



Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

I declare this is my own work.

A-level MUSIC

Component 1 Appraising music

Monday 9 June 2025 Afternoon Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- **Section A:** audio tracks and audio playback equipment
- **Section B:** audio tracks, booklet of scores and audio playback equipment.

Instructions

- Use black ink or black ball-point pen. You may use pencil for music notation.
- 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).
- Each question in **Section A** and **Section B** lists a corresponding audio track. You may listen to the tracks as many times as you need.
- **Section A:** Answer **all** questions in Area of study 1 and **all** questions in **two** other Areas of study 2–7.
- **Section B:** Answer **two** questions from questions 22–24.
- **Section C:** Answer **one** question from questions 25–30.
- 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 120.

Advice

- It is recommended that you spend 65 minutes on **Section A**, 40 minutes on **Section B** and 45 minutes on **Section C**.

For Examiner's Use	
Question	Mark
Section A	
1	
2	
3	
Section B	
Section C	
TOTAL	



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

Section A: Listening [56 marks]

Spend 65 minutes on this section.

Answer **all three** questions in Area of study 1 and
all three questions in **two** other Areas of study 2–7.**Area of study 1: Western classical tradition 1650–1910****Spend 25 minutes on this section.****0 1****Track 1: The Piano music of Chopin, Brahms and Grieg (1:01)**

The excerpt is in the key of C major and has a time signature of 6/8.

0 1 . 1

The first two bars are based on the tonic chord.

Which **one** of the following chords is used for the whole of bar 3?

Underline your answer.

[1 mark]**supertonic****mediant****submediant****leading-note****0 1 . 2**

State where within the texture the main melodic line is played during the first part of the excerpt (0:02–0:19).

[1 mark]

0 1 . 3

At 0:32–0:34 and 0:38–0:39, accents are heard in the melody.

On which parts of the bar are these accents played?

Tick (✓) your answer.

[1 mark]

1st and 5th quavers	
2nd and 5th quavers	
3rd and 6th quavers	
2nd and 6th quavers	

0 1 . 4

Name the rhythmic device used when the main melody of the excerpt is heard at 0:56–0:59.

[1 mark]



0 2

Track 2: Baroque solo concerto (0:13)

The excerpt is from Vivaldi's Violin Concerto, Op.3, no.9.

Complete the bracketed sections of:

- the solo violin part in bars 3 and 4
- the basso continuo part in bar 4–5.

The rhythms have been shown.

[6 marks]**[Allegro]**

1 solo violin

basso continuo

4

6

Turn over for the next question

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0 3**Track 3: The operas of Mozart (2:01)**

The excerpt is taken from *The Magic Flute*.

The excerpt is sung by the Queen of the Night. She is an evil character with supernatural powers. She is instructing her daughter to murder her guardian Sarastro.

Analyse how Mozart uses musical elements to convey the Queen of the Night's character and emotions in the excerpt.

The German text and an English translation are given below:

[10 marks]

	GERMAN	ENGLISH
1	[0:04] Der Hölle Rache kocht in meinem Herzen,	My heart is boiling with hellish vengeance,
2	[0:08] Tod und Verzweiflung, Tod und Verzweiflung flammet um mich her!	Death and despair are blazing around me!
3	[0:18] Fühlt nicht durch dich Sarastro Todesschmerzen, Sarastro Todesschmerzen,	Unless Sarastro feels the pains of death at your hands,
4	[0:28] So bist du meine Tochter nimmermehr. So bist du mein, meine Tochter nimmermehr. Meine Tochter nimmermehr. So bist du meine Tochter nimmermehr.	You are no longer my daughter.
5	[1:26] Verstossen sei auf ewig, verlassen sei auf ewig,	Forever disowned, forever abandoned,
6	[1:33] Zertrümmert sei'n auf ewig alle Bande der Natur.	Forever destroyed may all ties of nature be.
7	[1:41] Verstossen, verlassen und Zertrümmert alle Bande der Natur.	Disowned, abandoned and destroyed may all ties of nature be.
8	[1:51] Alle ban...[de]	All ties...



[illegible]

10

Turn over ►



Area of study 2: Pop music**Spend 20 minutes on this section.****0 4****Track 4: (0:35)**

The lyrics for the excerpt are given below:

Lyrics extract from ‘Irreplaceable’ by Beyoncé from *B'Day* cannot be reproduced here due to third-party copyright restrictions.

0 4 . 1

Name the scale degree used as a pedal note in the guitar chords during lines 1–4.

[1 mark]

0 4 . 2

The song is in 4/4 metre. Just before line 4 starts, a new rhythm pattern of constant semiquavers is added to the drum kit part.

Name fully the instrumental sound which plays this pattern.

[1 mark]

0 4 . 3

What is the range of the vocal part in the excerpt?

Underline your answer.

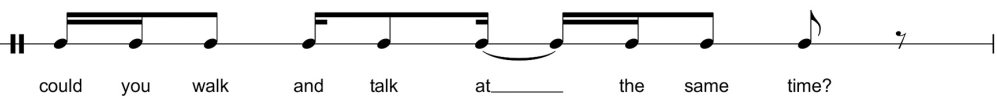
[1 mark]**perfect 5th****major 6th****major 7th****octave**

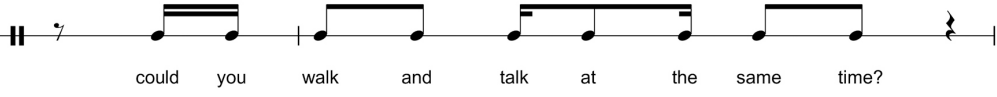
0 4 . 4

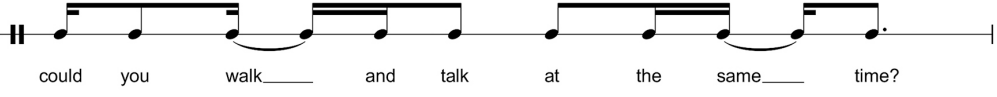
Which **one** of the following correctly shows the rhythm of the words in line 8?

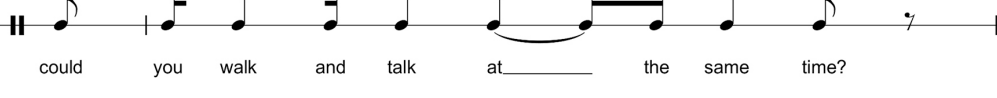
Tick (✓) your answer.

[1 mark]

A  ☐

B  ☐

C  ☐

D  ☐

4

Turn over for the next question

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0 5

Track 5: (0:41)

0 5 . 1

The whole excerpt is based on a four-chord sequence.

What is the sequence of the types of chord used?

Tick (✓) the correct pattern.

[1 mark]

minor – augmented – major – minor	
minor – diminished – minor – major	
minor – major – minor – diminished	
minor – minor – major – augmented	

0 5 . 2

Describe fully the **first** interval played by the electric guitar at the start of the excerpt.**[2 marks]**

0 5 . 3

At 0:33 the snare drum starts playing.

On which two beats of the bar does the snare drum play?

Underline your answer.

[1 mark]

1 and 3

1 and 4

2 and 3

2 and 4

4



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0 9

[illegible]

[illegible]

10

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Area of study 3: Music for media

Spend 20 minutes on this section.

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07

Track 7: (1:04)

07.1

The rhythm of the excerpt is based on two alternating metres.

One of the metres is 6/8.

What is the other metre used?

Underline your answer.

[1 mark]

 $3/2$ $3/4$ $9/8$ $6/16$

07.2

Which **one** of the following intervals is used in parallel during 0:02–0:16?

Underline your answer.

[1 mark]

major 3rd

perfect 4th

perfect 5th

minor 6th

07.3

Name **two** tuned percussion instruments that play in the excerpt.

[2 marks]

1 _____

2 _____

4



0 8

Track 8: (1:16)

0 8 . 1

Which **one** of the following features can be heard repeatedly in the accompaniment between 0:02 and 0:27?

Underline your answer.

[1 mark]

acciacatura

appoggiatura

note of anticipation

suspension

0 8 . 2

At 0:11, the French horns enter.

State the beat of the bar on which they enter.

[1 mark]

0 8 . 3

From 0:18 to 0:46, a melody is heard in the oboe.

Which **one** of the following correctly shows the beginning of this melody?

Tick (✓) your answer.

[1 mark]

A

☐

B

Score extract from 'Theme of Love' by Nobuo Uematsu from video game *Final Fantasy IV* cannot be reproduced here due to third-party copyright restrictions.

☐

C

☐

D

☐

0 8 . 4

This melody is repeated, beginning at 0:48.

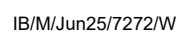
Name the instrument that joins the oboe in playing the melody at 0:48.

[1 mark]

4

Turn over ►

10



Turn over for Area of study 4

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1 5

Area of study 4: Music for theatre

Spend 20 minutes on this section.

1 0

Track 10: (1:13)

The lyrics for the excerpt are given below:

Lyrics extract from 'Foolish Heart' by Kurt Weill and Ogden Nash from *One Touch of Venus* cannot be reproduced here due to third-party copyright restrictions.

1 0 . 1

Which instrumental sound is heard for the **first** time in line 3?

Underline your answer.

[1 mark]

harp

muted brass

muted strings

piano

1 0 . 2

List **two** differences in metre and/or tempo between the introduction and the verse.

[2 marks]

1 _____

2 _____



1 0 . 3

A rising scale is heard in the clarinets between line 11 and line 12.

What type of scale is this?

Underline your answer.

[1 mark]

chromatic

major

melodic minor

whole-tone

4

Turn over for the next question

Turn over ►



1 1

Track 11: (1:02)

1 1 . 1

Which **one** of the following correctly shows the opening melody (0:02–0:16)?

Tick (✓) your answer.

[1 mark]**A**☐**B**

Score extract from 'Slaughter on 10th Avenue' by Richard Rodgers
from *On Your Toes* cannot be reproduced here due to third-party
copyright restrictions.

☐**C**☐**D**☐

1 1 . 2

Name the ornament used by the trumpet in 0:16–0:26.

[1 mark]

1 1 . 3

In 0:16–0:26 the trumpet and oboe play a melody in parallel.

Name the parallel interval between the trumpet and oboe.

[1 mark]

1 1 . 4

At 0:53, the tempo increases and a rhythmic pattern in constant quavers is heard.

Each bar of 4/4 uses the same rhythmic grouping of quavers.

Which **one** of the following correctly shows the pattern of rhythmic grouping?

Underline your answer.

[1 mark]**2+2+4****2+3+3****3+2+3****3+3+2**

4

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[illegible]

[illegible]

10

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Area of study 5: Jazz**Spend 20 minutes on this section.****1 3****Track 13: (0:55)****1 3 . 1**

The first downbeat of the saxophone solo happens at 0:04, after a 7-quaver anacrusis.

Which note of the chord does the saxophone play on this downbeat?

Underline your answer.

[1 mark]**root****third****fifth****seventh****1 3 . 2**

Which **one** of the following correctly describes the piano part in the excerpt?

Underline your answer.

[1 mark]**boogie-woogie****comping****riffing****walking bass****1 3 . 3**

Which **two** of the following are features of the saxophone solo in the excerpt?

Tick (✓) your answers.

[2 marks]

changing metre	
irregular phrase lengths	
semibreves	
straight quavers	
triplets	



1 4

Track 14: (0:41)

1 4 . 1

The excerpt begins with this melody on the guitar.

Score extract from 'Wherever You Go' by Pat Metheny from *Speaking of Now* cannot be reproduced here due to third-party copyright restrictions.

Which triad is formed by the melody in the bracketed section?

Underline your answer.

[1 mark]**A minor****C major****E minor****G major**

1 4 . 2

The melody shown above is repeated, in 0:14–0:24.

The table below shows the accompanying bass line in 0:14–0:24.
Each box represents one bar.

B$\flat$ – G	E – A		G (1st beat)
--------------------------------	--------------	--	---------------------

Which **one** of the following pairs of bass notes should appear in the blank box to correctly complete the table?

Underline your answer.

[1 mark]**B $\flat$ – D****D – F****E – G****G – B $\flat$**

1 4 . 3

Name the rhythmic feature heard in the piano when it enters in 0:24–0:30.

[1 mark]

1 4 . 4

Name the **first** instrument of the drum-kit to be played in the excerpt.**[1 mark]**

4
Turn over ►

[10 marks]

[illegible]

10



Area of study 6: Contemporary traditional music**Spend 20 minutes on this section.****1 6****Track 16: (0:53)****1 6 . 1**Name **two** melodic features of the opening bagpipe solo (0:02–0:24).**[2 marks]**

1 6 . 2Which **one** of the following types of metre is used in the second part of the excerpt (from 0:24–0:53)?

Underline your answer.

[1 mark]

simple triple simple quadruple compound triple compound quadruple

1 6 . 3

Two voices enter at 0:43 with these lyrics:

Lyrics extract from ‘Jordan’ by Bellowhead from *Burlesque* cannot be reproduced here due to third-party copyright restrictions.

Which harmonic intervals are heard between the two voices on the words ‘East’ and ‘West’?

Tick (✓) **one** box.**[1 mark]**

‘East’	‘West’	Tick
minor 3rd	major 3rd	
major 3rd	minor 3rd	
minor 3rd	perfect 4th	
major 3rd	perfect 4th	



1 7

Track 17: (0:45)

1 7 . 1

The first cadence in the excerpt (0:05–0:06) takes the music into the key of A major.

Name the key of the music when the voice enters at 0:18.

[1 mark]

1 7 . 2

Which **one** of the following correctly shows the ensemble accompanying the singer?

Tick (✓) your answer.

[1 mark]

mandolin, acoustic guitar, double bass	
Portuguese guitar, acoustic guitar, acoustic bass guitar	
mandolin, acoustic guitar, acoustic bass guitar	
Portuguese guitar, acoustic guitar, double bass	

1 7 . 3

Which is the highest scale degree used in the voice part in the excerpt?

Underline your answer.

[1 mark]

mediant

subdominant

dominant

submediant

1 7 . 4

Name the musical tradition from which this excerpt is taken.

[1 mark]

4



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[10 marks]

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Turn over for Area of study 7

Turn over ►



Area of study 7: Art music since 1910**Spend 20 minutes on this section.****1 9****Track 19: (0:52)****1 9 . 1**

Suggest a suitable time signature for the beginning of the excerpt (0:02–0:09).

[1 mark]

1 9 . 2Which **one** of the following terms best describes the tonality of the excerpt as a whole?

Underline your answer.

[1 mark]**atonal****bitonal****octatonic****whole-tone****1 9 . 3**

Name the bass register wind instrument playing crescendos on single notes in 0:25–0:31.

[1 mark]

1 9 . 4

The piccolo and clarinet parts play a high register melody at 0:37–0:49.

What is the parallel interval between the piccolo and clarinet in this melody?

Underline your answer.

[1 mark]**perfect 4th****perfect 5th****minor 7th****octave**

4

2 0**Track 20 (1:03)****2 0 . 1**

Which **one** of the following correctly shows the piano melody heard at 0:04–0:07?
(Played in octaves; the lower octave is shown.)

Tick (✓) your answer.

[1 mark]**A**☐**B**

Score extract from 'Sherzo' by Shostakovich from *Piano Quintet* cannot
be reproduced here due to third-party copyright restrictions.

☐**C**☐**D**☐**2 0 . 2**

Which **one** of the following ornaments is used repeatedly in the piano between 0:30
and 0:32?

Underline your answer.

[1 mark]**acciaccatura****mordent****trill****turn****2 0 . 3**

State **two** features of the texture of the string parts in 0:36–0:41.

[2 marks]

4

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[10 marks]

[illegible]

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Turn over for Section B

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Section B: Analysis [34 marks]

Spend 40 minutes on this section.

Answer **two** questions from questions 22–24.**2 2****Track 22: Baroque solo concerto (1:03)****NB this performance is at baroque pitch.**

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2 2**1**

Name the form of the B minor scale used in the flute part in bars 85–89.

[1 mark]

2 2**2**

Describe the harmonic interval between the 1st violin and the viola on the first beat of bar 101.

[1 mark]

2 2**3**

Analyse Vivaldi's handling of harmony and tonality in bars 78–102, discussing ways in which this is typical of his style.

[5 marks]



[10 marks]

[illegible]

17



Analyse Mozart's handling of rhythm, dynamics and orchestral texture in this excerpt, explaining how it sets the atmosphere for the opera to follow.

[10 marks]

[illegible]

17

[illegible]

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2	4	.	3
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Analyse how Grieg uses harmony, dynamics, articulation and the sonority of the piano in this extract to create the feeling of a Nocturne.

In your answer, you should make reference to specific details in the score.

[10 marks]

[illegible]

17

Turn over ►



Section C: Essay [30 marks]

Spend 45 minutes on this section.

Answer **one** question from questions 25–30.

Write your answer on pages 42–45 of this booklet.

2 5**Area of study 2: Pop music**

(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)

Analyse the ways in which **two** of the named artists have used rhythm, metre and tempo to create songs that contrast strongly in character.**2 6****Area of study 3: Music for media**

(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)

Analyse how the music of **two** of the named composers brings an added element of emotional involvement to a visual scene.**2 7****Area of study 4: Music for theatre**

(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)

Analyse how **two** of the named composers help audiences understand a character or characters in their musicals through their handling of musical elements.**2 8****Area of study 5: Jazz**

(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)

Choose **two** of the named artists. Discuss how these two artists have approached musical structure in their works. You should consider what is traditional and what is innovative.

2	9
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Area of study 6: Contemporary traditional music

(Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead)

Discuss how harmony and melody are used to create a clear emotional character in the music of **two** of the named artists.

3	0
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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

Compare and contrast the distinctive styles of **two** of the named composers, focusing on harmony and melody.

END OF QUESTIONS

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[illegible]

[illegible]

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