



Mark Scheme (Results)

January 2016

Edexcel BTEC Level 1/Level 2 First
Certificate 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
1	D – Synthpop	1

Question Number	Answer	Mark
2	C – 118 BPM	1

Question Number	Answer	Mark
3	<p>Award one mark for identifying electronic instrument and one mark for identifying rhythmic device (accept description).</p> <p>Responses may include the following:</p> <ul style="list-style-type: none"> • Drum machine/drum/percussion (1) Upbeat / anacrusis (1) or Straight rhythm(1) or syncopated at times (1) • Bass (1) Straight rhythm or long held notes (1) • Trumpet (0:10 to 0:26) (1) Uses dotted rhythm (1) • Synth (bell) (0:03 to 0:27) (1) off-beat accents/syncopation (1) <p>Any instrument’s rhythmic device may be credited as ostinato, riff or repetition.</p> <p>Do not double credit the same rhythmic device.</p> <p>Accept any other valid response.</p>	4

Question Number	Answer	Mark
4	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • Ostinato • Riff • Repetition • Block (stabbed) chords/stabs <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
5	C – 1980s	1

Question Number	Answer	Mark
6	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • Spoken • Talking • Rap <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
7	Award one mark for any of the following: <ul style="list-style-type: none"> • (Mid to low) female • Alto Accept any other valid response.	1

Question Number	Answer	Mark
8(a)	Award one mark for any of the following: <ul style="list-style-type: none"> • Thin/sparse • Tune and accompaniment • Alternating male and female voices over backing Accept any other valid response.	1

Question Number	Answer	Mark
8(b)	Award one mark for any of the following: <ul style="list-style-type: none"> • Repetition • Riff • Sequence • Harmony Accept any other valid response.	1

Question Number	Answer	Mark
8(c)	Award one mark for any of the following: Depeche Mode, Kraftwerk, O.M.D, The Human League, Ultravox, Soft Cell, Duran Duran, Spandau Ballet, Erasure, The Communards, Yazoo, Gary Numan, Visage, New Order, A-ha, Eurythmics. Accept any other valid response.	1

Question Number	Answer	Mark
9	<p>Award one mark per identification and one additional mark per appropriate description up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Structure now more open/free (1) with interplay between female vocal and backing vocals (1) • Female vocal uses rubato (1) compared to initial structured verse with repeated melody (1) • Male vocal line repetitive (1) and doesn't take the melody as before (1) • Repetition of phrases (1) instead of use of verse as before (1) • Male vocal line uses rap/spoken word (1) doesn't sing the melody as previous (1) • Backing vocals sing a counter melody (1) instead of in harmony at end of verse with female lead (1) • Use of fillers by backing vocals (1) limited fillers used previously only 'baby' at end of phrase (1) • Increasing texture (1) as different instruments enter with motifs (1) <p>Accept any other valid response</p>	<p>1+1 1+1</p>

Question Number	Answer	Mark
10(a)	<p>Studio/overdub/studio overdub/studio recording/recording studio</p> <p>Do not accept studio live.</p>	1

Question Number	Answer	Mark
10(b)	<p>Award one mark for identification of a decision and one additional mark for appropriate related explanation.</p> <ul style="list-style-type: none"> • Drums and bass panned in centre (1) as they have low frequency sound and contain most of the energy in the mix (1) • Lead vocals should typically be placed front and centre (1) for prominence (1) • Backing vocals are better placed around the stereo field (1) in order to widen the aural experience (1) • Accompanying instruments to be spread evenly across the field (1) to balance the sound and for clarity (1) • Panning will be clear and well-defined (1) so that the listener can pick out individual sounds/instruments/parts (1) <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark										
10(c)	<p>Award one mark for each accurate description of using an effect, up to a maximum of four marks.</p> <table border="1"> <thead> <tr> <th>Effect</th> <th>Result of using the effect</th> </tr> </thead> <tbody> <tr> <td>Reverb</td> <td>Sense of space/ambience/echoey/sounds thicker</td> </tr> <tr> <td>Tremolo</td> <td>Variation in volume/wobble/vibrato</td> </tr> <tr> <td>Distortion</td> <td>Buzzy/gritty/fuzzy sound/heavy/adds gain</td> </tr> <tr> <td>Delay</td> <td>Echo/repeated sounds/ping pong</td> </tr> </tbody> </table> <p>Accept any other valid response.</p>	Effect	Result of using the effect	Reverb	Sense of space/ambience/echoey/sounds thicker	Tremolo	Variation in volume/wobble/vibrato	Distortion	Buzzy/gritty/fuzzy sound/heavy/adds gain	Delay	Echo/repeated sounds/ping pong	4
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Question Number	Answer	Mark
11	<p>Award one mark for identification of an advantage and one additional mark for appropriate related explanation.</p> <ul style="list-style-type: none"> • Better noise filtering capability (1) which improves the sound quality with the use of signal processing (1) or Increasing the potential for very low distortion and noise/hiss (1) • Accessible editing (1) would allow editing of the audio samples at any point in the recording (1) • Numerous editing processing capabilities (1) digital software consists of a wide range of editing and processing tools (1) • Storage is more accessible / manageable (1) allowing storage of several versions and copies of the individual samples which could be edited at a different time (1) • Broad distribution (1) digital recording can be easily distributed using a variety of formats (1) or the audio can be transmitted over networks and therefore readily available to a wide audience (1) • Audio transfer (1) audio can easily be integrated into multimedia (web sites, DVD, games, video etc) (1) <p>Accept any other valid response</p>	2

Question Number	Answer	Mark
12	Punk rock/post punk/punk Do not accept "rock" on its own.	1

Question Number	Answer	Mark
13	Drums/drum kit/kit/hi hat/crash/ride/cymbals/snare/kick/kick drum/toms/bass drum Bass guitar/bass/electric bass	2

Question Number	Answer	Mark
14	Minor/E minor Do not accept "E" on its own.	1

Question Number	Answer	Mark
15	Award one mark for any of the following: <ul style="list-style-type: none"> • Thin • Sparse Accept any other valid response.	1

Question Number	Answer	Mark
16	Award one mark for any of the following: <ul style="list-style-type: none"> • Breathy • Coarse • Rough Accept any other valid response.	1

Question Number	Answer	Mark										
17	Award one mark for identifying each correct section. Part of the structure is given. A - Introduction B - Verses C - Chorus D - Instrumental break E - Outro <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>A</td> <td>B</td> <td>C</td> <td>B</td> <td>C</td> <td>D</td> <td>C</td> <td>D</td> <td>B</td> <td>E</td> </tr> </table>	A	B	C	B	C	D	C	D	B	E	3
A	B	C	B	C	D	C	D	B	E			

Question Number	Answer	Mark
18	<p>Award one mark for identification of a correct technique and one additional mark for appropriate related explanation.</p> <ul style="list-style-type: none"> • Power/barre chords used through strumming evenly across all strings (1). Gives the wide, broad scope of sound and texture. (1). • Strumming (1). Sweeping action over the strings to add texture to the chords (1). • Feedback on lead guitar (1) gives eerie atmosphere to the piece (1). <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
19	<p>Award one mark per identification and one additional mark per appropriate explanation up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Lead guitar plays a repeated riff (1) creates tension and excitement (1) • Screeching vocal tone (1) creates a wild impression (1) • Power chords played by the guitar (1) sound compulsive and build tension (1) • Long held notes by bass guitar (1) creates a melancholic mood (1) • Use of guitar feedback (1) creates gritty feel (1) • Dissonance (1) creates a conflicting mood and tension (1) • Interplay between drums and guitar (1) provides a riotous effect (1) • Heavy drum playing technique emphasising beat (1) generating a compulsive mood (1) • Bass guitar increases in volume over other parts (1) helps to build up tension and anticipation (1) • Thinner texture (1) creating eerie mood (1) <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark
20(a)	<p>Echo/tape echo/delay/reverb</p> <p>Accept no variations.</p>	1

Question Number	Answer	Mark
20(b)	<p>Award one mark per identification of a correct technique and one additional mark per appropriate explanation up to a maximum of two marks.</p> <ul style="list-style-type: none"> • Dynamic processing (1) used to level out the volumes of the instruments/voices in the mix (1) • Panning (1) used to maintain clarity of the individual parts in the mix e.g. backing vocals from 0.28 to 0.54 (1) • EQ (1) used to boost the bass frequencies and overall depth of the track (1) • Use of reverb/echo/delay/distortion effects (1) to add depth to vocals/guitar (1) • Studio overdub (1) used to thicken texture (1) or layering instruments (1) • Volume control (1) allows appropriate levels to be kept (1). <p>Accept any other valid response.</p>	2

Question Number	Answer	Mark																										
21	<p>Responses may include the following features:</p> <table border="1" data-bbox="354 322 1235 1568"> <thead> <tr> <th data-bbox="354 322 815 389">What have I done to deserve this?</th> <th data-bbox="815 322 1235 389">London Calling</th> </tr> </thead> <tbody> <tr> <td data-bbox="354 389 815 488">Typifies 'Synthpop' with its use of synthesised polyphonic sounds.</td> <td data-bbox="815 389 1235 488">Typical of 'Punk Rock' with the use of a 4 piece band and heavy use of the guitar.</td> </tr> <tr> <td data-bbox="354 488 815 586">Begins with use of electronic percussion effect.</td> <td data-bbox="815 488 1235 586">Begins with drums and guitar</td> </tr> <tr> <td data-bbox="354 586 815 712">Drum machine used with the same repetitive ostinato rhythm.</td> <td data-bbox="815 586 1235 712">Wide use of the full drum kit maintains a heavy steady beat.</td> </tr> <tr> <td data-bbox="354 712 815 810">Male lead vocal uses rapping technique/spoken word</td> <td data-bbox="815 712 1235 810">Male lead vocal also uses spoken word in passages.</td> </tr> <tr> <td data-bbox="354 810 815 976">Synthesiser plays a constant repetitive pattern throughout.</td> <td data-bbox="815 810 1235 976">Lead/rhythm guitar plays a repetitive riff using power chords in instrumental break.</td> </tr> <tr> <td data-bbox="354 976 815 1075">Instruments play smoothly throughout.</td> <td data-bbox="815 976 1235 1075">Aggressive playing of instruments typical of the genre.</td> </tr> <tr> <td data-bbox="354 1075 815 1142">No significant change in dynamics throughout piece.</td> <td data-bbox="815 1075 1235 1142">Dynamic mainly loud throughout.</td> </tr> <tr> <td data-bbox="354 1142 815 1240">Pace and tempo remains constant after the initial introduction.</td> <td data-bbox="815 1142 1235 1240">Fast tempo with slight changes in final section.</td> </tr> <tr> <td data-bbox="354 1240 815 1366">Both sparse and dense texture used supported by the mix of the polyphonic synth and sample mix.</td> <td data-bbox="815 1240 1235 1366">Sparse texture in introduction gradually building up with the introduction of instruments.</td> </tr> <tr> <td data-bbox="354 1366 815 1464">Backing vocals used at end of phrases during middle to end of piece.</td> <td data-bbox="815 1366 1235 1464">Multitracked vocals used.</td> </tr> <tr> <td data-bbox="354 1464 815 1500">Gradual fade-out at end.</td> <td data-bbox="815 1464 1235 1500">Fade-out with pulse sound.</td> </tr> <tr> <td data-bbox="354 1500 815 1568">Time signature 4/4</td> <td data-bbox="815 1500 1235 1568">Time signature 4/4</td> </tr> </tbody> </table> <p data-bbox="354 1603 798 1635">Accept any other valid response.</p>	What have I done to deserve this?	London Calling	Typifies 'Synthpop' with its use of synthesised polyphonic sounds.	Typical of 'Punk Rock' with the use of a 4 piece band and heavy use of the guitar.	Begins with use of electronic percussion effect.	Begins with drums and guitar	Drum machine used with the same repetitive ostinato rhythm.	Wide use of the full drum kit maintains a heavy steady beat.	Male lead vocal uses rapping technique/spoken word	Male lead vocal also uses spoken word in passages.	Synthesiser plays a constant repetitive pattern throughout.	Lead/rhythm guitar plays a repetitive riff using power chords in instrumental break.	Instruments play smoothly throughout.	Aggressive playing of instruments typical of the genre.	No significant change in dynamics throughout piece.	Dynamic mainly loud throughout.	Pace and tempo remains constant after the initial introduction.	Fast tempo with slight changes in final section.	Both sparse and dense texture used supported by the mix of the polyphonic synth and sample mix.	Sparse texture in introduction gradually building up with the introduction of instruments.	Backing vocals used at end of phrases during middle to end of piece.	Multitracked vocals used.	Gradual fade-out at end.	Fade-out with pulse sound.	Time signature 4/4	Time signature 4/4	8
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Level	Descriptor																											
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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