

# Mark Scheme (Results)

## June 2008

GCE

### GCE Music Technology (6715) Paper 1

1. Ain't Nobody: Chaka Khan

Question Number	Answer	Mark
1(a)	Minor	(1)

Question Number	Answer	Mark
1(b)	104bpm	(1)

Question Number	Answer	Mark
1(c)	1982	(1)

Question Number	Answer	Mark
1(d)	Analogue step sequencer/hardware sequencer or sampler/Linn drum/drum machine triggering synth/VCA input/sync input Played live/arpeggiator Tape edit/loop	(1)

Question Number	Answer	Mark
1(e)	Voltage controlled filter Low frequency oscillator Attack/decay/sustain/release	(2)

Question Number	Answer	Mark
1(f)	Backing vocals/main vocal line sung by group of singers/ call response/ guitar stops playing chords/strings added/lick at end of phrases/synth strings (pad) play chords/keyboard riffs stop/melody line sung by group/overdubbed	(3)

Question Number	Answer	Mark
1(g)	(iii)	(1)

2. Redemption Song: The Chieftans with Ziggy Marley

Question Number	Answer	Mark
2(a)	Ireland (1) and Jamaica (1) (accept West Indies)	(2)

Question Number	Answer	Mark
2(b)	1. Eb 2. Db 3. Fm 4. Ab	(4)

Question Number	Answer	Mark
2(c)	Uilleann pipes accept Irish pipes but not bagpipes Irish harp/clarsach/accept harp Bodhran/accept hand drum Shaker Tin whistle/penny whistle/not flute/fladedet Violin/fiddle Accordion/melodeon (at very end 1.17) Accept voice	(3)

Question Number	Answer	Mark
2(d)	Heterophonic	(1)

3. I Close My Eyes and Count to Ten: Dusty Springfield

Question Number	Answer	Mark
3(a)	1968	(1)

Question Number	Answer	Mark
3(b)	Piano suddenly has reverb added Piano drops in mix	(3)

Question Number	Answer	Mark
3(c)	RIGHT          Brass CENTRE        Bass LEFT            Strings	(1)

Question Number	Answer	Mark
3(d)	Goes from minor to major	(1)

Question Number	Answer	Mark
3(e)	<p><b>Set up</b> close mike/ two condensers/12" from strings/one at top one at bottom/metre apart - OR references to ambient recording - crossed pair/8' away/lid open/additional ambient mikes/A-B omni pair further away - accept other plausible suggestions..</p> <p><b>Problems</b> playing style of musician (heavy left hand etc.)/range of keyboard used/pedalling affecting reverb/sound of hammers, pedal/wide dynamic range/failure to capture frequency range/spillage of sound to other mikes/balance of octaves affected if mics are too close.</p>	(4)

4. Enter Sandman: Metallica

Question Number	Answer: solution must march problem, must be mark in left hand column to give a mark on the right	Mark
4(a)	<b>Problems of monitoring</b>	
	<b>Problem</b> Conductor/ Band can't hear orchestra Conductor can't see band orchestra can't hear each other/band Sensitive mics picking up monitors	<b>Solution</b> Wedges or cans TV monitor Small monitor speakers/earpieces Panels/screens Earpieces/headphones/directional mics
	<b>Problems of capture</b>	
	<b>Problem</b> Spillage of sound  Too much natural Reverb Orchestra acoustic whereas band could be DI	<b>Solution</b> Spot mics/clip on mics for orchestral instrdirectional mics  DI band Choose venue with dry acoustics Acoustic panels  Overdub orchestra afterwards
4(a)	<b>Problems of mixing</b>	
	<b>Problem</b> Unequal levels of band and orchestra  Wide dynamic range of orchestra doesn't fit band  Many mics/ hard to isolate feedback	<b>Solution</b> Sub mix Compress band/mix in 5.1/orchestra should occupy wider extremes of field  Compress orchestra  Submix groups

Question Number	Answer	Mark
4(b)	<ul style="list-style-type: none"> <li>• Phasing/flange/chorus)</li> <li>• Wah-wah</li> <li>• Distortion/overdrive</li> </ul>	(2)

Question Number	Answer	Mark
4(c)	Violins, French Horns (2) Strings, head horns (2) Violins, brass (2) Strings and brass for (1)	(2)

5. Fallin': Alicia Keys

Question Number	Answer	Mark
5(a)	<p>1 mark for each of:</p> <ul style="list-style-type: none"> <li>• Repeated/alternating</li> <li>• Every two bars</li> <li>• Two chords</li> <li>• Both root position</li> <li>• Arpeggiated/broken chords</li> </ul> <p>2 full marks for Em-Bm (or any valid reference to chords I and V, tonic-dominant, movement of bass part)</p>	(2)

Question Number	Answer	Mark		
5(b)	<b>Snare drum playing technique</b>	(6)		
	<table border="1"> <tr> <td><b>Verse</b> Rim click/shot</td> <td><b>Chorus</b> Hits skin/snare on</td> </tr> </table>		<b>Verse</b> Rim click/shot	<b>Chorus</b> Hits skin/snare on
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<b>Backing instruments</b>				
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Question Number	Answer	Mark
5(c)	<p><i>Black singer/a capella/free intro/blue notes/improvised/backing vocals/interjections/builds up texture/hypnotic-repetitive</i></p> <p><i>Accept relevant artists</i></p>	(2)

6. Rock Around the Clock: Bill Haley

Rock Around the Clock: The Sex Pistols

Question Number	Answer	Mark
6(a)	Both are in the same key	(1)

Question Number	Answer	Mark
6(b)	<p>Any three features which might include;</p> <p><b>Bill Haley</b>            Softer vocal delivery            More pronounced shuffle rhythm            Guitar solo melodic/walking bass line            Tighter performance            Not distorted            Not DI</p> <p><b>Sex pistols</b>            Faster tempo            Aggressive performances            Amplified instruments/distorted guitars/singer deliberately gets words wrong/screams/shouts            Different lyrics            Less pronounced shuffle rhythm            Guitar solo chordal/simpler bass line/more prominent piano (in guitar solo)            Looser timing            Less tight performance            Close mic</p>	(3)

Question Number	Answer	Mark				
6(c)	<table border="0"> <tr> <td>Bill Haley</td> <td>Rock'n'roll</td> </tr> <tr> <td>Sex Pistols</td> <td>Punk rock/punk</td> </tr> </table>	Bill Haley	Rock'n'roll	Sex Pistols	Punk rock/punk	(2)
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Sex Pistols	Punk rock/punk					

Question Number	Answer	Mark		
6(d)	<table border="0"> <tr> <td> <b>Bill Haley</b>            Mono            Analogue            Live            In one take            Natural acoustic/ambient            In hall/venue            No noise reduction            Guitarist adjusts own volume            Vocals forward in mix         </td> <td> <b>Sex Pistols</b>            Stereo            Analogue            Multi-tracked            Overdubbed            Electronic reverb            In studio            Dynamic processing         </td> </tr> </table>	<b>Bill Haley</b> Mono Analogue Live In one take Natural acoustic/ambient In hall/venue No noise reduction Guitarist adjusts own volume Vocals forward in mix	<b>Sex Pistols</b> Stereo Analogue Multi-tracked Overdubbed Electronic reverb In studio Dynamic processing	(4)
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7. Unavailable: Shy FX & T Power featuring DI

Question Number	Answer	Mark
7(a)	Electric piano and organ	(1)

Question Number	Answer	Mark
7(b)	Low pass filter sweeps sound/resonant filter/high cut/high pass Accept white noise/pink noise/envelope/reference to any part of ADSR shaping/sample Accept reverse effect	(2)

Question Number	Answer	Mark
7(c)	A    A    B    C	(1)

Question Number	Answer	Mark																
	Left hand influence must be correct for a mark in the right hand column																	
7(d)	<table border="1"> <thead> <tr> <th>Influence</th> <th>Track</th> </tr> </thead> <tbody> <tr> <td>Drum and bass/breakbeat</td> <td>Drums</td> </tr> <tr> <td>Electronica</td> <td>Filtering/synth effects</td> </tr> <tr> <td>Jungle</td> <td>Keyboards/guitar/drums</td> </tr> <tr> <td>Jazz</td> <td>Trumpet/guitar</td> </tr> <tr> <td>R&amp;B</td> <td>Vocals</td> </tr> <tr> <td>Reggae/ragga</td> <td>Bass</td> </tr> <tr> <td>Blues</td> <td>Guitar</td> </tr> </tbody> </table>	Influence	Track	Drum and bass/breakbeat	Drums	Electronica	Filtering/synth effects	Jungle	Keyboards/guitar/drums	Jazz	Trumpet/guitar	R&B	Vocals	Reggae/ragga	Bass	Blues	Guitar	(4)
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Question Number	Answer	Mark
7(e)	Time stretch/beat matching/mapping Transpose/pitch shift	(2)

8. Money: Pink Floyd

Question Number	Answer	Mark
8(a)	F sharp/A,B,D	(4)

Question Number	Answer	Mark
8(b)	<p>Answers will include 1 mark max for capture details</p> <p>Recording/ripping/importing the sound effect/sampling Trimming/editing/normalising samples Strip silence Cutting and pasting samples/calculating hitpoints/slices Assigning mono samples to left and right channels Copying/looping/sequencing the sample to form a final track</p> <p>Credit references to appropriate software/ hardware (max1)</p>	(4)

Question Number	Answer	Mark
8(c)	1973	(1)

Question Number	Answer	Mark
8(d)	Yes	(1)

9. Maneater: Nelly Furtado

Question Number	Answer	Mark
9	<p><b>Style</b></p> <p>What is the style of this track (1)? Describe how it is influenced by other styles (1 mark for stylistic influence, 1 for description - not 2 marks for 2 styles) and name an artist that has influenced it (1).</p>	(4)

Pop/electro-keyboard - Eurhythmics - club/rap -hip-hop/dance beat/riff based/strong hook/  
 Feisty vocals/Blondie/Madonna/bass riff feels Indian influenced/dhol-like drum timbre  
 Allow refs to producer (Timbaland) and Hal and Oates' Maneater.

Question Number	Answer	Mark
	<p><b>Structure</b></p> <p>Outline the structure of the song listing the sections in the correct order (2). Give time indications for the sections (2).</p>	(4)

Intro/verse 1/chorus/verse 2/chorus/bridge -repeat of intro/chorus/  
 breakdown/coda

Question Number	Answer	Mark
	<p><b>Instrumentation and Texture</b></p> <p>List the instruments used in this track (2). Give two examples of how the instrumentation and/or texture has been used to create contrast within the song and give precise locations (2).</p>	(4)

Lead vocals/backing vocals/keyboards/drums

Question Number	Answer	Mark
	<p><b>Performances</b></p> <p>Describe four distinctive performance techniques you can hear in this song, either for instruments or voices Give precise locations (4).</p>	(4)

Question Number	Answer	Mark
	<p><b>Technology</b></p> <p>Using the grid below give four examples of how technology has been used, and comment on how it has enhanced the production of the song. Give precise locations (4).</p>	(4)

Location	Instr/texture	Performance	Technology
Intro		Speech/wordless vocals	delay on male vox reverb on drums
Verse 1 22"	Drums Synth bass/strings In octaves Lead vocals B vox responses	Falseto Rapped	
Chorus 51"	Lead vocal	wordless sung	Panned across field centre 42" dist guitar Dble tracked Wider stereo field Enhancer/HF boost Synth uses arpeggiator
Verse 2 1.21	Synth pad/samples vox Sustained chord Sustained bass line		Reverse FX/record scratch/slow down At 1.30 Analogue synth bass/oscillator detuning
Chorus 1.49	Keyboard lead added	Arpeggio pattern	
Bridge 2.18	Backing stops Riff - call response between vocals and keyboard	Wordless riff Shouted responses on off beat speech	Harmonised Vox spread across stereo field
Chorus 2.33		Vocal shouts on off beat at 2.45 improvised singing	2.32 pitch shifted female vox
Breakdown 3.01	Fill on cymbal New bass line, not in octaves New cymbal pattern 3.38 bvox call response	Speech whispering	Vocal distortion  Delay on vox
Coda 4.02	New synth bass line Synth pad at end/sustained chord	Speech/conversation	Auto panned 3.24 reverse FX/scratching with decks ADT male vox vocoded/Bvox distorted synth arpeggiators/pitch bend/LFO mod. Reverb on drums  Delayed vocal loop

10. If You Were There, Beware: Arctic Monkeys

Question Number	Answer	Mark
10	<p><b>Style</b></p> <p>What is the style of this track? (1) Describe how it is influenced by other styles (2) and name an artist that has influenced it. (1) (1 mark for stylistic influence, 1 for description - not 2 marks for 2 styles)</p>	(4)

Indie rock/ guitar based/distortion/riffs  
 Wry, ironic lyrics  
 Libertines/Franz Ferdinand/Smiths - or any credible alternative

Question Number	Answer	Mark
	<p><b>Structure</b></p> <p>Outline the structure of the song listing the sections in the correct order. (2) Give time indications for the sections (2).</p>	(4)

Intro/verse 1/bridge1/verse 2/bridge2/verse 3 (varied)/coda (repeat of intro)

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Lead, rhythm/bass guitars, drums  
 Must get all three guitars for 2 marks

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	<p><b>Technology</b></p> <p>Using the grid below give four examples of how technology has been used, and comment on how it has enhanced the production of the song. Give precise locations (4).</p>	(4)

Location	Instr/texture	Performance	Technology
Intro	Guitars and bass in octaves  21" tutti. Octaves for first phrase, bass has independent part for answering phrase	Cymbal roll  plucked	Feedback Short loop on gtr Reverb on snare  Lead guitar R Guitars panned in opposition Distortion Feedback guitar Compressed cyms
Verse 1 49"	Vocals	Sung Tremolo guitar chords	Reverb/delay on vox/distortion Compressed bass  Panned L to R and back
Bridge 1 1.18	Guitar chords every other bar  guitars in octaves 1.19 new drum pattern 1.25 sustained guitars chords	Strummed sustained chords  Plucked  With tremolo	Stereo delay guitar/looping/ Feedback/delay  Panned L to R and back  Gated bass at phrase ends
Verse 2 1.45	Vocals Bass line has more rests than verse 1  2.09 new drum pattern/ bass on 1 <sup>st</sup> beat only  2.22 off beat chords in rhythm guitar		Heavy distortion on guitar
Bridge 2 2.43	All guitars in octaves drums same rhythm as riff. Triplet pattern	3.02 wordless vocals  3.11 sustained guitar chord	Distant vox/delay  Back in mix/reverb

<p>Verse 3 Varied 3.20</p>	<p>Broken chords in triplets Vocals</p> <p>3.32 lead</p>	<p>Heavy tremolo in guitar Legato counter melody</p>	<p>Distortion/ Compression</p> <p>Heavily flanged</p> <p>Very exaggerated mid range/vocal distortion/amp plug in</p>
<p>Coda (repeat of intro) 3.59</p>	<p>Lead Rhythm</p> <p>All in octaves</p>		<p>Hard R Hard L</p> <p>Centre</p>