

# Edexcel

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**Advanced Level Music**  
**(8MU0/03) Component 3: Appraising.**

**Practice Paper 1**

**Time allowed: 2 hours**

**Mark Scheme**

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**Section A**

**Question 1: The Beatles: Here, There and Everywhere (Bars 1 - 17)**

**14 marks**

Ques`n	Part	Marking guidance	Total marks												
1	(a)	<table border="1"> <thead> <tr> <th>Location</th> <th>Type of cadence</th> </tr> </thead> <tbody> <tr> <td>bar 3<sup>3+4</sup> to bar 4<sup>1+2</sup></td> <td><b>perfect</b></td> </tr> <tr> <td>bar 5<sup>3+4</sup> to bar 6<sup>1+2</sup></td> <td><b>plagal</b></td> </tr> <tr> <td>bar 11<sup>1+2</sup> to bar 11<sup>3+4</sup></td> <td><b>imperfect</b></td> </tr> </tbody> </table>	Location	Type of cadence	bar 3 <sup>3+4</sup> to bar 4 <sup>1+2</sup>	<b>perfect</b>	bar 5 <sup>3+4</sup> to bar 6 <sup>1+2</sup>	<b>plagal</b>	bar 11 <sup>1+2</sup> to bar 11 <sup>3+4</sup>	<b>imperfect</b>	3				
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bar 11 <sup>1+2</sup> to bar 11 <sup>3+4</sup>	<b>imperfect</b>														
1	(b)	(mostly) dotted crotchet + quaver rhythm (replacing minims)	1												
1	(c)	<table border="1"> <thead> <tr> <th>Features</th> <th>letters A to E</th> </tr> </thead> <tbody> <tr> <td>modulation to tonic minor</td> <td><b>D</b></td> </tr> <tr> <td>unresolved sus4</td> <td><b>A</b></td> </tr> <tr> <td>modulation to relative minor</td> <td><b>B</b></td> </tr> <tr> <td>tierce de Picardie</td> <td><b>E</b></td> </tr> <tr> <td>tertiary modulation</td> <td><b>C</b></td> </tr> </tbody> </table>	Features	letters A to E	modulation to tonic minor	<b>D</b>	unresolved sus4	<b>A</b>	modulation to relative minor	<b>B</b>	tierce de Picardie	<b>E</b>	tertiary modulation	<b>C</b>	5
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1	(d)	cycle of 5ths	1												
1	(e)	minor 7th	1												
1	(f)	<p>the given excerpt already `reveals` Intro - A - A - B [1]                      the rest of the song A - B - A - Outro [2]  <i>candidates may substitute` Verse` - `Middle 8` etc</i>                      also credit for pointing out the independent, unrelated nature of the material in the Intro [1] and / or the use of section A material / chord progression in the Outro [1]</p>	<b>3 max</b>												

Section A

Question 2: Elfman: `Birth of a Penguin` Part 1

14 marks

Ques`n	Part	Marking guidance	Total marks										
2	(a)	<table border="1"> <thead> <tr> <th>Description / type of chord</th> <th>A, B, C or D</th> </tr> </thead> <tbody> <tr> <td>major, root position</td> <td><b>C</b></td> </tr> <tr> <td>minor, root position</td> <td><b>B</b></td> </tr> <tr> <td>dominant 7<sup>th</sup></td> <td><b>D</b></td> </tr> <tr> <td>major, 1<sup>st</sup> inversion</td> <td><b>A</b></td> </tr> </tbody> </table>	Description / type of chord	A, B, C or D	major, root position	<b>C</b>	minor, root position	<b>B</b>	dominant 7 <sup>th</sup>	<b>D</b>	major, 1 <sup>st</sup> inversion	<b>A</b>	4
		Description / type of chord	A, B, C or D										
		major, root position	<b>C</b>										
		minor, root position	<b>B</b>										
		dominant 7 <sup>th</sup>	<b>D</b>										
major, 1 <sup>st</sup> inversion	<b>A</b>												
2	(b)	C minor	1										
2	(c)	<p><b>note that `compare and contrast` allows both similarities AND differences:</b> (basically) the same melody in the bass line [1] <i>detail of the (minor) differences, especially the minims being replaced by dotted crotchet + quaver groups</i> [1] bars 28 - 31 a tone higher [1] and louder OR larger ensemble [1]</p> <p>up to two marks for changes of orchestration, for example . . . <b>in bars 18 to 21</b> - use of celeste, bass clarinet and <i>pizz</i> strings, horns added in bar 20 and (muted) trumpets in bar 21, <b>in bars 28 to 31</b> - use of countersubjects OR more complex layering with choir, horns, <i>arco</i> strings (probably accept <i>tutti</i>).</p>	3 max										
2	(d)	D minor [1] imperfect cadence [1] <i>the notes shown in bar 31 of the score give you all the information you need . . . C# is the raised leading for D minor (the given key signature of one flat suggests either F major or D minor) . . . the final note of the cadence (E) must belong to chord V (A - C# - E)</i>	2										
2	(e)	<p><b>the opening Batman</b> theme (portentous and threatening) presented by horns in the low, dark register of the instrument / and a low organ pedal note / with imposing roll plus crescendo on timp and cym / and tam-tam to complete;</p> <p><b>the Penguin</b> theme has a more twisted and sinister feel . . . uses unorthodox combinations of timbres and a range of `unusual` instruments / wordless female choir, harp, strings, tubular bells / followed by a very Gothic presentation on full organ / with a strong, deep bass line;</p> <p><b>the next statement</b> has a quieter dynamic and gentler timbre / strings + oboe, followed by (reduced) organ / then an eerie combination of tremolo strings, contrabassoon and childlike arpeggios on celeste (<i>to represent `cute` baby Penguin</i>);</p> <p><b>tubular bell and timpani</b> reinforce the next passage (bar 14) with crescendo tremolos on the strings / then another bizarre combination of timbres, with the bright celeste and harp contrasted with low woodwind and snarling, muted trumpet;</p> <p><b>at bar 22</b> (<i>after baby Penguin`s slaughter of the family cat!</i>) low, dark octave timbre and a swirling harp glissando plus cymbal roll leading into a faster passage (bar 26) with wordless choir and full orchestra / rushing strings and strong horn melody / very melodramatic, dark and sombre / contrast strangely with the `la,la,la` choir and sleigh bells, giving a `twisted Christmas` feel to the music.</p>	4 max										

Section A

Question 3: Stravinsky: Le sacre du printemps

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	(i) modal	1
		(ii) A flat	1
3	(b)	the bridge passage contains reference to material from both dances [1] motifs from the introduction bars 1 - 3 and 6 - 7 [1] and from the following dance (the cor anglais ostinato) in bars 4 - 5 and 8 - 10 [1] the mood of the Introduction is interrupted by the spiky ( <i>pizz</i> ) and rhythmical motif which anticipates the energy of the following dance [1]	2 any 2
3	(c)	additional features: all down bows [1] double stopped / or not <i>divisi</i> [1] off beat accents (2 <sup>nd</sup> and 4 <sup>th</sup> quavers in bar 13) [1]	2 any 2
3	(d)	polychord OR two different chords combined OR the two chords identified (the major chords of E flat 7 + F flat )	1
3	(e)	bitonal <i>E major and C major shown in skeleton score</i>	1
3	(f)	bars 28 - 29: muted trumpet [1] plus oboe(s) (in octaves) in bar 28 [1] bar 30: oboe(s) (in octaves) [1] bar 31: pizz violins [1] bar 32: muted trumpet [1]	2 any 2
3	(g)	<ul style="list-style-type: none"> <li>• layered [1]</li> <li>• short motivic fragments [1]</li> <li>• ostinati in (<i>pizzicato</i>) strings and / or cor anglais [1]</li> <li>• pedal note in bassoons (trill) and oboes [1]</li> <li>• discordant / quartal (actually quintal) chords / fanfare motifs on (muted) trumpets (+ horn) [1] plus related arpeggios on clarinets [1] <i>location shown by cue notes in the score</i></li> <li>• a `scattered` motif on piccolos and flutes [1] each playing a different / decorated version of the (violin) phrase shown in bar 37 [1]</li> </ul>	4 max



## SECTION B

### Haydn: Symphony No. 104 in D

*Describe how this piece is a characteristic example of an excerpt from a Classical symphony first movement, giving musical reasons for your answer.*

*Relate your discussion to other relevant works. These may include set works, wider listening or other music.*

- the end of the ('optional') slow introduction and beginning of the exposition section / the first subject or main theme / and transition (bridge) / a typical Classical sonata form structure;
- the main theme has a characteristic Classical 8 + 8 bar format / ending with imperfect and perfect cadences respectively) / balanced phrasing throughout the excerpt / and a homophonic (melody + accompaniment) texture / some use of alternation (call and response) at the beginning of the extract;
- tonic minor (slow introduction) and tonic major (the first subject) / tonal - functional harmonies / with some chromatic harmony and chromatic alteration (melodic decoration) in the slow introduction;
- use of terraced dynamics;
- standard, mid Classical orchestra of double woodwind and horns / plus two trumpets and timpani (nearly always included together due to their common military origins) / and medium sized string section to balance;
- introduction . . . the **forte** fanfare motif is specifically designed for a Classical orchestral tutti in octaves / restricted not just to the notes available on the natural brass, but also the tonic + dominant timpani pitching;
- woodwind used freely, but often doubled by strings - sometimes at the octave / however, there are passages of independence (becoming increasingly common through the Classical period);
- brass and timpani - used to reinforce tutti passages and cadences;
- string section dominates . . . rarely silent;
- technical demands and ranges used in keeping with the 'limitations' of Classical instrument construction and teaching practices;
- attention to balance, elegance, clear texture, craftsmanship . . . 'Absolute' music / contrasts with later Romantic inclinations towards dramatic contrast, expression of emotion, depiction of a scene or narrative . . . 'Programme' music.

(20 marks)

## Level Mark Descriptors

**0**

No rewardable material

### **Level 1** 1–4 marks

- Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these;
- Little attempt to link to other relevant works;
- Some basic musical vocabulary used with errors / inconsistency;
- Little justification/exemplification to support links to the genre;
- 

### **Level 2** 5–8 marks

- Identification of elements in the unfamiliar piece;
- Attempts are made to refer to other works, with some errors/inconsistency;
- Musical vocabulary used, but with some errors/inconsistency;
- Basic musical points used as justification/exemplifications to support links to the genre.

### **Level 3** 9–12 marks

- Description of elements in the unfamiliar piece;
- Relevant works are used to support basic points;
- Satisfactory use of musical vocabulary;
- Inconsistent musical justification/exemplification to support links to the genre;

### **Level 4** 13–16 marks

- Explanation of elements in the unfamiliar piece;
- Relevant works are used to justify points;
- Good use of musical vocabulary;
- Musical justification/exemplification provided to support to support links to the genre, with a few insignificant lapses;

### **Level 5** 17–20 marks

- Thorough explanation of a range of elements in the unfamiliar piece;
- Relevant works are used to justify salient points;
- Excellent use of musical vocabulary;
- Full musical justification/exemplification provided to support to support links to the genre.

## NATURE OF THE MELODIC LINES

- *(from Edexcel notes) the melodic lines for tenor soloist are not particularly virtuosic / there are occasional high notes / but most of the music is comfortably within the standard tenor range;*
- *the vocal music is mainly syllabic / and often conjunct;*
- *the modal style of the folk song-influenced melodic writing is immediately apparent in the first song / the opening vocal line has a very restricted note range – only four letter name pitches, before the seventh on the word 'Wrekin' introduces a fifth note – a type of pentatonic outline / then there are repeated notes to emphasise the power of the gale / the style changes dramatically after the forte climax on the top G in bar 13, as the voice descends chromatically / this sudden change adds to the drama of the storm / repeated notes and chromaticism are features of the next section from bar 34;*
- melodic material in 'On Wenlock Edge' . . . **bars 1 - 16** voice has four phrases / balanced phrasing (2+2+2+4) / the accompaniment (string / piano) melodic phrases (where they are independent of the vocal line) are mostly short motifs e.g. bar 1 / the 'sus4' motif in bars 3 – 4 / and the rising arpeggio figure in bar 5 (vln I) / trills are a feature throughout this song;
- **bars 16 - 31** repetition (with some modification) of 1 - 16;
- **bars 31 - 43** the 'wind effect' rising and falling demi-semis in piano is new (bars 31- 32) / as is the three note chromatically rising and falling motif in the strings, beginning at bar 35 / again, there are four vocal phrases, but this time with irregular phrasing;
- **bars 43 - 55** repetition (with some modification) of 31 - 43;
- **bars 55 - end** vocal line has four phrases / irregular phrasing / mostly conjunct with (three) leaps of a 5<sup>th</sup> / use of tremolo in accompaniment.

## DEVELOPMENT AND ORGANISATION OF MELODIC MATERIAL

- 'On Wenlock Edge', **bars 1 - 16** (verse 1) the parallel chords of bar 1, beats 1 - 3 are rhythmically altered in bars 2 - 3 / the G sus4 chord (bar 3 beats 3 + 4) is retained in the RH piano part until bar 14 / each of the first three phrases of the voice part is preceded by the rising semiquaver arpeggio on the violin / trills run through the whole verse / the four vocal lines are arranged A1, A2, B, C / first two phrases are doubled an octave lower by piano LH / in bar 11, the piano LH continues with the (modified) head of the same phrase, a semitone higher / and again in bars 12 and 13 . . . the vocal line is almost an accompaniment to the piano LH in these bars (only three pitches are used);
- **bars 16 - 31** (verse 2) repeat of verse 1 with modifications to accommodate the new text / the changes to the vocal line are significant enough to give it a fresh feel;
- **bars 31 - 43** (verse 3) new melodic material / trills continue through to bar 38 / the opening vocal line accompanied only by a trill on piano is simple, quasi recitative / strings introduce a rising and falling three note chromatic figure, possibly derived from the vocal line at bars 15 -16 / the 3<sup>rd</sup> and 4<sup>th</sup> vocal phrases however (bars 39 - 43) are clearly taken from bars 15 - 16 . . . the falling three note chromatic phrase is used four times / doubled by piano (in parallel chords) and violin;
- **bars 43 - 55** (verse 4) repeat of verse 3 with modifications to accommodate the new text / again, the changes to the vocal line are significant enough to give it a sense of development / in fact the second half of the verse is extended by a whole bar / the voice this time being doubled by cello;



- **bars 55 - end** (verse 5) a mixture of material from the first pair and second pair of verses, so an overview of the structural organization would be A1 : A2 : B1 : B2 : A+B with enough variety to give overall a through composed rather than strophic feel to this song;

the instrumental introduction from bars 1 - 6 is condensed into just three bars (55 - 57) and there is a return to the tremolando - trill accompaniment / the first and third vocal lines are taken from verse 1 (bars 11 - 12) / and the vocal interval of a 5<sup>th</sup> is reminiscent of the 2<sup>nd</sup> line of verse 2 (bars 36 - 38);

in bars 59 and 61, the piano gives us a reminder of the `wind effect` from bar 31 / and then returns at bars 62 in the LH to a condensed version of the opening vocal melody from lines 1 and 2 of verse 1 (bars 6<sup>4</sup> - 10) / the head of this phrase is used again in bar 65 (semitone higher) / followed by just the first two notes / and these two notes recur in the bass part from bar 70 to the end / finishing with an augmented version;

the strings meanwhile cease their trilling at bar 67 / and at bar 68 return to the three note rising and falling chromatic phrase from verse 3 (bars 35 - 36) / the texture and dynamics reduce through the final bars as the storm dies down / leaving just the piano in bare octaves.

## USE OF HARMONY and TONALITY

- **'Prelude'** shifting and unsettled tonality / `open` key signature does not imply C major - A minor, but rather a tonality that is open to chromatic shifts / although not diatonic and without an overall `tonic`, most passages have some sense of tonal centre and / or harmonic structure - so not atonal;  
**bars 1 + 2** . . . this is the `signature` chord of the whole film score (a minor chord plus major 7<sup>th</sup>) / specifically B<sup>b</sup>m<sup>maj7</sup> / this is the so-called `Hitchcock chord` / the chord is reused through this cue e.g. bars 25 – 27, 53 – 55, 67 – 68, 89 – 90 and 121 to end / and reappears later in the score;  
**minor – major alternation** in bars 3 – 4, 27 – 30, 69 – 70 (simultaneous min – maj) and 87 – 88 (with the `Hitchcock chord` maj 7<sup>th</sup>);  
**minor 9<sup>th</sup> / major 7<sup>th</sup>** dissonances in bars 9 -10 / reused in bars 15 - 16 and 35 - 36 / and redrafted as minor 2<sup>nd</sup> in bars 45 - 46;  
**bars 21 - 24** . . . new motif / again, these are dissonant, complex, unrelated chords but always with some basis in diatonic harmony (which would be avoided in an atonal composition) bars 21 and 23 = G#dim7 add#4 (1<sup>st</sup> inversion) and bars 22 and 24 = F#7 addb9 (3<sup>rd</sup> inversion);  
**bars 37 - 40** . . . new motif, with a strong E<sup>b</sup>m feel (E<sup>b</sup> melodic minor scale in vln I) *NB error in vlc bar 37 . . . the `E` should be flat* / repeated semitone higher in bars 41 - 44 / the passage is used again in modified form in bars 77 - 84 and bars 111 - 118;  
**bars 49 - 52** . . . the use of added 9<sup>th</sup> and 4<sup>th</sup> chords is continued / bars 49 and 50 = G#dim7 add#4 (1<sup>st</sup> inv) and G7 addb9 (G# = A<sup>b</sup>) / and in bars 51 and 52 = C#dim7 add#4 (1<sup>st</sup> inv) and C7 addb9 / these chords appear again in bars 63 - 66 (sometimes enharmonically modified);  
**bars 121 - end** . . . the `Hitchcock chord` is used in various transformations through the coda.
- **'The City'** less harshly dissonant than most of the score / but there is still an almost `constant` use of 7ths / there is also a significant amount of repetition . . . only four bars are actually `different` (and even some of these are similar);
- **bar 1** . . . this bar presents one of the two principle motifs for this cue / the first chord is a diminished 7<sup>th</sup> / the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> chords are all half diminished 7ths / this bar is repeated in bar 2 an octave lower / and in bars 4 - 5 in retrograde / so, chords 1<sup>1</sup>, 2<sup>1</sup>, 4<sup>4</sup> and 5<sup>4</sup> are diminished 7ths / all the other chords in bars 1, 2, 4 and 5 are half diminished;
- **bar 3** . . . this is the second principal motif / used in bars 3, 6 (in inversion), 9, 12 and 15 / there is however some variety in the chords used / bar 3 uses a diminished 7<sup>th</sup> followed by a half diminished 7<sup>th</sup> / bars 9 + 15 use the same chords / in bar 6, G#m and A7 / in bar 12, A<sup>b</sup>m (B = C<sup>b</sup>) and B<sup>b</sup>m;
- **bar 16** . . . final diminished 7<sup>th</sup> / overall therefore, the tonality is unsettled throughout, giving a sense of unease / supported by the mildly dissonant nature of the harmonies / however, the `immediate danger` of the sharply dissonant chords used in the *Prelude* and *The Murder* is avoided.

- **'Marion'** the least dissonant of the eight prescribed cues / although the tonality is never clearly established and the harmonies are quite chromatic and still edged with mild dissonance (the interval between the 1<sup>st</sup> and 2<sup>nd</sup> violins on the first beat of each of the first four bars is always a 7th) / the overall impression is strongly late Romantic (*can't help being reminded of Elgar . . . ??*) / conveying the softer, innocent nature of Marion's character / in contrast to the starker Modernist and even occasionally Expressionist feel of most of the score;
- **bars 1 - 4** . . . a falling harmonic sequence, chromatic in the lowest part (viola) / repeated an octave lower in bars 13 - 16;
- **bars 5 - 8** . . . the falling sequence is repeated an octave lower but with a modified harmonies, now wholly diatonic (but still avoiding any kind of tonic establishing cadence);
- **bars 9 - 12** . . . also diatonic / the G9 chord (bars 9 and 11) and D7 chord (bars 10 and 12) both lack a key defining 3<sup>rd</sup> / although they do come across aurally as chords V9 and II7 in C major;
- **bar 17** . . . the 'Hitchcock chord' returns as a reminder not to get too romantic . . . ;
- **'The Murder'** extreme dissonance - edgy and aggressive / especially (superimposed) semitones (diminished + augmented octaves and major 7ths) / no tonal centre or recognisable harmonies/ atonal . . . disruptive and disturbing;
- **bars 1 - 16** . . . superimposed 'spread' cluster (if that isn't a contradiction in terms!) / notes are E $\flat$  - E $\natural$  - E $\flat$  - E $\natural$  - F - G $\flat$  - F - G $\flat$
- **bars 21 - end:** major 7ths and semitone dissonances continue (*the first (arco) chord **could** be described as D dim<sup>+maj7</sup> (G sharp = A flat) second chord features semitone dissonances*) / the two chords continue in alternation in the upper parts / above shifting bass notes / also a semitone apart / the pace and intensity relaxes towards the end of the cue . . . but not the menace;

## USE OF TIMBRE

- **'Prelude'** use of successive downbows - gives a strong, driving accent to each note / chord; *non divisi* / double stopping - a denser, heavier texture / often with an associated change of timbre due to heavier bow pressure and less vibrato (*not necessarily so perhaps, but these are qualities commonly associated with double stopping*);  
*pizzicato* - a sharp, incisive timbre;  
*divisi* - provides a thicker, denser texture;  
tremolo - a hazy, shimmering effect if used gently / more tense and nervous if stronger;
- **'The City'** *con sordini* / with mutes - a subdued, less vibrant sound (not necessarily much quieter) / a more relaxed timbre than the *Prelude*, reinforced by the slow, homorhythmic texture;
- **'Marion'** again, *con sordini* for a subdued tone / legato and arco throughout / a softer presentation;
- **'The Murder'** edgy, piercing string timbre / high pitch in all instruments . . . scream / successive down bows, detached and accented portray the violent nature of the scene / glissando . . . motion of knife / (followed by) lower tessitura / and dark, threatening timbre / staccato and 'sharp' *pizzicato* / still unsettling in the final bars, with an easing of activity, but not tension;

**Describe features of 'Lady Day and (John Coltrane)' and 'Inner State (of Mind)' which illustrate Courtney Pine's contribution to Modern Jazz.**

(30)

- Courtney Pine is credited with being the musician most responsible for the revival of interest in jazz in the UK in the later part of the 20<sup>th</sup> century (and has indeed been awarded the OBE and MBE in recognition) / principally this new interest has been generated as a result of his fusion of jazz with other contemporary popular music styles / making it more accessible and appealing to a wider audience;
- however, although Pine's own musical roots span a wide range of styles / with a particular interest and early career in reggae / jazz was always first / influence of Miles Davis and John Coltrane, but especially the American modern jazz performers, Sonny Rollins, Art Blakey etc / and he has always upheld the traditions and ethics of jazz with integrity / famous quote from a press interview . . . "When you stop talking to me, I'll still be practising." (on average around eight hours a day);
- his playing can be abstract, atonal, dissonant, but put together in such a way that it makes sense to a non-specialist audience;
- reggae, soul, afro-beat, hip-hop, drum `n` bass and R&B are obvious fusion elements (reggae based album `Closer To Home` recorded in Jamaica) / but also African and Indian influences ( `To The Eyes Of Creation` in collaboration with the Asian fusion artist Talvin Singh) / *credit any relevant examples of Pine's collaboration and/or cross cultural albums . . .* rapper Guru's `Jazzmatazz` album, on which Pine collaborated in 1993 / albums `Modern Day Jazz Stories` (1996) and `Underground` (1997) with DJ Pogo on turntables, Sparkii and the rapper MC Mello, using electronic dance music, sampling and scratching;
- **features of modern jazz specific to 'Lady Day and (John Coltrane)' and 'Inner State (of Mind)'** while there is no suggestion that the following features are unique or that in isolation they indicate Courtney Pine has made a significant contribution to the evolution of modern jazz . . . the cumulative impression however surely provides more than enough evidence to support that claim;
- **instrumentation and personnel:** a wide range of stylistic fusions / with a number of featured artists / different personnel and stylistic feel for each track / critics of the album point out this as one of the main reasons for its rather disparate lack of unity and purpose / 'Lady Day and (John Coltrane)' featuring blues and soul singer Lynden David Hall / 'Inner State (of Mind)' features jazz singer Eska Mtungwezi and rappers Blak Twang, MC Mello, turntables by DJ Pogo, Jazz Warriors on horns and Cameron Pierre on guitar;
- other than Courtney Pine himself . . . on saxophone, bass clarinet, flute ?? 'Inner State (of Mind)' and also keyboards, there appear to be no other credits / presumably therefore, Courtney Pine also overdubbed the sax `ensemble` licks in 'Lady Day and (John Coltrane)' / we may assume therefore, that all other sound sources must either be programmed synths and drum machines or samples / `samples` include drum loops, bass loops and other `raw` (unedited) samples;
- **fusion styles:** 'Lady Day and (John Coltrane)' - blues (begins with 12 bar progressions) / and the minor 3<sup>rd</sup> - major 3<sup>rd</sup> blues note tension / soul (through the composer Gil Scott-Heron) and the main vocalist on the track / funk (the long sequences without chord change, straight quavers and bass licks) / but of the three tracks in the Anthology, this has the strongest `straight` jazz roots;
- 'Inner State (of Mind)' - strong influence of hip-hop / with extended passages of rap and use of decks / blues ( `Summertime` ) / cool jazz ( `So What` ) with a `live` horn section / the laid back tempo helps to support both blues and cool / the drum patterns with the regular snare back beat, strong kick and the forward position in the mix have a strong rock influence / old school (trad - swing) jazz scat singing bars 51 - 53;

- **use of samples:** a feature of hip-hop and dance music / in *'Lady Day and (John Coltrane)'* before bar 1 a collage of distorted `old school` hip-hop drum beats plus bass loop, saxophone samples and spoken word / through the introduction - spoken word continues, drum loops (featuring rapid closed hats + snare and kick) and bass loops (or possibly sequenced synth bass) / *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* / reverse cymbal / backing vocals loop *'It will be alright, baby'* / news clip referring to trial of suspects in relation to murder of Stephen Lawrence as the track fades . . . reflects Pine`s concerns with social and racial issues;
- *'Inner State (of Mind)'* - opening `vintage` guitar licks / bar 1 backing vocals are identical when heard again later in the song . . . seems therefore to be sampled / programmed or sampled drum and bass lines / possible use of sampled phrases in the short motifs which come and go in the background;
- **`acknowledgments` and quotes:** even in modern jazz, with its individuality and different directions, reference and respect to previous musicians and songs is a feature retained since the beginnings of jazz / *'Lady Day and (John Coltrane)'* looks back to the great Billie Holiday (and John Coltrane) / it is a `cover` of a composition by poet and musician Gil Scott-Heron;
- *'Inner State (of Mind)'* melodic lines from *'Summertime'* by George Gershwin and the two chord `hook` phrase on horns from *'So What'* by Miles Davis;
- **melody, rhythm and performing techniques:** *'Lady Day and (John Coltrane)'* . . . saxophone solos display extensive use of upper register / multiphonics / key clicks / slides / cross rhythms / very rapid chromatic scales / *ad lib* rhythm and metre in coda;
- *'Inner State (of Mind)'* a complex background - collage of short phrases of rap, turntable, saxophone and other horns, flute, guitar, overdubbed backing vocals (some of which might be sampled) / long sax slide at bar 91 / and extended, high register trill at the end;
- **harmony and tonality:** *'Lady Day and (John Coltrane)'* - keyboard riff on the C7 and F7 chords incorporates both major and minor 3rds / extended chords in bars 23 - 26 (but, to be honest no more `modern` than many a big band number from the 1930s) / the semitone shifts between B flat and B in bars 77 - 81 however, are more unexpected;
- *'Inner State (of Mind)'* - opening backing vocals pentatonic / bar 2 *et seq* transposed dorian mode on C (flat 7<sup>th</sup> = B flat . . . raised 6<sup>th</sup> = A natural) / dominated by just three chords Cm7, Dm7 and F / Cm7 chords often incorporate both major and minor 3rds (#9) / quartal parallel motion bars 70 - 71 has a bebop (and / or cool jazz) feel.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• Shows limited awareness of contextual factors (AO3);</li> <li>• Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4);</li> <li>• Little attempt to link to other relevant works (AO4).</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3);</li> <li>• Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors / inconsistency (AO4);</li> <li>• Attempts are made to refer to other works, with some errors/inconsistency (AO4).</li> </ul>
Level 3	13–18	<ul style="list-style-type: none"> <li>• Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3);</li> <li>• Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4);</li> <li>• Relevant works are used to basic points (AO4).</li> </ul>
Level 4	19–24	<ul style="list-style-type: none"> <li>• Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3);</li> <li>• Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4);</li> <li>• Relevant works are used to justify points (AO4).</li> </ul>
Level 5	25–30	<ul style="list-style-type: none"> <li>• Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) ;</li> <li>• Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4);</li> <li>• Relevant works are used to justify salient points (AO4).</li> </ul>