



Surname _____

Other Names _____

Centre Number _____

For Examiner's Use

Candidate Number _____

Candidate Signature _____

GCSE

MUSIC

Component 1 Understanding Music

8271/W

Tuesday 4 June 2019 Afternoon

Time allowed: 1 hour 30 minutes

You will not need any other materials.

At the top of the page, write your surname and other names, your centre number, your candidate number and add your signature.

[Turn over]



J U N 1 9 8 2 7 1 W 0 1

INSTRUCTIONS

- Use black ink or black ball-point pen. You may use pencil for music notation.
- Answer ALL questions in Section A.
- Answer Question 09 in Section B.
- Answer ONE question from questions 10 to 12 in Section B.
- You must answer the questions in the spaces provided. Do not write on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- If you need extra paper, use the Supplementary Answer Sheets.



INFORMATION

- The marks for questions (or part questions) are shown in brackets.
- The maximum mark for this paper is 96.
- You have **THREE** minutes to read through the paper before the CD is played.
- There will be suitable pauses for you to read and answer the questions.
- You will be assessed on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

DO NOT TURN OVER UNTIL TOLD TO DO SO



SECTION A: LISTENING

Answer ALL questions in this section

0	1
---	---

**Area of study 1: Western Classical Tradition
1650–1910**

You will hear TWO excerpts.

Each excerpt will be played THREE times.

Excerpt A

**You may find it helpful to tick a box each
time you hear the excerpt.**

☐☐☐

0	1	.	1
---	---	---	---

**Name the family of instruments heard at the beginning of
this excerpt. [1 mark]**



0	1	.	2
---	---	---	---

Give a suitable dynamic marking for the beginning of this excerpt. [1 mark]

0	1	.	3
---	---	---	---

Which type of choir is singing in this excerpt? [1 mark]

Circle your answer.

boys' choir

ladies' choir

male voice choir

mixed voice choir

0	1	.	4
---	---	---	---

Describe the texture of the vocal parts in this excerpt. [1 mark]

[Turn over]



Excerpt B

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐

0	1	.	5
---	---	---	---

Name the harmonic device heard in this excerpt.
[1 mark]

0	1	.	6
---	---	---	---

What is the tonality at the beginning of this excerpt?
[1 mark]



0	1	.	7
---	---	---	---

Identify THREE features of MELODY, RHYTHM and / or USE OF THE INSTRUMENT used in this excerpt typical of the piano music of Chopin and Schumann. [3 marks]

1 _____

2 _____

3 _____

9

[Turn over]





08

02

Area of study 2: Popular Music

This excerpt will be played **FOUR** times.

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐☐



09

02.1

Which ONE of the following patterns best matches the opening bar of this excerpt?

Tick your answer. [1 mark]

Bar of score from Clocks by Coldplay cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

0	2
---	---

 .

2

Name the instrument playing the pattern in 02.1. [1 mark]

0	2
---	---

 .

3

Different chords are played in bars 1, 2 and 4. The first chord is major. Describe the chords played in bars 2 and 4 as 'major', 'minor' or 'dominant seventh'. [2 marks]

bar 2: _____

bar 4: _____

0	2
---	---

 .

4

What happens to the dynamics when the drums enter? [1 mark]



0 2 . 5

The bass guitar enters at the same time as the drums.
Describe the rhythm the bass guitar plays. [1 mark]

0 2 . 6

Identify THREE features of METRE, MELODY and / or
TEXTURE used in this excerpt typical of Pop music from
the 1990s to the present. [3 marks]

1

2

3

[Turn over]



0	3
---	---

Area of study 3: Traditional Music

You will hear **TWO** excerpts.

Each excerpt will be played **THREE** times.

Excerpt A

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐

These lyrics are sung during the excerpt:

Lyrics Graceland. Words & Music by Paul Simon cannot be reproduced here due to third-party copyright restrictions.
--

0	3	.	1
---	---	---	---

Name the chord accompanying line 3 as 'major', 'minor' or 'dominant seventh'. [1 mark]



0	3	.	2
---	---	---	---

Name the interval sung to the two syllables of “Graceland”. [1 mark]

0	3	.	3
---	---	---	---

After line 7, the guitars play a short phrase.

Which of the following melodic devices is used in the phrase?

Circle your answer. [1 mark]

inversion ostinato retrograde sequence

0	3	.	4
---	---	---	---

Describe the texture of this excerpt after the voice has entered. [1 mark]

[Turn over]



Excerpt B

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐

0 3 . 5

**Name the instruments playing the accompaniment.
[1 mark]**



0	3	.	6
---	---	---	---

Identify **THREE** features of **MELODY**, **HARMONY** and / or **TEXTURE** used in this excerpt typical of Blues music from 1920 – 1950. [3 marks]

1 _____

2 _____

3 _____

8

[Turn over]



0 4

**Area of study 4: Western Classical Tradition
since 1910****You will hear TWO excerpts.****Excerpt A****This excerpt will be played FOUR times.****You may find it helpful to tick a box each
time you hear the excerpt.**☐☐☐☐

0 4 . 1

Which ONE of the following is a feature of the melody?**Circle your answer. [1 mark]****anacrusis****inversion****retrograde****sequence**

0 4 . 2

**On which note of the scale does the melody begin?
[1 mark]**



0	4	.	3
---	---	---	---

Which type of instrumental group is playing in this excerpt?

Circle your answer. [1 mark]

Brass Band

Orchestra

String Orchestra

Wind Band

0	4	.	4
---	---	---	---

Describe the texture of this excerpt. [1 mark]

0	4	.	5
---	---	---	---

What is the tonality at the end of this excerpt?
[1 mark]

[Turn over]



0	4	.	6
---	---	---	---

Which **ONE** of the following best matches the form of this excerpt?

Circle your answer. [1 mark]

$A^1A^2A^3A^4$

$A^1B^1A^2B^2$

A^1BA^2C

ABCD

Excerpt B

This excerpt will be played **THREE** times.

You may find it helpful to tick a box each time you hear the excerpt.

☐
☐
☐


0	4	.	7
---	---	---	---

Identify THREE features of HARMONY, TONALITY and / or USE OF INSTRUMENTATION used in this excerpt typical of the music of Copland. [3 marks]

1 _____

2 _____

3 _____

9

[Turn over]



0	5
---	---

**Area of study 1: Western Classical Tradition
1650–1910**

This excerpt will be played **FOUR times.**

**You may find it helpful to tick a box each
time you hear the excerpt.**

☐☐☐☐

0	5	.	1
---	---	---	---

**Name the family of instruments heard at the beginning of
this excerpt. [1 mark]**



0	5	.	2
---	---	---	---

On the score, fill in the missing notes in BARS 6 – 7 using the given rhythm. [5 marks]

Andantino

1 2 3 4

5 6 7 8

music continues

0	5	.	3
---	---	---	---

Identify TWO features of HARMONY and / or TONALITY used in this excerpt typical of music of the Classical period. [2 marks]

1 _____

2 _____

[Turn over]



06

Area of study 2: Popular Music**You will hear TWO excerpts.****Each excerpt will be played THREE times.****Excerpt A****You may find it helpful to tick a box each time you hear the excerpt.**☐☐☐

06 . 1

The opening lyrics are “Thank you for the days”.**Describe TWO features of the MELODIC MOVEMENT of the music sung to these lyrics. [2 marks]****1** _____

2 _____



0	6	.	2
---	---	---	---

Identify TWO features of RHYTHM and / or TEXTURE used in this excerpt typical of Rock music of the 1960s and 1970s. [2 marks]

1 _____

2 _____

[Turn over]



Excerpt B

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐

0	6	.	3
---	---	---	---

The FIRST vocal phrase of this excerpt is sung to the lyrics “Suddenly Seymour”.

Which ONE of the following patterns best matches its shape?

Tick your answer. [1 mark]

Bar of score from Suddenly Seymour from Little Shop of Horrors by Ashman and Menken cannot be reproduced here due to third-party copyright restrictions.



06 . 4

Which TWO of the following can be heard in this excerpt?

Circle your answers. [2 marks]

hemiola

inversion

modulation

pedal

sequence

06 . 5

Name ONE rhythmic feature heard in this excerpt.
[1 mark]

8

[Turn over]



07

Area of study 3: Traditional Music**You will hear TWO excerpts.****Excerpt A****This excerpt will be played FOUR times.****You may find it helpful to tick a box each time you hear the excerpt.**☐☐☐☐

07 . 1

Name the instrument playing the melody in the introduction to this excerpt. [1 mark]

07 . 2

Which ONE of the following best fits the group of singers heard in this excerpt?**Circle your answer. [1 mark]****SAT****SSA****STB****TTB**

0	7	.	3
---	---	---	---

What is the time signature of this excerpt? [1 mark]

0	7	.	4
---	---	---	---

What is the tonality of this excerpt? [1 mark]

0	7	.	5
---	---	---	---

Identify TWO features of MELODY and / or HARMONY used in this excerpt typical of contemporary folk music of the British Isles. [2 marks]

1

2

[Turn over]



Excerpt B

This excerpt will be played **THREE** times.

You may find it helpful to tick a box each time you hear the excerpt.

☐☐☐

0	7
---	---

 .

6

How many different chords are used in this excerpt?
[1 mark]

0	7
---	---

 .

7

On which beat or beats of the bar are the chords played during this excerpt? [1 mark]



07 . 8

Which of the following is heard in the bass?

Circle your answer. [1 mark]

glissando

pedal

riff

walking bass

9

08

Area of study 4: Western Classical Tradition
since 1910

This excerpt will be played **FOUR** times.

You may find it helpful to tick a box each
time you hear the excerpt.

☐☐☐☐

08 . 1

Name the instrument playing the broken chords during
the introduction to this excerpt. [1 mark]

[Turn over]



08 . 2

The melody of this excerpt is given below.

The first phrase has been marked.

Add in **THREE** more phrase marks. [3 marks]

Bar of score **Scottish Dances III** by **Sir Malcolm Arnold** cannot be reproduced here due to third-party copyright restrictions.

08 . 3

Which **ONE** of the following best matches the tempo of this excerpt?

Circle your answer. [1 mark]

Allegretto

Allegro

Largo

Vivace



08 . 4

What happens to the dynamics in bar 9? [1 mark]

08 . 5

Identify TWO features of HARMONY and / or USE OF INSTRUMENTATION used in this excerpt typical of British music since 1910. [2 marks]

1

2

8

[Turn over]



Section B: Contextual Understanding**Answer question 09****Answer ONE question from QUESTIONS 10–12**

0	9
---	---

**Area of study 1: Western Classical Tradition
1650–1910****Haydn: Symphony No. 101 in D major,
Clock, movt. 2.**

0	9	.	1
---	---	---	---

**Identify TWO ways in which the woodwind instruments
are used in the section up to the first change of key.
[2 marks]****1** _____

2 _____



0	9	.	2
---	---	---	---

About two-thirds of the way through this movement, there is a one-bar silence.

Identify TWO reasons why the use of the key of E flat major after this empty bar can be regarded as unexpected. [2 marks]

1 _____

2 _____

[Turn over]



0	9	.	3
---	---	---	---

Identify TWO different ways in which the ‘ticking’ motif (rising and falling thirds) is orchestrated. [2 marks]

1 _____

2 _____

0	9	.	4
---	---	---	---

Explain how Haydn has used TIMBRE, DYNAMICS, RHYTHM and / or FORM in this second movement. [8 marks]



Extra space



Answer ONE question from QUESTIONS 10–12

1	0
---	---

Area of study 2: Popular Music

The Beatles: ‘Lucy in the Sky with Diamonds, With a Little Help from my Friends, Within You, Without You’.

1	0	.	1
---	---	---	---

Identify TWO RHYTHMIC features of the instrumental section in ‘Within You, Without You’. [2 marks]

1 _____

2 _____

[Turn over]



1	0	.	2
---	---	---	---

Identify TWO recording techniques used in ‘Within You, Without You’. [2 marks]

1 _____

2 _____

1	0	.	3
---	---	---	---

In ‘With a Little Help from my Friends’, identify TWO features of the bridge section, beginning “Do you need anybody?”, which contrast with the musical ideas of the verse and chorus. [2 marks]

1 _____

2 _____



1	0	.	4
---	---	---	---

Explain how The Beatles used RHYTHM, METRE, MELODY and / or TIMBRE in 'Lucy in the Sky with Diamonds'. [8 marks]

[illegible]

[Turn over]



[illegible]

[Turn over]



1	1
---	---

Area of study 3: Traditional Music**Santana: 'Smooth, Migra, Love of my Life'.**

1	1
---	---

 .

1

**Identify TWO MELODIC features of 'Love of My Life'.
[2 marks]**

1 _____

2 _____



1	1	.	2
---	---	---	---

Identify TWO features of Latin-American music used in 'Migra'. [2 marks]

1 _____

2 _____

1	1	.	3
---	---	---	---

Identify TWO guitar effects used by Santana in 'Migra'. [2 marks]

1 _____

2 _____

[Turn over]



1	1	.	4
---	---	---	---

Explain how Santana used RHYTHM, MELODY, TIMBRE and / or STRUCTURE in 'Smooth'. [8 marks]

[illegible]

Extra space

[Turn over]





1	2
---	---

Area of study 4: Western Classical Tradition since 1910

Copland: 'Saturday Night Waltz, Hoedown from Rodeo'.

1	2	.	1
---	---	---	---

Identify the TWO different key signatures used by the strings in 'Saturday Night Waltz'. [2 marks]

1 _____

2 _____

[Turn over]



1	2	.	2
---	---	---	---

The second main melody in 'Hoedown' is played first by the trumpets.

Identify TWO ways in which it is accompanied.
[2 marks]

1 _____

2 _____

1	2	.	3
---	---	---	---

Part way through 'Hoedown', there is a short silence for the whole orchestra.

Identify TWO ways in which the music that follows this gives the effect of the dancers tiring and coming to rest.
[2 marks]

1 _____



2 _____

1	2	.	4
---	---	---	---

**Explain how Copland used ARTICULATION, RHYTHM, METRE and / or TIMBRE in 'Saturday Night Waltz'.
[8 marks]**

[Turn over]



[illegible]

Extra space

Extra space _____



END OF QUESTIONS



BLANK PAGE

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
TOTAL	

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2019 AQA and its licensors. All rights reserved.

G/TI/Jun19/8271/W/E5

