



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCSE

Music Technology (8MT0)

Paper 3: Listening and Analysing

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Question Paper Log Number 79870

Publications Code 8MT0_03_2506_MS

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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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1 The Weeknd: *Save Your Tears* (2020)

Question Number	Answer	Mark
1(a)	B 1/8 A is incorrect because possible rhythm errors would not be corrected. C is incorrect because the rhythm would be changed to crochets. D is incorrect because the rhythm would be changes to minims.	1

Question Number	Answer	Mark
1(b)	Kick (1) Snare (1) <u>Closed</u> hi-hat (1) Allow descriptions of synthesised drum sounds.	3

Question Number	Answer	Mark
1(c)	Analogue (style) (1) synthesisers (1) Analogue/synth drums / drum machine (1) Sequenced / quantised / MIDI (1) <u>Wet/long</u> reverb (1) accept lots / heavy Simple rhythms (1) Repetitive loops (1) 8s groove (1) Vocoder (1) Bright mix/vocals (1)	4

Question Number	Answer	Mark
1(d)	Pitch correction (1) accept brand names, e.g. autotune. Allow modern digital processing e.g. EQ matching, audio quantising.	1

Question Number	Answer	Mark
1(e)	Dry signal reduced (1) allow wetter	1

2 Napalm Death: *Sacrificed* (1987)

Question Number	Answer	Mark
2(a)	Metal (1) Grindcore (1) Thrash metal (1) Heavy metal (1) Accept any valid metal style.	1

Question Number	Answer	Mark
2(b)	Distortion (1) Fuzz (1) Overdrive (1) Credit brand of distortion pedals for 1 mark. Not Bitcrusher	1

Question Number	Answer	Mark
2(c)(i)	Feedback (1)	1

Question Number	Answer	Mark
2(c)(ii)	Distortion / loud volume / high gain (1) Guitar close to amp/speaker (1) Forming an infinite loop / (amp) output captured by input/pickups (1)	2

Question Number	Answer	Mark
2(d)(i)	Hiss (1)	1

Question Number	Answer	Mark
2(d)(ii)	Fade (out) (1) not quick fade (out) Noise gate (1)	1

Question Number	Answer	Mark
2(e)	Dynamic microphone (1) Close mic / 1-6 inches / 2-15 cm (1) Pointing at cone (of amplifier) / any description of axis (1) Room mics / picked up by drum mics (1) Multitracked / overdubbing (1)	3

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

Question Number	Answer	Mark
3(a)	Drums quiet in the mix (1) Drums distant / ambient miced (1) Fewer microphones than a modern recording / single microphone / fewer tracks (1) Snare loud (1) other elements/kick/hats barely audible (1) Restricted frequency range (1) Mono (1) Analogue / tape (1) Captured at the same time as other instruments / not overdubbed (1)	4

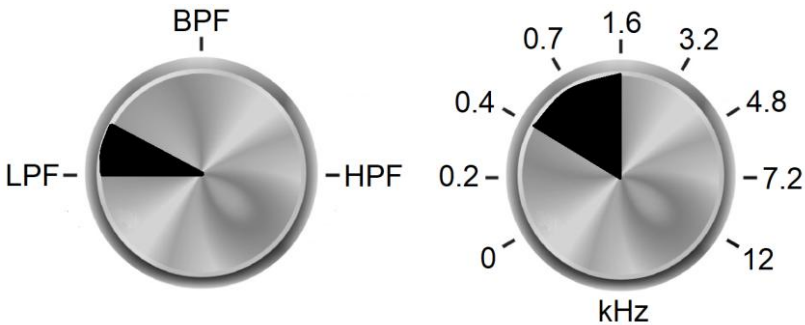
Question Number	Answer	Mark
3(b)	Chamber/plate/natural/hall (1) 2-4s / long reverb time (1) Quite wet (1) Vocal reverb is used on all elements of the mix (1) Mono (1) Lack of HF/LF / mid-range frequency emphasis (1) (Relatively) short pre-delay (1)	2

Question Number	Answer	Mark
3(c)	Analogue / tape (1) When recording slow down the tape speed (1) Singers sing in their normal vocal range (1) Singers sing in tune with the slow tape speed (1) Singers perform at slower tempo (1) On playback tape is played at normal speed (1) Vocals are sped up (1)	4

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

Question Number	Answer	Mark
4(a)	80.5bpm [allow 70-90bpm] OR 161bpm [allow 141-181bpm]	1

Question Number	Answer	Mark
4(b)	Sequenced / quantised / MIDI (1) Analogue drum timbres / drum machine (1) (One bar) loop / repetitive (1) Dry / very little reverb (1) Kick/snare panned centre (1) Hats panned left / stereo width (1) Velocity editing of hi hats (1) Heavy compression/saturation (1) LF boost on kick (1) Kick/snare dominate the drum mix (1) Sub drops (1) Drums drop in/out, (e.g. 0:50) (1) Sample stuttering for fills e.g. 1'17" (1) Low pass filtering in sections/e.g. 1'33" – 1'40" (1)	3

Question Number	Answer	Mark
4(c)	 Award one mark for each knob position. For the cutoff frequency allow any position between 0.4-1.6 kHz.	2

Question Number	Answer	Mark																																						
4(d)	One mark is awarded for each point (AO3 – maximum 4) with further marks for explanation of the point (AO4). Answers may include any of the following: <table><tr><th>AO3</th><th>AO4</th></tr><tr><td>Male vocal</td><td></td></tr><tr><td><i>Lead vocals have reverb (1)</i></td><td>Quite dry (1) Short reverb time (1) Forward in mix (1)</td></tr><tr><td>Backing vocals thin/telephone effect (1)</td><td>BPF/HPF (1) Sets backing vocals back in mix (1)</td></tr><tr><td>Delay on backing vocal (1)</td><td>$\frac{1}{4}$ note (1) <i>Adds rhythmic interest (1)</i> <i>Ping-pong / panned left and right (1)</i> Delay only present on key phrases of backing vocal (1) Sets backing vocals back in mix (1)</td></tr><tr><td>Laugh fill at 1:28 stutters (1)</td><td>2/3 repeats (1) <i>Ping-pong / panned left and right (1)</i></td></tr><tr><td>Laugh fill at 1:40 has delay (1)</td><td>Mono (1) Faster/triplet delay time (1) High feedback (1)</td></tr><tr><td>Tape stop effect at 1:38 (1)</td><td>Pitch slides downward (1) Slow down (1)</td></tr><tr><td><i>Panned centre (1)</i></td><td><i>Focus of mix (1)</i></td></tr><tr><td>Female vocal</td><td></td></tr><tr><td>Pitch correction/autotune (1)</td><td>Fast speed (1) Electronic sound (1) Helps live vocals sit with electronic backing track (1) Possibly used to create the backing vocals on “oh no” (1)</td></tr><tr><td><i>Reverb (1)</i></td><td>Long reverb (1) Medium/high wet level (1)</td></tr><tr><td>Delay on “yeah” at 1:30 (1)</td><td>$\frac{1}{4}$ note (1) <i>High feedback (1)</i> <i>Adds rhythmic interest (1)</i> Panned around field(1)</td></tr><tr><td>Delay on “uh” at 1:47 (1)</td><td>$\frac{1}{4}$ note (1) <i>High feedback (1)</i> <i>Adds rhythmic interest (1)</i> Panned left (1)</td></tr><tr><td><i>Lead vocal centre (1)</i></td><td><i>Focus of mix (1)</i></td></tr><tr><td>Backing vocals spread left and right (1) Multitracked/overdubbed/ doubletracked <u>backing vocals</u> (1)</td><td>Fills stereo picture with vocals (1) Harmony (1)</td></tr><tr><td>All vocals</td><td></td></tr><tr><td><u>Heavy</u> compression (1)</td><td>High ratio (1) Reduce dynamic range (1) to fit with narrow dynamic range of sequenced tracks (1)</td></tr><tr><td>Bright EQ (1)</td><td>HF boost (1) Brings vocals forward in mix (1) Adds clarity (1)</td></tr></table>	AO3	AO4	Male vocal		<i>Lead vocals have reverb (1)</i>	Quite dry (1) Short reverb time (1) Forward in mix (1)	Backing vocals thin/telephone effect (1)	BPF/HPF (1) Sets backing vocals back in mix (1)	Delay on backing vocal (1)	$\frac{1}{4}$ note (1) <i>Adds rhythmic interest (1)</i> <i>Ping-pong / panned left and right (1)</i> Delay only present on key phrases of backing vocal (1) Sets backing vocals back in mix (1)	Laugh fill at 1:28 stutters (1)	2/3 repeats (1) <i>Ping-pong / panned left and right (1)</i>	Laugh fill at 1:40 has delay (1)	Mono (1) Faster/triplet delay time (1) High feedback (1)	Tape stop effect at 1:38 (1)	Pitch slides downward (1) Slow down (1)	<i>Panned centre (1)</i>	<i>Focus of mix (1)</i>	Female vocal		Pitch correction/autotune (1)	Fast speed (1) Electronic sound (1) Helps live vocals sit with electronic backing track (1) Possibly used to create the backing vocals on “oh no” (1)	<i>Reverb (1)</i>	Long reverb (1) Medium/high wet level (1)	Delay on “yeah” at 1:30 (1)	$\frac{1}{4}$ note (1) <i>High feedback (1)</i> <i>Adds rhythmic interest (1)</i> Panned around field(1)	Delay on “uh” at 1:47 (1)	$\frac{1}{4}$ note (1) <i>High feedback (1)</i> <i>Adds rhythmic interest (1)</i> Panned left (1)	<i>Lead vocal centre (1)</i>	<i>Focus of mix (1)</i>	Backing vocals spread left and right (1) Multitracked/overdubbed/ doubletracked <u>backing vocals</u> (1)	Fills stereo picture with vocals (1) Harmony (1)	All vocals		<u>Heavy</u> compression (1)	High ratio (1) Reduce dynamic range (1) to fit with narrow dynamic range of sequenced tracks (1)	Bright EQ (1)	HF boost (1) Brings vocals forward in mix (1) Adds clarity (1)	8
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5 Eurythmics and Marilyn Manson: *Sweet Dreams (Are Made of This)* (1983/1995)

Question Number	Answer	Mark
5 Type 1	AO3 (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. Indicative content guidance The indicative content below is not prescriptive, and candidates are not required to include all of it. Other relevant material may be credited. Relevant points may include:	16

AO3	AO4
Capture, production approach and music style	
Eurythmics	
Analogue multitrack tape.	Analogue/tape saturation.
Sequenced synthesisers/drums. Quantised.	Tight rhythm. Simple kick and snare/clap pattern / very few drum sounds / repetitive.
Some live percussion, e.g. 1:48.	Captured with microphones.
Electropop.	Style typical of 1980s.
Many layers of backing vocals.	Overdubbed. Same singer.
Marilyn Manson	
Analogue/digital multitrack.	Hiss audible at the end.
Standard band line-up. Electric guitar, bass guitar, drums.	Captured with microphones.
No synthesis. No sequencing.	
Metal/grunge/goth/industrial.	Style typical of 1990s.
Many layers of backing vocals.	Overdubbed. Same singer. Layers of vocals mixed quietly in background to create a scary texture. Intelligibility of backing vocals isn't always clear.
Start and end cut suddenly.	Segues into next song on album.
Slower tempo than Eurythmics.	
Synthesis	
Eurythmics	
Analogue synthesisers.	Warm tones. Detuned oscillators/chorus. Riff spread across stereo field. Two separate parts, one left, one right. Saw/square waves. Bright tones / open filters. No resonance. Synth lead at 1:58.
Piano.	Reverse piano at 1:41. 1:43 playing chords.

Marilyn Manson	
No synthesis. No sequencing.	Gives a live/human feel/non mechanical.
EQ & filtering	
Eurythmics	
Kick drum is clicky.	Upper mid boost. Helps it cut through the mix.
Deep bass on first beat of every other bar.	LF boost. Accent.
Backing vocals thinner EQ / low cut.	Places the backing vocals behind lead vocal.
Marilyn Manson	
Kick drum is clicky.	Upper mid boost. Helps it cut through the mix. Similar to Eurythmics.
Rhythm guitars mid scoop.	Suits palm muted style. Makes space in the mix for vox and lead guitar parts.
Dynamic processing	
Eurythmics	
Vocals compressed.	Vocals compressed to sit with narrow dynamic range of synthesised instruments.
Marilyn Manson	
Perceived loudness higher than Eurythmics.	More master compression/limiting.
Drums compressed heavily.	Helps drums sit with the distorted electric guitars.
Vocals compressed.	Vocals compressed to sit with narrow dynamic range of distorted instruments.
Effects	
Eurythmics	
Reverb on kick on beat 1 (every other bar).	Long reverb.
Dry kick.	To prevent congestion in low frequencies.
Snare clap gated reverb.	Typical of 1980s style.
Vocals have reverb.	All vocals likely to have been sent to the same reverb unit with same settings. Long/hall/plate reverb. Lead vocals drier than backing vocals. Wet backing vocals set them back in the mix.
Delay on backing vocals at 4:17.	Panned mid right. 4s.
Marilyn Manson	
Guitars heavily distorted.	Adds power/grit/grunge. Suitable for style.
Guitar feedback, e.g. 2:30, 4:19.	Gives rough and ready / live feel. Typical of style to leave guitars feeding back at the end of song.
Lead guitar has wah, e.g. 1:12, 2:15.	Adds evolution/envelope/expression to notes. BPF.
Bass has light distortion, e.g. 0:35.	Adds brightness/harmonics. Helps bass sit with distorted electric guitars.
Snare has gated reverb.	Adds sustain.
Lead vocal double tracked.	Slight chorus. Thickens vocal. Panned centre.
Intro and outro have reverse/filtered vox FX.	Soundscape. Links songs on album together. Adds to scary/goth style.

Pan and stereo field	
Eurythmics	
Drums panned centre.	Focus of mix.
Percussion at 1:48 panned left.	Separate it from main drum pattern.
Lead vocal panned centre.	Focus of mix.
Lead synth panned centre at 1:57.	To fill void left by lead vocal.
Ahh backing vocals panned left and right.	Separate from lead vocals.
Main synth riff is stereo.	Riff spread across stereo field. Two separate parts, one left, one right.
Marilyn Manson	
Guitar parts panned across stereo field.	Separates parts.
Distorted rhythm guitars are double tracked.	Increases stereo width.
Lead vocal panned centre.	Focus of mix.
Backing vocals panned left and right.	Separate from lead vocals.
Kick and snare panned centre. Toms panned left and right. Hi-hat right.	Standard panning for a drum kit.

Level	Mark	Descriptor
	0	NO REWARDABLE MATERIAL
1	1-4	VERY LIMITED - A few words with very little AO3 credit/LITTLE or no AO4. - Many inaccuracies.
2	5-8	LIMITED KNOWLEDGE/LIMITED SCOPE - A limited response - principally limited to AO3 points, rather than explaining parameters and/or effect for each feature. - General points about tech that could be applied to any song. - Some inaccuracies.
3	9-12	GENERAL WITH LIMITED EXPLANATION/SOME SCOPE - Some detail, or strong AO3 but limited AO4 depth of explanation. Some comparisons between tracks. - Points about tech are applied to the song(s). Includes parameters, but in a general way.
4	13-16	DETAILED WITH MOST POINTS EXPLAINED - Responses are detailed. Discusses parameters applied to specific instruments/vocals/time refs. - Strong AO3 and AO4. - Covers a range of points. Not limited to one or two aspects.