

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Popular Music and Jazz: Kate Bush

Q1 Bush: Cloudbusting (excerpt 1)

I still dream of Or-go-non, I wake up cry ing, you're

(a) describe features

ma-king rain, and you're just in reach. When you and sleep es-

(b) new instrument?

cape me you're like my yo-yo that glowed in the dark. What made it

(c) missing time signatures?

spe-cial made it dan-ger-ous, so I bu-ry it, and for

get. But ev-ery time it rains, you're here in my head,

(e) compare bridge with chorus

(f) describe vocal melody in bars 21 to 26

like the sun com-ing out. Ooh, I just know

that some-thing good is going to hap-pen, I don't know when,

(g) rhythm of toms in bars 18 to 33?

but just say-ing it could ev-en make it hap-pen.

Listen to Bush track 1 and refer to Excerpt 1 (above).

(a) Tick **three** of the following that are features of bars 1 to 5 of this excerpt. (3)

features	tick 3
three different chords	
pizzicato	
mostly conjunct melody	
four different chords	
mostly melismatic	
extended chords	
mostly disjunct melody	

(b) Which instrument is used for the first time in bar 8? (1)

.....

(c) What are the two time signatures which have been omitted from the score in bars 11 and 12? (2)

time signature for bar 11

time signature for bar 12

(d) In which bar are drums used for the first time in this excerpt? (1)

.....

(e) Compare the bridge (bars 18 to 21) with the chorus (bars 21 to 33) and describe how continuity is maintained between these two sections. Make **two** points in your answer.

(2)

1

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2

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(f) Describe the vocal melody part in bars 21 to 26.

(2)

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(g) Which of the following shows the correct rhythm for the `hand toms` in bars 18 to 33? Circle your answer.

(1)



Total for Question Bush 1 = 12 marks

Q2 Bush: Under Ice (excerpt 2)

All Synths:
Fairlight CMI

A(sus2)

niente

(b) dynamics

5 Fmaj7(#4) Dm7

9 D⁵/A A(sus2) Am/C D(sus2)

(c) compare setting of the lyrics with bars 12 - 13

13 A(sus2) etc

The riv - er has froz - en o -

18

ver. Not a soul on the ice. On-ly me, skat-ing fast.

24

I'm speed - ing past trees leav - ing

Note: the chord symbol for bar 7 (and 17) should be Dm7 (like bars 27 and 43) and similarly the chord symbol for bar 9 has been corrected to D⁵/A (like bars 19, 29 and 45)

29

lit - tle lines in the ice, cut-ting out lit - tle lines

33

in the ice, split-ting split-ting sound, sil-ver heels

37

split-ting split-ting snow... There's some- thing mov-ing

43

un - der, un - der the ice, mov-ing un-der ice,

48

through wat er try-ing to get out of the cold

52

wat-er. Some-thing some-one help them. (f) synthesiser effect?

(e) how does the musical setting enhance the mood and meaning of the lyrics

Listen to Bush track 2 and refer to Excerpt 2 (above).

(a) What is a 'Fairlight CMI'? (1)

.....
.....

(b) Describe the use of dynamics in bar 2. (1)

.....

(c) Compare the setting of the lyrics in bars 9 +11 with bars 12 + 13. Describe one way in which they are similar and one way in which they are different. (2)

similarity

difference

(d) In which bar are (overdubbed) backing vocals used for the first time in this excerpt? (1)

.....

(e) How does the musical setting enhance the mood and meaning of the lyrics in bars 52 – 57? (2)

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(f) In the final bars, how is the synthesiser effect produced?

(1)

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.....

(g) Describe the structure of this song .

(4)

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Total for Question Bush 2 = 12 marks

Q3 Bush: Cloudbusting (excerpt 3)

On top of the world look-ing o-ver the edge, you could see them

(a) features of violin I counter melody

5

com-ing. You looked too small in their big black car

(b) identify (i) syncopated rhythm (ii) melismatic word setting

9

to be a threat to the men in pow er. I hid my yo-yo in the gar-den, I can't

14

hide you from the go-vern-ment, Oh God, Dad dy. I won't for-get.

(c) strings rhythm?

18

(d) chord sequence bars 18 - 29

21

24

27

30

33

(e) how many different pitches in synth melody?

37

(f) relationship between melody and chords

42

47

1. And ev-'ry time it rains, - 2. you're here in my head,

(g) phrase structure of melodic line

52

3. like the sun com-ing out, 4. like your sun is com-ing out. 5. Ooh,

57

I just know that some-thing good is going to happen - I don't know when, -

61

6. but just say - ing it could e-ven make it happen, - no. -

Listen to Bush track 3 and refer to Excerpt 3 (above).

- (a) Tick **two** of the following that are features of the violin I melody in bars 1 to 8 of this excerpt. (2)

features	tick 2
harmonic minor scale	
whole tone scale	
melodic minor scale	
mostly conjunct	
mostly triadic	
mostly disjunct	

- (b) In bars 6 – 15 of the vocal melody, locate the following features: (2)

there is a syncopated rhythm in bar

there is a melisma in bar

- (c) Which of the following shows the correct rhythm used in the string parts in bar 17? Circle your answer. (1)



- (d) Underline **one** of the following which shows the correct chord sequence for bars 18 - 29. (1)

C#m7 - B^(add9) - F#7^(sus4) - B^(add9)

F#m7 - D^(add9) - C#7^(sus4) - B^(add9)

C#7 - Bm^(add9) - F#m7^(sus4) - Em^(add9)

C#m7 - A^(add9) - B^(sus4) - G#m7^(add9)

- (e) How many **different** pitches are used in the synthesiser melody in bars 32 to 40 (beat 1)? (1)

.....

(f) The synthesiser melody and chords are shown in bars 41 – 44. Describe how the notes in the melody relate to the given harmony in these bars.

(2)

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.....

(g) Describe the melodic structure of the six phrases which make up the vocal melody in bars 49 to 65.

(2)

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.....

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.....

(h) Tick the phrase which best describes the use of harmony in this excerpt:

(1)

use of harmony	tick 1
mostly functional harmonies	<input type="checkbox"/>
mostly chromatic harmonies	<input type="checkbox"/>
whole tone harmonies throughout	<input type="checkbox"/>
dischords throughout	<input type="checkbox"/>

Total for Question Bush 3 = 12 marks