



**Surname** \_\_\_\_\_

**Other Names** \_\_\_\_\_

**Centre Number** \_\_\_\_\_

**Candidate Number** \_\_\_\_\_

**Candidate Signature** \_\_\_\_\_

**I declare this is my own work.**

**GCSE**

**MUSIC**

**Component 1    Understanding Music**

**8271/W**

**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.**

**[Turn over]**



**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.**
- **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.
- 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.
- You have **THREE** minutes to read through the paper before the excerpts are played.

**DO NOT TURN OVER UNTIL TOLD TO DO SO**



**SECTION A: LISTENING**

**Answer ALL questions in this section**

<b>0</b>	<b>1</b>
----------	----------

**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	1	.	1
---	---	---	---

**Which of the following best fits the guitar pattern heard at the **BEGINNING** of this excerpt? [1 mark]**

**Circle your answer.**

**glissando**

**pedal**

**riff**

**walking bass**

**[Turn over]**



0 1 . 2

**Name ONE effect applied to the lead guitar sound in this excerpt. [1 mark]**

---

---

0 1 . 3

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

1 \_\_\_\_\_

---

2 \_\_\_\_\_

---



## 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"/>
--------------------------	--------------------------	--------------------------

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

The first chord played during the introduction is major.

Describe the second and third chords as 'major', 'minor' or 'dominant seventh'.

[2 marks]

Second chord \_\_\_\_\_

Third chord \_\_\_\_\_

[Turn over]



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

**Which of the following best describes the rhythm sung in the vocal line? [1 mark]**

**Circle your answer.**

**dotted notes**

**hemiola**

**scotch snap**

**syncopated**





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

**Describe TWO features of the melodic movement sung to the opening lyrics:**

**Lyrics not reproduced here due to third-party copyright restrictions**

**[2 marks]**

**1**

---

**2**

---

9

**[Turn over]**



0	2
---	---

## **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	2	.	1
---	---	---	---

**Name an ornament heard in the melody of this excerpt. [1 mark]**

---

---

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

**Which of the following rhythmic features is used in this excerpt? [1 mark]**

**Circle your answer.**

**anacrusis**

**diminution**

**rubato**

**triplets**

**[Turn over]**



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

**Name the cadence at the end of this excerpt. [1 mark]**

---

---

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

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

---

---



**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"/>
--------------------------	--------------------------	--------------------------

**0 2 . 5**

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

---

---

**[Turn over]**



**0 2 . 6**

**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 . 7**

**When the first voice enters, name the interval between the second and third notes. [1 mark]**

---

---



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

**Identify TWO features of TEMPO and/or RHYTHM used in this excerpt typical of the Requiem of the late Romantic period.  
[2 marks]**

1

---

---

---

2

---

---

---

9

**[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"/>
--------------------------	--------------------------	--------------------------





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

**How many different chords are played during the instrumental introduction?**  
**[1 mark]**

---

---

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

**On which beat or beats of the bar is the snare drum played in this excerpt?**  
**[1 mark]**

---

---

**[Turn over]**



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

**On which note of the scale does the vocal line end in this excerpt? [1 mark]**

---

---

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

**Name the instrument playing the descending pattern after the vocal line. [1 mark]**

---

---



## 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"/>
--------------------------	--------------------------	--------------------------

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

Describe the **TEXTURE** during the introduction. [1 mark]

---

---

[Turn over]



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

**Identify THREE features of MELODY, TEMPO and/or SONORITY (TIMBRE) used in this excerpt typical of contemporary folk music of the British Isles. [3 marks]**

1

---

2

---

3

---



**BLANK PAGE**

**[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 **THREE** times.

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



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

**Which of the following best fits the rhythm of the accompanying instruments? [1 mark]**

**Circle your answer.**

**dotted notes**

**quavers**

**scotch snap**

**triplets**

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

**Describe the dynamics when the vocal parts enter. [1 mark]**

---

---

**[Turn over]**



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

**Identify TWO features of MELODY and/or TEXTURE used in this excerpt typical of Minimalist music. [2 marks]**

**1** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





**Excerpt B**

**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 4 . 4**

**Name the interval between the opening two notes played on the timpani.**

**[1 mark]**

---

---

**[Turn over]**



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

**What playing technique is used by the strings immediately after these two notes? [1 mark]**

---

---



0 4 . 6

After this short section, which of the following rhythms best fits the opening of the phrase played by the strings?  
[1 mark]

Tick your answer.

A 

B 

C 

D 

[Turn over]



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

**Which of the following musical terms best describes the tempo of this excerpt?  
[1 mark]**

**Circle your answer.**

**allegretto**

**allegro molto**

**largo**

**moderato**

8



**BLANK PAGE**

**[Turn over]**



0	5
---	---

## 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 5 . 1

**Identify THREE features of RHYTHM, SONORITY (TIMBRE) and/or TEXTURE used in this excerpt typical of gaming music since 1990. [3 marks]**

1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



## 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"/>
--------------------------	--------------------------	--------------------------

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

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

---

---





**05 . 3**

**The opening lyrics are:**

**Lyrics not reproduced here due to  
third-party copyright restrictions**

**Which ONE of the following best  
matches the form of these three lines?  
[1 mark]**

**Circle your answer.**

**AAA****AAB****AA<sup>1</sup>B****ABC**

**[Turn over]**



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

**Name the interval sung to the first two notes of the melody. [1 mark]**

---

---

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

**Describe the chord used on “-lone” at the end of line 3 as ‘tonic’, ‘subdominant’ or ‘dominant’. [1 mark]**

---

---



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

**Which of the following best matches the type of voice singing this excerpt?  
[1 mark]**

**Circle your answer.**

**treble**

**alto**

**tenor**

**bass**

8

**[Turn over]**



0	6
---	---

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

**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.**

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



0 6 . 1

Describe the vocal texture at the **BEGINNING** of this excerpt. [1 mark]

---



---

0 6 . 2

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

music continues

[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.**



06 . 3

Identify **THREE** features of **HARMONY**, **TONALITY** and/or **SONORITY (TIMBRE)** used in this excerpt typical of the orchestral music of Haydn, Mozart and Beethoven. [3 marks]

1

---

---

---

2

---

---

---

3

---

---

---

8

[Turn over]



0	7
---	---

## 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	7	.	1
---	---	---	---

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

---

---

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

**Which of the following best suits the style of this excerpt? [1 mark]**

**Circle your answer.**

**bolero**

**cha-cha-cha**

**mambo**

**salsa**

**[Turn over]**



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

**Name TWO features of MELODY and/or TEXTURE used in this excerpt typical of contemporary Latin music. [2 marks]**

**1** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**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"/>
--------------------------	--------------------------	--------------------------

**0 7 . 4**

**Which of the following is a feature of the vocal line? [1 mark]**

**Circle your answer.**

**falsetto**

**portamento**

**trill**

**turn**

**[Turn over]**



**07 . 5**

**Name the effect produced by the use of the mute in this excerpt. [1 mark]**

---

---

**07 . 6**

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

**Circle your answer.**

**cyclic****strophic****12-bar blues****verse and chorus**

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

**Identify the texture of the music when the singer and the trumpeter perform. [1 mark]**

---

---

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

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

---

---

9
---

**[Turn over]**



0	8
---	---

## 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"/>
--------------------------	--------------------------	--------------------------

0	8	.	1
---	---	---	---

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

---

---



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

**Name the TWO instruments playing the accompaniment in this excerpt.**  
**[2 marks]**

1

---

2

---

**[Turn over]**



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

**Describe what happens to the dynamics during this excerpt. [1 mark]**

---

---

## **Excerpt B**

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





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

**Name the harmonic device heard during the first section of this excerpt. [1 mark]**

---

---

0	8	.	5
---	---	---	---

**Name the woodwind instrument playing the melody in the second section of this excerpt. [1 mark]**

---

---

**[Turn over]**



0	8	.	6
---	---	---	---

**Identify THREE features of METRE, RHYTHM and/or SONORITY (TIMBRE) used in this excerpt typical of British music since 1910. [3 marks]**

1

---

---

---

2

---

---

---

3

---

---

---

9
---



**BLANK PAGE**

**[Turn over for Section B]**



**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**

**Mozart: ‘Clarinet Concerto in A major, K. 622, 3rd movement, Rondo’.**



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

**Identify TWO ways in which the horns are used in the movement. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

**[Turn over]**



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

**Identify TWO ornaments used by the clarinet in the movement. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_



09 . 3

**Identify TWO keys used in the second episode of the movement. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

**[Turn over]**



09 . 4

**Explain how Mozart has used HARMONY, MELODY, RHYTHM and/or SONORITY (TIMBRE) to make the music appeal to an audience. [8 marks]**

---

---

---

---

---

---

---

---

---

---

---

---

---





---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**[Turn over]**





14



**BLANK PAGE**

**[Turn over]**



**Answer ONE question from Questions 10–12.**

**1 0**

**Area of study 2: Popular Music**

**Little Shop of Horrors 1982 off-Broadway version: ‘Prologue/Little Shop of Horrors (overture), Mushnik and Son, Feed Me’.**

**1 0 . 1**

**Identify TWO textures used in verse 1 of ‘Mushnik and Son’, which starts with the lyrics, “How would you like to be my son?”. [2 marks]**

**1** \_\_\_\_\_

**2** \_\_\_\_\_



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

**Identify TWO melodic features of the bass guitar part in the  $\frac{12}{8}$   $\left(\frac{6}{8}\right)$  section of the song 'Feed Me'. [2 marks]**

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



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

**Identify TWO musical styles which are used in the song 'Feed Me', from when the plant sings "Feed Me". [2 marks]**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_



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

**Explain how MELODY, RHYTHM, SONORITY (TIMBRE) and/or TONALITY are used to create a sense of excitement in the song 'Little Shop of Horrors'.**

**Your answer should refer to the song only and not the opening 'Prologue'.  
[8 marks]**

---

---

---

---

---

---

---

---

---

---

**[Turn over]**



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

[Turn over]



1	1
---	---

### Area of study 3: Traditional Music

**Paul Simon: 'Graceland', 'Diamonds on the Soles of Her Shoes', 'You Can Call Me Al'.**

1	1	.	1
---	---	---	---

**Identify TWO woodwind instruments used in the song 'You Can Call Me Al'.  
[2 marks]**

**1** \_\_\_\_\_

**2** \_\_\_\_\_



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

**Towards the end of the song 'You Can Call Me AI' there is a two-bar bass guitar solo.**

**Identify TWO features of this solo.  
[2 marks]**

**1** \_\_\_\_\_

**2** \_\_\_\_\_

**[Turn over]**



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

**Identify TWO rhythmic features of the vocal introduction of the song 'Diamonds on the Soles of Her Shoes'.  
[2 marks]**

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



**1 1 . 4**

**Explain how Paul Simon uses HARMONY, MELODY, SONORITY (TIMBRE) and/or TEXTURE to create a fusion of Western and African music in the song 'Graceland'. [8 marks]**

---

---

---

---

---

---

---

---

---

---

---

---

**[Turn over]**



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**[Turn over]**



1	2
---	---

## Area of study 4: Western Classical Tradition since 1910

**Zoltán Kodály: ‘The Battle and Defeat of Napoleon’ and ‘Intermezzo’ from ‘Háry János’.**

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

**Identify TWO features of twentieth-century music found in ‘The Battle and Defeat of Napoleon’.**  
**[2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_





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

**Identify the TWO families of instruments which play the introduction and opening theme of 'The Battle and Defeat of Napoleon'. [2 marks]**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



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

**Identify TWO features of the dynamics in the accompaniment in the final 'Tempo di Marcia funebre' section of 'The Battle and Defeat of Napoleon'.  
[2 marks]**

1

---

2

---



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

**Explain how Kodály uses  
ARTICULATION, DYNAMICS, MELODY  
and/or STRUCTURE to create a sense of  
drama in 'Intermezzo'. [8 marks]**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**[Turn over]**



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---



---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**END OF QUESTIONS**



7 7

**BLANK PAGE**



**Additional page, if required. Write the question numbers in the left-hand margin.**

Lined area for writing answers, consisting of 15 horizontal lines and a vertical margin line on the left.



**Additional page, if required. Write the question numbers in the left-hand margin.**




**Additional page, if required. Write the question numbers in the left-hand margin.**


**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](http://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 © 2022 AQA and its licensors. All rights reserved.

**G/TI/Jun22/8271/W/E1**

8 2



2 2 6 G 8 2 7 1 / W