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Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

GCSE MUSIC

Component 1 Understanding Music

Tuesday 4 June 2019

Afternoon

Time allowed: 1 hour 30 minutes

Materials

You will not need any other materials.

Instructions

- Use black ink or black ball-point pen. You may use pencil for music notation.
- Fill in the boxes at the top of this page.
- 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 outside the box around each page or 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.

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



Section A: ListeningDo not write
outside the
boxAnswer **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 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 for the next question

Turn over ►



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.

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[1 mark]**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 _____

9

Turn over for the next question

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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

These lyrics are sung during the excerpt:

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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]



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 for the next question

Turn over ►



0 4

Area of study 4: Western Classical Tradition since 1910You 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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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]



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 for the next question

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

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 _____

8



0 6

Area of study 2: Popular MusicYou 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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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 _____

Question 6 continues on the next page**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.

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[1 mark]

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



0 7

Area of study 3: Traditional MusicYou 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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

0 7 . 1

Name the instrument playing the melody in the introduction to this excerpt.

[1 mark]

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**

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]

0	7	8
---	---	---

Which of the following is heard in the bass?

Circle your answer.

[1 mark]

glissando

pedal

riff

walking bass

9



Turn over for the next question

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ANSWER IN THE SPACES PROVIDED**

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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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

0 8 . 1

Name the instrument playing the broken chords during the introduction to this excerpt.

[1 mark]

0 8 . 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

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

8

Turn over for Section B

Turn over ►



Section B: Contextual UnderstandingAnswer 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

0 9**. 3**Identify **two** different ways in which the 'ticking' motif (rising and falling thirds) is orchestrated.**[2 marks]**

1

2



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

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	1
---	---

Area of study 3: Traditional MusicSantana: *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 _____



1 2

Area of study 4: Western Classical Tradition since 1910Copland: *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 _____

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 _____



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2 8



1 9 6 G 8 2 7 1 / W

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