



Mark Scheme (Results)

January 2015

NQF BTEC Level 1/Level 2 Firsts in  
Music  
Unit 8: Music and Production Analysis  
(20375F)

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Question Number	Answer	Mark
1a	A) Solo	1

Question Number	Answer	Mark
1b	C) Pop	1

Question Number	Answer	Mark
1c	D) 150	1

Question Number	Answer	Mark																		
2	<p>Award <b>one</b> mark per correct answer.</p> <p>Allow abbreviations</p> <table border="1" data-bbox="461 842 1141 1575"> <thead> <tr> <th>ORDER</th> <th>SECTION</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td>Intro</td> </tr> <tr> <td>2.</td> <td>Verse</td> </tr> <tr> <td>3.</td> <td>Chorus (1)</td> </tr> <tr> <td>4.</td> <td>Verse (1)</td> </tr> <tr> <td>5.</td> <td>Chorus (1)</td> </tr> <tr> <td>6.</td> <td>Bridge (1)</td> </tr> <tr> <td>7.</td> <td>Chorus (1)</td> </tr> <tr> <td>8.</td> <td><b>Outro</b></td> </tr> </tbody> </table>	ORDER	SECTION	1.	Intro	2.	Verse	3.	Chorus (1)	4.	Verse (1)	5.	Chorus (1)	6.	Bridge (1)	7.	Chorus (1)	8.	<b>Outro</b>	5
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Question Number	Answer	Mark
3a	Arpeggio/broken chord	1

Question Number	Answer	Mark
3b	Ostinato /riff/"repeated pattern"/"repeating pattern"/repetition/"recurring pattern"	1

Question Number	Answer	Mark
4	<p>Award <b>one</b> mark for any of the following instruments up to a maximum of 3:</p> <ul style="list-style-type: none"> <li>• Keyboard/piano</li> <li>• Synthesiser/strings</li> <li>• Drums / drum machine</li> <li>• Guitar</li> <li>• Bass / bass synthesiser</li> </ul> <p>Do not accept vocals/backing vocals</p>	3

Question Number	Answer	Mark
5	(Starts) quiet / piano / p (1) Builds to a climax / crescendo / forte / f (1)	2

Question Number	Answer	Mark
6	(Recording) studio/booth	1

Question Number	Answer	Mark
7	<p>Panning (left to right/alternately)</p> <p>Accept 'autopan' as an answer</p> <p>Do not accept <b>echo</b></p>	1

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8	<p data-bbox="456 275 1151 338">Award <b>one</b> mark for each identification (up to 2) and <b>one</b> additional mark for each appropriate expansion.</p> <p data-bbox="456 365 902 396">Answers may include the following:</p> <table border="1" data-bbox="456 396 1151 1835"> <thead> <tr> <th data-bbox="456 396 748 428">Effects</th> <th data-bbox="748 396 1151 428">Used</th> </tr> </thead> <tbody> <tr> <td data-bbox="456 428 748 579">Looping</td> <td data-bbox="748 428 1151 579">Used as an effect at the beginning of the piece on the main vocals on the word 'star' so it gives a 'stutter' effect</td> </tr> <tr> <td data-bbox="456 579 748 701">Reverse</td> <td data-bbox="748 579 1151 701">Used on main vocals giving the effect of the sung words moving backwards at point 0:09 – 0:11</td> </tr> <tr> <td data-bbox="456 701 748 823">Flange</td> <td data-bbox="748 701 1151 823">Used on the keyboard giving a delayed and spacey version of the sound mixed with the original from 0:38 – 1:00</td> </tr> <tr> <td data-bbox="456 823 748 945">Chorus</td> <td data-bbox="748 823 1151 945">Used for the synths to increase and fill up the width of the track to give it richness of sound</td> </tr> <tr> <td data-bbox="456 945 748 1037">Distortion</td> <td data-bbox="748 945 1151 1037">Used in certain parts to create a warm and fuzzy sound mainly in the bass</td> </tr> <tr> <td data-bbox="456 1037 748 1159">EQ</td> <td data-bbox="748 1037 1151 1159">Mainly in the bass part to bring out the richness of the sound and to make more prominent</td> </tr> <tr> <td data-bbox="456 1159 748 1465">Compression</td> <td data-bbox="748 1159 1151 1465">Used on a number of instruments in the piece to control dynamics and increase perceived loudness. Also used at the mastering stage on the track overall for the same reasons. Can help to make the piece sound powerful when played on the radio.</td> </tr> <tr> <td data-bbox="456 1465 748 1558">Reverb</td> <td data-bbox="748 1465 1151 1558">Used sparingly in this piece to increase warmth and space of the sound.</td> </tr> <tr> <td data-bbox="456 1558 748 1621">Delay</td> <td data-bbox="748 1558 1151 1621">Actual sound repeated afterwards</td> </tr> <tr> <td data-bbox="456 1621 748 1713">Pitch correction/Auto tune</td> <td data-bbox="748 1621 1151 1713">Placed throughout the piece on the vocals.</td> </tr> <tr> <td data-bbox="456 1713 748 1776">Echo</td> <td data-bbox="748 1713 1151 1776">Used mostly on vocals to sustain and prolong sound</td> </tr> <tr> <td data-bbox="456 1776 748 1835">Panning</td> <td data-bbox="748 1776 1151 1835">Used on vocals to move sound from left to right.</td> </tr> </tbody> </table>	Effects	Used	Looping	Used as an effect at the beginning of the piece on the main vocals on the word 'star' so it gives a 'stutter' effect	Reverse	Used on main vocals giving the effect of the sung words moving backwards at point 0:09 – 0:11	Flange	Used on the keyboard giving a delayed and spacey version of the sound mixed with the original from 0:38 – 1:00	Chorus	Used for the synths to increase and fill up the width of the track to give it richness of sound	Distortion	Used in certain parts to create a warm and fuzzy sound mainly in the bass	EQ	Mainly in the bass part to bring out the richness of the sound and to make more prominent	Compression	Used on a number of instruments in the piece to control dynamics and increase perceived loudness. Also used at the mastering stage on the track overall for the same reasons. Can help to make the piece sound powerful when played on the radio.	Reverb	Used sparingly in this piece to increase warmth and space of the sound.	Delay	Actual sound repeated afterwards	Pitch correction/Auto tune	Placed throughout the piece on the vocals.	Echo	Used mostly on vocals to sustain and prolong sound	Panning	Used on vocals to move sound from left to right.	4
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	<p>Do not accept locations without descriptions of how the effect is being used.</p> <p>Accept any other valid responses.</p>	
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9	<p>Award <b>one</b> mark for identification and <b>one</b> additional mark for appropriate expansion for each of two examples up to a maximum of 4 marks.</p> <p>Vocals more prominent over sparse accompaniment (1) provide intimacy (1)</p> <p>Interchanging layered vocals (1) gives a more chaotic feel (1)</p> <p>Point 2:28 – 2:29 All sound is silenced (1) which gives a feeling of anticipation (1)</p> <p>Reducing parts and texture at the end (1) gives the impression of fading into distant space (1)</p> <p>Accept any other correct responses.</p>	<p>1+1 1+1</p>
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Question Number	Answer	Mark
10	D) –1990s	1

Question Number	Answer	Mark
11	(electric) piano/(electric) keyboard/synthesiser/ "drum kit"/drums	1

Question Number	Answer	Mark
12	<p>Responses may include the following:</p> <ul style="list-style-type: none"> <li>• Repetition, riffs (on guitar)</li> <li>• Repetitive pattern (on drums)</li> <li>• Ostinato</li> <li>• Glissando</li> </ul>	1

Question Number	Answer	Mark
13	Bongo(s)/ conga(s)/ whistle/ maracas/ cabasa/ shaker/ block	1



Question Number	Answer	Mark
14	Thin/Sparse Accept melody/tune with bass riff and drum accompaniment.	1

Question Number	Answer	Mark
15	<p>Award <b>one</b> mark for accurate identification up to 3 marks.</p> <p>Where 4 crosses, max 2 marks Where 5 crosses, max 1 mark Where 6 or more crosses, 0 marks</p>	3

Question Number	Answer	Mark
16	<p>Award <b>one</b> mark for identification and <b>one</b> additional mark for appropriate expansion.</p> <p>Answers may include the following:</p> <ul style="list-style-type: none"> <li>• Introduction of female vocal harmonies (1) changes dynamics/tone/timbre/texture/genre (1)</li> <li>• Absence of guitar (1) creates a sense of anticipation (1)</li> <li>• Contrast in texture (1) to sparse makes it feel thinner (1)</li> <li>• Echo/delay on backing vocals (1) prolongs a pensive mood (1)</li> <li>• Synth part plays a descending counter melody (1) changes feel to become more playful/upbeat (1).</li> </ul>	2

Question Number	Answer	Mark
17	Lead vocal: centre / middle / forward in the mix Backing vocals: stereo / left <b>and</b> right	2

Question Number	Answer	Mark
18	Chorus/distortion/fuzz/reverb/overdrive (pedal) Accept any other valid response Do not accept any specified inaccurate device.	1

Question Number	Answer	Mark
19	<b>B - 4 / 4</b>	1

Question Number	Answer	Mark
20a	<p>Award one mark for identifying a piece of valid recording equipment (1 Mark):</p> <p>Answers could refer to:</p> <ul style="list-style-type: none"> <li>• Mixing console</li> <li>• Tape recording device</li> <li>• Digital recording device</li> <li>• Microphones</li> <li>• Outboard effects, such as compressors, reverbs, samplers or equalizers</li> <li>• Monitoring systems (speakers)</li> <li>• Audio interfaces</li> </ul> <p>Do not accept digital audio workstation</p> <p>Do not accept MIDI devices or software as these are not <b>recording equipment</b></p> <p>Accept any other valid response.</p>	1
20 (b)	<p>Award <b>one</b> mark for identifying the development of a piece of recording equipment and <b>one</b> mark for the explanation of the impact upon improved audio quality</p> <p>eg Microphone: Increased choice of polar patterns available (1) allows directional sound capture thus reducing background noise (1)</p> <p>The mixing console: Digital capability (1) provides a more 'pure' sound supported by the multi-track recording facility which improves the sonic quality (1).</p> <p>Accept any other valid response.</p>	2

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21	<p>Responses may include the following features of each piece but must be <b>compared</b> accurately.</p> <p>Answers may include the following:</p> <table border="1" data-bbox="461 426 1154 1751"> <thead> <tr> <th data-bbox="461 426 802 457"><b>Starry eyed</b></th> <th data-bbox="802 426 1154 457"><b>Step On</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="461 457 802 552">One main female vocalist with backing</td> <td data-bbox="802 457 1154 552">One main male vocalist with backing</td> </tr> <tr> <td data-bbox="461 552 802 615">Soft/frail vocal tone</td> <td data-bbox="802 552 1154 615">Very rough/breathy vocal tone</td> </tr> <tr> <td data-bbox="461 615 802 737">Opens with a stuttering/fluttering vocal sound effect</td> <td data-bbox="802 615 1154 737">Instrumental opening between piano and synthesiser.</td> </tr> <tr> <td data-bbox="461 737 802 861">Vocal treatment is subtle and intense which enhances her longing tone</td> <td data-bbox="802 737 1154 861">Vocal treatment is harsh throughout</td> </tr> <tr> <td data-bbox="461 861 802 921">Electro pop style vocals</td> <td data-bbox="802 861 1154 921">Typical alternative indie/rock style vocals</td> </tr> <tr> <td data-bbox="461 921 802 1077">Vocals enhanced electronically in parts</td> <td data-bbox="802 921 1154 1077">Raw vocals and Backing vocals enhanced with effects.</td> </tr> <tr> <td data-bbox="461 1077 802 1232">Numerous production effect applied to the vocals throughout, mostly electronically</td> <td data-bbox="802 1077 1154 1232">Production effects more limited.</td> </tr> <tr> <td data-bbox="461 1232 802 1381">Dreamy instrumental backing compliments the yearning vocals</td> <td data-bbox="802 1232 1154 1381">Vocal backing enters once harmonising main melody.</td> </tr> <tr> <td data-bbox="461 1381 802 1505">Vocal part accompanied by all instrumentation throughout</td> <td data-bbox="802 1381 1154 1505">Several passages where vocal is accompanied by instruments using effects.</td> </tr> <tr> <td data-bbox="461 1505 802 1568">Very diverse range of dynamics applied</td> <td data-bbox="802 1505 1154 1568">Limited use of dynamics in voice</td> </tr> <tr> <td data-bbox="461 1568 802 1631">Leaps in pitch throughout song</td> <td data-bbox="802 1568 1154 1631">Pitch tends to move in step</td> </tr> <tr> <td data-bbox="461 1631 802 1694">Sung throughout</td> <td data-bbox="802 1631 1154 1694">Spoken passages</td> </tr> <tr> <td data-bbox="461 1694 802 1751">Female vocal range midlehigh</td> <td data-bbox="802 1694 1154 1751">Male vocal range mid to low</td> </tr> </tbody> </table> <p>Other answers may identify:  Detailed references to idiomatic techniques of vocals  Specific rhythmic passages  Other musical devices</p>	<b>Starry eyed</b>	<b>Step On</b>	One main female vocalist with backing	One main male vocalist with backing	Soft/frail vocal tone	Very rough/breathy vocal tone	Opens with a stuttering/fluttering vocal sound effect	Instrumental opening between piano and synthesiser.	Vocal treatment is subtle and intense which enhances her longing tone	Vocal treatment is harsh throughout	Electro pop style vocals	Typical alternative indie/rock style vocals	Vocals enhanced electronically in parts	Raw vocals and Backing vocals enhanced with effects.	Numerous production effect applied to the vocals throughout, mostly electronically	Production effects more limited.	Dreamy instrumental backing compliments the yearning vocals	Vocal backing enters once harmonising main melody.	Vocal part accompanied by all instrumentation throughout	Several passages where vocal is accompanied by instruments using effects.	Very diverse range of dynamics applied	Limited use of dynamics in voice	Leaps in pitch throughout song	Pitch tends to move in step	Sung throughout	Spoken passages	Female vocal range midlehigh	Male vocal range mid to low	8
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	Text and lyrics Style of each piece	
	Accept any other valid response.	

<b>Level</b>	<b>Descriptor</b>
0 marks	No rewardable material
1-3 marks	Basic similarities and differences between pieces identified, or only similarities or differences considered. The answer is likely to be in the form of a list and statements may be incomplete. Statements made will be superficial/generic and not applied to the context in the question. Statements will not contrast/link elements of the pieces directly to each other.
4-6 marks	Some similarities and differences between pieces identified, or a few key similarities and differences described but this will include statements that do not contrast/link elements of the pieces directly to each other. Consideration of both similarities and differences but there will be an inappropriate emphasis on one of them. The answer is unbalanced. Most points made will be relevant to the context in the question.
7-8 marks	Range of similarities and differences described, or a few key similarities and differences explained in depth. Balanced consideration of both similarities and differences, with all statements contrasting/linking elements of the pieces directly to each other. The majority of observations made will be relevant in terms of the context in the question.

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Welsh Assembly Government

