



Please write clearly in block capitals.

Centre number

--	--	--	--	--

Candidate number

--	--	--	--

Surname

---

Forename(s)

---

Candidate signature

---

# GCSE MUSIC

## Component 1 Understanding Music

Wednesday 6 June 2018

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.

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



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

G/TI/Jun18/E6

**8271/W**

**Section A: Listening**Answer **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**

Which term best describes the dynamics at the beginning of this excerpt?

**[1 mark]**

---

**0 1 . 2**

What is the tonality at the beginning of this excerpt?

**[1 mark]**

---

**0 1 . 3**

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.

Each of the numbered boxes represents one bar of the music, which is in  $\frac{3}{4}$  time and starts with an anacrusis.

1	2	3	4	5	6	7	8
		X				Y	

9	10	11	12	13	14	15	16
		X				Y	

0 1 . 4

Using the grid above, name the type of scale heard at X and Y.

**[2 marks]**

X \_\_\_\_\_

Y \_\_\_\_\_

0 1 . 5

Which Italian term best describes the tempo of this excerpt?

**[1 mark]**

\_\_\_\_\_

0 1 . 6

Identify **three** features of **melody**, **harmony** and / or **instrumentation** used in this excerpt typical of the music of the Classical period.

**[3 marks]**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Turn over ►**

0 2

**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.

0 2 . 1

Which of the following best matches the pattern of notes played by the guitar on its first entry?

**[1 mark]**

Extract of score from *All or Nothing* by The Small Faces cannot be reproduced here due to third-party copyright restrictions.



0 2 . 2 These are the lyrics for this excerpt:

Extract of lyrics from *All or Nothing* by The Small Faces cannot be reproduced here due to third-party copyright restrictions.

The first time the words 'All or nothing' are sung (line 4), the chord played is major.

Describe the chords played for the second and third times they are sung as 'major', 'minor' or 'dominant seventh'.

[2 marks]

Line 5 \_\_\_\_\_

Line 6 \_\_\_\_\_

0 2 . 3 Identify **three** features of **rhythm**, **metre** and / or **melody** used in this excerpt typical of Rock music of the 1960s and 1970s.

[3 marks]

---

---

---

---

---

---

---

Question 2 continues on the next page

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 2 . 4**

Name the instrument playing at the beginning of this excerpt.

**[1 mark]**

---

**0 2 . 5**

Name **two** effects which have been applied to its sound.

**[2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

9



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.

0 3 . 1

Name the instrument playing in this excerpt.

**[1 mark]**

---

0 3 . 2

Name the vocal technique used when the word "Ooh" is sung.

**[1 mark]**

---

0 3 . 3

Identify **three** features of **melody** and / or **harmony** used in this excerpt typical of Blues music.

**[3 marks]**

---

---

---

---

---

---

---

**Question 3 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 3 . 4

Name the woodwind instrument which plays the melody after the introduction and again at the end of this excerpt.

**[1 mark]**


---

0 3 . 5

These are the lyrics sung during this excerpt:

Extract of lyrics from *One in Ten* by UB40 cannot be reproduced here due to third-party copyright restrictions.

Which of the following best matches the form of the melody in lines 1–4?

**[1 mark]**

Circle your answer.

**AAAA****AAAB****AAB<sup>1</sup>B<sup>2</sup>****A B<sup>1</sup>A B<sup>2</sup>**

0 3 . 6

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

**[1 mark]**


---

0 3 . 7

This song is based on just two different chords.

The first chord is Gm (G minor).

Name the other chord used.

**[1 mark]**


---





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

Name the instruments playing the melody at the beginning of this excerpt.

**[1 mark]**

---

0 4 . 2

To which family of instruments do they belong?

**[1 mark]**

---

0 4 . 3

What playing technique is used by the strings in the accompaniment?

**[1 mark]**

---

0 4 . 4

Name **one** feature of articulation heard in the melody part during this excerpt.**[1 mark]**

---

0 4 . 5

What is the time signature of this excerpt?

**[1 mark]**

---

**Question 4 continues on the next page****Turn over ►**

Do not write  
outside the  
box

**Excerpt B**

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

0 4 . 6

Identify **three** features of **melody**, **rhythm** and / or **texture** used in this excerpt typical of Minimalist music.

**[3 marks]**

---

---

---

---

---

---

---

8



0 5

**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.

0 5

. 1

On the score, fill in the missing notes in **bars 2–3** using the given rhythm.**[5 marks]**
**Question 5 continues on the next page****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 5** . **2**

What type of voice is singing in this excerpt?

**[1 mark]**

Circle your answer.

**soprano****alto****tenor****bass****0 5** . **3**

Identify **two** features of **melody**, **harmony** and / or **texture** used in this excerpt typical of the music of the Baroque Period.

**[2 marks]**

---

---

---

---

**8**

0 6

**Area of study 2: Popular 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 6 . 1

The opening lyrics are "*Wishing you were somehow*".

Name the interval sung between "*some*" and "*how*".

**[1 mark]**

---

0 6 . 2

Name the family of instruments playing the accompaniment in this excerpt.

**[1 mark]**

---

0 6 . 3

Name the cadence at the end of this excerpt.

**[1 mark]**

---

**Question 6 continues on the next page**

**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 6 . 4**

Which of the following rhythms best matches that heard at the beginning of this excerpt?

**[1 mark]**

Extract of score from *Another Way to Die* by Jack White cannot be reproduced here due to third-party copyright restrictions.

**0 6 . 5**

Which of the following best describes the sound of the instrument heard at the beginning of this excerpt?

**[1 mark]**

Circle your answer.

**acoustic guitar****distorted guitar****palm-muted guitar****slide guitar**

Do not write  
outside the  
box

0 6 . 6

Name the keyboard instrument heard in this excerpt.

[1 mark]

---

0 6 . 7

Identify **two** features of **dynamics** and / or **rhythm** used in this excerpt typical of dramatic film music in the period since 1990.

[2 marks]

---

---

---

---

8

Turn over for the next question

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

Which **two** of the following instruments can be heard during this excerpt?

**[2 marks]**

Circle your answers.

accordion

banjo

flute

guitar

piano

0 7 . 2

Describe the texture of this excerpt.

**[1 mark]**

---

0 7 . 3

What is the time signature of the instrumental section in this excerpt?

**[1 mark]**

---





Do not write  
outside the  
box

**Excerpt B**

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

0 7 . 4

Which of the following best matches the style of this music?

[1 mark]

Circle your answer.

**cha-cha**

**salsa**

**tango**

**waltz**

0 7 . 5

Name the brass instruments playing in this excerpt.

[1 mark]

---

0 7 . 6

Identify **two** features of **rhythm** and / or **texture** used in this excerpt typical of contemporary Latin music.

[2 marks]

---

---

---

---

8

**Turn over for the next question**

**Turn over ►**



0 8

**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 8

. 1

Which of the following voices sings the upper part in this excerpt?

**[1 mark]**

Circle your answer.

**soprano****alto****tenor****bass**

0 8

. 2

Name the rising interval sung at the beginning of this excerpt.

**[1 mark]**

---

0 8

. 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 8

. 4

Name the harmonic device heard in this excerpt.

**[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.

0 8 . 5

Which term best describes the dynamics at the beginning of this excerpt?

[1 mark]

---

0 8 . 6

Which of the following is a feature of the melody?

[1 mark]

Circle your answer.

**anacrusis****inversion****retrograde****sequence**

0 8 . 7

Name the cadence at the end of this excerpt.

[1 mark]

---

0 8 . 8

Identify **two** features of **harmony** and / or **instrumentation** used in this excerpt typical of 20th century music.

[2 marks]

---



---



---



---



**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** ways in which Haydn emphasises the important role of the string instruments at the beginning of this movement.**[2 marks]**

---

---

---

**0 9 . 2**Identify **two** ways in which brass instruments are used in this movement.**[2 marks]**

---

---

---

**0 9 . 3**Identify **two** reasons why there are different key signatures used at the same time in this movement.**[2 marks]**

---

---

---



Do not write  
outside the  
box

0 9 . 4

Explain how Haydn used musical elements in this second movement to create passages with a clear sense of balance and passages which contrast with these.

[8 marks]

Handwriting lines for the answer.

14

Turn over for the next question

Turn over ►



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 a dreamy atmosphere is created in the first four bars of *Lucy in the Sky with Diamonds*.

[2 marks]

---

---

---

1 0 . 2

Identify **two** ways in which the chorus of *Lucy in the Sky with Diamonds* provides a contrast with the preceding sections.

[2 marks]

---

---

---

1 0 . 3

Identify **two** instruments used in *Within You, Without You* which are associated with Indian music.

[2 marks]

---

---

---



Do not write  
outside the  
box

1 0 . 4

Explain how The Beatles used musical elements to transform the basically simple structure of *With a Little Help from my Friends* into an innovative song.

[8 marks]

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

14

Turn over for the next question

Turn over ►



1	1
---	---

**Area of study 3: Traditional Music**Santana: *Smooth*, *Migra*, *Love of my Life*.

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

Identify which of the Santana songs; *Smooth*, *Migra* or *Love of my Life*, is influenced by each of the following styles / genres:**[2 marks]****Merengue / Cha-cha** \_\_\_\_\_**Bo Diddley** \_\_\_\_\_

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

Identify the **two** instruments used in the horn section of *Smooth*.**[2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

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

Identify **two** ways in which there is a sense of tonal ambiguity in the music of *Migra*.**[2 marks]**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





Do not write  
outside the  
box

**1** **1** . **4**

Explain how Santana used the musical elements to compose *Love of my Life* in a manner which reflects the grief he felt after the death of his father.

**[8 marks]**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**14**

**Turn over for the next question**

**Turn over ▶**



1	2
---	---

**Area of study 4: Western Classical Tradition since 1910**Copland: *Saturday Night Waltz*, *Hoedown* from *Rodeo*.

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

Identify **two** ways in which the oboe melody in *Saturday Night Waltz* is accompanied on its first appearance.**[2 marks]**

---

---

---

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

Identify **two** ways in which the central *meno mosso* (less movement) section in *Saturday Night Waltz* provides a contrast with the rest of the movement.**[2 marks]**

---

---

---

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

Identify **two** ways in which the *Saturday Night Waltz* movement is brought to a close.**[2 marks]**

---

---

---



Do not write  
outside the  
box

1 2 . 4

Explain how Copland used musical elements to achieve a sense of excitement during *Hoedown*.

**[8 marks]**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

14

**END OF QUESTIONS**



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

*Do not write  
outside the  
box*

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

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, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

