



GCSE

C660U30-1

MONDAY, 17 JUNE 2024 – AFTERNOON

MUSIC – Component 3 Appraising

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

Surname	
First name(s)	

Centre Number	
Candidate Number	0

Instructions to candidates

Use black ink or black ball-point pen or your usual method. Do not use gel pen or correction fluid.

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

Write your name, centre number and candidate number in the spaces on the front page and on the Resource Booklet.

Answer all questions.

Write your answers in the spaces provided in this booklet, except Question 5 a) iii) which should be written in the Resource 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.

The Resource Booklet must be handed in to the invigulators and sent for marking.

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 **Section A** from the **‘Badinerie’** by **J. S. Bach**.

A score is provided in the Resource 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

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

☐☐☐

- (a) In the table below, tick (✓) the **metre** used in the extract.

[1 mark]

Metre	Tick (✓) one
Compound duple	
Simple duple	
Compound quadruple	
Simple quadruple	

- (b) Give a suitable Italian term (for example, Lento) for the **tempo** of the extract. [1 mark]

Tempo _____

Turn over

(c) In bars 6 to 9, some of the notes in the 1st Violin part are joined with curved lines.

(i) Give the name of these curved lines.

[1 mark]

(ii) Explain the effect these curved lines have on the music. [1 mark]

- (d) Give the name (for example, D) of any of the notes played by the Cello in bar 11. [1 mark]**
-

- (e) Identify a bar in which the following Dominant 7th chords are used. [2 marks]**

(i) V^7 in B minor

(ii) V^7 in A major

- (f) Identify the location of a **sequence** in the extract. Give **bar and beat numbers** (for example, bars 13² to 16¹).
[1 mark]

Sequence _____

- (g) **Underline the key** to which the music modulates **at the end of the extract**. [1 mark]

Subdominant minor

Subdominant major

Dominant minor

Dominant major

Turn over

- (h) Describe **three** ways in which **Section B** is different from the extract you have heard.
[3 marks]

Section B:

(i) _____

(ii) _____

(iii) _____

**Total Marks
for Question 1**

Turn over

Area of Study 1: Musical Forms and Devices

- 2. You will now hear another piece of instrumental 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 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

There are three sections presented during the extract:

Introduction

2 bars

Played by a solo instrument

Section A

10 bars

A flute plays the melody

Section A1

10 bars

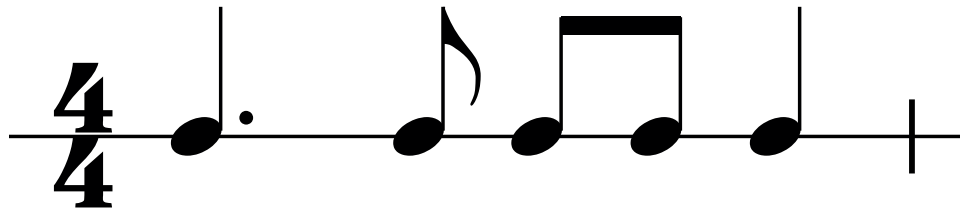
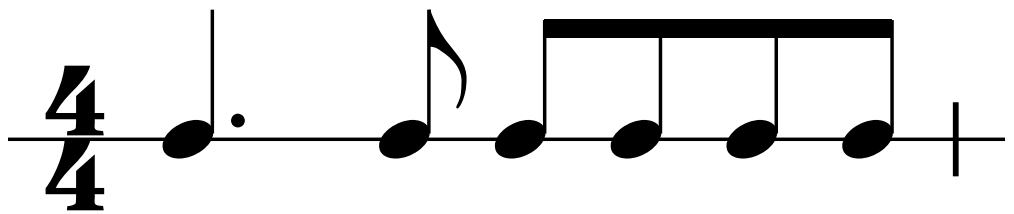
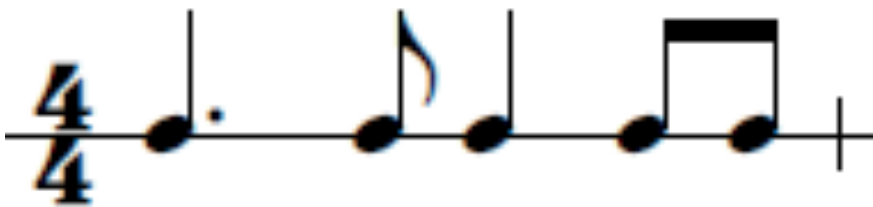
A new instrument plays the melody whilst the flute plays something else

Turn over

(a) Identify the solo instrument that plays during the Introduction. [1 mark]

(b) Describe a melodic feature of the music played during the Introduction. [1 mark]

(c) Tick (✓) the rhythm played by the flute at the start of Section A.

☐☐☐

Turn over

(d) Describe three features of the melody played by the flute during Section A. [3 marks]

(i)

(ii)

(iii)

- (e) **Underline the texture of Section A. [1 mark]**

Homophonic

Monophonic

Polyphonic

- (f) **Identify the new instrument that plays the melody in Section A1. [1 mark]**
-

- (g) **Underline the word that best describes the music played by the flute in Section A1.**
[1 mark]

Canon

Chordal

Chromatic

Countermelody

(h) Underline the texture of Section A1. [1 mark]

Homophonic

Monophonic

Polyphonic

(i) Underline the tonality of the extract. [1 mark]

Major

Minor

Pentatonic

Turn over

(j) **Underline the period in which this piece was composed.**

[1 mark]

Baroque

Classical

Romantic

**Total Marks
for Question 2**

Turn over

Area of Study 2: Music for Ensemble

- 3. You will now hear three versions of the song ‘Satin Doll’ by Duke Ellington. The versions will be played in the order indicated below 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.

Turn over

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

1

☐

2

☐

3

☐

1

☐

2

☐

3

☐

1

☐

The words of the song are as follows:

Section 1:

**Cigarette holder, which wigs me
Over his shoulder, he digs me
Out cattin', that satin doll.**

Turn over

Section 2:

**Baby shall we go, out skippin'
Careful amigo, you're flippin'
He speaks Latin, that satin doll.**

Section 3:

**Well he's nobody's fool
so I'm playing it cool as can be,
I'll just give it a whirl but I ain't
for no man catching me.**

Section 4:

**I got some telephone numbers,
well you know
Doing my rhumbas, with uno
That cat is, my satin doll.**

Version 1

- (a) Name the **instrument** that plays a **SOLO** at the beginning of the extract. [1 mark]

Instrument _____

- (b) **Underline** the term which best describes the **structure** of the song. [1 mark]

32-bar Song Form

Strophic Form

Verse-Chorus Form

Turn over

Version 2

- (c) Underline the type of rhythm used throughout the extract.**
[1 mark]

Chaal

Driving

Rock

Swing

(d) Describe four ways in which Version 2 is different from Version 1. [4 marks]

(i)

(ii)

(iii)

(iv)

Version 3

(e) Underline the type of ensemble performing Version 3. [1 mark]

Duet

Trio

Quartet

Quintet

Turn over

(f) Describe four ways in which Version 3 is different from Version 1. [4 marks]

(i)

(ii)

(iii)

(iv)

**Total Marks
for Question 3**

Turn over

Area of Study 2: Music for Ensemble

- 4. Listen to the following extract of music which is taken from the finale of the musical *Oklahoma!* 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

- (a) Underline the vocal ensemble performing the extract. [1 mark]**

Female Choir

Male Choir

Mixed Choir

- (b) Underline the instrumental ensemble which accompanies the voices. [1 mark]**

Jazz Trio

Orchestra

String Quartet

Turn over

(c) The words of the extract are as follows:

**Oklahoma, where the wind comes
sweeping down the plain
(Oklahoma!).**

**Where the waving wheat can sure
smell sweet,**

**When the wind comes right behind the
rain.**

**Oklahoma, every night my honey lamb
and I, every night we**

**Sit alone and talk and watch a hawk
Making lazy circles in the sky.**

**Okla-homa, Okla-homa, Okla-homa,
Okla-homa, Okla-homa.....**

**We know we belong to the land
And the land we belong to is grand!**

Turn over

**And when we say Yeeow! Ayipioeeay!
We're only saying
You're doing fine, Oklahoma!
Oklahoma,
O – K – L – A – H – O – M – A.
OKLAHOMA! Yeeow!**

**Explain how the music
creates an exciting, happy
and celebratory mood. 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
an exciting, happy and
celebratory mood.**

Turn over

Use this box for rough work

Begin your answer here:

[illegible]

Turn over

[illegible]

Turn over

[illegible]

Turn over

[illegible]

Turn over

Total Marks
for Question 4

Area of Study 3: Film Music

- 5. You will now hear an extract from the song *The Windmills of Your Mind* from the film *The Thomas Crown Affair*. 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 Resource Booklet.**

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

Turn over

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

☐☐☐☐

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

(i) Underline the tempo of the extract. [1 mark]

Allegretto

Lento

Vivace

**(ii) Underline the interval
between the two notes
marked with a bracket in
bar 6. [1 mark]**

3rd

4th

5th

6th

(iii) Complete the missing pitches of the melody at the end of the extract. Write your answer in the Resource Booklet. The rhythm is given.
[5 marks]

(iv) Describe two musical features of the melody.
[2 marks]

1. _____

2. _____

Turn over

(b) You now have 3 minutes to complete the following questions, referring to the given score.

(i) Insert the time signature in the correct place on the score. [1 mark]

(ii) Give the full name of the key of the extract (for example, C major). [1 mark]

Key _____

- (iii) Give the name (for example, B) of the **lowest pitch** on the score. [1 mark]

Lowest pitch _____

**Total Marks
for Question 5**

Area of Study 3: Film Music

- 6. You will now hear an extract of the theme tune from the film *The Big Country*. 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]**

☐☐☐☐

**There are two sections presented
during the extract:**

Section 1

**Opening
Fanfares**

Section 2

**Main Theme
performed twice**

Turn over

- (a) In the table below, tick (✓) **two** musical features heard in **Section 1**. [2 marks]

Musical features	Tick (✓) two
Break	
Falsetto	
Modulation	
Ostinato	
Rubato	

- (b) In Section 1, state the name of the orchestral section which plays the fanfares. [1 mark]**

- (c) Underline the most suitable dynamic marking to describe Section 1. [1 mark]**

Diminuendo

Fortissimo

Mezzo Piano

Pianissimo

Turn over

- (d) In the table below, tick (✓) **two** musical features heard in **Section 2**. [2 marks]

Musical features	Tick (✓) two
Belt	
Broken Chord	
Drone	
Loop	
Syncopation	

**(e) Underline the articulation
heard in the Main Theme in
Section 2. [1 mark]**

Glissando

Legato

Muted

Staccato

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

		Tick (✓) one
The Main Theme is made up of:	two short phrases followed by a long phrase	
	a short phrase, a long phrase and a short phrase	
	a long phrase followed by two short phrases	

Turn over

- (g) Describe **four** ways in which **Section 2** is different from **Section 1**. Do not repeat any answers to previous questions.
[4 marks]

- (i) _____

- (ii) _____

- (iii) _____

- (iv) _____

Total Marks
for Question 6

Turn over

Area of Study 4: Popular Music

- 7. Prepared Extract.** Listen to the following extract from **‘Africa’** performed by **Toto**. A score is provided in the Resource 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 before the first playing of the extract.

Turn over

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

☐☐☐

- (a) **State the name of the section from which the extract is taken.**
[1 mark]

Section _____

- (b) **This music appears in all other sections of the song, with one exception. State the name of the section in which it does not appear. [1 mark]**

Section _____

- (c) Give the names (for example, F minor) of the chords marked X, Y and Z. [3 marks]

X _____

Y _____

Z _____

(d) Describe two musical features of Riff a. [2 marks]

(i) _____

(ii) _____

(e) Riff b is made up of two parallel melodic lines. Underline the interval between them. [1 mark]

Major 3rd

Perfect 4th

Perfect 5th

Major 6th

Turn over

- (f) **State the name of the section heard elsewhere in the song in which Riff b is developed.**
[1 mark]

Section _____

- (g) **Describe what happens to the texture of the music during the extract. [1 mark]**

- (h) State the name of the following symbol. [1 mark]



- (i) Explain the meaning of the following symbol, as seen at the start of the score. [1 mark]



Total Marks
for Question 7

Turn over

Area of Study 4: Popular Music

- 8. Finally, you will hear an extract from the song ‘Barcelona’. 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

There are two sections heard in the extract:

Verse

**Begins with
the words:
‘Let the songs
begin’**

Chorus

**Begins with the
words: ‘Barcelona,
such a beautiful
horizon’**

**(a) Underline the first voice heard,
on the words ‘Let the songs
begin’. [1 mark]**

Alto

Bass

Soprano

Tenor

Turn over

(b) **Underline the other voice heard. [1 mark]**

Alto

Bass

Soprano

Tenor

(c) **Comment on the **sonority** of the voices. Make **one** point about each singer. [2 marks]**

Turn over

- (d) Underline the time signature of the extract. [1 mark]**

3/4

4/4

9/8

12/8

- (e) Describe how the following musical elements are used in the extract.**

- (i) Tempo [2 marks]**

Turn over

- (ii) Texture and Instrumentation
(do not simply list
instruments) [2 marks]**

- (f) This extract combines two
different styles of music. Give the
term for this. [1 mark]**

Term _____

(g) This extract uses electronically produced echo effects.

Underline the term for this.

[1 mark]

Distortion

Panning

Phasing

Reverb

- (h) **Suggest a possible venue for a live performance of this piece.**

[1 mark]

Venue _____

**Total Marks
for Question 8**

End of paper.

[illegible]

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

[illegible]

[illegible]

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	



GCSE

C660U30-1

MONDAY, 17 JUNE 2024 – AFTERNOON

MUSIC – Component 3 Appraising

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

Resource Booklet

**The Resource Booklet must be handed in
to the invigilators and sent for marking.**

Surname	
First name(s)	

Centre Number	
Candidate Number	0

INSTRUCTIONS

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

Please turn the page to read the score in this booklet.

**THIS RESOURCE BOOKLET MUST
BE RETURNED WITH THE QUESTION
PAPER AT THE END OF THE
EXAMINATION.**

CONTENTS

Page

3–9 Score for Question 1

10–16 Melody for Question 5

17–19 Score for Question 7

Turn over

Score for Question 1

The musical score is presented on five systems. The first system consists of two staves, with a '1' above the first staff and a '2' above the second. The following four systems each consist of two staves. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and bar lines. A large bracket at the bottom groups the four systems from the second to the fifth.

Turn over

4

3

The musical score is written on a grand staff with two systems of two staves each. The key signature has three sharps (F#, C#, G#). The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The notation includes various note values, rests, and bar lines. A large bracket at the bottom indicates the entire piece is 4 measures long.

Turn over

5 6 7

The musical score consists of three systems, each with three staves. The first system (labeled 5, 6, 7) uses treble clefs and a key signature of two sharps (F# and C#). The second system uses treble clefs and a key signature of one sharp (F#). The third system uses a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. A large bracket at the bottom indicates the entire piece is to be turned over.

Turn over

8

9

Turn over

10

from

11

Turn over

12

13

This musical score block contains measures 12 and 13. Measure 12 is a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a series of eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. Measure 13 consists of two staves. The top staff has a treble clef and a key signature of two sharps, containing eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bottom staff has a bass clef and a key signature of two sharps, containing eighth notes: F#3, C#4, F#3, C#4, F#3, C#4, F#3, C#4, F#3, C#4, F#3, C#4, F#3, C#4, F#3, C#4. A bracket connects the two staves in measure 13. The page number '12' is written vertically to the left of measure 12, and '13' is written vertically to the left of measure 13.

Turn over

14

15

16

tr

This musical score is for guitar, spanning measures 14, 15, and 16. It is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various guitar-specific symbols: measure 14 features a trill (tr) on the first string, indicated by a wavy line and a 'tr' symbol; measures 15 and 16 contain numerous bends, shown as slanted lines, and some notes are marked with a 'v' for vibrato. The score is organized into three systems, each with a single staff. A bracket at the bottom of the page indicates the end of the section.

Turn over

Melody for Question 5

7

Time signature

A musical staff consisting of five horizontal lines. A single note is positioned on the second line from the bottom. The note has a vertical stem and a horizontal oval head.

Round like a circle in a

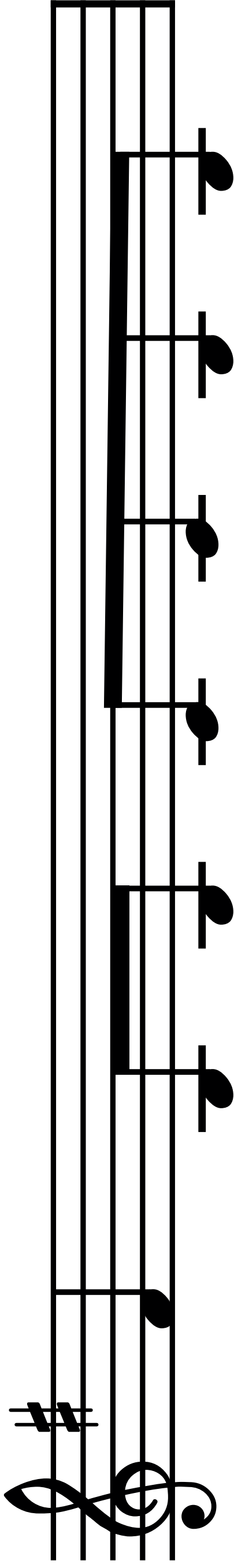
2

The first system of the musical score for 'The Rose Tree' is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicated by a sharp sign on the first line. The melody consists of a series of eighth notes: G4 (first space), A4 (second line), B4 (second space), C5 (third line), D5 (third space), E5 (fourth line), F#5 (fourth space), and G5 (fifth line). The system ends with a double bar line.

spirals, like a wheel with-in a

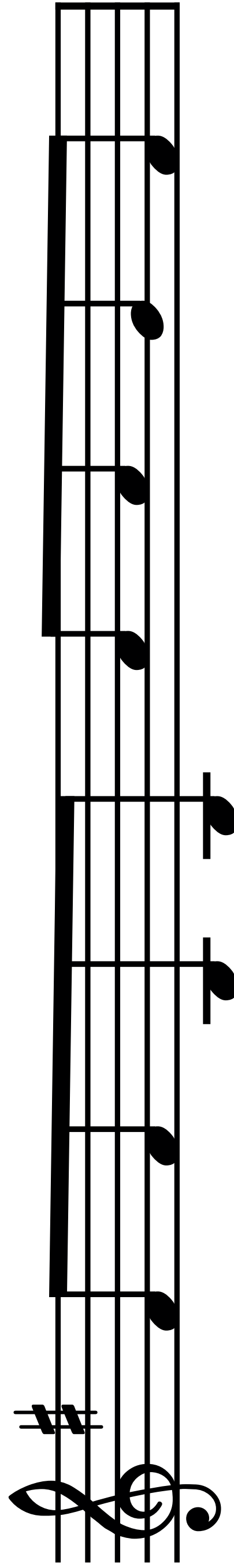
Turn over

3



wheel, ne - ver end - ing or be -

4



gin - ning on an ev - er spin - ning

Turn over

5

reel; like a snow-ball down a

Detailed description: This is the fifth musical staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. The lyrics 'reel; like a snow-ball down a' are written below the staff.

Interval

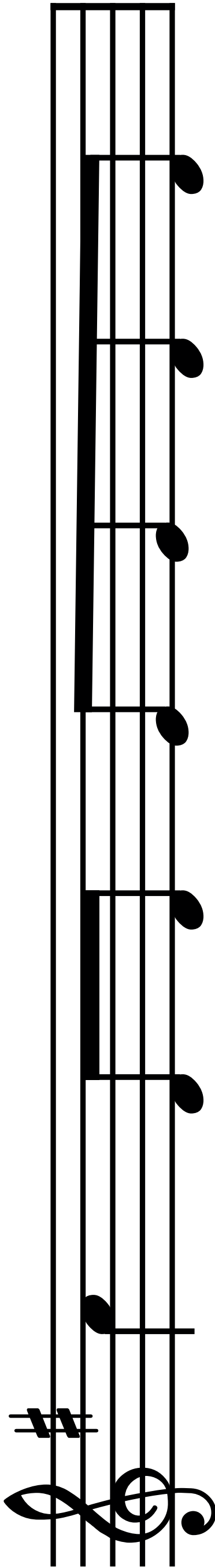
6

mountain or a car-ni-val bal-

Detailed description: This is the sixth musical staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. The lyrics 'mountain or a car-ni-val bal-' are written below the staff.

Turn over

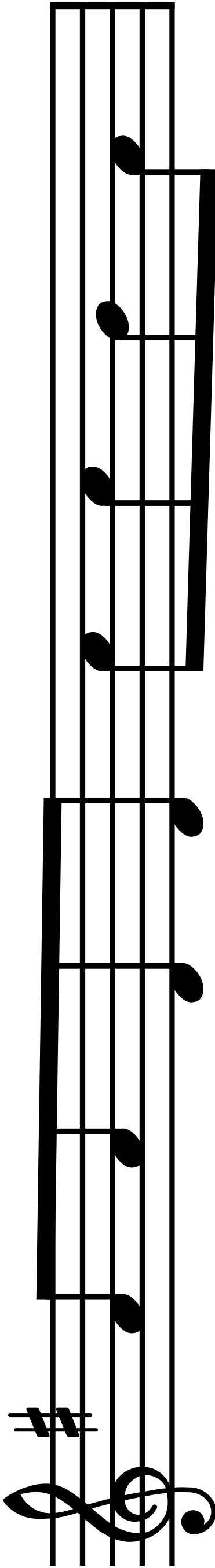
7



loon, like a car - ou - sel that's

Musical staff 7: Treble clef, key signature of two sharps (F# and C#). The melody consists of a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, and a quarter note on G5.

8



turn-ing run-ning rings a-round the

Musical staff 8: Treble clef, key signature of two sharps (F# and C#). The melody consists of a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, and a quarter note on G5.

Turn over

9

moon. Like a clock whose hands are

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, stylized manner. It begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The melody then descends to a quarter note on A4, followed by a quarter note on G4, and then a quarter note on F#4. The melody ends with a quarter note on E4. The lyrics 'moon. Like a clock whose hands are' are written below the staff, aligned with the notes.

10

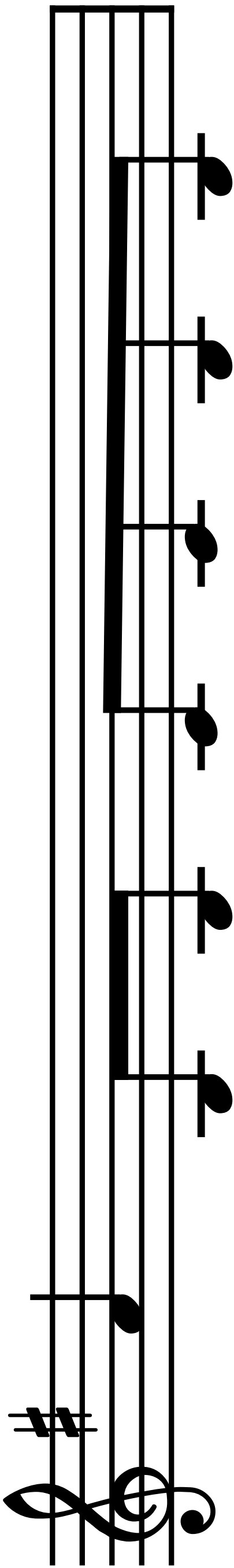


The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a half note on G4, a quarter note on A4, a quarter note on B4, a half note on C5, a quarter note on D5, a quarter note on E5, a half note on F5, and a half note on G5. The notes are connected by a single horizontal line, indicating they are all beamed together.

sweeping past the min-utes of its

Turn over

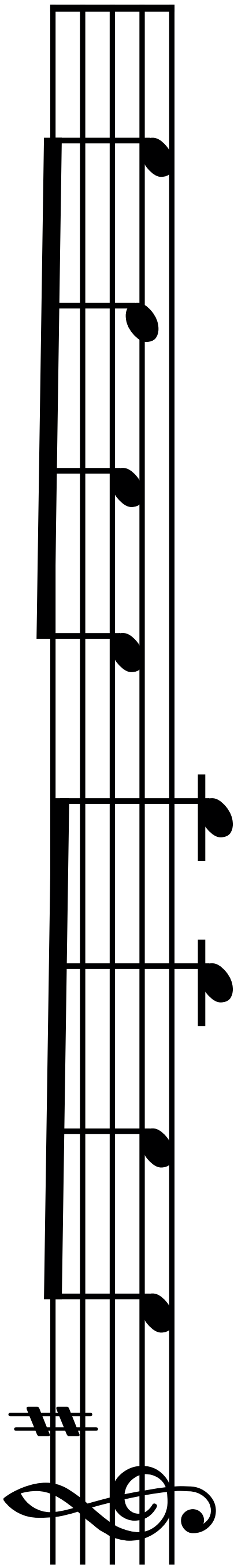
11



face, and the world is like an

Detailed description: This block contains the musical notation for line 11. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. The lyrics 'face, and the world is like an' are written below the staff, aligned with the notes.

12

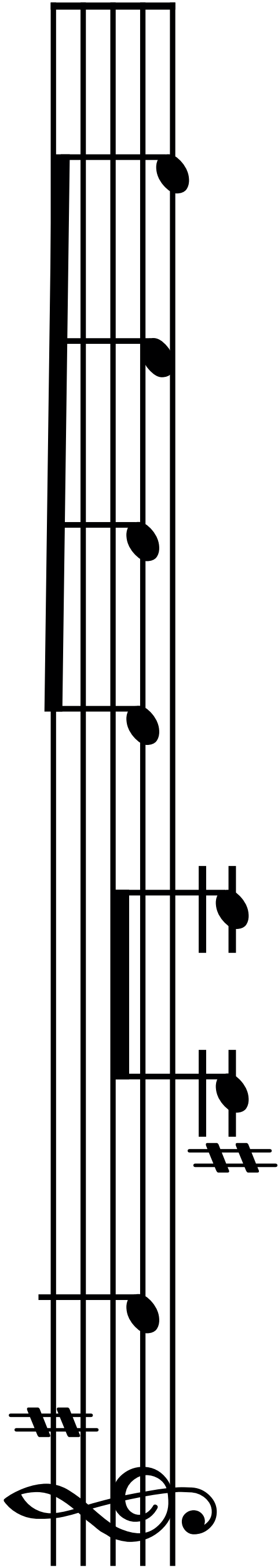


ap - ple whirl - ing si - lent - ly in

Detailed description: This block contains the musical notation for line 12. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. The lyrics 'ap - ple whirl - ing si - lent - ly in' are written below the staff, aligned with the notes.

Turn over

13

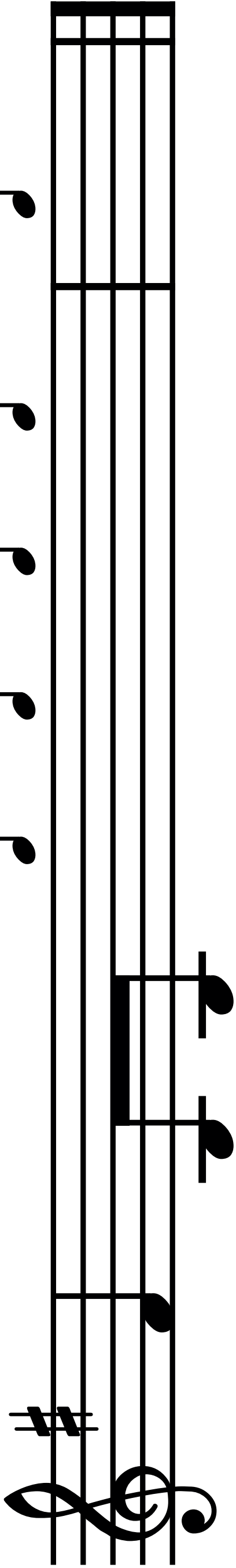


Musical staff for measure 13. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The lyrics "space, like the cir - cles that you" are written below the staff.

space, like the cir - cles that you

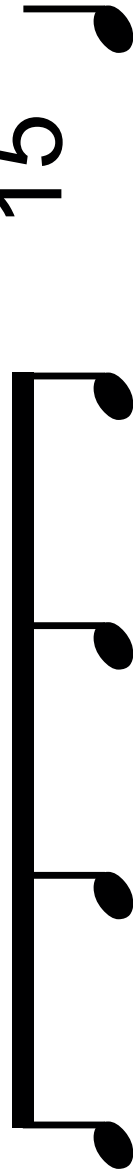
Pitch

14



Musical staff for measure 14. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The lyrics "find in the wind - mills of your mind." are written below the staff.

15



Musical staff for measure 15. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The lyrics "find in the wind - mills of your mind." are written below the staff.

find in the wind - mills of your mind.

X

mf

Riff a

Riff b

Y Z

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 4/4. The top staff contains a melody with a long, sweeping line that starts on the first staff and continues across the second staff. The melody consists of several eighth and quarter notes. The bottom staff contains a bass line with several eighth and quarter notes. A bracket is placed under the bottom staff, indicating a repeat. A text box with the words "Repeat and fade" is positioned between the two staves. The text is written in a serif font and is enclosed in a rectangular box.

