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Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

I declare this is my own work.

GCSE MUSIC

Component 1 Understanding music

Monday 16 June 2025 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.
- 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.

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



J U N 2 5 8 2 7 1 W 0 1

Section A: ListeningAnswer **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**

Describe the dynamics at the beginning of this excerpt.

[1 mark]

0 1**. 2**

Describe the tonality at the beginning of this excerpt.

[1 mark]

0 1**. 3**

Which Italian term best describes the tempo of this excerpt?

[1 mark]

Circle your answer.

allegro**andante****largo****presto****0 1****. 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.

☐☐☐

0 1 . 5

Describe **two** features of the melodic movement in this excerpt.

[2 marks]

1 _____

2 _____

0 1 . 6

Identify **three** features of **harmony**, **rhythm** and/or **use of the instrument** in this excerpt typical of the piano music of Chopin and Schumann.

[3 marks]

1 _____

2 _____

3 _____

9

Turn over for the next question

Turn over ►



0 2**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 2 . 1**

Identify the instrument playing at the start of this excerpt.

[1 mark]

0 2 . 2

Name the harmonic device used at the start of this excerpt.

[1 mark]

0 2 . 3

Two notes are played in the bass before the vocals enter in this excerpt.

Which **one** of the following best describes the melodic movement between these two notes?

[1 mark]

Circle your answer.

chromatic**disjunct****portamento****third/3rd****0 2 . 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 2 . 5

Name the stringed instrument playing the accompaniment at the start of this excerpt.

[1 mark]

0 2 . 6

Name the cadence at the end of the excerpt.

[1 mark]

0 2 . 7

Identify **two** features of **harmony** and/or **rhythm** used in this excerpt typical of Pop music from the 1990s to the present.

[2 marks]

1

2

8

Turn over for the next question

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.

☐☐☐**0 3****1**

Which one of the following best describes the interval sung on the first two notes of the song?

[1 mark]

Circle your answer.

3rd**4th****5th****8ve****0 3****2**

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

[1 mark]

0 3**3**

Describe **two** ways voices have been 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.

☐☐☐

0 3 . 4

Name the bass instrument used in this excerpt.

[1 mark]

0 3 . 5

This song is based on three different chords.

The first chord is C major (tonic).

Name **two** other chords used.

[2 marks]1

2

0 3 . 6

Identify **two** features of **melody** and/or **structure** in this excerpt typical of Blues music from 1920–1950.

[2 marks]1

2

9

Turn over for the next question

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

Name the instrument which plays the melody at the start of this excerpt.

[1 mark]

0 4

2

Which **one** of the following best matches the rhythm of the opening phrase of this excerpt?

[1 mark]

Tick your answer.

The score extracts from Movement 2: Allegro molto by Copland cannot be reproduced here due to third-party copyright restrictions.

0 4

3

Identify **two** melodic features 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.

☐☐☐

0 4 . 4

Name **one** percussion instrument playing in this excerpt.

[1 mark]

0 4 . 5

Give the Italian term which best describes the tempo of this excerpt.

[1 mark]

0 4 . 6

Identify **three** features of **dynamics**, **harmony** and/or **rhythm** used in this excerpt typical of the British music of Arnold, Britten, Maxwell-Davies and Tavener.

[3 marks]

1

2

3

9

Turn over for the next question

Turn over ►



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 **bar 2** using the given rhythm.

[4 marks]

0 5

2

Name the family of instruments playing in this excerpt.

[1 mark]



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 . 3 Which term best describes the vocal texture of this excerpt?

[1 mark]

Circle your answer.

antiphonal contrapuntal homophonic monophonic

0 5 . 4 Identify **two** features of **rhythm** and/or **sonority (timbre)** used in this excerpt typical of the Coronation Anthems and Oratorios of Handel.

[2 marks]

1 _____

2 _____

8

Turn over for the next question

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.

☐☐☐**0 6 . 1**

Name the effect used in the guitar part at the start of the excerpt.

[1 mark]

0 6 . 2

The instrumental introduction is based on a repeating set of four chords.

The first two chords are major.

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

[2 marks]

Third chord

Fourth chord

0 6 . 3

Identify a feature of the melody on the opening lyrics:

The opening lyrics from Since You Been Gone by Rainbow cannot be reproduced here due to third-party copyright restrictions.

in this excerpt.

[1 mark]



Excerpt B

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

☐☐☐

0 6 . 4

Which **one** of the following best matches the form of this excerpt?

[1 mark]

Circle your answer.

AAB**AA¹B****ABB****ABC**

0 6 . 5

What is the tonality of this excerpt?

[1 mark]

0 6 . 6

Identify **three** features of **melody**, **tempo** and/or **texture** used in this excerpt typical of gaming music since 1990.

[3 marks]

1

2

3

9

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**

Name the instrument playing during this excerpt.

[1 mark]

0 7 . 2

Describe the texture of this excerpt.

[1 mark]

0 7 . 3

Which term best describes the dynamics of this excerpt?

[1 mark]



Excerpt B

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

☐☐☐

0 7 . 4 Which term best describes the tonality of this excerpt?

[1 mark]

Circle your answer.

major

minor

modal

pentatonic

0 7 . 5 Name the harmonic device heard at the end of the excerpt.

[1 mark]

0 7 . 6 Identify **three** features of **melody**, **rhythm** and/or **texture** in this excerpt typical of Fusion music incorporating African music.

[3 marks]

1

2

3

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

The time signature of this excerpt is $\frac{2}{4}$

Name the articulation which is used on the second beat of each bar.

[1 mark]

0 8 . 2

Name an ornament heard in the melody of this excerpt.

[1 mark]

0 8 . 3

What is the tonality of this excerpt?

[1 mark]

0 8 . 4

Which **one** of the following best describes the harmonic feature used at the end of this excerpt?

[1 mark]

Circle your answer.

dominant 7th**interrupted cadence****pedal****tièrce de Picardie**

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
---	---	---

Name the interval between the first two notes of this excerpt.

[1 mark]

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

Describe the articulation used in this excerpt.

[1 mark]

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

Identify **two** features of **metre** and/or **rhythm** used in this excerpt typical of the Minimalist music of John Adams, Steve Reich and Terry Riley.

[2 marks]

1

2

8

Turn over for Section B

Turn over ►



Section B: Contextual UnderstandingAnswer 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** textures used at the start of the movement.**[2 marks]**

1 _____

2 _____

0 9 . 2

The clarinet plays three short, unaccompanied phrases towards the end of the first episode, just before the return of the rondo theme.

Identify **two** features of these phrases.**[2 marks]**

1 _____

2 _____

0 9 . 3Identify **two** features of the coda in this movement.**[2 marks]**

1 _____

2 _____



Explain how Mozart has used **dynamics**, **melody**, **rhythm** and/or **tonality** in the second episode of this movement.

[illegible][illegible]

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** melodic features of the vocal part in the $\frac{12}{8} \left(\frac{6}{8} \right)$ section of *Feed Me*.

[2 marks]

1 _____

2 _____

1 0 . 2

The lyrics of the final section of the song *Little Shop of Horrors* are

The lyrics of the final section of the song Little Shop of Horrors cannot be reproduced here due to third-party copyright restrictions.

Identify **two** rhythmic features which are used on these lyrics.

[2 marks]

1 _____

2 _____

1 0 . 3

Identify **two** harmonic features of the *Prologue* section only in *Prologue/Little Shop of Horrors*.

[2 marks]

1 _____

2 _____



[8 marks]

[illegible]

Turn over ►



1 1

Area of study 3: Traditional MusicPaul Simon: *Graceland*, *Diamonds on the Soles of Her Shoes*, *You Can Call Me Al*.

1 1 . 1

Diamonds on the Soles of her Shoes is made up of two separate sections.Identify **two** ways in which the tempo and/or tonality change at the start of the second section.**[2 marks]**

1 _____

2 _____

1 1 . 2

Identify **two** ways in which technology is used in *You Can Call Me Al*.**[2 marks]**

1 _____

2 _____

1 1 . 3

Identify **two** features of harmony in the music played by the horn section in *You Can Call Me Al*.**[2 marks]**

1 _____

2 _____



Explain how Paul Simon has used **rhythm**, **sonority (timbre)** and/or **structure** in the song *Graceland*.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Turn over ►



1 2

Area of study 4: Western Classical Tradition since 1910Zoltán Kodály: *The Battle and Defeat of Napoleon* and *Intermezzo* from *Háry János*.

1 2 . 1

Identify **two** features of the dynamics used by percussion instruments in the first section of *The Battle and Defeat of Napoleon*.**[2 marks]**

1 _____

2 _____

1 2 . 2

Identify **two** types of articulation used by the trombones in the middle section of *The Battle and Defeat of Napoleon*.**[2 marks]**

1 _____

2 _____

1 2 . 3

Identify **two** changes in tempo in *The Battle and Defeat of Napoleon*.**[2 marks]**

1 _____

2 _____



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box

1	2	.	4
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Explain how Kodály has used **melody**, **rhythm** and/or **sonority (timbre)** in *Intermezzo*.

[8 marks]

[illegible]

Extra space _____

END OF QUESTIONS

14



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ANSWER IN THE SPACES PROVIDED**



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