



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 or 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.

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.

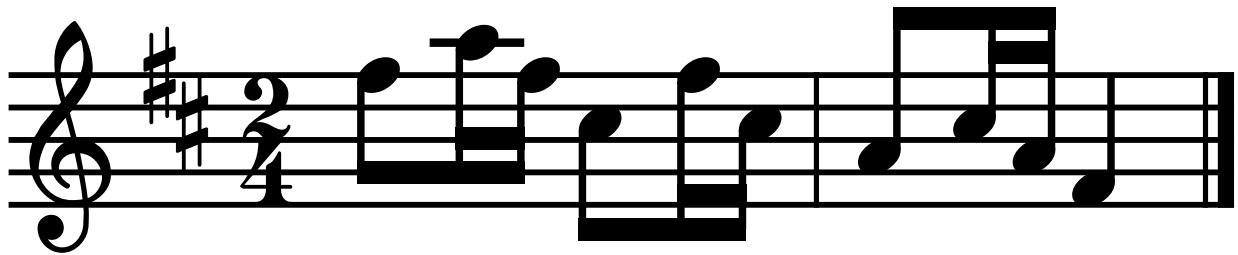
You now have **30 SECONDS** to read the questions and look at the score before the first playing of the extract.

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

☐☐☐

(Turn over)

- 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]

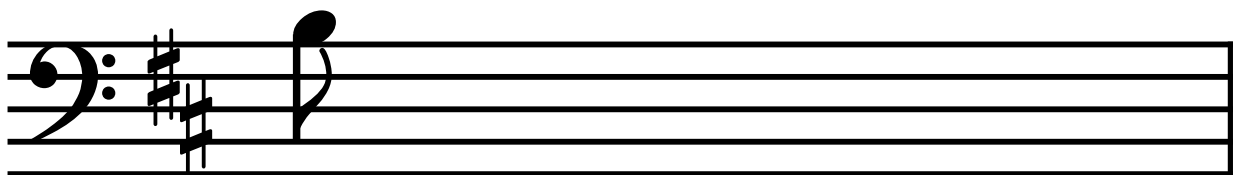
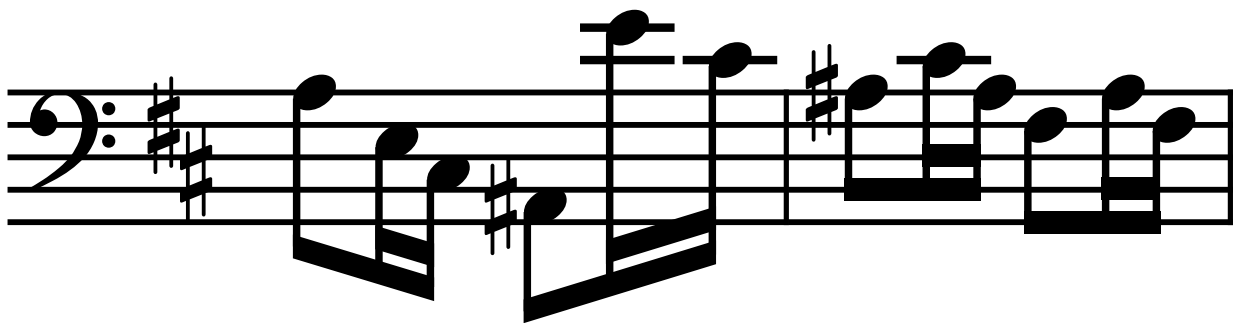
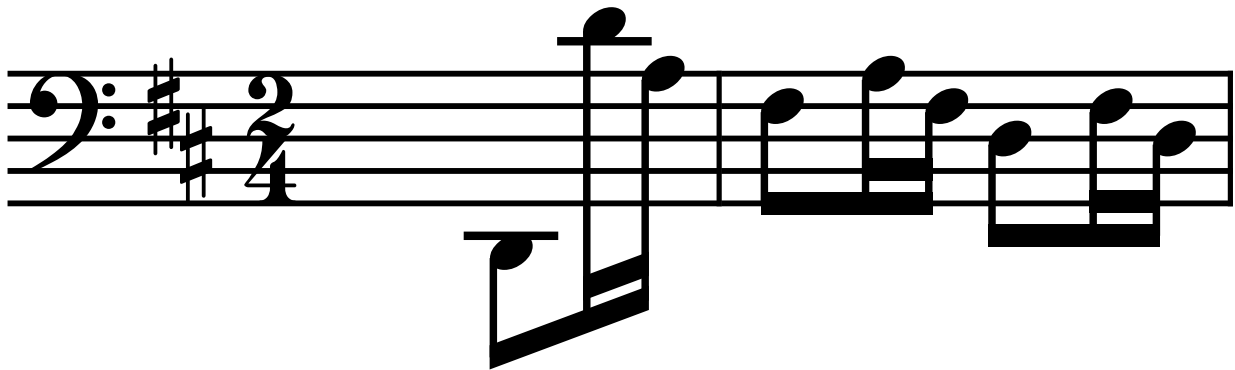


CHORD NAME _____

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

TECHNICAL NAME _____

- (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]

(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 _____

(Turn over)

- 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)

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

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 _____

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.	

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

(Turn over)

- 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

- (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]

- (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.

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

☐☐☐☐

(Turn over)

3. There are TWO SECTIONS presented during the extract:

THE END OF VERSE 1

ALL OF VERSE 2

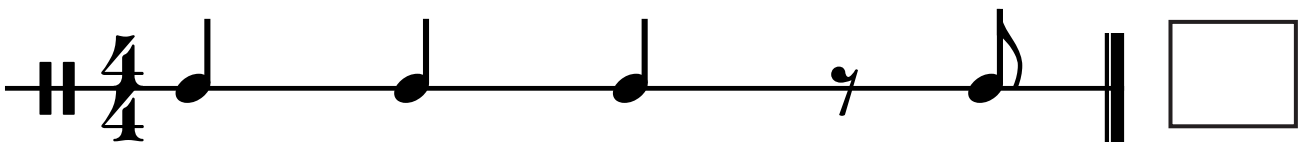
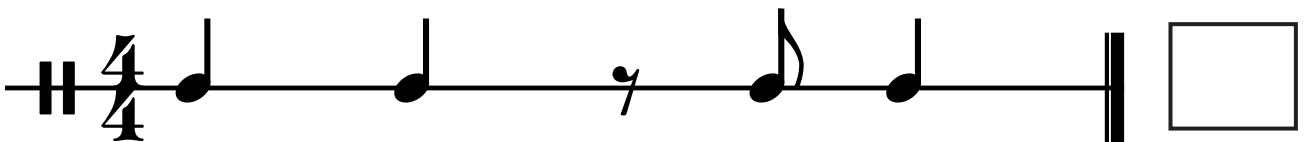
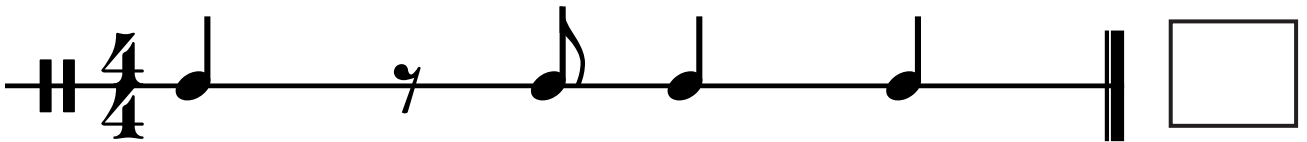
The words of the extract are as follows:

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

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]



- (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 _____

(Turn over)

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	

(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	

(Turn over)

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

1. _____

2. _____

(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 _____

- (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.

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

- (ii) The TEMPO of the extract changes in bar 6. UNDERLINE the word which best describes this change. [1 mark]**

ACCELERANDO

MODERATO

RITARDANDO

VIVACE

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 _____

(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.

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.

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

(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. _____

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.

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

☐☐☐

(Turn over)

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

TUNED PERCUSSION INSTRUMENT

UNTUNED PERCUSSION INSTRUMENT

- (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

Begin your answer here:

[illegible]

(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.

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. _____

(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	

- (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	

(Turn over)

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	

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

1980

1982

1984

1986

(Turn over)

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.

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

☐☐☐☐

(Turn over)

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

INTRODUCTION

16 BARS

VERSE 1

8 BARS

VERSE 2

8 BARS

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

(b) UNDERLINE the TONALITY of the extract.

[1 mark]

MAJOR

MINOR

PENTATONIC

(Turn over)

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

CHAAL

DRIVING

ROCK

SWING

(d) Describe **THREE MUSICAL FEATURES** of the piano part. [3 marks]

1. _____

2. _____

3. _____

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)

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

C660U30-1

WEDNESDAY, 22 JUNE 2022 – MORNING

MUSIC – Component 3

Surname _____

First name(s) _____

Centre Number _____

Candidate Number 0 _____

SEPARATE SCORE BOOKLET

This needs to be handed into the Invigilator.

Chord name

The image displays a musical score for five parts, labeled P1 through P5, arranged vertically. Each part is written on a five-line staff. The time signature for all parts is 2/4, indicated by a '2' over a '4'. The key signature is one sharp (F#), shown by a sharp symbol on the F line of the staff. Part P1 begins with a treble clef and a repeat sign. Part P2 also starts with a treble clef and a repeat sign. Part P3 begins with a treble clef and a repeat sign. Part P4 starts with a bass clef and a repeat sign. Part P5 begins with a bass clef and a repeat sign. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with accidentals (sharps) and repeat signs. The score is presented in a clean, black-and-white format.

④

This musical score is a four-part setting of a hymn tune, consisting of five systems of staves. The first system includes a Soprano staff (treble clef), an Alto staff (treble clef), a Tenor staff (treble clef), and a Bass staff (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The second system shows the continuation of the melody, with the Alto and Tenor parts taking the lead. The third system features a more active Tenor part. The fourth system shows the Bass part taking the lead. The fifth system concludes the piece with a final cadence in all parts.

The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with the Soprano and Alto parts in treble clef and the Tenor and Bass parts in bass clef.

⑥

A handwritten musical score for a five-staff system. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, some beamed together, and a final measure with a double bar line. The second staff is a treble clef with a key signature of two sharps, containing a melody with eighth and sixteenth notes, some beamed together, and a final measure with a double bar line. The third staff is a treble clef with a key signature of two sharps, containing a melody with eighth and sixteenth notes, some beamed together, and a final measure with a double bar line. The fourth staff is a treble clef with a key signature of two sharps, containing a melody with eighth and sixteenth notes, some beamed together, and a final measure with a double bar line. The fifth staff is a treble clef with a key signature of two sharps, containing a melody with eighth and sixteenth notes, some beamed together, and a final measure with a double bar line. The system is enclosed in a large bracket on the left side.

⑩

Handwritten musical notation on five staves. The notation includes notes, rests, and slurs. A fermata is present over the first measure of the first staff. A double bar line is present at the end of the first measure of the first staff.

⑫

tr

tr

Compositional device

The image displays a musical score for the song "The Rose Tree." It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, also with a treble clef and a key signature of one sharp. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is presented in a clear, black-and-white format, suitable for printing and performance.

20

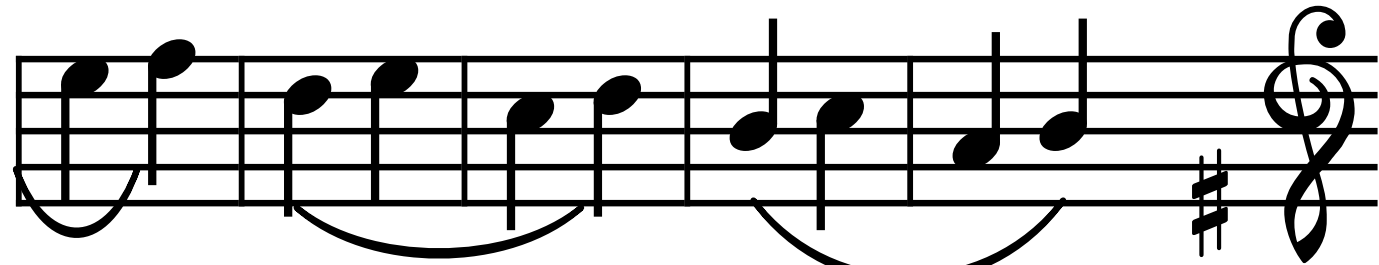
The musical score consists of five systems, each with two staves (treble and bass clef). The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system features a similar structure with some rests in the bass staff. The third system continues the melodic development in the treble staff. The fourth system shows a more active bass line with frequent notes. The fifth system concludes the piece with a final cadence in both staves.

23

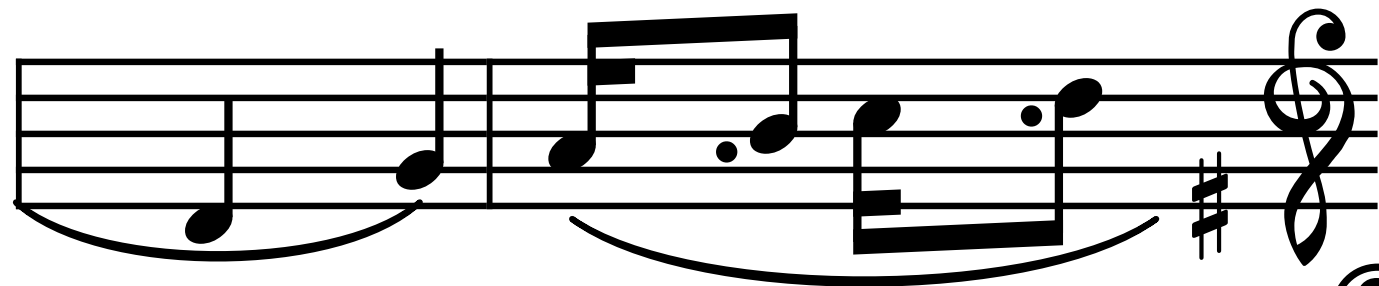
The musical score consists of five systems, each with two staves. The first four systems are in treble clef with a key signature of two sharps (F# and C#). The fifth system is in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

- System 1:** Treble clef, two sharps. The left staff has a quarter note (F#4), a quarter rest, a quarter note (A4), a quarter note (B4), and a quarter note (C5). The right staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5).
- System 2:** Treble clef, two sharps. The left staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The right staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5).
- System 3:** Treble clef, two sharps. The left staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The right staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5).
- System 4:** Treble clef, two sharps. The left staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The right staff has a quarter note (F#4), a quarter note (A4), a quarter note (B4), and a quarter note (C5).
- System 5:** Bass clef, one sharp. The left staff has a quarter note (F#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). The right staff has a quarter note (F#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4).

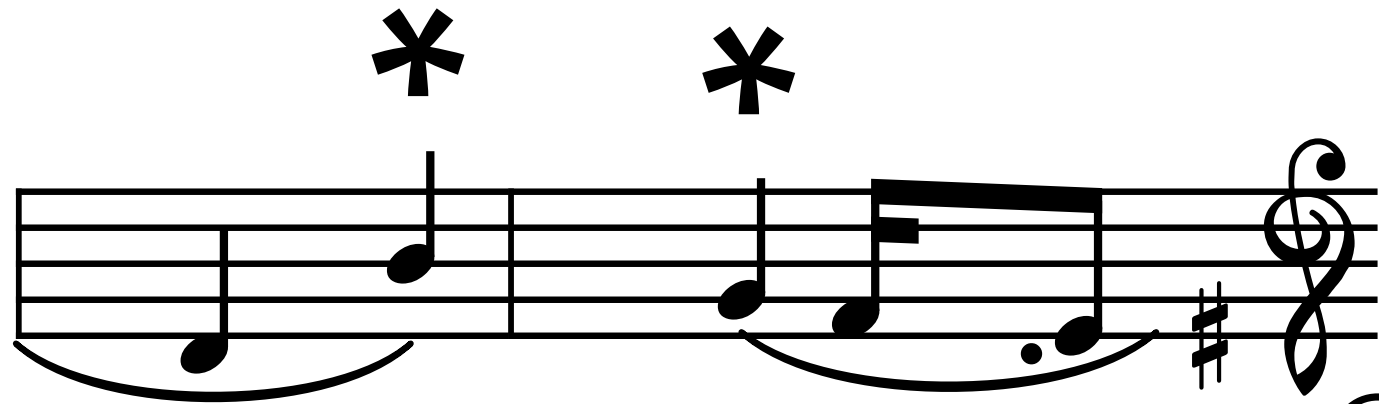
Time signature



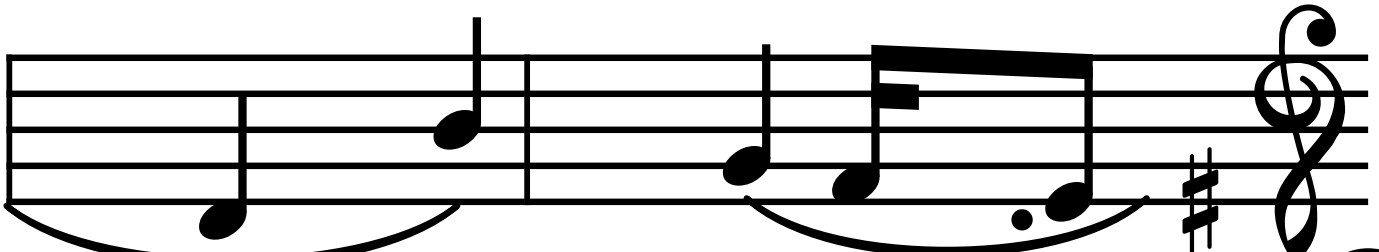
Tempo change



Chords



10



Pitch

