



# Mark Scheme (Results)

June 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.

Section A

Question Number	Answer	Mark
1a)	A – Rock and Roll	1
1b)	D – 158 BPM	1

Question Number	Answer	Mark
2	1950 (s) /50 (s) /Fifties	1

Question Number	Answer	Mark
3 a)	Section 1: Occurs between the lead vocal and saxophone.	
3 b)	Section 2: Occurs between the solo and backing singers (call) and saxophone (response).  Also accept saxophone playing in harmony.	1

Question Number	Answer	Mark				
4	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Stringed instruments</th> <th style="width: 50%;">Woodwind instruments</th> </tr> </thead> <tbody> <tr> <td>(Double/Stringed) bass or (Electric) guitar (reject bass guitar)</td> <td>Saxophone</td> </tr> </tbody> </table> <p>Award <b>one</b> mark for each correct answer. Only <b>one</b> valid answer per section accepted. Do not credit mark if <b>more than one</b> response provided.</p>	Stringed instruments	Woodwind instruments	(Double/Stringed) bass or (Electric) guitar (reject bass guitar)	Saxophone	2
Stringed instruments	Woodwind instruments					
(Double/Stringed) bass or (Electric) guitar (reject bass guitar)	Saxophone					

Question Number	Answer	Mark
5	C - Mono	1

Question Number	Answer	Mark
6	<p>Award <b>one</b> mark for identifying a point and <b>one</b> mark for an explanation up to a maximum of 4 marks.</p> <p>Responses may include the following:</p> <ul style="list-style-type: none"> <li>• Melodic riff/solo (played by saxophone) (1) creates sense of excitement. (1)</li> <li>• Drummer uses more of the drum kit (1) signifying a build up (1)</li> <li>• Descending (chromatic) passages (1) boosts the mood. (1)</li> <li>• Shorter reiterated note values (1) create a stirring and exhilarating mood. (1)</li> <li>• Flutter tonguing used by saxophone (1) supports the fast tempo, creating an upbeat mood. (1)</li> <li>• Interplay/dialogue between saxophone and guitar (1) supports the flow and creates a sense of anticipation. (1)</li> <li>• Static two-note guitar riff (1) creates suspense and anticipation. (1)</li> </ul> <p>Accept any other valid responses.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
7 a)	<p>Hi hat/cymbal(s)/ride</p> <p>Accept misspellings such as symbol, symbal.</p> <p><b>Accept no variations.</b></p>	1
7b)	Note-bending	1

Question Number	Answer	Mark
8a)	<p>2 4 or 2 4 2/2 4/4 Cut common time (¢) / simple duple Common time (C) / simple quadruple</p> <p><b>Accept no variations.</b></p>	1
8b)	<p>Syncopation/Ostinato/Riff(s)/Repeated pattern/Repetition/Recurring motif</p> <p><b>Accept no variations.</b></p>	1

8c)	Outro/coda	1
	<b>Accept no variations.</b>	

Question Number	Answer	Mark
9	<p>Award <b>one</b> mark for identifying an effect and <b>one</b> mark for an explanation up to a maximum of 4 marks.</p> <ul style="list-style-type: none"> <li>• Reverb / digital reverb (1) to add depth (1)</li> <li>• Gating (1) to remove unwanted sounds (1)</li> <li>• EQ (1) to differentiate / highlight different parts (1)</li> <li>• Delay (1) to enhance the timbre (1)</li> <li>• Distortion (1) to add a gritty timbre (1)</li> <li>• Dynamic processing / compression (1) to even out volumes / sit better in the mix / punchier sounds (1)</li> <li>• Chorus (1) to thicken the sound (1)</li> </ul> <p>Accept any other valid responses.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
10	<p>Award <b>one</b> mark for identifying a style and <b>one</b> mark for an explanation up to a maximum of 4 marks.</p> <p>NB Candidate must provide examples from the piece.</p> <p><b>Style:</b> Blues / country music / jazz / gospel (1)</p> <p><b>Musical feature</b> (1) - possible responses may include:</p> <p>Blues</p> <ul style="list-style-type: none"> <li>- Specific chord progression</li> <li>- Repetitive effect (groove)/ (rhythmic feel)</li> <li>- Swing rhythm in middle section</li> <li>- Walking bass</li> </ul> <p>Country</p> <ul style="list-style-type: none"> <li>- Simple form + harmony AABA</li> <li>- Accompanied mostly by string instruments</li> <li>- Swing rhythm</li> </ul> <p>Jazz</p> <ul style="list-style-type: none"> <li>- Swing rhythm</li> <li>- Looping / repetitive rhythm</li> <li>- Instrumental riffs</li> <li>- Heavy use of syncopation</li> </ul>	<p>1 + 1 1 + 1</p>

	<ul style="list-style-type: none"> <li>- Walking bass</li> <li>- Improvisation</li> </ul> <p>Gospel</p> <ul style="list-style-type: none"> <li>- Instrumentation similar / typical (use of drums, piano, swings)</li> <li>- Swing rhythm</li> <li>- Expressive</li> <li>- Vocal harmonies</li> <li>- Upbeat tempo</li> </ul> <p>Do not accept call and response. Do not credit the same musical feature twice Do not award Rock and Roll as style</p> <p>Accept any other valid response.</p>	
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Section B

Question Number	Answer	Mark
11a)	(Pop) Ballad	1
11b)	B - Piano	1

Question Number	Answer	Mark
12	76 (any number between 66 – 86) <b>Accept no variations.</b>	1

Question Number	Answer	Mark
13	Minor <b>Accept no variations.</b>	1

Question Number	Answer	Mark
14	Arpeggio/broken chords/triadic/ostinato	1

Question Number	Answer	Mark
15	Alto/mid-range/low  Accept any other valid responses	1

Question Number	Answer	Mark
16	<p>Award <b>one</b> mark for identifying a point and <b>one</b> mark for an explanation up to a maximum of 4 marks.</p> <p>Responses may include the following.</p> <ul style="list-style-type: none"> <li>• Vocal tone is soft and deep (1) which gives a melancholic mood to support the lyrics. (1)</li> <li>• Minor key (1) suggests a sorrowful tone and depicts the loss of love as in the lyrics. (1)</li> <li>• Ascending pitch at '<i>I've braved a hundred storms....</i>' (1) creates emphasis to reinforce words. (1)</li> <li>• Pitch descends at '<i>I will never be knocked down</i>' (1) the movement of the music reinforces the words. (1)</li> <li>• Legato piano accompaniment (1) creates a soft morose mood. (1)</li> <li>• Repeated fragile arpeggios by the piano (1) reinforces the unrequited love theme. (1)</li> <li>• Dynamics rise and fall (1) creates tension. (1)</li> <li>• Bend note on '<i>knocked down...</i>' (1) creates sadness and wailing effect in the voice, almost as if she is breaking with emotion. (1)</li> <li>• Leaping strides by the strings (1) emphasise a dramatic mood. (1)</li> <li>• Addition of string section (1) to build up tension. (1)</li> <li>• Syncopation on '<i>I can't keep...</i>' (1) gives emphatic reinforcement of the words. (1)</li> </ul> <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
17	Award <b>one</b> mark for each valid response up to a maximum of 2 marks.	2



	<ul style="list-style-type: none"> <li>• Bowed/arco</li> <li>• Vibrato</li> <li>• Legato/slurred</li> </ul> <p>Do not accept tremolo/tremolando.</p>	
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Question Number	Answer	Mark
18 a)	Reduction of plosives/Ps and Bs  Accept any other valid responses.	1
18 b)	Award <b>one</b> mark for identifying a point and <b>one</b> mark for an explanation  Noise control / noise reduction / recording levels / distortion / clipping (1) by riding/moving faders / using compression / using a limiter / controlling gain / adjusting proximity to microphone. (1)  Accept any other valid response.	2

Question Number	Answer	Mark
19	Award <b>one</b> mark for each valid response up to 2 marks.  <ul style="list-style-type: none"> <li>• Absence of applause/audience noise (1)</li> <li>• Clarity of recording (1)</li> <li>• Control of acoustics (1)</li> <li>• Controlled ambience (1)</li> <li>• Absence of background noise (1)</li> <li>• The vocal is multitracked using the same voice (1)</li> </ul> <p>Accept any other valid response.</p>	2

Section C

Question Number	Indicative content	Mark				
20	Responses may include the following features: <table border="1" data-bbox="411 1832 1273 2016"> <tr> <td><b>See You Later Alligator</b></td> <td><b>Turning Tables</b></td> </tr> <tr> <td>Accompanied by double</td> <td>Arpeggio accompaniment</td> </tr> </table>	<b>See You Later Alligator</b>	<b>Turning Tables</b>	Accompanied by double	Arpeggio accompaniment	8
<b>See You Later Alligator</b>	<b>Turning Tables</b>					
Accompanied by double	Arpeggio accompaniment					

	bass.	by the piano.	
	Saxophone repeats the vocal melody through call and response.	String section provides a fullness to the melodic tones.	
	Dynamics moderately loud throughout piece and increases in volume during the saxophone riff.	Soft dynamics used mainly in verses, gradually getting louder in chorus sections, particularly by the strings.	
	Double bass uses bend notes throughout.	Vocal uses bend notes when increasing pitch during verses.	
	Male vocal range is within an octave range.	Female lead uses a wide vocal range.	
	Blues scale used by the bass guitar and double bass that as part of the accompaniment.	Pedal notes used by the piano as part of the bass line. These long held notes support the ease and flow of the piece.	
	Repetitive vocal melody throughout within a narrow range.	Extensive melodic range with distinct differences between verse and chorus.	
	Flutter tonguing used by saxophone.	Vibrato used by the strings during the long held notes at end of phrases.	
	<b>Accept any other valid response.</b>		
<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.

Ofqual



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