



Delegate Booklet – exemplars

Course title

A Level Music Technology: Component 3 Exam Insights May/June 2024

Course code

9MT0-24O3



Question 5 – Candidate for slide 11

SECTION B

Answer both Questions 5 and 6. Write your answers in the spaces provided.

5 TOTO: Africa (1982)
Track 5

and

BACALL & Malo (featuring Prince Osito): Africa (2016) — Thinner.
Track 6

Evaluate the production techniques used in each version of the song.

Your response may consider the following production aspects:

- Capture, production approach and music style — *type/early digital — DAW*
- Synthesis, sequencing and sampling — *Pad, Brass, bells, Percussion — Drums, Pad, Percussion*
- EQ and filtering — *light to attenuate*
- Dynamic processing — *lightly compressed — heavily compressed, noise gate*
- Pan and stereo field — *makes use — used in beginning becomes central — B in beg.*
- Effects — *heavy reverb, GR, — Reverb in Oct to get tension.*

(15)

1982 *2016*

<i>Synth. • Add • Heavy reverb • • Kick Snare GR • ABH • Sampling/loop</i>	<i>Synth •</i>
--	----------------

within the original Synthesis ~~is~~, Sequencing and Sampling are used. This is heard in the use of a Pad, Synth Brass, brass and percussion. It is typical of the era as Synthesis, Sequencing and Sampling were an efficient new tool as well as, it being used mostly in pop music it gives the music a more artificially feel. Whereas, the ~~remake~~ cover is uses less of this only using a pad and percussion as this cover is dance or club music is simplistic. By using only a



Synth pad and percussion they can be used ~~as~~ rhythmically more efficiently.

~~In the original~~ In both the original and the cover a drum machine is used, but are creatively different. The drum machine in the original has heavy ~~reverb~~ reverb most noticeably on the drums a gated reverb is used. It gives the sound a dramatic and explosive sound. This ~~was~~ is a very typical ~~use~~ of 1980's pop music. Whereas the drum machine used in the cover is very heavily compressed and drum. ~~The~~ The compression has a quick attack as we hear the hit of the drum prominently. It is used to give a 'pumping effect' as this is club music it is typical as the standard 'four on the floor' is used to make it easy to ~~hear~~ dance to.

The use of effects is different ~~to~~ in each song for example in the original heavy reverb is used through especially on vocals. This is meant to make the song more emotive and dramatic as it is a ballad structure. Although reverb is used to pay homage to the original in the prechorus this builds tension for the beat drop no other creative effect is used in excess. Reverb is used again ~~in~~ in the middle eight beginning to fill the



between the lyrics to ~~to~~ keep up the ~~the~~ ~~strong~~ energy as it's dance music.

The way in which these songs were ~~re~~ recorded will be different. As in 1982 ~~the~~ the song may have been produced before ~~the~~ digital was the standard. ~~This~~ This may ~~can~~ discrepancies in the song and artifacts ~~that~~ favoured as we return back to recording on analogue. Where as the cover would have been recorded on digital and therefore is much more accurate.

The use of panning and Stereofield has different purposes based on the genre. For example, the original is pop music and ~~uses~~ makes use of the Stereofield conventionally. The vocals are in the middle, ~~the~~ drum and ~~per~~ as well as the kick whereas the percussion and pads ~~and~~ are panned. Whereas the cover begins by using the Stereofield but then change possibly using automation to be central. This may have been done as it's a dance song and would be used it a club + helps to increase the jumping



and 'increase tension.

The cover also ~~uses~~ ~~impliments~~ ~~take~~ ~~hiss~~ into the song to thicken the texture and may be to make it seem lo-fi. The original doesn't use this technique but may have these artifacts due to H's production time.

The cover also used ~~EQ~~ Sweeping in automations to create a tension effect. As well as, using automations ~~to~~ on many instruments to create tension as it is dance music. Whereas, the original ~~doesn't~~ ~~have~~ ~~this~~ ~~and~~ ~~would~~ ~~have~~ ~~been~~ ~~harder~~ ~~to~~ ~~deduce~~ ~~to~~ ~~the~~ ~~era~~.

(Total for Question 5 = 15 marks)



Question 5 – Candidate for slide 13

SECTION B

Answer both Questions 5 and 6. Write your answers in the spaces provided.

5 **TOTO: Africa (1982)**

Track 5

and

BACALL & Malo (featuring Prince Osito): Africa (2016)

Track 6

Evaluate the production techniques used in each version of the song.

Your response may consider the following production aspects:

- Capture, production approach and music style
- Synthesis, sequencing and sampling
- EQ and filtering
- Dynamic processing
- Pan and stereo field
- Effects.

(15)

~~1982~~ 1982 capture → multitrack tape machine
(possibly digital tape) allowing for more mic signals
than previously available. Many tracks used → apparent
in panning (e.g. acoustic guitar panned left, vocals
panned centre, harmonies panned left and right).
+ Vocals in verse likely double tracked. More mic
signals = greater control of signals/effects. → likely died
2016 → most instruments (aside from guitar) are
synthesised and likely recorded through MIDI directly
into the DAW.

→ fade out typical in 80s
music → increases replays by
riching listener

1982 style → typical 80s pop sound with many synthesisers,
drums with relatively heavy reverb. Analogue
2016 style → dance / afrobeat style. Tempo is ~~significantly~~
increased. Similarly, the arrangement and instrument



ation is quite different ^{→ drum machine, modern synths} the verses have different lyrics, the first verse has different chords and it is significantly shorter → better for dance music as it allows DJs to mix it with other tracks easier.

~~1982~~ 1982 synthesis/sequencing → using analogue synthesisers → warm sounds - would have made these synth patches themselves without patches/pre-made sounds → e.g. the synth brass pad likely made with a saw oscillator with slow attack and unison. ~~the~~

2016 synthesis/sequencing → much more significant use of synthesised elements → e.g. ~~the~~ electric sub bass, (likely made with sine oscillator). ~~likely~~ likely used software plugins + pre-made synth sounds → digital = cleaner/less warm than analogue → in DAW.

1982 EQ → use of EQ not overly obvious. likely used hardware units for subtle EQ to help elements blend better

2016 EQ → ~~moderate~~ high drum has very prominent EQ (likely a large low shelf boost) → helps momentum of song / allows bass to stand out when played through speakers at clubs ~~and~~ → 4 on the floor = good for dance. Vocals have very prominent mid-high frequencies likely to help them stand out in the relatively bass heavy mix.

1982 dynamic processing → drums quite heavily compressed



(low threshold & high ratio) → no significant change in dynamic range. similarly, vocals have more subtle compression.

2016 dynamic processing → everything is very heavily compressed (low threshold & high ratio) compared to 1982 → more digital/less natural sounding. vocals remain at the same level ~~every~~ ^{throughout}.

1982 mastering → overall track level consistent (subtle compression) + much more muffled than 2016 → very bright 2016 → very squashed → likely used a limiter (ratio $\infty:1$) to keep a consistently high volume & low dynamic range + high frequencies much more prominent → high shelf EQ boost.

1982 effects → subtle reverbs likely made w/ plate / early digital reverb unit.

2016 effects → prominent pitch correction on vocals (not available in 1980s), convolution reverbs, intro is synth pad reversed as a lead in

1982 panning → cowbell panned left, acoustic guitar panned left, synths left & right, vocals central → harmonies add to stereo field

2016 panning → double tracked vocal in verses overall less prominent as it could take away from the central mix → needs to sound good coming out of



every speaker in a club.

(Total for Question 5 = 15 marks)



Question 6 – Candidate for slide 17

6 Keane: *Atlantic* (2006) Track 7

This song uses delay effects.

Evaluate:

- the use of delay effects within the song
- the methods used to create delay effects from the 1940s through to the present day.

(20)

Atlantic by Keane experiments with the use of delay effects like the slapback delay on the drum kit. This usually has 0% feedback with 100ms delay. The keyboard has multi-tap delay, quite dry within the mix but is present. However delay is the most present from 2:33 on the snare-like sound with a $\frac{1}{16}$ delay on them. The vocals however do not seem to have delay which isn't typical as delay is known to add body and width to vocals. They are ~~have~~ doubled and slightly delayed towards the end, from 2:36.

All of the delay present within this 2006 production could have been done using a Daw (1993) and maybe VSTs to mimic certain delay types. This could be done by applying the effect and ~~changing~~ changing the wet/dry of it, the sequence and feedback.

Delay has been an effect used by many artists



over the years from 1940s - present day to achieve certain sounds. Technology like the Echoplex used by ~~Brian~~ Brian May (70s) to the Boss DD3 digital delay. slapback delay heard in songs like 'blue suede shoes' and 'great ball of fire' from the 50s, to tape delay used by the likes of The Beatles (60s) to multi-tap delay heard in songs like Pink Floyd's 'comfortably numb'. All these delay methods have ~~affected~~ influenced many artists throughout the decades to even present day with the resurgence of 80s pop with the use of ~~as~~ DAW VSTs mimicking old technology. This wider impact has influenced many artists ~~as~~ to be experimental with ping-pong delay on instruments or vocals, such as before multi-tap delay, tape delay modules were wired together and played back to obtain the ping-pong and multiple taps. All this started from natural delay from ~~a~~ jazz music from the 40s.