



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

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

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

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

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

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

**GCSE**

**MUSIC**

**Component 1 Understanding music**

**8271/W**

**Monday 17 June 2024 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]**



JUN248271W01

**MATERIALS**

**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 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 type of voice is heard at the start of this excerpt? [1 mark]**

**Circle your answer.**

**alto**

**bass**

**soprano**

**tenor**

0 1 . 2

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

---

---

**[Turn over]**



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

**Identify TWO different textures used in this excerpt. [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** **1** . **4**

Name the interval between the first two notes heard in this excerpt. [1 mark]

---

---

**0** **1** . **5**

Name the instrument which plays **AFTER** the first two notes heard in the excerpt. [1 mark]

---

---

[Turn over]



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

**Identify THREE features of DYNAMICS, HARMONY and/or RHYTHM used in this excerpt typical of the Requiem of the late Romantic period. [3 marks]**

1

---

---

---

2

---

---

---

3

---

---

---



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**[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.

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



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

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

---

---

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

**Name the type of voice heard in this excerpt. [1 mark]**

---

---

**[Turn over]**



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

**Identify THREE features of EFFECTS, MELODY and/or RHYTHM used in this excerpt typical of Rock music of the 1960s and 1970s. [3 marks]**

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

**3** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Excerpt B**

**This excerpt will be played THREE 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"/>
--------------------------	--------------------------	--------------------------

**0 2 . 4**

**Name the interval between the first two notes of the vocal melody. [1 mark]**

---

---

**[Turn over]**



**0 2 . 5**

**Name ONE playing technique used by the strings in this excerpt. [1 mark]**

---

---

**0 2 . 6**

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

**Circle your answer.**

**allegro****lento****moderato****presto**

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

**Describe the articulation used in the vocal melody. [1 mark]**

---

---

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
---	---	---	---

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

---

---



**0 3 . 2**

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

---

---

**0 3 . 3**

**Which TWO terms best describe the rhythms in this excerpt? [2 marks]**

**Circle your answers.**

**augmentation****cross-rhythm****scotch snap****syncopation****swung rhythm****[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** **3** . **4**

Name **TWO** percussion instruments used in this excerpt. [2 marks]

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

\_\_\_\_\_

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

\_\_\_\_\_



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

Identify **THREE** features of **HARMONY**, **METRE** and/or **TONALITY** in this excerpt typical of contemporary Latin music.  
[3 marks]

1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9

[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 the majority of this excerpt. [1 mark]**

---

---

**[Turn over]**



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

**Name TWO instruments which play a solo in this excerpt. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_



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

**The timpani plays the same two notes all through the excerpt. The first note is D.**

**Which ONE of the following is the other note? [1 mark]**

**Tick your answer.**

**Score extract from English Dances, Set 2, Op. 33: No. 3. Grazioso by Arnold cannot be reproduced here due to third-party copyright restrictions.**

**[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 4 . 4

Identify **ONE** percussion instrument used in this excerpt. [1 mark]

---

---

0 4 . 5

Which playing technique is used in the strings at the end of the excerpt?  
[1 mark]

---

---



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

Identify **THREE** features of **ARTICULATION**, **METRE** and/or **TEXTURE** used in this excerpt typical of the orchestral music of Copland.

[3 marks]

1

---

2

---

3

---

[Turn over]





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

**You will hear TWO excerpts.**

**Excerpt A**

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

**26**

**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 3–4 using the given rhythm. [5 marks]

[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.**

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

**0 5 . 2**

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

**Circle your answer.**

<b>2</b>	<b>3</b>	<b>4</b>	<b>12</b>
<b>4</b>	<b>4</b>	<b>4</b>	<b>8</b>



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

**Identify TWO features of DYNAMICS and/or HARMONY used in this excerpt typical of music of the Classical period. [2 marks]**

1

---

2

---

8
---

**[Turn over]**



0	6
---	---

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

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

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

---

---



**0 6 . 2**

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

**Circle your answer.**

**augmentation**

**blue notes**

**repetition**

**scat singing**

**0 6 . 3**

**Name the effect applied to the vocal melody in this excerpt. [1 mark]**

---

---

**[Turn over]**



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

**Name the cadence 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	6	.	5
---	---	---	---

Name **ONE** percussion instrument playing in this excerpt. [1 mark]

---

---

[Turn over]



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

**Which playing technique is used by the double bass for most of the excerpt?  
[1 mark]**

---

---



0 6 . 7

**Identify TWO features of METRE and/or TEXTURE used in this excerpt typical of the music of Broadway 1950s to 1990s. [2 marks]**

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

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

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
---	---	---	---

**Identify TWO playing techniques used by the guitars in this excerpt. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

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

**Describe the texture of this excerpt when the voices have entered. [1 mark]**

\_\_\_\_\_

\_\_\_\_\_

**[Turn over]**



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

**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.**

  

**The opening lyrics for this excerpt are shown below.**

- 1. ‘John Barleycorn is a hero bold as any in the land,**
- 2. His fame has stood for ages good and shall for ever stand.**
- 3. The whole wide world respects him no matter friend or foe,**
- 4. And where they be that make too free he’s sure to lay them low.’**

**‘Lyrics continue’**

**[Turn over]**



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

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

**[1 mark]**

**Circle your answer.**

**AABA**

**AABB**

**ABAB**

**ABCA**

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

**Name the harmonic device heard at the end of this excerpt. [1 mark]**

---

---



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

**Identify TWO features of SONORITY (TIMBRE) and/or TEXTURE in this excerpt typical of the contemporary Folk music of the British Isles. [2 marks]**

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

8

**[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.

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

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

Describe the harmony at the start of the excerpt. [1 mark]

---

---



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

**Describe TWO features of the texture in this excerpt. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_

**[Turn over]**



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

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.

$\text{♩} = 112$

$\text{♩} = 142$

$\text{♩} = 172$

$\text{♩} = 202$



**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 8 . 4**

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

---

---

**[Turn over]**



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

**Name the interval between the last two notes of the melody in this excerpt.**  
**[1 mark]**

---

---



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

**Identify TWO features of RHYTHM and/or SONORITY (TIMBRE) used in this excerpt typical of the orchestral music of Zoltán Kodály and Béla Bartók. [2 marks]**

1

---

---

---

2

---

---

---

8
---

**[Turn over for the next section]**



## **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 ways in which the violins are used in the first 'tutti' section of the rondo theme. [2 marks]**

1

---

2

---

**[Turn over]**



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

**Excluding A major, identify TWO keys used in the first episode of the movement. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_



0 9 . 3

**Identify TWO chromatic chords used in the movement. [2 marks]**

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

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

**[Turn over]**



09.4

**Explain how Mozart's use of DYNAMICS, HARMONY and/or SONORITY (TIMBRE) in this movement is typical of the Classical period during which it was written. [8 marks]**

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**[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 rhythmic features of 'Mushnik and Son' which make it suitable for dancing. [2 marks]**

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

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

**[Turn over]**



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

**Identify TWO melodic features of klezmer music found in 'Mushnik and Son'.  
[2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_



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

**Identify TWO rhythmic features of the drum kit rhythm at the start of 'Feed Me', from when the plant sings "Feed me".**

**[2 marks]**

**1**

---

**2**

---

**[Turn over]**



1 | 0 | . | 4

**Explain how HARMONY, MELODY and/or SONORITY (TIMBRE) are used to create a sense of drama in 'Prologue/Little Shop of Horrors (overture)'.**

**Your answer should refer to the opening 'Prologue' only. [8 marks]**

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**[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 harmonic features of the  
introduction in the song ‘Graceland’.  
[2 marks]**

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

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

**[Turn over]**



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

**Identify TWO instruments used in the horn section in 'Diamonds on the Soles of Her Shoes'. [2 marks]**

**1**

---

**2**

---



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

**Identify TWO ways in which the lyrics, “Empty as a pocket” are made to stand out in the first section in ‘Diamonds on the Soles of Her Shoes’. [2 marks]**

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

\_\_\_\_\_

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

\_\_\_\_\_

**[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
---	---	---	---

**The first four bars of ‘Intermezzo’ are played by the violins.**

**Identify TWO rhythmic features which are used in these bars. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

**[Turn over]**



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

**Identify TWO different keys used in 'Intermezzo'. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_

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

**Identify TWO ornaments used in the horn solo in 'Intermezzo'. [2 marks]**

1 \_\_\_\_\_

2 \_\_\_\_\_



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**[Turn over]**















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

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**G/TI/Jun24/8271/W/E2**

7 8



2 4 6 G 8 2 7 1 / W