

# A Level

# Music Technology

## Component 3: Exam Insights

## May/June 2024

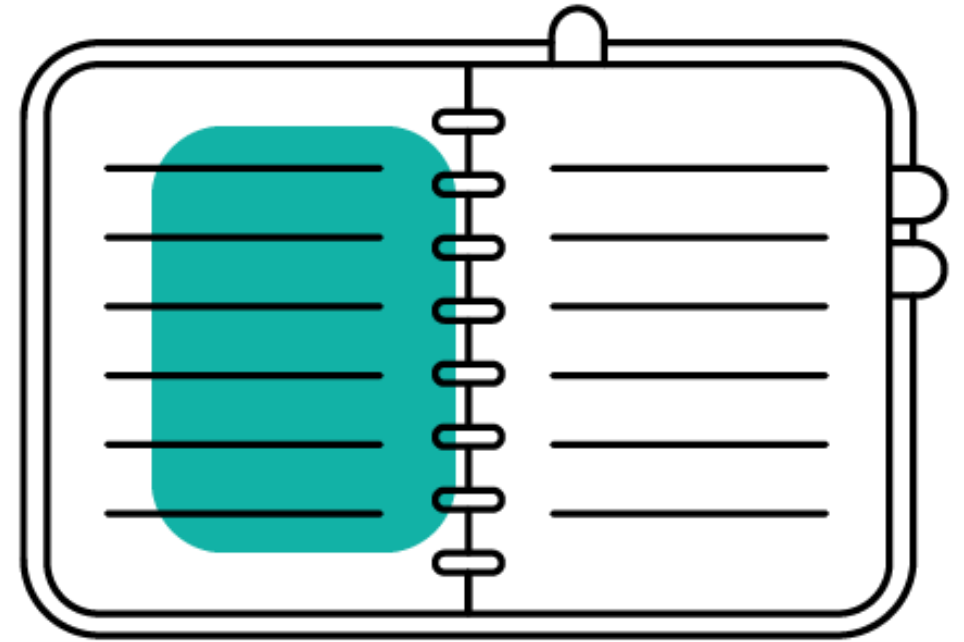
### Listening and Analysing



# Agenda

In this session we are going to look at exemplars of candidate work from the 2024 exam:

- Question 1, 5, 6
- FAQ



# Exemplar from 2024



# Q1 – Clean Bandit: *Don't Leave Me Lonely*

(c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.

(3)

Question Number	Answer	Mark
<b>1c i</b>	<p>Any three of:</p> <ul style="list-style-type: none"><li>• Long reverb time / reverb time of 1.5 to 4 secs / large size</li><li>• Medium/long/noticeable pre-delay (not "short pre-delay")</li><li>• Mid-range tonality / dense / uses high frequency damping/low-passed/dark</li><li>• Medium/high send level / wet / 20%-70% wet</li><li>• Digital/convolution</li><li>• Plate/cathedral/hall/chamber setting</li><li>• Stereo</li><li>• Reverb level is ducked by the vocal</li><li>• Freeze/reverse reverb <u>at the end</u></li></ul>	<b>(3)</b>

## Q1 – Clean Bandit: *Don't Leave Me Lonely*

(c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.

(3)  
Most likely a plate or spring reverb. Multiple repetitions, strong threshold with high feedback.

## Q1 – Clean Bandit: *Don't Leave Me Lonely*

(c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.

SONC

(3) 0

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## Q1 – Clean Bandit: *Don't Leave Me Lonely*

(c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.

(3)

convolution reverb (hall) with a ~~very~~ 0.5s reverb time  
(relatively quick decay) as ~~capturing~~ <sup>the</sup> send, the wet levels are  
quite high, ~~medium~~ ~~predelay time~~ the ~~predelay time~~ is  
relatively long giving the sense of a large room.

# Q1 – Clean Bandit: *Don't Leave Me Lonely*

(c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.

max 3

(3)

convolution reverb (hall) with a ~~long~~ 0.5s reverb time  
(relatively quick decay) as ~~capturing~~ <sup>the</sup> ~~send~~ <sup>reverb</sup> levels are  
quite high, medium pre-delay time the ~~pre~~ pre-delay time is  
relatively long giving the sense of a large room.



## Q5 – TOTO and BACALL & Malo: *Africa*

### 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.

## Q5 – TOTO and BACALL & Malo: *Africa*

Level	Mark	Descriptors
0	0	NO REWARDABLE MATERIAL
1	1-3	VERY LIMITED <ul style="list-style-type: none"><li>• A very limited response with little credit-worthy content</li><li>• Few AO3 points with no AO4 explanation</li><li>• Many inaccuracies may be present</li></ul>
2	4-6	LIMITED KNOWLEDGE/LIMITED SCOPE <ul style="list-style-type: none"><li>• A limited response - principally AO3 points, with some basic AO4 explanation rather than explaining parameters and/or the effect for each feature</li><li>• Some inaccuracies may be present</li></ul>
3	7-9	CLEAR/GENERAL, WITH LIMITED EXPLANATION <ul style="list-style-type: none"><li>• Some valid technical detail for AO3, but with limited explanation for AO4</li><li>• There are general points about technology and eras that could be applied to <b>any song</b></li><li>• Limited and/or general discussion of processors</li><li>• Few inaccuracies are present</li></ul>
4	10-12	DETAILED, WITH MODERATE EXPLANATION <ul style="list-style-type: none"><li>• Responses are moderately detailed, with most AO3 points accompanied by a functional AO4 explanation</li><li>• Points about technology are <b>applied to the specific songs</b></li><li>• Parameters are discussed, with detail about the processors</li><li>• Information is largely accurate</li><li><b>OR</b></li><li>• A highly detailed, sophisticated response, but with limited scope</li></ul>
5	13-15	SOPHISTICATED/DETAILED, WITH MOST/ALL POINTS EXPLAINED <ul style="list-style-type: none"><li>• Responses are <b>sophisticated</b> and <b>detailed</b>, with most/all AO3 points explained for AO4</li><li>• Discussion of parameters is <b>applied to specific instruments/time references</b> within the songs</li><li>• There is a <b>wide scope</b> that is not limited to one or two aspects of production</li><li>• Information is accurate for the vast majority of the response</li></ul>

## Q5 – TOTO and BACALL & Malo: *Africa*

The whole response is on pages 2–5 of the accompanying pack

Brass. / 1982 Fluter. (15) 2016

• Synth. • Adt • Heavy groove / • Synth •  
• ~~Snare~~ Snare GR • ABH • Sampling / Army

Within the original Synthesis ~~the~~, sequencing and sampling are used. This is heard in the use of a Pad, Synth Brass, brass and percussion. This 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 artificial feel. Whereas, the

## Q5 – TOTO and BACALL & Malo: *Africa*

Good scope with mostly accurate AO3 points. Functional AO4 for most part but very little parameter discussion

### 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

Thinner.

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 — • Tape/early digital — DAW ✓
- Synthesis, sequencing and sampling — • Pad, Brass, bells, Percussion — Drums, Pad, Percussion
- EQ and filtering — light to attenuate — Drums — sidechain??
- Dynamic processing — lightly compressed — heavily compressed, noise gate
- Pan and stereo field — makes use — used in beginning becomes central — BV in beg.
- Effects — heavy reverb, GR, — Reverb in P to get tension.

(15) 9

Brass.  
1982 Flute.

2016

Synth. • Adt • Heavy reverb | Synth •  
• Kick Snare GR • AB4 • Sampling/Arr

## Q5 – TOTO and BACALL & Malo: *Africa*

The whole response is on pages 6–9 of the accompanying pack

~~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  
mixing ← listener

# Q5 – TOTO and BACALL & Malo: *Africa*

Sophisticated/detailed in almost all parts

## 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) 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

## Q5 – TOTO and BACALL & Malo: *Africa*

To score Level 5 candidates need to:

- point to specific instruments
- give timing references
- pick out production features of the song and explain them in detail
- include parameter settings of processors.

## Q6 – Keane: *Atlantic*

### 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)



## Q6 – Keane: *Atlantic*

The whole response is on pages 10–11 of the accompanying pack

### 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 hit. This usually has a 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 2:23 on the snare-like sound with a  $\frac{1}{16}$  delay on them. The vocals however do not

## Q6 – Keane: *Atlantic*

6 Keane: *Atlantic* (2006)  
Track 7

This song uses delay effects.

AO3 = 7

AO4 = 10

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 would have been done using a Daw (1993) and maybe VSTs to mimic ~~a~~ certain delay types. This could be done by applying the effect and ~~changing~~ changing the wet/dry or it, the sequence and feedback.

Delay has been an effect used by many artists

## Q6 – Keane: *Atlantic*

over the years from 1940s - present day to achieve certain sounds. Technology like the Echoplex used by ~~Brian~~ Brian May (Jas) 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 (Aos) to multi-tap delay heard in songs like Pink Floyd's 'comfortably numb'. All these delay methods have ~~infused~~ 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 ~~the~~ jazz music from the 40s.

# FAQs



# FAQs

- Who were the examiners in 2024?
- How are unexpected answers assessed?
- Do candidates need to fill the answer space?
- Is this paper scanned and marked using ePEN software?
- In long answer questions, must students write in prose?
- In long answer questions, are subheadings a good idea?

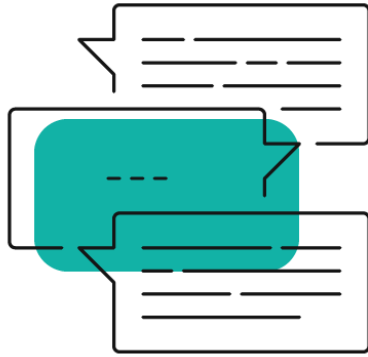
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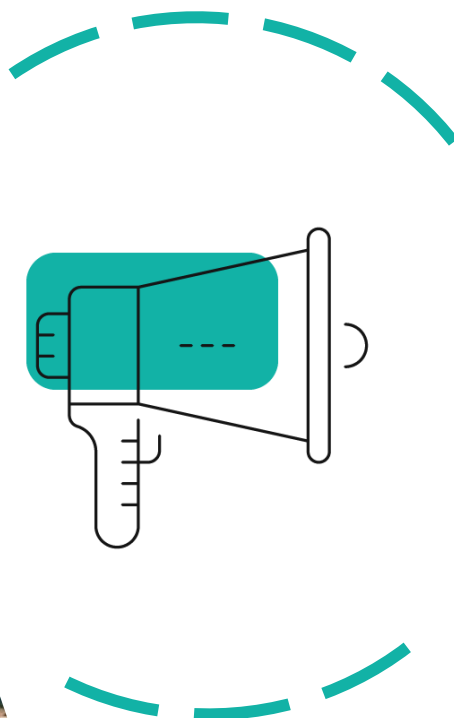


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