

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Wednesday 15 May 2024

Morning (Time: 1 hour 15 minutes) **Paper reference** **8MT0/03**

Music Technology
Advanced Subsidiary
COMPONENT 3: Listening and Analysing

You must have:
 2024 Pearson audio files, headphones and computer with media playing software

Total Marks

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 **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Access to music production software or the internet is not permitted.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

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.

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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a 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 Phil Oakey with Giorgio Moroder: *Together In Electric Dreams* (1984) Track 1

(a) Listen to the drums.

(i) Identify the pattern which best represents the drums between 0:44–0:59.

(1)

A ☐

	1	2	3	4	1	2	3	4
Hi-hat	◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆
Snare		◆		◆		◆		◆
Kick	◆		◆		◆		◆	◆

B ☐

	1	2	3	4	1	2	3	4
Hi-hat	◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆	◆◆◆
Snare		◆		◆		◆		◆
Kick	◆	◆	◆	◆	◆	◆	◆	◆

C ☐

	1	2	3	4	1	2	3	4
Hi-hat	◆	◆	◆	◆	◆	◆	◆	◆
Snare		◆		◆		◆		◆
Kick	◆	◆	◆	◆	◆	◆	◆	◆

D ☐

	1	2	3	4	1	2	3	4
Hi-hat	◆	◆	◆	◆	◆	◆	◆	◆
Snare			◆				◆	
Kick	◆				◆			

(ii) Describe how textural interest is added to the drums in the instrumental section (2:45–3.15).

(1)

(iii) The drum part of the song is very repetitive. Describe how you might introduce more variety into the drums.

(2)

(b) Listen to the synthesiser with shifting panning in the intro (0:00–0:15).

(i) Describe the filtering.

(2)

(ii) Polyphonic synthesisers are used. State what is meant by the term 'polyphonic'.

(1)

(c) Describe how the lead vocal and the backing vocals have been mixed differently from each other in the first verse (0:45–1:00).

(2)

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(d) Identify the effect used on the guitar between 0:15–0:30.

(1)

- ☐ **A** Distortion
- ☐ **B** Flanger
- ☐ **C** Tremolo
- ☐ **D** Wah wah

(Total for Question 1 = 10 marks)



2 The Moody Blues: *The Best Way To Travel* (1968)
Track 2

- (a) Describe the use of master volume at the start (0:00–0:13) and end (3:07–3:14) of the track.

(3)

- (b) Describe the panning on the organ between 1:05–1:40.

(2)

- (c) Describe the delay between 1:04–1:07.

(2)

- (d) A flute-like sound plays a repeated note between 1:55–3:05. Describe the reverb on this sound.

(3)

(Total for Question 2 = 10 marks)



3 Jack Teagarden And His Orchestra: *Beale Street Blues* (1939)
Track 3

- (a) Identify **three** considerations an engineer in this period would take into account when making a mono single mic recording of this band.

(3)

- 1
- 2
- 3

- (b) Listen to the piano between 1:22–1:31. Describe the quality of the piano recording.

(2)

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-

- (c) Complete the description of how to record a trumpet using modern technology. Select the most suitable words from the list below.

(5)

ambience	boundary	brighter	compressor	condenser	decibels
distortion	filter	large	pressure	quieter	warmer

A microphone with a diaphragm
 would be used.

Proximity is important, because the trumpet is capable of very high sound
 levels.

If the microphone is placed on axis, the recorded sound will capture a
 tone than if it is placed off axis.

The distance of the microphone from the bell will control the amount of
 captured.

(Total for Question 3 = 10 marks)



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4 Andrew Gold: *Lonely Boy* (1976)
Track 4

(a) Listen to the acoustic piano and electric piano between 2:39–2:48.

(i) Describe the EQ on the acoustic piano.

(1)

(ii) Identify the modulation effect on the electric piano.

(1)

(iii) Identify the method that has been used to capture the electric piano on this recording.

(1)

(b) Listen to the vocal in the second chorus between 1:37–1:50.

(i) The vocal has been double tracked. Describe the process of double tracking.

(2)

(ii) State why this technique was not used in the first chorus.

(1)



(c) Analyse the production techniques used on the lead guitar and vocals between 2:04-2:39.

(8)

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(Total for Question 4 = 14 marks)

TOTAL FOR SECTION A = 44 MARKS

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SECTION B

Answer Question 5. Write your answer in the space provided.

5 Ed Sheeran: *Shape Of You* (2017)
Track 5

Groove da Praia: *Shape Of You (Reggae Version)* (2017)
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
- EQ and filtering
- Dynamic processing
- Pan and stereo field
- Effects.

(16)

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(Total for Question 5 = 16 marks)

TOTAL FOR SECTION B = 16 MARKS
TOTAL FOR PAPER = 60 MARKS

