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## Examiners' Report June 2010

### GCE Music Technology 6MT02 01

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## General Comments

Candidates seemed generally better prepared for the special focus questions this year, with some very high marks awarded for Q5 in particular. Q6 also scored well but quite a few candidates were let down by their responses to 6g where they often referred to the *lifestyle* of the artists rather than their *musical contribution* to the genre.

Many candidates' answers were far too long, gaining full marks in the first few sentences and then writing on additional sheets. It should be stressed that this slows down the marking process and necessitates special marking procedures. Centres are asked to remind candidates to write *only in the space provided*.

Candidates should also read the question carefully. If they are asked to 'name an example of FX other than reverb', they should not reply with 'reverb'. Some candidates are still wearing headphones in reverse.

### Question 1

This was generally well answered, although many candidates lost marks through wearing headphones incorrectly. A surprising number of candidates could not identify that the song is in a *major* key. Candidates are reminded to be specific in describing instruments; *lead* or *electric* guitar rather than simply *guitar*.

### Question 2

Many candidates did not understand what is meant by dynamic processing referring instead to use of FX such as reverb and delay. Indeed, many candidates thought that the filtering was achieved through compression; very few answers to Q2(b) mentioned low pass filtering. Most candidates could describe the very basic elements of sampling but few mentioned specific manipulations such as time stretch, filtering or pitch shift.

### Question 3

Q3(a) was often answered wrongly as candidates referred to a *recording* rather than the *sequenced* version mentioned in the question. Q3(b) was generally not well answered with candidates not mention slap-back delay, the extreme panning or the unusually high level in the mix. Many candidates did not understand the meaning of the word *interval* and responded with phrases such as 'half a bar'.

#### Question 4

Most candidates coped well with Q4(a) and Q4(b) but Q4(c) presented some problems with often vague answers with regard to positioning and distance. Also, a surprising number of candidates suggested using a *compressor* microphone.

#### Question 5

As noted in the general comments, most candidates scored well here, although Q5(a) was often answered with 'double tracking', which is not a mixing technique. Q5(d) showed a differentiation in those candidates who had a deeper knowledge of different reggae styles. Q5(e) was often answered with non-keyboard instruments such as drums or bass, despite the word *keyboard* in the question. For Q5(g), as mentioned above, many candidates simply wrote too much. Candidates should be encouraged to be concise and to the point.

#### Question 6

Most candidates answered this question well, but many failed to identify the specific techniques used in Q6(b). 'micing the guitar' was a frequent response to Q6(d); the use of an amplifier *and* a mic gained the mark. Q6(e) had some disappointing responses, often detailing clothing styles, referring to the artists' recreational drug use, things which are irrelevant to their contribution to the genre.

## Statistics

### Unit 2 Listening and Analysing

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	80	54	48	43	38	33
Uniform boundary mark	60	48	42	36	30	24

### Notes

**Maximum Mark (Raw):** the mark corresponding to the sum total of the marks shown on the mark scheme.

**Boundary mark:**

The minimum mark required by a candidate to qualify for a given grade.

Grade boundaries may vary from year to year and from subject to subject, depending on the demands of the question paper.

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