



Mark Scheme (Results)

June 2014

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)	MCQ Answer C – Rock	1
1b)	MCQ Answer B – Rock Group with orchestra and choir	1

Question Number	Answer	Mark
2a)	BPM 160 / 80 Accept 148 – 172 or 72 - 92	1
2b)	MCQ Answer A - Staccato	1

Question Number	Answer	Mark
3	4 or Common time / C 4  Where 2 responses are given only accept the first answer.	1

Question Number	Answer	Mark
4a)	Accept: violin / strings (2nd) guitar drum (kit) / snare / cymbal	2

Question Number	Indicative content	Mark												
4b)	<p>One mark for each accurate point made up to 2 marks and 1 mark for each explanation.</p> <p>Responses may include the following.</p> <table border="1"> <thead> <tr> <th>Violins</th> <th>Guitar</th> </tr> </thead> <tbody> <tr> <td>Stepwise movement</td> <td>Striding/leaps (outlining chord)</td> </tr> <tr> <td>Short bowed/staccato</td> <td>Longer note/legato</td> </tr> <tr> <td>In octaves</td> <td>In unison</td> </tr> <tr> <td>Repeated notes</td> <td>single notes</td> </tr> <tr> <td>Descending</td> <td>Ascending</td> </tr> </tbody> </table> <p>Do not accept dynamics.</p> <p>Accept any other valid response.</p>	Violins	Guitar	Stepwise movement	Striding/leaps (outlining chord)	Short bowed/staccato	Longer note/legato	In octaves	In unison	Repeated notes	single notes	Descending	Ascending	4
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Repeated notes	single notes													
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Question Number	Answer	Mark
5	Lead / vocal(s) / male singer / tenor / voice	1

Question Number	Answer	Mark
6a)	<p>Breathy</p> <p>accept all other valid responses</p>	1

Question Number	Answer	Mark
6b)	<p>Falsetto</p> <p>Accept misspellings and phonetic spellings</p>	1

	reject all other responses	
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Question Number	Answer	Mark
7	(lead/vocal) melody / (guitar) riff / solo / lead	1

Question Number	Indicative content	Mark
8	<p>1 mark for identifying a point plus 1 mark for justification up to a maximum of 4 marks.</p> <p>Responses may include the following.</p> <p>Dynamics soft then increase (1) increases tension (1)</p> <p>Reference to specific production techniques of the guitar eg vibrato / sustain (1) gives a melancholic feel (1)</p> <p>Slow tempo (1) gives a sombre mood (1)</p> <p>Vocal improvisation / wailing (1) gives a distraught feeling (1)</p> <p>String part enters (1) playing (James Bond) haunting ostinato (1)</p> <p>Marching style drum pattern / triplets (1) provide a call to arms (1)</p> <p>Using a minor key (1) provides a sad / melancholic mood (1)</p> <p>Addition of countermelody on guitar (1) provides close interplay between parts (1)</p> <p>Accept any other valid response.</p>	4

Question Number	Indicative content	Mark
9 a)	<p>1 mark for identifying each correct production technique up to a max of 2 marks</p> <p>Delay  Compression  Echo  Equalisation / EQ  Panning  Stereo imaging  Bend  Distortion  Overdubbing  Tremolo</p> <p>Do not accept reverb</p> <p>Accept any other valid response</p>	2
Question Number	Indicative content	Mark
9 b)	<p>1 mark for identifying each point up to a maximum of 4 marks.</p> <p>(2 analogue &amp; 2 digital)</p> <p>Answers may include the following:</p> <p><b>(i) Analogue:</b></p> <ul style="list-style-type: none"> <li>• Once recorded, audio is stored/archived. 2" 24 track tape is a world-wide standard.</li> <li>• Natural / true / raw sound</li> <li>• Theoretically better audio bandwidth.</li> <li>• Tried and tested format.</li> <li>• Editing limitations discourage constant tinkering and changing of audio.</li> <li>• Can be transferred to digital at a later stage.</li> </ul> <p><b>(ii) Digital:</b></p> <p><input type="checkbox"/> The recording does not degrade over time.</p>	2 + 2

	<input type="checkbox"/> Better sound quality (for cheaper equipment). <input type="checkbox"/> Potential for very low distortion and noise/hiss. <input type="checkbox"/> Variety of recorder options (tape, optical, hard disc, RAM etc). <input type="checkbox"/> Non-linear operation (random access). <input type="checkbox"/> You can access any part of the recording almost immediately. <input type="checkbox"/> Large range of editing and processing tools. <input type="checkbox"/> Non destructive editing - copies of data can be made and decisions undone. <input type="checkbox"/> Data can be cloned. <input type="checkbox"/> Audio can be transmitted over networks. <input type="checkbox"/> Audio can easily be integrated into multimedia (web sites, DVD, games, video etc).  Accept any other valid response	
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Question Number	Answer	Mark
10	R & B / Soul	1

Question Number	Answer	Mark
11	<b>C</b> 126	1

Question Number	Answer	Mark
12	Trumpet or trombone  reject saxophone	1

Question Number	Answer	Mark
13	(a) Swung rhythm (1) accept: rubato	1
	(b) Explanations may include: enabling the vocals to manage the pace of the song and communicate with the audience response (1).  enable vocal freedom (1).  accept any other valid response.	1



Question Number	Answer	Mark
14	Thick / dense texture all instruments playing at the same time  accept any other valid response.	1

Question Number	Answer	Mark
15	Use of a wide vocal register, belting, vibrato, melisma, call and response.	1

Question Number	Indicative content	Mark
16	<p>Award 1 + 1 mark for each valid response and subsequent description up to 4 marks Responses may include the following.</p> <ul style="list-style-type: none"> <li>• The use of a strong tone and articulation (1) in the higher registers, emphasise strength of mind (1)</li> <li>• The use of the vibrato (1) to emphasis a word (1)</li> <li>• A thin/sparse texture in parts (1) to allow more focus on the words (1)</li> <li>• A clean attack on some words (1), gives emphasis (1)</li> <li>• Uses the 'wailing' sound of gospel/church singing (1) to reinforce points made by soloist (1)</li> <li>• Talks/chants from point 1.21 to 1.34 against "ooh ooh" of backing vocals (1) as if responding to the story (1)</li> <li>• Call and response / improvisation between singers (1) reinforce meaning and confirmation of text (1)</li> <li>• Inflections / slide to and from notes (1) emphasise key words (1)</li> <li>• Use of 'fillers' / link passages– yeah, you know etc. (1) confirms the story (1)</li> </ul> <p>Accept any other valid response.</p>	4

Question Number	Indicative content	Mark
17	<p>(Electric) organ / synthesiser / synth</p> <p>Accept misspellings and phonetic spellings</p> <p>reject: keyboard, piano</p>	1

Question Number	Answer	Mark
18	<p>Responses may include the following:</p> <p>Christina Aguilera, Beyonce, Mary J. Blige, Chris Brown, Keysha Cole, Drake, Jennifer Hudson, R. Kelly, Alicia Keys, John Legend, Brian Mc Knight, Rihanna, Jill Scott, Usher .</p> <p>Accept any other valid answer.</p>	1

Question Number	Answer	Mark
19	Live (recording)	1

Question Number	Indicative content	Mark			
20	<p>1 mark for each correct placement which may include:</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td style="text-align: center;"> <u>Backing</u> vocals  Tambourine </td> <td style="text-align: center;"> Drums Piano Organ Bass guitar  (Lead) vocal Second vocal </td> <td style="text-align: center;"> Trombone Trumpet Saxophone Guitars </td> </tr> </tbody> </table> <p>accept any other valid answers for left and right (not centre).</p>	<u>Backing</u> vocals  Tambourine	Drums Piano Organ Bass guitar  (Lead) vocal Second vocal	Trombone Trumpet Saxophone Guitars	3
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	At 2.02, lead vocal's sudden leap to a high pitched 'shriek' which changes the tension and expressive mood of the piece	'Belting' of notes particular in the higher register
	Resonance is produced in the lead's throat typical of Rock expression	Plays a lot on the throat and typifies 'open throat' singing
	Lead's vocal range is demonstrated with use of 'falsetto'	4 octave range of singer demonstrated throughout the song
	Trumpet plays staccato using 'tonguing' technique	Note slipping technique applied
	Snare drum maintains an ostinato bass rhythmic 'marching' figure adding tension to the mood	Use of repetitive phrasing
	Imitative figure moves up in step	Use of 'Swoops' and 'Dives' by both vocalists
	Voice enters at irregular intervals with short tonguing of notes, combined with a 'breathy' voice	Changes the placement of resonance through modifying her vowels so that the head voice sounds chesty
	At 1.40, backing vocals enter in harmony and emulating the same melodic line as the string section	Call and response used between both vocalists
	Drums and vocals stress each crotchet beat at his point with fluttering of the tongue used by the lead vocal	Vocal runs in several passages
	Guitar use of 'chorus' effect	Vibrato heard in numerous melodic passages

	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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Ofqual  




Llywodraeth Cynulliad Cymru  
Welsh Assembly Government





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