

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Popular Music and Jazz: Kate Bush

Mark Scheme

Section A

Question 1: Bush: Cloudbusting

12 marks

Ques`n	Part	Marking guidance	Total marks																
1	(a)	<table border="1"> <thead> <tr> <th>features</th> <th>tick 3</th> </tr> </thead> <tbody> <tr> <td>three different chords</td> <td>✓</td> </tr> <tr> <td>pizzicato</td> <td></td> </tr> <tr> <td>mostly conjunct melody</td> <td></td> </tr> <tr> <td>four different chords</td> <td></td> </tr> <tr> <td>mostly melismatic</td> <td></td> </tr> <tr> <td>extended chords</td> <td>✓</td> </tr> <tr> <td>mostly disjunct melody</td> <td>✓</td> </tr> </tbody> </table>	features	tick 3	three different chords	✓	pizzicato		mostly conjunct melody		four different chords		mostly melismatic		extended chords	✓	mostly disjunct melody	✓	3
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		extended chords	✓																
mostly disjunct melody	✓																		
1	(b)	balalaika	1																
1	(c)	2/4 in bar 11 [1] 6/4 in bar 12 [1]	2																
1	(d)	bar 11	1																
1	(e)	bridge and chorus both use the same: detached string chords [1] violin ostinato / motif [1] chord sequence [1] drum(s) pattern(s) [1]	2 any 2																
1	(f)	(three) similar phrases OR the same (basic) phrase [1] with rhythmic variations (to accommodate the different lyrics) [1] rests between phrases [1] <i>further detail of the melodic shape eg rising 5th etc</i>	2 max																
1	(g)	(c)	1																

Section A

Question 2: Bush: Under Ice

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	Fairlight Computer Music Instrument OR (something along the lines of) one of the earliest computer based music workstations with sampling capabilities	1
2	(b)	crescendo from nothing / from silence	1
2	(c)	similarity: the same two pitches are used [1] difference: bars 9 and 11 are syllabic bars 12 - 13 are melismatic OR there is a bar rest between the two phrases in 9 and 11	2
2	(d)	bar 19	1
2	(e)	urgency and despair in the: increasing dynamics [1] and density of the vocal texture [1] higher tessitura of the `ad lib` upper line [1] with long melismas [1] desperate nature of the final descending gliss [1]	2 any 2
2	(f)	it`s a wah effect produced by sweep filtering / changes of EQ	1
2	(g)	<p>OK, the Anthology says it`s through composed and actually makes quite a feature of this point, so best to at least mention and acknowledge this.</p> <p>However !! . . after the two bar introduction, there is a ten bar motivic and harmonic cycle in the synth strings (bars 3 - 12) which immediately repeats at bars 13 - 22 and then again at bars 23 - 32.</p> <p>Bars 8, 9 and 10 of the ten bar cycle are then used twice in bars 33 - 38, followed by the whole ten bar cycle again in bars 39 - 48.</p> <p>Bars 8, 9 and 10 of the cycle again twice at bars 49 - 54 and then a concluding outro in bars 55 - 58.</p> <p>The vocal line is rather freer (although for example all the appearances of bar 7 of the cycle . . . in bars 9, 19, 29 and 45 are identical and most `matching` bars are at least similar) and this does indeed give the surface impression of a through composed format. Perhaps `strophic with variations` might be a compromise</p>	4 max

Section A

Question 3: Bush: Cloudbusting

12 marks

(for `And Dream of Sheep` please see Edexcel A level Paper 3 question 2)

Ques`n	Part	Marking guidance	Total marks
3	(a)	melodic minor scale [1] mostly conjunct [1]	2
3	(b)	syncopated bar 10 [1] melisma bar 13 [1]	2
3	(c)	rhythm (c)	1
3	(d)	C#m7 - B ^(add9) - F#7 ^(sus4) - B ^(add9)	1
3	(e)	three different pitches (C#, B and F#)	1
3	(f)	<p>bar 41 - the first melodic note (C#) is the 9th of the given chord [1] but the second note (E) is the 4th which is not included in the given chord symbol [1]</p> <p>bar 42 - the melody plays the 7th, 5th and root of the given chord [1]</p> <p>bar 43 - the melody note is the 5th of the given chord [1]</p> <p>bar 44 - the melody note is the 4th which is not included in the given chord symbol [1]</p>	2 any 2
3	(g)	<p>A - A - A - A - B - B [2] <i>or alternative presentation format</i></p> <p>students might wish to show some variation in the two longer phrases (5 and 6) . . perhaps B1 - B2. But they are broadly the same, so NOT B - C.</p> <p><i>1 mark for a partially correct answer</i></p>	2 max
3	(h)	dischords throughout	1