



Surname _____

Other Names _____

Centre Number _____

For Examiner's Use

Candidate Number _____

Candidate Signature _____

I declare this is my own work.

GCSE

MUSIC

Component 1 Understanding Music

8271/W

Tuesday 9 June 2020 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 2 0 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 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.

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

Name the brass instruments heard during the instrumental introduction. [1 mark]



0 1 . 2

These are the lyrics after the instrumental introduction:

Lyrics extract from - Baby Come Back by Eddy Grant (Pato Banton version) cannot be reproduced here due to third-party copyright restrictions.

Which of the following best matches the form of the melody in lines 5–8? [1 mark]

Circle your answer.

AAA¹A¹AA¹ AA¹

AABB

ABAC

0 1 . 3

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

[Turn over]



0 1 . 4

This song is based mainly on three different chords.

The first chord heard is G major (dominant).

Name ONE other chord used. [1 mark]

Excerpt B

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

0 1 . 5

Name the instrument playing the melody at the beginning of this excerpt. [1 mark]



0 1 . 6

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

0 1 . 7

Identify **THREE** features of **MELODY**, **HARMONY** and/or **STRUCTURE** used in this excerpt typical of contemporary folk music of the British Isles. [3 marks]

1

2

3

9

[Turn over]



0	2
---	---

Area of study 4: Western Classical Tradition since 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	2	.	1
---	---	---	---

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

Circle your answer.

children's choir

ladies' choir

male voice choir

mixed voice choir



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

Describe the texture of this excerpt. [1 mark]

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

Which of the following best describes the harmony of this excerpt? [1 mark]

Tick your choice.

A Always consonant

B Starts consonant and ends dissonant

C Starts dissonant and ends consonant

D Always dissonant

[Turn over]



0 2 . 4

This piece of music was written in the style of a lullaby, sung to help young children sleep.

Identify **THREE** features of **RHYTHM**, **DYNAMICS** and/or **MELODY** used in this excerpt typical of this context within British music since 1910. [3 marks]

1 _____

2 _____

3 _____

Excerpt B

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



0 2 . 5

Name the family of instruments playing this excerpt.
[1 mark]

0 2 . 6

Describe the tempo/speed of this excerpt. [1 mark]

0 2 . 7

Which of the following best describes the
ACCOMPANYING rhythms? [1 mark]

Circle your answer.

dotted rhythms

semiquavers

syncopated

triplets

9

[Turn over]



0 3

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

You will hear TWO excerpts.

Each excerpt will be played FOUR times.

Excerpt A

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

--	--	--	--

0 3 . 1

On the score, fill in the missing notes in BARS 3–4 using the given rhythm. [4 marks]

music continues



Excerpt B

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

0 3 . 2

Identify FIVE features of MELODY, HARMONY, RHYTHM, TEXTURE and/or USE OF INSTRUMENTS used in this excerpt typical of Baroque music. [5 marks]

1 _____

2 _____

3 _____

[Turn over]



4 _____

5 _____

9



0	4
---	---

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

Complete the following rhythm, sung to
“Talkin’ ’bout my gen-er-a-tion”.

(N.B. the curved line below the last two notes is a slur.)
[4 marks]

Score extract from - Talkin’ about my generation by
Pete Townshend cannot be reproduced here due to
third-party copyright restrictions.

[Turn over]



0	4	.	2
---	---	---	---

Identify FIVE features of MELODY, HARMONY, TEMPO, TEXTURE and/or INSTRUMENTATION used in this excerpt typical of Rock music of the 1960s and 1970s.
[5 marks]

1 _____

2 _____

3 _____

4 _____

5 _____

9



0	5
---	---

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.**

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

Name the instrument playing the melody after the guitar introduction. [1 mark]

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

How many bars are there in this instrumental melody? [1 mark]

[Turn over]

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

Which playing technique is used by the bass in this excerpt? [1 mark]

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

Describe the speed/tempo of this excerpt. [1 mark]

Excerpt B

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



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

Which of the following best matches the style of this music? [1 mark]

Circle your answer.

cha-cha salsa

samba tango

0	5	.	6
---	---	---	---

Name the ornament which can be heard during the introduction. [1 mark]

[Turn over]



0 5 . 7

Identify TWO features of MELODY and/or INSTRUMENTATION used in this excerpt typical of Latin American music. [2 marks]

1 _____

2 _____

8



0 6

Area of study 4: Western Classical Tradition since 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 6 . 1

Which type of instrumental group is playing in this excerpt? [1 mark]

Circle your answer.

Brass Band**Orchestra****String Orchestra****Wind Band**

[Turn over]



0 6 . 2

Name TWO features of articulation used during this excerpt. [2 marks]

1 _____

2 _____

0 6 . 3

Describe the texture of this excerpt. [1 mark]

Excerpt B

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



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

Describe what happens to the tempo during the first section of this excerpt. [1 mark]

0	6	.	5
---	---	---	---

Which of the following is a feature of the melody in this excerpt? [1 mark]

Circle your answer.

diminution

inversion

retrograde

sequence

[Turn over]



0 6 . 6

Identify TWO features of DYNAMICS and/or USE OF INSTRUMENTS used in this excerpt typical of 20th century music. [2 marks]

1 _____

2 _____

8



0	7
---	---

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

You will hear TWO excerpts.

Excerpt A

This excerpt will be played THREE times.

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

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

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

Circle your answer.

1st

3rd

5th

7th

[Turn over]



0	7	.	2
---	---	---	---

Describe the texture of the opening phrase. [1 mark]

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

What happens to the dynamics at the beginning of the next phrase? [1 mark]

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

Which family of instruments plays this second phrase? [1 mark]



Excerpt B

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

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

--	--	--	--

The score below shows the rhythm of the melody of this excerpt.

1 $\frac{4}{4}$ *Interval*

2 *Cadence 1*

3 *Cadence 2*

4 *Music continues*

0 7 . 5

Name the interval between the fourth and fifth notes in bar 1. [1 mark]

[Turn over]



0	7	.	6
---	---	---	---

Name the cadences played in bars 2 and 4. [2 marks]

Bar 2: Cadence 1

Bar 4: Cadence 2

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

Name the tonality of this excerpt. [1 mark]

8



0	8
---	---

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	8	.	1
---	---	---	---

Which of the following best matches the pattern of notes played at the beginning of this excerpt? [1 mark]**Tick your choice.**

Score extract from - Passenger by Mike Rosenberg cannot be reproduced here due to third-party copyright restrictions.

[Turn over]

0	8	.	2
---	---	---	---

Name the stringed instrument playing this pattern of notes at the beginning of this excerpt. [1 mark]

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

Identify a rhythmic feature of the melody in this excerpt. [1 mark]

0	8	.	4
---	---	---	---

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

Excerpt B

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



0 8 . 5

The opening lyrics are

Lyrics extract from - Chasing Pavements by Adele cannot be reproduced here due to third-party copyright restrictions.

Name the repeating interval sung to the second line lyric 'I just keep chasing.' [1 mark]

0 8 . 6

Describe the texture of this excerpt. [1 mark]

0 8 . 7

What term best describes the dynamics of the majority of this excerpt? [1 mark]

[Turn over]



08 . 8

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

Circle your answer.

soprano

alto

tenor

bass

8



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 keys used in this second movement other than G major. [2 marks]

1 _____

2 _____

[Turn over]



0 9 . 2

Identify TWO playing techniques used by the strings.
[2 marks]

1 _____

2 _____

0 9 . 3

Identify TWO ways in which inserting a crook into a horn affects its pitch. [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 ways in which the chorus of ‘With a Little Help from my Friends’ is varied after the first time it is sung. [2 marks]

1 _____

2 _____

[Turn over]



1 0 . 2

Identify TWO features of a shuffle rhythm as used in 'With a Little Help from my Friends.' [2 marks]

1 _____

2 _____

1 0 . 3

Identify TWO features of the bass line in 'Lucy in the Sky with Diamonds' after the short introduction. [2 marks]

1 _____

2 _____

1 1

Area of study 3: Traditional Music

Santana: 'Love of my Life, Migra, Smooth.'

1 1 . 1

Identify TWO ways in which Santana has altered the rhythm of the original melody by Brahms in 'Love of my Life.' [2 marks]

1 _____

2 _____

[Turn over]



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

**Identify TWO features of the opening bass riff in 'Smooth'.
[2 marks]**

1 _____

2 _____

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

**Identify TWO features and/or techniques used in Santana's
guitar improvisations in 'Smooth'. [2 marks]**

1 _____

2 _____



1 2

Area of study 4: Western Classical Tradition since 1910

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

1 2 . 1

Identify TWO features of the introduction of 'Saturday Night Waltz' (bars 1–8) which contrast with the rest of the movement. [2 marks]

1 _____

2 _____

[Turn over]



1 2 . 2

Identify TWO features of melodic movement in the 'meno mosso' section of 'Saturday Night Waltz.' [2 marks]

1 _____

2 _____

1 2 . 3

Identify TWO ways in which Copland gives the effect of using just a chamber orchestra in 'Saturday Night Waltz.' [2 marks]

1 _____

2 _____



BLANK PAGE



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, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

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.

Copyright © 2020 AQA and its licensors. All rights reserved.

G/TI/Jun20/8271/W/E2

5 0



2 0 6 G 8 2 7 1 / W