



Mark Scheme (Results)

January 2021

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

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Unit 8: Music and Production Analysis (20375F)

General marking guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
- Mark grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark grid, not according to their perception of where the grade boundaries may lie.
- All marks on the mark grid should be used appropriately.
- All the marks on the mark grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks, if the learner's response is not rewardable according to the mark grid.
- Where judgement is required, a mark grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the mark grid to a learner's response, a senior examiner should be consulted.

Specific marking guidance

The mark grids have been designed to assess learners' work holistically.

Rows in the grids identify the assessment focus/outcome being targeted. When using a mark grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner's response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

Section A

Question Number	Answer	Mark
1a	B - Disco	1

Question Number	Answer	Mark
1b	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Syncopated • Homophonic • Moved together • Rhythmic unison • Crotchet minim pattern • Repeated rhythmic pattern <p>Accept any other valid response including notations.</p>	1

Question Number	Answer	Mark
2	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • 66 / 132 <p>Accept any response in the ranges 61- 71 or 127- 137.</p>	1

Question Number	Answer	Mark
3	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Bowed • Sustained bow • Vibrato • Bouncing the bow • Spiccato • Martele <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
4	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Cello • Double bass • Acoustic bass • Violoncello <p>Do not accept bass guitar. Accept any other valid response.</p>	1

Question Number	Answer	Mark
5	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Moderately soft • Moderately quiet • <i>mp</i> • piano • mezzo piano • Quiet • Soft • <i>p</i> • <i>pp</i> • Low velocity <p>Accept any other valid response.</p>	1

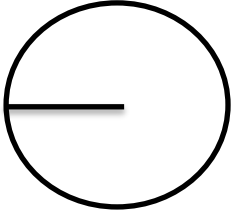
Question Number	Answer	Mark
6a	<p>Award one mark for each valid response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Soprano • Uses vibrato • Backing vocals • Backing vocals sing chords • Vocals intensify • Sustained backing vocals / semibreves • Melismatic • Expressive • Rises in pitch <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
6b	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Filtering • Compression • EQ • Reverb • Vocal layering • Delay • Harmoniser <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
7	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Trumpet • Cornet • Trombone <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
8	<p>Award one mark for each valid response up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Slide / glissando • Pull-off • Hammer-on • Pluck • Pick • Slap • Pop <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
9	<p data-bbox="427 271 1297 342">Award one mark for each valid response and one mark for a subsequent explanation up to four marks.</p> <ul data-bbox="475 383 1289 1256" style="list-style-type: none"> • Texture increases (1) with addition of instrumental layers (1) • A key change takes place (1) creates a sense of anticipation (1) • Horn section has a prominent ascending sequence (1) this adds to the richness of sound and texture (1) • Elongated electronic effect shifts up in pitch (1) emphasising changing harmonies (1) • Synth plays a distinctive repetitive figure (1) expands and thickens texture (1) • Call and response between synth and horn section at 2:31 to 2:37 (1) creating an interplay between various riffs (1) • A stepwise movement is created where all instruments return at 2:38 (1) anticipating the climax (1) • Backing vocals return at 2:40 (1) adding to the density of sound (1) • Syncopated brass (1) adds to driving rhythm (1) • Pedal bass note (1) adds harmonic tension (1) • Texture of horn section thickens (1) increasing aural intensity (1) • Harp glissando (1) signals a transition (1) <p data-bbox="427 1296 1121 1332">Do not accept 'build / build up' and 'dramatic'.</p> <p data-bbox="427 1373 903 1408">Accept any other valid response.</p>	<p data-bbox="1345 271 1417 306">1 + 1</p> <p data-bbox="1345 309 1417 344">1 + 1</p> <p data-bbox="1369 383 1393 418">4</p>

Question Number	Answer	Mark
10	<p data-bbox="424 271 967 304">Award one mark for a valid response.</p> <ul data-bbox="475 353 746 562" style="list-style-type: none"><li data-bbox="475 353 746 387">• Left / Left side<li data-bbox="475 398 657 432">• 9 o'clock<li data-bbox="475 443 692 477">• -90 degrees<li data-bbox="475 488 539 521">• L<li data-bbox="475 533 491 562">•  <p data-bbox="424 824 1166 857">Accept other appropriate diagrams or descriptions.</p>	1

Question Number	Answer	Mark
11	<p>Award one mark for the identification of one advantage and one additional mark for the appropriate expansion AND Award one mark for the identification of one disadvantage and one additional mark for the appropriate expansion.</p> <p><u>Advantages:</u></p> <ul style="list-style-type: none"> • Allows for drop-ins (1) so small errors can be replaced without having to redo the whole take (1) • Allows each individual part to be perfected (1) thus giving the artist opportunity to achieve the desired effect and goals (1) • Allows more complex textures to be developed (1) through layering of parts (1) • Allows for isolation of parts (1) to capture clean recording (1) • To harmonise with oneself (1) removing the need for another artist (1) <p><u>Disadvantages:</u></p> <ul style="list-style-type: none"> • It can sometimes result in clinical performances (1) leading to a rather sterile and lifeless production (1) • Isolates musicians from each other when recording (1) can suppress expression (1) • Over-layering of parts can lead to the sound being less focused / immediate (1) leading to less exciting production (1) • May reduce the tonal / timbral nuances (1) which impacts on the dynamic variations (1) <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1 4</p>

Section B

Question Number	Answer	Mark
12	B - Block chords	1

Question Number	Answer	Mark
13	<p>Award one mark for each valid response up to a maximum of two marks.</p> <ul style="list-style-type: none">• Delay• Call and response• One voice / same voice• Limited melodic range• BVs panned across stereo field vs lead in centre• Repetitive melody• Autotuned <p>Accept any other valid response.</p>	2

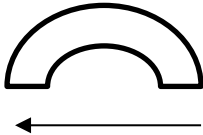
Question Number	Answer	Mark
14	B - 4 / 4	1


Question Number	Answer	Mark
15	<p data-bbox="427 309 1297 376">Award one mark for each valid response and one mark for a subsequent explanation up to four marks.</p> <ul data-bbox="475 421 1297 1261" style="list-style-type: none"> • More upbeat / danceable (1) in contrast to the previous section, which includes a moderate and steady tempo (1) • Vocals more intense (1) compared to softer tone previously (1) • This section uses more rock-oriented instrumentation (1) compared to synth, organ and vocals (1) • Bass drum is very prominent (1) helps provide the upbeat tempo (1) • Synthesiser introduced (1) and plays long held notes (1) • This section is thicker in texture (1) due to the introduction of several more instruments (1) • Energetic rap vocal enters (1) adding more complex layer of rhythm (1) • Long held backing vocals added (1) increasing the texture towards the end of the section (1) • Increased use of crash cymbals (1) increasing the feeling of intensity (1) • Fast hi-hat added (1) providing increased rhythmic interest (1) <p data-bbox="427 1305 898 1339">Accept any other valid response.</p>	<p data-bbox="1345 309 1417 376">1 + 1 1 + 1</p> <p data-bbox="1369 421 1393 454">4</p>

Question Number	Answer	Mark																
16	<p>Award one mark for each correct response up to a maximum of three marks.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td>0:00</td> <td>Introduction</td> </tr> <tr> <td>0:16</td> <td>Pre-chorus</td> </tr> <tr> <td>0:29</td> <td>Chorus</td> </tr> <tr> <td>1:00</td> <td>Rap</td> </tr> <tr> <td>1:32</td> <td>Chorus</td> </tr> <tr> <td>2:08</td> <td>Middle eight</td> </tr> <tr> <td>2:39</td> <td>Alternative chorus</td> </tr> <tr> <td>3:12</td> <td>Chorus</td> </tr> </tbody> </table> <p>Accept any valid alternative description or term for these sections.</p>	0:00	Introduction	0:16	Pre-chorus	0:29	Chorus	1:00	Rap	1:32	Chorus	2:08	Middle eight	2:39	Alternative chorus	3:12	Chorus	3
0:00	Introduction																	
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1:00	Rap																	
1:32	Chorus																	
2:08	Middle eight																	
2:39	Alternative chorus																	
3:12	Chorus																	

Question Number	Answer	Mark
17a	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Guitar • Electric guitar • Lead guitar 	1

Question Number	Answer	Mark
17b	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Lead guitar and vocals play the same melody • Unison • Doubled • Both play the same part • Mirrors the phrasing of the singer <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
18	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Right to left • R to L  <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
19	<p>Award one mark for a valid response.</p> <ul style="list-style-type: none"> • Dotted rhythm • Syncopated  <p>Accept swung / triplet-feel.</p> <p>Accept any other valid response including rhythmic descriptions and notation.</p>	1

Question Number	Answer	Mark
20	<p>Award one mark for a valid response and one mark for subsequent explanation up to two marks.</p> <ul style="list-style-type: none"> • Texture reduces (1) to become more intimate (1) • Instruments drop out (1) to leave focus on voices (1) • Acapella (1) reinforces sacred context (1) • Gospel choir (1) provides collective praise through harmony (1) • Homophony (1) emphasises collective act of worship (1) • Vocal extemporisations (1) reinforce jubilation and gratitude (1) • Lots of vocal harmonies used (1) mainly close harmonies to reinforce unity (1) • Blues vocal techniques used (1) such as melisma / to add expression (1) <p>Accept any other valid response.</p>	<p>1 + 1</p> <p>2</p>

Question Number	Answer	Mark
21	<p>Award one mark for each valid response and one mark for subsequent explanation up to four marks.</p> <ul style="list-style-type: none"> • Minimise ambient sound (1) to achieve as clean a recording as possible (1) • Make use of room ambience (1) to thicken natural sound of the choir (1) • Select appropriate microphones (1) to ensure that the microphone polar pattern / sensitivity / frequency response captures the ensemble effectively (1) • Consider appropriate microphone placement (1) to capture the ensemble / room ambience effectively (1) • Set the gain to achieve the best signal (1) to avoid any distortion / noise (1) • Set the compressor at an appropriate level (1) to avoid peaks so the vocals always sit in the same place in the mix (1) <p>Accept any other valid response.</p>	<p>1 + 1</p> <p>1 + 1</p> <p>4</p>

Section C

Question Number	Indicative content	Mark
22	<p>Responses may include the following features:</p> <p>Rap/Hip Hop:</p> <ul style="list-style-type: none"> • Mostly spoken or chanted and built around the rhythm of the words / lyrics (flow). • Mostly performed with an accompaniment, but sometimes acapella. • The syllables in the lyrics are used to provide colour in the way they are pronounced and accented every four beats for a rhythmic pulse. • Formed through the manipulation of sounds to create music through percussive beat. • Takes the form of poetic and verbal acrobatics originating from ancient African culture and oral tradition known as ‘rapping’, based on the wider culture and social conditions of urban communities. • Digital drums and sampling dominate the overall sound and texture. <p>Disco</p> <ul style="list-style-type: none"> • Four-on- the-floor rhythm • Prominent syncopation • Synthesiser prominent throughout. • Bass guitar leads in driving the rhythm forward • Brass frequently used to thicken the sound • Follows a verse-chorus structure. • Heavy use of reverb on the vocals. • Strings and other orchestral instruments invariably used such as saxophone and flute. • 4/4 time signature. <p>R&B (Early)</p> <ul style="list-style-type: none"> • Wide use of drum machine to form the rhythms. • Bass guitar used significantly with prominence in the sound. • A heavy beat is created with the bass drums, cymbals and snares. • Use of pentatonic scale. • Elements of jazz very distinct. 	8

Contemporary / Urban R&B

- Significant use of rhythmic patterns mostly on electronic drums.
- Lots of vocal harmonies used, mainly close harmonies where the intervals are not spread.
- A wide range of vocal techniques used similar to blues such as melisma and very expressive.

Gospel

- Similar use of instrumentation, which includes: drums, piano, organ.
- Dominant vocals.
- Call and response.
- Use of swing rhythm.
- Expressive in style.
- Use of distinct vocal harmonies.
- Upbeat tempo.

Funk

- Distinctive bass lines.
- Heavy use of syncopation dominates the style.
- Rhythmic movement and the groove danceable in style.
- Synthesisers, electronic organs, guitars, drums and keyboards are the main instruments.
- Fusion of rhythm, blues and soul.
- Use of solo instrumental sections such as trumpets or saxophones.
- Lots of interplay between the instruments.
- Looping used widely.

Accept any other valid response.

Responses may include the following features:

MacArthur Park	Blinded By Your Grace
Impressive vocal range, from the lower introduction to the higher register in the middle and end sections.	Intonation changes to suit the style of each section in the piece such as the Gospel introduction contrasted with the rap and hip-hop chorus.
Uses a fast run on the end of the word for dramatic effect.	The lead vocalist carefully enunciates each syllable in a very slow pace at first then this gradually speeds up during the second section in rap.
Accentuates the lyrics of the song with a short, light texture in her voice.	Pronunciation is evident, particularly in the introduction section with each syllable / beat delivered with clarity and emphasis, to reinforce the lyrics; 'Blinded by your Grace'
The vocals become rougher in texture in the more upbeat sections, which is a defining characteristic of the song.	The rhythmic flow of the rap is carefully created to support a pacey beat that supports the poignancy of the lyrics.
Vibrato used as a tool to accentuate certain lyrics.	Lead vocalist gives importance to the consonants when rapping to create a dramatic effect and to emphasise the meaning of the lyrics.
Pitch slides, swoops and dives used particularly in the runs.	Almost freestyle rapping techniques drawing on some percussive sounds generated by the voice.
Experiments with different vocal sounds, such as pitch slides and melisma.	The intonation and pitch are sometimes manipulated in order to change the meaning of the lyrics, which presents the emotion of the song.
The resonance is modified during the higher register and in the use of vowels to sound gritty and chesty.	The vocalists' close proximity and use of the mic enhances the dynamics.
Soft tender introduction with mellow tones creating a smooth resonance.	Main vocalist sings tenderly in the first opening bars using lower register, creating smooth resonance.
Very emotional delivery emphasised with the vibrato, culminating in a dramatic interpretation of the lyrics.	Expressive delivery of the lyrics almost achieving a storytelling-type interpretation.
Has full command of her voice and able to manipulate the tone from the warm introduction to the	The lead vocalist changes the tone of the voice from a warm introduction to a more

	<p>Long mellow phrases with a soft tone in the delivery of the first part, in contrast to the more harsh sounding vocal tone of the mid-end section.</p> <p>Light, flat, smooth, smoky, breathy, rough.</p> <p>Disco / funk genre, with some soul and Gospel influence.</p> <p>Vocal doubling used particularly in the section from 0:27 in the introduction.</p> <p>Backing vocals used sporadically, mostly through vocal doubling.</p> <p>Uses attack and release to emphasise the lyrical context.</p> <p>Short held notes throughout most of the first part of the song until she reaches the higher notes in the second section where the notes are held.</p>	<p>Delivery and pronunciation is at times edgy with nasal qualities.</p> <p>Uses a variety of pitch in order to change the meaning of the lyrics.</p> <p>Gospel influences in the emotional release of the opening lyrics and subsequent chorus.</p> <p>Echo on lead vocal using vocal doubling in verse.</p> <p>Backing vocals contribute to the richness in texture in the introduction, singing in unison.</p> <p>Lead vocalist emphasises the last two beats / syllable of each bar.</p> <p>Vocalist uses some staccato on certain words to create a detached-style timbre.</p>		
	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.			

Ofqual



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

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