



Pearson



Mark Scheme (Results)

Summer 2017

Edexcel BTEC Level 1/Level 2 First  
Certificate in Music

Unit 8: Music and Production Analysis

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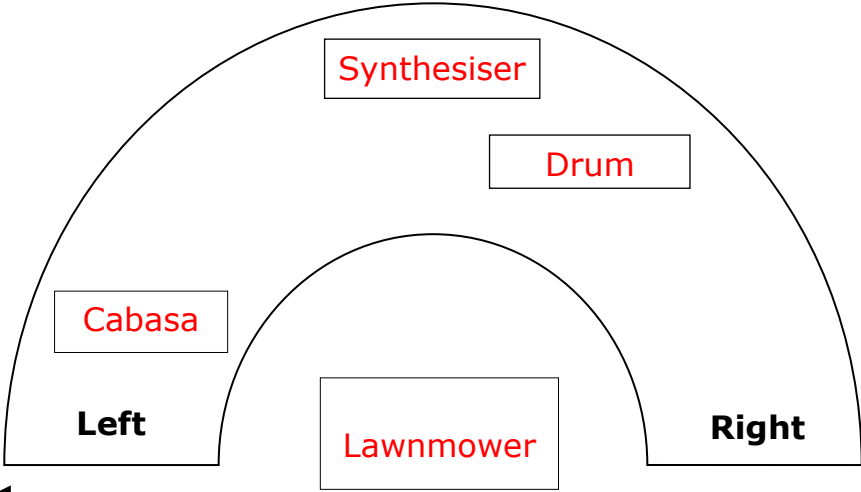
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Question Number	Answer	Mark
1a)	B – Chillout	1
Question Number	Answer	Mark
1b)	B – 105	1

Question Number	Answer	Mark
2a)	Aeroplane / Voice / Spoken word Do not accept cockerel, lawnmower or instruments. Accept any other valid response.	1
Question Number	Answer	Mark
2b)	Harmonica / Mouth organ  Also accept French harp / Blues harmonica / Blues harp / Chromatic harmonica / harmonic  Accept any spellings	1


Question Number	Answer	Mark
3	Kick / Bass  Ignore additional qualifying words Accept any spellings	1

Question Number	Answer	Mark
4	<ul style="list-style-type: none"> <li>• Riff</li> <li>• Repetition</li> <li>• Ostinato</li> <li>• Arpeggio / broken chords</li> </ul> <p>Accept melody Do not accept chords or sequence.</p>	1

Question Number	Answer	Mark
5	<p data-bbox="293 165 906 197">Award <b>one</b> mark for each accurate response.</p>  <p data-bbox="293 842 571 873">Accept any spellings</p>	4

Question Number	Answer	Mark
6	<ul data-bbox="344 1010 663 1077" style="list-style-type: none"> <li>• Staccato / detached</li> <li>• Stabs</li> </ul> <p data-bbox="293 1111 986 1178">Accept slur / portamento / glissando / glide / slide. Do not accept legato.</p> <p data-bbox="293 1211 730 1243">Accept any other valid response</p>	1

Question Number	Answer	Mark
7	<p>Award <b>one</b> mark for identifying each effect and <b>one</b> mark for subsequent description up to a maximum of <b>four</b> marks.</p> <ul style="list-style-type: none"> <li>• Filter sweeps (1) to give the effect of movement (1).</li> <li>• Reverb (1) to give warmth and depth (1).</li> <li>• Delay (allow echo) (1) to give a sense of space to the track (1).</li> <li>• Pitch-shift (1) Female voice pitch shifted down to provide contrasting timbre and slowed in tempo (1).</li> <li>• Compression (1) to make it punchy and thicker (1).</li> <li>• Triggered sample (1) used on the rhythmic figure to create a stuttering effect (1).</li> <li>• Panning (1) guitar spread across stereo field giving a sense of depth (1).</li> <li>• EQ (1) balances the frequencies (1)</li> </ul> <p>Accept any other appropriate response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
8a)	<p>Straight / Four to the floor / Crotchets / On beat / <math>4/4</math> / <math>\frac{4}{4}</math> / <math>4x4</math> / </p> <p>Accept any spellings Ignore additional qualifying words</p>	1
Question Number	Answer	Mark
8b)	<ul style="list-style-type: none"> <li>• Soft</li> <li>• Quiet / Whispering</li> <li>• Breathy</li> </ul> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark												
9	<p data-bbox="296 197 1010 230">Award <b>one</b> mark for identifying each correct section.</p> <table border="1" data-bbox="296 293 1157 840"> <tr> <td data-bbox="296 293 424 360">0:00</td> <td data-bbox="424 293 528 360">1:13</td> <td data-bbox="528 293 746 360">1:49</td> <td data-bbox="746 293 930 360">2:07</td> <td data-bbox="930 293 1023 360">3:20</td> <td data-bbox="1023 293 1157 360">3:53</td> </tr> <tr> <td data-bbox="296 360 424 840">Intro</td> <td data-bbox="424 360 528 840">Verse</td> <td data-bbox="528 360 746 840"> <b>Break / middle eight / middle 8 / drop / link / build / build up / interlude / bridge</b> </td> <td data-bbox="746 360 930 840"><b>Verse</b></td> <td data-bbox="930 360 1023 840">Break</td> <td data-bbox="1023 360 1157 840">Outro</td> </tr> </table> <p data-bbox="296 875 1153 969">If more than one answer in any box, award 1 mark for the first answer. Ignore additional qualifying words</p>	0:00	1:13	1:49	2:07	3:20	3:53	Intro	Verse	<b>Break / middle eight / middle 8 / drop / link / build / build up / interlude / bridge</b>	<b>Verse</b>	Break	Outro	2
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Question Number	Answer	Mark
10a)	<p data-bbox="296 1113 1098 1176">Award <b>one</b> mark for each valid response and <b>one</b> mark for subsequent explanation up to a maximum <b>two</b> marks.</p> <ul data-bbox="344 1243 1161 1758" style="list-style-type: none"> <li>• Texture becomes sparse at the beginning of this section (1) creates a feeling of anticipation (1).</li> <li>• Repetitive low tones of the synth playing descending arpeggios (1) supports a dramatic atmosphere (1).</li> <li>• Ascending synth effect at 3:29 (1) creates a build-up in tension (1).</li> <li>• Looped drum continuous throughout (1) creates a trance – like mood (1).</li> <li>• Interplay between the interweaving sounds as the section moves through another transition at 3:38 (1) builds a sense of anticipation (1).</li> <li>• Voice drops out (1) makes a sense of purpose (1).</li> <li>• Voice re-enters with soft tones (1) creates a dreamlike mood (1).</li> <li>• Original ostinato / riff enters at the end of this section (1) reinstates a sense of excitement (1).</li> </ul> <p data-bbox="296 1794 738 1827">Accept any other valid response.</p>	1 + 1

Question Number	Answer	Mark
10b)	<ul style="list-style-type: none"> <li>• Pitch bend / pitch shift</li> <li>• Modulation</li> <li>• Portamento / glissando</li> <li>• Glide</li> <li>• Slide</li> </ul> <p>Do not accept note bending, pitch fader, tremolo. Do not accept 'bend'.</p>	1

Question Number	Answer	Mark
11	<p>Award <b>one</b> mark for each valid response and <b>one</b> mark for subsequent explanation up to a maximum of <b>four</b> marks.</p> <ul style="list-style-type: none"> <li>• Produces a warmer sound (1) more pleasing / natural final result (1).</li> <li>• Editing limitations discourage constant tinkering and changing of audio (1) original sound is heard (1).</li> <li>• Cheaper to produce at the time of recording (1) accessible to all artists (1).</li> <li>• Better audio bandwidth in the 90s (1) gives more of a natural sound (1).</li> <li>• 'Hands on' / tactile / psychological experience of using tape gives sense of gravity to recording (1) leading to more creative experience for some musicians (1).</li> <li>• Effects such as reverse and varispeed are easier (1) leading to more creative ideas (1).</li> <li>• Tape is more forgiving than digital systems if distorted (1) giving a pleasing sound (1).</li> <li>• Tape format will stay / be playable as long as hardware exists (1) and less likely to suffer obsolescence than some digital mediums (1).</li> </ul> <p>Accept any other valid response.</p>	<p>1 + 1 1 + 1</p>

Question Number	Answer	Mark
12	D - 1990s	1

Question Number	Answer	Mark
13a)	C - 4/4	1

Question Number	Answer	Mark
13b)	<ul style="list-style-type: none"> <li>• Block (chords)</li> <li>• Strummed</li> <li>• Barre (chords)</li> </ul> <p>Accept any other valid response.</p>	1

Question Number	Answer	Mark
14	<p>Falsetto / head voice</p> <p>Accept any spellings Ignore additional qualifying words</p>	1

Question Number	Answer	Mark
15	<p>Award <b>one</b> mark for each valid response and <b>one</b> mark or subsequent explanation up to a maximum of <b>four</b> marks.</p> <ul style="list-style-type: none"> <li>• Lead guitar solo (1) becomes more atmospheric (1).</li> <li>• Lead guitar plays a counter melody above the bass and rhythm guitar accompaniment (1) creates a sense of excitement (1).</li> <li>• Idiomatic playing techniques including vibrato, bends, hammer-on and pull-off used by the lead guitar (1) providing a thrilling mood (1).</li> <li>• Sustained block chords on the rhythm guitar (1) provides a feeling of strength (1).</li> <li>• Rhythm and bass guitars follow the same rhythmic pattern as the (1) support a steady increase in tension (1).</li> <li>• Drums maintaining an ostinato (1) provides consistency whilst the guitar solo increases the tension (1).</li> <li>• Prominent use of the cymbals with added emphasis at the end of the phrase (1) supporting the build up to a climax (1).</li> <li>• A thicker texture is created (1) giving an uplifting impression (1).</li> </ul> <p>Allow reference to relevant guitar effects if it supports a valid description of how an instrument is used.</p> <p>Accept any other valid answer.</p>	<p>1 + 1 1 + 1</p>



<b>Question Number</b>	<b>Answer</b>	<b>Mark</b>
16a)	Call and response / Subject and answer	1

<b>Question Number</b>	<b>Answer</b>	<b>Mark</b>
16b)	Thick / Dense  Accept any other valid answer.	1

<b>Question Number</b>	<b>Answer</b>	<b>Mark</b>
17	<ul style="list-style-type: none"><li>• Tenor</li><li>• Medium range / mid-range</li><li>• Mid to high</li></ul> Do not accept male.	1

<b>Question Number</b>	<b>Answer</b>	<b>Mark</b>
18	<ul style="list-style-type: none"><li>• Vibrato</li><li>• Plucking / picking</li><li>• Hammer-ons</li><li>• Pull offs</li><li>• Bends</li><li>• Strumming</li><li>• Slide / glissando</li></ul> Accept any other valid answer.	1

Question Number	Answer	Mark																											
19	<p data-bbox="296 170 1182 230">Award <b>one</b> mark for identifying accurate effect and <b>one</b> mark for subsequent description up to a maximum of 4 marks.</p> <p data-bbox="296 264 1166 293">Valid description can be taken from either columns two or three.</p> <table border="1" data-bbox="296 327 1275 1308"> <thead> <tr> <th data-bbox="296 327 499 389">Effect</th> <th data-bbox="499 327 759 389">Result of using the effect</th> <th data-bbox="759 327 1275 389">How the effect is achieved</th> </tr> </thead> <tbody> <tr> <td data-bbox="296 389 499 521">Chorus</td> <td data-bbox="499 389 759 521">Richer / thicker sound / shimmering quality</td> <td data-bbox="759 389 1275 521">Splits the signal into two, one signal remains the same, the other is very slightly delayed.</td> </tr> <tr> <td data-bbox="296 521 499 654">Distortion / fuzz / overdrive</td> <td data-bbox="499 521 759 654">Buzzy / gritty / fuzzy sound / heavy / harder</td> <td data-bbox="759 521 1275 654">Increases the gain on certain frequencies or across all frequencies to give a distorted tone.</td> </tr> <tr> <td data-bbox="296 654 499 750">Delay / echo</td> <td data-bbox="499 654 759 750">Repeated sounds / creates a sense of space</td> <td data-bbox="759 654 1275 750">Can be variable length repeats of the original sound.</td> </tr> <tr> <td data-bbox="296 750 499 882">Reverb</td> <td data-bbox="499 750 759 882">Sense of space / ambience / echoey / sounds thicker</td> <td data-bbox="759 750 1275 882">Repeated reflections of the sound that are blended together to give an ambience.</td> </tr> <tr> <td data-bbox="296 882 499 978">Phaser</td> <td data-bbox="499 882 759 978">Breathy / ripply / pulsates</td> <td data-bbox="759 882 1275 978">Cuts the signal into two parts and pumps up the tonal aspects of one while lessening the other.</td> </tr> <tr> <td data-bbox="296 978 499 1075">Flanger</td> <td data-bbox="499 978 759 1075">Jet engine taking off / swept filter feel</td> <td data-bbox="759 978 1275 1075">Splitting the guitar signal and one is slightly delayed by a small and gradually changing amount.</td> </tr> <tr> <td data-bbox="296 1075 499 1209">Tremolo</td> <td data-bbox="499 1075 759 1209">Variation in volume / wobble / vibrato / pulsating</td> <td data-bbox="759 1075 1275 1209">Created by variations of volume.</td> </tr> <tr> <td data-bbox="296 1209 499 1308">Wah-wah</td> <td data-bbox="499 1209 759 1308">Quacky / funky</td> <td data-bbox="759 1209 1275 1308">Sweeps through the frequencies of the guitar signal via a potentiometer.</td> </tr> </tbody> </table> <p data-bbox="296 1346 711 1375">Accept any other valid answer.</p>	Effect	Result of using the effect	How the effect is achieved	Chorus	Richer / thicker sound / shimmering quality	Splits the signal into two, one signal remains the same, the other is very slightly delayed.	Distortion / fuzz / overdrive	Buzzy / gritty / fuzzy sound / heavy / harder	Increases the gain on certain frequencies or across all frequencies to give a distorted tone.	Delay / echo	Repeated sounds / creates a sense of space	Can be variable length repeats of the original sound.	Reverb	Sense of space / ambience / echoey / sounds thicker	Repeated reflections of the sound that are blended together to give an ambience.	Phaser	Breathy / ripply / pulsates	Cuts the signal into two parts and pumps up the tonal aspects of one while lessening the other.	Flanger	Jet engine taking off / swept filter feel	Splitting the guitar signal and one is slightly delayed by a small and gradually changing amount.	Tremolo	Variation in volume / wobble / vibrato / pulsating	Created by variations of volume.	Wah-wah	Quacky / funky	Sweeps through the frequencies of the guitar signal via a potentiometer.	<p data-bbox="1331 203 1406 232">1 + 1</p> <p data-bbox="1331 232 1406 262">1 + 1</p>
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20	<p>Responses may include the following features:</p> <table border="1" data-bbox="288 259 1382 1933"> <thead> <tr> <th data-bbox="288 259 831 356">Little Fluffy Clouds</th> <th data-bbox="831 259 1382 356">Live Forever</th> </tr> </thead> <tbody> <tr> <td data-bbox="288 356 831 423">Synthesiser 1 repeats an ostinato pattern throughout in different pitch.</td> <td data-bbox="831 356 1382 423">Bass guitar maintains an ostinato pattern with slight variations.</td> </tr> <tr> <td data-bbox="288 423 831 521">The looped drum sample maintains a steady presence throughout with a strong sounding cymbal.</td> <td data-bbox="831 423 1382 521">Drum beat that plays unaccompanied for a few measures.</td> </tr> <tr> <td data-bbox="288 521 831 620">Multiple use of unconventional / non instrumental sounds such as the cockerel, traffic noise and aeroplane.</td> <td data-bbox="831 521 1382 620">Sounds include bass, electric and rhythm guitar with drum kit throughout.</td> </tr> <tr> <td data-bbox="288 620 831 687">Two types of male speaking voices used.</td> <td data-bbox="831 620 1382 687">Song begins with a voice whistling briefly and saying 'Oh yeah'.</td> </tr> <tr> <td data-bbox="288 687 831 754">One female speaking voice.</td> <td data-bbox="831 687 1382 754">One lead male voice with some backing from second male vocal.</td> </tr> <tr> <td data-bbox="288 754 831 822">High pitched string sample (guitars).</td> <td data-bbox="831 754 1382 822">Lead guitars plays a high pitched instrumental at 1:42 with effects.</td> </tr> <tr> <td data-bbox="288 822 831 920">Synth bass enters after the introduction and present up until the outro intermittently</td> <td data-bbox="831 822 1382 920">Bass guitar plays throughout the piece.</td> </tr> <tr> <td data-bbox="288 920 831 987">Drum machine looped up until the outro where it drops out.</td> <td data-bbox="831 920 1382 987">Drum kit plays a constant pattern throughout.</td> </tr> <tr> <td data-bbox="288 987 831 1122">Synthesiser 1 has a crisp and clear tone at the beginning and carries throughout the track.</td> <td data-bbox="831 987 1382 1122">Electric guitars vary in tones with the additional of guitar pedal effects.</td> </tr> <tr> <td data-bbox="288 1122 831 1256">The strong attack on the prominent drums and bass sample contributes to the fullness of sound.</td> <td data-bbox="831 1122 1382 1256">Heavy use of the tom toms and ride cymbal.</td> </tr> <tr> <td data-bbox="288 1256 831 1435">Drum machine and snare are equally balanced in tone with the other instruments and remains steady throughout.</td> <td data-bbox="831 1256 1382 1435">Hi-hats have a very prominent tone colour which is emphasised by the wide panning generating a piercing sound.</td> </tr> <tr> <td data-bbox="288 1435 831 1592">Drum machine and the sampled drum loops have a constant strong and warm sound adding to the thickness.</td> <td data-bbox="831 1435 1382 1592">The kick drum is emphasised more than the other drums and plays a very prominent part in the overall timbre, giving more of a rounded and heavy tone colour.</td> </tr> <tr> <td data-bbox="288 1592 831 1727">The harmonic high pitch of the string / guitar sample resonates very clearly and at times piercing against the softer tones of synthesiser 2.</td> <td data-bbox="831 1592 1382 1727">Lead guitar always prominent with piercing tones set against the more warmer tones of the bass guitar.</td> </tr> <tr> <td data-bbox="288 1727 831 1825">The female voice has very soft and warm undertones.</td> <td data-bbox="831 1727 1382 1825">Male voice is harsher and the bass tones gives a heavier tone.</td> </tr> <tr> <td data-bbox="288 1825 831 1933">Several different types of samples interweave creating a variable texture.</td> <td data-bbox="831 1825 1382 1933">Texture similar throughout and dense.</td> </tr> </tbody> </table> <p data-bbox="288 1966 783 2000"><b>Accept any other valid response.</b></p>	Little Fluffy Clouds	Live Forever	Synthesiser 1 repeats an ostinato pattern throughout in different pitch.	Bass guitar maintains an ostinato pattern with slight variations.	The looped drum sample maintains a steady presence throughout with a strong sounding cymbal.	Drum beat that plays unaccompanied for a few measures.	Multiple use of unconventional / non instrumental sounds such as the cockerel, traffic noise and aeroplane.	Sounds include bass, electric and rhythm guitar with drum kit throughout.	Two types of male speaking voices used.	Song begins with a voice whistling briefly and saying 'Oh yeah'.	One female speaking voice.	One lead male voice with some backing from second male vocal.	High pitched string sample (guitars).	Lead guitars plays a high pitched instrumental at 1:42 with effects.	Synth bass enters after the introduction and present up until the outro intermittently	Bass guitar plays throughout the piece.	Drum machine looped up until the outro where it drops out.	Drum kit plays a constant pattern throughout.	Synthesiser 1 has a crisp and clear tone at the beginning and carries throughout the track.	Electric guitars vary in tones with the additional of guitar pedal effects.	The strong attack on the prominent drums and bass sample contributes to the fullness of sound.	Heavy use of the tom toms and ride cymbal.	Drum machine and snare are equally balanced in tone with the other instruments and remains steady throughout.	Hi-hats have a very prominent tone colour which is emphasised by the wide panning generating a piercing sound.	Drum machine and the sampled drum loops have a constant strong and warm sound adding to the thickness.	The kick drum is emphasised more than the other drums and plays a very prominent part in the overall timbre, giving more of a rounded and heavy tone colour.	The harmonic high pitch of the string / guitar sample resonates very clearly and at times piercing against the softer tones of synthesiser 2.	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<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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