

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 14 May 2025

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

Music Technology
Advanced Subsidiary
COMPONENT 3: Listening and Analysing

You must have:
 2025 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.

Turn over ►

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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 The Weeknd: *Save Your Tears* (2020)

- (a) Identify the most likely quantise value to have been used for the bass in the introduction.

(1)

☐ A 1/16

☐ B 1/8

☐ C 1/4

☐ D 1/2

- (b) Identify the **three** drum sounds in the first verse between 0:08–0:15.

(3)

1

2

3

- (c) *The New York Times* music critic, Jon Caramanica, stated, '“Save Your Tears” exhibits a shimmery mid-1980s luxuriance.'

Identify **four** features of this recording that reflect 1980s production.

(4)

1

2

3

4

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(d) Identify the production technique used on the vocals that was not available in the 1980s.

(1)

(e) Describe how the wet/dry mix of the lead vocal reverb during 2:44-2:47 differs to the next phrase.

(1)

(Total for Question 1 = 10 marks)

2 Napalm Death: *Sacrificed* (1987)

(a) Name the style that best fits this song.

(1)

(b) Identify the effect on the bass guitar in the intro (0:00-0:08).

(1)

(c) (i) Identify the high-pitched sound created on the electric guitar at 0:04.

(1)

(ii) Describe how that sound would have been achieved.

(2)

(d) (i) Identify the unwanted noise at the end of the song.

(1)

(ii) Describe how the mastering engineer minimised the impact of the noise at the end of the song.

(1)



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3 Sheb Wooley: *The Purple People Eater* (1958)

(a) Describe the capture and mix of the drum kit.

(4)

(b) Describe the reverb on the vocals, most clearly audible at 0:16.

(2)



(c) This recording was made in 1958. Describe how the high-pitched vocal effect was created on 'I wanna get a job in a rock 'n' roll band' at 1:04.

(4)

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(Total for Question 3 = 10 marks)

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4 Anne-Marie & Aitch: *Psycho* (2022)

(a) Identify the tempo of this song.

(1)

..... bpm

(b) Describe the production techniques used to create the drum track.

(3)

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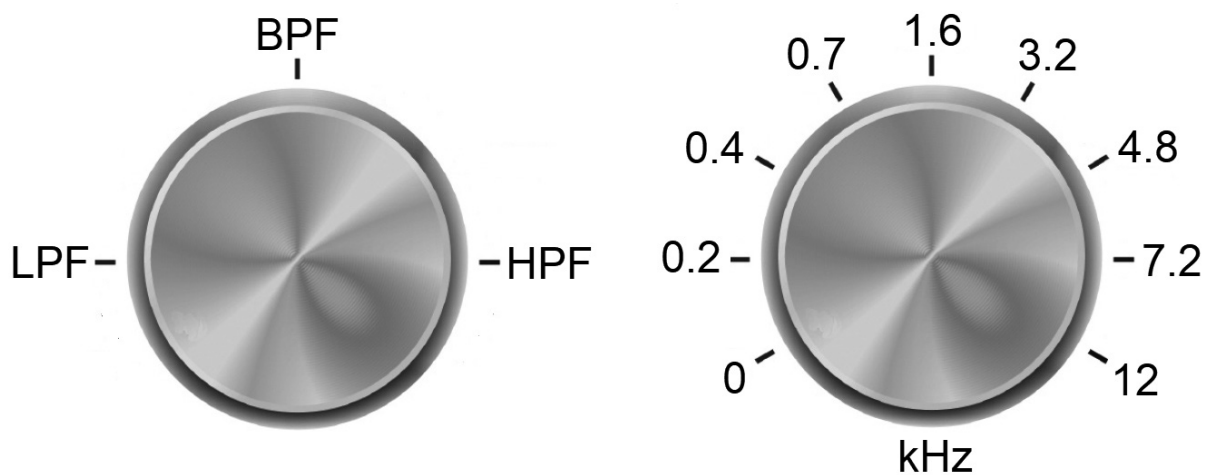
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(c) The piano has been filtered at 1:32. Draw **one** line on each knob to show the filter type and cutoff frequency.

(2)



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(d) Analyse the production techniques used on the vocals between 1:18–1:49.

(8)

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(Total for Question 4 = 14 marks)

TOTAL FOR SECTION A = 44 MARKS



SECTION B

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

5 Eurythmics: *Sweet Dreams (Are Made of This)* (1983)

Marilyn Manson: *Sweet Dreams (Are Made of This)* (1995)

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
- Effects
- Pan and stereo field.

(16)

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(Total for Question 5 = 16 marks)

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

