

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Popular Music and Jazz: Courtney Pine

Q1 Pine: `Lady Day and (John Coltrane)` (excerpt 1)



(a) identify features which indicate a fusion of styles other than jazz



1. E - ver feel kind-a down and out, you don't know just what to do?
 2. Plas - tic peop - le with plas - tic minds on their way to plas - tic homes,

(b) bars 5 - 29 (both times) ... use of harmony and change of use at bar 21



Liv - ing all of your days in dark - ness, let the sun shine through.
 No be - gin - ning, there ain't no end - ing, just on and on and on.

(c) bars 5 - 29 (both times) ... describe the contribution of the saxophone



E - ver feel like some - how, some - where you lost your way,
 All be - cause they're so a - fraid to say that they're a lone,



— yeah, — If you don't get a help quick you won't make it
 — Un - til our he - ro rides on his



through the day. Yeah, could you call on La -
 sax - o - phone. Yeah,



- dy Day, could you call on John Col - trane? Now 'cos they'll,

25

— they'll wash your trou- bles, your trou - bles, troubles, —

28

— your trou- bles a- way, ^{1.} hey, hey,

32

— hey, hey, — mmm —

37

— ^{2.} It will be al - right, ba - by. —

(d) identify harmonic interval between the two backing voices

43

(e) performing technique

48

(f) phrase A (f) phrase B

52

(f) phrase C

55

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

(a) Identify **two** features in the Introduction (before bar 5) which suggest that the piece of music which follows will include other stylistic influences in addition to jazz

(2)

1

.....

2

.....

(b) Describe the use of harmony in bars 5 – 20 and identify how the use of harmony **changes** at bar 21 (to bar 29).

(3)

use of harmony in bars 5 - 20	change(s) in use at bar 21 (to 29)

(c) Describe the contribution of the saxophone in bars 5 – 29.

(2)

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(d) Identify the harmonic intervals used between the two backing voices in bars 37 to 42. (2)

1

2

(e) Describe the performing technique used in bar 45. (1)

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(f) Compare the three phrases marked **A**, **B** and **C** in bars 48⁴ to 53². (2)

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Total for Question Pine 1 = 12 marks

Q2 Pine: `Love and Affection` (excerpt 2)

(a) key of this music?

I am not in love _____ but I'm o-pen to per-sua-sion,

5

East or West _____ where's the best _____ for ro-man - cing?

(b) how are these melodic phrases different to the rest of the melody in bars 1 - 10

9

With a friend _____ I can smile, _____ but with a lo-ver I could hold my head

12

_____ back, real-ly laugh, real-ly laugh. _____ Thank you,

15

_____ you took me danc - ing _____

(c) In bar 14 to 25, describe how the musical setting for "a friend" (bars 14 - 20!) is different to the setting of the lyrics for "a lover" (bars 20² - 25!).

18

'cross the floor, _____ cheek to cheek. _____ But with a lov-er I could real-ly move,

21

_____ real-ly move. _____ I could real-ly dance, _____ real-ly dance. _____

24

I could real-ly move, real-ly move. Now if I can feel

26

the sun in my eyes and the rain on my face,

29

why can't I feel love,

(d) compare bass clarinet part with bars 14 - 15.

(e) identify cadence at bars 31 - 32

33

I can real-ly love, real-ly love, real-ly love, real-ly love,

36

love, love, love, love, love, love, love, love. Now I've got all

(f) type of bass part bars 36 - 44

39

the friends that I want, I may

42

need more, but I should just stick to those ones I have got.

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

(a) What is the key of this excerpt? (1)

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(b) How is the shape of the melody in bars 5 to 7³ different to the rest of the melodic line in bars 1 to 10? (1)

.....

(c) In bars 14 to 25, describe how the musical setting for "a friend" (bars 14 – 20¹) is different to the setting of the lyrics for "a lover" (bars 20² – 25¹). (3)

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(d) Compare and contrast the bass clarinet part in bars 14 – 15 with bars 30 – 32. In your answer, describe one way in which they are similar and one way in which they are different. (2)

similarity

.....

difference

.....

(e) Identify the cadence at bars 31 to 32.

(1)

.....

(f) Give one word to describe the type of bass line used at bars 36 - 44.

(1)

.....

(g) Discuss features of the excerpt which identify this music as `pop` rather than `jazz`. (3)

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Total for Question Pine 2 = 12 marks

Q3 Pine: `Inner State (of Mind)` (excerpt 3)



5 (a) bars 1 - 16 accompaniment to rap (in addition to bass, keyboard and drums)



9 (b) bass drum rhythm



13



17



(c) describe features

In-ner state of _ mind



21

and the liv-ing ain't ea_ sy, know-ledge is pow - er, so



25

know your- self, man- kind. You got to know your- self,



29

(d) describe the changes

da, da da da da, da ba ba, da ba ba,



33

da oh, da oh, da oh, da ba



37

oh...

In - ner state of mind.

(e) instrumental technique

(f) melodic range

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

(a) In addition to the bass, keyboard and drums (which run through the whole song), describe the features of the accompaniment to the rap in bars 1 - 16.

(3)

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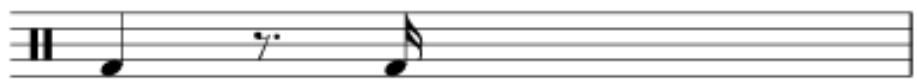
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(b) On the staff below, complete the notation of the rhythm which is used by the bass(kick) drum.

(2)



(c) Tick **three** of the following that are features of bars 17 and 18 of this excerpt.

(3)

features	tick 3
chromatic harmony	
modal	
major key	
contrary motion	
quartal harmony	
parallel motion	
diatonic harmony	

(d) Describe the changes in the music at bar 27, compared to the previous eight bars (19 - 26). Make **two** points in your answer. (2)

1

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2

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(e) Describe the instrumental technique used in bars 38 and 39. (1)

.....

(f) What is the melodic range of the final phrase '*Inner state of mind*'? (1)

.....

Total for Question Pine 3 = 12 marks