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Introduction

Sample assessment materials (SAMs) provide learners and centres with specimen questions and mark schemes. These are used as the benchmark to develop the external assessment learners will take.

Unit 1: The Music Industry

The SAMs for this external unit have been provided for the following qualifications:

- BTEC Level 1/Level 2 First Award in Music
- BTEC Level 1/Level 2 First Certificate in Music
- BTEC Level 1/Level 2 First Extended Certificate in Music
- BTEC Level 1/Level 2 First Diploma in Music

Unit 8: Music and Production Analysis

The SAMs for this external unit have been provided for the following qualifications:

- BTEC Level 1/Level 2 First Certificate in Music
- BTEC Level 1/Level 2 First Extended Certificate in Music
- BTEC Level 1/Level 2 First Diploma in Music

As the Award is nested within the Certificate, Extended Certificate and Diploma, we have adopted the convention of titling external assessments for the smallest award for which they are available across the whole BTEC first suite. This is the same convention used for AS/GCE which is also a nested qualification.

Unit 1: The Music Industry – sample assessment test and mark scheme

The sample assessment test and mark scheme is for the following qualifications:

- BTEC Level 1/Level 2 First Award in Music
- BTEC Level 1/Level 2 First Certificate in Music
- BTEC Level 1/Level 2 First Extended Certificate in Music
- BTEC Level 1/Level 2 First Diploma in Music

Write your name here

Surname

Other names

Centre Number

Learner Registration Number

**Pearson BTEC
Level 1/Level 2
First Award**

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Music

Unit 1: The Music Industry

Sample Assessment Material

Time: 1 hour

Paper Reference

21512E

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and learner registration number.
- Answer **all** questions.
- Answer the questions in the spaces provided – *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

S45216A

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Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

SECTION A

1 Which **one** of these is an example of an agency?

- A Artist representation
- B Record company
- C Musicians' Union
- D Equity

(Total for Question 1 = 1 mark)

2 Which job role is responsible for matching acts to venues?

- A Music journalist
- B Promoter
- C Distributor
- D Musical director

(Total for Question 2 = 1 mark)

3 Which **one** of these is the responsibility of the venue management when staging live music events?

- A A&R
- B Rehearsal facilities
- C Soundchecking
- D Artist safety

(Total for Question 3 = 1 mark)

4 Which **one** of these is the responsibility of the musicians when working in a recording studio?

- A Position the microphones correctly
- B Hire the correct equipment for the session
- C Ensure the licensing requirements have been met
- D Have their instruments ready to play, on time

(Total for Question 4 = 1 mark)

5 Places where recorded music is played require licences.

Which of the following is a licence they require?

- A PPL
- B MCPS
- C MPG
- D PLASA

(Total for Question 5 = 1 mark)

6 Identify the job role which involves:

- arranging tours
- working with recording companies on the behalf of performers
- taking about 20% of all money a performer earns.

.....
.....
(Total for Question 6 = 1 mark)

7 Give two reasons why a professional musician might join a union.

- 1
- 2

(Total for Question 7 = 2 marks)

8 Name the organisation responsible for collecting money each time a piece of music is played on TV.

.....
.....

(Total for Question 8 = 1 mark)

9 State which role is responsible for ensuring the music is available and in the correct format for a session musician at a recording session.

.....
.....

(Total for Question 9 = 1 mark)

10 Give **two** characteristics of freelance employment.

1

.....

2

.....

(Total for Question 10 = 2 marks)

11 Give **two** reasons why an artist would consider buying on to a tour.

1

.....

2

.....

(Total for Question 11 = 2 marks)

12 Explain **one** reason why the soundcheck is important.

.....

.....

(Total for Question 12 = 2 marks)

TOTAL FOR SECTION A = 16 MARKS

SECTION B

Brief A should be used to answer questions 13 to 15.

Read Brief A carefully and then answer the questions.

Brief A – Tiny Town productions

– TTp –

'Tiny Town productions' Showcase Tour 2013

Tiny Town productions (TTp) runs showcase tours around the UK to launch exciting new, unsigned talent into the UK music scene.

They are looking to put on shows in places they have never been to before, to expose their artists to a youthful audience of 18–25 year olds. They are looking for local promoters.

These promoters will bid for contracts to run TTp showcase events. They must know about their local music industry and be familiar with local venues and companies that would help to put on the show.

13 The following are descriptions of three different venues that could be used for the TTp contract.

(a) Draw a line to connect the venue that best fits each description.

(3)

Description	Venue
Venue A plays host to productions, such as plays and musicals, as well as small-to medium-size gigs.	Arena
Venue B plays host to large touring productions, including those linked to live talent shows. Venue B also hosts sports events such as basketball and ice hockey.	Club
Venue C holds regular music evenings, including traditional music and jazz, in its large function rooms. It is also famous in the area for having a fine selection of cask ales.	Rehearsal studio
	Pub
	Recording studio
	Sports centre
	Theatre

(b) TTP is keen to ensure the venues they use have appropriate health and safety procedures in place.

Explain **one** measure in which a venue can ensure audience safety.

(2)

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.....

(Total for Question 13 = 5 marks)

14 Other than the size and cost of the venue, explain **two** other factors the promoter should take into account when choosing venues for the TTP tour.

1

.....

.....

.....

2

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.....

.....

(Total for Question 14 = 4 marks)

SECTION C

Brief B should be used to answer questions 16 to 19.

Read Brief B carefully and then answer the questions.

Brief B – *Fashion Wars* soundtrack

'Fashion Wars'

Documentary Soundtrack

Fashion Wars is a documentary on the 'battles' between designers in the run up to London Fashion Week. The documentary will be shown on Channel 4 and featured at the Edinburgh Film Festival.

The production company is commissioning a musical soundtrack, featuring completely original, vibrant and dynamic music. The company expects the finished product to be recorded to a high quality for HD broadcast and for a CD to retail.

16 A distributor will be needed for the soundtrack.

Give **two** activities a distribution company would carry out.

.....

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.....

(Total for Question 16 = 2 marks)

17 The production of *Fashion Wars* may require some time in the recording studio. Here are quotes from two people at the recording sessions.

Name	Quote
Sarah	...there are a lot of microphones to understand. Which mic, where do you put it, how do you route it? A lot of my time is spent plugging cables in and gaffing everything down!
Wayne	... it is important that I make sure that people stick to their booked time slots. Over-running even by half an hour can have a huge impact on loads of other people...

(a) Identify Wayne and Sarah's job roles.

(2)

Wayne

.....

.....

Sarah

.....

.....

(b) State **one** responsibility of the guitar technician at the session.

(1)

.....

.....

(Total for Question 17 = 3 marks)

18 Late in the production process, *Fashion Wars* announces that a large number of designers are showing clothes with a 1960s feel. They ask for some of the music to be changed to have a 1960s flavour. The producer of the soundtrack feels that one possible solution is to use samples from 1960s recordings. This will increase the cost of the soundtrack.

Explain **two** implications of this solution for the producer.

1

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.....

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2

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(Total for Question 18 = 4 marks)

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.
- All marks on the mark scheme should be used appropriately.
- All 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 a 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 about applying 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	A – Artist representation	(1)

Question number	Answer	Mark
2	B – Promoter	(1)

Question number	Answer	Mark
3	D – Artist safety	(1)

Question number	Answer	Mark
4	D – Have their instruments ready to play on time	(1)

Question number	Answer	Mark
5	A – PPL	(1)

Question number	Answer	Mark
6	Artist’s manager	(1)

Question number	Answer	Mark
7	<p>One mark for each reason to a total of 2 marks.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • legal protection • contractual support • contractual obligations/workplace requirement. <p>Accept other appropriate answers.</p>	(2)

Question number	Answer	Mark
8	PRS for Music	(1)

Question number	Answer	Mark
9	Musical director	(1)

Question number	Answer	Mark
10	<p>1 mark for each characteristic to a total of 2 marks.</p> <p>Freelancers are employed on short-term contracts (1), hired to complete specific tasks/jobs/roles (1). They usually work for a variety of people (1).</p>	(2)

Question number	Answer	Mark
11	<p>1 mark for each reason to a total of 2 marks.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • gives exposure (1) • opportunity to play at large venues (1) • association with a well-known act.(1). <p>Accept other appropriate answers.</p>	(2)

Question number	Answer	Mark
12	<p>A linked response that makes reference to the following points. Up to two marks for an explanation.</p> <ul style="list-style-type: none"> • To make sure microphones and lines work correctly/adjust levels of instruments to make balanced mix (1) so that artists can hear themselves onstage (1). 	(2)

Question number	Answer	Mark
13(a)	1 mark for each description correctly linked to the venue. Venue A – Theatre (1) Venue B – Arena (1) Venue C – Pub (1)	(3)

Question number	Answer	Mark
13(b)	A linked response that makes reference to any one of the following points. Up to two marks for an explanation. Any one from: <ul style="list-style-type: none"> • Provision of door staff/cordoning off areas for queuing (1) to ensure that audience members enter the venue in an orderly fashion (1). • Additional signage (1) to help the audience know where they are going (1). • Use of public address announcements (1) to give clear information to the audience (1). • Provision of stewarding staff (1) to make sure audience members are well behaved and safe (1). Accept any other appropriate answers.	(2)

Question number	Answer	Mark
14	A linked response that makes reference to any two of the following points. Up to two marks for each explanation. <ul style="list-style-type: none"> • Venues with reputations for breaking new acts would be likely to attract an audience for this type of tour (1). The tour is focusing on unsigned acts or bands, who will need to rely on the reputation of the venue in order to attract an audience (1). • Proximity to public transport links to enable the audience to travel to and from the venue easily, (1) because an audience of 18–25 year olds are unlikely to travel to an out-of-the-way venue, to see an unknown band (1). Accept any other appropriate answers.	(4)

Question number	Indicative content		Mark
15	<p>Benefits</p> <ul style="list-style-type: none"> The marketing company are likely to have more experience of designing promotional materials and strategy, resulting in a reliable, professional service. Because the marketing company are local, they will have established connections with the local music scene, including: <ul style="list-style-type: none"> access to local suppliers, e.g. graphic designers, printers, leafleting. This will result in the bid being more relevant to the local area, and utilising local resources access to local bloggers, journalists and enthusiasts. This will result in the bid having a higher local profile, and being advertised through local channels that Joe may not know about or have access to. The marketing company are likely to have knowledge of interrelation between local networks, including musicians, promoters, marketing, venues, studios and broadcasters. This could result in better communication between the promoter and the networks. <p>Drawbacks</p> <ul style="list-style-type: none"> The marketing company may want too much control in strategies and decision making, resulting in a loss of creative control for Joe. The marketing company may take a large cut of the promoter's fee, which will reduce Joe's profit. Joe will have missed the opportunity to build his own reputation and get his name better known, because the marketing company will take responsibility for any success. If the marketing company do not perform well this could have a negative impact on Joe's reputation as a promoter. <p>Learners must show how the benefits and drawbacks inter-relate in their answer.</p>		(8)
Level	Marks	Descriptor	
	0	No rewardable material	
1	1-3	A few key points identified, or one point described in some detail. The answer is likely to be in the form of a list. Only one viewpoint considered. Points made will be superficial/generic and not applied/directly linked to the situation in the question.	
2	4-6	Some points identified, or a few key points described. Consideration of more than one viewpoint but there will be more emphasis on one of them. The answer is unbalanced. Most points made will be relevant to the situation in the question but the link will not always be clear.	
3	7-8	Range of points described, or a few key points explained in depth. All sides of the case are considered and the answer is well-balanced, giving weight to all viewpoints. The majority of points made will be relevant and there will be a clear link to the situation in the question.	

Question number	Answer	Mark
16	<p>1 mark for each activity of a distributor to a total of 2 marks.</p> <ul style="list-style-type: none"> • Move CDs from warehouse to retail (1). • Sell on CDs by mail order/through online stores (1). <p>Accept any other appropriate answers.</p>	(2)

Question number	Answer	Mark
17(a)	<p>1 mark for each job role to a total of 2 marks.</p> <ul style="list-style-type: none"> • Sarah – sound/recording engineer (1), accept engineering assistant. • Wayne – studio manager (1). 	(2)

Question number	Answer	Mark
17(b)	<p>1 mark for a responsibility.</p> <ul style="list-style-type: none"> • Prepare the guitars for playing, e.g. stringing, tuning, setting amps, pedals (1). <p>Accept any other appropriate answers.</p>	(1)

Question number	Answer	Mark
18	<p>A linked response that makes reference to any two of the following points. Up to two marks for each explanation.</p> <ul style="list-style-type: none"> • The producer would need to pitch the idea of using samples back to <i>Fashion Wars</i> to gain approval (1) because the use of samples would mean the soundtrack would not be completely original as required by the brief (1). • Permission would need to be gained to use samples. This may be difficult at this late stage in the production process (1) as getting clearance can often take six weeks (1). <p>Accept any other appropriate answers.</p>	(4)

Question number	Indicative content	Mark
19	<p>Benefits of live recordings in the studio/in front of an audience:</p> <ul style="list-style-type: none"> • atmosphere • sounds vibrant • sounds real. <p>Benefits of sequenced performances:</p> <ul style="list-style-type: none"> • sounds modern • more control. <p>Disadvantages of live sessions:</p> <ul style="list-style-type: none"> • complexity • players not attending • bookings and availability. <p>Disadvantages of sequenced performances:</p> <ul style="list-style-type: none"> • sounding electronic, un-real • overly complex, sequenced composition being the responsibility of the composer • few others involved – not satisfying the brief for ‘original, vibrant and dynamic’. 	(8)
Level	Marks	Descriptor
	0	No rewardable material
1	1–3	Basic arguments on both sides identified, or only one side considered. The answer is likely to be in the form of a list. Points made will be superficial/generic and not applied/directly linked to the situation in the question. No conclusion produced or the conclusion a consequence of only one side of the argument being considered.
2	4–6	Arguments for and against are described but there will be more emphasis on one side than the other. The answer will be unbalanced. A conclusion is present but this is either implicit or as a result of unbalanced consideration of the arguments. There is little or unfocused justification of the conclusion. Most points made will be relevant to the situation in the question but the link will not always be clear.
3	7–8	Balanced explanation of both sides for and against. A conclusion is produced which is justified and clearly linked to the consideration of arguments for and against, and their relative importance to the situation. The majority of points made will be relevant and there will be a clear link to the situation in the question.

Unit 8: Music and Production Analysis – sample assessment test and mark scheme

The sample assessment test and mark scheme are for the following qualifications:

- BTEC Level 1/Level 2 First Certificate in Music
- BTEC Level 1/Level 2 First Extended Certificate in Music
- BTEC Level 1/Level 2 First Diploma in Music

Write your name here

Surname	Other names
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**Pearson BTEC
Level 1/Level 2
First Certificate**

Centre Number

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Learner Registration Number

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Music

Unit 8: Music and Production Analysis

Sample Assessment Material

Time: 1 hour 30 minutes

Paper Reference

20375F

You must have:

Individual CD player, headphones and audio CD of recorded extracts

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and learner registration number.
- Answer **all** questions.
- Answer the questions in the spaces provided – *there may be more space than you need.*
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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Answer ALL questions.

SECTION A

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Questions 1 to 9 relate to track 1 on the CD: **Rehab** by **Amy Winehouse**.

1 What is the time signature of this piece?

- A** 3/4
- B** 4/4
- C** 5/4
- D** 6/8

(Total for Question 1 = 1 mark)

2 Which effect is used after the last note on the piece?

- A** Fuzz
- B** Reverb
- C** Tremolo
- D** Vibrato

(Total for Question 2 = 1 mark)

3 What is the tempo of the piece in terms of BPM (beats per minute)?

- A** 80
- B** 112
- C** 146
- D** 184

(Total for Question 3 = 1 mark)

- 4 This piece was recorded in stereo. Use the diagram to show how the instruments listed are placed in the stereo field, left, centre, right, forward and back.

	Lead vocal	Electric piano	Baritone saxophone
	Left	Centre	Right
Back			
Forward			

(Total for Question 4 = 3 marks)

5 A producer has been asked to re-record *Rehab* for a tribute album. He decides to work to this recording schedule:

Order Track

1	click track
2	guide tracks
3	drums/percussion and bass
4	electric piano, piano, brass and strings
5	lead and backing vocals

(a) Give **one** reason why is it necessary to record a click track first.

(1)

.....

.....

(b) Give **one** reason why guide tracks are necessary.

(1)

.....

.....

(c) Explain why the producer is recording the vocals last.

(2)

.....

.....

.....

.....

(Total for Question 5 = 4 marks)

6 Describe the percussion sounds/techniques used in the first 30 seconds of the piece (0.00 to 0.30).

.....

.....

.....

.....

(Total for Question 6 = 2 marks)

7 The piece uses a brass section. Name one brass instrument typically found in a brass section.

.....

.....

(Total for Question 7 = 1 mark)

8 Which of these terms best describes the technique used at (a) and (b)?

(a) Starting at 1.06:

(1)

- A** Falsetto backing vocals
- B** Imitation
- C** Rising and falling brass line
- D** Triplets

(b) Starting at 1.33:

(1)

- A** Counter melody in the strings
- B** Change of dynamics
- C** Arpeggios
- D** Swung rhythms

(Total for Question 8 = 2 marks)

9 Explain how **two** musical devices are used in **Rehab** to hold listeners' interest to the end of the piece.

1

.....

.....

.....

2

.....

.....

.....

(Total for Question 9 = 4 marks)

10 This song was released in 2006 but includes influences from the 1960s, which can be heard in many of its musical features. One such musical feature is the inclusion of a brass section, which is used to play stabs and fanfare-like passages.

Explain how **two** other musical features of the piece are used to create a style similar to 1960s pop music.

1

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.....

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2

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(Total for Question 10 = 4 marks)

TOTAL FOR SECTION A = 23 MARKS

SECTION B

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Questions 11 to 20 relate to track 2 on the CD: **Good Vibrations** by **The Beach Boys**.

11 Which of these terms best describes this piece?

- A** Pop
- B** Reggae
- C** Rock
- D** Soul

(Total for Question 11 = 1 mark)

12 Identify the **two** instruments playing in the opening of the piece (0.00 to 0.12).

1

.....

2

.....

(Total for Question 12 = 2 marks)

13 Describe the texture of the opening of the piece, from 0.00 to 0.51.

.....

.....

.....

.....

(Total for Question 13 = 2 marks)

14 Identify the percussion instrument used from 0.14 to 0.26, other than the drum kit.

.....

.....

(Total for Question 14 = 1 mark)

15 Starting at 0.25, on the words 'I'm picking up good vibrations' an instrument plays a single repeated note to create a sense of pace and urgency.

(a) Identify the instrument playing this repeated note.

(1)

.....

.....

(b) Which performance instruction would be given to the player of this part?

(1)

- A** Bowed
- B** Flutter tonguing
- C** Vibrato
- D** With mute

(Total for Question 15 = 2 marks)

16 Which **two** of these musical features can be heard on this piece?

- A** Female backing vocals
- B** Glissando
- C** Falsetto singing
- D** A silent bar
- E** Use of samples

(Total for Question 16 = 2 marks)

17 Outline the dynamics from 2.15 to the end of the piece.

.....

.....

(Total for Question 17 = 1 mark)

18 There are frequent tempo changes in this piece, which could make it difficult to perform live. Explain how to address this problem.

.....

.....

.....

.....

(Total for Question 18 = 2 marks)

19 Using letters, describe the structure of the piece.

.....

.....

.....

.....

(Total for Question 19 = 2 marks)

20 Explain **two** ways in which **Good Vibrations** is innovative for a piece produced in the 1960s.

1

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.....

.....

2

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.....

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(Total for Question 20 = 4 marks)

TOTAL FOR SECTION B = 19 MARKS

.....
.....
.....
.....

(Total for Question 21 = 8 marks)

TOTAL FOR SECTION C = 8 MARKS
TOTAL FOR PAPER = 50 MARKS

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.
- All marks on the mark scheme should be used appropriately.
- All 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 a 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 about applying 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	B – 4/4	(1)

Question number	Answer	Mark
2	B – Reverb	(1)

Question number	Answer	Mark
3	C – 146	(1)

Question number	Answer	Mark												
4	1 mark for each correct entry in the table, to a total of 3 marks.													
	<table border="1"> <thead> <tr> <th></th> <th>Left</th> <th>Middle</th> <th>Right</th> </tr> </thead> <tbody> <tr> <th>Back</th> <td></td> <td>(Drum kit) Baritone saxophone (1)</td> <td></td> </tr> <tr> <th>Forward</th> <td>Electric piano (1)</td> <td>Lead vocal (1)</td> <td></td> </tr> </tbody> </table>			Left	Middle	Right	Back		(Drum kit) Baritone saxophone (1)		Forward	Electric piano (1)	Lead vocal (1)	
	Left		Middle	Right										
Back			(Drum kit) Baritone saxophone (1)											
Forward	Electric piano (1)	Lead vocal (1)												
		(3)												

Question number	Answer	Mark
5(a)	1 mark for a reason why it is necessary to record a click track first. • To ensure that all players perform in time.	(1)

Question number	Answer	Mark
5(b)	1 mark for a reason why guide tracks are necessary. • To help players learn their parts/perform them correctly and/or give player something to play along with.	(1)

Question number	Answer	Mark
5(c)	<p>A linked response that makes reference to the following points. Up to 2 marks for an explanation.</p> <ul style="list-style-type: none"> to allow singers to perform with the right amount of power and expression (1) because they can hear the final version of the backing music (1). 	(2)

Question number	Answer	Mark
6	<p>A linked response that makes reference to any of the following points. Up to two marks for a description.</p> <p>Any one from:</p> <ul style="list-style-type: none"> Hand claps/rimshots (1) playing a syncopated rhythm (1). Bass drum (1) playing a syncopated rhythm (1). Drum fills (1) at the end of phrases (1). Bell (1) used at the beginning of phrases (1). 	(2)

Question number	Answer	Mark
7	<p>1 mark for either:</p> <ul style="list-style-type: none"> Trumpet (1) Trombone (1) 	(1)

Question number	Answer	Mark
8 (a)	C – rising and falling brass line	(1)

Question number	Answer	Mark
8 (b)	A – counter melody in the strings	(1)

Question number	Answer	Mark
9	<p>A linked response that makes reference to any two of the following points. Up to 2 marks for each explanation.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • Use of baritone saxophone (1) providing a bass line (1). • Strings playing in the bridge section (1) – creating a lush sound (1). • Simple arrangement (1) using two main sections and a bridge (1). <p>Accept any other appropriate answers.</p>	(4)

Question number	Answer	Mark
10	<p>A linked response that makes reference to any two of the following points. Up to 2 marks for each explanation.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • riffs or ostinato (1) are used to create repetition/rhythmic drive found in music from the 60s (1). • contrasting instrumentation (1) is used to create the higher/lower pitch/frequency dense/less dense textures found in music from the 60s (1). • use of contrast in choruses (1) is used to create the change in texture/counter melodies/colour found in music from the 60s (1). 	(4)

Question number	Answer	Mark
11	A – Pop	(1)

Question number	Answer	Mark
12	<p>1 mark for each instrument identified to a total of 2 marks.</p> <ul style="list-style-type: none"> • Organ (accept keyboard, Hammond, B3) (1) Do not accept church organ and synth • Bass (accept bass guitar, plucked bass, picked electric or bass guitar) (1) Do not accept guitar 	(2)

Question number	Answer	Mark
13	<p>A linked response that makes reference to any one of the following points. Up to 2 marks for an explanation.</p> <p>Any one from:</p> <ul style="list-style-type: none"> • Begins with a thin/sparse texture (1) and then builds up to a thick texture (1). • Contrast between opening verse which is simple and empty (1) and chorus which is urgent and rhythmic (1) <p>Accept other appropriate answers.</p>	(2)

Question number	Answer	Mark
14	Tambourine	(1)

Question number	Answer	Mark
15(a)	<p>Cello</p> <p>Accept stringbass, doublebass or viola.</p>	(1)

Question number	Answer	Mark
15 (b)	A – Bowed	(1)

Question number	Answer	Mark
16	<p>C – Falsetto singing</p> <p>D – A silent bar</p>	(2)

Question number	Answer	Mark
17	1 mark only for a correct description. Starts quiet/piano/pianissimo and becomes louder/forte (1). Accept other appropriate answers.	(1)

Question number	Answer	Mark
18	A linked response that makes reference to any of the following points. Up to two marks for an explanation. <ul style="list-style-type: none"> Use a conductor (1) to keep performers together (1). 	(2)

Question number	Answer	Mark
19	A B A B C D B E (2) Award 1 mark if the response includes the identification of the AB pattern and the fact that there is a separate middle section, for example: A B A B C B D OR A B A B C B.	(2)

Question number	Answer	Mark
20	A linked response that makes reference to two of the following points. Up to two marks for each explanation. Any two from: <ul style="list-style-type: none"> The structure of the piece is more complex than simple verse/chorus/middle 8 form (1) because it includes two separate 'middle sections' as well as a coda/outro that uses new material (1). The use of lead and backing vocals is more complex/unusual than the question and answer patterns typically found in 60s music (1) because it includes complex interlocking/overdubbed passages (1). Instrumentation is unusual/innovative (1) because the piece includes some unusual sounds/instruments that sound 'synthesised' (1). 	(4)

Question number	Indicative content	Mark
21	<p>Vocal style – differences</p> <p>Good Vibrations</p> <ul style="list-style-type: none"> Controlled, sophisticated, refined, pure, clean, meticulous. Sometimes the vocal parts act like instruments, giving a much fuller sound. Barber shop influences – vocal arrangements have bass parts which is very unusual for pop music. <p>Rehab</p> <ul style="list-style-type: none"> Simple, raw, natural. Assertive. Influenced by jazz and soul. <p>Vocal style - similarities</p> <ul style="list-style-type: none"> Both pieces use a vocal style that reflects the subject of the song/lyrics Good Vibrations dreamy/reflective Rehab assertive. <p>Vocal range – differences</p> <p>Good Vibrations</p> <ul style="list-style-type: none"> Wide range. Full use of male vocal range used including, falsetto. <p>Rehab</p> <ul style="list-style-type: none"> Small/limited range. Singing in lower register only. <p>Vocal range – similarities</p> <p>No obvious similarities.</p> <p>Arrangement of vocal parts – differences</p> <p>Good Vibrations</p> <ul style="list-style-type: none"> Lots of closely grouped parts. Intertwining parts. Wide tonal and harmonic range. Closely stacked harmonies. <p>Rehab</p> <ul style="list-style-type: none"> Backing vocals play small/minor part in song. They punctuate/emphasize the end of the phrase. <p>Arrangement of vocal parts – similarities</p> <ul style="list-style-type: none"> Lead and backing vocals used in both pieces. Backing vocals tend to be used in chorus sections with the lead singer often alone during verses. 	(8)
Level	Marks	Descriptor
	0	No rewardable material
1	1–3	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.
2	4–6	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.
3	7-8	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.
