

# Pearson BTEC Level 3 National in Music

Unit 7: Critical Listening



## Sample Assessment Materials (SAMs)

*For use with Extended Diploma in Music*

*First teaching from September 2016*

**Issue 1**

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## Pearson BTEC Level 3 Nationals

Write your name here

Surname

Forename

Learner Registration Number

Centre Number

Level

      
      
 **3**

# Music

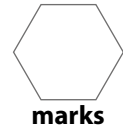
## Unit 7: Critical Listening

Extended Diploma

Available for first assessment January and May/June from 2018 onwards

**Time: 2 hours**

Total



marks

**You must have:**

An Individual CD player with headphones.

### 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 75.
- The marks for **each** question are shown in grey boxes  
– *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.
- Try to answer every question.
- Check your answers if you have time at the end.
- Music tracks may be replayed as often as you need.

Paper reference

XXXX/XX

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Turn over ►

**PEARSON**

**SECTION A: Listening and Analysis.**  
**Answer all questions in the space provided.**

Listen to the song *Times like These* by Foo Fighters and then answer the following **eight** questions.

You have been asked to cover the supplied song *Times like These* by Foo Fighters for a recording session. As band-leader you need to be able to analyse the song and prepare a band of session musicians for the session.

- 1** Identify **one** guitar timbre used in this track

.....

Total for Question 1 = 1 mark

- 2** Describe the structure of the song using correct musical terminology.

.....

.....

.....

Total for Question 2 = 2 marks

From 0'00" to 0'22" the song introduces some key musical and instrumental features

- 3** Identify **three** rhythmic components introduced in this section.

- 1 .....
- 2 .....
- 3 .....

Total for Question 3 = 3 marks

4 Describe the individual performance features played on the guitars in this section.

.....

.....

.....

.....

.....

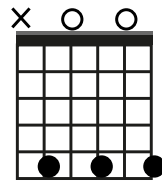
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Total for Question 4 = 3 marks

5 Explain **two** ways in which the opening guitar chord is unconventional.



1 .....

.....

.....

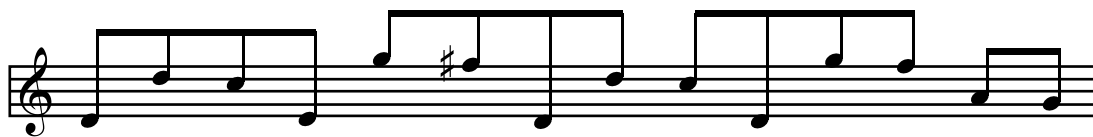
2 .....

.....

.....

.....

6 Explain how this musical fragment is used in the song.



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Total for Question 6 = 4 marks

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In the song, there is a section, which starts with the words "its times like these you learn to live again" one example of this starts at 1'16".

One of the main musical elements that drives this section each time it happens is the drums.

**8** Analyse the way that the rhythm is used in this section throughout the song.

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Total for Question 8 = 8 marks

**END OF SECTION**

**TOTAL FOR SECTION A = 30 MARKS**

**SECTION B: Listening and critique.**  
**Answer all questions in the space provided.**

Listen to the supplied song and answer the following **three** questions

You are the editor of an online music blog. One of your contributors has sent you the following review to check.

**Review of *Only One* by Kanye West**

*This song is deceptively simple. Although appearing to be a vocal led ballad in common time, the song features unusual harmonic ideas and occasionally complex chord changes. The opening chord sequence, for example, is chromatic. The instrumentation is very sparse using only an electric harpsichord and a male vocal.*

*The timbre of both the keyboard instrument and voice could be described as distorted and muted. This makes the sparse texture of long sections of the track quite muddy.*

*Perhaps the most striking part of the song is the use of the blended vocal and string sound during the refrains. In contrast, there is no use of production effects on Kanye West's voice in the track that serves to differentiate this song from his previous work.*

- 9 Identify errors in the musical judgement and terminology used in the review making corrections.

Error	Correction
1 .....	.....
2 .....	.....
3 .....	.....
4 .....	.....

Total for Question 9 = 8 marks

**10** Evaluate how the vocals and vocal effects are used to contribute to the overall impact of *Only One* by Kanye West.

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Total for Question 10 = 10 marks

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**11** Analyse how the stylistic features used in *Only One* present challenges in defining the song's genre.

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DO NOT WRITE IN THIS AREA

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Total for Question 11 = 12 marks

**END OF SECTION**

**TOTAL FOR SECTION B = 30 MARKS**

**SECTION C: Comparative Study.**  
**Answer the question in the spaces provided.**

You are a freelance music journalist and you have been asked to write a feature article for a music magazine.

**12** Compare and contrast the methods used to express strong emotions in *Times Like These* by Foo Fighters and *Only One* by Kanye West.

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DO NOT WRITE IN THIS AREA

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Total for Question 12 = 15 marks

**END OF EXAM**

**TOTAL FOR PAPER = 75 MARKS**



# Unit 7: Critical Listening - Sample mark scheme

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## General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Learners 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 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 learner's response is not worthy of credit according to the mark scheme.
- Where some judgment 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 learner's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the learner has replaced it with an alternative response.

## Specific Marking Guidance for Levels Based Mark Schemes\*

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Levels based mark schemes (LBMS) have been designed to assess learner work holistically. They consist of two parts: indicative content, and levels based descriptors. Indicative content reflects specific content-related points that a learner might make. Levels based descriptors articulate the skills that a learner is likely to demonstrate in relation to the Assessment Outcomes being targeted by the question. Different rows within the levels represent the progression of these skills. When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/objective and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

## Section A Mark Scheme – CRITICAL LISTENING

Question number	Answer	Mark (25)
1	<ul style="list-style-type: none"> <li>- distorted</li> <li>- aggressive</li> <li>- rough</li> <li>- power chords</li> </ul> <p>Award mark for <b>1</b> correct answer</p>	(1)
2	<p>Learners may present their answer in the following formats:</p> <p><b>Either:</b> Intro – Verse 1 – Chorus – Verse 2 – Chorus – Middle 8 – Chorus – Chorus – Coda</p> <p><b>Or:</b> A B C B2 C2 D C3 C4 E</p> <p><b>Or:</b> Intro (A) Verse 1 (B1) Verse 2 (B2) Chorus (C1) Link (D1) Verse 3 (B3) Verse 4 (B4) Chorus (C2) Extended link/instrumental (D2 or E) Chorus (C3) Chorus (C4) Outro</p> <p>Award <b>1</b> mark for correct terminology used Award <b>1</b> mark for correct structure used</p>	(2)
3	<p>Answers will refer to:</p> <ul style="list-style-type: none"> <li>- 7 or 4 + 3 (1)</li> <li>- Changing bar lengths (1)</li> <li>- Contrasting first 4 bars with second 4 bars (or 2) (1)</li> <li>- Rhythm of introductory guitar (1)</li> <li>- Syncopation (1)</li> <li>- Regular use of drum pattern and fills (1)</li> <li>- Use of quavers (1)</li> </ul> <p>Award <b>1</b> mark for each correct answer up to a maximum of 3 marks</p>	(3)
4	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>- Guitar riff played against contrasting guitar patterns (1)</li> <li>- Contrast with strummed guitar and plucked guitar (1)</li> <li>- Guitar feature over bars of 7 (or 4 + 3) (1)</li> <li>- Lead guitar opening with other instruments introduced (1)</li> <li>- Riff of solo guitar line (1)</li> </ul> <p>Award <b>1</b> mark for each correct answer up to a maximum of 3 marks</p>	(3)

5	<p>Answers may refer to:</p> <p>Song is in D major but this chord clashes (1) because chord is neither major nor minor (1)  Chord is atonal (i.e. not D major) (1)  Chord is D13, D7 (add 13) Am11 (1)  Chord not in root position (1)  Not standard triad (1)  Contains consecutive notes (DDCBA) (1)</p> <p>2 marks for each correct answer and explanation up to a maximum of 4 marks</p>	(4)												
6	<p>Answers will include:</p> <p><b>Either:</b>  Used as a featured solo, played with driving tone/style (1) so this gives the song an identifiable starting point. (1)  <b>or</b>  Pattern is 14 regular quavers establishing a persistent quaver feel (1), this establishes a quaver metre throughout the song (1)  <b>or</b>  Fragment reinforces the tonality of the song using the note D as a focus (1) this anchors the song on each repetition (1)</p> <p>Award <b>2</b> marks for each appropriate explanation up to a maximum of <b>4</b> marks</p>	(4)												
7	<p>Correct naming of chord is required</p> <p>1 mark for each correct chord identified up to a maximum of five marks</p> <table border="1" data-bbox="379 1323 1355 1619"> <thead> <tr> <th data-bbox="379 1323 762 1373">Accept</th> <th data-bbox="762 1323 1355 1373">Do not accept</th> </tr> </thead> <tbody> <tr> <td data-bbox="379 1373 762 1422">1 - Em (Em7) (1)</td> <td data-bbox="762 1373 1355 1422">E</td> </tr> <tr> <td data-bbox="379 1422 762 1471">2- D (D Maj) (1)</td> <td data-bbox="762 1422 1355 1471">Dm</td> </tr> <tr> <td data-bbox="379 1471 762 1520">3- C (1)</td> <td data-bbox="762 1471 1355 1520"></td> </tr> <tr> <td data-bbox="379 1520 762 1570">4- Em (Em7) (1)</td> <td data-bbox="762 1520 1355 1570">E</td> </tr> <tr> <td data-bbox="379 1570 762 1619">5- D (D Maj), (1)</td> <td data-bbox="762 1570 1355 1619">Dm</td> </tr> </tbody> </table>	Accept	Do not accept	1 - Em (Em7) (1)	E	2- D (D Maj) (1)	Dm	3- C (1)		4- Em (Em7) (1)	E	5- D (D Maj), (1)	Dm	(5)
Accept	Do not accept													
1 - Em (Em7) (1)	E													
2- D (D Maj) (1)	Dm													
3- C (1)														
4- Em (Em7) (1)	E													
5- D (D Maj), (1)	Dm													

Question Number	Indicative Content	
8	<p>The indicative content below is not prescriptive and candidates are not required to include all the material which is indicated as relevant. Other relevant material not suggested below must also be credited.</p> <p>Relevant points in the analysis:</p> <ul style="list-style-type: none"> <li>- 11 bar section not normal length, makes it feel disjointed</li> <li>- 3 bars + 3 bars + 3 bars +2 shifts the emphasis and again makes it unpredictable</li> <li>- fill into the verse leads to next section signifying new section has started</li> <li>- more fills in the penultimate section makes the excitement greater and builds the song to a peak</li> <li>- coda – drums drop out and tempo feels like it is slowing down – makes a contrast at the end and lowers the mood to a more contemplative feel</li> <li>- increased dynamic range that increases the energy and attention and makes the song build up tension and excitement</li> </ul>	
Level	Mark	Descriptor
	<b>0</b>	No rewardable material.
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• occasionally identifies the musical elements with undeveloped comment and little reference to their different uses</li> <li>• comment on the consequences for the music is superficial and any awareness of the effect on the listener is minimal</li> </ul>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• correctly identifies the musical elements with some omissions, commenting appropriately on their different uses with some development</li> <li>• comment on the consequences for the music contains some appropriate analysis and there is awareness of the effect on the listener</li> </ul>
<b>3</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• consistently correctly identifies the musical elements, commenting fully and appropriately on their different uses</li> <li>• analysis of the consequences for the music is developed with clear awareness of the effect on the listener</li> </ul>

## Section B Mark Scheme

Question number	Answer	Mark (20)	
9	1 point for correctly identifying an error and 1 point for the correction up to max of 8 marks.	(8)	
	<b>Error</b>		<b>Correction</b>
	Unusual harmonic ideas (1)		Commonly used harmony (1)
	Occasionally complex chords (1)		Simple chords without extensions (other than a 7 <sup>th</sup> ) (1)
	Chromatic (1)		Diatonic (1)
	Harpichord (1)		Piano / Electric Piano (1)
	Distorted (1) or Muted (1) or Muddy (1)		Bright (1) or Clean (1)
	String sounds (1)		Backing vocals (1), or autotuned backing (1)
	No production effects (1)		Autotune and/or reverb (1)

	<b>Indicative Content.</b>		
10	<ul style="list-style-type: none"> <li>- Learners may refer to:</li> <li>- Laughing and speech at the start of the song gives an informal feel at the start of the song, suggesting the conversational tone of the song</li> <li>- Quiet additional background vocals in chorus 1 &amp; 2 providing contrast between sections /Backing vocal support during "Hey hey" in verse 2 providing contrast</li> <li>- Punctuation of second vocal line supporting key words during the bridge/Punctuation of second vocal line supporting key words during the verse 3 "look in your eyes and we'll learn how to fly"</li> <li>- Contrasting backing vocals add a feeling of chaos at points</li> <li>- Vocal drops out as if interrupting during outro "I just want you to do me a favour", adds to confessional intimacy of song</li> <li>- Use of auto tune and delay effect, deliberately blurring the words, gives an unreal sound to the vocals, ethereal feel</li> <li>- Close mic'ing and low dynamic range of the song, add to intimacy</li> <li>- Use of compression and distortion, to create different texture of voice</li> </ul>		(10)
<b>Level</b>	<b>Mark</b>	<b>Descriptor</b>	
	0	No rewardable material	
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• Comments about vocals and vocal effects of limited relevance</li> <li>• Isolated examples of evaluation effects used and how these contribute to the impact</li> </ul>	
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• Some relevant comments made about vocals and vocal effects.</li> <li>• Evaluation of the effects used and how these contribute to the impact, but with some generalisation.</li> </ul>	
<b>Level 3</b>	7-8	<ul style="list-style-type: none"> <li>• Mostly relevant comments about of vocals and impact effects.</li> <li>• Evaluation of effects used and how they contribute to production with, frequent use of detail.</li> </ul>	
<b>Level 4</b>	9-10	<ul style="list-style-type: none"> <li>• Entirely relevant comments about vocals and impact effects.</li> <li>• Evaluation of effects used how they contribute to the impact made with consistent use of detail.</li> </ul>	

	<b>Indicative Content.</b>		
11	Learners may refer to; <ul style="list-style-type: none"> <li>- Different genres that the song could belong to and why the song is difficult to define</li> </ul> Stylistic features used that may define a genre: <ul style="list-style-type: none"> <li>- sparse orchestration</li> <li>- Use of solo keys</li> <li>- vocal with occasional contrasting backing vocals</li> <li>- Simple rhythmic devices</li> <li>- 4 chord patterns characteristic of soul, pop or folk</li> <li>- Similar to gospel with some hip-hop vocal styling</li> <li>- Improvised electric piano solo similar to pop, jazz, 60s pop</li> <li>- Extensive use of vocal effects</li> <li>- Contributions by other musicians involved in the recording</li> </ul>		(12)
	<b>Mark</b>	<b>Descriptor</b>	
	<b>0</b>	No rewardable material	
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• Isolated references to style, instrumentation and technology</li> <li>• Occasionally relevant comments on the challenge in defining the genre, but predominately descriptive</li> <li>• Limited conclusions made</li> </ul>	
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• Some critical analysis attempted of the style including instrumentation and technology but interpretation is superficial</li> <li>• Mostly relevant comments on the challenge of defining the genre</li> <li>• conclusions made with some links to analysis</li> </ul>	
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• Critical analysis evident with some credible interpretation of style, including instrumentation and technology</li> <li>• Relevant comments developed on the challenge of defining the genre</li> <li>• conclusions made with consistent links to analysis</li> </ul>	
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• Consistent critical analysis and interpretation of style including frequently detailed references to instrumentation and technology</li> <li>• Entirely relevant comments on the challenge of defining the genre</li> <li>• conclusions fully developed with consistent links to analysis</li> </ul>	

Question number	Indicative Content.	Mark
12	<p>Learners may refer to:</p> <p><b>Foo Fighters</b></p> <ul style="list-style-type: none"> <li>- aggression, through the use of rock guitar, "screamo" style vocals</li> <li>- vocals up octave in penultimate chorus builds tension</li> <li>- use of a rock guitar riff adds to intensity</li> <li>- open strings in chords and riff blurs the sense of tonality therefore adding to intensity</li> <li>- very strong quaver movement, insistent driving instrumental playing</li> <li>- Song is a good example of 'grunge' genre that often expresses anger with often almost shouted vocals</li> <li>- Driving rhythmic accents portrays feelings of confusion and frustration</li> <li>- uneven bar length and 3 + 3 pattern of chorus is unusual and may be attempt to keep the listener off centred and surprised by song</li> </ul> <p><b>Kanye</b></p> <ul style="list-style-type: none"> <li>- sparse arrangement, creates a space for the emotional impact of the words</li> <li>- intimate vocal placing, very close, up-front underpins the honesty of the subject matter</li> <li>- Electric piano is very simple and does not intrude into the vocal line therefore giving lyrics centre stage</li> <li>- Elements of gospel bring a religious sensibility</li> <li>- Artist sings in a confessional and style to convey</li> <li>- vulnerability</li> </ul> <p><b>Contrast</b></p> <ul style="list-style-type: none"> <li>- Songs' approach to vocal styling very different</li> <li>- The rock grunge production of Times Like These has a very complex texture compared to the sparse texture of Only One</li> <li>- During Only One there is an ebb and flow to tempo and progression through the track where in Times Like These is very rhythmic, with occasional unusual bar lengths</li> </ul> <p><b>Comparisons</b></p> <ul style="list-style-type: none"> <li>- Both songs use the vocal to set the emotional tone</li> <li>- The emotional intensity is a prime importance in both songs</li> <li>- Both songs are about love</li> <li>- Both songs are deceptively tonally simple</li> </ul>	(15)



<b>Level</b>	<b>Marks</b>	<b>Descriptor</b>
	0	No rewardable material
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Limited comparisons with only isolated attempts to contrast</li> <li>• Limited judgements in response to the question lacking justification of any judgements</li> <li>• Limited use of musical terminology</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Comparisons evident with some reference to contrast in the music</li> <li>• Evidence selected justifies the judgements for some of the responses</li> <li>• Use of appropriate music terminology with some inconsistencies</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Compares and contrasts using relevant examples for the majority of the response</li> <li>• Evidence mostly justifies judgements made</li> <li>• Appropriate music terminology</li> </ul>
<b>Level 4</b>	13-15	<ul style="list-style-type: none"> <li>• Compares and contrasts consistently showing discrimination throughout</li> <li>• Evidence fully justifies judgements made</li> <li>• Consistent and effective use of music terminology for most of the response</li> </ul>

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