



Mark Scheme – Results

June 2016

NQF BTEC Level 1/Level 2 Firsts in
Music

Unit 8: Music and Production Analysis
(20375)

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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)	C - Prog rock	1

Question Number	Answer	Mark
1b)	B - 86 BPM	1

Question Number	Answer	Mark
2	Percussion	1

Question Number	Answer	Mark
3a)	Bass/Bass guitar/Electric bass guitar/Electric bass Do not accept electric guitar or guitar only.	1

Question Number	Answer	Mark
3b)	Award one mark for any of the following: <ul style="list-style-type: none"> • Repetition/Repetitive pattern • Syncopation Accept any other valid response.	1

Question Number	Answer	Mark
3c)	Award one mark for any of the following: <ul style="list-style-type: none"> • Distortion • Chorus • Reverb • Compression • Delay • Overdrive Accept any other valid response.	1

Question Number	Answer	Mark
4	D - Sustained block chords	1

Question Number	Answer			Mark
5	1	Intro		3
	2	Verse		
	3	Chorus		
	4	Short instrumental		
	5	Verse		
	6	Chorus		
	7	Instrumental break		
	8	Verse		
	9	Chorus		
	10	Outro		

Question Number	Answer	Mark
6	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • 4 • 4 • Common time • C <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
7a)	<p>Award one mark for identifying a valid point and one mark for appropriate explanation up to four marks.</p> <ul style="list-style-type: none"> • The texture of this instrumental section is thinner but with the use of a range of complex synth sounds (1) creating a sense of tension (1). • The crash cymbals play a very prominent part, particularly on the first beat followed by the use of the full drum kit (1) creating a dramatic mood (1). • Leaping strides on the synth ascend and descend in a repetitive pattern (1) creating a sense of tension (1). • Use of effects on the electric guitars (1) provides a thrilling mood (1). • The guitar riff in a repetitive pattern (1) builds climax (1). • The voice-over (pilots in conversation) adds to the range of sonic sounds (1) supports a dramatic atmosphere (1). • Interplay between both electric guitars (1) supports a sense of excitement (1). • Several key changes throughout this section (1) builds up to a climax (1). • More drums playing improvised parts (1) adds a complex mood (1). • Additional synths (1) gives a fullness of sound (1). <p>Accept any other valid response.</p>	2 + 2

Question Number	Answer	Mark
7b)	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • (Separate voices) panned left to right <p>Do not accept panning or panned on its own Accept any other valid response.</p>	1

Question Number	Answer	Mark
8	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • Bends • Vibrato • Harmonics • Tremolo • Slide (Glissando) <p>Accept any other valid response (hammer on, pull-off, strum, pick).</p>	1

Question Number	Answer	Mark
9	<p>Award one mark for identifying a valid point and one mark for appropriate description:</p> <ul style="list-style-type: none"> • Sparse/Thin texture to begin with (1) most instruments drop apart from drums and percussion (1). • Slightly more dense/thicker towards the end (1) with the return of the lead guitar with short plucked string sounds (1). • Bass replaces lead guitar (1) plays riff with the repetitive drum pattern to the end (1). • Rhythmic stabs (1) that give a thin/thick contrast in the texture (1). <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
10a)	<p>Award one mark for identifying a valid point and one mark for appropriate explanation. Answers may include:</p> <ul style="list-style-type: none"> • Crowd/audience noise (1) reflects atmosphere (1). • Recording quality less superior (1) parts are less well balanced (1). • Rawness in the sound quality (1) due to the acoustics and space (1). • Recording quality inferior (1) due to possible time / recording equipment limitations (1). • Recording is not completely balanced (1) less opportunity to EQ the various parts at the point of recording (1). <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
10b)	<p>Award one mark for identifying a valid point and one mark for appropriate explanation up to four marks.</p> <ul style="list-style-type: none"> • Use of a noise gate (1) to control noise from backline/microphones, etc. (1). • Compressor could be used (1) to ensure a consistent level (1). • Splitting the signal (1) for both live and recorded signals (1). • Choose appropriate mics (1) to minimise noise (1). • Placing mics appropriately (1) to reduce noise/get a stronger signal (1). • Monitoring via headphones/PFL/solo (1) to ensure the ambience of the venue does not colour the mix (1) • Conducting a sound check (1) to ensure that the overall sound is balanced (1) • Checking feedback (1) so there is no unwanted noise (1) • EQ used (1) to shape/optimize sound (1). <p>Accept any other valid response.</p>	2 +2

Question Number	Answer	Mark
11	D – Reggae	1

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

Question Number	Answer	Mark
13	<p>Award one mark for each correct instrument/response up to three marks.</p> <ul style="list-style-type: none"> • (Bass/Electric) guitar • Drums/Drum kit • Guiro/Scraper • Timbales • Tambourine • Cabasa • Maracas • Block • Bongos <p>Do not accept vocals, organ and/or piano. Accept any part of a kit. Accept any other valid response.</p>	3

Question Number	Answer	Mark
14	Male/Medium range/Tenor	1

Question Number	Answer	Mark
15	Syncopation/Syncopated/Off-beat/Skank	1

Question Number	Answer	Mark
16	<p>Award one mark for identifying a valid point and one mark for appropriate explanation up to four marks.</p> <ul style="list-style-type: none"> • Thinner texture (1) provides a lighter mood (1). • Vocal part is short and detached (1) creates a happy feeling (1). • Organ plays a repetitive pattern (1) provides a cheerful mood (1). • Organ has tremolo in the sound (1) gives a more cheerful mood (1). • Hi-hat played very soft and lightly (1) gives a sensitive mood (1). • Regular syncopated rhythm throughout section or 'skank' (1) gives a gentle mood (1). • The addition of the backing vocals on the last line (1) reinforces the words, giving a sense of prominence (1) • Major key (1) gives a happy mood (1) • Soft dynamics (1) gives it a calm feeling (1). <p>Accept any other valid response.</p>	2 +2

Question Number	Answer	Mark
17	<p>Award one mark for any of the following:</p> <ul style="list-style-type: none"> • Ad-lib • Improvised • Note bending • Melisma • Change of diction • Articulation • Change of tone • Vibrato <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
18	Fade-out/Fade/Fading/Faded/Fader	1

Question Number	Answer	Mark
19a)	<p>Award one mark for each correct response up to two marks.</p> <ul style="list-style-type: none"> • Balance cannot be adjusted. • Unable to make any adjustments to individual voices or instruments. • Mistakes can't be corrected. • Editing limitations. • Have to start the recording again if a mistake is made. • EQ/Effects/Processing cannot be added to individual tracks after recording. <p>Do not accept poor or bad sound quality. Accept any other valid response.</p>	2

Question Number	Answer	Mark
19b)	<p>Award one mark for identifying a disadvantage and a further one mark for appropriate explanation.</p> <p>Disadvantages may include:</p> <ul style="list-style-type: none"> • Tape hiss (1) requiring noise reduction to remedy (1). • Tape stretches (1) causing wow (1). • Tape degrades over time (1) causing the quality to deteriorate (1). • Tape can break (1) causing material to be lost (1). • Editing not easy (1) minimising flexibility (1). • Copying causes degradation (1) lessens the quality of the audio (1). • Equipment needs more maintenance (1) causing technical problems (1). <p>Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark																								
20	<p>Responses may include the following features and must be compared.</p> <table border="1" data-bbox="368 389 1249 2002"> <thead> <tr> <th data-bbox="368 389 831 423">Learning to Fly</th> <th data-bbox="831 389 1249 423">Three Little Birds</th> </tr> </thead> <tbody> <tr> <td data-bbox="368 423 831 555">Begins sparsely with full range of drums.</td> <td data-bbox="831 423 1249 555">Begins sparsely with a short introduction by the snare drum.</td> </tr> <tr> <td data-bbox="368 555 831 651">Bass guitar provides an ostinato bass for the drums in the introduction up to 0:30.</td> <td data-bbox="831 555 1249 651">Bass guitar and piano provide an ostinato.</td> </tr> <tr> <td data-bbox="368 651 831 781">Instruments are introduced gradually.</td> <td data-bbox="831 651 1249 781">All instruments are introduced at the beginning after the short introduction.</td> </tr> <tr> <td data-bbox="368 781 831 913">Synthesiser plays mostly sustained notes throughout the song adding layers that build richness of the overall sound.</td> <td data-bbox="831 781 1249 913">Organ plays throughout.</td> </tr> <tr> <td data-bbox="368 913 831 1137">Synths, vocals and lead guitar thicken texture at 0:31 and remain until its fullness with the addition of the backing vocals. Stringed synth sounds create a dense texture.</td> <td data-bbox="831 913 1249 1137">Backing vocals used mainly in the chorus first introduced at 0:26.</td> </tr> <tr> <td data-bbox="368 1137 831 1270">Complex use of a wide range of instruments and sound effects.</td> <td data-bbox="831 1137 1249 1270">More simple use of a combination of instruments that rarely changes.</td> </tr> <tr> <td data-bbox="368 1270 831 1366">Lead guitar plays a riff between each verse.</td> <td data-bbox="831 1270 1249 1366">No instrumental sections between verses.</td> </tr> <tr> <td data-bbox="368 1366 831 1563">At 2:12 texture changes dramatically where there is an interplay between keyboard, drums and lead guitar, which plays long held notes.</td> <td data-bbox="831 1366 1249 1563">At 0:39 texture changes as organ moves from playing melodic line to chord pattern supporting the lead vocal.</td> </tr> <tr> <td data-bbox="368 1563 831 1695">Introduction of the voice over brings an unusual depth to texture.</td> <td data-bbox="831 1563 1249 1695">Lead ad-libs/echoes at 2:02, 2:18, 2:14, 2:31 and 2:51 create more layers to the sound.</td> </tr> <tr> <td data-bbox="368 1695 831 1856">At 3:10 the texture thins out and includes the synth and ride cymbal brushed lightly supported by the lead vocal.</td> <td data-bbox="831 1695 1249 1856">Texture becomes sparser at the beginning of each verse.</td> </tr> <tr> <td data-bbox="368 1856 831 2002">At 3:20 atmospheric sounds are introduced to support the repetitive accompaniment.</td> <td data-bbox="831 1856 1249 2002">At 2:23 the organ accompaniment plays an octave lower adding more depth to the texture.</td> </tr> </tbody> </table>	Learning to Fly	Three Little Birds	Begins sparsely with full range of drums.	Begins sparsely with a short introduction by the snare drum.	Bass guitar provides an ostinato bass for the drums in the introduction up to 0:30.	Bass guitar and piano provide an ostinato.	Instruments are introduced gradually.	All instruments are introduced at the beginning after the short introduction.	Synthesiser plays mostly sustained notes throughout the song adding layers that build richness of the overall sound.	Organ plays throughout.	Synths, vocals and lead guitar thicken texture at 0:31 and remain until its fullness with the addition of the backing vocals. Stringed synth sounds create a dense texture.	Backing vocals used mainly in the chorus first introduced at 0:26.	Complex use of a wide range of instruments and sound effects.	More simple use of a combination of instruments that rarely changes.	Lead guitar plays a riff between each verse.	No instrumental sections between verses.	At 2:12 texture changes dramatically where there is an interplay between keyboard, drums and lead guitar, which plays long held notes.	At 0:39 texture changes as organ moves from playing melodic line to chord pattern supporting the lead vocal.	Introduction of the voice over brings an unusual depth to texture.	Lead ad-libs/echoes at 2:02, 2:18, 2:14, 2:31 and 2:51 create more layers to the sound.	At 3:10 the texture thins out and includes the synth and ride cymbal brushed lightly supported by the lead vocal.	Texture becomes sparser at the beginning of each verse.	At 3:20 atmospheric sounds are introduced to support the repetitive accompaniment.	At 2:23 the organ accompaniment plays an octave lower adding more depth to the texture.	8
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	The full extensive range of drums used gives the texture depth.	The snare drums are made very tight to give them a thin steel-like texture/use of timbales.	
	Extensive production effects on guitar adds a thickness to the sound.	Minimal production effects used on the guitars.	
	Texture gradually thins out from 4:51 with the absence of the guitar and replaced with percussive drums to end the piece.	Texture remains the same towards the end of the fade-out.	
	Accept any other valid response.		
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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Welsh Assembly Government

