

# Edexcel

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**GCSE  
MUSIC**

**Section A** (Questions 1 - 6)

**Fusions: Esperanza Spalding**

**Mark Scheme**

## Section A: Listening

### Question 8-1: Esperanza Spalding: Samba Em Preludio (bars 12 - 38)

10 marks

Ques`n	Part	Marking guidance	Total marks												
8-1	(a)	<table><tr><th>Feature</th><th>Voice or bass</th></tr><tr><td>improvised</td><td>bass</td></tr><tr><td>free time</td><td>bass</td></tr><tr><td>melody</td><td>voice</td></tr><tr><td>double stopping</td><td>bass</td></tr><tr><td>in tempo</td><td>voice</td></tr></table>	Feature	Voice or bass	improvised	bass	free time	bass	melody	voice	double stopping	bass	in tempo	voice	5
Feature	Voice or bass														
improvised	bass														
free time	bass														
melody	voice														
double stopping	bass														
in tempo	voice														
8-1	(b)	<p>picks up a steady tempo [1] double stopped <u>throughout</u> [1] (mostly) in step or conjunct [1] chromatic movement [1] a repeating pattern or sequence [1] <i>other relevant point [1]</i></p> <p><i>but not `syncopated` . . . because that isn`t a <u>difference</u></i></p>	2 max												
8-1	(c)	guitar	1												
8-1	(d)	latin	1												
8-1	(e)	bossa nova	1												

## Section A: Listening

### Question 8-2: Esperanza Spalding: Samba Em Preludio (bars 39 - 87)

11 marks

Ques`n	Part	Marking guidance	Total marks
8-2	(a)	four different pitches	1
8-2	(b)	cross rhythms <i>triplet crotchet groups</i>	1
8-2	(c)	(i) the note `A` (the 7 <sup>th</sup> ) is played in the bass part (ii) B <i>the basic triad is G - B - D<del>♯</del> (♯5) plus F (the 7<sup>th</sup>)</i> (iii) E <i>the basic triad is F<del>♯</del> - A<del>♯</del> - C<del>♯</del> - plus the 7<sup>th</sup> E</i>	3
8-2	(d)	improvised [1] melody line (allow `solo`) [1] using (mostly) picked or single notes [1] use of repetition or sequence [1] rapid playing or short note values [1] cross rhythms or displacement [1] <b>max 2 marks</b>  <b>Spanish / Latin guitar techniques:</b> 1. rapid double (two finger) picking - <i>picado</i> 2. ornaments, mostly acciaccaturas and mordents - using hammer on and pull off techniques 3. `fan` techniques - <i>abanico</i> or <i>rasgueado</i> 4. rapid repeated notes on melody line (like a xylophone roll technique) - <i>tremolo</i> <b>1 - 3 marks</b>  <i>Students may use the technical terms (picado etc) or an appropriate description (or both). An accomplished flamenco / samba guitarist would no doubt have much more to say. But, we have done our best and can be fairly confident that none of the above is incorrect, although it will certainly be over-simplified and only part of the story . . .</i>	3 max
8-2	(e)	an accompaniment role [1] syncopated / off beat [1] chords [1] (mostly) strummed [1] longer note values [1]	2 max
8-2	(f)	mostly dotted <i>dotted crotchet plus quaver rhythm</i>	1

## Section A: Listening

### Question 8-3: Esperanza Spalding: Samba Em Preludio (bars 88 - 105 with DS) 11 marks

Ques`n	Part	Marking guidance	Total marks
8-3	(a)	(acoustic) bass guitar	1
8-3	(b)	sequence	1
8-3	(c)	arpeggio (or triad / chord shape etc) OR disjunct	1
8-3	(d)	8 times <i>we have <b>every</b> sympathy with the unfortunate person charged with the impossible job of transcribing this piece, however . . . there is a rather important C# missing in bar 103 (the D shifts down) which actually completes the 8th repetition</i>	1
8-3	(e)	go back to the `sign` (the curly dollar thingy) [1] and repeat until the instruction to proceed to (skip to) the Coda [1] <i>NOT just `and repeat through to the coda` which would actually imply D.S. al Fine</i>	2
8-3	(f)	the final vocal phrase is repeated [1] two more times [1] with an extended ending (the second time) [1] and a rallentando [1] vocals are interspersed with (brief) guitar fills [1] and the piece ends with a final guitar improvisation [1] <i>further detail [1]</i>	2 any 2
8-3	(g)	Brazil	1
8-3	(h)	a Latin dance style - traditional and/or ballroom [1] 2/4 or 4/4 time [1] uses syncopated rhythms (with numerous variations) [1] BUT a dotted crotchet plus quaver pattern (as shown in the Anthology) gives the underlying pulse to most / many examples [1] ethnic instruments - finger picked guitar plus percussion (tamborim, chocalho, clave, surdo, reco-reco and cabaca) [1] samba is danced to music with a tempo of about 100 beats per minute [1] bossa nova is derived from the samba, but in general is a little slower and less percussive [1] and heavily influenced by more complex, extended jazz harmonies [1]	2 any 2