

Write your name here

Surname

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Other names

SOL + ENRIQUE

Pearson Edexcel
Level 3 GCE

Centre Number

1 0 2 8 8

Candidate Number

4 0 8 5

Music Technology

Advanced Subsidiary

Component 3: Listening and analysing

Thursday 24 May 2018 – Afternoon

Time: 1 hour 15 minutes

Paper Reference

8MT0/03

You must have:

audio CD, headphones and individual CD player.

Total Marks

36

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Access to music production software or the Internet is not permitted.

Information

- The total mark for this paper is 60.
- 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.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

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 .

1 The Beach Boys: *Wouldn't It Be Nice*
Track 1

(a) Listen to the guitar in the intro.

(i) Identify the type of reverb applied to the guitar in the intro. Put a cross in the correct box.

(1) 1

- A Digital
- B Gated
- C Plate
- D Reverse

(ii) Identify the technology used to create the reverb. Put a cross in the correct box.

(1) 1

- A DAW
- B Metal sheet
- C Pedal
- D Tape recorder

(iii) State which part of the stereo field the guitar has been panned to.

(1) 1 Q1a

Re Stereo right

(b) Identify **two** characteristics of the drum recording quality and mix.

(2) 2 Q01b

- 1 *the drums have been panned stereo left*
- 2 *they haven't been close-miced*



DO NOT WRITE IN THIS AREA

(c) Listen to the lead vocal between 1:07-1:21.

(i) Identify the recording technique that has been used.

(1)l Q01ci

Overdubbing

(ii) Describe how you might create the same effect using digital technology.

(1)l Q01cii

ADT

(d) Multiple tracks have been 'bounced down' in this recording.

State **three** potential problems with bouncing down using analogue tape.

(3)B Q01d

- 1 the bounced-down tracks have a worse signal-to-noise ratio
- 2 there will be more distortion / tape saturation
- 3 You will no longer be able to edit individual ^{sections} ~~segments~~ of the track

(Total for Question 1 = 10 marks) **10**



2 **Billie Holiday: So Easy To Love**
Track 2

(a) Identify the year in which this track was recorded. Put a cross in the correct box.

(1) 1

- A 1952
- B 1962
- C 1972
- D 1982

(b) State how you would give this mono recording a stereo feel using present-day technology.

(1) 1 Q02b

Stereo spreading

(c) Give **two** ways in which the balance has been achieved in this recording.

(2) 1 Q02c

- 1 *The percussive instruments ^{were} in the back of the room*
- 2 *Boysles may have been used*

(d) State **four** ways in which you would achieve a better capture if you were recording this today.

(4) 4 Q02d

- 1 *Multi-tracking / individual recording*
- 2 *Condenser mics with better frequency ranges*
- 3 *~~Boysles~~ decreasing close-miking instruments*
- 4 *Using headphones and metronomes for timing; no spillage or ambient percussion.*

(e) Describe how you would close mic a trumpet for a recording.

(2) 1 Q02e

You would attach a mic to the top, ^{so not to interfere with the mechanism} with its receiver 5 inches away from the sound-hole so not to capture wind distortion.

(Total for Question 2 = 10 marks)

8



3 Carpenters: Happy
Track 3

(a) Describe the panning of the drum kit.

(2) Q03a

Hi-hats are panned right, with the toms crossing the stereo-field, primarily stereo-right and center (0° - 90°). The rest of the kit is center panned.

(b) Listen to the guitars in the intro (0:00-0:06).

Complete the table identifying the differences in the way that the guitars have been mixed.

(4) Q03b

	First Guitar (left)	Second Guitar (centre/right)
Effects	Reverb	Phaser, Distortion
EQ	High-shelf	Mid-shelf

(c) Several vocal tracks have been routed to a single channel.

mid shelf-

List **four** benefits of this approach.

(4) Q03c

- They will all have the identical reverb.
- It reduces the amount of tracks used up by the vocal section.
- They sound more in unison.
- They have the same EQ.

(Total for Question 3 = 10 marks) **5**



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4 Elton John vs PNAU: Sad
Track 4

(a) Identify the type of filter used on the bass guitar.

(1) 1 Q04a

Low-pass

(b) This song was produced by creating samples from the 70's and 80's, using many different songs as sources to create new tracks.

List **five** considerations a producer might have to take into account when selecting samples.

(5) 4 Q04b

1 Tempo

2 Instrumentation / EQ

3 Copyright

4 Style (Does it suit the overall song?)

5 Popular recognition

(c) The bass part has been constructed from samples rather than capturing a live performance.

Identify **two** characteristics of the bass part that support this statement.

(2) 1 Q04c

1 ~~The~~ The notes are perfectly quantised

2 The notes are choppy and don't naturally transition from one another.



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(d) Analyse the production techniques that have been used between 0:00-0:33.

162 Q04d

The high-pitched drums have been panned left-right, giving the song width and dimension. There is a 7-second delay used on the ~~synthesised~~ ~~drum~~ lead at 0:01", which adds to the spacey feel created by the backing strings, which have had heavy reverb (crash time of maybe ~~8~~ ~~0.3~~ 0.3 seconds with a send of -4dB as it is prominent in the mix). Most of the tracks have similarly had lots of reverb applied, which, rather than the typical effect of creating a live feel for the song, makes it feel more processed and dreamy. At about 0:26" a high-pass filter delay has been ~~used~~ modulated on the lead vocal, closing off the ~~phrase~~ ^{phrase} and ~~again~~ giving the song thickness in texture. There is a chicken-scratched electric guitar with what sounds like distortion, ~~or~~ ~~may~~ be a modulated effect (it's difficult to tell as the track has been mixed subtly into the song) which adds to the rhythmic quality of the song, giving it a bit more groove. ~~the~~ ~~there~~ there has been heavy compression added to the vocals, with a -20dB threshold and 5:1 ratio possibly, which makes it sound more even, but also less natural.

(Total for Question 4 = 14 marks)

8

TOTAL FOR SECTION A = 44 MARKS



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SECTION B

Answer Question 5. Write your answers in the spaces provided.

5 Prince: *When Doves Cry* ^{commercial}
Track 5 ^{80s dance pop}

CJ Bomb: *When Doves Cry* ^{80s}
Track 6 ^{House}

Compare the production techniques used in both versions of the song.

(16) 5 Q05

Prince's rendition is in an 80s commercial pop style. In this essay I will be comparing the production techniques of Prince's 80s commercial pop rendition of *When Doves Cry*, and CJ Bomb's house remix of the track.

Prince's rendition is minimalist in its instrumentation, making use primarily of a sequenced drum machine and Prince's vocals. ~~These elements~~ This gives the track a minimalist sound, however this is ~~made to~~ contrasted by the synth keys (possibly a Yamaha DX7) used in the chorus, and the introduction of synth strings halfway through the track. ~~With the electric guitar,~~ the instrumentation in this song gives a very typical 80s sound with a relatively thin texture.

CJ Bomb's ^{remix} ~~remix~~ on the other hand makes use of ~~a~~ a drum machine with a much heavier kick and much more busy sequence (probably ~~digital~~ like ultrabeat), and a ~~bass~~ bassline using a synthesised



bass with an ~~an~~ LPF), and samples from Prince's version as well as other songs (for instance a ~~clav~~ clav, ~~4~~ absent from Prince's song, can be heard sampled, or possibly played in using MIDI, at 3'10"). The busier sequence of the drum machine, likely played in using MIDI, the thick bassline and the subtle keys ~~the~~ ahead of the electric guitar sample at 3'58" gives the whole song ~~the~~ thicker texture than the original and makes the whole thing much more brooding, and arguably more brutal than the original.

Prince's song makes use of very typical 80s effects, such as the gated reverb on the drum machine, vocals and keys, and the boosted high-frequencies in ~~at most~~ most of the tracks, as well as the chorus used on the electric guitar. The result is a very poppy, bright sound. The CS Bomb remix completely changes this; the bass frequencies are boosted, the reverb is thicker (aside from some of the drum sections which would seem to be harking back to the style of the original), there is an HPF on the electric guitar sample, and there are instances (e.g. 0'39") where the vocal sample has been time-stretched to create a ghostly, robotic effect. All these choices culminate in a much ~~more~~ ^{dark} brooding, ~~thicker~~ thicker and ~~less-friendly~~ industrial sound.



Prince's song likely would have been recorded using 24-track tape, multi-tracked with spring reverb on the electric guitar, and plate reverb on the vocals and drum machine. The CS Bomb song on the other hand probably used no live recording, and instead its built up of samples and other synthesizers. Neither of these ~~type~~ contrasts in recording technique make much difference to the final track however

(Total for Question 5 = 16 marks) **5**

as both to make heavy use of synthesizers, and all the recorded elements are practically identical in both tracks.

TOTAL FOR SECTION B = 16 MARKS

TOTAL FOR PAPER = 60 MARKS

The arrangement of these two songs are the most significant differences. Prince's rendition follows a typical verse-chorus-verse with a middle 8 pattern that is predictable and easy to follow, great for the commercial pop style to be played on radio or at discos. CS Bomb's remix has increased the tempo to give it more energy and make it fit in a club setting, is longer as it is not designed for radio-play but direct to the clubs, is less structural overall as it is the kick drum and nostalgic samples which are the main purposes of the track, and will have been raised to a tempo which would make it easier for DJs to mix with other tracks for the club. Overall, both tracks serve specific purposes, however



ES Bond ~~track~~ ~~track~~ serves no better in my opinion,
as Prince's track is too bare and sounds somewhat
incomplete, failing to catch a real groove.

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