

A LEVEL MUSIC TECHNOLOGY

COMPONENT 3

LISTENING AND ANALYSING

Scrap

~~**WORKBOOK**~~
MARK SCHEME



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- | | |
|---------------------|---------------------|
| [1] sweep filtering | [2] vocoder |
| [3] delay | [4] distortion |
| [5] hi EQ | [6] arpeggiator |
| [7] reversing | [8] sample and hold |
| [9] pitch bend | [10] electronic |
| [11] modulation | [12] slicing |

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- a) guitar(s) [1] bass (guitar) [1] organ [1] drumkit [1] tambourine [1] [5]
 b) acoustic / double bass [1] piano [1] any horn section [1] [3]
 c) bars 1 - 4 correct [1] bars 5 - 8 correct [1]
 bars 9 + 10 correct [1] bars 11 = 12 correct [1] [4]

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
I	I	I	I	IV	IV	I	I	V	V	I	I

- d) one chord only [1] chord I / tonic identified [1] [2]
 e) verse is more spoken [1] improvised [1] narrower range used [1]
 chorus is sung / pitched [1] and uses bends / scoops [1] [2] any two points
 f) blues: walking bass [1] chords I, IV, V [1] 12 bar structure [1]
 boogie woogie: use of riffs [1] faster tempo [1]
 both: improvisation [1] swung rhythm [1] *other relevant point* [1] [4] any four points

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- a) perfect 4th [1] [1]
 b) areas for potential improvement: dull tone / limited frequency range [1]
 tape hiss / noise [1] poor balance [1] mono [1] poor sense of depth [1]
 Allow one mark each for three of the above, plus one mark in each case
 for suggested solution (eg. using better condenser quality microphones etc)
 plus one mark for further explanation (eg modern condenser mics have
 much improved frequency response) [3 x 3]
 c) toms [1] [1]
 d) maracas (allow cabasa) [1] [1]
 e) i) two [1] ii) tonic [1] flatteneth 7th [1] [3]
 f) c) [1] [1]
 g) harmony - basically just one chord / avoids blues chord progressions [1]
 rhythm - syncopated rather than swung 4 [1] tempo - slower [1] [2] any two points
 h) Bill Haley [1] Elvis Presley [1] Big Joe Turner [1] [2] any two

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- a) rhymes at the end of lines [1] and internal rhymes (`So loud like a cloud . . / `So proud to the crowd . . ` etc) [1] [2]
- b) rapping style [1] (rapidly) alternating [1] solo voices [1] sometimes voices together for emphasis [1] [3] any three points
- c) style 1 - hip hop [1] [1]
 rapping [1] scratching [1] electronic sound sources [1]
 sampling [1] loops [1] strong drum beat [1] lyrics / rhyming [1] [3] any three points
 style 2 - rock / metal [1] [1]
 distorted guitar [1] power chords [1] modal [1]
 improvised solo [1] string bending [1] strong drum beat [1] [3] any three points
- d) half mark per correct note or rest [0.5 x 12] [6]



- e) (closed) hats [1] [1]

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- a) kick on every beat (four-on-the-floor) [1] (snare) rim shot [1] on beats 2 and 4 [1] (light) patterns on closed [1] hat [1] fill [1] on timbales [1] and ONE open hat [1] both at the end of the instrumental break [1] [5] any five points
- b) bass [1] plus guitar [1] and organ [1] in octaves [1] syncopated rhythm [1] descending [1] through an octave [1] using blues (aeolian) scale [1] [4] any four points
- c) wah [1] [1]
- d) i) same bass sequence / riff twice [1] uses repeated notes [1] independent rhythmically [1] quasi improvised feel [1] with string bends [1] ONE chord in the skanking [1] minor [1] although the movement of the bass to IV gives the impression of two chords [1] I [1] and IV ^{7/9} [1] [4] any four points
 ii) bass - broken chords / arpeggios [1] root - 5th - root [1] followed by riff pattern [1] similar to bass line in chorus [1] three chords [1] VI [1] V [1] and I [1] [4] any four points
- e) used in chorus [1] some close harmony [1] some in octaves [1] [2] any two points

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- a) reverb [1] [1]
- b) hi cut / lo boost [1] [1]
- c) i) C ii) E iii) G iv) A [4]
- d) pedal [1] [1]
- e) two chords [1] [1]
- f) lead guitar [1] rhythm guitar [1] horns (or name any one) [1] bass [1] cowbell [1] cabasa (allow maracas ?) [1] drum kit [1] [7]
- g) more produced / less live (acoustic) feel [1] *further detail [1]* darker sound / timbre [1] lo eq boost / more bass [1] minor key [1] [2] any two points
- h) marimba [1] step wise movement [1] ascending and descending [1] first five notes [1] of a minor scale [1] [3] any three points

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- a) alternates with vox [1] roll / ruff [1] on snare [1] two notes [1] on bass [1] and piano [1] slide in bass [1] [4] any four points
- b) no pauses in verse 2 [1] same accompaniment [1] and vocal line [1] verse 2 is longer / has more lines [1] [3] any three points
- c) I on `shoes` [1] V on `do` [1] IV on `off` [1] I on `shoes` [1] [4]
- d) walking / even crotchets [1] [1]
- e) (both) muted [1] guitar 1 has a riff / repeating pattern [1] guitar 2 has (syncopated) chords [1] [2] any two points
- f) used in chorus 2 only [1] wordless / ooh [1] female [1] close harmony [1] sustained / long / whole bar chords [1] *not just `chords`* [2] any two points
- g) see page 53 - bullets 1, 5, and 6 (7?) / one mark for each valid point. [4] any four points

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- a) drum loop [1] alternating kick [1] and snare / claps / tom [1] snare / claps / tom double tracked [1] and panned hard L and R [1] with reverb [1] reverse cymbal [1] sweep panning (on synth note / chord) [1] muted [1] guitar sample [1] synth [1] bass loop [1] ascending + descending [1] synth melody / loop [1] plus delay [1] bongos / congas [1] various synth effects [1] further detail of effects [1] [9] any nine points
- b) half mark per correct pitch [0.5 x 10] [5]



- c) social [1] and economic deprivation [1] racial prejudice [1] ghetto life [1] *other valid point [1]* [3] any three points
- d) mostly party / dance / dancehall [1] personal promotion / exchange of insults (battling) / `bling + glitz` [1] socioeconomic / human rights / political [1] gangsta lyrics [1] religion [1] *other valid point [1]* [3] any three points

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- a) synth bass drum [1] synchronised with [1] bass synth [1] in a syncopated rhythm [1] bass on a single pitch / pedal [1] orchestra hits / `boom` FX [1] synchronised with [1] shouts [1] hi eq [1] snare hits [1] on beats 2 and 4 [1] all of the above panned centre [1] hi eq [1] (closed) hats loop [1] on far L [1] (a little) to the R [1] cowbell loop [1] [8] any eight points
- b) shouts / aahs [1] but mostly rapping style [1] some quasi-singing (at the start) [1] solo voices [1] in alternation [1] some words / phrases supplemented by extra voices for emphasis [1] some words / syllables extended by a solo voice while others continue [1] raising and lowering of cadence / pitch of voices [1] vocal sample (at 0':30'') [1] with distortion / eq / robot voice effect [1] [4] any four points
- c) half mark per correct pitch [0.5 x 8] [4]



- d) see page 55 - bullets 5, 6, 7, 8 and 9 / page 56 - bullets 1, 2, 3, 4 and 5 / one mark for each valid point. [4] any four points

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- e) punk . . . unsophisticated production / mixdown [1] basic harmonies [1]
bass on root [1] playing repeated quavers [1] fast tempo [1] simple
verse / chorus structure [1]
new wave [1] more sophisticated lyrics [1] `properly` sung vocal lines [1]
vocal harmonies [1] use of organ [1] `jangly` (not rasping) guitars [1] [4] any four points

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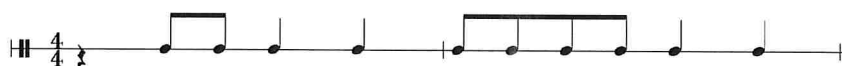
- a) 125 bpm (+ or - 5) [1] [1]
b) soprano [1] saxophone [1] [2]
c) reverb [1] [1]
d) starts beat three [1] minor [1] triad [1] syncopated [1] three pitches [1] [3] any three points
e) octave higher [1] [1]
f) i) every crotchet beat [1] ii) swung [1] quavers [1] seven closed [1]
one open [1] iii) on beats 2 and 4 [1] [4] any four points
g) bongos / congas [1] cowbell [1] [2]
h) toms [1] [1]
i) nature wildlife [1] birds [1] crickets [1] African dusk [1] [2] any two points
j) see pages 74 + 75 . . . one mark for each valid point [3] any three points

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- a) low rumble [1] adding higher eq (sounds) [1] taking way lo eq
(sounds) [1] OR rising in pitch [1] starts R then fills C and finally L [1] [2] any two points
b) delay [1] [1]
c) 115 bpm (+ or - 5) [1] [1]
d) hard L [1] on off beat [1] quavers [1] [3]
e) b) [1] [1]
f) vocal sample [1] plus reverb [1] used four times; the start of it is trimmed
on two of the four [1] drone / single pitch bass [1] bongo / conga loop [1]
hat loop moves to R [1] two live spoken phrases [1] snare fills [1]
bass and drum loops stop [1] for two bars [1] drums return without
snare [1] plus synth repeated quavers [1] [5] any five points
g) brass / trumpet / horns loop [1] used twice [1] vehicle [1] pans L - R [1] [3] any three points
h) see page 76 . . . one mark for each valid point [4] any four points

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- a) two [1] [1]
b) the melody is introduced in sections / fragments [1] [1]
c) half mark each correct rhythm [0.5 x 8] [4]



- d) 170 bpm (+ or - 5) [1] [1]
e) kick: syncopated / off beat [1] snare on 2 + 4 [1] and is doubled by
crash cymbal [1] [1]
f) sub bass [1] [1]
g) (night) club [1] party [1] rave [1] [2] any two points
h) mostly C [1] or close to C [1] or double tracked and panned equally [1]
to be compatible with multi-speaker arrangements [1] or situations where
audience / dancers will end up next to a single speaker / pan position [1] [3] any three points
i) see pages 77 + 78 . . . one mark for each valid point [4] any four points

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- c) freely improvised / aleatoric [1] no pulse / beat [1] no defined harmonic framework (not really `atonal`) [1] use of drones [1] tremolo / trills [1] repeated crash cymbal hits [1] becoming a roll [1] increasing activity generally [1] piano plays isolated figures [1] dense / confused texture / difficult to isolate individual instruments [1] experimental [1] [8] any eight points
- d) see page 69 - all `Indie` bullets / page 70 - bullets 1, 2 and 3 / one mark for each valid point. [6] any six points

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- a) introduction / verse 1 / chorus / verse 2 / chorus / guitar solo 1 / verse 3 / chorus / guitar solo 2 / verse 4 / modified chorus / chorus three times OR outro
all correct = 4 marks about half correct = 2 marks etc [4]
- b) backing vox are used in some and not in others [1] different lyrics in the chorus which precedes the outro [1] [2]
- c) C F E C [1] [1]
- d) shouted lead vox [1] no pitched singing [1] sneering vocal style [1] high volume [1] limited number [1] of power chords [1] basic verse / chorus structure [1] unsophisticated guitar solos [1] feedback [1] lo fi [1] raw guitar sound [1] nature of the lyrics [1] [6] any six points
- e) disaffected (mostly) working class youth [1] anti-establishment mood [1] poor social / living conditions [1] limited future prospects [1] [2] any two points
- f) see page 72 - bullets 1, 2, 5, 7 and 8 / one mark for each valid point [2] any two points
- g) see page 72 - bullet 10 / page 73 - bullets 1, 2, 4, 5 and 6 / one mark for each valid point [3] any three points

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- a) i) single hit [1] every crotchet beat [1] [2]
ii) kick drum [1] and guitars [1] [2]
iii) triplet [1] quavers [1] [2]
iv) snare, kick and bass [1] all C [1] two guitars (or one guitar double tracked [1] (half) L and R [1] toms [1] alternating [1] (wide) L and R [1] [4] any four points
- b) backing vocals only [1] on the first phrase in chorus 2 [1] lead vox uses some spoken delivery / more improvised in chorus 2 [1] [2] any two points
- c) synth / keyboard / harpsichord ! [1] [1]
- d) lines 1 & 2: A D E A lines 3 & 4: D C# B A [0.5 x 6] [3]
- e) *Garageland*: punk [1] lo fi [1] coarse tone on vocals [1] simple verse / chorus structure [1] basic harmonies [1] `garage band` links / lyrics [1] *London's Calling*: new wave [1] more sophisticated lyrics [1] `properly` sung vocal lines [1] more complex structures [1] less predictable chord progression [1] more polished mixdown [1] slower tempo [1] [4] any four points

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- a) solo L [1] used in intro [1] and chorus [1] an echo to the main vox [1] lead vox C [1] the central focus [1] backing vox R [1] close harmony [1] [5] any five points
- b) there is a cross rhythm / hemiola (no less!) [1] two bars of 3 / 4 then a bar of 8 / 8 [1] split two threes and a two [1] rest of song is steady 4 / 4 [1] [2] any two points
- c) repeated quavers [1] following the root of each chord [1] [2]
- d) I V VI III IV II . . V I V I V [1 mark each chord] [5]

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- a) mobile independent bass [1] not restricted to defining the root of the harmony [1] use of horns [1] repeating patterns / riffs [1] muted / dry / scratchy guitar [1] static harmony / few chords [1] straight quavers [1] gospel / soul vocal style [1] [6] any six points
- b) mono / no panning [1] [1]
- c) one [1] [1]
- d) two [1] [1]
- e) rising (four note) phrase [1] stepwise [1] tutti / all instruments [1] in octaves [1] second rising (three note) phrase [1] also stepwise [1] in harmony / chords [1] final drum hits [1] and dissonant chord [1] [5] any five points
- f) see page 67 - all bullets / page 68 - bullets 1, 3, 4, 5 and 6 / one mark for each valid point. [6] any six points

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- a) from section 5 guitar fill 1 / verse 2 / chorus / guitar solo 1 / guitar fill 2 / guitar fill 1 / verse 3 / guitar solo 2 / guitar fill 1 OR outro all correct = 4 marks about half correct = 2 marks etc [4]
- b) driving rhythm [1] in guitars and kit together [1] builds / crescendo into next section / guitar fill 1 [1] [2] any two points
- c) pedal / drone [1] [1]
- d) F [1] G [1] A [1] [3]
- e) tuning lapses [1] and some stumbled timing [1] [2]
- f) it's the same as the first solo [1] in fact it IS the first solo / copied and pasted [1] [2]
- g) unprocessed sound / no attempt to finalise or add gloss [1] 'jangly' bright guitar sound [1] clean guitars [1] DIY copy and paste (listen to backing vocals at the end of each chorus!!) [1] natural, live ambience [1] [3] any three points
- h) see page 69 - bullets 5 and 6 / one mark for each valid point [3] any three points

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- a) acoustic guitar - either two [1] or one double tracked / copied [1] and panned out L and R [1] [3] any three points
- b) lead [1] and backing vox [1] bass [1] drumkit [1] electric guitar [1] tambourine [1] [6]
- c) samples of two phrases ("*Now I know how Joan of Arc felt*" and "*Sweetness*") [1] panned R [1] with hi eq [1] a processed 'Aah' sound (at 2':06'') [1] passes L the R [1] (two other possible short samples at 0':47'' and 0':49'' . . . allow these) [3] any three points
- d) (mostly) stepwise [1] descending [1] minor key / scale [1] [2] any two points
- e) see page 70 bullets 4, 5 and 6 / one mark for each valid point [6] any six points

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- a) pitch sits too low in both solo voices [1] 0':21'' - 0':26'' [1] poor balance [1] 0':40'' - 0':50'' [1] guitar solo too far down in mix [1] 1':50'' - 2':10'' [1] poor timing in guitar solo [1] 0':47'' - 0':50'' [1] overall muddy, dull tone [1] with poor definition / separation [1] allow different timings for other examples of the same problem(s) [4] any four points
- b) sweep panning (at the start) [1] wah / sweep eq on guitar solo [1] reverb [1] [2] any two points

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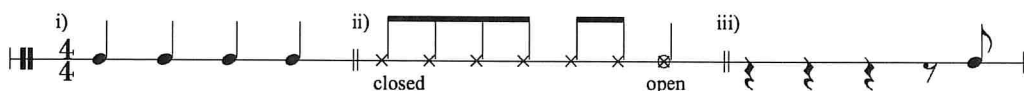
- a) vibraslap [1] cabasa (accept maracas?) [1] timbales [1] guiro [1] [4]
- b) clean [1] electric guitar [1] upper strings only [1] probably up stroke [1] single chord throughout [1] double stroke [1] on the off beat quavers [1] [4] any four points
- c) RH only [1] fills [1] (mostly) between vocal phrases [1] some (limited) imitation [1] alternating single line and chords [1] [3] any three points
- d) they encourage the people of the Caribbean [1] to stand up for their right to political representation [1] freedom from poverty [1] and racism [1] [3] any three points
- e) see page 59 - bullets 10, 11 and 13 / page 60 - bullets 1, 2, 5 and 6 / one mark for each valid point. [6] any six points

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- a) rising [1] minor [1] arpeggio [1] spanning an octave [1] four semiquavers [1] [3] any three points
- b) bass [1] panned L [1] in octaves [1] with distorted [1] guitar [1] panned R [1] [4] any four points
- c) multi / double tracking [1] allow use of chorus [1] [1]
- d) very loud [1] some sung / pitched [1] some shouted [1] high pitch [1] semi improvised feel [1] aggressive style [1] abrasive tone [1] [2] any two points
- e) DI [1] and / or mic on cab [1] dynamic mic [1] or specialist bass mic [1] experiment with on / off axis [1] *further detail [1]* compression to control levels [1] [5] any five points
- f) see page 62 - bullets 6 and 8 / page 63 - bullets 8, 9 and 10 / page 64 - bullet 1 / one mark for each valid point. [5] any five points

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- a) i) 1 mark for correct answer ii) 4 marks for correct answer, 3 marks if mostly correct etc iii) one mark for correct answer [6]



- b) bass and guitar 1 play same riff [1] in octaves [1] guitar 2 plays tonic [1] pedal / repeated note [1] [3] any three points
- c) sings the same riff / phrase as bass and guitar 1 [1] [1]
- d) urgent / aggressive mood [1] fast tempo [1] guitars rhythmic chopping like horses hooves OR driving / pounding rhythm [1] [2] any two points
- e) three voices [1] (sustained) chords [1] in close harmony [1] [2] any two points
- f) see page 64 - bullets 1, 5 and 9 / page 65 - bullet 1 / one mark for each valid point. [6] any six points

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- a) clean [1] electric guitar [1] three [1] chords a 4th apart [1]
alternating with picked arpeggios [1] [3] any three points
- b) closed hat [1] then kick [1] and snare [1] syncopated rhythm on kick [1]
beats 2 and 4 on snare [1] flams / double sticking [1] on snare with
gated [1] reverb [1] [5] any five points
- c) three voices [1] lowest and middle voices [1] in octaves [1] upper voice
(mostly) in 3rds above [1] [2] any two points
- d) clean guitar moves from C [1] over to R [1] and kicks in distortion [1]
guitar 2 in L [1] brighter sound / different distortion / overdrive [1]
they play the same three power chords [1] different rhythms [1]
guitar 3 panned C [1] quasi improvised solo [1] [5] any five points
- e) moves from chords to riff [1] two guitars [1] and bass [1] in octaves [1] [2] any two points
- f) answer should address the following issues: visual contact / separation
to minimise bleed onto other mics (screens, booths, correct placing of
cardioid mics etc) / headphone foldback [3] any three points

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- a) A (chorus) B (verse) C (pre-chorus) A B C A² B² C A (fade)
all correct = 4 marks about half correct = 2 marks etc [4]
- b) A² is in the major / change of harmony [1] with backing vocals on
melody [1] different / modified melody [1] lead vox spoken / ad lib [1]
B² backing vocals use `Aah` (not the lyrics as previously) [1]
lead vox spoken / ad lib [1] [4] any four points
- c) lead vocals C [1] drums C [1] bass (half) right [1] backing vocals R [1]
guitars L [1] tambourine L [1] bongos / congas L [1] [7]
- d) half mark each note [0.5 x 6] [3]



- e) close harmony [1] interplay between lead and backing vox [1] gospel /
blues style [1] lyrical and melodic but with conviction and
involvement [1] *other relevant point* [1] [2] any two points

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- a) (instrumental) introduction / chorus / verse 1 / chorus /
verse 2 / modified chorus . . . twice / original chorus /
verse 3 / modified chorus . . . three times and fade
all correct = 4 marks about half correct = 2 marks etc [4]
- b) gospel [1] . . . close harmony [1] use of backing vox [1] interplay
between backing vox and soloist [1]
blues [1] (or gospel) . . . style of vocal delivery [1] *further detail* [1]
jazz [1] . . . big band horn line up [1] used for fills between vocal
lines [1] high trumpet parts [1] spills / falls [1]
funk [1] . . . mobile, independent bass line [1] [6] any six points
- c) see page 67 - bullets 4, 5 and 6 / page 68 - bullets 1, 3, 5 and 6 /
one mark for each valid point. [6] any six points
- d) funk [1] hip hop (via funk) [1] 70s disco [1] R&B [1] later UK soul [1] [4] any four points