

Music Technology
Advanced
Component 3: Listening and Analysing

Total Marks

Thursday 23 May 2024 – Afternoon

Time: 1 hour 30 minutes

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

Candidate surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

**2024 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 – 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.**

Turn over

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.

Section A

Answer ALL questions in this section. 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 Clean Bandit (featuring Elley Duhé):
Don't Leave Me Lonely (2022)
Track 1**

- (a) Look at the diagram for Question 1 (a) in the Diagram Booklet. Draw ONE line on each control to show how you would recreate the EQ heard on the lead vocal between 0:07–0:20.
(2 marks)**

(continued on the next page)

QUESTION 1 continued.

- (b) Apart from EQ, reverb and compression, identify FOUR effects or production features used on the vocal parts between 0:34-1:15.
(4 marks)**

1 _____

2 _____

3 _____

4 _____

(continued on the next page)

QUESTION 1 continued.

- (c) (i) Describe the reverb used on the lead vocal between 0:20–0:32.
(3 marks)**

(continued on the next page)

Turn over

QUESTION 1 (c) continued.

- (ii) Describe the change in the lead vocal reverb at the end of the song (2:50–2:53).
(1 mark)

(Total for Question 1 = 10 marks)

2 Glen Campbell: Galveston (1969) Track 2

- (a) For each instrument, identify ONE pan position that best represents what is heard in the mix from 0:15 onwards.
(3 marks)

Track	Pan position		
Drum kit	L <input type="checkbox"/>	C <input type="checkbox"/>	R <input type="checkbox"/>
High strings	L <input type="checkbox"/>	C <input type="checkbox"/>	R <input type="checkbox"/>
Lead vocal	L <input type="checkbox"/>	C <input type="checkbox"/>	R <input type="checkbox"/>

(continued on the next page)

QUESTION 2 continued.

- (b) Clipping can be heard on the brass parts in the recording.**

Identify THREE ways clipping could have been avoided when recording.

(3 marks)

1

2

3

(continued on the next page)

Turn over

QUESTION 2 continued.

- (c) Explain TWO ways the reverb heard on the strings may have been achieved when the song was produced in 1969.
(4 marks)**

1

(continued on the next page)**Turn over**

QUESTION 2 (c) continued.**2**

(Total for Question 2 = 10 marks)

3 Herbie Hancock: Chameleon (extract) (1973)
Track 3

- (a) (i) Identify ONE unwanted noise heard at the start.**
(1 mark)

- (ii) Name TWO types of EQ or filter that could be used to reduce the noise throughout.**
(2 marks)

1

2

(continued on the next page)

Turn over

QUESTION 3 continued.

- (b) Name TWO instruments that feature wah wah between 0:31–1:09.
(2 marks)**

1

2

(continued on the next page)

QUESTION 3 continued.

- (c) (i) Describe the oscillator settings required to produce the synth bass sound, first heard at 0:00.
(2 marks)**

(continued on the next page)

Turn over

QUESTION 3 (c) continued.

- (ii) Describe the filter settings used on the synth bass sound.
(3 marks)**

The answer space continues on the next page.

QUESTION 3 (c) (ii) continued.

(Total for Question 3 = 10 marks)

**4 David Bowie: Magic Dance
from Labyrinth soundtrack (1986)
Track 4**

- (a) Name TWO percussion sounds heard between
0:16–0:33 that are not part of a standard drum kit.
(2 marks)**

1 _____

2 _____

- (b) Apart from EQ, reverb and compression, identify
TWO effects/processors used on the lead
instrument that plays between vocal lines at
3:34–3:43.
(2 marks)**

1 _____

2 _____

(continued on the next page)

Turn over

QUESTION 4 continued.

- (c) Describe features of the production that make the song typical of the 1980s.
(6 marks)**

The answer space continues on the next page.

Turn over

QUESTION 4 (c) continued.

(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 TOTO: Africa (1982)
Track 5**

and

**BACALL & Malo (featuring Prince Osito):
Africa (2016)
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, sequencing and sampling**
- **EQ and filtering**
- **Dynamic processing**
- **Pan and stereo field**
- **Effects.**

(15 marks)

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Turn over

QUESTION 5 continued.

The answer space continues on the next five pages.

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Turn over

QUESTION 5 continued.

Turn over

QUESTION 5 continued.

QUESTION 5 continued.

QUESTION 5 continued.

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QUESTION 5 continued.

(Total for Question 5 = 15 marks)

**6 Keane: Atlantic (2006)
Track 7**

This song uses delay effects.

Evaluate:

- **the use of delay effects within the song**
- **the methods used to create delay effects from the 1940s through to the present day.**

(20 marks)

The answer space continues on the next six pages.

QUESTION 6 continued.

Turn over

QUESTION 6 continued.

Turn over

QUESTION 6 continued.

Turn over

QUESTION 6 continued.

[illegible]

Turn over

QUESTION 6 continued.

Turn over

QUESTION 6 continued.

(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS

TOTAL FOR PAPER = 75 MARKS

END OF PAPER
