellow timbre	
	Low notes played by the piano at 3:30 resonate culminating in a deeper and richer timbre prolonging the overall sound effect	Crashing attack on the cymbals create a harsh tone during the chorus	
	Accept any other valid response.		

Level	Descriptor
0 marks	No rewardable material.
1–3 marks	Basic similarities and differences between pieces identified, or only similarities or differences considered. The answer is likely to be in the form of a list and statements may be incomplete. Statements made will be superficial/generic and not applied to the context in the question. Statements will not contrast/link elements of the pieces directly to each other.
4–6 marks	Some similarities and differences between pieces identified, or a few key similarities and differences described but this will include statements that do not contrast/link elements of the pieces directly to each other. Consideration of both similarities and differences but there will be an inappropriate emphasis on one of them. The answer is unbalanced. Most points made will be relevant to the context in the question.
7–8 marks	Range of similarities and differences described, or a few key similarities and differences explained in depth. Balanced consideration of both similarities and differences, with all statements contrasting/linking elements of the pieces directly to each other. The majority of observations made will be relevant in terms of the context in the question.

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