

Edexcel

**A level
MUSIC**

Section A (Questions 1 - 4)

Fusions: Anoushka Shankar

Mark Scheme

Section A: Listening

Question 1: Shankar: `Burn` bars 1 - 25

14 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	C# melodic minor	1
1	(b)	major 6th	1
1	(c)	(in addition to the root note, G#) . . . B# and D# make up the basic G# major chord . . . C# is the `add 4` . . . all over the bass note F# <i>half a mark for each point in bold . . . note that `add4` includes the 4th AND the 3rd, as opposed to `sus4` where the 4th replaces the 3rd</i>	2 max
1	(d)	bass drum	1
1	(e)	diminution	1
1	(f)(i)	bass: synthesiser [1] glissando / pitch bend [1] through the interval of an octave [1] creates a pedal note [1] <i>detail of rhythm [1]</i>	2 max
1	(ii)	cymbals: manjira / <i>accept</i> Indian hand cymbals [1] used `open` / allowed to ring [1] and `closed` / damped together [1] <i>detail of rhythm [1]</i> snare: cross stick / rim shot [1] on the off beats . . . 2 + 4 [1] <i>max 2 marks for each instrument</i>	3 max
1	(g)	opening / introductory section [1] slow tempo [1] improvisation [1] around a specific raga / scale [1] accompanied by sustained notes / drone [1] lack of regular / defined pulse or metre [1] <i>although `Burn` does develop a sense of pulse from bar 14 onwards . . . this could possibly be compared to a jor section bars 14 - 21, with bar 22 marking the start of a jhala section</i>	3 max

Section A: Listening

Question 2: Shankar: `Breathing Under Water` bars 1 - 40

14 marks

NB The bar numbers given in the Edexcel Anthology are incorrect as the `1st bar` is incomplete (three beats only). The skeleton score for this question uses the same `incorrect` bar numbering, which (presumably) Edexcel will continue to adopt.

Ques`n	Part	Marking guidance	Total marks
2	(a)	2 (Fm) [1] 4 (D flat sus4) [1] 3 (G flat sus2) [1] 1 (A flat sus4) [1]	4
2	(b)	X addition of bass(es) and or horns / woodwind [1] Y addition of tabla [1] Z (female) solo vocals [1]	3
2	(c)	bar 27 [1] and bar 22 [1]	2
2	(d)	enharmonic	1
2	(e)	<ul style="list-style-type: none"> • three appearances of the main (sitar) theme [1] • in A1 and A3 the melodic lines are identical [1] A2 is an ornamented / improvised variation [1] • the accompanying chords are different in all three [1] • A1 begins solo / monophonic [1] • A2 uses the same two chords as A1 (but with additional chord extensions) [1] • A3 begins with a duo of voice and sitar [1] uses a different chord progression [1] and the accompaniment has more movement than (the static chords used in) A1 and A2 [1] • <i>additional detail regarding the different chord progressions [2 max]</i> 	4 max

Section A: Listening

Question 3: Shankar: `Easy` bars 23 - end

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	inverted pedal OR dominant pedal <i>allow just `pedal`?? . . . it does say `fully` in the question</i>	1
3	(b)	the (three chord) harmonic `ostinato` pattern is interrupted [1] (Ib - IV - V) changed to IV - Ib - V OR the order of the same three chords is changed [1] unchanged (dominant) harmony throughout bars 10 + 11 [1]	2 max
3	(c)	bar 22: chord I in 1 st inversion (B flat in the bass) [1] plus an added 2 nd . . . A flat [1] bar 23: is a dominant sus 4 chord . . . G flat is the sus 4 [1]	3
3	(d)	shaker rhythm: (d) [1] manjira rhythm: (b) [1] <i>the Anthology score shows rhythm (c) for the manjira (bar 36 of the full score) but unfortunately this is rather less than accurate</i>	2
3	(e)	the solo vocal lines in phrases B and C are slightly decorated / improvised versions of the first part of phrase A (<i>feeling is easy</i>) [1] although phrase C ends rather lower / 4 th lower [1] the final <i>I know</i> in phrases B and C is given to backing vocals [1]	2 max
3	(f)	use of Indian instruments / sitar and manjira [1] and the use of traditional sitar performance techniques / ornaments, slides etc [1] use of drone(s) [1] although the vocal style might be most associated with a Western R&B feel [1] the extemporisations and use of melisma are not unlike Indian styles [1] more obviously Western is the use of tonal harmonies [1] and instrumentation / synthesiser, guitar, piano [1] ostinato patterns / regular rhythms [1] and indeed, the whole concept of a `scored` (or at least predetermined) arrangement / structure [1]	4 max