Edexcel

GCSE
MUSIC

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

Fusions: Afro Celt Sound System

Mark Scheme

Section A: Listening

Question 7-1: Afro Celt Sound System: Release (0`:00`` - 1`:45``)   **12 marks**

Ques`n	Part	Marking guidance	Total marks
7-1	**(a)**	synthesiser [1] drone [1] wind effects [1] sweep filter (which creates the slow `wah `effect) [1]	**2 max**
7-1	**(b)**	talking drum (the one with variable pitch) [1] shaker (almost like insect / cricket sound fx) [1] African spoken voice / African text [1]	**2 any 2**
7-1	**(c)**	rhythm (b) is correct *only (b) and (c) have the correct number of notes . . . (c) has no off-beat hits*	**1**
7-1	**(d)**	*(musical notation on treble staff)*	**2**
7-1	**(e)**	the same melodic phrase [1] a two bar phrase [1] is sung four times [1] using five different pitches [1] modal (with the flattened 7th) but accept minor key [1] *further detail eg describing the outline / shape OR pitches used . . . starting on dominant, ending on tonic [1]* *NB . . . it`s not a loop of course. The lyrics are different for each of the four phrases*	**3 any 3**
7-1	**(f)**	the merging [1] of two (or more) musical or cultural styles [1]	**2**

Section A: Listening

Question 7-2: Afro Celt Sound System: Release (5`53`` to 7`03``)   **12 marks**

Ques`n	Part	Marking guidance	Total marks
7-2	**(a)**	<table><tr><td>the 1st loop to be used is . . .</td><td>**D**</td></tr><tr><td>the 2nd loop . . .</td><td>**C**</td></tr><tr><td>the 3rd loop . . .</td><td>**A**</td></tr><tr><td>and the 4th loop . . .</td><td>**B**</td></tr></table>	**4**
7-2	**(b)**	<table><tr><td>(i) the extract begins with drums only</td><td>**FALSE** *there is also a bass line*</td></tr><tr><td>(ii) the bass line is removed at the start of the lyrics *"Reach out . . "*</td><td>**TRUE**</td></tr><tr><td>(iii) the tonality changes to major at the start of the lyrics *"Reach out . . "*</td><td>**TRUE**</td></tr><tr><td>(iv) the lead female vocalist in this extract is Sinead O`Connor</td><td>**TRUE**</td></tr><tr><td>(v) all of the instruments used in this extract are acoustic instruments</td><td>**FALSE** *synth(s) and electric piano*</td></tr></table>	**5**
7-2	**(c)**	no marks whether you `agree` or `disagree` . . . it`s all about the reasons (but it isn`t easy to find sufficient evidence to `disagree`!!) although talking drum, kora and African vocals (and possibly African `shaker`) are all used at various times **in the whole track** [1] they are not featured (or even audible) in this extract [1] in which the only potential African element(s) is some of the drum rhythms [1] *although the drum loops used in the extract actually seem to owe more to the influence of electronic, club dance* Celtic influences on the other hand are strong . . . the use of Hurdy-Gurdy, Uilleann pipes (and allow Bodhran . . . it isn`t easy to say for sure) *2 marks max for instruments*  and also the modal nature [1] of the `loops` and the performance inflections (slides + ornaments) [1] it would also be possible to argue that neither Celt nor Afro are as strong as electronic, club dance . . . drum loops have already been mentioned [1] add to this the use of synth(s) / electric piano [1] and the layering of loops [1] some programmed / sequenced material [1] repetitive, `trance` vocal phrases [1]	**3 max**

Section A: Listening

Question 7-3: Afro Celt Sound System: Release (3`40`` to 4`38``)   10 marks

Ques`n	Part	Marking guidance	Total marks
7-3	(a)	a one bar fill [1] for drums and percussion [1] and (synth) bass (loop) [1] *further detail of percussion instruments eg bodhran, talking drum, the last two hits on a djembe (?) [1]* syncopated rhythms [1]	**2 max**
7-3	(b)	**1st instrument:** uilleann pipes **2nd instrument:** whistle	**2**
7-3	(c)	octaves [1] heterophonic [1] *okay, some big words here . . . **contrary motion** - moving in opposite directions / **parallel 3rds** - moving together, three notes apart / **imitation** - copying each other / **polyphonic** - having independent parts / **heterophonic** - playing basically the same part but with minor variations (usually ornaments) / **unison** - playing the same part at the <u>same</u> pitch (but in this extract the whistle is an octave higher)*	**2**
7-3	(d)	it`s not a (repeating) loop [1]  it`s (mostly) improvised [1] there is greater rhythmic variety [1]	**1 max**
7-3	(e)	just the accordion (loop) is left OR the sustained (synth) chords finish OR drums + percussion tacet [1] *but not `the end of the whistle solo` . . it tells you that in the question!*	**1**
7-3	(f)	three different pitches	**1**
7-3	(g)	the string family	**1**