

Please check the examination details below before entering your candidate information

Candidate surname		Other names
Centre Number	Candidate Number	
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**Pearson Edexcel Level 3 GCE**

**Wednesday 24 May 2023**

Afternoon (Time: 1 hour 30 minutes) **Paper reference** **9MT0/03**

**Music Technology**

**Advanced**

**COMPONENT 3: Listening and Analysing**

**You must have:**  
2023 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.

Turn over ►

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## SECTION A

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

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

### 1 Goo Goo Dolls: *Black Balloon* (1998) Track 1

- (a) Name **two** modulation effects heard on the electric guitars before the vocal enters.

(2)

1 .....

2 .....

- (b) The lead vocal is slightly sibilant. Identify **one** process that could be used to reduce the sibilance.

(1)

.....

- (c) (i) Identify **one** other capture problem heard in the lead vocal between 0:29–0:38.

(1)

.....

- (ii) Identify **two** ways the problem heard in (c)(i) could be avoided during capture.

(2)

1 .....

2 .....

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(d) Excluding EQ, describe acoustic guitar capture and processing between 0:19–1:03. (4)

(Total for Question 1 = 10 marks)

2 Lipps Inc.: *Funkytown* (1979)  
Track 2

- (a) (i) Excluding panning, identify **one** way the reverb on the cowbells changes at 0:59 when compared to the previous section.

(1)

- (ii) State **two** ways of recreating the change heard in (a)(i) using a DAW.

(2)

1

2

- (b) Describe the amplitude envelope settings used on the lead synthesiser first heard at 0:04.

(3)

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(c) A vocoder is used on the vocals from 0:11–0:24. Describe how a vocoder works.

(4)

(Total for Question 2 = 10 marks)

### Track 3

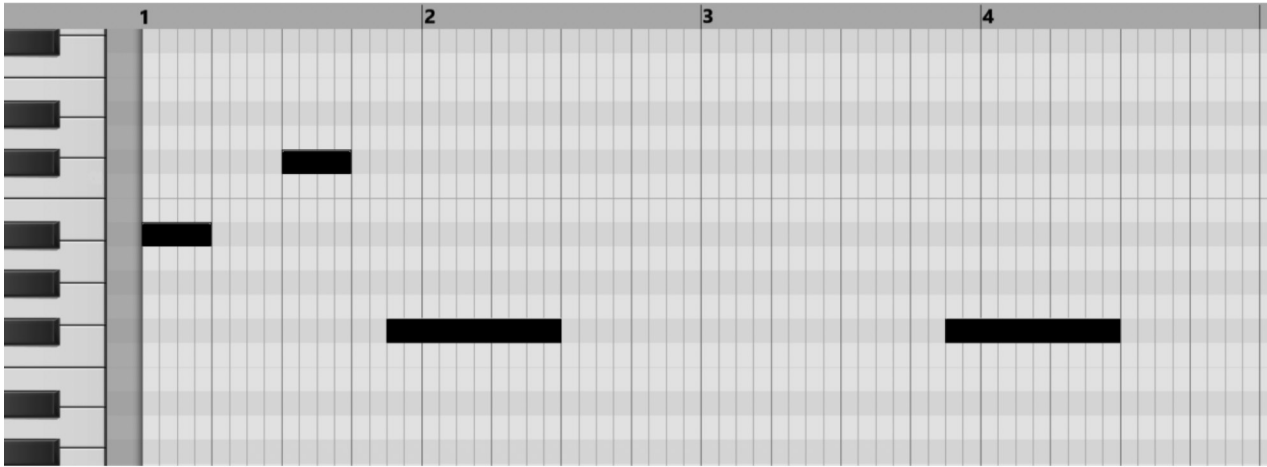
- (a) Identify the most likely quantise value used on the kick drum in the introduction (0:01–0:16).

(1)

- ☐ **A** 1/4
- ☐ **B** 1/4 triplet
- ☐ **C** 1/8
- ☐ **D** 1/8 triplet

- (b) Draw the **two** missing notes from the first four bars of the bass line (0:01–0:09).

(2)



- (c) Describe the production techniques used on the clap sound in the introduction (0:01-0:16).

(2)

(d) The song uses a synthesiser riff produced using an 8-bit chip from a 1980s home computer, heard first at 0:17. Describe how this technology is likely to affect the sound.

(3)

(e) Describe the sampler technique used on the vocals between 3:21–3:36.

(2)

(Total for Question 3 = 10 marks)

4 The Band: *The Weight* (1968)  
Track 4

- (a) Describe how lead vocal production has changed since the song was recorded in 1968.

(6)

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(b) This recording is taken from a remastered compilation released in 2000. Explain **two** types of EQ or filter that may have been used in the remastering process.

(4)

1

2

(Total for Question 4 = 10 marks)

**TOTAL FOR SECTION A = 40 MARKS**

## SECTION B

Answer both Questions 5 and 6. Write your answers in the spaces provided.

**5 Van Halen: *Jump* (1983)**  
**Track 5**

and

**Paul Anka: *Jump* (2005)**  
**Track 6**

Evaluate the production techniques used in each version of the song.

Your response may consider the following production aspects:

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

(15)

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(Total for Question 5 = 15 marks)

**6 Michael Kiwanuka: *Hero* (2019)**  
**Track 7**

This song uses lo-fi and retro production techniques to degrade sound quality and simulate earlier recording eras.

Evaluate:

- the use of lo-fi and retro production techniques within Michael Kiwanuka's *Hero*
- the wider impact that lo-fi and retro production techniques have had on recorded music.

(20)

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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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