

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Thursday 22 May 2025

Afternoon (Time: 1 hour 30 minutes)

Paper reference **9MT0/03**

Music Technology

Advanced

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 75.
- 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 in this section. Write your answers in the spaces provided.

1 The Weeknd: *Is There Someone Else?* (2022)

Track 1

- (a) Identify **two** different pitch-based effects heard on the vocal in the introduction (0:00–0:28).

(2)

1

2

- (b) Identify **three** tracks or instrument lines heard in the introduction (0:00–0:28) that are not present in the first half of the verse (0:29–0:42).

(3)

1

2

3

- (c) Describe how panning is used on the vocal repeats of the lyric 'fighting' between 0:46–0:49.

(1)

.....

.....

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- (d) Between 0:00–0:28, the chord track reduces in level each time the kick drum plays.

Describe how this would be set up in a DAW using a compressor.

(4)

(Total for Question 1 = 10 marks)



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- (1)

- | Location | Description of the delay effect |
|---|---|
| 0:52–1:11 | <div style="text-align: right;">(2)</div> |
| 3:18–3:23,
on the lyric
'we ever met' | <div style="text-align: right;">(3)</div> |

- (4)

(Total for Question 2 = 10 marks)



3 Procol Harum: *A Salty Dog* (1969)
Track 3

- (a) Describe how the seagull and ocean sounds heard at the start would have been added to the song when it was produced in 1969.

(2)

- (b) Identify **one** likely cause of the distortion heard between 0:23–0:26.

(1)

- (c) This version is taken from a 1997 CD release.

Identify **four** ways the sound of a 2025 remaster might differ from this release.

(4)

- 1
- 2
- 3
- 4

- (d) Describe the use of reverb on the vocal from the verse at 1:31 until the end of the chorus at 2:38.

(3)

(Total for Question 3 = 10 marks)

4 English Teacher: *Polyawkward* (extract) (2022)
Track 4

- (a) Identify **two** features of the production/instrumentation heard between 0:18–0:23 that suggest a punk influence.

(2)

1

2

- (b) The song makes prominent use of bass guitar.

Describe the advantages of capturing a DI signal when recording bass guitar.

(4)

.....

.....

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(c) Using the table below, explain **two** production methods that may have been used to ensure the spoken vocal is heard more clearly in the mix between 1:09–1:28.

Production method	Explanation of the settings or how the sound is affected
..... (1)	 (1)
..... (1)	 (1)

(Total for Question 4 = 10 marks)

TOTAL FOR SECTION A = 40 MARKS

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

Track 5

and

Track 6

Your response may consider the following production aspects:

- Capture, production approach and music style
- Synthesis, sequencing and sampling
- EQ and filtering
- Dynamic processing
- Pan and stereo field
- Effects.

(15)

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(Total for Question 5 = 15 marks)



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(b) Discuss the ways in which analogue synthesisers have developed since the 1950s and their impact upon recorded music.

(10)



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(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS
TOTAL FOR PAPER = 75 MARKS



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