



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE
Music Technology (8MT0)
Paper 3: Listening and Analysing

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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.

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Question Number	Answer	Mark
Q01ai	B. This is the only correct answer. A has an incorrect off beat kick part C has too many kicks and too few hi hats D has the snare and kick at half time, and too few hi hats	1

Question Number	Answer	Mark
Q01aii	• An additional clap / snare sound is added / snare louder • Additional sound has wide stereo spread / gated reverb NOT just 'more reverb'	1

Question Number	Answer	Mark
Q01aiii	• Fills • Additional kit elements e.g. crash • Different drum patterns / changing rhythm • Syncopation • Muting the drums/dropping individual elements • Adding (automated) effects • Varying velocities	2

Question Number	Answer	Mark
Q01b(i)	• LPF • Envelope • Descending cut-off frequency/gradually cuts HF/ allow 'sweep' if obviously descending • Long decay/release • <u>Moderate</u> resonance	2

Question Number	Answer	Mark
Q01b(ii)	• Plays more than one note simultaneously	1

Question Number	Answer	Mark
Q01c	• BVs double tracked/LV single voice • (More) reverb on BVs/Less on LV • BVs panned wider/LV central (except for delay) • BVs <u>slightly</u> lower level than LV • Delay on the lead vocals • More HF on BVs / BVs breathier	2

Question Number	Answer	Mark
Q01d	A This is the only correct answer. The Effects in B, C, and D are not present	1

(Total for Question 1 = 10 marks)

Question Number	Answer	Mark
Q2a	• Track fades in • Gradually to begin (then abruptly) • Pumping effect on fade in • At the start, the previous track on the album can be heard fading out • At the start there is a crossfade / track fades in • The end <u>begins</u> to fade ('fades out' is not enough) • Cuts off abruptly • The sharp cut off is the beginning of the next track fading in • There has been no silence inserted between tracks	3

Question Number	Answer	Mark
Q2b	• Pans across the stereo field multiple times • Shifting smoothly / not switching • Hard pan positions • The changes are made on each chord/pitch change • Simulating Doppler effect • Variable rate of panning	2

Question Number	Answer	Mark
Q2c	• Analogue / tape • Many repeats / multitap / high feedback • Gradually becomes duller / filtered / moving cutoff • (Approx) delay time of 16th / 100-300ms • Panned left / mono	2

Question Number	Answer	Mark
Q02d	• Plate / spring / chamber / room / natural reverb • Medium/long reverb time / large room • Wet dry mix changes (continuously) • 0-100% wet • Reverb pans with the dry signal • Pans across stereo field multiple times • Moves backwards and forwards in mix	3

(Total for Question 2 = 10 marks)

Question Number	Answer	Mark
03a	• Natural room acoustic • Relative loudness of instruments / balance • Where to place the instruments / mic placement / polar pattern • Ensure a soloist can move towards the mic • Marking up the floor • Setting gain (to prevent distortion) • Considering signal to noise ratio • Considering tone/EQ / lack of clarity • Trial and error / test recordings / listen to a rehearsal	3

Question Number	Answer	Mark
03b	• Absence of HF / absence of LF / mids most present • Distant ambience / far away from mic • Lacking focus or clarity / ACCEPT "muffled" / "muddy" • Wide dynamic range / lack of compression • Quiet	2

Question Number	Answer	Mark
03c	A condenser (1) microphone with a large (1) diaphragm would be used. Proximity is important, because the trumpet is capable of very high sound pressure (1) levels. If the microphone is placed on axis, the recorded sound will capture a brighter (1) tone than if it is off axis. The distance of the mic from the bell will control the amount of ambience/decibels/distortion (1) captured.	5

(Total for Question 3 = 10 marks)

Question Number	Answer	Mark
Q04a(i)	- Bright EQ / HF boost - LF cut NOT low <u>and</u> high cut / band pass	1

Question Number	Answer	Mark
Q04a(ii)	- Phaser - Accept flanger Accept appropriate brand names.	1

Question Number	Answer	Mark
Q04a(iii)	- DI box - Mic'ing the speaker	1

Question Number	Answer	Mark
Q04b(i)	- The same part - Performed and recorded twice - Onto separate tracks - Played back at the same time Award 0 for description of ADT	2

Question Number	Answer	Mark
Q04bii	Gives a boost/adds impact to the second chorus / helps it build on the first / sense of progression / adds interest/variety	1

Question Number	Answer	Mark																						
Q04c	One mark is awarded for each point (A03 – maximum 3) with further marks for explanation of the point (A04). Answers may include any of the following: <table><tr><th>A03</th><th>A04</th></tr><tr><td>Lead guitar/vocal is central</td><td>Establishes importance in the mix</td></tr><tr><td>The lead guitar has delay / reverb</td><td>Adds depth to the solo / moves guitar back in mix / leaves space for vox</td></tr><tr><td>The lead guitar is high in the mix</td><td>this gives it prominence and power</td></tr><tr><td>The lead guitar is distorted</td><td>Adds sustain / singing quality / more aggressive tone</td></tr><tr><td>Lead guitar compressed</td><td>Restricts dynamic range</td></tr><tr><td>The lead guitar has upper mid boost / low cut / high pass</td><td>Helps it cut through the mix Leaves room for the vocals</td></tr><tr><td>Close mic recording used on vocal / vocal booth</td><td>Allows ambience to be controlled throughout</td></tr><tr><td>Vocal is quite lightly compressed</td><td>Not much variation in level, and it retains a natural quality</td></tr><tr><td>The vocal is on the same level as the lead guitar / guitar slightly lower</td><td>Both are important lead lines</td></tr><tr><td>The lead vocal is kept relatively dry compared to the guitar</td><td>Brings vocals forward / Prevents muddying</td></tr></table>	A03	A04	Lead guitar/vocal is central	Establishes importance in the mix	The lead guitar has delay / reverb	Adds depth to the solo / moves guitar back in mix / leaves space for vox	The lead guitar is high in the mix	this gives it prominence and power	The lead guitar is distorted	Adds sustain / singing quality / more aggressive tone	Lead guitar compressed	Restricts dynamic range	The lead guitar has upper mid boost / low cut / high pass	Helps it cut through the mix Leaves room for the vocals	Close mic recording used on vocal / vocal booth	Allows ambience to be controlled throughout	Vocal is quite lightly compressed	Not much variation in level, and it retains a natural quality	The vocal is on the same level as the lead guitar / guitar slightly lower	Both are important lead lines	The lead vocal is kept relatively dry compared to the guitar	Brings vocals forward / Prevents muddying	
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Accept other reasonable responses.																								
		8																						

(Total for Question 4 = 14 marks)

Question Number	Answer	Mark
Q05	A03 (8 marks)/AO4 (8 marks) Marking instructions Markers must apply the descriptors in line with the general marking guidance and the qualities outlined in the levels-based mark scheme below. Responses that demonstrate only A03 without any AO4 should be awarded marks as follows: • Level 1 A03 performance: 1–2 marks • Level 2 A03 performance: 3–4 marks • Level 3 A03 performance: 5–6 marks • Level 4 A03 performance: 7–8 marks Responses that refer to only one song should be awarded marks as follows: • Level 1 performance: 1–2 marks • Level 2 performance: 3–4 marks • Level 3 performance: 5–6 marks • Level 4 performance: 7–8 marks Indicative content guidance The indicative content below is not prescriptive and candidates are not required to include all of it. Other relevant material not suggested below must also be credited. Relevant points may include:	16

A03	A04
Capture: ES • <i>Digital/DAW</i> • <i>Close mic technique used on vocal and acoustic guitars</i> • <i>Electric guitar could be close mic'ed amp or DI'ed with amp sims</i>	• <i>Allows for detailed mixing in terms of effects, levels and panning</i> • <i>The tightness of the production implies sequenced synths but could also be sequenced audio</i> • <i>Allows for detailed manipulation of audio and addition of effects</i> • <i>Tightly controlled tone blends well with sequenced parts</i>
Capture: GDP • <i>Digital/DAW</i> • <i>Vocals close mic'ed</i> • <i>Multiple mics on kit</i> • <i>Drums could all be sequenced using high quality samples</i> • <i>Electric guitar close mic'ed</i>	• <i>Allows detailed mixing in terms of effects and levels</i> • <i>The tightness of the production implies sequenced synths but could also be sequenced audio</i> • <i>Allows for detailed manipulation of audio and addition of effects</i> • <i>Allows for control over separate elements of kit</i> • <i>There is little variation in the percussion and timbre parts</i> • <i>Tightly controlled tone blends well with sequenced parts</i>
Instrumentation: ES • <i>Sequencing</i> • <i>Samples / synthesis</i> • <i>Use of looping</i> • <i>Guitars</i> • <i>Bass</i> • <i>Male vocals</i>	• <i>Allows for precise control over rhythm</i> • <i>Used to give a Mediterranean / Latin / Jamaican flavour</i> • <i>Serves to emphasise the repetitive driving nature of the song</i> • <i>Opening riff used as basis for the entire song</i> • <i>Loops dropped in and out to change texture</i> • <i>Give additional rhythmic drive and fill the texture</i> • <i>Used sparingly, gives weight at the choruses climax</i>
Instrumentation: GDP • <i>Male and female vocals</i> • <i>Drums, Bass, Guitar, Organ, sitar</i> • <i>Synths</i> • <i>Some use of sampling, sequencing</i>	• <i>Gives variation in the vocal texture</i> • <i>Reflects standard Reggae line-up</i> • <i>Carefully blended with the 'live' instruments</i>
Effects and processing: ES • <i>A variety of reverbs used</i> • <i>Long reverb time</i> • <i>Autotune</i> • <i>Heavily compressed vocals</i> • <i>Heavily compressed master</i> • <i>Audio quantising on vocals</i>	• <i>Used to create depth in the mix, and to focus on particular tracks</i> • <i>Low level so it does not swamp the mix</i> • <i>The long reverb time suits the slow tempo</i> • <i>Vocals have very accurate tuning</i> • <i>Long enough response time to retain natural sound</i> • <i>Gives a crisp, intimate sound</i> • <i>In line with current pop production / essentially a dance track</i> • <i>Enables multiple vocal parts to remain accurately in time</i>

Effects and processing: GDP • <i>A variety of reverbs used</i> • Delay used sparingly on lead vocal / also on synth during intro and breakdown • DELAY AT END • <i>Autotune</i> • <i>Heavily compressed vocals</i> • <i>Heavily compressed master</i>	• Used to create depth in the mix, and to focus on particular tracks (only credit once) • Adds space and additional rhythmic interest • Also used to make a softer ending • <i>Vocals have very accurate tuning</i> • <i>Long enough response time to retain natural sound</i> • <i>Gives a crisp, intimate sound</i> • <i>In line with current pop production / essentially a dance track</i>
EQ: ES • Lead vocals crisp (HF boost/LF cut) • Opening percussion sample has wide range of frequencies	• Helps them to cut through / pulls them forward • Helps to fill texture in empty texture
EQ: GDP • Filtering on opening pads • Bass has LF boost	• Rising cut-off frequency • Adds textural interest • Reflects the reggae vibe / makes it prominent
Stereo: ES • Lead vocal central initially • BVs are spread wide LR • Double tracked vocals spread LR • Octave vocals less widely spread • Percussion sample spread over field	• Gives prominence • Has a shock element / sudden widening of field • Adds width • Helps avoid a hole in the middle • Thickens the texture • Fills the field when vocal is central
Stereo: GDP • Central panning lead vocal, bass • Skank guitar slightly to right, organ very slightly left • Most sounds spread LR	• Focus on these tracks • Gives some separation
General: ES • Overdubbed vocals	• Ed Sheeran singing multiple parts • Large amount of overdubs creates sense of depth and warmth
General: GDP • Slower tempo	• The bpm has been lowered to give a chill-out reggae vibe

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–4	• Demonstrates and applies limited knowledge and understanding of production techniques used, some of which may be inaccurate or irrelevant. (AO3) • Gives limited analysis and deconstruction of production techniques used, making limited comparisons between the two recordings and/or little attempt at chains of reasoning. (AO4)
Level 2	5–8	• Demonstrates and applies some knowledge and understanding of production techniques used, which is occasionally relevant but may include some inaccuracies. (AO3) • Gives some analysis and deconstruction of production techniques used, making some comparisons between the two recordings and/or simplistic chains of reasoning. (AO4)
Level 3	9–12	• Demonstrates and applies clear knowledge and understanding of production techniques used, which is mostly relevant and accurate. (AO3) • Gives clear analysis and deconstruction of production techniques used, making clear comparisons between the two recordings and competent chains of reasoning. (AO4)
Level 4	13–16	• Demonstrates and applies detailed knowledge and understanding of production techniques used, which is relevant and accurate throughout. (AO3) • Gives detailed and accurate analysis and deconstruction of production techniques used, making detailed comparisons between the two recordings and logical chains of reasoning. (AO4)