



GCSE



C660U30-1

WEDNESDAY, 22 JUNE 2022 – MORNING

MUSIC – Component 3

Appraising

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

Surname _____

First name(s) _____

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.

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

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

Answer ALL questions.

Write your answers in the spaces provided in this booklet. If you run out of space, use the additional page(s) at the back of the booklet, taking care to number the questions correctly.

(Turn over)

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.

(Turn over)

Answer ALL questions.

AREA OF STUDY 1: MUSICAL FORMS AND DEVICES

- 1. PREPARED EXTRACT.** The following extract is taken from the **BADINERIE**. A score is provided in the separate score booklet 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 answers.

You now have 30 SECONDS to read the questions and look at the score before the first playing of the extract.

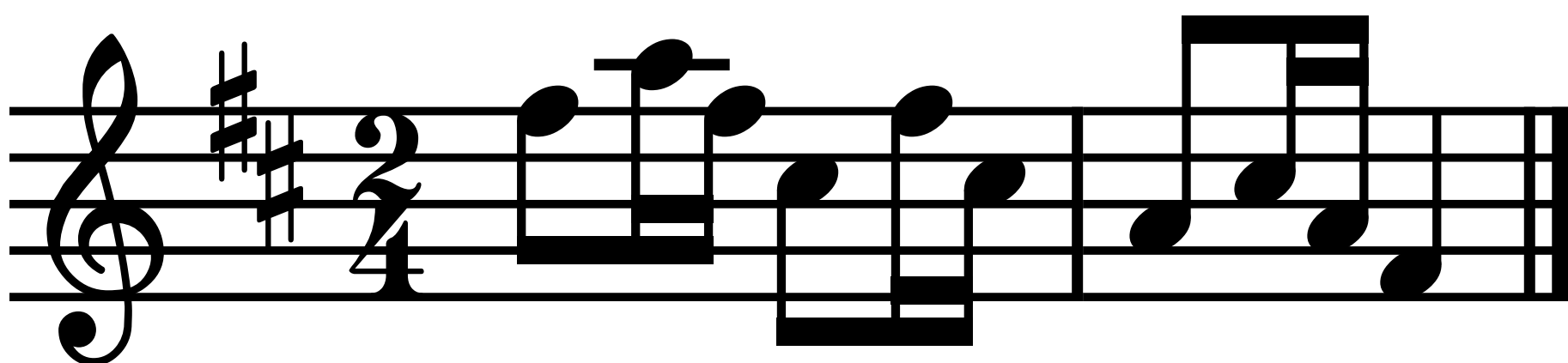
(Turn over)

1.

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

☐☐☐

- 1 (a) The first ten notes of the melody, also shown below, outline a chord. Give the name of this chord (for example, C major). [1 mark]



CHORD NAME _____

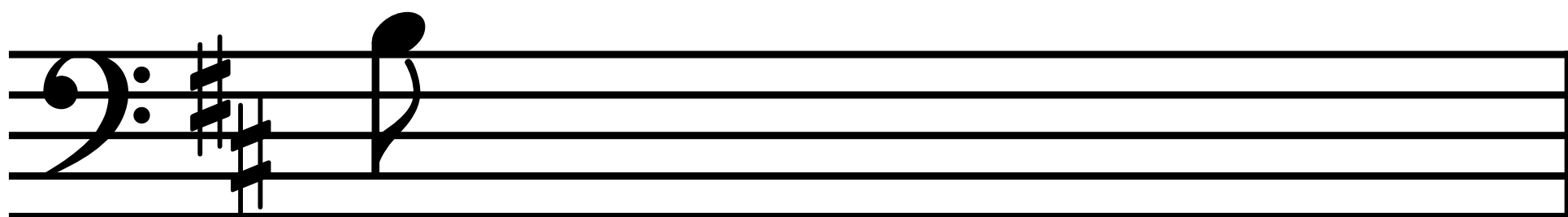
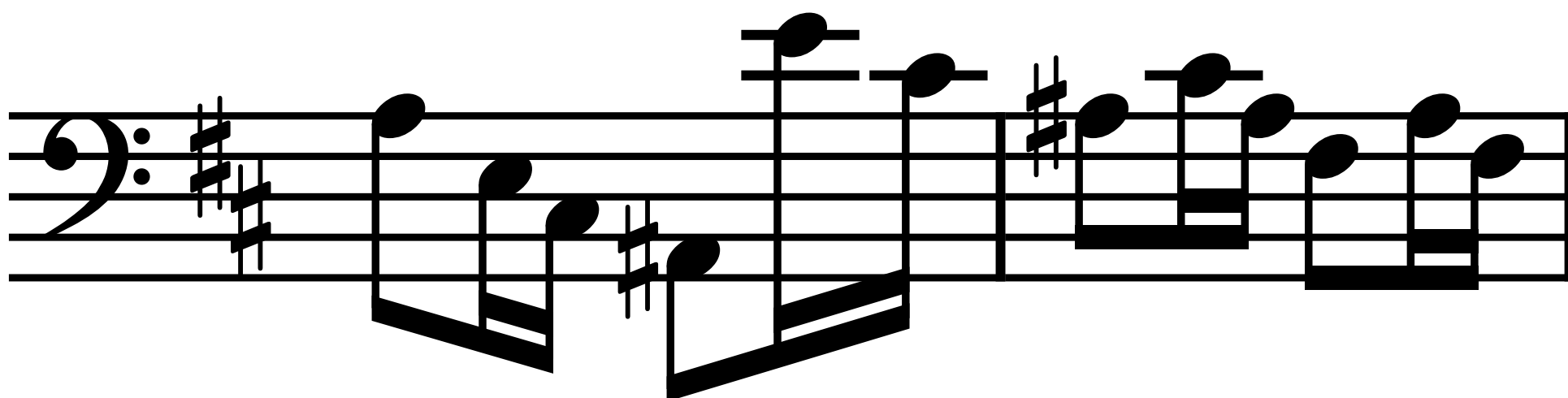
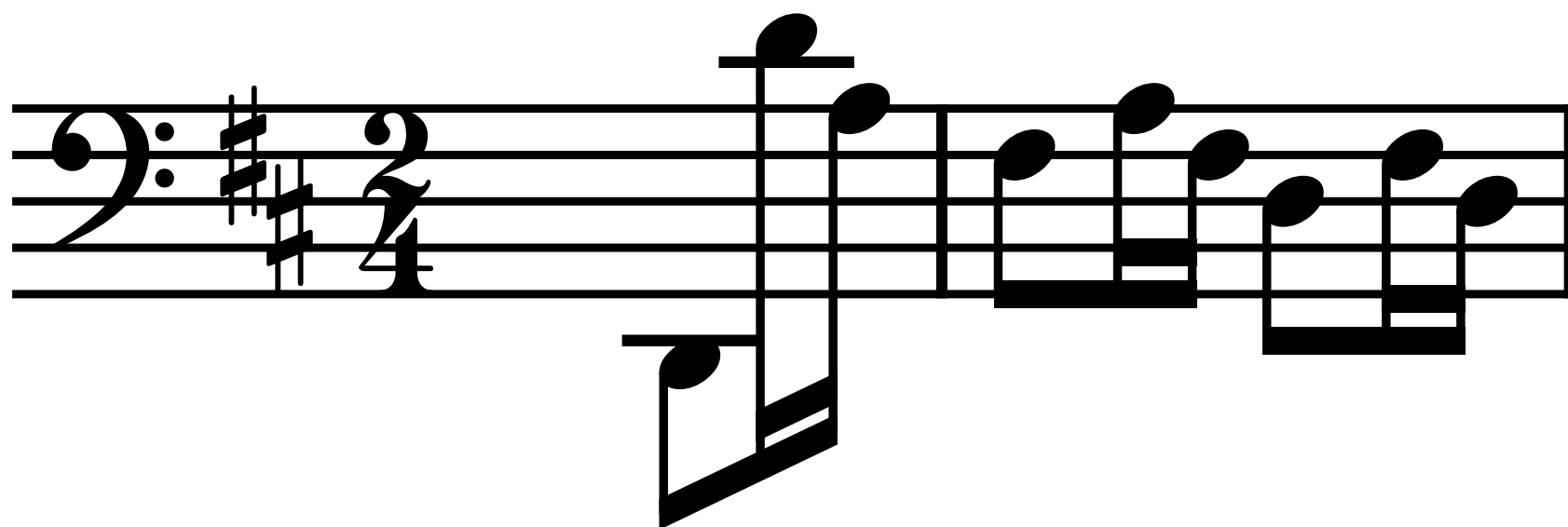
7

1 (b) The extract begins on the second beat of the bar. Give the technical name for this. [1 mark]

TECHNICAL NAME _____

(Turn over)

- 1 (c) State the name of the compositional device which occurs between bars 12² and 16¹ in the cello part shown below. [1 mark]



COMPOSITIONAL DEVICE _____

(Turn over)

1 (d) Identify the locations of PERFECT CADENCES heard in the extract in the following keys. Give BAR AND BEAT NUMBERS (for example, bar 13² to 14¹).

(i) D MAJOR _____
_____ **[1 mark]**

(ii) B MINOR _____
_____ **[1 mark]**

(Turn over)

- 1 (e) Give a BAR NUMBER during the extract where one example of the following MUSICAL FEATURES occurs. [3 marks]

AN APPOGGIATURA _____

A CROTCHET REST _____

A CHORD OF C MAJOR _____

- 1 (f) Describe the **MUSICAL FEATURES** of the **CELLO PART** heard during the extract. [3 marks]

CELLO PART _____

- (g) State the **FULL NAME** of the composer of this piece of music. [1 mark]

AREA OF STUDY 1: MUSICAL FORMS AND DEVICES

- 2. You will now hear TWO extracts from the same piece of orchestral music. Extract one will be played THREE TIMES, and extract two will be played TWICE in the order shown on the next page with a 30 SECOND pause between each playing. There will be a 2 MINUTE silence after the final playing for you to complete your answers.**

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

(Turn over)

2.

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

Extract:

1

☐

1

☐

1

☐

2

☐

2

☐

(Turn over)

14

QUESTION NUMBER 2.

EXTRACT 1:

There are FOUR SECTIONS presented during this extract:

SECTION 1:

Solo Violin plays the introduction

SECTION 2:

Flute plays the melody

SECTION 3:

Violins play the melody

(Turn over)

15

SECTION 4:

Solo Violin plays a new melody

(Turn over)

2 (a) During Section 1 the violin plays two notes at the same time. UNDERLINE the INTERVAL between the two notes. [1 mark]

3rd

5th

6th

7th

(b) State the name of an ORNAMENT played by the flute during Section 2. [1 mark]

ORNAMENT _____

(Turn over)

2 (c) Tick (✓) the correct statement.

[1 mark]

		Tick (✓) ONE
The MELODY played by the violins during Section 3 is:	THE SAME AS the flute melody.	
	SIMILAR TO the flute melody.	
	DIFFERENT FROM the flute melody.	

(Turn over)

**2 (d) Describe the NEW MELODY played
by the solo violin during Section 4.
[2 marks]**

- 2 (e) State the name of the
PERFORMANCE TECHNIQUE
used by the accompanying string
instruments during Section 4.

[1 mark]

PERFORMANCE TECHNIQUE _____

- (f) **UNDERLINE** the **TONALITY** of the
extract. [1 mark]

MAJOR

MINOR

PENTATONIC

(Turn over)

20

2 (g) UNDERLINE the TIME SIGNATURE of the extract. [1 mark]

2/4

3/4

4/4

9/8

(Turn over)

EXTRACT 2:

2 (h) Discuss the use of TEXTURE in this extract. Give LOCATIONS, for example, at the beginning/during the middle/at the end, to support your comments. [3 marks]

**2 (i) UNDERLINE the PERIOD in which
this piece was composed. [1 mark]**

BAROQUE

CLASSICAL

ROMANTIC

(Turn over)

**AREA OF STUDY 2: MUSIC FOR
ENSEMBLE**

- 3. You will now hear an extract from the song BUONA SERA performed by LOUIS PRIMA. 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 answers.**

You now have 30 SECONDS to read the questions.

(Turn over)

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

☐☐☐☐

- 3. There are TWO SECTIONS presented during the extract:**

THE END OF VERSE 1

ALL OF VERSE 2

The words of the extract are as follows:

VERSE 1:

**In the meantime let me tell you that I
love you**

**Buona sera, signorina kiss me
goodnight**

**Buona sera, signorina kiss me
goodnight**

(Turn over)

3.

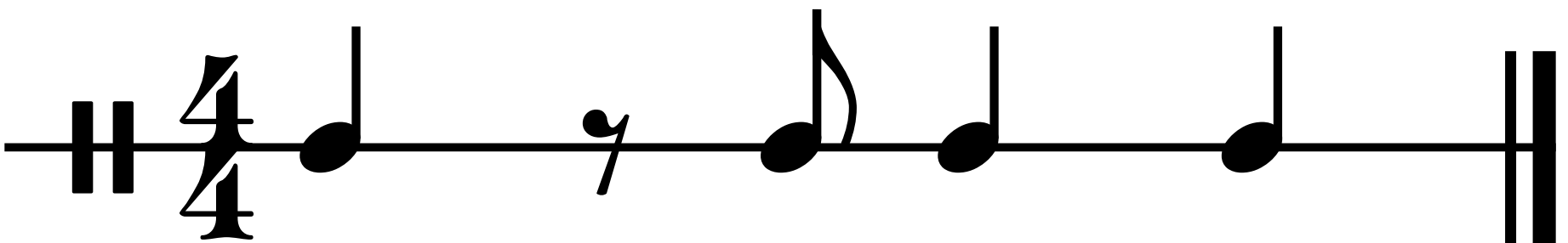
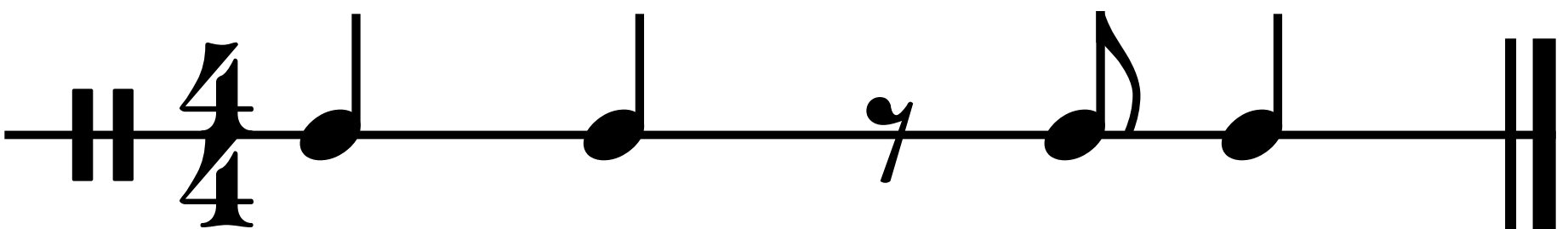
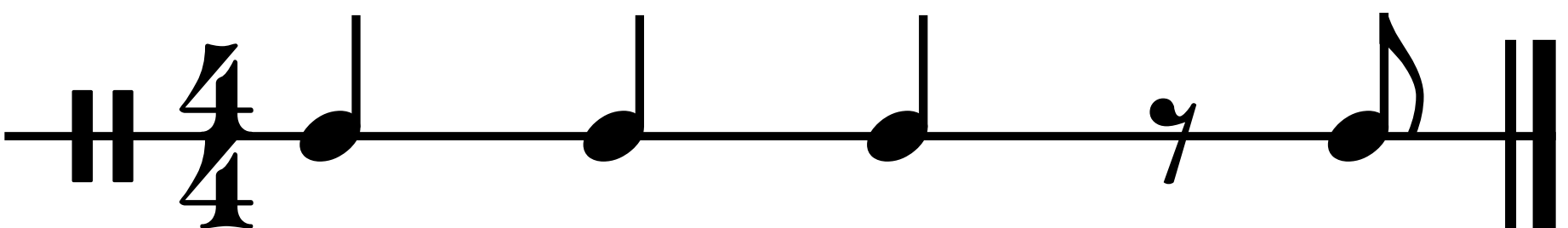
VERSE 2

**Buona sera, signorina, buona sera
It is time to say goodnight to Napoli
Though it's hard for us to whisper,
buona sera
With that old moon above the
Mediterranean sea
In the morning signorina we'll go
walking
Where the mountains help the sun
come into sight
And by the little jewellery shop we'll
stop and linger
While I buy a wedding ring for your
finger
In the meantime let me tell you that I
love you
Buona sera, signorina kiss me
goodnight**

(Turn over)

3 (a) Tick (✓) the RHYTHM heard in the accompaniment during Verse 1.

[1 mark]

☐☐☐

(Turn over)

- 3 (b) At the end of Verse 1 the lead singer demonstrates an unaccompanied vocal improvisation. State the name of this PERFORMANCE TECHNIQUE.**
- [1 mark]**

PERFORMANCE TECHNIQUE _____

3 (c) Tick (✓) the correct statement.

[1 mark]

		Tick (✓) ONE
The TEMPO of Verse 2 is:	SLOWER than Verse 1	
	THE SAME as Verse 1	
	FASTER than Verse 1	

(Turn over)

3 (d) Tick (✓) the correct statement. [1 mark]

		Tick (✓) ONE
During Verse 2, the PIANIST:	PLAYS CHORDS throughout	
	BEGINS BY PLAYING CHORDS and IMPROVISES TO END	
	BEGINS BY IMPROVISING and PLAYS CHORDS TO END	

3 (e) Describe TWO musical features of the DOUBLE BASS part heard during Verse 2. [2 marks]

1. _____

2. _____

3 (f) Describe THREE features of the music sung by the BACKING SINGERS during Verse 2. [3 marks]

1. _____

2. _____

3. _____

3 (g) UNDERLINE the CADENCE heard at the END of Verse 2 on the word 'goodnight'. [1 mark]

IMPERFECT

INTERRUPTED

PERFECT

PLAGAL

(h) Give the name of the WOODWIND INSTRUMENT which performs a SOLO BREAK at the end of the extract. [1 mark]

WOODWIND INSTRUMENT _____

(Turn over)

- 3 (i) Give the name of the PERCUSSION INSTRUMENT which performs throughout the extract. [1 mark]**

PERCUSSION INSTRUMENT _____

**AREA OF STUDY 2: MUSIC FOR
ENSEMBLE**

- 4. You will hear an extract of music by ROBERT SCHUMANN. 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 answers. The melody is printed in the separate score booklet.**

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

(Turn over)

4.

You may wish to place a tick (✓) in the box each time you hear the extract.

[12 marks]

☐☐☐☐

(Turn over)

4 (a) Complete the following questions while listening carefully to the extract.

(i) UNDERLINE the instrument on which this piece is played. [1 mark]

HARPSICHORD

KEYBOARD

ORGAN

PIANO

(Turn over)

4 (a) (ii)

The TEMPO of the extract changes in bar 6. **UNDERLINE** the word which best describes this change.

[1 mark]

ACCELERANDO

MODERATO

RITARDANDO

VIVACE

(Turn over)

4 (a) (iii)

The second and third lines of this piece are in G major. Identify the **CHORD** that accompanies each of the notes marked with an asterisk. **UNDERLINE** your choices in the table below. [2 marks]

Bar 8	I	IV	v ⁷
Bar 9	I	IV	v ⁷

- (iv) Complete the missing **PITCHES** of the melody in **BARS 12 AND 13 IN THE SEPARATE SCORE BOOKLET**. The rhythm is given for you. [5 marks]

(Turn over)

- 4 (b) You now have 3 MINUTES to complete the following questions, REFERRING TO THE SCORE IN THE SEPARATE BOOKLET.**
- (i) Insert the TIME SIGNATURE in the correct place at the beginning of the music. [1 mark]**
- (ii) The piece begins in the relative minor. Give the name of the RELATIVE MINOR of G major. [1 mark]**

KEY _____

4 (b) (iii)

**UNDERLINE the SHORTEST NOTE
VALUE found in this piece. [1 mark]**

CROTCHET

MINIM

SEMIBREVE

SEMIQUAVER

(Turn over)

AREA OF STUDY 3: FILM MUSIC

- 5. You will now hear an extract from the song **LIVE AND LET DIE** taken from the James Bond film of the same name. 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 answers.**

You now have 30 SECONDS to read the questions.

(Turn over)

5.

You may wish to place a tick (✓) in the box each time you hear the extract.

[12 marks]

☐☐☐

(Turn over)

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

VERSE

CHORUS

INSTRUMENTAL

The words of the extract are as follows:

VERSE:

Lead singer: When you were young
and your heart was an
open book,
You used to say live and
let live.

Backing vocals: You know you did, you
know you did, you know
you did.

(Turn over)

5.

**Lead singer: But if this ever changing
 world in which we're
 living
 Makes you give in and
 cry,
 Say live and let die.**

CHORUS:

Backing vocals: Live and let die.

Lead singer: Live and let die.

Backing vocals: Live and let die.

(Turn over)

5 (a) UNDERLINE the TEMPO of the verse.
[1 mark]

ADAGIO

ALLEGRO

ANDANTE

(Turn over)

5 (b) In the table below, tick (✓) THREE MUSICAL FEATURES heard during the verse. [3 marks]

Musical features	Tick (✓) THREE
Arpeggio	
Hammer on	
Imitation	
Legato	
Melisma	
On the beat	

(Turn over)

5 (c) In the table below, tick (✓) THREE MUSICAL FEATURES heard during the chorus. [3 marks]

Musical features	Tick (✓) THREE
Blue note	
Canon	
Rubato	
Sforzando	
Syncopation	
Walking Bass	

(Turn over)

5 (d) In the table below, tick (✓) THREE MUSICAL FEATURES heard during the instrumental. [3 marks]

Musical features	Tick (✓) THREE
Belt	
Driving rhythm	
Pedal	
Rubato	
Sample	
Stab chords	

(Turn over)

5 (e) James Bond is a fictional spy, and a 'Bond film' is characterised by ROMANCE, SUSPENSE, ACTION AND ADVENTURE.

Discuss TWO FEATURES of the MUSIC (not the lyrics) that make it suitable for a James Bond film. Give locations, for example, in the verse/in the chorus/in the instrumental, to support your comments.

[2 marks]

1. _____

2. _____

(Turn over)

AREA OF STUDY 3: FILM MUSIC

- 6. Listen to the following extract of music which is taken from the film THE GOONIES. 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 answers.**

You now have 30 SECONDS to read the questions.

(Turn over)

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

☐☐☐

6 (a) Identify ONE tuned and ONE untuned percussion instrument heard on the extract. [2 marks]

TUNED PERCUSSION INSTRUMENT

UNTUNED PERCUSSION INSTRUMENT

(Turn over)

- 6 (b) The extract accompanies a chase scene. Explain how the music portrays the action and excitement of a chase scene. You should use musical vocabulary in your answer.**
- [10 marks]**

In your answer refer to:

- (i) musical elements**
- (ii) how they are used to create the mood of action and excitement**

(Turn over)

Use this box for rough work

56

Begin your answer here:

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)

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)

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.

60

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)

AREA OF STUDY 4: POPULAR MUSIC

- 7. PREPARED EXTRACT.** Listen to the following extract from **AFRICA** performed by Toto. 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 answers.

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

(Turn over)

7.

You may wish to place a tick (✓) in the box each time you hear the extract.

[12 marks]

☐☐☐

(Turn over)

7. There are TWO SECTIONS presented in the extract:

VERSE 2

26 BARS

CHORUS 2

18 BARS

During VERSE 2:

- (a) Verse 2 contains a RIFF. Explain the meaning of this word. [1 mark]

RIFF _____

7 (b) Describe THREE musical features of the MELODY heard in Verse 2.

[3 marks]

1. _____

2. _____

3. _____

(Turn over)

7 (c) Describe how Verse 2 heard in the extract is DIFFERENT from Verse 1.
[3 marks]

During CHORUS 2:

7 (d) The first three phrases of Chorus 2 are sung by different numbers of voices. Tick (✓) the correct order. [1 mark]

		Tick (✓) ONE
The first three phrases of Chorus 2 are:	duet – solo – trio	
	solo – duet – trio	
	trio – duet – solo	
	solo – trio – duet	

7 (e) Tick (✓) the correct statement. [1 mark]

		Tick (✓) ONE
During the Chorus, the HARMONIC RHYTHM is mostly:	ONE chord EVERY TWO BARS	
	ONE chord EACH BAR	
	TWO chords EACH BAR	

During the EXTRACT AS A WHOLE:

7 (f) In the table below, tick (✓) TWO MUSICAL FEATURES heard during the extract. [2 marks]

Musical features	Tick (✓) TWO
Distortion	
Fill	
Leitmotif	
Ostinato	
Tremolo	

(Turn over)

7 (g) UNDERLINE the YEAR in which this song was released. [1 mark]

1980

1982

1984

1986

AREA OF STUDY 4: POPULAR MUSIC

- 8. Finally, you will hear an extract from the song THIS WILL BE (AN EVERLASTING LOVE) by NATALIE COLE. 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 answers.**

You now have 1 MINUTE to read the questions.

(Turn over)

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

☐☐☐☐

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

INTRODUCTION

16 BARS

VERSE 1

8 BARS

VERSE 2

8 BARS

(Turn over)

The words of the extract are as follows:

VERSE 1:

**This will be an everlasting love,
This will be the one I've waited for,
This will be the first time anyone has
loved me.**

VERSE 2:

**I'm so glad he found me in time,
I'm so glad that he rectified my mind,
This will be an everlasting love for
me.**

(Turn over)

During the INTRODUCTION:

**8 (a) UNDERLINE the BEATS OF THE BAR
on which HAND CLAPS are heard.**

[1 mark]

1 AND 3

2 AND 3

2 AND 4

3 AND 4

(Turn over)

75

8 (b) UNDERLINE the TONALITY of the extract. [1 mark]

MAJOR

MINOR

PENTATONIC

(c) UNDERLINE the type of RHYTHM used. [1 mark]

CHAAL

DRIVING

ROCK

SWING

(Turn over)

8 (d) Describe THREE MUSICAL FEATURES of the piano part.

[3 marks]

1. _____

2. _____

3. _____

(Turn over)

During VERSE 1:

8 (e) State the words of the verse which are sung IN HARMONY. [1 mark]

(f) Tick (✓) the CHORD PATTERN used during both the first and second lines of Verse 1. [1 mark]

Chord Pattern	Tick (✓) ONE
B$\flat$ – Gm – E$\flat$ – F	
B$\flat$ – Gm – Cm – F	
B$\flat$ – E$\flat$ – Cm – F	

(Turn over)

During VERSE 2

**8 (g) Describe the music played by the
TRUMPETS during Verse 2.**

[3 marks]

(Turn over)

- 8 (h) ONE of the following statements about the end of the extract is true. Tick (✓) the statement that you believe to be TRUE. [1 mark]**

Statement	Tick (✓) for true
The key changes to a higher pitch	
The harmony becomes chromatic	
The tempo gets faster	
The pitch of the melody becomes lower	

END OF PAPER

(Turn over)

[illegible]

(Turn over)

[illegible]

chord name

1 2 3 4 5

P1

P2

P3

P4

P5

6 7 8 9 10 11 tr

12 13 14 15 16

tr *tr*

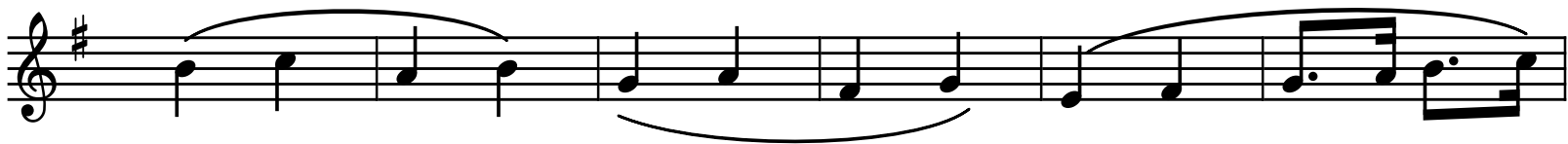
compositional device

17 18 19 20

21 22 23 24

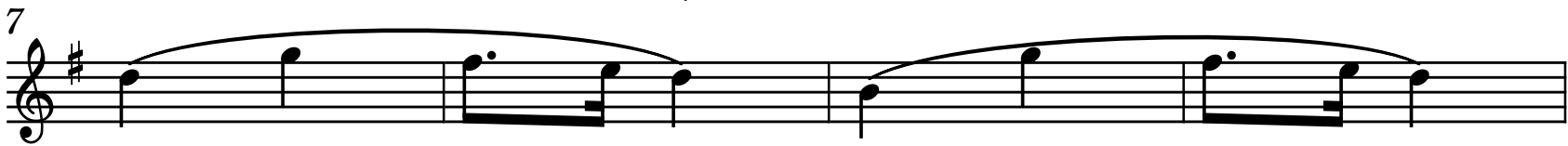
Time
Signature

Tempo change



Chords

* *



Pitch



C660U30-1

WEDNESDAY, 22 JUNE 2022 – MORNING

MUSIC – Component 3

SEPARATE SCORE BOOKLET

Surname _____

First name(s) _____

Centre Number _____

Candidate Number 0 _____

This booklet MUST be handed into the Invigilator.

Handwritten musical score for a piano piece in 3/4 time. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The piece begins with a treble staff containing a series of eighth and sixteenth notes, followed by a repeat sign. The bass staff contains a series of eighth notes. The piece concludes with a final cadence in the treble staff.

③

④

⑤

The musical score is written on five systems of staves. The first system consists of a single treble staff with a key signature of three sharps (F#, C#, G#). The second system consists of a single treble staff with a key signature of three sharps. The third system consists of a single treble staff with a key signature of three sharps. The fourth system consists of a grand staff (treble and bass clefs) with a key signature of three sharps. The fifth system consists of a grand staff with a key signature of three sharps. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

⑥ ⑦ ⑧

The image displays a musical score for three staves, labeled ⑥, ⑦, and ⑧. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). Staff ⑥ contains a series of eighth notes, some beamed together, and a final half note. Staff ⑦ contains a series of eighth notes, some beamed together, and a final half note. Staff ⑧ contains a series of eighth notes, some beamed together, and a final half note. The notation is complex, with many notes and rests, and a large bracket spanning the bottom of the three staves.

⑨

⑩

⑪

tr

The musical score consists of three staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#). The second and third staves are in bass clef with a key signature of three sharps. The first staff contains measures 9, 10, and 11, marked with circled numbers 9, 10, and 11 respectively. Measure 9 has a trill (tr) over the final note. The second and third staves contain measures 10 and 11. The music features complex rhythmic patterns and melodic lines.

⑫

⑬

⑭ *tr*

⑫

⑬

⑭ *tr*

⑮

⑮

fr

fr

The musical score consists of five measures, numbered 15 to 19. The right staff is in treble clef and the left staff is in bass clef. The key signature is one sharp (F#). The music is written in a style that suggests a piano or harp. The right staff has a 'fr' (forzando) marking above measures 16 and 17. The left staff has a 'fr' marking above measure 16. The score is enclosed in a large bracket on the left side.

17

18

The image displays a musical score for a piano piece, specifically measures 17 and 18. The score is written on five staves. The first staff (treble clef) contains measures 17 and 18, both featuring a melodic line with a slur over the eighth notes. The second staff (treble clef) contains measures 17 and 18, both featuring a melodic line with a slur over the eighth notes. The third staff (treble clef) contains measures 17 and 18, both featuring a melodic line with a slur over the eighth notes. The fourth staff (bass clef) contains measures 17 and 18, both featuring a melodic line with a slur over the eighth notes. The fifth staff (bass clef) contains measures 17 and 18, both featuring a melodic line with a slur over the eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

①⑨

②⑩

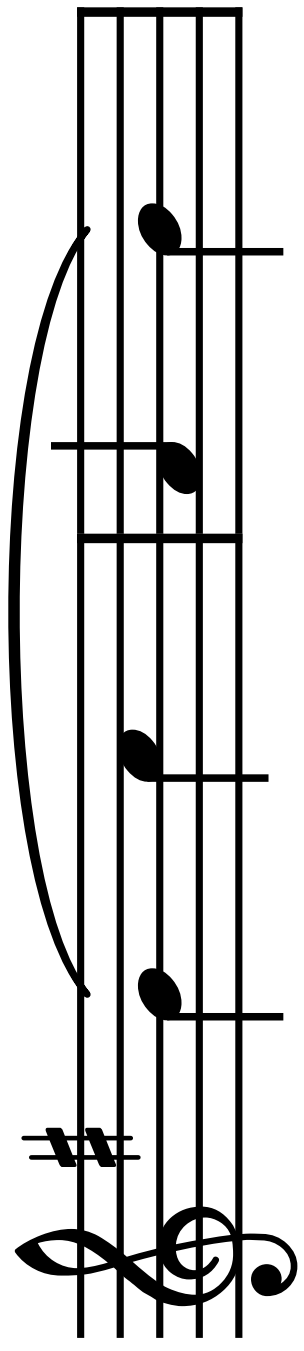
②⑪

The musical score consists of three systems, each with two staves. The first system (measures 19-20) features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The second system (measures 21-22) features a treble clef, a key signature of two sharps, and a 4/4 time signature. The third system (measures 23-24) features a treble clef, a key signature of two sharps, and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

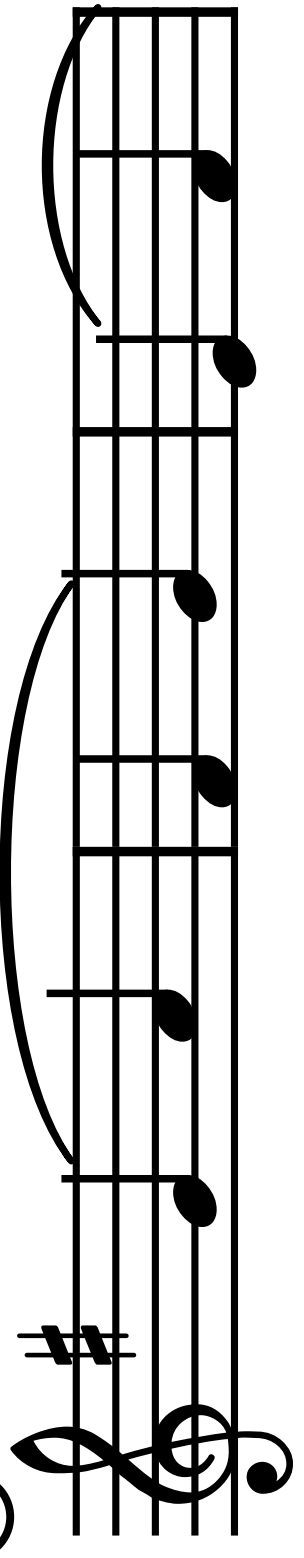
22 23 24

Musical score for a piano piece, measures 22-24. The score is written for two staves (treble and bass clef) and includes a right-hand part. Measure 22 features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The right hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#). The left hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#). Measure 23 features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The right hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#). The left hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#). Measure 24 features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The right hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#). The left hand plays a series of eighth notes (F#, G#, A#, B, C, D, E, F#) and a quarter note (G#).

Timesignature

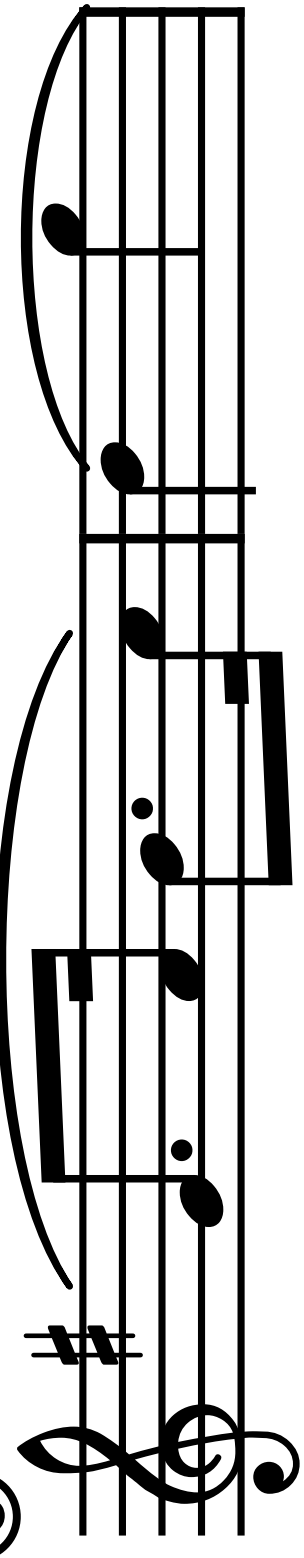


③



Tempo change

⑥



Chords

⑧

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a whole note chord with notes F#4, C#5, and G#4. A slur is placed over the first two notes. An asterisk is placed to the right of the staff.

⑩

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a whole note chord with notes F#4, C#5, and G#4. A slur is placed over the first two notes.

Pitch

⑫

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a whole note chord with notes F#4, C#5, and G#4. A slur is placed over the first two notes.

