| Surname  | Other r       | names                    |
|--|---------------|--------------------------|
| Pearson<br>Edexcel GCE                               | Centre Number | Candidate Number         |
| Music Tec<br>Advanced Subsidi<br>Unit 2: Listening a | ary           | y                        |
|  |               |                          |
| Thursday 25 May 2017 –<br>Time: 1 hour 45 minute     |               | Paper Reference 6MT02/01 |

### Instructions

- Use **black** ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer all questions.
- Answer the questions in the spaces provided
  - there may be more space than you need.
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.

## Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  - use this as a guide as to how much time to spend on each question.
- Questions labelled with an asterisk (\*) are ones where the quality of your written communication will be assessed
  - you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.
- Each question number refers to the relevant track number on the audio CD, e.g. Question 1 refers to Track 1, Question 2 to Track 2, etc.
- You may listen to each track as many times as you wish within the overall time limit of the paper.
- The use of the words 'instrument' or 'sounds' refers to vocals, acoustic instruments, electric/electronic instruments and electronically-generated sounds unless otherwise stated.

## **Advice**

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ▶



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#### **SECTION A**

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box  $\boxtimes$ . If you change your mind about an answer, put a line through the box  $\boxtimes$  and then mark your new answer with a cross  $\boxtimes$ .

| 1 <i>ABBA</i> : | Under | Attack |
|-----------------|-------|--------|
|-----------------|-------|--------|

(a) What is the tempo of this song? Put a cross in the correct box.

(1)

- B 100 bpm
- **D** 130 bpm
- (b) How is the effect at 0'30" on the line 'You know that I'm nobody's fool' achieved?

(1)

(c) How does the arrangement change at 1'01"?

(1)

(d) (i) Describe the delay on the lead vocal in the verse.

(2)

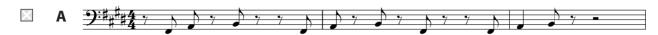
(ii) Describe one change in reverb or delay settings on the lead vocal at each of the following points:

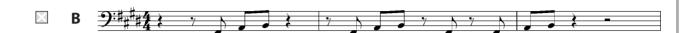
| Time  | Lyric             | Description |
|-------|-------------------|-------------|
| 0'44" | "under<br>attack" | (1)         |
| 1′32″ | "no"              | (1)         |

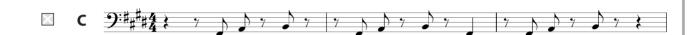
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| (e) | Which of the following  | best represents the rhythm | of the bass | line in the | e first |
|-----|-------------------------|----------------------------|-------------|-------------|---------|
|     | three bars? Put a cross | in the correct box.        |             |             |         |
|     |                         |                            |             |             |         |









(f) Describe the filtering on the repeated synth quavers between 0'17" and 0'25".

(2)

(1)

(Total for Question 1 = 10 marks)

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| (a) | ntle Gi                 | ant:         | The Advent Of Panurge   |     |
|-----|-------------------------|--------------|---|-----|
| (4) | When                    | was          | s this track recorded? Put a cross in the correct box.                            | (1  |
|     |                         |              |   | ( - |
|     | ×                       | A            | 1956–1965   |     |
|     | ×                       | В            | 1966–1975   |     |
|     | $\times$                | C            | 1976–1985   |     |
|     | $\times$                | D            | 1986–1995   |     |
| (b) | How i                   | s the        | e style of this music best described? Put a cross in the correct box.             | (1  |
|     | ×                       | A            | Folk  |     |
|     | ×                       | В            | Indie   |     |
|     | ×                       | C            | Jazz  |     |
|     | ×                       | D            | Prog rock   |     |
|     | Bass                    | s gui        | tar   | (3  |
|     |                         |              |   |     |
|     | Orga                    | an           |   |     |
|     | Orga                    |              |   |     |
| (d) | Pian                    | io<br>n teri | m best describes the vocal texture between 0'17" and 0'22"? Put a cross rect box. | (1  |
| (d) | Pian                    | n ter        |   | (1  |
| (d) | Pian<br>Which<br>in the | n ter        | rect box.   | (1  |
| (d) | Pian<br>Which<br>in the | n terr       | Heterophonic  | (1  |
| (d) | Pian Which in the       | n terricori  | Heterophonic Homophonic   | (1  |

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(f) Fill in the **three** missing pitches from the vocal line between 0'09" and 0'14".



(Total for Question 2 = 10 marks)

(3)

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| 3 | Air: La Femme D'Argent  |     |
|---|---|-----|
|   | (a) Listen to the bass line between 0'26" and 1'01".  |     |
|   | Describe how the rhythm changes at 0'50".   | (2) |
|   | (b) Describe the delay on the organ chords from 1'38".  | (2) |
|   | (c) From 4'02", the chords are played by an upright piano.  |     |
|   | <ul><li>(i) Identify one potential problem in capturing sound from an upright piano and<br/>provide one solution.</li></ul> | (2) |
|   | Problem   |     |
|   | Solution  |     |
|   | (ii) Describe the EQ on the piano.  | (1) |
|   | (d) Name the percussion instrument that enters at 4'50".  | (1) |
|   |   |     |
|   |   |     |
|   |   |     |

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| (e) |   |   | o the synth glissandos between 2'02" and 2'15". Which combination of has been used? Put a cross in the correct box. | (1) |
|-----|---|---|---|-----|
|     | × | A | Delay and flange  |     |
|     | X | В | Delay and reverb  |     |
|     | X | C | Reverb and chorus   |     |
|     | × | D | Reverb and flange   |     |
| (f) |   |   | the LFO routed to in order to provide the modulation on the synthesiser n 4'38" and 5'20"?                          | (1) |
|     | × | A | Cut-off frequency   |     |
|     | × | В | Oscillator  |     |
|     | × | C | Pulse width   |     |
|     | X | D | Resonance   |     |

(Total for Question 3 = 10 marks)

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| 4 | Alio | ce In C  | Chair  | ns: Lab Monkey  |      |
|---|------|----------|--------|---|------|
|   |      |          |        | ne interval between the two notes of the lead vocal between 00'36" and ut a cross in the correct box.                     | (1)  |
|   |      | ×        | A      | Minor second  | ,    |
|   |      | $\times$ | В      | Major second  |      |
|   |      | X        | C      | Minor third   |      |
|   |      | X        | D      | Major third   |      |
| 1 |      | st       | ylisti | rack could be described as being inspired by grunge. Identify <b>three</b> ic elements of grunge heard in this recording. | (3)  |
|   |      |          |        | common textural element of grunge is missing?   | (1)  |
|   | (c)  | How      |        | s the mix change at 1′30″?  | (1)  |
| 1 | (d)  | Desci    |        | how the vocals are mixed between 2'06" and 2'22".   | (2)  |
| 2 | (e)  |          |        | how the main guitar riff has been mixed to create a thicker texture. This ost clearly heard at 2'22".                     | (2)  |
|   |      |          |        | (Total for Question 4 = 10 ma   | rks) |



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#### **SECTION B**

## **Answer BOTH questions.**

## Special focus style - Rock And Roll

- 5 Beverley Knight: Ain't Nothin' But A Kiss
  - (a) Using the given headings, complete the table below to identify **six** different elements of rock and roll heard in this track.

(6)

| Rhythm  | 1 |
|---|---|
| Harmony   | 2 |
| Performance techniques in piano solo from 0'44" | 2 |

(b) Name the keyboard instrument on this track that is not commonly heard in 1950s rock and roll.

(1)

(c) (i) How would guitar distortion have been created in the 1950s?

(1)

(ii) Identify **one** other way of creating guitar distortion in 2017.

(1)





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| 1950s. |  |             |                     | (6)   |
|--------|--|-------------|---------------------|-------|
|        |  |             |                     | . //  |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        | rds contribute to the d<br>er with reference to ar |             | nd roll? You should |       |
|        |  |             |                     | (5)   |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  | (Total for  | Question 5 = 20 ma  | nles) |
|        |  | ( lotal for | Question 5 = 20 ma  | irks) |
|        |  |             |                     |       |
|        |  |             |                     |       |
|        |  |             |                     |       |
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| -   | pecial focus style – Rap and Hip Hop   |     |
|-----|--|-----|
| 6   | Jessie J: Wild (Show N Prove remix) feat. Big Sean and Dizzee Rascal                       |     |
|     | (a) Describe the tonality of the chorus.   | (1) |
| 1 . | (b) Describe <b>two</b> ways in which the vocal sample starting at 0'05" has been treated. | (2) |
| 2   |  |     |
|     | (c) Which best describes the rhythm of the snare sample between 0:12 and 0:14?             | (1) |
|     | A Crotchets and quavers  |     |
|     | ■ B Crotchets and semiquavers  |     |
|     | ☑ C Triplet crotchets and triplet semiquavers  |     |
|     | D Triplet crotchets and triplet quavers  |     |
|     | (d) Listen to the chorus between 0' 41" and 0' 47".  |     |
|     | (i) Fill in the boxes to identify the synth chords.  | (3) |
|     | Bm Gmaj  If I go hard, let me tell you that it's worth it                                  |     |
|     | Dmaj  Play the right cards, I ain't afraid to work it                                      |     |
|     | (ii) Name the vocal technique that the singer uses on the words 'hard' and 'cards'.        |     |

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| (e) |            |       | hrase best describes the steps in the rising synth at 1'01"? Put a cross in rect box.          | (1) |
|-----|------------|-------|--|-----|
|     | X          | Α     | Aeolian  |     |
|     | ×          | В     | Diatonic   |     |
|     | ×          | C     | Microtonal   |     |
|     | ×          | D     | Whole tone   |     |
| (f) | Des        | scrib | e how the rhythmic feel changes at 1'08".  | (1) |
| (g) | Wh         | at co | ontroller has been used to modify the synth's pitch at 1'08" – 1'22"?                          | (1) |
| (h) | Wh<br>2'4: |       | diting techniques have been used on the vocal sample between 2'37" and                         | (3) |
|     |            |       |  |     |
| (i) | (i)        |       | en to the section between 1'36" and 2'03". Describe how the mix of the synth changes at 1'50". | (1) |
|     | (ii)       | Give  | e a reason for this change.  | (1) |
|     |            |       |  |     |



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| *(j) Outline the key features of old school rap music in the late 70's and early 80's. You should reference an important artist in your answer. | (4)  |
|---|------|
|   |      |
|   |      |
|   |      |
|   |      |
|   |      |
|   |      |
|   |      |
|   |      |
| (Total for Question 6 = 20 ma   | rks) |
| TOTAL FOR PAPER = 80 MARKS  |      |

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