

Practice Examination Questions

For Pearson Edexcel GCSE Music (9-1)
2016 Specification

PRACTICE QUESTIONS FROM SECTION A

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

Afro Celt Sound System: Release (0.00-1.09)

1 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following instruments performing during the introduction?

Put crosses in the two correct boxes.

(2)

- A Cello
- B Hurdy-gurdy
- C Synthesizer
- D Talking drum
- E Bass drum

(b) State **one** purpose of the drone at the start of the extract.

(1)

.....

.....

(c) Describe the metre at the beginning of the extract.

(1)

.....

.....

played three times.

performing during the introduction

(0.00-1.25)

times.

in this extract.

(2)

by the bodhrán at the

(1)

(1)

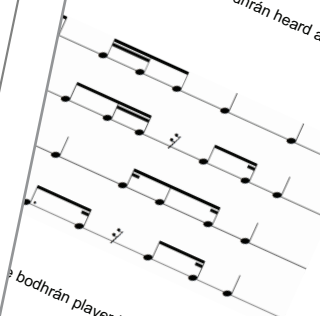
(1)

of the extract.

(2)

Afro Celt Sound System: Release (4.55-6.02)
Extract which will be played **three** times.
The rhythm of the bodhrán heard at the

box.



The bodhrán player is in this extract.

(3)

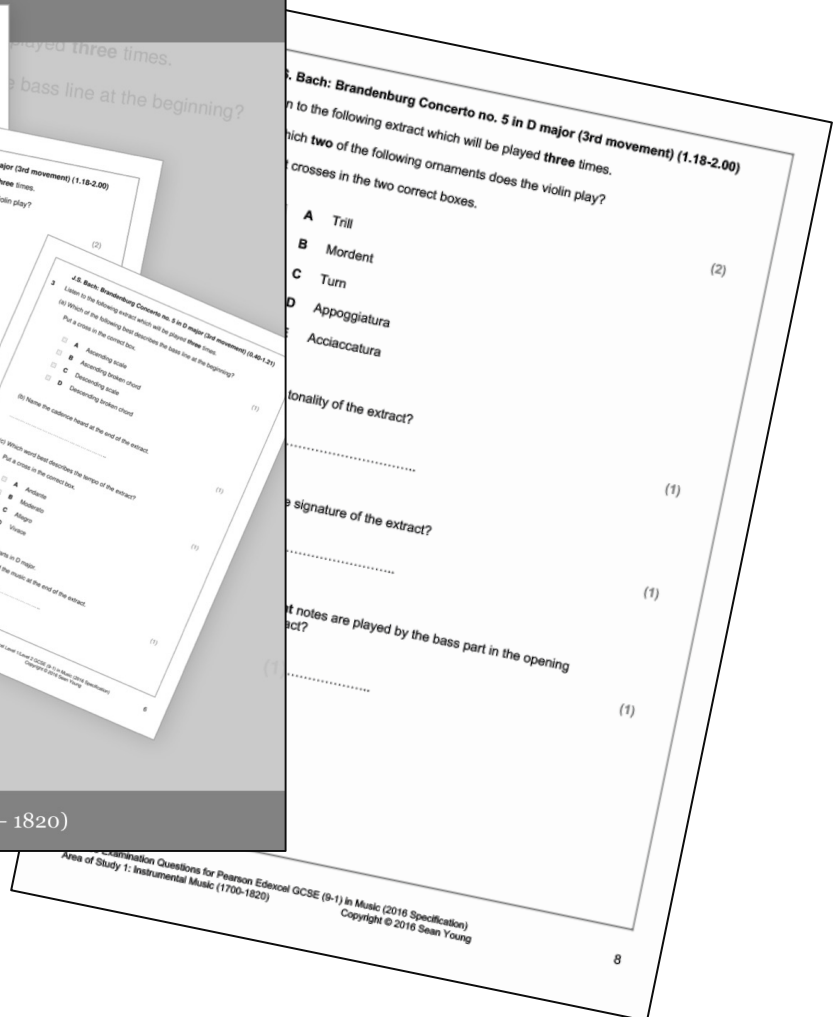
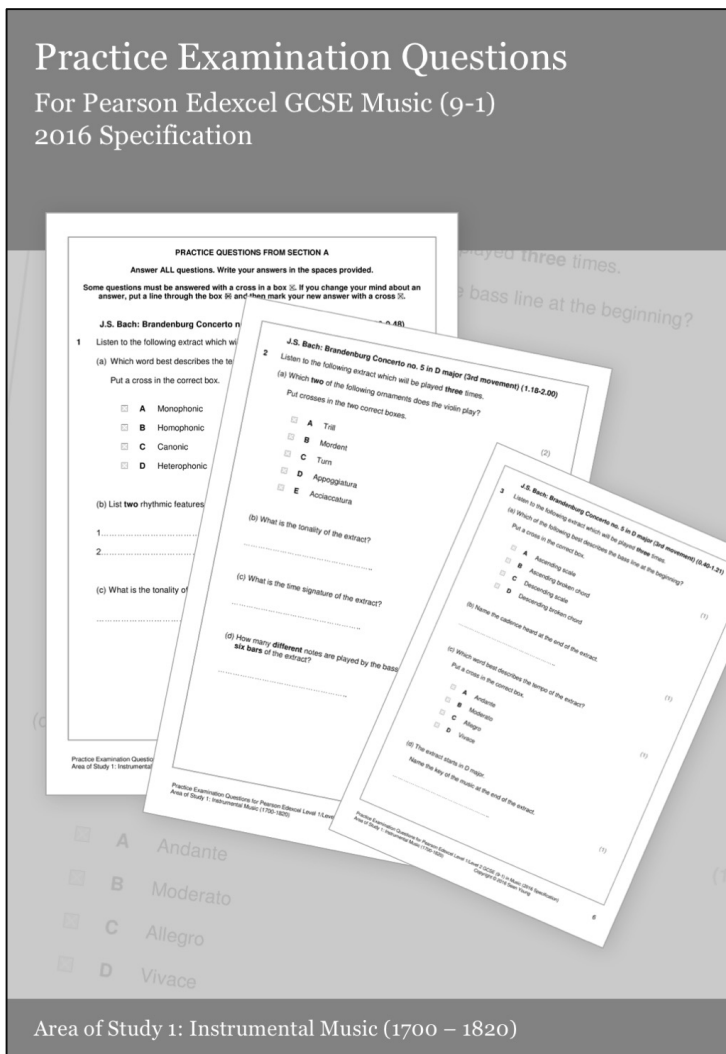
Practice Examination Questions

For Pearson Edexcel GCSE Music (9-1)
2016 Specification

Area of Study 4: Fusions



Also in this series...



Practice Examination Questions for Pearson Edexcel GCSE Music (9-1) 2016 Specification

Area of Study 1: Instrumental Music (1700-1820)

 @SeanYoung_Music

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How to Use This Resource

This resource contains a compilation of questions for the Component 3: Appraising exam for the new Pearson Edexcel GCSE (9-1) Specification. The questions in this collection are tailored specifically towards the set works in Area of Study 4: Fusions.

What is included?

This resource includes five practise questions from the first part of the examination paper for each set work in the area of study. Additionally, there are six musical dictation questions, and two unfamiliar listening questions. No questions from Section B of the exam are included.

Is it a mock exam?

No. It is not recommended that this resource be treated for mock internal assessment, and the official past papers and sample assessment resources from Edexcel should be reserved for this purpose. These questions are written in the same style of those found in the exam; however, the collection contains questions that all relate to one of the two set works found in the area of study, rather than across the entire specification, as would be the case in the exam. Furthermore, the total number of marks do not add to the number of marks available for the relevant section of the exam. Each individual question is rather taken to be representative of just one question from the exam paper.

How should I use the questions?

This resource is designed to provide ongoing listening practise throughout the course, in order to better prepare students for official mock examinations, and the final examination. One suggested use of the resource may be to get students to complete one to two questions per lesson, whilst learning the content for this area of study. Alternatively, you may choose to teach all of the content for the area of study, and then have a lesson specifically for listening practise, and work through multiple questions in a single session. Regular on-going exam practise may be considered more successful in order to familiarise students with the structure of exam questions, and slowly build their confidence.

How are the questions laid out?

Each question is formatted to look similar to that which would be found in the actual examination, and are based on questions taken from older specifications and specimen papers. This will allow students to become familiar with the requirements of each of the different types of question the exam will ask.

Audio tracks

Unfortunately, for reasons of copyright, this resource does not have an accompanying audio CD or sound files. Each question, on both the question paper and the mark scheme, indicates the piece of music, the number of times it should be played, and the timings that should be used for the extract. Most of the audio clips are taken from the set works, as will be the case in the exam, so these recordings should be readily available in most classrooms. The timings of each audio clip relate to those from the specific recordings listed in the specification. You may wish to edit the specific sound clips and mix them into one track, to replicate the exam as accurately as possible. Full details of the recording used can be found in the 'Details of Recordings' section.

Dictation Scores

In the exam student will be required to complete a short dictation question worth between 6

and 10 marks. The question will relate to one of the set works, so it is worthwhile for students to memorise the main themes from each of the set works. There are no audio tracks for the questions included in this book, but the score for the melody for each question is provided, which the teacher may either play live, or pre-record.

Skeleton Scores for Unfamiliar Listening

For the same reasons as the audio files stated above, it has not been possible to include skeleton scores for questions 17 and 18 of this resource. In place of this, full details of how to create the score are included, alongside a suggested version of the score that can be used.

Student Mark Record Sheet

In addition to the questions and mark scheme, there is a student mark record sheet included, which you may wish to print for students to keep on file, in order to track the progress they have made whilst using this resource.

Disclaimer

The makers of this resource are not affiliated, in any way, with Pearson Edexcel, or any partners involved in the provision of the GCSE specification. The resource has neither been endorsed or verified as accurately representative of the actual examination that students will sit. It cannot be too strongly recommended that this be used strictly as listening and appraising practise, and the past paper and sample assessment materials be reserved for actual preparation.

PRACTICE QUESTIONS FROM SECTION A

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Afro Celt Sound System: Release (0.00-1.09)

1 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following instruments performing during the introduction?

Put crosses in the two correct boxes.

(2)

- A** Cello
- B** Hurdy-gurdy
- C** Synthesizer
- D** Talking drum
- E** Bass drum

(b) State **one** purpose of the drone at the start of the extract.

(1)

.....
.....

(c) Describe the metre at the beginning of the extract.

(1)

.....
.....

(d) State **two** features of the vocal part at the beginning of the extract.

(2)

1

.....

2

.....

.....

(e) Identify the studio effect applied to the drone part at the beginning of the extract.

Put a cross in the correct box.

(1)

A Flanger

B Filter

C Wah wah

D Distortion

(Total for Question 1 = 7 marks)

Afro Celt Sound System: Release (1.38-2.38)

2 Listen to the following extract which will be played **three** times.

(a) Which one of the following correctly describes the tonality of the extract?

Put a cross in the correct box.

(1)

- A** Atonal
- B** Major
- C** Pentatonic
- D** Modal

(b) Name the type of voice that is heard in the extract.

(1)

.....

(c) Identify the time signature of the extract.

(1)

.....

(d) Explain how the texture of the music changes after the last vocal line.

(2)

.....

.....

.....

(e) Much of the vocal melody is based on a repeating motif, first heard at the beginning of the extract.

Give **three** differences between the melody and rhythm of the last line of the extract, 'be happy for me', and the repeating motif.

(3)

1

.....

2

.....

3

.....

(Total for Question 2 = 8 marks)

Afro Celt Sound System: Release (0.00-1.25)

3 Listen to the following extract which will be played **three** times.

(a) A bodhrán is heard at the end of the extract.

Name **two** other percussion instruments that are used in this extract.

(2)

1

2

(b) Which **one** of the following best describes the part played by the bodhrán at the end of the extract?

Put a cross in the correct box.

(1)

- A** Leitmotif
- B** Riff
- C** Ostinato
- D** Polyrhythm

(c) (i) Describe the texture at the beginning of the extract.

(1)

.....

(ii) Describe the texture at the end of the extract.

(1)

.....

(d) Describe **two** features of the rhythm and metre of the bodhrán part towards the end of the extract.

(2)

.....

.....

.....

(Total for Question 3 = 7 marks)

Afro Celt Sound System: Release (3.51-4.53)

4 Listen to the following extract which will be played **three** times.

(a) (i) Name the instrument that plays the **solo part** at the beginning of the extract.

(1)

.....

(ii) What country does this instrument originate from?

(1)

.....

(b) Describe two features of **rhythm and metre** used in this solo.

(2)

.....

.....

.....

(c) Which **one** of the following melodic devices is heard at the end of the first solo?

Put a cross in the correct box.

(1)

- A** Sequence
- B** Trill
- C** Glissando
- D** Pitch bend

(d) Evaluate the suitability of the group's name, *Afro Celt Sound System*, based on evidence from this piece of music.

(4)

.....

.....

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.....

.....

.....

(Total for Question 4 = 9 marks)


Afro Celt Sound System: Release (4.55-6.02)


5 Listen to the following extract which will be played **three** times.

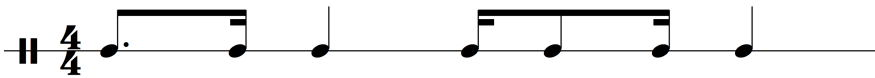
(a) Which **one** of the following is the rhythm of the bodhrán heard at the beginning of the extract?

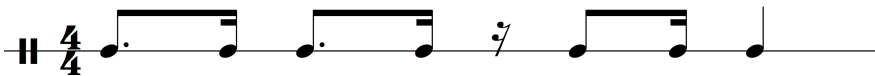
Put a cross in the correct box.

(1)

A 

B 

C 

D 

(b) Explain how significant the role of the bodhrán player is in this extract.

(3)

.....

.....

.....

.....

(c) Describe how the texture changes at the end of the extract.

(2)

.....

.....

.....

(d) Evaluate how effectively Afro Celt Sound System have used **instrumentation and rhythm** to create a piece of fusion.

(4)

.....

.....

.....

.....

.....

.....

.....

.....

(Total for Question 5 = 10 marks)

Esperanza: Samba Em Prelúdio (0.00-1.15)

6 Listen to the following extract which will be played **three** times.

(a) Name, fully, the instrument that first plays at the beginning of the extract.

(2)

.....

(b) Which **one** of the following best describes the texture at the beginning?

Put a cross in the correct box.

(1)

- A** Monophonic
- B** Homophonic
- C** Heterophonic
- D** Contrapuntal

(c) Name the ornament heard at the beginning of the extract.

(1)

.....

(d) Which **two** of the following devices are heard in the extract?

Put crosses in the two correct boxes.

(2)

- A** Distortion
- B** Glissando
- C** Double stopping
- D** Flanger
- E** Pitch bend

(e) Describe the use of rhythm and metre in the extract.

(3)

.....

.....

.....

.....

(Total for Question 6 = 9 marks)

Esperanza: Samba Em Prelúdio (1.19-2.23)

7 Listen to the following extract which will be played **three** times.

(a) Identify the time signature of the extract.

(1)

.....

(b) Describe the texture at the beginning of the extract.

(1)

.....

(c) This extract is in a bossa nova style.

Which **two** of the following are features of a bossa nova?

Put crosses in the two correct boxes.

(2)

- A** Syncopated rhythms
- B** Lyrical melodies
- C** Fast tempo
- D** Triplets
- E** Simple harmony

(d) Describe the vocals in the extract. Make **three** points.

(3)

1.....

2.....

3.....

(e) The extract starts in the key of B minor.

Name the key of the music at the end of the extract.

(1)

.....

(Total for Question 7 = 8 marks)

Esperanza: Samba Em Prelúdio (0.00-1.15)

8 Listen to the following extract which will be played **three** times.

(a) Describe three **melodic** features of the opening instrumental.

(3)

1.....

2.....

3.....

(b) Which **two** of the following rhythmic devices is heard in the extract?

Put crosses in the two correct boxes.

(2)

- A** Hemiola
- B** Swung rhythms
- C** Syncopation
- D** Cross rhythm
- E** Ostinato

(c) Give **two** musical ways to explain how Spalding has achieved a mood of 'longing' in this extract. You should refer to two of the following: rhythm, tempo, melody.

(2)

1.....

.....

2.....

.....

(Total for Question 8 = 7 marks)

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Esperanza: Samba Em Prelúdio (2.24-3.35)

9 Listen to the following extract which will be played **three** times.

(a) Name, fully, the instrument that plays the solo part.

(2)

.....

(b) Which **two** of the following are heard in the solo part at the beginning?

Put crosses in the two correct boxes.

(2)

- A** Wah wah
- B** Pull off
- C** Acciaccatura
- D** Pitch shift
- E** Portamento

(c) Evaluate how effectively **harmony and rhythm** have been used in Samba Em Prelúdio to create a piece of fusion.

(4)

.....
.....
.....
.....
.....
.....
.....
.....
.....

(d) Explain why it would be unlikely that a live performance of this piece would sound exactly the same as it sounds in this recording.

(2)

.....

.....

(Total for Question 9 = 10 marks)

Esperanza: Samba Em Prelúdio (3.35-4.36)

10 Listen to the following extract which will be played **three** times.

(a) The phrases '*Ai, que sau-da-de*' and '*Vol-ta que-ri-do*' are heard at the beginning of the extract.

Identify **one** difference and **two** similarities between the melody, rhythm and text-setting of these two phrases.

(3)

Difference

1

.....

Similarities

1

.....

2

.....

(b) On which degree of the scale does the vocal line end?

Put a cross in the correct box.

(1)

- A** I
- B** III
- C** IV
- D** V

(c) Name the type of cadence heard at the end of the extract.

(1)

.....

(d) Explain one reason why you like or dislike this piece of music.

(2)

.....

.....

.....

(Total for Question 10 = 7 marks)

Musical Dictation

11 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(4)

A musical staff in 4/4 time. The first measure contains a quarter rest. The second measure contains a quarter note, followed by a beamed eighth note and a quarter note. The third measure contains a quarter rest, followed by a quarter note, a beamed eighth note and a quarter note, and a dotted quarter note. A bracket above the staff spans the second and third measures, with the word "rhythm?" written above it.

(b) Add the missing pitches on the score below.

(4)

A musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The first measure contains a quarter rest. The second measure contains a quarter note, followed by a beamed eighth note and a quarter note. The third measure contains a quarter rest, followed by a quarter note, and a dotted quarter note. The fourth measure contains a dotted quarter note. A bracket below the staff spans the third and fourth measures, with the word "melody?" written below it. Above the staff, there are two beamed eighth notes and a quarter note, which are the missing pitches to be added to the third measure.

(Total for Question 11 = 8 marks)

Musical Dictation

13 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(5)

A musical staff in 4/4 time. The first measure contains a quarter note followed by two eighth notes. A bracket labeled "rhythm?" spans the next two measures, which are blank. The third measure contains a quarter note followed by two eighth notes. The fourth measure contains a quarter note followed by two eighth notes. The fifth measure contains a quarter note followed by two eighth notes. The sixth measure contains a quarter note followed by two eighth notes. The seventh measure contains a quarter note followed by two eighth notes. The eighth measure contains a quarter note followed by two eighth notes. The ninth measure contains a quarter note followed by two eighth notes. The tenth measure contains a quarter note followed by two eighth notes. The staff ends with a double bar line.

(b) Add the missing pitches on the score below.

(4)

A musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The first measure contains a quarter note followed by two eighth notes. The second measure contains a quarter note followed by two eighth notes. The third measure contains a quarter note followed by two eighth notes. The fourth measure contains a quarter note followed by two eighth notes. The fifth measure contains a quarter note followed by two eighth notes. The sixth measure contains a quarter note followed by two eighth notes. The seventh measure contains a quarter note followed by two eighth notes. The eighth measure contains a quarter note followed by two eighth notes. The ninth measure contains a quarter note followed by two eighth notes. The tenth measure contains a quarter note followed by two eighth notes. The staff ends with a double bar line. A bracket labeled "melody?" spans the last four measures, which are blank. Above the staff, there are four eighth notes.

(Total for Question 13 = 9 marks)

Musical Dictation

14 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(4)

A musical staff in 4/4 time. The first measure contains a quarter rest followed by a quarter note, eighth notes, and a quarter note. The second measure contains a quarter note, eighth notes, and a quarter note. The third measure contains a quarter note, eighth notes, and a quarter note. The fourth measure contains a quarter note, eighth notes, and a quarter note. The fifth measure contains a quarter note, eighth notes, and a quarter note. The sixth measure contains a quarter note, eighth notes, and a quarter note. The seventh measure contains a quarter note, eighth notes, and a quarter note. The eighth measure contains a quarter note, eighth notes, and a quarter note. A bracket labeled "rhythm?" spans the last two measures.

(b) Add the missing pitches on the score below.

(4)

A musical staff in 4/4 time with a key signature of one sharp (F#). The first measure contains a quarter rest followed by a quarter note, eighth notes, and a quarter note. The second measure contains a quarter note, eighth notes, and a quarter note. The third measure contains a quarter note, eighth notes, and a quarter note. The fourth measure contains a quarter note, eighth notes, and a quarter note. The fifth measure contains a quarter note, eighth notes, and a quarter note. The sixth measure contains a quarter note, eighth notes, and a quarter note. The seventh measure contains a quarter note, eighth notes, and a quarter note. The eighth measure contains a quarter note, eighth notes, and a quarter note. A bracket labeled "melody?" spans the last two measures.

(Total for Question 14 = 8 marks)

Musical Dictation

16 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(4)

Musical notation for part (a) in 4/4 time. The score consists of five measures. The first measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The second measure contains a quarter rest, followed by a quarter note, and a bracket labeled "rhythm?" above it. The third measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The fourth measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The fifth measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The piece ends with a double bar line.

(b) Add the missing pitches on the score below.

(4)

Musical notation for part (b) in 4/4 time, key of D major. The score consists of five measures. The first measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The second measure contains a quarter rest, followed by a quarter note, and a bracket labeled "melody?" above it. The third measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The fourth measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. The fifth measure contains a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a triplet bracket over the last two notes. Above the fifth measure, there is a separate musical fragment consisting of a quarter note, a quarter note, and a quarter note, with a bracket labeled "melody?" below it. The piece ends with a double bar line.

(Total for Question 16 = 8 marks)

Unfamiliar Listening

17 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

Notice

A skeleton score for this question could not be published here for copyright reasons.

The score is taken from 'Within You, Without You' by The Beatles.

A score can be constructed by taking the instrumental melody from bars 1-6, followed by a 5-bar multirest labelled 'Percussion enters', followed by the vocal melody beginning in bar 12.

It is recommended that the lyrics are included underneath the vocal melody.

A suggested score can be found here:

<https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0076869>

If the score above is used, remember to strike out the instrument labels, as these give away an answer a question.

(a) Name the string instrument that plays at the beginning of the extract. (1)

.....

(b) Name the melodic device used in bar 15, beat 1 to bar 16, beat 4. (1)

.....

(c) Name the performance technique used in the string part in bar 21, beat 1 to bar 22, beat 4. (1)

.....

(d) Which one of the following correct describes the tonality of the extract?
Put a cross in the correct box. (1)

- A** Atonal
- B** Major
- C** Minor
- D** Modal

(e) Describe how the vocal part changes in bar 31, beat 1 to bar 32, beat 3. (2)

.....

.....

(f) The mood of this extract could be described as 'mournful' or 'sad'.

Give **two** musical reasons to explain how this mood is achieved.

(2)

1.....

.....

2.....

.....

(Total for Question 17 = 8 marks)

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Unfamiliar Listening

18 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

Notice

A skeleton score for this question could not be published here for copyright reasons.

The score is taken from 'the Skye Waulking Song' as recorded by Capercaillie.

A score can be constructed by writing an 8-bar multirest labelled 'Instrumental introduction' followed by the vocal melody from bar 9.

It is recommended that the lyrics are included underneath the vocal melody.

A suggested score can be found on page 95 of the old Edexcel GCSE Anthology of Music.

A score is not essential to answering this question if one cannot be found, and could be substituted with the lyrics of the song.

(a) Name the instrumental technique heard in the string part at the beginning. (1)

.....

(b) Name the ornament heard during the introduction. (1)

.....

(c) This song is a fusion of Celtic Folk and Western Pop music.
Name **three** instruments from Western Popular music that are heard in this extract. (3)

1

2

3

(d) Give **three** differences between the music of bar 10 and the music of bar 11.
You should refer to at least **two** of melody, text-setting strategies, rhythm. (3)

1

.....

2

.....

3

.....

(Total for Question 18 = 8 marks)

Marking Guidance

General Guidance

The mark scheme specifies the number of marks available for each question, and teachers should be prepared equally to offer zero marks or full marks as appropriate. In instances where a response does not directly meet the criteria of a specific level or indicator, a best fit approach should be adopted.

Mark schemes should be applied positively. Students must be rewarded for what they have shown they can do rather than penalized for omissions.

Brackets around parts of words/phrases in this mark scheme indicate words or phrases that might be included in an answer but are not required for credit. Credit must not be awarded twice for the same bullet point.

Underlined words must be included in the answer to gain credit

Crossed-out work should be marked unless the replaced it with an alternative answer.

For the questions that are worth more marks, this mark scheme should not be considered to be exhaustive, and teachers should use their judgment in awarding marks for additional answers not in the mark scheme.


Practice Set Work Listening Questions

Afro Celt Sound System: Release (0.00-1.09)		
Question Number	Correct Answer	Mark
1 (a)	C Synthesizer D Talking drum	2
(b)	To establish the key/tonality.	1
(c)	Free/unclear/no metre.	1
(d)	Any two from: <ul style="list-style-type: none"> • Spoken • African language • Male • (Spoken in) time/rhythmic 	2
(e)	B Filter	1

Afro Celt Sound System: Release (1.38-2.38)		
Question Number	Correct Answer	Mark
2 (a)	D Modal	1
(b)	Alto (allow mezzo-soprano)	1
(c)	4/4 (allow common time)	1
(d)	One mark for identifying change in texture, one for explaining how this is achieved. <ul style="list-style-type: none"> • The texture is lighter (1) • Some of the instruments stop playing/only the bodhrán, bass guitar, shaker and breath sample play (do not need to name all to gain marl) (1) 	2
(e)	Maximum of two marks from each list, with total of three marks: Melody <ul style="list-style-type: none"> • Smaller range (in last line) (1) • Less notes (in last line) (1) • Starts and ends on same note (main motif does not) (1) Rhythm <ul style="list-style-type: none"> • Less notes (in the last line) (1) • Syncopation is more prominent (in last line) (1) Award marks for any other valid <i>difference</i> that relates to melody or rhythm.	3

Afro Celt Sound System: Release (0.00-1.25)		
Question Number	Correct Answer	Mark
3 (a)	Talking drum Shaker	2
(b)	C Ostinato	1
(c) (i)	Monophonic	1
(ii)	Homophonic	1
(d)	Any two from: <ul style="list-style-type: none"> • Syncopated • Dotted notes • (Some) On-beat rhythms • 4/4 /simple time/common time • Regular pulse • 1 bar repeating ostinato 	2

Afro Celt Sound System: Release (3.51-4.53)		
Question Number	Correct Answer	Mark
4 (a) (i)	Uilleann pipes	1
(ii)	Ireland (allow Celtic)	1
(b)	Any two from: <ul style="list-style-type: none"> • Starts with anacrusis (1) • Prominent use of semi-quaver rhythms (1) • 4/4 /simple/common time (1) • Repeated notes give feel of syncopation (1) <p>Give credit for other reasonable marking points.</p>	2
(c)	C Glissando	1
(d)	One mark for any valid reason and one mark for its justification (for 2 marks). One mark for any second valid reason and one mark for its justification (for 2 marks) (up to 4 marks in total) <ul style="list-style-type: none"> • Afro refers to West Africa (1) this is appropriate, given that the piece uses several West African Instruments (1) • Celt refers to traditional Irish/Celtic music (1) which is appropriate, given that this piece uses instrument of Celtic origin (1) • Sound System is used in reference to modern Western dance music (1) this is represented in Release through the use of various uses of loops and other Western mixing technologies (1) • Sound System is less specific than the other aspects of the name, and does not specifically invoke a particular culture making it less relevant (1) however, from the music, it is clear that it references Western dance music (1) <p>Give credit for other reasonable marking points.</p>	4

Afro Celt Sound System: Release (4.55-6.02)		
Question Number	Correct Answer	Mark
5 (a)	B 	1
(b)	<p>One mark for each valid point (up to 3). No marks should be given for unsupported statements such as 'it is significant' or 'it is not significant'.</p> <p>The bodhrán part is significant because</p> <ul style="list-style-type: none"> • It forms the backbone of the piece (1) • It plays throughout, creating unity between different sections (1) • It helps the live players to stay in time (1) • It establishes the pulse/metre (1) • The syncopation provides rhythmic inspiration for other parts (1) <p>The bodhrán part is less significant because</p> <ul style="list-style-type: none"> • It is an ostinato/repetitive (1) • It is scarcely audible at times within the mix (1) • Other instruments/loops also clearly establish the pulse (1) • It does not play a solo role (1) • It is only a small part within the accompaniment (1) <p>Give credit for other reasonable marking points.</p>	3
(c)	<p>Any two from:</p> <ul style="list-style-type: none"> • The texture is lighter (1) • Many of the loops stop playing (1) • Only drums and bass remain (1) • The texture is homophonic (1) 	2
(d)	<p>One mark for any valid reason and one mark for its justification (for 2 marks). One mark for any second valid reason and one mark for its justification (for 2 marks) (up to 4 marks in total)</p> <p>Any two from:</p> <ul style="list-style-type: none"> • Instruments from Ireland, Africa and the West are used (1) this creates a successful fusion because it incorporates instruments from multiple cultures (1) • The vocal part is sung in multiple languages (1) creating a successful fusion drawing elements from more than one place/culture (1) • Traditional cultural instruments from Ireland and West Africa (1) are combined with modern instruments from the West (1) • The use of semiquaver rhythms (1) shows influence from folk/Celtic music (1) • The use of syncopation/ostinatos (1) are characteristic of the music of West Africa (1) • The use of multi-tracking/looping/other named recording technology (1) is characteristic of Western dance music (1) 	4

Esperanza: Samba Em Prelúdio (0.00-1.15)		
Question Number	Correct Answer	Mark
6 (a)	Acoustic (1) bass guitar (1)	2
(b)	A Monophonic	1
(c)	Mordent	1
(d)	B Glissando C Double stopping	2
(e)	Any three from: <ul style="list-style-type: none"> • Free tempo • (Molto) Rubato • No/little/unclear sense of pulse • Syncopation • Cross rhythms • Triplets • Bossa nova rhythm (at the end of the extract) • 4/4 time signature becomes clear at the end of the extract <p>Give credit for other reasonable marking points.</p>	3

Esperanza: Samba Em Prelúdio (1.19-2.23)		
Question Number	Correct Answer	Mark
7 (a)	4/4	1
(b)	Homophonic (allow melody and accompaniment)	1
(c)	A Syncopated rhythms B Lyrical melodies	2
(d)	Any three from: <ul style="list-style-type: none"> • Chromatic notes • Syllabic • Low tessitura • Female vocalist • Small range • Mainly moves by step • (some) vibrato <p>Give credit for other reasonable marking points.</p>	3
(e)	B minor	1

Esperanza: Samba Em Prelúdio (0.00-1.15)		
Question Number	Correct Answer	Mark
8 (a)	<p>Any three from:</p> <ul style="list-style-type: none"> • Use of mordent • (Descending) scale • Use of broken chords • Chromatic notes • Sequence • Large leaps • Mainly disjunct movement • Small range (with the exception of the final note) <p>Give credit for other reasonable marking points; response must refer to melody and the opening instrumental only.</p>	3
(b)	<p>C Syncopation D Cross rhythm</p>	2
(c)	<p>One mark available from each element (Rhythm, Tempo, Melody) (up to 2):</p> <p>Rhythm</p> <ul style="list-style-type: none"> • Lack of clear pulse • Complex rhythm (due to improvised feel) <p>Tempo</p> <ul style="list-style-type: none"> • Slow tempo • Rubato <p>Melody</p> <ul style="list-style-type: none"> • Repetition • Movement by leap • Small vocal range • Ascending phrases • Legato phrases <p>Give credit for other reasonable marking points.</p>	2

Esperanza: Samba Em Prelúdio (2.24-3.35)		
Question Number	Correct Answer	Mark
9 (a)	Acoustic (1) guitar (1)	2
(b)	C Acciaccatura E Portamento	2
(c)	<p>One mark for any valid reason and one mark for its justification (for 2 marks). One mark for any second valid reason and one mark for its justification (for 2 marks) (up to 4 marks in total).</p> <ul style="list-style-type: none"> Extended chords/7th chords/complex harmony (1) is a feature of (cool) jazz music (1) Syncopation/dotted rhythms (1) are a feature of the samba/bossa nova style (1) Syncopation (1) is frequent in jazz music (1) Rhythms are complex due to improvisation (1) which is common in Jazz (1) <p>Give credit for other reasonable marking points.</p>	4
(d)	<p>Give one mark for any valid reason and one mark for its justification.</p> <ul style="list-style-type: none"> Most of the parts are improvised/not following a score (1) so would be improvised/performed differently in another performance (1) The guitar solo is overdubbed (1) this is a studio effect that could not be recreated live (1) <p>Give credit for other reasonable marking points.</p>	2

Esperanza: Samba Em Prelúdio (3.35-4.36)		
Question Number	Correct Answer	Mark
10 (a)	<p>One mark each for any of the following points from each section:</p> <p>Differences (1 mark)</p> <ul style="list-style-type: none"> • Second phrase is (4th) higher • Second phrase has (slightly) bigger range (ends semitone lower) • First phrase uses a chromatic note (second does not) <p>Similarities (up to 2 marks)</p> <ul style="list-style-type: none"> • Rhythm is the same in both phrases • Both phrases have the same melodic shape • Both phrases are set syllabically • Both phrases have a small range <p>Give credit for other reasonable marking points.</p>	3
(b)	A I	1
(c)	Perfect	1
(d)	<p>Any valid and musically correct point for 1 mark; with justification for the 2nd mark.</p> <p>For example:</p> <ul style="list-style-type: none"> • I like the use of extended chords (1) because they are more interesting to listen to than normal triads (1) 	2

Practice Musical Dictation Questions

Musical Dictation – Afro Celt Sound System: Release		
Question Number	Correct Answer	Mark
11 (a)	Rhythm correct (4)	8
(b)	Pitches correct (4)	

Musical Dictation - Afro Celt Sound System: Release		
Question Number	Correct Answer	Mark
12 (a)	Rhythm correct (5)	9
(b)	Pitches correct (4)	

Musical Dictation - Afro Celt Sound System: Release		
Question Number	Correct Answer	Mark
13 (a)	Rhythm correct (5)	9
(b)	Pitches correct (4)	

Musical Dictation - Esperanza: Samba Em Prelúdio		
Question Number	Correct Answer	Mark
14 (a)	Rhythm correct (4)	8
(b)	Pitches correct (4)	

Musical Dictation - Esperanza: Samba Em Prelúdio		
Question Number	Correct Answer	Mark
15 (a)	Rhythm correct (4)	9
(b)	Pitches correct (2)	

Musical Dictation - Esperanza: Samba Em Prelúdio		
Question Number	Correct Answer	Mark
16 (a)	Rhythm correct (4)	8
(b)	Pitches correct (4)	

Practice Unfamiliar Listening Questions

The Beatles: Within You Without You (0.00-1.13)		
Question Number	Correct Answer	Mark
17 (a)	Violin	1
(b)	Sequence	1
(c)	Glissando (allow portamento/slide)	1
(d)	D Modal	1
(e)	The vocals are melismatic (1) compared with syllabic in the rest of the extract (1)	2
(f)	Any two from: <ul style="list-style-type: none"> • Modal key • Slow tempo • Portamento in violin • Long note values in melody • Low vocal tessitura • Quiet dynamics <p>Give credit for other reasonable marking points.</p>	2

Capercaille: Skye Waulking Song (0.00-1.02)		
Question Number	Correct Answer	Mark
18 (a)	Tremolo	1
(b)	Acciaccatura (allow grace note)	1
(c)	Any three from: <ul style="list-style-type: none"> • Violin • Synth • Bass • Drum kit • Vocals 	3
(d)	One mark for each of the following points, up to a maximum of 2 marks per section. <p>Melody</p> <ul style="list-style-type: none"> • Bar 10 has a smaller range • Bar 11 uses more different notes • Bar 11 has some disjunct movement/leaps • Bass part is higher in bar 11 <p>Rhythm</p> <ul style="list-style-type: none"> • Bar 11 has more syncopation • Bar 11 uses dotted rhythms <p>Text setting</p> <ul style="list-style-type: none"> • Bar 10 is mainly syllabic (1) bar 11 has some melismatic setting (1) <p>Give credit for other reasonable marking points; points must be differences NOT similarities.</p>	3

Details of Recordings

Below is a list of recordings that should be used in order to ensure the timings given in each question are correct. For those questions that relate directly to a set work, the recording is the same as that recommended by the exam board, so in most cases, should be easily accessible. For best results that mirror the experience of the exam, you may wish to edit these tracks into the correct timings specified in the question.

1. Afro Celt Sound System, *Release*
CD: *Volume 2: Release*
Performed by: Afro Celt Sound System
Label: Real World Records Ltd, 1999
Track: 1
Timings: 0.00-1.09
2. Afro Celt Sound System, *Release*
CD: *Volume 2: Release*
Performed by: Afro Celt Sound System
Label: Real World Records Ltd, 1999
Track: 1
Timings: 1.38-2.38
3. Afro Celt Sound System, *Release*
CD: *Volume 2: Release*
Performed by: Afro Celt Sound System
Label: Real World Records Ltd, 1999
Track: 1
Timings: 0.00-1.25
4. Afro Celt Sound System, *Release*
CD: *Volume 2: Release*
Performed by: Afro Celt Sound System
Label: Real World Records Ltd, 1999
Track: 1
Timings: 3.51-4.53
5. Afro Celt Sound System, *Release*
CD: *Volume 2: Release*
Performed by: Afro Celt Sound System
Label: Real World Records Ltd, 1999
Track: 1
Timings: 4.55-6.02
6. Esperanza Spalding, *Samba Em Prelúdio*
CD: *Esperanza*
Performed by: Esperanza Spalding
Label: Heads Up International Ltd., 2008
Track: 12
Timings: 0.00-1.15

7. Esperanza Spalding, *Samba Em Prelúdio*
CD: *Esperanza*
Performed by: Esperanza Spalding
Label: Heads Up International Ltd., 2008
Track: 12
Timings: 1.19-2.23
8. Esperanza Spalding, *Samba Em Prelúdio*
CD: *Esperanza*
Performed by: Esperanza Spalding
Label: Heads Up International Ltd., 2008
Track: 12
Timings: 0.00-1.15
9. Esperanza Spalding, *Samba Em Prelúdio*
CD: *Esperanza*
Performed by: Esperanza Spalding
Label: Heads Up International Ltd., 2008
Track: 12
Timings: 2.24-3.35
10. Esperanza Spalding, *Samba Em Prelúdio*
CD: *Esperanza*
Performed by: Esperanza Spalding
Label: Heads Up International Ltd., 2008
Track: 12
Timings: 3.35-4.36
11. Dictation question, no recording. See score in next section.
12. Dictation question, no recording. See score in next section.
13. Dictation question, no recording. See score in next section.
14. Dictation question, no recording. See score in next section.
15. Dictation question, no recording. See score in next section.
16. Dictation question, no recording. See score in next section.
17. The Beatles, *Within You Without You*
CD: *Sgt. Peppers Lonely Hearts Club Band*
Performed by: The Beatles
Label: Parlophone, 1967
Track: 8
Timings: 0.00-1.13

18. Capercaille, *Skye Waulking Song: Chuir M' Athair Mise Dhan Taigh Charraideach (My Father Sent Me to a House of Sorrow)*

CD: *Nádurra*

Performed by: Capercaille

Label: Survival Records, 2000

Track: Track 1

Timings: 0.00-1.02

Student Mark Record Sheet

Area of Study 4: Fusions

It may be useful to track your progress by recording the date and marks you achieved in each practise question. This will enable you to trace your progress throughout the course, and allow you to determine areas that require more practise.

Question	Type of Question	Breakdown of Marks						Total Marks	Max Marks	Date
		(a)	(b)	(c)	(d)	(e)	(f)			
1	Set Work								7	
2	Set Work								8	
3	Set Work								7	
4	Set Work								9	
5	Set Work								10	
6	Set Work								9	
7	Set Work								8	
8	Set Work								7	
9	Set Work								10	
10	Set Work								7	
11	Dictation								8	
12	Dictation								9	
13	Dictation								9	
14	Dictation								8	
15	Dictation								9	
16	Dictation								8	
17	Unfamiliar								8	
18	Unfamiliar								8	

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change an answer, put a line through the box ☒ and then mark your new answer.

Afro Celt Sound System: Release (0.00-1.09)

1 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following instruments performing during the introduction

Put crosses in the two correct boxes.

- A Cello
- B Hurdy-gurdy
- C Synthesizer
- D Talking drum
- E Bass drum

(b) State **one** purpose of the drone at the start of the extract.

.....

.....

Describe the metre at the beginning of the extract.

.....

(1)

