



Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Music Technology (6MT02) Paper 01

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Answer ALL questions

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

1. *Mika: We Are Golden*

a) What is the tempo of this song?

Put a cross in the correct box.

(1)

C. 123 bpm

b) What musical term describes the interaction between the two vocal parts on the words 'Running around again' between 0'16" and 0'28".

(1)

Repeat / echo / call and response / call and answer

c) Identify the root notes of the repeated chord sequence in the verse between 0'31" and 0'39".

(2)

C	F		A	G
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d) What effect is heard on the guitar from 1'00" to 1'03"?

Put a cross in the correct box.

(1)

D. Wah wah

e) Describe how the snare pattern changes in the middle eight, beginning at 2'20".

(1)

Less syncopated / straighter / plays (mostly) on beats 2 and 4

- f) A live gospel choir is used to provide the backing vocals between 2'20" and 2'36".

Describe how the choir **has been mixed** to produce this sound.

(4)

- **Balance the voices within the choir**
- **Balance the choir to sit beneath the lead vocal**
- **Heavy compression / limiting (1) to help sit in the mix (1)**
- **Add reverb**
- **Bright EQ / treble EQ / low mid cut / bass cut**
- **Spread across stereo field**

(Total for question 1 = 10 marks)

2. Petula Clark: *Don't Sleep In The Subway*

a) When was this track recorded?

Put a cross in the correct box.

(1)

B. 1967

b) Fill in the **three** missing pitches from the lead vocal line between 0'51" and 0'58".

(3)

The image shows two staves of musical notation in 12/8 time, key of B-flat major. The first staff contains the lyrics "Don't sleep in the sub - way__ dar - ling.__" with two star markers above the notes for "way__" and "dar -". The second staff contains the lyrics "Don't stand in the pour - ing__ rain.__" with one star marker above the note for "pour -".

c) Describe the panning of the following instruments from 0'51" to 0'58".

(3)

Instrument	Pan position
Bass guitar	Centre
Crotchet organ chords	Right
Drum kit	Left (allow snare reverb on right)

d) Explain why the panning is so extreme.

(2)

- **A limited number of tracks**
- **Instruments had to be grouped together / bounced down**
- **In order to cover the entire field, they had to be panned widely**
- **LR switch**
- **Absence of pan pots on mixing desks**
- **The 'novelty of stereo'**
- **Increased cost of stereo records (had to make stereo an obvious feature to justify the extra cost)**
- **Vinyl playback narrows the stereo field**

e) Name the production technique that has been used on the lead vocal from 0'51" to 1'12" to thicken the sound.

(1)

Double tracking

(Allow Overdubbing / multi-tracking)

(Total for question 2 = 10 marks)

3. Genesis: Can-Utility And The Coastliners

a) (i) Which of the following guitars has been used in the intro?

(1)

D. Twelve string

(ii) Name the percussion instrument used at 0'06".

(1)

**Finger Cymbals / Zills / Sajat / Tibetan Tingsha Bells /
Antique Cymbals / Crotales**

b) Describe how the ambience changes on the vocal at 0'45"
on the words "We heed not flatterers".

(1)

- **More reverb is added**
- **Longer reverb**

c) A mellotron has been used in the instrumental
beginning at 2'06".

Describe the workings of a mellotron.

(3)

- **Analogue tapes/magnetic tapes**
- **Pre-recorded sounds**
- **Short recordings / 8 second recordings**
- **A range of pitches**
- **Mounted on a rack for interchangeability**

- **Played through individual playback heads**
- **Triggered by a keyboard**
- **Tapes were automatically rewound when the key was released**
- **Different sounds on different parts of tape**
- **Max 1 mark for describing working of tape mechanism e.g capstan and pinch rollers**

d) Identify two FX pedals that have been used on the guitars between 1'45" and 1'49".

(2)

- **Distortion / fuzz / overdrive**
- **Swell / volume**
- **Chorus / phaser**

e) Which phrase best describes the bass line between 2'11" and 3'10"? Put a cross in the correct box.

C

(1)

f) *Name the musical term for the articulation of the organ solo beginning at 4'08".

(1)

Staccato / Stacc / Marcato / detached / détaché

Accept only these spellings

(Total for question 3 = 10 marks)

4. Years & Years: Shine

a) Describe the filter on the synths between 0'00" and 0'07".

- **LPF/High Cut**
- **Low cutoff frequency**
- **Suitable description eg muddy/muffled**

(2)

b) Name the interval between the backing vocals starting at 0'36".

- **Octave/eighths**

(1)

c) Describe the delay on the synth at 0'51".

- **Timed delay**
- **Semiquaver/16th note rate**
- **100-180ms**
- **Multiple repeats / high feedback / multitap**
- **Decays**
- **Remains centre**

(3)

d) Compare the texture of 2'30"-2'49" with that of 2'49"-2'58".

2'30"- 2'49"	• Drums reduced to just kick and handclaps • Delay added to synth • Distant synth pad • Reduced texture	(2)
2'49"- 2'58"	• Vocals disappear • String pad enters • A melodic synth enters • More busy texture • Full drum kit back in	(2)

(Total for question 4 = 10 marks)
SECTION B

Answer BOTH questions

Special focus style – Reggae

5. Peter Tosh: No Nuclear War

a) Describe the panning of the toms in the intro.

- **First tom (extreme) left (1),**
- **second tom (extreme) right (1)**
- **Opposite panning / extreme panning / hard panning / changing panning (1)**

(1)

b) Identify **five** features of Reggae heard in this track.

- **Skanking / offbeat chords**
- **Simple / repetitive harmonies**
- **Melodic bass / bass fills / bass riffs**
- **Female backing vocals**
- **Horn section**
- **Humanitarian lyrics**
- **Improvised feel to the lead vocal**
- **Repetitive melodies**
- **Laid back feel / half-time**
- **High snare tuning**
- **Extended length**

(5)

c) The chorus in this track begins at 0'15". The verse begins at 0'42".

(i) Describe the difference in tonality between the verse and the chorus.

Verse is minor, chorus is major

(1)

(ii) How many different chords are used in the opening chorus?

Three / 3

(1)

(iii) Which of the following best describes the vocal harmonies in the chorus?

Put a cross in the correct box.

Answer : D

(1)

(iv) Describe the rhythm of the lead vocal in the chorus.

(1)

Syncopated

Loose feel

Triplets / swung

d) Identify two ways you could reduce spill when capturing the backing vocals in a live studio recording.

(2)

- **Baffle boards or acoustic panels / reflection filters**
- **Vocal booth**
- **(hyper) cardioid mic / figure of 8**

- **Mic facing away from other performers**
- **Increased distance between performers**
- **Place microphone close to vocalist**
- **Closed shell headphones for vocalist**
- **Reduce monitoring levels**
- **reduce low frequencies using EQ / HPF**

e) Identify the pitch range of the lead vocal between 0'55" and 1'08". Put a cross in the correct box.

(1)

Answer : B

f) Describe **two** possible problems when recording brass instruments.

- **High SPL**
- **Distortion**
- **Wind on the mic**

(2)

g) Identify the modulation effect used on the melodic synth starting at 7'10".

Vibrato

(1)

h) Describe the contribution to reggae of **one** of the artists below.

You should refer to a specific album or track in your answer.

Burning Spear

- **Politically driven**
- **Black history and culture and religion / Rastafarianism**
- **Set up the Burning Music label / Spear / Burning Spear**
- **Experimented with dub**
- **Most of his albums accompanied by separate release of Dub versions**
- **Popular in the UK / International artist, active from 1970s, still touring to current day**
- **Burning Spear were originally a three piece vocal group**
- **Distinctive vocal style; semi-sung semi-chanted**
- **Roots reggae**
- **Used premier session musicians such as Sly (Dunbar) and Robbie (Shakespear) on 1970s recordings**
- **Touring bands have had various incarnations: Black Disciples, Burning Band. Some Jamaican, some UK and US musicians.**
- **Typical Reggae band line up – drums, bass, percussion, two guitars, two keyboards, always with three piece brass section (most songs have brass/horns).**
- **Songs include: Foggy Road, Swell Headed, Marcus Garvey, Slavery Days, Dry & Heavy, Social Living, Door Peep, Black Disciples, Creation Rebel**
- **1970s Albums: Studio One Presents, Rockin Time (Studio One); Marcus Garvey, Man in the Hills, Dry & Heavy, Live!, Social Living (Island);**
- **Marcus Garvey album recorded in Jamaica but re-mixed by Island for UK market.**

- **Spear and Jamaican colleagues remixed other albums for Island as part of Spear's long commitment to artistic control.**
- **Appeared in the film 'Rockers'**
- **Won a Grammy for 'Calling Rastafari' in 1999**

Toots and the Maytals

- **Three part harmony group led by Frederick Toots Hibbert**
- **Signed with producer Leslie Kong (in 1967) Rock Steady era / developed Rock Steady**
- **Developed ska**
- **Signed for Chris Blackwell's Island label in the 1970s; released successful Funky Kingston and Reggae got Soul albums**
- **Lyrics sometimes social & political. 54-46 is about being in prison.**
- **Typical reggae instruments used; infrequent use of brass section.**
- **Influential through the 60's and 70's / Toots continued touring and recording, active until today / longevity.**
- **Introduced the word reggae (song 'Do the Reggay')**
- **To a global audience**
- **Used gospel influences for their close harmony singing**
- **Collaborated with non-reggae artists (2004 Grammy award winning 'True Love' featured artists including Willie Nelson and Keith Richards amongst others). Contributed to reggae versions of Radiohead's OK Computer.**
- **Songs used / appeared in the film 'The Harder they Come'**
- **Specials covered Monkey Man / the Clash covered Pressure Drop / Aswad covered 54-46 (Was my Number)**

- **Biggest hits incl. Pressure Drop, 54-46 (Was My Number), Sweet and Dandy, Monkey Man, Do the Reggay.**

(4)

(Total for question 5 = 20 marks)

6. Guns 'n' Roses: Paradise City

a) Listen to the electric guitar between 0'04" and 0'15".

- (i) Identify the modulation effect.

(1)

Chorus

- (ii) Which of the following best describes the EQ?

(1)

Answer: C

b) (i) What type of reverb is used on the snare drum in the introduction?

Gated

(1)

(ii) Describe how this effect was produced before digital technology became available.

- **Example of analogue reverb (e.g plate, live room)**
(1)

- **Wet signal sent to a gate (1)** **(2)**

c) Which word best describes the performance technique used on the snare drum in the introduction?

Answer : A

(1)

- d) *Name the instrument playing the sustained melody line between 0'44" and 1'04".

Synthesiser

Accept any suitable model of synth

(1)

- e) (i) Describe the relationship between the bass and electric guitars between 1'23" and 1'30"

Playing in octaves / playing the same notes / rhythmic unison (not following each other)

(1)

- (ii) Which of the following best represents the rhythm of the bass line in the same section?

Answer: C

(1)

- f) Which of the following best describes the change at 4'50"?

Answer: A

(1)

- g) How have the guitars been separated in the mix between 0'45" and 1'04"?

- **Panned opposite / L and R**

- **Different EQ**

(1)

- h) Describe **three** methods of creating a distorted guitar sound in the 1980's.

- **Distortion / overdrive / fuzz / boost pedal**
- **Turning up the gain on the amp**
- **Distortion channel on the amp**
- **Higher output pickups**

(3)

- i) Compare the vocals in the verse (from 1'56") with the vocals in the chorus (from 2'09").

Identify **one** difference in the performance and **one** difference in the mix.

Performance

- vocals are louder / more powerful in chorus
- Backing harmonies / octaves in chorus

Mix

- There is more reverb in the chorus
- They are double tracked in the chorus
- Mixed louder in chorus **(do not double credit louder)**

(2)

j) Identify **four** features of heavy rock heard in this recording.

- Riff based
- Distorted guitar
- Simple harmonic structure
- Driving drums
- High pitched vocals
- Screaming / shouted vocals
- Virtuosic solos
- Driving guitar rhythms

(4)

(Total for question 6 = 20 marks)