

Paper Reference 9MT0/41
Pearson Edexcel Level 3 GCE

Music Technology

Advanced

Component 4: Producing and Analysing

Total Marks

Wednesday 5 June 2024 – Morning

Time: 2 hours 15 minutes

plus 10 minutes setting up time

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

Candidate surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Pearson audio/MIDI files, headphones or monitor speakers, digital audio workstation (DAW) and MIDI keyboard.

YOU WILL BE GIVEN

Source Booklet

SETTING UP TIME

Open a new project in your DAW using 16 bit/44.1 kHz sample rate.

Save the project as ‘comp4_your candidate number’ (e.g. comp4_1234) in the folder designated by your centre.

Set the metronome to 170 bpm.

Import ‘rhythm guitar.wav’ to a new track in your DAW, aligned with the beginning of bar 1.

(continued on the next page)

SETTING UP TIME continued.

Ensure that the guitar is audible and plays in time with the metronome. The guitar begins bar 2, beat 1.

You must not open the paper until instructed to do so by the invigilator.

INSTRUCTIONS

Answer ALL questions.

Answer the questions in the spaces provided – there may be more space than you need.

Save your audio files for Questions 1, 2, 4 and 5 within the 2 hours 15 minutes examination time.

You must ensure that the left and right earpieces of your headphones are worn correctly.

Access to a calculator or calculator software is not permitted.

Access to the internet or local network is not permitted.

INFORMATION

The total mark for this paper is 105.

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.

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 .

(continued on the next page)

Question 1 is about the drum part.

- 1 Import the MIDI file ‘drums.mid’ to a new track in your DAW. Align the part so that the drums begin playing at the start of bar 10.**
 - (a) There are many different note velocity values used in the MIDI file.**
 - (i) State the reason that the drum programmer chose to have notes with different velocity.**
(1 mark)

(continued on the next page)

QUESTION 1 (a) continued.

- (ii) Complete the table below to give the velocity in decimal and in binary of the highest velocity value in the MIDI file.**

Velocity in decimal	Velocity in binary
(1 mark)	(1 mark)

(continued on the next page)

QUESTION 1 continued.

(b) Some sequencers display the range of values of pitch bend as 0–16383. 0 is full downward bend and 16383 is full upward bend.

(i) State how many bytes MIDI uses to represent the range of values of pitch bend.

(1 mark)

(continued on the next page)

QUESTION 1 (b) continued.

- (ii) Identify the value of pitch bend when it is at its centre position.
(1 mark)

- A ☐ 1
- B ☐ 127
- C ☐ 8192
- D ☐ 32768

(continued on the next page)

QUESTION 1 (b) continued.

- (iii) Identify how MIDI would transmit the value of 16383.
(1 mark)

	LSB	MSB
A <input type="checkbox"/>	0000 0000	0000 0000
B <input type="checkbox"/>	0111 1111	0000 0000
C <input type="checkbox"/>	0000 0000	0111 1111
D <input type="checkbox"/>	0111 1111	0111 1111

(continued on the next page)

QUESTION 1 continued.

- (c) Import 'drums example.wav' to a new track in your DAW. The file illustrates how bars 32–35 of the drums should sound. You should not use this audio in your final mix.

The notes in the MIDI file have been assigned to the incorrect sounds. Assign the notes to the sounds listed below to form the drum part. You must not change the rhythm.

- Kick drum
- Snare
- Open hi-hat
- Ride cymbal bell
- Rack tom
- Floor tom
- Two different crash cymbals

(8 marks)

(continued on the next page)

Turn over

QUESTION 1 (c) continued.

Bounce/export the completed drum part as a single 16 bit/44.1 kHz stereo .wav file to the designated folder on your computer.

Name it 'q1_ your candidate number' (e.g. q1_1234).

(Total for Question 1 = 14 marks)

Question 2 is about the electric guitar parts.

2 Listen to the rhythm electric guitar part you have already imported.

**(a) A noise gate has been applied to the electric guitar. Identify which ONE of the following best describes the action of a noise gate.
(1 mark)**

- A** ☐ **The gate cuts all sound above the threshold.**
- B** ☐ **The gate cuts all sound below the threshold.**
- C** ☐ **The gate cuts frequencies below the threshold.**
- D** ☐ **The gate cuts low velocities.**

(continued on the next page)

QUESTION 2 continued.

(b) Identify the unit used to measure the threshold value.

(1 mark)

A ☐ **dB**

B ☐ **Hz**

C ☐ **ms**

D ☐ **V**

(continued on the next page)

QUESTION 2 continued.

(c) Identify the unit used to measure the attack value.

(1 mark)

A ☐ dB

B ☐ Hz

C ☐ ms

D ☐ V

(continued on the next page)

QUESTION 2 continued.

- (d) Describe why it is important to apply a noise gate to this style of electric guitar.
(2 marks)**

(continued on the next page)

QUESTION 2 continued.

- (e) Import 'lead guitar incomplete.wav' into your DAW. This is the incomplete lead guitar part. The beginning of this audio track should be aligned with the start of bar 9. The lead guitar begins at the start of bar 10.

Complete the lead guitar part.

- Use audio from 'lead guitar incomplete.wav'.
- Remove noise from bar 9.
- Bars 26–33 must be copied from bars 18–25.
- Bars 34–41 must be copied from bars 10–17.
- Bars 42–49 must also be copied from bars 10–17.
- Bars 50–57 must also be copied from bars 10–17.
- The lead guitar must not have any clicks or glitches.

(4 marks)

(continued on the next page)

Turn over

QUESTION 2 continued.

- (f) In bars 36 and 44, two of the pitches are incorrect in the lead guitar recording. The diagram in the Source Booklet shows the correct pitches of bars 36–37.

Correct the lead guitar pitches.

- The pitches must match the diagram in bar 36.
- Bar 44 must have the same pitches as bar 36.

(5 marks)

Bounce/export the completed lead guitar part as a single 16 bit/44.1 kHz stereo .wav file to the designated folder on your computer.

Name it ‘q2_ your candidate number’ (e.g. q2_1234).

(Total for Question 2 = 14 marks)

Question 3 is about the bass part.

3 Import 'bass.wav' to a new track in your DAW. The beginning of this audio track should be aligned with the start of bar 1. The bass begins at the start of bar 2.

(a) An HPF has been added to the bass in bars 2–9.

(i) The filter is 48 dB/octave. Explain what 48 dB/octave refers to.

(2 marks)

(continued on the next page)

Turn over

QUESTION 3 (a) continued.

- (ii) On the graph in the Source Booklet,
draw the HPF.
(3 marks)

- (b) An audio file has a file size of 10 MB and has
the following properties:

- .wav
- mono
- sample rate 44.1 kHz
- 16 bit.

- (i) Calculate the file size of the audio file if
it were converted to stereo.
(1 mark)

_____ MB

(continued on the next page)

QUESTION 3 (b) continued.

Remember, an audio file has a file size of 10 MB and has the following properties:

- **.wav**
- **mono**
- **sample rate 44.1 kHz**
- **16 bit.**

(ii) Calculate the file size of the audio file if it were converted to have the following properties:

- **.wav**
- **stereo**
- **sample rate 88.2 kHz**
- **24 bit.**

(1 mark)

_____ MB

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Turn over

QUESTION 3 continued.

- (c) Distortion has been applied to the bass with the settings shown in the Source Booklet.

The output level has been reduced so that the peak level of the distorted signal is identical to the peak level of the original clean signal. Identify which ONE of these statements best describes the RMS level.

(1 mark)

- A ☐ Adjusting the output level makes no difference to the RMS level of the distorted signal.
- B ☐ Both clean and distorted signals have the same RMS level.
- C ☐ The RMS level of the distorted signal is higher than the original clean signal.
- D ☐ The RMS level of the distorted signal is lower than the original clean signal.

(Total for Question 3 = 8 marks)

Question 4 is about the vocal part.

- 4 Import ‘vocal.wav’ to a new track in your DAW. This track is the vocal. Ensure that the beginning of this audio track is aligned with the start of bar 1. The vocal begins bar 6, beat 1.**

(a) On the graph in the Source Booklet:

- **Draw a square wave.**
(1 mark)
- **Label the axes.**
(2 marks)
- **Label the amplitude of the wave.**
(1 mark)
- **Label the period of the wave.**
(1 mark)

(continued on the next page)

Turn over

QUESTION 4 continued.

- (b) On the graph in the Source Booklet, draw the same wave with the polarity inverted.

(1 mark)

- (c) Describe what would happen if the waveforms from parts (a) and (b) were added together.

(1 mark)

(continued on the next page)

QUESTION 4 continued.

- (d) Describe a situation where it is important to check the polarity of recorded signals.
(2 marks)**

(continued on the next page)

QUESTION 4 continued.

- (e) There is some intrusive background noise in bar 44. Use 'noise.wav' to remove the unwanted background noise from the vocal track so that only the singing can be heard.
(4 marks)

Bounce/export the completed vocal part as a single 16 bit/44.1 kHz stereo .wav file to the designated folder on your computer.

Name it 'q4_ your candidate number' (e.g. q4_1234).

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QUESTION 4 continued.

- (f) This vocal was recorded using a Shure SM7B. The graphs in the Source Booklet show how polar response changes according to frequency. Analyse how the polar response of this microphone changes according to frequency and the implications when recording a vocal.
(4 marks)

Answer space continues on the next page.

QUESTION 4 continued.

(continued on the next page)

Turn over

QUESTION 4 continued.

- (g) The pictures in the Source Booklet show a pair of nearfield studio monitors and a mobile phone internal speaker (circled). Evaluate the suitability of each of these to monitor this song during mixing.
(8 marks)

Answer space continues on the next page.

QUESTION 4 continued.

(Total for Question 4 = 25 marks)

Turn over

- 5 You should now have the following tracks in your DAW: rhythm guitar, lead guitar, drums, bass, and vocal.**
- (a) Remove the noise at the end of the bass track.
(1 mark)**
- (b) Apply a filter to the rhythm guitar in bars 2–9. The filter characteristics should match the bass guitar filtering in bars 2–9.
(3 marks)**
- (c) Apply double tracking to the rhythm guitar throughout.
(3 marks)**
- **Pan each rhythm guitar part hard left and hard right.**

(continued on the next page)

QUESTION 5 continued.

(d) The vocal in bars 34–49 is already compressed. Compress the vocal in bars 6–31.

(3 marks)

- **Ensure that all parts of the vocal can be heard above the other parts.**
- **Ensure that the vocal does not get buried or jump out of the mix.**
- **The delay in bar 31 should not be compressed.**

(e) Gate the lead guitar.

(3 marks)

- **Import ‘gate tone.wav’ to a new track in your DAW. The beginning of this audio track should be aligned with the start of bar 34. You should not hear this audio in your final mix.**
- **‘gate tone.wav’ should trigger the side chain of the gate so that the lead guitar is silent when ‘gate tone.wav’ is silent.**
- **Only bars 34–49 should be affected.**

(continued on the next page)

Turn over

QUESTION 5 continued.

- (f) Listen to the delay on the word “everything” in bar 31. Recreate the same delay on the word “abyss” in bar 7 to fill the gap before the drums enter in bar 10. (5 marks)**
- (g) Balance the levels of the mix. (3 marks)**
- (h) Produce a final stereo mix. (3 marks)**
- **Ensure that the mix output is at as high a level as possible.**
 - **It should be free from distortion.**
 - **Do not limit or compress the mix output.**
 - **Ensure that the beginning and the end of the music are not cut off.**
 - **Ensure that silences at the beginning and at the end do not exceed one second.**

QUESTION 5 continued.

Bounce/export the completed mix as a single 16 bit/44.1 kHz stereo .wav file to the designated folder on your computer.

Name it 'q5_ your candidate number' (e.g. q5_1234).

(Total for Question 5 = 24 marks)

TOTAL FOR SECTION A = 85 MARKS

SECTION B

Answer Question 6. Write your answer in the space provided.

- 6 Figure 1 in the Source Booklet shows a monophonic synthesiser from 1982. Evaluate the suitability of the settings to produce a synth bass. (20 marks)**

Answer space continues on the next 5 pages.

QUESTION 6 continued.

The image shows a single page from a notebook or ledger. It features ten evenly spaced horizontal black lines across its width. The top edge of the page has a slightly thicker line, possibly indicating a header area. There are no margins, text, or other markings on the page.

(continued on the next page)

Turn over

QUESTION 6 continued.

[illegible]

(continued on the next page)

Turn over

QUESTION 6 continued.

[illegible]

(continued on the next page)

Turn over

QUESTION 6 continued.

[illegible]

(continued on the next page)

Turn over

QUESTION 6 continued.

(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 20 MARKS

TOTAL FOR PAPER = 105 MARKS

END OF PAPER
