

Edexcel

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

Practice Paper 3

Time allowed: 2 hours

Mark Scheme

Section A

Question 1: Vaughan Williams: On Wenlock Edge - No 1

14 marks

Ques`n	Part	Marking guidance	Total marks										
1	(a)	trill [1] in octaves / in both hands [1] (bass) pedal note(s) [1]	1 max										
1	(b)	chromatic (chords) [1] in parallel motion (close position) or homorhythmic [1] (in bar 6) rising arpeggio(s) [1] <i>detail of harmony - e.g. E flat tonal centre in these bars [1]</i> <i>errata bar 6 viola part . . . penultimate note D flat surely</i>	2 max										
1	(c)	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Features</th> <th>Location</th> </tr> </thead> <tbody> <tr> <td><i>sul ponticello</i></td> <td>Y</td> </tr> <tr> <td>dominant 7th</td> <td>X</td> </tr> <tr> <td>suspended 4th</td> <td>Z</td> </tr> <tr> <td>imitation</td> <td>W</td> </tr> </tbody> </table>	Features	Location	<i>sul ponticello</i>	Y	dominant 7 th	X	suspended 4 th	Z	imitation	W	4
Features	Location												
<i>sul ponticello</i>	Y												
dominant 7 th	X												
suspended 4 th	Z												
imitation	W												
1	(d)	a countermelody / independent line OR presents the main melodic line in this passage [1] which reprises the vocal line (doubled by piano) from the opening of the song (bars 7-12) [1] <i>errata bar 20 piano part . . . 4th note A natural</i>	2										
1	(e)	recurring dominant - tonic (D - G) in bass part OR tremolo using same notes in bars 30 - 33 <i>although note that the omission of the 3rd still leaves a slight question mark . . .</i>	1										
1	(f)	<ul style="list-style-type: none"> • very rapid / short note values in the instrumental before the vocals in bar 2 - reflecting turbulence of wind / storm [1] persistent trills through bars 1 - 6 continue to portray `woods in riot` and `gale of life` [1] • semiquavers through bars 6 to 11 - continued activity [1] and a return to the triplet figures which opened the song in bars 12 -14 [1]; • through bars 1 – 14, the quadruple pulse is well defined and strong [1] but this begins to lose its impetus with the <i>tremolandi</i> (lacking a regular sense of pulse) which persist from bar 14 to the end [1] although the vocal part (15-18) then the piano bass (19 - 24) and the strings (25-30) do maintain the metre [1]; • however, although the <i>tremolandi</i> maintains a hazy `backwash`, the agitated, rapid / short note values found in the first part of the excerpt have disappeared [1] and in the final bars, only the isolated bass pairs of notes (separated by significant rests) remain [1]. 	4 max										

Section A

Question 2: Kate Bush: And Dream of Sheep (bars 1 - 19)

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	reverb NOT `echo` . . . which has repeated, <u>separate</u> reflections, like shouting into a cavern	1
2	(b)	perfect 5th perfect octave (allow just `octave`?) in any order	2
2	(c)	modal the basic chords are C#m / F#m / B . . . these are chords I - IV - VII in Aeolian mode (transposed) the flattened 7th chord is often a strong modal indicator	1
2	(d)	piano part repeats / uses the opening motif from bar 1 [1] with additional parallel 3rds in left hand [1] same harmony / chord / C#m7 [1] new vocal melody [1]	2 any 2
2	(e)	in bars 12 - 14: longer note values [1] end of steady crotchet beat [1] bass changes with chord OR end of pedal bass [1] slower rate of chord changes OR change in harmonic rhythm OR changes from two chords per bar to one [1] left hand arpeggio [1] also (reluctantly) allow quieter dynamic OR diminuendo [1]	4 max
2	(f)	bar 14 several bars use only a MINOR 3 rd - bars 5, 8 and 13	1
2	(g)	B/E the same as the second chord in the previous bar	1
2	(h)	C# - E - G# - B no half marks (sorry) . . . the `B` is shown in the score by the way	1
2	(i)	imperfect	1

Section A

Question 3: Herrmann: Psycho (The Cellar)

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	bar 6 and bar 8 use identical melodic intervals	1
3	(b)	(i) chromatic (descending)	1
		(ii) bar 5 (which is chromatically ascending)	1
3	(c)	the cello line is formed from the same sequence of notes used in the main theme [1] fragmented into a series of (three note) motifs [1] so, bar 35 is taken from the (last three notes of the) third bar of the main theme OR the main theme pitch sequence begins in bar 40 (or any specific reference) [1]	2 max
3	(d)	an augmentation [1] of the first note of every other bar of the main theme [1] (the intervening notes are completed in the fragmented upper parts) the final two notes (F sharp and F natural) are taken from the cello continuation into the countermelody in bars 13 + 14 [1] in the unlikely event that anyone should remember this . .	1
3	(e)	D flat aug(mented) OR D \flat ⁺	1
3	(f)	both chords have (enharmonically) the same root (C# dim and D \flat aug)	1
3	(g)	atonal [1] (enough tonal dislocation to `qualify` for atonal status . . . no conventional chords or pedal or sense of a particular pitch centre) fragmentation [1] (development of material by `breaking apart` melodic material into shorter motifs)	2
3	(h)	<ul style="list-style-type: none"> • bars 1 - 4 . . . octaves [1]; • bars 5 - 46 . . . polyphonic / imitative / canonic / fugal (further detail and further marks below) [1]; • bars 47 - 61 (upper parts) . . . unison [1]; • bars 61 - 68 . . . monophonic [1]; • bars 69 - end . . . homophonic / chordal [1]; <ul style="list-style-type: none"> • bars 5 - 46 (further detail) . . . use of successive entries and a countersubject suggests a fugal texture [1] but starting always on the same pitch (`G`) is more typical of canon [1] fragmentation of the main subject into 2-3 note motifs and spread across the lower parts from bar 25 to 46 [1] presents a collage of interlocking counterpoint / imitation [1] combined with the countersubject in vln I [1] 	4 max

4 There are 12 pitches and 12 durations to complete.

(8)

All accidentals are required



- 0 0 pitches and/or note-lengths correct
- 1 1–3 pitches and/or note-lengths correct
- 2 4–6 pitches and/or note-lengths correct
- 3 7–9 pitches and/or note-lengths correct
- 4 10–12 pitches and/or note-lengths correct
- 5 13–15 pitches and/or note-lengths correct
- 6 16–18 pitches and/or note-lengths correct
- 7 19–21 pitches and/or note-lengths correct
- 8 22–24 pitches and/or note-lengths correct

SECTION B

Webern: *Das Augenlicht*

Discuss how this piece is a characteristic example of music which was exploring new directions in the early part of the 20th century, giving musical reasons for your answer. **There is a short extract of score for this question in the resource booklet.**

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

- origins of expressionism . . . an artistic movement associated mostly with Germany in the first three decades of the 20th century / *Der Blaue Reiter* group of artists / the expression of personal experience / the experience of an increasingly industrialised society, torn apart by the horrors of the World War I / often extreme, disturbing emotion / psychological violence / “the depiction of fear lies at the centre of expressionist music” (Adorno, 2009);
- in music, the composers of the second Viennese school / Schoenberg, Webern, Berg;
- atonality is the signature feature / music in which the concept of a key centre is abandoned / avoiding all tonal reference / all 12 semitones invested with equal status;
- **harmony:** the consequence of atonality is extreme dissonance / with the avoidance of all consonant chords / or chords that suggest a tonal centre (tonic) / harmonies created by the coincidence of horizontal lines / rather than being conceived `vertically` / harmonies might also be dictated by the use of serial techniques, use of particular hexachords etc;
- **serialism:** the purpose of the brief score extract is to provide evidence of the use of serialism in the given excerpt, which might otherwise be aurally (impossibly!) difficult to perceive / credit reference to the use of serial procedures / specifically the 12 note row in the soprano part / and its retrograde in the tenor part;
- **melody:** short motifs / mostly just two or three note ideas / often imitated or mirrored in inversion / reference to (potential) use of `Klangfarbenmelodie` / disjunct phrases / use of `dissonant` intervals (especially 7ths, 9ths) / incorporation of tone rows, retrograde etc into the melodic outline / especially, in the given extract, the longer and more sustained vocal lines;
- **rhythm and pulse:** irregular, complex rhythms / little rhythmic repetition / often off the beat / and across bar lines / interlocking rhythms / use of multiple tuplets / and ties / such that any sense of pulse or metre is indiscernible;
- **texture:** wide variety of textures / rapidly changing sonorities / restless and agitated / solo, monophonic lines are common / layered, polyphonic lines create the most commonly used texture in this extract (and in expressionist music in general);
- **instrumentation:** inclusion of some unusual instruments . . . (in order of use in the extract) small high pitched timp, harp, glockenspiel, celeste, mandolin (enters with the choral tenors) saxophone / and performance techniques . . . all brass muted, frequent alternation between *pizz* and *arco*, string soloists.

(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 of the new directions explored in this music;
-

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 of the new directions explored in this music;

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 of the new directions explored in this music;

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 of the new directions explored in this music, 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 of the new directions explored in this music.

Evaluate Berlioz's use of texture, structure and tonality in his '*Symphonie Fantastique*' Movement 1, in relation to other symphonic first movements of the early 19th century.

TEXTURE

- a wide variety of different textures are used in this movement / often rapidly changing / the following detailed analysis of the opening 14 bars illustrates both points . . .
- **bar 1:** begins in octaves, then homophonic (chordal texture);
- **bar 3:** begins monophonic (solo), then homophonic (melody + accompaniment);
- **bar 7:** begins homophonic, then monophonic;
- **bar 8:** imitation between upper strings, then homophonic in bars 9 and 10, but with some independence of rhythm;
- **bars 11 – 14:** melodic fragments alternate between vln I and basses, sometimes monophonic, at other times supported by chords;

significant features of texture in the whole movement . . .

- monophonic e.g. bars 501 – 502 and 505 - 509 / unison 72 – 90 (alternating with intermittent homophonic, accompaniment chords) / octaves (with pedal) bars 166 – 176 (lower strings in octaves, wind and horn also in octaves);
- homophonic – melody and accompaniment e.g. bars 90 – 111 and 410 – 451;
- homophonic – chordal e.g. bars 187 – 191 and 511 - end / parallel chords e.g. bars 191 – 228;
- homophonic – alternating melodic phrases (call and response) e.g. bars 150 – 162 (NB alternating phrases which don't overlap in some way make a **single**, shared melodic line . . . this is not the same as imitation or a polyphonic texture);
- heterophonic – bars 410 – 426 (upper strings embellish the outline of the melody in cornets + ww);
- looking at the above points, it would be reasonable to conclude that the texture of this movement is overwhelmingly homophonic / this is however not the case, there are a number of substantial polyphonic passages;
- imitation - bars 36 - 39, bars 311 - 322, bars 451 – 460;
- polyphonic (‘layered’ independent lines) e.g. bars 49 – 61 (some motifs alternate, while others are used together) bars 166 – 186, bars 278 – 291, bars 358 – 406 (there is quite a lot going on in this passage!!).

STRUCTURE and TONALITY

- in the early decades of the 19th century (the gradual transition from Classical to Romantic periods) the standard symphony / concerto / chamber first movement format was sonata form;
- in this movement, Berlioz indicates many of the significant features of sonata form . . . slow introduction (bars 1 – 63) . . . exposition (bars 64 – 166 as indicated by the repeats) . . . some development of material following bar 166;
- however, a couple of salient features of sonata form are rather less easy to locate / the precise whereabouts of a second subject is far from clear / and even more significantly, there is some considerable doubt about the location (or even existence) of a recapitulation section / both of these two features are so central to the whole balance and structure of a sonata form movement that it isn't really feasible to just give a Gallic shrug and move on. If Berlioz has fashioned this movement with a sonata form framework in mind then he must have worked a second subject and a recapitulation section into its design. If not, then we need to look for an alternative type of structure.
- please refer to the following link (page 28 *et seq*) for a detailed analysis of these points (give it a few seconds to load): <https://alexandria.ucsb.edu/downloads/wd375w41g>

The following structural plan attempts to reconcile some rather conflicting opinions . . .

- **slow introduction** . . . bars 1 to 63. C minor (1 - 16), C major (17 - 23), back to C minor at bar 24 / then E flat (25 - 34) and C minor at bar 36 / followed by a modulatory passage (through D flat at 42) and then continued modulation (some enharmonic) over the A flat pedal (46 - 59) / bars 61 - 63 emphatic preparation to establish C major . . . bars 64 to 71 form a bridge into the exposition section, at the new Allegro tempo;
- **exposition** . . . bars 72 to 167 - in C major / **first subject** . . . (*idée fixe*) bars 72 (71⁴) to 111 / **transition** . . . bars 111 - 150 modulating through several keys / F (at 119) / F minor (at 134) / D flat (at 136) / A minor (at 140) / preparation for the dominant at bars 146 - 149 / **second subject** . . . bars 150 to 166 – in G major, the dominant / EITHER this second subject has alternating phrases (between flute and violins) OR the flute is referring back to the head of the first subject and the second subject is given on the violins (there is some support for this idea as the flute phrases never appear again in the movement . . . the violin theme always stands by itself) / okay, this IS rather late for the appearance of a second subject (right at the very end of the exposition) / but it IS a new theme and it IS in the `right` key / so perhaps not really so `questionable` (Edexcel notes);
- **development** . . . bars 166 to 231 (probably!) / begins on the dominant with some treatment of the head of the first subject / back to the tonic at bar 191 for a return of the `violin` second subject / highly chromatic through bars 198 - 228 for the development of . . . erm, a chromatic scale / ending on a chord of A7 / a bridge (bars 232 to 238) leads to the return of the *idée fixe*;
- **recapitulation and coda** . . . bars 238⁴ – end / in G major / a return to the main theme, presented in full / which recapitulates the whole of the first 40 bars of the exposition / but . . . it's in the `wrong` key (the dominant) and perhaps rather too soon to interrupt the development section after only 72 bars (in a 525 bar movement) / **if** the movement is in sonata form however, then there must be a recapitulation somewhere . . . perhaps the strong return to C major at bar 322 / but this is the second subject / references to the main theme do return at bar 360 / but these are only fragments and are also in the `wrong` key / or the *tutti* statement at bar 410 / which is the right theme in the right key / but gets rather preoccupied with itself and doesn't lead on to recapitulate any further material from the exposition / so, if the movement **is** in sonata form, bar 238⁴ has a legitimate and perhaps `strong-enough` claim to be the beginning of the recapitulation / at bar 311 a modulation to E minor / return to the tonic C major at bar 322 for the reprise of the second (violin) subject / then to A major at bar 358 / leading to frequent transient modulation through the development of the head of the first subject in bars 359 - 408 / indeed, much of the material from the end of the recapitulated first subject at bar 278 to bar 408 could have found a home in a development section / at bar 410 a triumphant, final *tutti* statement of the first subject in the tonic key;
coda? . . . usually starts after the recapitulation of the second subject, so bar 329 perhaps (rather early!) / or maybe the `big` return in bar 410 marks the start of the coda / or the return to the tonic in bar 475 (following the second recapitulation maybe, of the *idée fixe* at bar 410 ?) / only Berlioz knows . . . (but Edexcel notes say bar 475, so best stick with that!).

Evaluate features of Rachel Portman's five cues from *The Duchess* which illustrate the effectiveness of this music in creating a mood suitable for the period setting of this drama, but in the context of the more contemporary feel of a modern film score.

- this question is asking candidates to identify (a) those features of this music which help to recreate the early 19th century, `Classical` feel of the costume drama and in contrast, (b) those features which project the more contemporary idiom of a modern film score;
- in addition to Portman`s score, musical extracts from both Haydn and Beethoven are used in the film and could presumably, have been used throughout / but clearly, it was decided that a more contemporary feel might help to connect with a modern audience;

characteristic features of Classical music – appropriate to the early 19th century:

- a sense of grace and balance . . . aristocratic dignity;
- consonant, mostly diatonic harmony / predominantly `conventional` major – minor chords;
- regular, periodic phrasing;
- simple structures;
- homophonic texture / broken chord accompaniment / Alberti bass;
- string dominated timbres;
- orchestration **generally** Classical in nature;

alongside the music of Haydn and Beethoven, Portman`s score adds a more contemporary neo-classical / minimalist flavour.

characteristic features of more contemporary music:

- mostly modal (mixolydian);
- juxtaposition of diatonically unrelated chords;
- `added` chords;
- some sharp dissonance;
- some irregular phrasing;
- idiosyncratic use of instruments - timpani, harp, piano;
- repetition of harmonic progressions / and repetition of melodic ideas / use of short motifs / all characteristic features of a contemporary minimalist approach to film scoring (Glass, Newman, Einaudi);

`The Duchess` (*Opening*) . . . additional features:

- **Classical features:** consonant harmonies (basically D major and A minor) / mostly regular phrasing in 4 bar phrases / broken chord accompaniment / bars 35 - 36 parallel motion with `horn 5ths` / Alberti bass patterns;
- **more contemporary features:** mixolydian mode (the `G` mode transposed to `D`) with characteristic major chord I and minor chord V / the alternating use of the same two (basic) chords throughout the 43 bar piece has a contemporary minimalist feel (Classical composers would certainly use a much wider and varied harmonic language, incorporating modulation) / bar 7 - chord V with an added 4th (NOT a sus4 chord which would / could have a more Classical feel) / chord V - further dissonance with the addition of the 7th (G) and the pedal D in bars 21 - 24 / bars 12 - 14 chord V in 2nd inversion (Classical composers did not avoid the use of 2nd inversion chords as meticulously as their Baroque predecessors, but nevertheless, they didn`t suddenly abandon the observance) / bar 14 - use of harp glissando / bar 16 *et seq* - use of timpani on bass line (Classical orchestral music often included timpani of course, but nearly always used with trumpets to reinforce *tutti, forte* passages);

`Mistake of Your Life` . . . additional features:

- **Classical features:** consonant harmonies . . . Gm, Dm, Am, Em, E flat and F *etc* (although the bare octaves and minor 9ths of bars 1 - 8 are probably a little too radical) / the melodic ideas which begin at bars 19 and 35 have a (potentially) Classical flavour / with mostly regular phrasing in 4 bar phrases / development - extension in bars 55 - 59 is in line with Classical practices / broken chord accompaniment and Alberti bass patterns.
- **more contemporary features:** the bare octaves and dissonance of minor 9ths in bars 1 - 8 / the `exposed` use of timpani in bars 1 - 18 / bars 19 - 26 modal melody + harmony - minor chord I and minor chord V could be either the `A` mode (Aeolian) or the `D` mode (Dorian) transposed to G (Dorian mode would use E naturals, but there are no `E` s in the passage) / bar 27 shift up a tone without modulation / use of harp arpeggios and piano to take the melody (which would occur in Classical music only in a piano concerto - the piano would not form part of an orchestral ensemble) / as in `The Duchess` there is much use of minimalist style repetition (melodic and harmonic).

`Six Years Later` . . . additional features:

- **Classical features:** bars 1 - 29 consonant harmonies (basically D major and A minor) / mostly regular phrasing in 2 bar phrases / chromatically altered notes (e.g. in bars 6, 8, 10 *etc*) / the development and working of the melodic ideas is also consistent with Classical procedures / broken chord accompaniment / and use of waltz dance style (BUT . . . *actually, not really an historically appropriate style for a film about the life of Georgiana, Duchess of Devonshire 1757 - 1806, as the waltz (considered rather vulgar and overly intimate in conservative England) did not become widely accepted and popular until the 1820s+*) / bars 30 - end taken from `The Duchess` (*Opening*) see above.
- **more contemporary features:** use of harp and prolonged *pizzicato* / mixolydian mode (the `G` mode transposed to D) / and again, much use of minimalist style repetition (melodic and harmonic) / there are really only two, 1 bar ideas (1) the rising arpeggio (bar 3) which is inverted in bar 5 and further transformed in bar 13 (with an anacrusis) and (2) the inverted mordent idea in bar 6 / in bars 25 and 27 the use of augmented chord / bars 30 - end taken from `The Duchess` (*Opening*) see above.

`Never See Your Children Again` . . . additional features:

- **Classical features:** not so much in this one . . .
- **more contemporary features:** by far the most dissonant and modern of the five cues / bars 5 - 10 use of minor 2nd (plus major 2nd in bar 8) almost a Herrmann murder / further dissonant harmonies e.g. bars 11 - 14 . . . Dm 2nd inversion add 4 + 9 / bars 15 - 18 . . . B flat add natural 4 / bars 34 - 37 . . . Gm 2nd inversion add diminished 8ve (unclear why D flat is preferred to C sharp (#7) as used in bars 28 - 29) / bars 22 - 37 use of bass drum, timpani and harp.

`The Duchess` (*End Titles*) . . . additional features:

- **Classical features:** taken from `The Duchess` (*Opening*) see above / in fact the use of additional non-diatonic (but still consonant) harmonic progressions gives this cue a rather less Classical feel than *The Opening*.
- **more contemporary features:** taken from `The Duchess` (*Opening*) see above / there are however a few harmonic modifications / the use of chord F in bars 13 - 14 and 21 - 22 / the chord of Em7 in bars 27 - 28 / and D9 in bar 31 / all contribute to a more modern feel, not so much from the use of (mild) dissonance but from either their non-diatonic relationship, or the unexpected nature of their appearance (we are for instance, very much expecting a chord of D in bar 27).

Identify features of Anoushka Shankar's use of rhythm, metre and melody, showing how these elements contribute to the creation of a piece of fusion music.

RHYTHM and METRE

- **Indian influences:** no evidence of any use of traditional Indian rhythmic cycles (talas) / but there are very strong Indian influences in the rhythm of the sitar (and sarangi) lines / especially the use of traditional raga sitar ornaments / *credit further detail of ornaments (either in relation to rhythm or melody)*;
- complex rhythms of Indian improvisation / especially the rhythmic freedom and lack of metrical pulse in the opening bars of `Burn` and `Breathing Under Water` both of which have something of the character of an *alap* / and the extended, freely improvised sitar passages in `Easy`;
- long pedal notes (e.g. the bass synth line in `Burn` and synth pad chords in `Easy`) emulate the effect of Indian drones;

- **Western dance and R&B influences:** steady metre / regularised by Western time signatures / opening bars of `Easy` (unlike `Burn` and `Breathing Under Water`) have a regular pulse due the rhythmical impetus of the piano lines and guitar ostinato;
- repetitive rhythmic patterns given to manjira and shaker / rhythmic precision of repetitive drum loops;
- complex vocal rhythms with syncopations and cross rhythms, but always `tight` in terms of metrical regularity;

`Burn` (further detail)

- free rhythm and metre of *alap* style section bars 1 - 22 / accompanied by sustained (Western style) chords *colla parte* / diminution bars 18 - 20;
- faster, more regular tempo (of *jhala*?) at bar 22 / use of demisemiquavers in hats / bass drum on the beat / off beat snare hits / rhythms of Indian percussion (manjira) regularised into Western style repeated patterns;
- sarangi - Indian ornamentation at bars 46 - 53 / use of syncopations, anticipations and Lombardic rhythms / but also Western style repetitive phrase;
- complex polyrhythms produced by the layering of totally independent lines e.g. at bars 14 - 21 and 46 to 53;
- fluid vocal rhythms, mostly off the beat;

`Breathing Under Water` (further detail)

- fluid rhythm of the ornamented sitar line throughout, seemingly independent of the underlying Western metre / with few notes falling on the first beat / more sense of pulse from bar 18 however, with more (minim) movement in the orchestral parts (perhaps 2/2 rather than 4/4 . . . ?);
- most sitar phrases are anacrusic / starting around the second crotchet beat;
- sustained chords in strings / longer note durations;
- tabla rhythms from bar 27;

`Easy` (further detail)

- contrasting rhythms and styles here / the freely ornamented, quasi improvised, complex rhythms of the sitar line / contrast with the more relaxed, legato but still complex rhythmic feel of the R&B vocals / and both contrast with the longer, more sparse rhythms of the piano accompaniment / and the long `drones` of the synth pad;
- offering further differentiation to the free spontaneity of the sitar, voice and piano, the other rhythmic elements in the song are more `disciplined` repetitive ostinato patterns / the guitar, synth bass, electronic drum loops, shaker and manjira lines are all repetitive in nature, which provides a stable background for the featured soloists;
- distinctive staccato precision of syncopated bass line;
- anacrusic vocal melody;

MELODY

- **Indian influences:** improvised nature of sitar and sarangi playing / long, freely improvised sitar passages in `Easy` / in `Burn`, the influence of Indian inflexions in the flute and solo cello phrases;
- melismatic nature of vocals (in `Breathing Under Water` and `Easy`);
- but some sitar (and sarangi) melodic phrases are `learned` and repeated, to integrate a traditional Indian performing style with Western concepts of repetition and structure;
- **Western dance and R&B influences:** dance style bass, synth and drum loops / and R&B or dance style vocal lines / use of Western scales and modes / melismatic vocals in `Breathing Under Water` and `Easy` / which is a feature common to both R&B and Indian styles;
- string parts heavily influenced by Bollywood film music – itself a fusion style / often `just` a chordal accompaniment / but with some melody and countermelody interest;
- use of repeated melodic lines to give Western style structures, not only overall in terms of verse, chorus, middle 8 *etc* / but also internal structures within the verses e.g. `Burn` and `Easy` (see below);
- English language vocals in two songs;

`Burn` (further detail)

- *alap* bars 1 - 22 . . . C# melodic minor lines / improvised sitar part in a traditional Indian style;
- countermelody in the strings at bars 14 - 21 / the whole string part from bars 3 - 21 is used again at bars 55 - 73;
- octave ostinato pattern in the synth bass line / with extensive use of portamento;
- R&B - Jazz style vocals / limited range - augmented octave (middle C natural to C# including overdubbed line) / mostly conjunct and syllabic / some improvised variation in the coda;
- four line verse melodic structure . . . A1 B1 A2 B2 plus refrain with repeated hook / use of descending sequence in A1 and A2 / the same sequence is reused bar 86 *et seq* in strings / also reused is the string motif at bar 14, which reappears at bar 98 with some improvised variation;
- extremely angular and disjunct synth lead line bar 37 *et seq* / there IS some structure to this line (e.g. bars 38 - 41 repeated at 42 - 45 and bar 51 repeats bar 50) but this is scarcely discernable aurally;
- complex polyphonic layering of independent melodic lines in many passages / but especially in the final chorus bars 98 *et seq*;

`Breathing Under Water` (further detail)

- despite the quasi-improvised feel of the sitar line, it is actually closely modelled on the song *`Sea Dreamer`* which follows this track on the album / the main melodic idea bars 1 - 4 is immediately repeated in 5 - 8 / this theme reappears at the end of bar 36 and again (an octave lower) in bar 53;
- bars 9 - 17 are a shortened version of the refrain of *`Sea Dreamer`* / which returns at bar 45 and again (in modified! form) at bar 61 / so a clear example here of how traditional Indian sitar style and Western concerns for structure and phrasing have been reconciled together;
- the sitar part has a mostly conjunct line / occasional leaps but rarely more than a 4th ;
- little melodic interest in the orchestral parts / brief, chromatic cello phrase bar 75;
- wide vocal range - major 12th / wordless vocals / mostly stepwise with some ornamentation / voice part has more roots in Indian music than Western / but is not unlike vocal phrases used in (for example) Ambient styles;

`Easy` (further detail)

- wide vocal range - diminished 12th (F - C flat including lower voice) / quite melismatic in an R&B style / not however unlike the melismatic tradition of Indian vocal lines / vocals mostly conjunct / but phrases often begin with a larger interval (4th is common);
- in the introduction - repetition (with variations) of opening four bar sitar phrase;
- pedal `drones` on synth pad;
- strophic structure / and also shape repetition of vocal phrases within each verse / e.g. in verse 1 *"it's only love"* and *"feeling is easy"* and the two semiquaver + quaver pick up at the end of bars 8, 11, 12 and 15;
- layering of vocal melodic lines;
- ostinato motifs on guitar, bass and percussion / use of drum loops;
- contrast of the tight ornamentation of the sitar lines with the relaxed, fluid feel of the vocal line;
- Mixolydian mode (the same as the Indian Rag Khamaj);

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