

# SECTION A

Answer ALL questions in both sections .

1. Justin Timberlake : Sexyback <https://youtu.be/pTBDuLS9Dvc>

a. The main vocal is put through a guitar amp simulator. How does this change the vocal timbre and texture. (2)

gives a more gritty, Lo fi feel, aggressive edge, dirty, fuzz, distortion.

b. What performance technique is used on the guitar riff at 2:28 seconds. (1)

1. Tapping    2. tremelo picking    3. palm muting    4. sliding

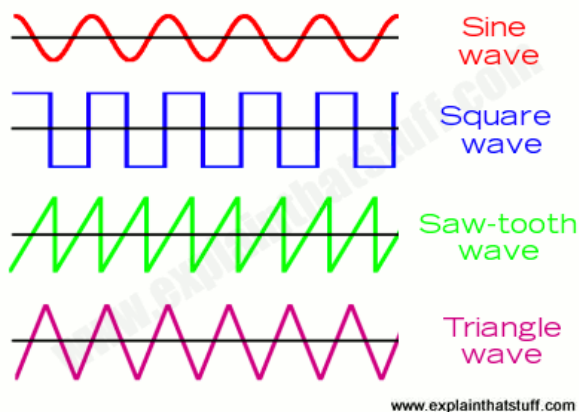
c. The synth bass in this track is routed to the dynamic processing of the kick drum. What is this technique called.

Side chain compression (2)

d. On the outro, a second backing vocal is layered over the first by the same singer. What is this technique called. (1)

Multi tracking or Overdubbing

e. The main riff is based on a square wave . Label these four waveforms. (4)



(Total for question 1= 10 marks)



3. T Bone Walker : They Call it Stormy Monday <https://youtu.be/VAPDJheC0Jk>

a. This track is a Blues. Explain two characteristics that support this. (4)

12 bar format, I-IV-V chords, seventh chords, shuffle rhythm , first line repeated.

b. Explain three problems you could encounter when recording a live ensemble and how you could overcome them. (6)

bleed from one instrument to another-Baffle boards to help prevent bleed. Varied volumes of different instruments- Placement of mic/instruments. Vocals drowned out- Ensure singer nearest mic. No overdubs - ensure band is rehearsed and a good take is captured. Lack of cohesion in performance-ensure everyone can see/hear each other.

**(Total for question 3 = 10 marks)**

4. Talk Talk : Life's What you Make It

[https://youtu.be/OvMoRVrqx\\_I](https://youtu.be/OvMoRVrqx_I)

a. The introduction features a Piano riff. Why are two mic's better for recording a piano.

To capture the wide dynamic/frequency range. (2)

b. What is missing from a standard drum kit in this track. (1)

Cymbals, hi hats

c. What effect is added to the guitar part give more sustain. (1)

Distortion

d. This track was recorded in 1986. Name three big changes in music technology during this decade.

Digital recording, MIDI, synthesisers, sequencers, samplers, DAW's.

(6)

**(Total for question 4=10 marks)**

**Total for section A = 40 marks**

## Section B

5. The Beatles : Got To Get You Into My Life <https://youtu.be/bxhhFOnXs2M>

Earth Wind and Fire : Got To Get You Into My Life <https://youtu.be/MKskYvTGEHE>

Compare the different production and performance techniques used in the two versions.

(20)

Original : Brass intro , bass plays a pedal, Stax feel, instrument bleed, analogue sound, vocals double tracked panned central, brass right, bass drums left. Raw vocal performance. Vocal effects change dramatically at 2:02. Song is 2:30 long 1966, Audible bouncing of tracks leading to lack of clarity in parts.

Cover : funky feel, starts with riff, mellow electric piano, smooth vocals, 1978, syncopated bass guitar parts, smooth vocal arrangement, Extended arrangement (4:03) Layered harmonies. Individual parts clearly recorded, virtuosic performances in guitar, brass and bass parts

(Total for Question 5 = 20 marks)

## 6. Charlie Christain: Solo Flight

<https://youtu.be/IID2JPnGF00>

Explain why guitar amplification was first needed and how it has developed. (15)

Originally to help the guitar be heard in a big band. 1920's -designed for acoustic guitars-not commercial-no effects. 1930's - pick ups added to guitar sending a signal to a speaker-Rickenbacker and Gibson experiment with amps based on radios. 1940's Leo Fender introduces the Fender Champion 1st amp with volume control-1947 Fender Dual pro 2 channels 2 volumes-adopted by Hawaii/ country lap steel guitars. 1950's Gibson Les Paul amp - Fender Tweed series/ Bassman - treble bass middle and presence, first effects Vibrato (pitch change) Tremelo (volume change).

1957 Vox AC15 - class A design loud and good distorted sound. Types of amp - TUBE - better/warmer sound quality-expensive prone to overheating/damage

SOLID STATE-semiconductor circuits-cheaper/reliable/lighter. 70's onwards

MODELLING-microprocessor technology allows digital onboard effects to recreate the sound of different amps all in one amp LINE 6/ ZOOM 90's onwards

1958 LINK WRAY Rumble-overdriving his tubes-poked holes in speaker to get distortion.

1964 Dave davies slashes speakers, runs amp through another to get fuzzy tone.

1966 Jim Marshall modifies circuitry to achieve distortion.

Amps- pro's ; ambient sound of speaker/casing/room, warmth of tubes, feedback, natural overdrive by volume.

Cons; hiss/buzz, mic placement/capture, cost, transport.

**(Total for Question 6 = 15 marks)**

**Total for section B = 35 marks**

**Total for paper = 75 marks**