

Please write clearly in block capitals.

Centre number

Candidate number

Surname \_\_\_\_\_

Forename(s) \_\_\_\_\_

Candidate signature \_\_\_\_\_

I declare this is my own work.

# GCSE MUSIC

## Component 1 Understanding Music

Tuesday 9 June 2020

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.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.

### 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	
<b>TOTAL</b>	



**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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**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.

**AAA<sup>1</sup>A<sup>1</sup>****AA<sup>1</sup> AA<sup>1</sup>****AABB****ABAC****0 1 . 3**

On which beat or beats of the bar are the chords played during this excerpt?

**[1 mark]**


---



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.

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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

**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.

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

**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 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9

**Turn over for the next question**

**Turn over ►**



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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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.**



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

**Turn over for the next question**

**Turn over ►**



**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.

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

**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]**

---

**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]**

---

**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**

**Turn over for the next question**

**Turn over ►**



**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.

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

**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**

**Turn over for the next question**

**Turn over ►**



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**

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]**


---





**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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**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.**

**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]

---

0 8 . 8 Which type of voice is singing this excerpt?

[1 mark]

Circle your answer.

soprano

alto

tenor

bass

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

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

**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 \_\_\_\_\_

\_\_\_\_\_

**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 \_\_\_\_\_

\_\_\_\_\_

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 \_\_\_\_\_

\_\_\_\_\_

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 \_\_\_\_\_

\_\_\_\_\_





**There are no questions printed on this page**

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box*

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ANSWER IN THE SPACES PROVIDED**





