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Centre Number	Candidate Number
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<h2 style="margin: 0;">Pearson Edexcel Level 3 GCE</h2>	
<h3 style="margin: 0;">Thursday 23 May 2024</h3>	
Afternoon (Time: 1 hour 30 minutes)	<div style="display: inline-block; border: 1px solid black; padding: 2px 5px;">Paper reference</div> <div style="display: inline-block; background-color: #333; color: white; padding: 5px 10px; font-weight: bold; font-size: 1.2em;">9MT0/03</div>
<h2 style="margin: 0;">Music Technology</h2> <p style="margin: 5px 0 0 0;">Advanced</p> <h3 style="margin: 0;">COMPONENT 3: Listening and Analysing</h3>	
<p>You must have:</p> <p>2024 Pearson audio files, headphones and computer with media playing software</p>	<div style="border: 1px solid black; padding: 5px; width: 80px; margin: 0 auto;">Total Marks</div>

Instructions

- **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

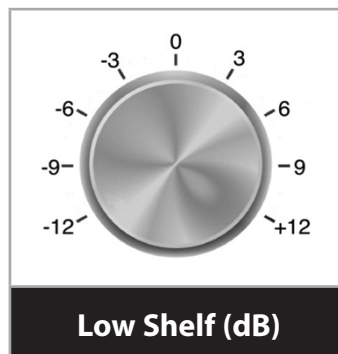
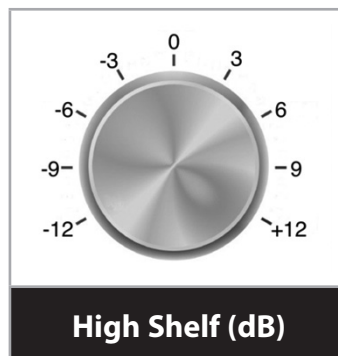
Answer ALL questions in this section. Write your answers in the spaces provided.

Some questions must be answered with a cross ☐. If you change your mind about an answer, then mark your new answer with a cross ☐.

1 **Clean Bandit (featuring Elley Duhé): *Don't Leave Me Lonely* (2022)**
Track 1

- (a) Draw **one** line on each control below to show how you would recreate the EQ heard on the lead vocal between 0:07–0:20.

(2)



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

(4)

- 1
2
3
4

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

(3)

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

(1)

(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)

Track	Pan position		
Drum kit	L	C	R
High strings	L	C	R
Lead vocal	L	C	R

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

Identify **three** ways clipping could have been avoided when recording.

(3)

1

2

3

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

(4)

1

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)

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

(2)

1

2

(b) Name **two** instruments that feature wah wah between 0:31–1:09.

(2)

1

2

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

(2)

(ii) Describe the filter settings used on the synth bass sound.

(3)

(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)

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)

1

2

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

(6)

(Total for Question 4 = 10 marks)

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.

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)

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(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)

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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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