



Mark Scheme (Results)

Summer 2019

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

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2018

Publications Code 6MT02_01_1806_MS

All the material in this publication is copyright

© Pearson Education Ltd 2018

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.

Question Number	Answer	Mark
1 (a)	96 bpm	(1)

Question Number	Answer	Mark
1 (b)	80s	(1)

Question Number	Answer	Mark
1 (c)	Tambourine (accept only this spelling)	(1)

Question Number	Answer	Mark
1(d)	• Gated • Digital • Plate Max 1	(1)

Question Number	Answer	Mark
1(e)	• The first sample has been cut up into sections • The first sample is not looped/the second is looped • Rhythmically, the first sample is not always placed on a rhythmic beat the second is triggered every two bars • The first sample is longer/ the second is shorter • The second is louder Max 2	(2)

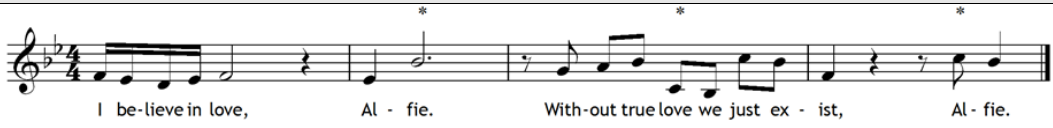
Question Number	Answer	Mark
1(f)	Vibrato	(1)

Question Number	Answer	Mark
1 (g)	• Bends • Slides • Staccato • Vibrato • Popping • Slapping Max 2	(2)

Question Number	Answer	Mark
1(h)	D. Octave	(1)

Question Number	Answer	Mark
2 (a)	• Compression/limiting • Mic technique • Riding the faders / Automation of volume Max 2	(2)

Question Number	Answer	Mark
2(b)	• Isolation booths • Panels • Non-reflective surfaces • Positioning instruments away from each other in the studio • Directional mics • Use of DI • Close/spot micing • Noise gate Max 3	(3)

Question Number	Answer	Mark
2(c)	 I be-lieve in love, Al - fie. With-out true love we just ex - ist, Al - fie.	(3)

Question Number	Answer		Mark
2(d)		Harp	Right/R (1)
		Bass	Left/L (1)
	Accept appropriate diagrams		(2)

Question Number	Answer	Mark
3 (ai)	C. Distortion and flange	(1)

Question Number	Answer	Mark
3(aii)	• Pentatonic • Blues • Aeolian Max 1	(1)

Question Number	Answer	Mark
3(aiii)	• There are slight differences in pitch and rhythm/they are not identical	(1)

Question Number	Answer	Mark
3(b)	• Boomy • Not very compressed sounding • Woolly/unfocused • Rather roomy ambience • Doesn't feel very close mic'd • Lacks low frequencies/ mid heavy Max 1	(1)

Question Number	Answer	Mark
3(c)	D E D E It's nobody's fault but mine It's nobody's fault but mine, yeah E F# G A Trying to save my soul tonight	(3)

Question Number	Answer	Mark
3(d)	Rubato (Accept only this spelling)	(1)

Question Number	Answer	Mark
3(ei)	• Playing very close into the mic • Turning up the gain on the desk • Played through a tube amp Max 1	(1)

Question Number	Answer	Mark
3(eii)	Reverb is increased	(1)

Question Number	Answer	Mark
4(a)	Room reverb/ small hall reverb	(1)

Question Number	Answer	Mark
4(b)	• Vocal has little or no reverb/very dry compared to instruments • Vocal has heavy compression • Lead vocal is centre/backing vocals are left • Backing is dominated by low/low-mid frequencies • Vocal is upper mid heavy Max 1	(2)

Question Number	Answer	Mark
4(c)	- Bass loop drops out/distorted guitar loop drops out - Lead vocal returns Max 1	(1)

Question Number	Answer	Mark
4(d)	Double tracking/ADT/automatic double tracking/chorus	(1)

Question Number	Answer	Mark
4(e)	- Syncopated/off beat/swung - Begins with upbeat/anacrusis - Starts with 3 semiquavers/ the rhythm has short note values - Dotted figures 2-bar repeat - Complex/ intricate Max 2	(2)

Question Number	Answer	Mark
4(f)	- Use of sound FX (opening and shutting doors) - Fast downward filter sweep - Low pass filter/ high (shelf) cut - Vocal remains at same level, increasing intimacy in a smaller space - Previous settings are returned (at 1'55") - Levels of backing track drop, and then return in sudden steps - Narrowing of stereo field Max 3	(3)

Question Number	Answer	Mark
5(a)	B. Lydian	(1)

Question Number	Answer	Mark
5(b)	C. Tremolo	(1)

Question Number	Answer	Mark
5(c)	High cut/focus on mids and lows/ lack of low frequency/low cut	(1)

Question Number	Answer	Mark
5(d)	B. 	(1)

Question Number	Answer	Mark
5(e)	• Elements of punk/post punk • References to psychedelia • Guitar-based • Use of distortion • Simple, catchy hooks • Guitar riffs mirrors vocals • Absence of keyboards • Absence of virtuoso guitar solos • Insistent drum beat • No backing vocals • Simple structure • DIY/no frills ethic to production • Introspective/melancholy vocals • Atmospheric/ textural/ soundscape guitars Max 6	(6)

Question Number	Answer	Mark
5(f)	• Different EQ • Different FX • Different parts/octaves • Different panning • Different levels • Different distortion levels/ distortion types Max 3	(3)

Question Number	Answer	Mark
5(g)	The signal will not be compressed until the threshold has been reached. How much compression is applied is controlled by the Ratio (accept "Input (Gain)" because of fixed threshold compressors like the 1176) setting. The speed with which the compressor acts is known as the attack.	(3)

Question Number	Answer	Mark
5(h)	Tremolo/fast picking	(1)

Question Number	Answer	Mark
5(i)	• Added distorted guitar • Added tambourine • Increased use of cymbals (ride/crash) • No double snare hits • Drum fills • Busier/fuller guitar parts • Played more energetically Max 3	(3)

Question Number	Answer	Mark
6(a)	• Funky drum rhythms • Blue notes • Limited harmonic content • repetitive harmonic content • Extensive use of backing vocals • Call and response • Impassioned vocal style • Vocal slides and bends • Screams in BV's • Improvisation • Choppy guitar • Horn section Max 4	(4)

Question Number	Answer	Mark
6(bi)	• retro EQ/ lacks high frequencies • Hi-hats quite low in the mix • Accented hi-hats • Hi-hats are layered/ sequenced • Two-bar loops • Much repetition • Fills sparingly used/ fills introduce sections • Cymbals added in chorus • Crackle Max 4	(4)

Question Number	Answer	Mark
6(bii)	• Start and end points where there is silence • Starting at the zero crossing point • Crossfade Max 2	(2)

Question Number	Answer	Mark
6(biii)	Pitch bend/slowing down/varispeed	(1)

Question Number	Answer	Mark
6(c)	• A. Third	(1)

Question Number	Answer	Mark
6(d)	• 50s single mic/today multiple mics • 50s live/today overdubbed/ multitracked • 50s balanced in the studio/ today balanced during mixing Max 2	(2)

Question Number	Answer	Mark
6(e)	Sustained guitar part added	(1)

Question Number	Answer	Mark
6(f)	James Brown • Heavy funk vibe • Aggressive/energetic • Little use of BV's • Heavy use of horn section • Screaming vocals • Improvisation • Largely to do with sex • Static harmony The Supremes • A 'pop' approach to soul • Emphasis on BV's • Use of call and response between vocals • Controlled vocals • 'Wall of sound' instrumentation • Largely to do with romance • More varied harmony Max 4 for comparisons. 1 mark for naming a track.	(5)