

Surname		
Other Names		
Centre Number	For Exa	aminer's Use
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**GCSE** 

**MUSIC** 

Component 1 Understanding Music

8271/W

Tuesday 4 June 2019 Afternoon

Time allowed: 1 hour 30 minutes

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

You will not need any other materials.

#### 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** 

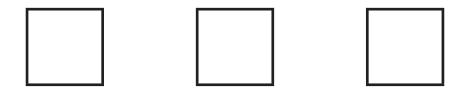
0 1 Area of study 1: Western Classical Tradition 1650–1910

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]
Excerpt B
You may find it helpful to tick a box each time you hear the excerpt.
0 1 . 5

excerpt. [1 mark]



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

What is the tor	nality at th	ne beginnin	g 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			



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0 2	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.

0 2 . 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.



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			



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	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

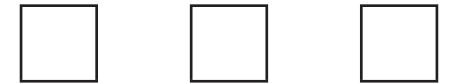
0 3 . 4

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



### **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			

[Turn over]



8

	20
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

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]



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



0	4		6
		_	

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

Circle your answer. [1 mark]

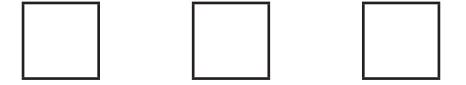
 $A^1A^2A^3A^4$   $A^1B^1A^2B^2$ 

A<sup>1</sup>BA<sup>2</sup>C 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			



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
	the family of instruments heard at eginning of this excerpt. [1 mark]
[Turn	over]



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





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



0 6	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.



0	6 .	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			



**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.



0 6 . 4

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

Circle your answers. [2 marks]

hemiola inversion modulation

pedal sequence

0 6 . 5

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

8



 [Turn	
Name the in	the instrument playing the melody in troduction to this excerpt. [1 mark]
0 7	. 1
	You may find it helpful to tick a box each time you hear the excerpt.
	This excerpt will be played FOUR times.
	Excerpt A
	You will hear TWO excerpts.
0 7	Area of study 3: Traditional Music

3 5

0 7	. 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

07.3

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]



2 _	
	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]

07.7

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



0 7 . 8

Which of the following is heard in the bass?

Circle your answer. [1 mark]

glissando pedal

riff walking bass

9



0 8	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.
0 8	. 1
chord	the instrument playing the broken ls during the introduction to this pt. [1 mark]



of this excerpt is given on page 43. The melody

The first phrase has been marked.

Add in THREE more phrase marks. [3 marks]



2

 $\infty$ 

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



0	8		3
---	---	--	---

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

Circle your answer. [1 mark]

Allegretto Allegro

Largo Vivace

0 8 . 4

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



0 8		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					



**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
_	_	l

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			



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]						









### **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'.

10.1

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



2			



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







14

1 1 /	Area of study 3: Traditional Music
	Santana: Smooth, Migra, Love of my Life.
11.	1
	TWO MELODIC features 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			



1	1		4
---	---	--	---

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







1 2	Area of study 4: Western Classical Tradition since 1910
	Copland: Saturday Night Waltz, Hoedown from Rodeo.
1 2	. 1
used	fy the TWO different key signatures by the strings in 'Saturday Night'. [2 marks]
1	
2	



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 now Copland used ARTICULATIC RHYTHM, METRE and / or TIMBRE in 'Saturday Night Waltz'. [8 marks]						





14

#### **END OF QUESTIONS**



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Question	Mark	
1		
2		
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7		
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9		
10		
11		
12		
TOTAL		

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