

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Popular Music and Jazz: Courtney Pine

Mark Scheme

Section A

Question 1: Pine: 'Lady Day and (John Coltrane)'

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	<p>features of hip-hop and dance music, before bar 1: a collage of distorted 'old school' hip-hop drum beats / bass loop / saxophone samples / spoken word [1 mark for any of these features linked to hip-hop or dance] through bars 1 - 4: drum loops (featuring rapid closed hats + snare and kick) / bass loops (or possibly sequenced synth bass) [1 mark for any of these features, linked to hip-hop or dance]</p> <p><i>in the absence of documentary evidence it isn't really possible to differentiate between sequenced or programmed sampled sounds and looped audio samples . . . either or both would have to be accommodated in the mark scheme</i></p>	<p>2 any 2</p>
1	(b)	<p>bars 5 - 20: chords I and IV / blues progressions [1] with chord extensions [1] especially the simultaneous use of both minor 3rd and major 3rd (blue notes) [1] infrequent changes / 8 bars + 4 bars + 4 bars [1] unusually protracted for jazz, but quite normal for funk (which is a further stylistic influence) [1] [max 2 marks]</p> <p>bars 21 - 29: greater harmonic variety [1] and use of chord extensions [1] more frequent chord changes [1] more of a jazz feel to these changes, although still basically chords V, IV, flat VII and I used twice (taking C as the 'tonic') [1] [max 2 marks] so 2 + 1 or 1 + 2 for full marks</p>	<p>3 max</p>
1	(c)	<p>use of fills, in the silent bars between vocal lines (bars 5 - 21) [1] overdubbed in octaves [1] the same (basically 1 bar) lick transposed to the chord progressions [1] longer notes / chords in bars 21 - 28 (following the roots of the changes) [1] a final appearance of the 1 bar lick in bar 28 [1]</p>	<p>2 max</p>
1	(d)	<p>3rds (in bar 41) [1] (perfect) 5ths (in bar 42) [1]</p>	<p>2</p>
1	(e)	<p>slide / smear / bend</p>	<p>1</p>
1	(f)	<p>B is the same as A an octave higher (and a spill on the last note) [1] C uses the same 4 notes in (partial) diminution [1] with an extension [1]</p>	<p>2 max</p>

Section A

Question 2: Pine: `Love and Affection`


12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	E (major)	1
2	(b)	(downwards) arpeggio OR disjunct <i>the rest of bars 1 - 10 is predominantly conjunct</i>	1
2	(c)	music for “a lover” (bars 30 - 32) is / has: sense of greater agitation / excitement [1] (<i>but no more than one mark for this type of `mood` answer</i>) shorter rhythms [1] major key / major chords [1] mostly disjunct [1] a lower tessitura (and therefore a darker timbre) [1] cross rhythms / displacement [1] <i>tempting also to point out the insistent, urgent repetition . . . but bars 16 to 19¹ are also repetitive</i>	3 max
2	(d)	similarity: both are chromatic OR rhythmically similar (BUT this must be supported with further detail of rhythms used [1]) difference: ascending - descending OR single phrase - two phrases [1]	2
2	(e)	plagal	1
2	(f)	riff	1
2	(g)	few extended chords / harmonically straightforward [1] pop group ensemble (guitar / bass / drums) solo horn only [1] arpeggio accompaniment figures [1] regular (sampled) drum patterns [1] backing vocal ensemble [1] use of riff(s) [1] (<i>riffs are not unknown in jazz - `Night In Tunisia`, `Jazz Police` etc but their use is much more common in rock and pop</i>) strophic structure [1?] (<i>not so sure about this one . . . probably would gain a mark, but consider most jazz SONGS as opposed to instrumental jazz . . .</i>) soul or gospel or R&B vocal style [1?] (<i>again would probably gain a mark, but vocals not unlike many female jazz singers and certainly not unsuitable for jazz</i>)	3 max
2		extra question: Does this version add anything much to the Joan Armatrading original? <i>Ans: Not really.</i>	correct

Section A

Question 3: Pine: `Inner State (of Mind)`

12 marks

Ques`n	Part	Marking guidance	Total marks																
3	(a)	(a single) improvised phrase on flute [1] (several, short) improvised phrases on saxophone [1] improvised scat from vocalist [1]	3																
3	(b)	 <p>3 notes plus one rest (=4 elements) completely correct, 2 marks any two or three correct, 1 mark</p>	2																
3	(c)	<table border="1" data-bbox="614 907 1125 1288"> <thead> <tr> <th>features</th> <th>tick 3</th> </tr> </thead> <tbody> <tr> <td>chromatic harmony</td> <td></td> </tr> <tr> <td>modal</td> <td>✓</td> </tr> <tr> <td>major key</td> <td></td> </tr> <tr> <td>contrary motion</td> <td></td> </tr> <tr> <td>quartal harmony</td> <td>✓</td> </tr> <tr> <td>parallel motion</td> <td>✓</td> </tr> <tr> <td>diatonic harmony</td> <td></td> </tr> </tbody> </table>	features	tick 3	chromatic harmony		modal	✓	major key		contrary motion		quartal harmony	✓	parallel motion	✓	diatonic harmony		3
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3	(d)	<p>new disjunct (allow arpeggio) patterns [1] on guitar [1] keyboard silent[1] change in the second bar of the bass ostinato pattern [1] new two chord pattern [1] <i>further detail of the new chords [1]* maybe allow horns tacent [1?]</i></p> <p><i>(lead vocal scat, scratching effects etc don`<u>t</u> start at bar 27)</i></p> <p><i>* new chord of C7(#9) should be C7(b10) surely?</i></p>	2 any 2																
3	(e)	glissando (allow slide, but not bend)	1																
3	(f)	major 6th	1																