

Edexcel

**A level
MUSIC**

Section A (Questions 1 - 4)


Popular Music and Jazz: The Beatles

Mark Scheme

Section A: Listening

Question 1: The Beatles: Eleanor Rigby bars 1 - 40

14 marks

Ques`n	Part	Marking guidance	Total marks												
1	(a)	136 bpm	1												
1	(b)	parallel 3rds	1												
1	(c)	<table border="1"> <thead> <tr> <th>Features</th> <th>letters V to Z</th> </tr> </thead> <tbody> <tr> <td>anticipation</td> <td>W</td> </tr> <tr> <td>imitation</td> <td>Z</td> </tr> <tr> <td>passing note</td> <td>V</td> </tr> <tr> <td>auxiliary</td> <td>Y</td> </tr> <tr> <td>suspension</td> <td>X</td> </tr> </tbody> </table>	Features	letters V to Z	anticipation	W	imitation	Z	passing note	V	auxiliary	Y	suspension	X	5
Features	letters V to Z														
anticipation	W														
imitation	Z														
passing note	V														
auxiliary	Y														
suspension	X														
1	(d)		2												
1	(e)	minor 10 th OR compound minor 3rd	1												
1	(f)	<ul style="list-style-type: none"> • bar 23 - semibreve (G) in 1st violin [1] • bar 26 - rising scale in cello [1] • bar 27 - syncopated rhythm in the cello [1] • bar 28 - no off beat quavers in the (two) violin parts [1] • bars 28 to 32 - countermelody in the viola [1] <i>further detail e.g. sustained notes / off beat rhythms [1]</i> • bars 31 and 32 - same two cello changes as bars 26 + 27 ... candidate can have `either / or` but not `both` (sorry) 	4 max												

Section A: Listening

Question 2: The Beatles: Tomorrow Never Knows verses 1 - 4

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	sitar . . . is the named instrument, although George Harrison actually played a tambura for the drone on this track	1
2	(b)	6th	1
2	(c)	(in addition to the pitch of the notes) the rhythm is also shown in score A	1
2	(d)	(iii)	1
2	(e)	recording of (Paul McCartney`s) laughter (or voice) - played back at a faster speed (<i>both features in bold type required</i>)	1
2	(f)	the vocals were recorded through an improvised Leslie rotating speaker system (<i>normally at that time, associated with a Hammond organ</i>)	1
2	(g)	<p>the `Sustained orchestral chord` sample is a single, B flat string chord [1] panned left [1] <i>try listening with headphones</i></p> <p>the `Mellotron with string setting` loop is a B flat chord followed by a chord of C [1] panned right [1]</p> <p>in each of verses 1 - 3, the two samples are introduced in bar 5 [1] and the C chord of the Mellotron loop appears at bar 7 [1] creating a modal effect (B flat being the flattened 7th) [1] with polychordal elements (merging of chords B flat and C) [1] which is `resolved` by the shift back to C (in the Mellotron loop) [1] <i>you might wish to increase the value of this question to 4 or even 6 marks</i></p>	3 max
2	(h)	manipulation of recorded sound OR any named, specific technique (e.g. tape loops, saturation, speed change, reversing, splicing, sampling)	1 max
2	(i)	<ul style="list-style-type: none"> • elements of Indian music / fusion / sitar / tabla / drones / vocal style [1]; • modal [1]; • and Indian mysticism / meditation [1]; • reflected in hypnotic, repetitive, drone elements [1]; • and the nature of the lyrics [1]; • hallucinogenic experiences due to the effects of LSD [1]; • reflected in changing / unconnected / irrational musical events [1]; • adventurous, sometimes radical musical experiments [1]; • and innovative recording techniques [1]. 	4 max

Section A: Listening

Question 3: The Beatles: I Want to Tell You bars 16 (1`11``) - end

14 marks

Ques`n	Part	Marking guidance	Total marks										
3	(a)	creates (the impression) of chords which contain both major and minor 3rds ALSO allow a reference to blue notes or blues chords	1										
3	(b)	<table border="1"> <thead> <tr> <th>Harmonic features</th> <th>letters W to Z</th> </tr> </thead> <tbody> <tr> <td>sus 4 chord</td> <td>X</td> </tr> <tr> <td>major chord + flat 9</td> <td>W</td> </tr> <tr> <td>minor chord</td> <td>Z</td> </tr> <tr> <td>diminished chord</td> <td>Y</td> </tr> </tbody> </table>	Harmonic features	letters W to Z	sus 4 chord	X	major chord + flat 9	W	minor chord	Z	diminished chord	Y	4
Harmonic features	letters W to Z												
sus 4 chord	X												
major chord + flat 9	W												
minor chord	Z												
diminished chord	Y												
3	(c)	addition of handclaps in bars 20 - 24	1										
3	(d)	bass guitar improvised rhythms on the A pedal note [1] (backing) vocal improvisation in an Indian / muezzin style in the final four bars [1]	2										
3	(e)	bouncing or ping-ponging [1] record instruments x, y and z onto tracks 1, 2 and 3 . . . mix the levels on tracks 1, 2 and 3 and then switch these tracks into playback mode and track 4 into record mode . . . record tracks 1, 2 and 3 onto track 4 . . tracks 1, 2 and 3 are now free to record more etc [1] <i>or some similar explanation</i>	2										
3	(f)	<ul style="list-style-type: none"> the wide variety of sometimes awkward, idiosyncratic or conflicting rhythms [1] is intended to reflect a sense of frustration at an inability to communicate [1] basically a swung rhythm [1] with triplet crotchet cross rhythms [1] syncopated / push rhythm in the vocals [1] `tripping` acciaccaturas [1] triplet fills [1] in the piano `free` rhythm in the chanting improvisation at the end of the coda [1] disruption of the regular pulse in bars 11, 30 and coda [1] <p><i>possible alternative question: `How is a sense of awkward frustration conveyed in this song?` To the above answer regarding rhythm, add references to unequal phrasing /chord change in the middle of phrase 2 / jarring effect of the minor 9th / juxtaposition of the <u>same</u> chord in major, minor and diminished forms in the B section, strident nature of the vocals, especially the high pitched backing vocals etc</i></p>	4 max										