

**Paper Reference 9MT0/03**  
**Pearson Edexcel**  
**Level 3 GCE**

<b>Total Marks</b>
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**Music Technology**  
**Advanced**  
**COMPONENT 3: Listening and analysing**

**Time: 1 hour 30 minutes**

**In the boxes below, write your name, centre number and candidate number.**

<b>Surname</b>					
<b>Other names</b>					
<b>Centre Number</b>					
<b>Candidate Number</b>					

## **YOU MUST HAVE**

**2022 Pearson audio files, headphones and computer with media playing software.**

## **YOU WILL BE GIVEN**

**Diagram Booklet**

## **INSTRUCTIONS**

**Answer ALL questions.**

**Answer the questions in the spaces provided in this Question Paper or in the Diagram Booklet – 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.**

**There may be spare copies of some diagrams in case you need them.**

**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. Write your answers in the spaces provided in this Question Paper.**

**Some questions are multiple choice. Write the letter(s) of your chosen answer(s) in the box(es) provided.**

**1. Grace Jones: Crush (1986) Track 1**

- (a) Refer to the diagram for Question 1(a) in the Diagram Booklet. Identify the pan position for the tracks/instruments. Mark the position on each dial.**

**(3 marks)**

**(continued on the next page)**

1. continued.

(b) Identify the delay effect used on the lead vocal between 0 : 42–0 : 50.

**A** Multi–tap

**B** Ping pong

**C** Resonant

**D** Slapback

Answer

(1 mark)

(continued on the next page)

**1. continued.**

**(c) Describe the lead electric guitar part first heard  
at 0 : 22.**

**(2 marks)**

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**(continued on the next page)**

1. continued.

(d) Describe the use of sequencing within the song.

(4 marks)

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(Total for Question 1 = 10 marks)

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**2. The Rolling Stones: 2000 Light Years From Home (1967)**  
**Track 2**

**(a) Name the keyboard instrument that plays from 0:42.**

**(1 mark)**

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**(continued on the next page)**

**2. continued.**

**(b) (i) Identify the type of synthesis heard, panned left, in the instrumental section between 2:10–2:21.**

**A Analogue**

**B Digital**

**C Sampling**

**D Vocoding**

**Answer**

**(1 mark)**

**(continued on the next page)**

**2. (b) continued.**

**(ii) Identify the waveform used to create the sound.**

**A Sawtooth**

**B Sine**

**C Square**

**D White noise**

**Answer**

**(1 mark)**

**(continued on the next page)**

**2. (b) continued.**

**(iii) Describe how the pitch of the synthesised sound is being changed.**

**(1 mark)**

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**(c) Reversed sounds are heard at the start of the song. Describe the steps that would need to be taken in 1967 to create these sounds.**

**(3 marks)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

**(d) (i) Identify the problem heard in the drums at 3 : 40.**

**(1 mark)**

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**(ii) Explain ONE way this problem could be solved if the song was being mixed using a DAW.**

**(2 marks)**

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**(Total for Question 2 = 10 marks)**

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**3. Blink–182: Bored To Death (2016)****Track 3**

**(a) Refer to the table for Question 3(a) in the Diagram Booklet. It is incomplete. Listen to the drums in the introduction (0 : 00–0 : 08). Identify the settings used for the flange effect in the table in the Diagram Booklet. There are two spaces to fill.**

**(2 marks)**

**(b) Apart from flange, identify TWO ways in which the drum production in the first verse (0 : 09–0 : 32) differs from the introduction (0 : 00–0 : 08).**

**(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**

**3. continued.**

**(c) Describe the low frequency EQ gain setting used on the backing vocal phrase “I’m not coming home” at 0 : 40.**

**(1 mark)**

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**(d) Identify the effect/process added to the distorted guitar between 2 : 46–2 : 50.**

**(1 mark)**

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**(continued on the next page)**

**3. continued.**

**(e) In the DAW era electric guitars are often recorded direct, without the use of a hardware amplifier or microphone. Describe the process of setting up for an electric guitar recording using this method.**

**(2 marks)**

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**(continued on the next page)**



**3. continued.**

**(f) Refer to the diagram for Question 3(f) in the Diagram Booklet. The image shows the master stereo waveform for this song. Explain ONE process that would have been used to maintain the high average level.**

**(2 marks)**

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**(Total for Question 3 = 10 marks)**

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**4. Sarah Vaughan: Can't Get Out Of This Mood (1950)**  
**Track 4**

- (a) Name a style that best fits this song.**  
**(1 mark)**
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- (b) Refer to the diagram for Question 4(b) in the Diagram Booklet. The chart represents how close or far away instruments appear in the mix. Label the following mix elements with crosses and their names on the chart. An example is given.**

- piano
- vocal
- trombone solo (1:41–2:13)

**(3 marks)**

**(continued on the next page)**

4. continued.

(c) This recording was remastered for a **2020** compilation album release.

**Explain ONE remastering process that may have been used in the context of what is heard.**

**(2 marks)**

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**(continued on the next page)**

4. continued.

(d) Excluding unwanted room reverb and spill, explain ONE challenge associated with close-miking each of the instruments below and on the next page and how each challenge could be overcome.

(4 marks)

Answer lines continue on the next page.

**SAXOPHONE**

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4. (d) continued.

**TROMBONE**

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(Total for Question 4 = 10 marks)

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**TOTAL FOR SECTION A = 40 MARKS**

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**SECTION B**

**Answer both Questions 5 and 6. Write your answers in the spaces provided in this Question Paper.**

**5. Pink Floyd: Comfortably Numb (1979)**  
**Track 5**

and

**Scissor Sisters: Comfortably Numb (2004)**  
**Track 6**

**Evaluate the production techniques in both  
versions of the song.**

**(15 marks)**

**Answer lines continue on the next six pages.**

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**5. continued.**

[illegible]

**Turn over**



**5. continued.**

[illegible]

**Turn over**

**5. continued.**

[illegible]

**Turn over**

**5. continued.**

[illegible]

**Turn over**

**5. continued.**

[illegible]

**Turn over**

**5. continued.**

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**(Total for Question 5 = 15 marks)**

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## 6. Michael Penn: Figment (1997)

### Track 7

**Evaluate the use of reverb within this song as well as methods used to create reverb from the earliest days of recording through to the present day.**

**(20 marks)**

**Answer lines continue on the next six pages.**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

**6. continued.**

[illegible]

**Turn over**

**6. continued.**

[illegible]

**Turn over**



**6. continued.**

[illegible]

**Turn over**

**6. continued.**

[illegible]

**Turn over**

**6. continued.**

[illegible]

**Turn over**

6. continued.

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(Total for Question 6 = 20 marks)

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**TOTAL FOR SECTION B = 35 MARKS**

**TOTAL FOR PAPER = 75 MARKS**

**END OF PAPER**

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