

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson  
Edexcel GCE**

Centre Number

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Candidate Number

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**Friday 17 May 2019**

Afternoon (Time: 1 hour 45 minutes)

Paper Reference **6MT02/01**

**Music Technology**  
**Advanced Subsidiary**  
**Unit 2: Listening and Analysing**

**You must have:**

Individual CD player, headphones and audio CD of recorded extracts.

Total Marks

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### 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 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, eg 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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**Pearson**

SECTION A

Answer ALL questions.

Write your answers in the spaces provided or, where appropriate, choose an answer and put a cross in the box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

1 Peter Gabriel: *Sledgehammer*

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

- A 96 bpm
- B 106 bpm
- C 116 bpm
- D 126 bpm

(1)

(b) In what decade was this recorded? Put a cross in the correct box.

- A 70s
- B 80s
- C 90s
- D 00s

(1)

\*(c) Name the percussion instrument used in addition to the regular drum kit.

(1)

(d) Name the type of reverb used on the snare.

(1)

(e) Describe **two** differences in the editing of the sample in the intro, beginning at 0'00", and the instrumental break, beginning at 3'16".

1 .....

2 .....

(2)

DO NOT WRITE IN THIS AREA



(f) What modulation effect is used on the synthesiser at 0'36"?

(1)

(g) Name **two** performance techniques used by the bass guitar between 0'38" and 0'48".

1

2

(2)

(h) Identify the interval between the instruments in the horn section from 2'07"-2'28".  
Put a cross in the correct box.

- A Third
- B Fifth
- C Sixth
- D Octave

(1)

**(Total for Question 1 = 10 marks)**



**2 Cilla Black: Alfie**

(a) The singer has a wide vocal dynamic. Identify **two** ways in which this can be controlled.

1 .....

2 .....

(2)

(b) This was recorded live in a single take. Identify **three** ways to reduce spill in a live recording.

1 .....

2 .....

3 .....

(3)

(c) Listen to the vocal starting at 1'33". Fill in the **three** missing pitches marked by an asterisk.

I be-lieve in love, Al - fie. With-out true love we just ex - ist, Al - fie.

(3)

(d) Describe the panning of the following instruments between 0'00"-0'36".

(i) Harp	(1)
(ii) Bass	(1)

**(Total for Question 2 = 10 marks)**

DO NOT WRITE IN THIS AREA



**3 Led Zeppelin: *Nobody's Fault But Mine***

(a) Listen to the intro between 0'00" and 0'37".

(i) What combination of effects has been used on the guitar in the intro? Put a cross in the correct box.

- A** Chorus and delay
- B** Distortion and tremolo
- C** Distortion and flange
- D** Wah wah and flange

(1)

(ii) Name the type of scale used between 0'00" and 0'08".

(1)

(iii) The guitars have been double-tracked. What evidence is there to suggest that double-tracking has been used rather than ADT?

(1)

(b) Describe the kick drum sound as heard after 1'03".

(1)

(c) Listen to the verse between 1'20" and 1'30".

Fill in the **three** empty boxes to identify the root notes of the chords.

It's nobody's fault but mine    It's nobody's fault but mine, yeah

Trying to    save my    soul    tonight

(3)



\* (d) Listen to the vocal between 1'30" and 1'34". Name the musical term for this kind of rhythmic flexibility.

(1)

(e) Listen to the harmonica solo between 2'50" and 3'51".

(i) How has the distortion been achieved?

(1)

(ii) How does the ambience change at 3'49"?

(1)

**(Total for Question 3 = 10 marks)**

DO NOT WRITE IN THIS AREA



**4 Björk: *There's More To Life Than This***

(a) The song takes place at a party in a club. Identify how the ambience of a club has been established on the rhythm tracks.

.....  
.....  
..... (1)

(b) The lead vocal has been brought to the front of the mix in the first verse (0'35"-1'05"). Other than level, describe how this has been achieved.

.....  
.....  
..... (2)

(c) Identify **one** way in which the arrangement changes at 2'25".

..... (1)

(d) Identify the technique that has been used to thicken the lead vocal between 1'19"-1'35".

..... (1)

(e) Listen to the backing vocals between 1'04" and 1'12". Describe the rhythm.

.....  
..... (2)

(f) Describe how the producer has used technology to change the atmosphere and the locations between 1'35"-1'55".

.....  
.....  
..... (3)

**(Total for Question 4 = 10 marks)**

**TOTAL FOR SECTION A = 40 MARKS**



**SECTION B**

**Answer BOTH questions.**

**Special focus style – Indie Rock**

**5 Lifehouse: *Wash***

(a) Identify the tonality of the introduction (0'00"-1'09"). Put a cross in the correct box.

- A** Aeolian
- B** Lydian
- C** Minor
- D** Mixolydian

(1)

(b) Identify the effect that has been used on the guitar heard in the right hand side of the stereo field in the intro. This can be most clearly heard between 0'35"-0'46". Put a cross in the correct box.

- A** Flanger
- B** Pitch shift
- C** Tremolo
- D** Wah wah

(1)

(c) Identify how EQ has been used on the guitar in the left channel. This can be most clearly heard between 1'09"-1'30".

(1)

DO NOT WRITE IN THIS AREA

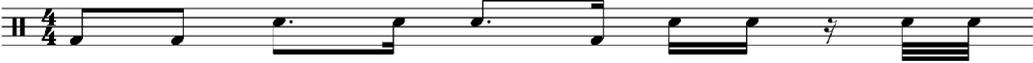


(d) Which of these best represents the drum pattern between 0'03"-0'35"? Put a cross in the correct box.

A 

B 

C 

D 

(1)

(e) Identify **six** elements of indie rock heard in this recording.

- 1 .....
- 2 .....
- 3 .....
- 4 .....
- 5 .....
- 6 .....

(6)

(f) Identify **three** ways in which the guitar parts have been differentiated in the mix.

- 1 .....
- 2 .....
- 3 .....

(3)



(g) A compressor has been used to even out the differences in volume of the vocal. Complete the following sentences.

The signal will not be compressed until the ..... has been exceeded.

How much compression is applied is controlled by the ..... setting.

The speed with which the compressor acts is known as the ..... .

(3)

(h) Listen to the high guitar which has been panned centrally between 1'44" and 1'56". Name the performance technique used.

(1)

(i) Describe how the arrangement changes from 2'51"-3'23".

(3)

**(Total for Question 5 = 20 marks)**

DO NOT WRITE IN THIS AREA



**Special focus style – Soul**

**6 Joss Stone: *Tell Me 'Bout It***

(a) This is a 21st century take on soul. Identify **four musical** elements that derive from old-school soul.

1 .....

2 .....

3 .....

4 .....

(4)

(b) Listen to the drum samples.

(i) Describe how they have been edited and used.

.....

.....

.....

.....

(4)

(ii) Identify **two** methods of avoiding clicks when looping samples.

1 .....

2 .....

(2)

(iii) Name the technique used to edit the guitar sample from 2'44" to the end.

.....

(1)

DO NOT WRITE IN THIS AREA



(c) Listen to the vocals between 1'52" and 1'54" ("If you feel it like I do"). Which of the following best describes the interval between the lead and backing vocals. Put a cross in the correct box.

- A** Third
- B** Fourth
- C** Fifth
- D** Sixth

(1)

(d) Describe **two** differences in the way that the backing vocals would have been recorded in the late 50s and in a modern studio today.

1 .....

2 .....

(2)

(e) How does the guitar texture change at the chorus between 0'46"-1'04"?

.....

(1)

(f) Compare the musical styles of James Brown and The Supremes. Name a relevant track to support your answer.

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(5)

(Total for Question 6 = 20 marks)

**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

