



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

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

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

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

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

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

**GCSE**

**MUSIC**

**Component 1    Understanding Music**

**8271/W**

**Wednesday 14 June 2023          Afternoon**

**Time allowed: 1 hour 30 minutes**

**At the top of the page, write your surname and forename(s), your centre number, your candidate number and add your signature.**

**[Turn over]**



J U N 2 3 8 2 7 1 W 0 1

**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
---	---	---	---

**Name the repeating interval played by the panpipes after the first phrase of the melody. [1 mark]**

---

---

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

**Name ONE rhythmic feature heard in the melody of this excerpt. [1 mark]**

---

---

**[Turn over]**



01 . 3

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

---

---

01 . 4

**What is the tonality of 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 instrument which plays two short phrases at the start of the excerpt.**  
**[1 mark]**

---

---

**[Turn over]**



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

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

**Circle your answer.**

**1st**

**3rd**

**5th**

**7th**

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

**Describe the articulation heard in the vocal part during this excerpt. [1 mark]**

---

---

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

**Identify TWO features of MELODY and/or TEXTURE used in this excerpt typical of the music of Broadway 1950s to 1990s.**  
**[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.**

☐☐☐

02 . 1

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

---

---

02 . 2

**Which of the following is heard in the melody line of this excerpt? [1 mark]**

**Circle your answer.**

**anacrusis**

**glissando**

**sequence**

**trill**

**[Turn over]**



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

**Identify THREE features of  
ARTICULATION, HARMONY and/or  
TEXTURE used in this excerpt typical  
of the piano music of Chopin and  
Schumann. [3 marks]**

1

---

---

---

2

---

---

---

3

---

---

---



**Excerpt B**

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

☐☐☐

**0 2 . 4**

**Which of the following voice types are singing in this excerpt? [1 mark]**

**Circle your answer.**

**children's voices**

**ladies' voices**

**male voices**

**mixed voices**

**[Turn over]**



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

**Describe the texture of the vocal parts during the majority of this excerpt.**

**[1 mark]**

---

---

0	2	.	6
---	---	---	---

**Which Italian term best describes the tempo of this excerpt? [1 mark]**

---

---

8
---



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**[Turn over]**



0	3
---	---

## Area of study 3: Traditional Music

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

Describe ONE melodic feature at the start of the excerpt. [1 mark]

---

---



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

**Which ONE of the following is heard at the start of the excerpt? [1 mark]**

**Circle your answer.**

**acoustic guitar**

**distorted guitar**

**palm-muted guitar**

**slide guitar**

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

**Which ONE of the following best describes what the drum kit plays when it enters? [1 mark]**

**Circle your answer.**

**fill**

**roll**

**rim shot**

**triplets**

**[Turn over]**



## Excerpt B

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

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

☐☐☐☐

**0 3 . 4**

**Name the TWO accompanying instruments which are heard in this excerpt. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_



**0 3 . 5**

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

---

---

**[Turn over]**

03 . 6

Identify **THREE** features of **HARMONY**, **TEMPO** and/or **TEXTURE** used in this excerpt typical of Contemporary Folk music of the British Isles. [3 marks]

1 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



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**[Turn over]**



0	4
---	---

## **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	4	.	1
---	---	---	---

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

---

---

**[Turn over]**



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

**Identify THREE features of RHYTHM, SONORITY (TIMBRE) and/or TEMPO used in this excerpt typical of the Minimalist music of John Adams, Steve Reich and Terry Riley. [3 marks]**

1

---

---

---

2

---

---

---

3

---

---

---



## Excerpt B

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

☐☐☐

**0 4 . 3**

**Name ONE of the instruments playing the melody at the start of this excerpt.**  
**[1 mark]**

---

---

**[Turn over]**



**04 . 4**

**Name the harmonic device used in this excerpt. [1 mark]**

---

---

**04 . 5**

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

**Circle your answer.**

**allegro                      andante**

**lento                        presto**



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

**Name the percussion instrument heard in this excerpt. [1 mark]**

---

---

8
---

**[Turn over]**



0	5
---	---

Area of study 2: Popular Music

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

**The opening lyrics are:**

**Lyrics removed.**

**Which ONE of the following best matches the pattern of notes sung to the lyrics,**

**Lyrics removed?**

**[1 mark]**

**Tick your answer.**

**Score and lyrics extracts from ‘You’ll Never Stop this Flame’ by Celeste cannot be reproduced here due to third-party copyright restrictions.**

**[Turn over]**



**Score and lyrics extracts from  
‘You’ll Never Stop this Flame’ by  
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**05 . 2**

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

---

---

**05 . 3**

**Which ONE of the following best describes the sonority (timbre) of the strings in this excerpt? [1 mark]**

**Circle your answer.**

**arco****con sordino****pizzicato****tremolo**

**[Turn over]**



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

**Identify ONE rhythmic feature of the piano part. [1 mark]**

---

---

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

**Towards the end of the excerpt a piano can be heard playing on its own. How many bars does the piano play during this final section? [1 mark]**

---

---



**BLANK PAGE**

**[Turn over]**



## Excerpt B

**This excerpt will be played TWICE.**

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

--	--

**0 5 . 6**

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

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

\_\_\_\_\_

\_\_\_\_\_



2

3

[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

On the score, fill in the missing notes IN BAR 7 using the given rhythm. [4 marks]

Musical score snippet showing a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff contains a melody starting with a dotted quarter note (labeled 1), followed by two eighth notes (labeled 2), and a dotted quarter note (labeled 3). The second staff contains a melody starting with a dotted quarter note (labeled 4), followed by two eighth notes (labeled 5), and a dotted quarter note (labeled 6).

Musical score snippet showing a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff contains a melody starting with a dotted quarter note (labeled 5), followed by two eighth notes (labeled 6), and a dotted quarter note (labeled 7). The second staff contains a melody starting with a dotted quarter note (labeled 8), followed by two eighth notes (labeled 9), and a dotted quarter note (labeled 10).

*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.**

☐☐☐

**These are the lyrics after the instrumental introduction:**

- 1. ‘Why do the nations’**
- 2. ‘So furiously rage together?’**
- 3. ‘Why do the people imagine a vain thing?’**
- 4. ‘Why do the nations rage,’**
- 5. ‘So furiously rage together?’**



0	6	.	2
---	---	---	---

**Describe ONE feature of the melodic movement sung to the lyrics, “Why do the nations” in line 1. [1 mark]**

---

---

---

---

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

**Identify a rhythmic feature used on the word “rage” in line 4. [1 mark]**

---

---

**[Turn over]**



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

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

---

---

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

**Identify TWO features of METRE and/or TEXTURE used in this excerpt typical of the Coronation Anthems and Oratorios of Handel. [2 marks]**

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

9

**[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 ONE of the instruments playing the opening phrase. [1 mark]**

---

---

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

**Around halfway through the extract the word 'Agoya' is sung four times in a row.**

**Which ONE of the following matches the form of the melody of these four words?  
[1 mark]**

**Circle your answer.**

**AAAA**

**ABAA**

**ABBA**

**ABAB**

**[Turn over]**



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

**Identify TWO features of RHYTHM and/or TONALITY 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.**

☐☐☐

**0 7 . 4**

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

---

---

**[Turn over]**



0	7	.	5
---	---	---	---

**Which ONE of the following is a rhythmic feature of the vocal melody line?**

**[1 mark]**

**Circle your answer.**

**anacrusis**

**diminution**

**hemiola**

**triplets**

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

**Describe the structure of this excerpt.**

**[1 mark]**

---

---



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

The time signature of the excerpt is  $\frac{4}{4}$

Which ONE of the following best describes the tempo/speed of this excerpt? [1 mark]

Circle your answer.

110 bpm

150 bpm

180 bpm

240 bpm

8
---

[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.

☐
☐
☐

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

Describe the dynamics at the start of this excerpt. [1 mark]

---



---



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

**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	8	.	3
---	---	---	---

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

---

---

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

**Name a percussion instrument heard in this excerpt. [1 mark]**

---

---

## Excerpt B

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

☐☐☐

**0 8 . 5**

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

---

---

**[Turn over]**



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

**Which playing technique is used in the strings at the END of the excerpt?**

**[1 mark]**

---

---

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

**Identify TWO features of  
ARTICULATION and/or DYNAMICS used  
in this excerpt typical of the orchestral  
music of Copland. [2 marks]**

**1**

---

---

---

**2**

---

---

---

9
---

**[Turn over]**



## **SECTION B: CONTEXTUAL UNDERSTANDING**

**Answer Question 09.**

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

<b>0</b>	<b>9</b>
----------	----------

**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 features of the Classical period found in this movement.**

**[2 marks]**

**1**

---

---

---

**2**

---

---

---

**[Turn over]**



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

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

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

\_\_\_\_\_

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

\_\_\_\_\_

0	9	.	3
---	---	---	---

**Identify TWO ways in which Mozart emphasises cadence points in this movement. [2 marks]**

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



0	9	.	4
---	---	---	---

**Explain how Mozart has used  
ARTICULATION, MELODY, TEXTURE  
and/or TONALITY in the first episode of  
this movement. [8 marks]**

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[illegible]

**[Turn over]**



60

[illegible]

14



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**[Turn over]**



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

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

**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 features of the organ melody before the female vocals enter in ‘Prologue/Little Shop of Horrors’.**  
**[2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_

**[Turn over]**



1	0
---	---

 . 

2
---

One of the chords used in the song  
‘Mushnik and Son’ is the chord of G7.  
Two notes of this chord are G and B.

Identify the other TWO notes in the  
chord. [2 marks]

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

10 . 3

Identify TWO percussion instruments which are used in the song ‘Mushnik and Son’. [2 marks]

1 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

[Turn over]

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

**Explain how HARMONY, METRE, SONORITY (TIMBRE) and/or STRUCTURE are used in the song 'Feed Me', from when the plant sings 'Feed Me'. [8 marks]**

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[illegible]

**[Turn over]**



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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 melodic features of the vocal line in the song ‘Graceland’.**  
**[2 marks]**

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



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

**Identify TWO rhythmic features of the instrumental outro of 'Graceland'.**

**[2 marks]**

**1**

---

**2**

---

---



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

**Identify TWO features of the bass guitar part in the first verse of the song ‘You Can Call Me Al’. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_

**[Turn over]**



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

**Explain how Paul Simon has used  
DYNAMICS, RHYTHM, SONORITY  
(TIMBRE) and/or TONALITY in the song  
‘Diamonds on the Soles of Her Shoes’.**

**[8 marks]**

---

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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 different transposing instruments used in ‘Intermezzo’.**  
**[2 marks]**

1 \_\_\_\_\_  
\_\_\_\_\_

2 \_\_\_\_\_  
\_\_\_\_\_

**[Turn over]**



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

**Identify TWO rhythmic features of the cimbalom part in the first section of ‘Intermezzo’. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_



**1 2 . 3**

**Part way through ‘Intermezzo’ there is a change of key, followed by a horn solo.**

**Identify TWO ways in which this horn solo is accompanied. [2 marks]**

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

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

**[Turn over]**



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

**Explain how Kodály uses DYNAMICS, RHYTHM, SONORITY (TIMBRE) and/or TEMPO in ‘The Battle and Defeat of Napoleon’. [8 marks]**

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**[Turn over]**



80

[illegible]

14

# END OF QUESTIONS



80

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

[illegible]

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

[illegible]

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

[illegible]

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

[illegible]

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

[illegible]

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

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G/TI/Jun23/8271/W/E3

