



GCSE



C660U30-1

TUESDAY, 4 JUNE 2019 – AFTERNOON

MUSIC – Component 3

Appraising

**1 hour 15 minutes approximately plus your additional
time allowance**

Surname _____

Other Names _____

Centre Number _____

Candidate Number 0 _____

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1.	12	
2.	12	
3.	12	
4.	12	
5.	12	
6.	12	
7.	12	
8.	12	
Total	96	

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Write your name, centre number and candidate number in the spaces provided on the front cover.

Answers to ALL questions should be made in the spaces provided in the answer booklet.

Answers in music notation may be written in pencil or ink.

INFORMATION FOR CANDIDATES

The appraising examination consists of 8 questions on the areas of study.

Full instructions are included on the CDs which will be played to you.

The maximum mark for this paper is 96.

The allocation of marks is given at the end of each question or part-question.

At the end of the examination this answer booklet must be handed to the invigilator.

Answer ALL questions.

AREA OF STUDY 1: MUSICAL FORMS AND DEVICES

1. **PREPARED EXTRACT.** The following extract is taken from **Eine Kleine Nachtmusik**, movement III.

A score is provided and the extract will be played THREE times with a 30 SECOND pause between each playing. There will be a 3 MINUTE silence after the final playing for you to complete your answer.

You now have 1 MINUTE to read the questions and look at the score before the first playing of the extract.

You may wish to place a TICK (✓) in the box each time you hear the extract. [12 marks]

☐☐☐

This musical score is written for four staves in 3/4 time, featuring a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Staff 1 (Treble Clef): The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth notes, some grouped by slurs, and a final measure with a whole note. A piano (*p*) dynamic marking is present.

Staff 2 (Treble Clef): The second staff also begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth notes, some grouped by slurs, and a final measure with a whole note. A piano (*p*) dynamic marking is present.

Staff 3 (Treble Clef): The third staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth notes, some grouped by slurs, and a final measure with a whole note. A piano (*p*) dynamic marking is present.

Staff 4 (Treble Clef): The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth notes, some grouped by slurs, and a final measure with a whole note. A piano (*p*) dynamic marking is present.

5

This musical score is for a five-part setting of the word "Fine". It is written for five staves, each with a different clef: Treble (first), Treble (second), Alto (third), Bass (fourth), and Bass (fifth). The key signature is one sharp (F#). The score is divided into four measures. The first measure begins with a circled number "5". The notation includes various musical symbols: notes, rests, slurs, trills (marked "tr"), and dynamic markings such as "cresc." (crescendo) and "f" (forte). The word "Fine" is written at the end of the first staff, followed by a fermata. The score concludes with a final cadence in the fifth staff.

Fine

1(a) Is this SECTION OF THE MOVEMENT taken from MINUET SECTION A, MINUET SECTION B, TRIO SECTION A, TRIO SECTION B? [1 mark]

1(b) State the KEY of this section (e.g. C major). [1 mark]

1(c) To which KEY TO WHICH THE MUSIC BRIEFLY MODULATE in the first two bars of the extract: SUBDOMINANT, DOMINANT, RELATIVE MINOR? [1 mark]

- 1(d) Identify the **COMPOSITIONAL DEVICE** used in the first four bars of the extract. [1 mark]
-

- 1(e) Identify the **BAR** and **BEAT NUMBER** where the violins stop playing in octaves. [1 mark]

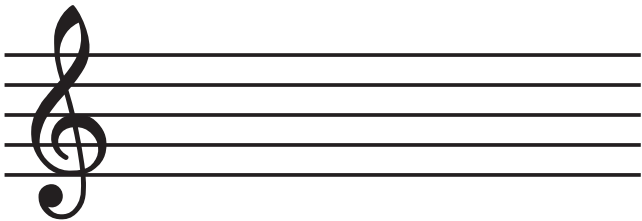
Bar _____

Beat number _____

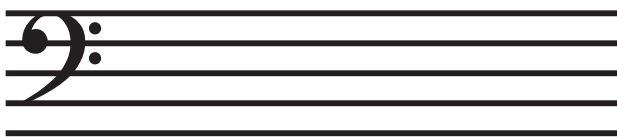
- 1(f) Name the **INTERVAL** (e.g. 3rd) between the notes played by the violins in the last two bars of the extract. [1 mark]
-

- 1(g) Identify a bar where all the instruments play **STACCATO**. [1 mark]
-

- 1(h) (i) Identify the PITCH of the note played by the viola in bar 3. REWRITE, or DESCRIBE PRECISELY, THIS PITCH as it would appear in the treble clef.



- 1(h) (ii) REWRITE, or DESCRIBE PRECISELY, THIS PITCH as it would appear in the bass clef.
[Total: 2 marks]



- 1(i) Describe **THREE** musical **DIFFERENCES** between bars 1–4 and bars 5–8 of the extract.
Do not repeat your answers from any of the other questions. [3 marks]

BARS 1–4	BARS 5–8
1. _____ _____	_____ _____
2. _____ _____	_____ _____
3. _____ _____	_____ _____

AREA OF STUDY 1: MUSICAL FORMS AND DEVICES

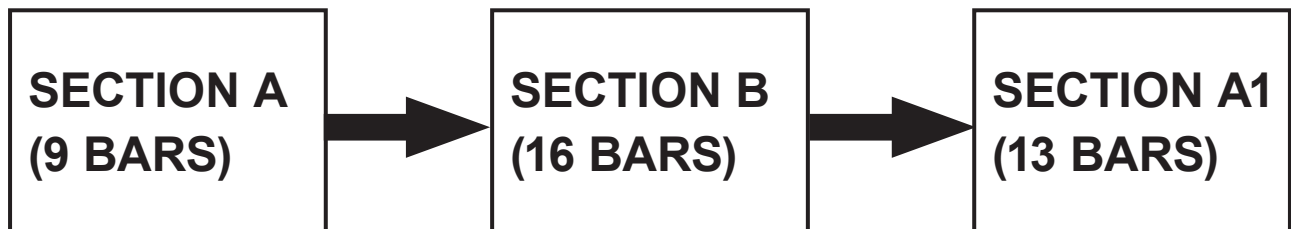
- 2. You will now hear another instrumental piece of music. It will be played FOUR times with a 30 SECOND pause between each playing. There will be a 3 MINUTE silence after the final playing for you to complete your answer.**

You now have 30 SECONDS to read the questions before the first playing of the extract.

You may wish to place a TICK (✓) in the box each time you hear the extract. [12 marks]

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There are **THREE SECTIONS** presented in this piece of music:



2(a) Is the STRUCTURE of the piece BINARY, TERNARY, RONDO OR VARIATION form? [1 mark]

2(b) Which PITCHES – TONIC AND SUBDOMINANT, SUBDOMINANT AND DOMINANT OR TONIC AND DOMINANT – are heard in the opening bar of the piece? [1 mark]

2(c) Identify an instrument that plays the MELODY during the extract. [1 mark]

2(d) Which section– A, B or A1 – contains the LOUDEST DYNAMIC? [1 mark]

**2(e) Which THREE MUSICAL FEATURES are heard during the piece.
Choose from: ANACRUSIS, IMITATION, OSTINATO, SEQUENCE, SYNCOPATION, TRILL. [3 marks]**

2(f) Was this music composed in the BAROQUE, CLASSICAL OR ROMANTIC period? [1 mark]

- 2(g) (i) Describe how TONALITY AND HARMONY are used in this extract. [2 marks]**

- 2(g) (ii) Describe how TEXTURE AND INSTRUMENTATION are used in this extract. (Do not simply list instruments.) [2 marks]**

AREA OF STUDY 2: MUSIC FOR ENSEMBLE

3. You will hear an extract from the song **Sue Me** sung by the characters Adelaide and Nathan from the musical **Guys and Dolls**.

It will be played **FOUR** times with a **30 SECOND** pause between each playing. There will be a **3 MINUTE** silence after the final playing for you to complete your answer.

You now have **30 SECONDS** to read the questions before the first playing of the extract.

You may wish to place a **TICK (✓)** in the box each time you hear the extract. **[12 marks]**

☐☐☐☐

The words and structure of the song are as follows:

Adelaide: You promise me this, you promise me that,
SECTION 1 You promise me everything under the sun,
Then you give me a kiss and you're
grabbing your hat,
And you're off to the races again.
When I think of the time gone by
(Nathan: Adelaide, Adelaide),
And I think of the way I tried
(Nathan: Adelaide) I could honestly die.

Nathan: Call a lawyer and sue me, sue me, what can
SECTION 2 you do me, I love you,
Give a holler and hate me, hate me,
go ahead hate me, I love you.
(Adelaide: The best years of my life I was
a fool to give to you.)
Alright already I'm just a no-good nick,
Alright already it's true, so new,
So sue me, sue me, what can you do me,
I love you.

Adelaide: You gamble it here, you gamble it there,
SECTION 3 You gamble on everything all except me
 And I'm sick of you keeping me up in
 the air,
 'Till you're back in the money again.
 When I think of the time gone by
 (Nathan: Adelaide, Adelaide),
 And I think of the way I tried
 (Nathan: Adelaide!) I could honestly die.

Nathan: Serve a paper and sue me, sue me,
SECTION 4 what can you do me, I love you,
 Give a holler and hate me, hate me,
 go ahead hate me, I love you.
 (Adelaide: When you wind up in jail
 don't come to me to bail you out.)
 Alright already so call a policeman,
 Alright already it's true, so new,
 So sue me, sue me, what can you do me,
 I love you.

3(a) Is the TONALITY of the extract. MAJOR OR MINOR? [1 mark]

3(b) Identify ONE woodwind and ONE percussion instrument heard in the extract. [2 marks]

Woodwind instrument _____

Percussion instrument _____

3(c) Is the musical TEXTURE MONOPHONIC, HOMOPHONIC OR POLYPHONIC throughout the extract? [1 mark]

3(d) Is the TIME SIGNATURE of Adelaide's music (Sections 1 and 3) 2/4, 6/8, 3/4 or 9/8? [1 mark]

3(e) Using only the letters A AND B, identify the STRUCTURE of the extract. [1 mark]

SECTION 1 SECTION 2 SECTION 3 SECTION 4

A

3(f) Describe THREE musical features of ADELAIDE'S melody. [3 marks]

3(f)(i) _____

3(f)(ii) _____

3(f)(iii) _____

- 3(g) (i) During Section 4, the SONORITY of Nathan's voice changes. Describe this change. [1 mark]**

- 3(g) (ii) Give a reason to explain why Nathan changes the sonority of his voice at this point. [1 mark]**

- 3(h) Is the CADENCE heard at the END OF THE EXTRACT on the words 'love you' PERFECT, IMPERFECT, PLAGAL OR INTERRUPTED?**

[1 mark]

AREA OF STUDY 2: MUSIC FOR ENSEMBLE

- 4. You will hear an extract from a piece of chamber music by Schubert. It will be played THREE times with a 30 SECOND pause between each playing. There will be a 3 MINUTE silence after the final playing for you to complete your answer.**

You now have 30 SECONDS to read the questions before the first playing of the extract.

You may wish to place a TICK (✓) in the box each time you hear the extract. [12 marks]

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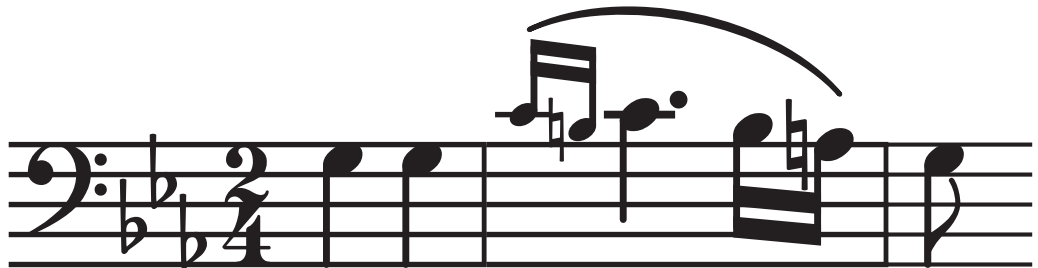
There are **THREE SECTIONS** presented during the extract:



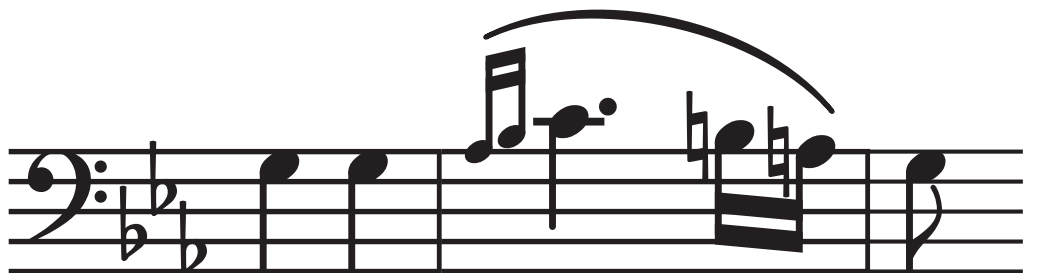
DURING SECTION A

4(a) Is the **MELODY** played at the beginning of the section A, B OR C? [1 mark]

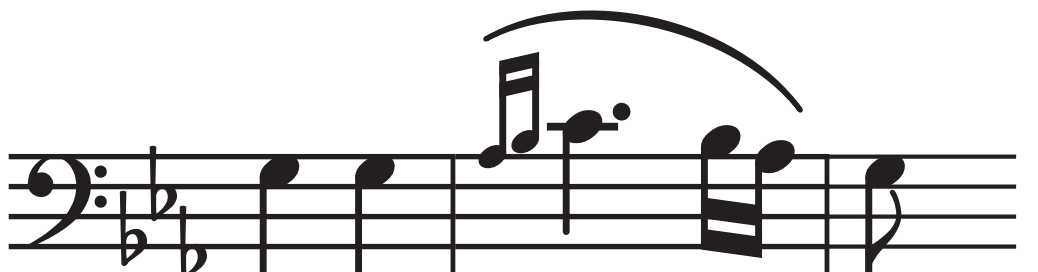
A



B



C



4(b) Is the TIME SIGNATURE of the music 2/4, 6/8, 3/4, 9/8? [1 mark]

**4(c) Is the instrument that plays the MELODY
A VIOLIN, VIOLA, CELLO OR DOUBLE BASS?
[1 mark]**

**4(d) Describe TWO musical features of the
accompaniment. [2 marks]**

4(d)(i) _____

4(d)(ii) _____

4(e) During SECTION A1 identify the instrument playing the MELODY. [1 mark]

4(f) During SECTION A1 identify an ORNAMENT heard in the melody. [1 mark]

4(g) During SECTION A1 what COMPOSITIONAL DEVICE is heard: CANON, IMITATION, SEQUENCE? [1 mark]

4(h) During SECTION B describe the type of ACCOMPANIMENT used by the piano. [1 mark]

4(i) During SECTION B other than the piano accompaniment, describe THREE ways in which this section CONTRASTS with the A sections. [3 marks]

4(i)(i) _____

4(i)(ii) _____

4(i)(iii) _____

AREA OF STUDY 3: FILM MUSIC

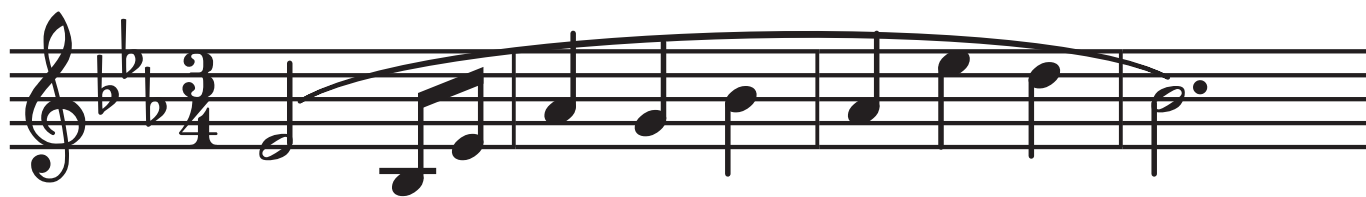
5. You will hear an extract from the theme tune to the film **The American President**. It will be played **FOUR** times with a **30 SECOND** pause between each playing. There will be a **3 MINUTE** silence after the final playing for you to complete your answer. The melody is printed opposite.

You now have **1 MINUTE** to look at the melody and read the questions before the first playing of the extract.

You may wish to place a **TICK (✓)** in the box each time you hear the extract. **[12 marks]**

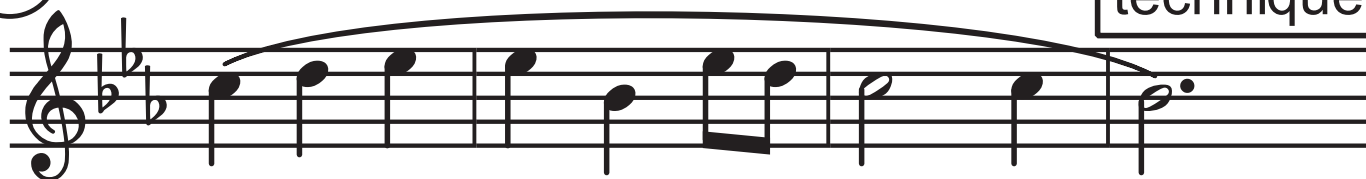
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25



5

Harp technique

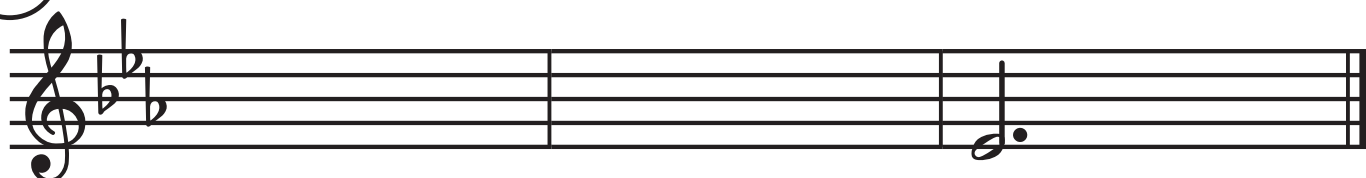


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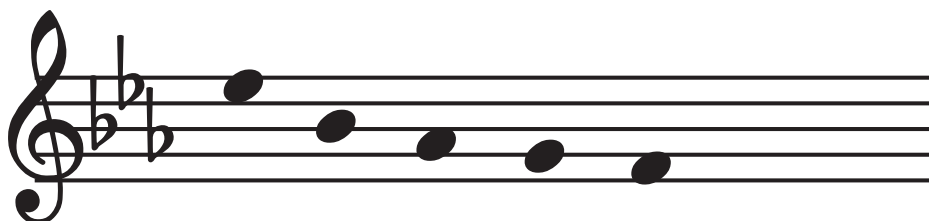


13

Insert the missing rhythm



Here are the pitches, in the order in which they are heard:



Complete the following questions WHILE LISTENING CAREFULLY TO THE EXTRACT.

- 5(a) (i) Give a suitable Italian term (e.g. Allegro) for the TEMPO of the extract. [1 mark]**

TEMPO _____

- 5(a) (ii) Identify the location of an INTERRUPTED CADENCE heard in the extract e.g. bar 4, beat 3 to bar 5 beat 1. [1 mark]**

LOCATION _____

- 5(a) (iii) Give the technical name for the technique used by the HARP in bar 8. [1 mark]**

TECHNIQUE _____

- 5(a) (iv) Identify an instrument that plays the MELODY during the extract. [1 mark]**

MELODY INSTRUMENT _____

- 5(a) (v) State the musical TEXTURE used throughout the extract. [1 mark]**

TEXTURE _____

- 5(a) (vi) COMPLETE OR DESCRIBE PRECISELY the missing RHYTHM of the melody in bars 13 and 14. (The pitches, in the order in which they are heard, are given for you). [5 marks]**

You now have 3 minutes to complete the following questions, REFERRING TO THE GIVEN SCORE.

- 5(b) (i) Give the full name of the KEY of the extract (e.g. C major). [1 mark]**

KEY _____

- 5(b) (ii) The president of any country is expected to behave in a way that demonstrates courage, strength and dignity.**

Describe ONE MUSICAL CHARACTERISTIC of the extract which you think helps make it sound 'presidential'. [1 mark]

MUSICAL CHARACTERISTIC

AREA OF STUDY 3: FILM MUSIC

6. Listen to the following extract of music which is taken from the film **Superman**. It will be played **THREE** times with a **30 SECOND** pause between each playing. There will be a **6 MINUTE** silence after the final playing for you to complete your answer.

You now have **30 SECONDS** to read the questions before the first playing of the extract.

You may wish to place a **TICK (✓)** in the box each time you hear the extract. **[12 marks]**

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6(a) Name the FAMILY OF ORCHESTRAL INSTRUMENTS that play the main theme. [1 mark]

6(b) Does the TEMPO of the music during the extract GET SLOWER, REMAIN AT A CONSTANT SPEED or GET FASTER? [1 mark]

6(c) The film is about a superhero who vows to defend and protect the human race. EXPLAIN HOW the music introduces the CHARACTER AS A HERO. You should use musical vocabulary in your answer. [10 marks]

In your answer refer to:

(i) musical elements

(ii) the purpose and intention of the music as outlined above

AREA OF STUDY 4: POPULAR MUSIC

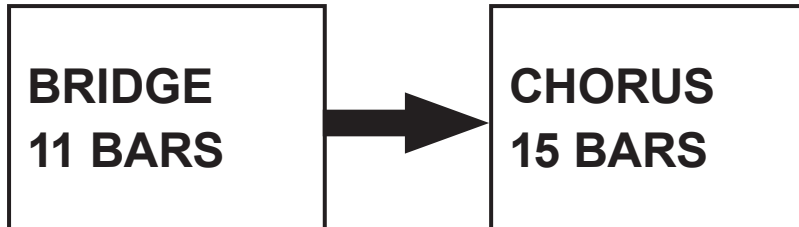
7. **PREPARED EXTRACT.** Listen to the following extract from **Since You've Been Gone** performed by RAINBOW. The extract will be played **THREE** times with a **30 SECOND** pause between each playing. There will be a **2 MINUTE** silence after the final playing for you to complete your answer.

You now have **30 SECONDS** to read the questions before the first playing of the extract.

You may wish to place a **TICK (✓)** in the box each time you hear the extract. **[12 marks]**

☐☐☐

There are TWO SECTIONS presented in the extract:



QUESTIONS (a) TO (f) REFER TO THE BRIDGE.

QUESTION (g) REFERS TO THE CHORUS.

7(a) The Bridge uses a five bar melody which is repeated once. Which of the following statements – A, B, or C is true?

- A** The melody is performed by the electric guitarist and then the singer as two separate solos
 - B** The melody is performed by the electric guitarist and then both the electric guitarist and the singer in harmony
 - C** The melody is performed by the electric guitarist and then both the electric guitarist and the singer in unison/octaves [1 mark]
-

- 7(b) Identify a RHYTHMIC DEVICE contained in the melody which does not occur in any other section of the song. [1 mark]
-

- 7(c) The Bridge uses a five bar chord pattern which is repeated once. Name the chords at X, Y, Z.

The pattern is:

BAR ONE G Am7

BAR TWO X C

BAR THREE G/D Y

BAR FOUR Em G7/D

BAR FIVE Z Am7 [3 marks]

X

Y

Z

7(d) Describe TWO ways in which the KEYBOARD is used in this section. [2 marks]

7(d)(i) _____

7(d)(i) _____

7(e) In the bridge, which of the following statements, A, B or C is true about the DRUM KIT? [1 mark]

A The drum kit is quieter in this section

B The drum kit is the same volume as in the other sections

C The drum kit is louder in this section

7(f) During the last bar of this section the singer performs a syncopated “Uh” sound. Does this sound fall between beats 1 AND 2, 2 AND 3 OR 3 AND 4? [1 mark]

During the CHORUS

7(g) Describe THREE ways in which the Chorus heard in the extract is different from the choruses which occur earlier in the song. [3 marks]

7(g)(i) _____

7(g)(ii) _____

7(g)(iii) _____

AREA OF STUDY 4: POPULAR MUSIC

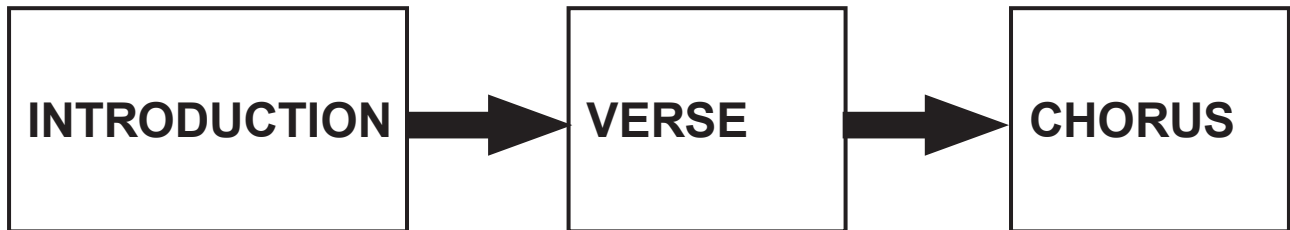
8. Finally, you will hear two versions of the song **Downside Up** by PETER GABRIEL. Both versions will be played **THREE** times, with a **30 SECOND** pause after the second version each time. There will be a **2 MINUTE** silence after the final playing for you to complete your answer.

You now have 30 SECONDS to read the question before the first playing of the first extract.

You may wish to place a TICK (✓) in the box each time you hear the extract. [12 marks]

1	2	1	2	1	2

There are **THREE SECTIONS** presented in both versions:



The words of the song are as follows:

VERSE I looked up at the tallest building,
felt it falling down,
I could feel my balance shifting,
everything was moving around.
These streets so fixed and solid,
ah the shimmering haze,
And everything that I relied on disappeared.

CHORUS Downside up, upside down,
Take my weight from the ground.
Falling deep in the sky,
Slipping into the unknown.

VERSION 1

8(a) What TYPE OF ENSEMBLE is used to accompany the singers: ORCHESTRA, JAZZ BAND OR ROCK/POP BAND? [1 mark]

8(b) What CADENCE – PERFECT, IMPERFECT, PLAGAL OR INTERRUPTED – is heard at the end of the verse? [1 mark]

8(c) Which, A, B, C or D is true about the HARMONY? [1 mark]

A The Chorus uses only major chords

B The Chorus uses only minor chords

C The Chorus uses mostly major chords

D The Chorus uses mostly minor chords

VERSION 2

8(d) Is the TROMBONE, CLARINET, VIOLA OR BASSOON the INSTRUMENTAL SOLOIST during the introduction? [1 mark]

8(e) Which, A, B, or C is true about the SINGERS? [1 mark]

- A** They sing the Chorus an octave apart
 - B** They sing the Chorus at the same pitch
 - C** They sing the Chorus in harmony
-

BOTH VERSIONS

8(f) Which, A, B, C OR D is true about the TIME SIGNATURE for both versions? [1 mark]

A Both the Verse and the Chorus are in 6/8

B Both the Verse and the Chorus are in 4/4

C The Verse is in 6/8 and the Chorus is in 4/4

D The Verse is in 4/4 and the Chorus is in 6/8

8(g) Identify TWO RHYTHMIC FEATURES which are common to both versions. [2 marks]

8(g)(i) _____

8(g)(ii) _____

**8(h) Describe TWO MUSICAL FEATURES
found only in Version 1
and TWO MUSICAL FEATURES
found only in Version 2.**

**Do not refer to your answers from any of the
previous questions. [4 marks]**

VERSION 1

(i) _____

(ii) _____

VERSION 2

(i) _____

(ii) _____

END OF PAPER

**Question
number**

Additional page, if required.

Write the question number(s) in the left-hand margin.

[illegible]

Additional page, if required.

**Question
number**

Write the question number(s) in the left-hand margin.