



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCSE
Music Technology (9MT0)

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

Question Number	Answer	Mark
1a TYPE 1	Any two of: • Pitch shift/transpose/pitch mapping (not: 'octave higher' or similar) • Automatic tuning/AutoTune/Flex Pitch/pitch correction • Vocal transformer	(2)

Question Number	Answer	Mark
1b TYPE 1	Any three of: • Pad/synth chords (not: 'synth'/'chords') • Hi-hats • Pitch-shifted/high vocals (not: 'backing vocals' without qualification) • Pitch bend synth/riser/synth sweep (not: 'synth'/'keyboard') • Arpeggiating/pluck synth	(3)

Question Number	Answer	Mark
1c TYPE 1	Pans left then right	(1)

Question Number	Answer	Mark
1d TYPE 1	Any four of: • Achieved with sidechain (compression)/ducker • Add compressor plugin <u>on chords/pad track</u> • Send kick drum to a bus • Set kick drum track to trigger the sidechain/use a separate key signal • Key/sidechain signal may not be audible in the mix • Low threshold • High ratio/ratio of 8:1 or higher • Hard knee • Set attack and release so they pump in time with the music • Fast attack • Long release	(4)

2. Phil Collins: *In the Air Tonight* (1981)

Question Number	Answer	Mark
2a TYPE 1	Any one of: • Looping/repeating • Sequenced/programmed/quantised • Analogue drum machine/electronic sounds • Fixed velocity/limited velocity shaping/consistent volume • Use of accent control to vary levels • Timbres do not vary	(1)

Question Number	Answer		Mark
2b TYPE 1	<i>Don't credit repeats of points in italics</i>		(2)
	Location	Description of the delay effect	
	0:52-1:11	Any two of: • Short/quick delay time/70-150ms • Slapback • Low feedback/1 repeat/few repeats • High wet level • <i>Mono/panned centre</i> • <i>Analogue/tape delay/early digital delay</i>	
	3:18-3:23 (lyric: "we ever met")	Any three of: • Only used on the word "met" • <u>Turn up/unmute</u> aux send • ¼-note/1 beat/400-800ms • Slightly out of time • Medium/high feedback/60-90%/5+ repeats (not: 'multiple repeats'/'more than 1 repeat') • Medium wet level/not as loud as the slapback • Filtered • <i>Mono/panned centre</i> • <i>Analogue/tape delay/early digital delay</i>	(3)

Question Number	Answer	Mark
2c TYPE 1	Any four of: • Loud in mix/snare especially loud • Acoustic drum kit/live drums • No hi-hats/cymbals • Close mics • Snare has condenser/bottom mic to capture wires/fizz • Toms/fills pan <u>across</u> • <u>Stereo</u> room mics/overheads • Lots of reverb/high wet • Omni room mic • Natural reverb/room reverb/<u>reverb from</u> room mics/hall reverb/chamber reverb • Gated <u>room mics/reverb/toms</u> (not: 'gated') • Strong early reflections • <u>Heavy</u> compression • Saturation/<u>subtle</u> distortion • Bright EQ/boosted high frequencies • 'Power' drum sound	(4)

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

Question Number	Answer	Mark
3a TYPE 1	Any two of: • Captured on location/mono capture/using analogue recording/tape recording/(likely) using an omni microphone (not: using multitrack recording) • Recording transferred to the master/studio/multitrack tape OR • May have been taken from a sound effects library on vinyl/tape • Recording transferred to the master/studio/multitrack tape	(2)

Question Number	Answer	Mark
3b TYPE 1	Any one of: • Gain (too) high • Tape overload/clipping • Tape saturation • Tape degradation/degradation from bouncing • Microphone overload/clipping • Mixer overload/clipping (Not: 'clipping' or 'saturation' with no link to equipment)	(1)

Question Number	Answer	Mark
3c TYPE 1	Any four of: • Noise reduction/de-hiss/distortion removal/de-noise (not: 'less room noise'/'noise gate') • <u>More</u> compression/<u>heavier</u> limiting/<u>louder</u> master/reduced dynamic range (not: 'add a compressor') • Brighter high frequencies/wider frequency range/exciter added/more bass/smile curve • Dynamic EQ/resonance suppressors (e.g. Soothe) • De-essing • Stereo widening/narrowing • Specific master for streaming • Adjust master level for streaming/loudness targets/using LUFS • Spatial audio masters/Atmos • Vocal/individual instrument levels/tuning/EQ/effects can be adjusted <u>using AI/stem separation</u>	(4)

Question Number	Answer	Mark
3d TYPE 1	Any three of: • <u>Verse/starts</u> dry • Wet level/send increased (not: 'reverb gets longer') • High wet/heavy reverb <u>towards the end of the section/in chorus</u> • Slightly less reverb right at the end • Chamber reverb/plate reverb (not: 'hall reverb'/'room reverb') • Long reverb/1.5-3 seconds • Mono reverb/panned (slightly) right	(3)

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

Question Number	Answer	Mark
4a TYPE 1	Any two of: • Distorted <u>guitars</u> • Feedback (not: 'amp noise') • Spoken/non-pitched vocal line/vocals more aggressive • Heavy crash/cymbals • Loud dynamic/strong attack/sudden entry of drums • Same idea repeating <u>in guitar/bass/drums</u>	(2)

Question Number	Answer	Mark
4b TYPE 1	Any four of: • To blend with a mic'ed amp signal • Create a copy/parallel version of the bass part/as a 'fallback' if there are any issues with mic'ed amp signal) • No room resonances/reflections/room reverb/dry recording • No frequency colouration/proximity effect caused by a microphone • Wider frequency range/frequency response not affected by a cab speaker/brighter sound (not: 'more bass/LF') • Better transient response • Less noise/distortion on the recording/no amp hum/has ground lift/no feedback • No spill/player can track in the same room as the other musicians • Can be re-amped • Amp simulators give more control over sound/non-destructive processing in DAW/can add or change the amp later/effects are not permanent • Easily edited (since it's clean) • Clearer fret slides, pops, slap • Quieter way of recording in a home studio	(4)

Question Number	Answer	Mark
4c TYPE 1	One mark per production method (AO3), to a maximum of two marks. One mark per accompanying explanation (AO4), to a maximum of two marks.	
	Production method (AO3)	Explanation of the settings or how the sound is affected (AO4)
	Compression	• High ratio / high make-up • To reduce the dynamic range
	High/high-mid EQ <u>boost</u>	• Brighter/presence boost • Shelf/band • Low Q/wide bandwidth • Brings sound 1closer to listener • Bright sounds cut through mix
	High pass filter	• Reduce muddiness/less masking with bass/guitars
	EQ cuts to other instruments in vocal range/spectral mixing	• Makes space for vocal in the mix/unmasks vocals
	Use condenser mic	• Brighter/wide frequency response • Fast transient response • More sensitive
	Volume automation	• Automate vocal upwards/turn down competing tracks
	Saturation/tape emulation/tube emulation	• Reduces dynamic range/transient peaks • Adds harmonics
	Reduce reverb	• Reduce send level/use shorter reverb • More focused/punchy
	Unmasking plug-in/smart EQ/ <u>dynamic</u> EQ/ <u>dynamic</u> compression/ducking /sidechain compression	• Uses AI to compare frequency range and activity of competing tracks/uses vocal as a sidechain signal • Competing tracks reduce in level/have EQ cuts in the vocal range • Level/EQ cuts only happen when the vocal is singing
	<i>Accept other valid responses</i>	
		(4)

**5. Dean Martin: *Sway* (1954)
Shaft: (*Mucho Mambo*) *Sway* (1999)**

Question Number	Answer	Mark
5 TYPE 1	AO3 (5 marks)/AO4 (10 marks)	15
	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:	
	AO3	
	AO4	
	Capture, production approach & music style:	
	DM: • Analogue recording • Direct to mono/little stereo • Few mics • All parts performed the same time/in a single take/all live instruments • Flexible tempo • Uses natural/chamber reverb • Likely used ribbon mics • Vocal close to the mic (or may have had own mic) • Latin/salsa/jazzy SH: • DAW/digital recording/sequencer/MIDI • Mainly programmed parts/quantised/few live instruments • Vocal likely captured with condenser • Might use hardware synths/samplers • Dance music/EDM	DM: • Saturation/hiss • Multi-tracking not available/no overdubs • Less well-balanced • Human/live feel/expressive • Parts blend well together • Less high frequency detail and ambience • Makes it clearer/sounds more focused/sits on top • For dancing SH: • Less noise/allows for more editing/more takes/more tracks • Rigid tempo • More synthetic sounding • Mechanical • Bright/detailed • RAM limited in late 1990s so sampling and other instruments tended to be hardware • To be danced to in a club • 4-on-the-floor kick • Risers/builds/drops • Crowd/atmosphere sounds layered

Synthesis, sequencing & sampling	
SH: - Layered waveforms with detuning or chorus - String synth sound has fast pitch modulation - Bass synth has resonant low pass filter - Quantised parts - Layered percussion lines (e.g. 0:19) - Some parts have fixed velocity - Rhythmic halving/quicker rhythms towards drop/note repeat - Percussion sample taken from an earlier recording (e.g. 0:00) - Brass stab samples together from older recordings (e.g. 3:24) - Vocal parts may have been sampled from an earlier recording - Sample chops/stuttering - Reverse cymbals - Sampled brass sounds - Samba whistle sample	SH: - Thickening effect - Simulates a vibrato/using an LFO - Could be an audible loop of a sample transposed to a very high pitch - Squelchy - Mechanical/suitable for EDM - Adds extra rhythmic intensity - Lacks musical accents - Creates a riser/build - Heard on kick and snare - Adds a more organic/expressive layer - Punctuates the drops - Sped up - Adds more energy suitable for EDM - Sounds like vinyl scratching/riser/rhythmic effect - Transition/motion effect - They sound time-stretched - Relatively realistic but more synthetic than the real thing - Used at transitions

Mixing & processing:		
	EQ/filtering	DM: • Smooth/limited high frequencies • Percussion and double bass low end thin compared to modern standards/natural bass depth SH: • Lead vocal bright/thin/sibilant • HPF on brass hooks • Stronger/clearer bass than DM • Low pass filter on vocal stutter/repeats • Increasing cut-off/sweeps up (e.g. 2:09) • Resonant
	Dynamic processing	DM: • Little/no compression on individual tracks • Master may have been limited ahead of digital release SH: • Fixed velocity/synth sounds have limited dynamic range • Heavy vocal compression • Heavy limiting DM: • Wide dynamic range/obvious transient peaks and dips • To align it with commercial level standards at time of release SH: • Dynamic contrasts achieved by layering parts rather than within each part • Vocal level consistency suitable for a busy dance mix • Suitable for club/radio playback • High perceived loudness/the 'loudness wars'

	Pan & stereo field	DM: - No panning of tracks - Auto-pan on master recording SH: - Layers spread across stereo field - The sampled brass has stereo width (e.g. 0:56)	DM: - Depth achieved by placing instruments at different distances - Strange/unsettling SH: - Opposition between parts/wide spread - Helps separation between parts - Good for hearing different percussion layers/beats	
	Effects	DM: - Chamber reverb (or recorded in a very reverberant room) - Mid-heavy reverb 2-3 seconds of decay - Lead vocal and acoustic guitar much closer/drier - Backing vocals/strings much further away/wet - Analogue mixers and tape machines add saturation SH: (Lead vocal has) heavy reverb/wet - Large pre-delay - Mid-focused tone - Mono reverb - Vocal samples/chops and single phrases sent through a delay - Distortion on percussion in intro and horns	DM: - Big tails on initial sung chords - Reverb captured with ambient/omni/fig-8 mics - Dense/warm - Fills out the texture - More direct signal gives focus and sounds more intimate - Decorative/background parts use reverb creatively to create depth and audible tails - Gentle distortion and compression - Helps to reduce sharp transients - With transients reduced, sustain is more noticeable SH: - Washy/spacious - Creates a large tail on end - Muddy - Lacks width/it is dense in the mix - Adds rhythmic interest/creates a hook - Filtered delays / sounds like a tape delay - Timed to the music/1/4-notes/1/8-notes - More than one repeat / medium feedback - Gritty - Reduced dynamic range – helps parts cut through	

Level	Mark	Descriptors
0	0	NO REWARDABLE MATERIAL
1	1-3	VERY LIMITED • A few words with limited AO3 credit and little/no explanation for AO4 • Many inaccuracies are present
2	4-6	LIMITED KNOWLEDGE/LIMITED SCOPE • A limited response - principally AO3 points, with some basic AO4 explanation rather than explaining parameters and/or effect for each feature • Some inaccuracies are present
3	7-9	CLEAR/GENERAL, WITH LIMITED EXPLANATION • Some valid technical detail for AO3, but with limited explanation for AO4 • There are general points about technology and eras that could be applied to any song • Limited and/or general discussion of processors • Few inaccuracies
4	10-12	DETAILED, WITH MODERATE EXPLANATION • Responses are moderately detailed, with most AO3 points accompanied by a functional AO4 explanation • Points about technology are applied to the specific songs • Parameters are discussed, with detail about the processors • Information is largely accurate OR • A highly detailed, sophisticated response, but with limited scope
5	13-15	SOPHISTICATED/DETAILED, WITH MOST/ALL POINTS EXPLAINED • Responses are sophisticated and detailed, with most/all AO3 points explained for AO4 • Discussion of parameters is applied to specific instruments/voices/time references within the songs • There is a wide scope that is not limited to one or two aspects of production • Information is accurate

6. Jean-Michel Jarre: *Oxygène, Part 2* (extract) (1976)

Question Number	Answer	Mark						
6a TYPE 1	AO3 (5 marks)/AO4 (5 marks) 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 AO3 without any AO4 should be awarded marks as follows: • Level 1 AO3 performance: 1 mark • Level 2 AO3 performance: 2 marks • Level 3 AO3 performance: 3 marks • Level 4 AO3 performance: 4 marks • Level 5 AO3 performance: 5 marks Indicative content guidance The indicative content is not prescriptive, and candidates are not required to include all of it. Other relevant material may be credited. Don't double-credit repeated points in italics. <table><tr><th>AO3 - song specific</th><th>AO4 - song specific</th></tr><tr><td>00:00 string-like sounds • Slow attack/slow release • Sawtooth/square • <i>Layered oscillators/detuning</i> • <i>Low pass filter</i> • High cut-off • <i>Polyphonic/poly</i> </td><td> • Smooth/pad-like • <i>Bright/colourful/harsh</i> • <i>Adds pitch variation/thickness</i> • <i>Phasing/chorus (not: 'flange')</i> • <i>Sweeping/varying cut-off/varying volume</i> • <i>Able to play chords</i> </td></tr><tr><td>00:00 arpeggio lead • Saw/square/pulse • <i>Layered oscillators/detuning</i> • <i>Low pass filter</i> • High cut-off (at start) • (Possibly an) <u>arpeggiator</u> used/sequenced/quantised/looped • Monophonic • <u>Short</u> portamento/glide • Fast attack/no decay/high sustain level/fast release/gate ADSR </td><td> • <i>Bright/colourful/harsh</i> • <i>Adds pitch variation/thickness</i> • <i>Phasing/chorus (not: 'flange')</i> • <i>Sweeping/varying cut-off</i> • <i>More sine-like when swept down</i> • <i>Hypnotic repeating pattern/adds rhythmic interest/tight timing</i> • Gives a smoother note transition • Note volume doesn't change/fade </td></tr></table>	AO3 - song specific	AO4 - song specific	00:00 string-like sounds • Slow attack/slow release • Sawtooth/square • <i>Layered oscillators/detuning</i> • <i>Low pass filter</i> • High cut-off • <i>Polyphonic/poly</i>	• Smooth/pad-like • <i>Bright/colourful/harsh</i> • <i>Adds pitch variation/thickness</i> • <i>Phasing/chorus (not: 'flange')</i> • <i>Sweeping/varying cut-off/varying volume</i> • <i>Able to play chords</i>	00:00 arpeggio lead • Saw/square/pulse • <i>Layered oscillators/detuning</i> • <i>Low pass filter</i> • High cut-off (at start) • (Possibly an) <u>arpeggiator</u> used/sequenced/quantised/looped • Monophonic • <u>Short</u> portamento/glide • Fast attack/no decay/high sustain level/fast release/gate ADSR	• <i>Bright/colourful/harsh</i> • <i>Adds pitch variation/thickness</i> • <i>Phasing/chorus (not: 'flange')</i> • <i>Sweeping/varying cut-off</i> • <i>More sine-like when swept down</i> • <i>Hypnotic repeating pattern/adds rhythmic interest/tight timing</i> • Gives a smoother note transition • Note volume doesn't change/fade	10
AO3 - song specific	AO4 - song specific							
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	0:18 bass line • Saw/square/pulse • Low pass filter • Low cut-off • Analogue sequencer/step sequencer/quantised/looped • Single note used • Fast attack • Noticeable decay/lower than 100% sustain • Low octave/range setting • Sub oscillator	• Dull • <i>Hypnotic repeating pattern/adds rhythmic interest/tight timing</i> • Gives a more percussive/plucked sound • Adds a sub bass note/an octave lower than main oscillator	
	0:29 slow pitch fall • Envelope mapped to pitch • (Very) slow release time • Resonance • Low pass filter	• Siren/space-like/atmospheric • Creates a gradual pitch drop • Can be achieved with filter self-oscillation • Or manually control oscillator frequency	
	1:28 laser blasts/bubbles • LFO controlled • LFO mapped to filter cut-off • Low pass filter • Resonance • Allow: filter envelope	• Motion effects/excitement/sci-fi/futuristic • Can be achieved with filter self-oscillation • LFO rate varied/fast modulated or effect varied manually using cut-off (on self-oscillating filter)	
	1:42 drum machine pattern • Analogue sequencer/step sequencer/looped	• Drum machine using analogue synthesis • May use control voltage to sync with other synths	
	1:42 high lead • <i>Polyphonic</i> • Saw/square/pulse • High cut-off • Fast attack/fast release • Decays to a reduced sustain level/reduced sustain • <u>One of the layers/oscillators</u> has a slower attack	• <i>Plays chords</i> • <i>Bright/colourful/harsh</i> • Articulate/staccato • Shapes the volume/allows second layer to come through on longer notes • Fading/more string-like layer underneath	

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-2	• Demonstrates limited knowledge and understanding of production techniques/technology used, some of which may be inaccurate or irrelevant (AO3). • Applies limited analysis and dissection of production techniques/technology used in the recording with little attempt at focussing on how elements combine to create an effect (AO4).
Level 2	3-4	• Demonstrates knowledge and understanding of production techniques/technology used, which are occasionally relevant but may include some inaccuracies (AO3). • Applies some analysis and dissection of production techniques/technology used in the recording, with simplistic focussing on how elements combine to create an effect (AO4).
Level 3	5-6	• Demonstrates clear knowledge and understanding of production techniques/technology used, which are mostly relevant and accurate (AO3). • Applies clear analysis and dissection of production techniques/technology used in the recording which is mostly detailed, with competent focussing on how elements combine to create an effect (AO4).
Level 4	7-8	• Demonstrates detailed knowledge and understanding of production techniques/technology used, which are relevant and accurate (AO3) • Applies detailed and accurate analysis and dissection of production techniques/technology used in the recording, with focussing on how elements combine to create an effect (AO4).
Level 5	9-10	• Demonstrates sophisticated and accurate knowledge and understanding of production techniques/technology used throughout (AO3). • Applies sophisticated and accurate analysis and deconstruction of production techniques/technology used in the recording and focussing on how elements combine to create an effect throughout (AO4).

Question Number	Answer	Mark
6b TYPE 1	AO4 – development/impact of analogue synthesisers 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. <i>Allow credit for linking an artist/genre to a specific technology/production approach.</i> <i>Allow credit for naming other analogue synths not in the mark scheme below.</i> • Tuning issues with analogue synths • Initial experimentation with synthesis used radio equipment (1950s) • Early synths didn't have keyboards • Punch paper used to program • Theremin • Theremin used in sci-fi/films • BBC Radiophonic Workshop experimented with early forms of synthesising sounds • Delia Derbyshire • IRCAM used early forms of synthesis • Musique Concrete/electro-acoustic music • e.g. Boulez/Stockhausen/Schaeffer • Mellotron • Mellotron used by Beatles/Rolling Stones • Moog • First conventional synths <u>in 1960s</u> • Modular design/patched together • Sections of the synth had to be patched together • Switched on Bach/W(endy) Carlos • Rock bands started to use them as solo instruments • e.g. Emerson, Lake, Palmer/Rick Wakeman/Yes/The Beatles • Sounds cut through the mix more than electric organs used previously • Synthesisers were designed to emulate acoustic instruments/create completely new or futuristic sounds/allowed a single musician to create several parts/some productions were (almost) entirely synths • Detuning used to thicken sounds • Performance controls/expression through pitch bend, glide/portamento and modulation/vibrato (to match that of an electric guitar) • Early synths were monophonic • Mono synths used for bass and leads • Voltage-controlled/VCO/VCF/VCA • Subtractive synthesis • Start with more complex waveforms and then subtract/shape with a filter and envelope	10

	• Limited number of oscillators • Sine/square/pulse/saw/triangle/noise/sub-oscillator • Octaves/pitch range set in feet (like organ pipes) • Mix waveforms/detuned waveforms • <u>Low pass</u> filter/LPF/filter <u>sweeps</u>/envelope/ADSR/LFO • Vocoder often built in • LFO modulates/routed to pitch or filter/creates vibrato • Early synths can't tempo-sync LFOs • Later became polyphonic • Later analogue synths have more oscillators, filters and envelopes/envelope stages • Synths became more portable/earlier synths very large • e.g. Minimoog (must be linked to portability) • Systems for storing presets introduced/previously settings would need to be written down and manually recalled • Control Voltage (CV) (used to link synths together, pre MIDI) • Sequencers/arpeggiators • Drum machines used analogue synthesis • e.g. 808/909 • Additive synthesis adds waveforms together to produce sounds • Fundamental/harmonics are overlaid • Additive synthesiser works like a pipe/electric organ • Fundamental note and then related harmonics (octaves/fifths etc) mixed in at a lower volume • As waveforms are added, tonal colour is increased • MIDI in analogue synths from 1980s • Aftertouch/velocity control later on • MIDI used to link gear together/is a standardised language to allow different pieces of hardware to communicate • Software emulations of analogue synths • Analogue/modular synths have had a resurgence of popularity • Artists searching for a more authentic sound/analogue warmth • Electronica/lo-fi/ambient/synth pop • Eurorack • There's an attraction to progressively expanding synth, much like adding guitar pedals to a rig or with 500-series racks • Some audio interfaces can send CV from line outputs/have dedicated CV outputs	
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Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-2	• Makes limited connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes limited exploration about, and investigation of, the wider impact of the production techniques/technology used in the recording (AO4).
Level 2	3-4	• Makes some connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes some exploration about, and investigation of, the wider impact of the production techniques/technology used in the recording (AO4).
Level 3	5-6	• Makes valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes clear exploration about, and investigation of, the wider impact of the production techniques/technology used in the recording (AO4).
Level 4	7-8	• Makes detailed and valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes detailed and valid exploration about, and investigation of, the wider impact of the production techniques/technology used in the recording (AO4).
Level 5	9-10	• Makes sophisticated and valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes sophisticated and valid exploration about, and investigation of, the wider impact of the production techniques/technology used in the recording (AO4).