



GCSE



C660U30-1

MONDAY, 17 JUNE 2024
– AFTERNOON

MUSIC – Component 3
Appraising

1 hour 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 invigilators 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.

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.

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 _____

(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

- (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

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]

☐☐☐☐

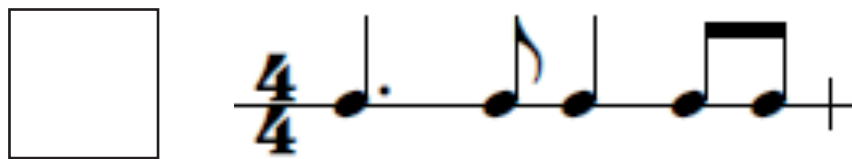
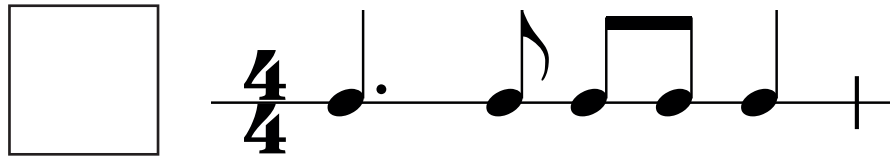
There are **three sections** presented during the extract:

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
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- (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**.



- (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

Counter melody

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

Homophonic

Monophonic

Polyphonic

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

Major

Minor

Pentatonic

- (j) **Underline the period** in which this piece was composed. [1 mark]

Baroque

Classical

Romantic

**Total Marks
for Question 2**

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.

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

☐

Turn over

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.

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

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

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

(i) _____

(ii) _____

(iii) _____

(iv) _____

Total Marks
for Question 3

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]

☐☐☐

- (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

(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!

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.**

Use this box for rough work

Begin your answer here:

[illegible]

Turn over

Turn over

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.

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

Turn over

- (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. _____

(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

Turn over

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]

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

Section 1	Section 2
Opening Fanfares	Main Theme performed twice

- (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

- (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	

- (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.

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

- (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

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]

☐	☐	☐	☐
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There are **two sections** heard in the extract:

Verse	Chorus
Begins with the words: ‘Let the songs begin’	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

- (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]

- (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]

(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]

[illegible]

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

[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	



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**MONDAY, 17 JUNE 2024
– AFTERNOON**

MUSIC – Component 3 Appraising

**1 hour 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

3–5	Score for Question 1
6–8	Melody for Question 5
9	Score for Question 7

Score for Question 1

1 2 3 4 5 6

The musical score is written on a grand staff with six systems. Each system has a treble clef and a key signature of two sharps (F# and C#). The first system is a single staff with a treble clef. The second system is a grand staff with two staves. The third system is a grand staff with two staves. The fourth system is a grand staff with two staves. The fifth system is a grand staff with two staves. The sixth system is a grand staff with two staves. The score contains various musical notations including notes, rests, and bar lines.

7 8 9 10 11

This musical score is for a piano piece, spanning measures 7 to 11. It is written for four staves. The first staff (treble clef) contains the main melody, marked with a forte (f) dynamic. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (treble clef) contains a more active line, often with triplets and slurs. The fourth staff (bass clef) provides a steady bass line. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into measures 7, 8, 9, 10, and 11, with measure numbers written above the first staff. Dynamics include forte (f) and piano (p). The notation includes various note values, rests, slurs, and triplets.

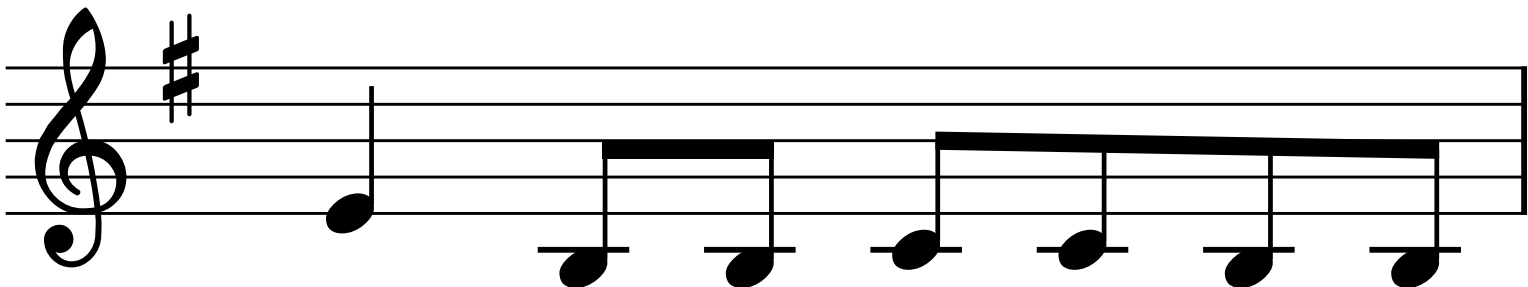
12 13 14 15 16

The musical score consists of five measures, numbered 12 to 16. Measure 12 begins with a treble clef and a key signature of two sharps (F# and C#). The piano part (bottom staff) plays a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, and F#5. The vocal parts (top four staves) enter in measure 13 with a half note F#4. In measure 14, the piano part continues with eighth notes: G#4, A4, B4, C5, D5, E5, F#5, and G5. The vocal parts move to a half note G#4. In measure 15, the piano part plays: A4, B4, C5, D5, E5, F#5, G5, and A5. The vocal parts move to a half note A4. Measure 16 concludes with a double bar line. The piano part plays a final eighth note: B5. The vocal parts end on a half note B4. The key signature remains two sharps throughout.

Melody for Question 5

1

Time signature



Round like a cir - cle in a

2



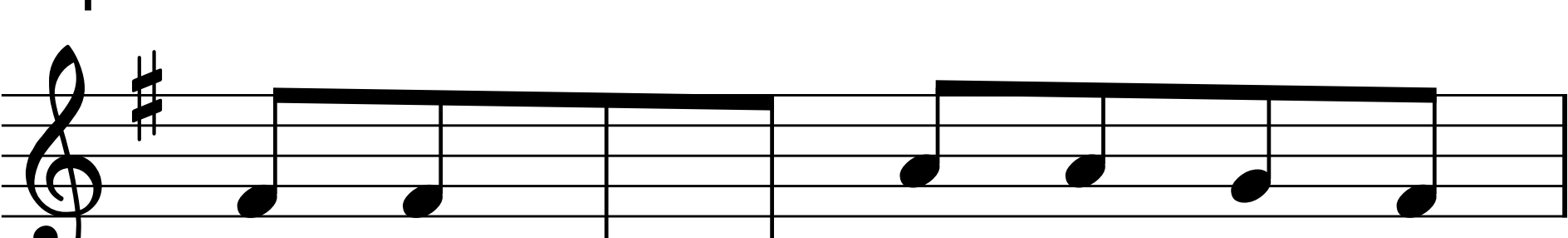
spi - ral, like a wheel with - in a

3



wheel, ne - ver end - ing or be -

4



gin - ning on an ev - er spin - ning

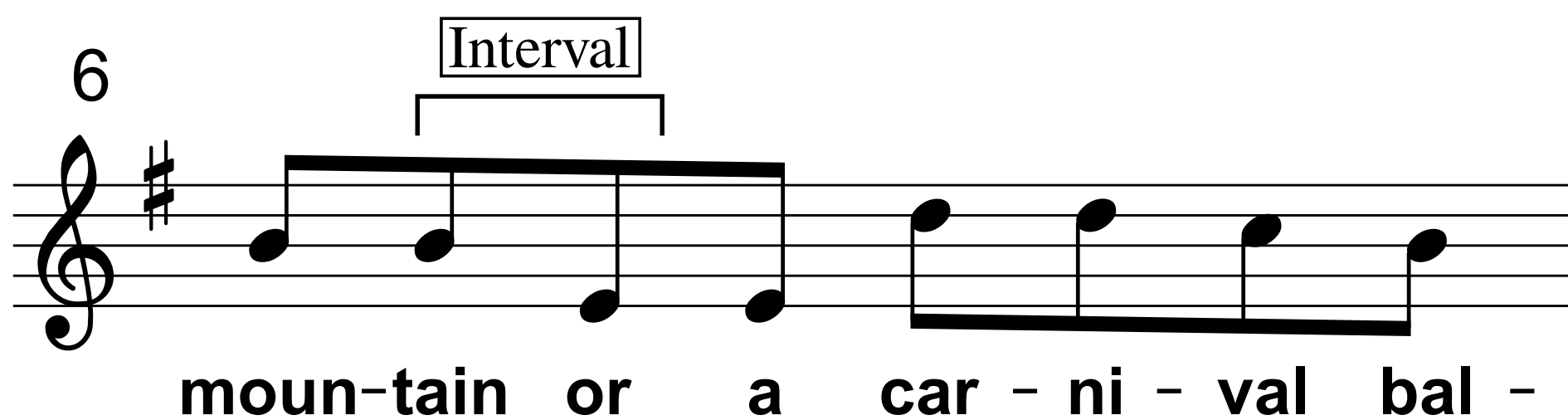
5



reel; like a snow - ball down a

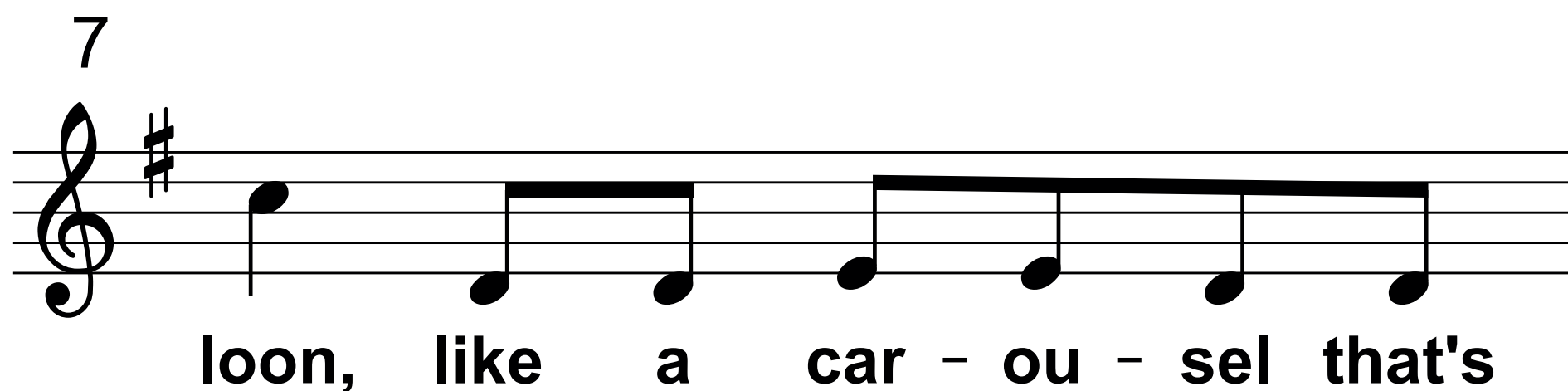
6

Interval



moun-tain or a car - ni - val bal -

7



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

8



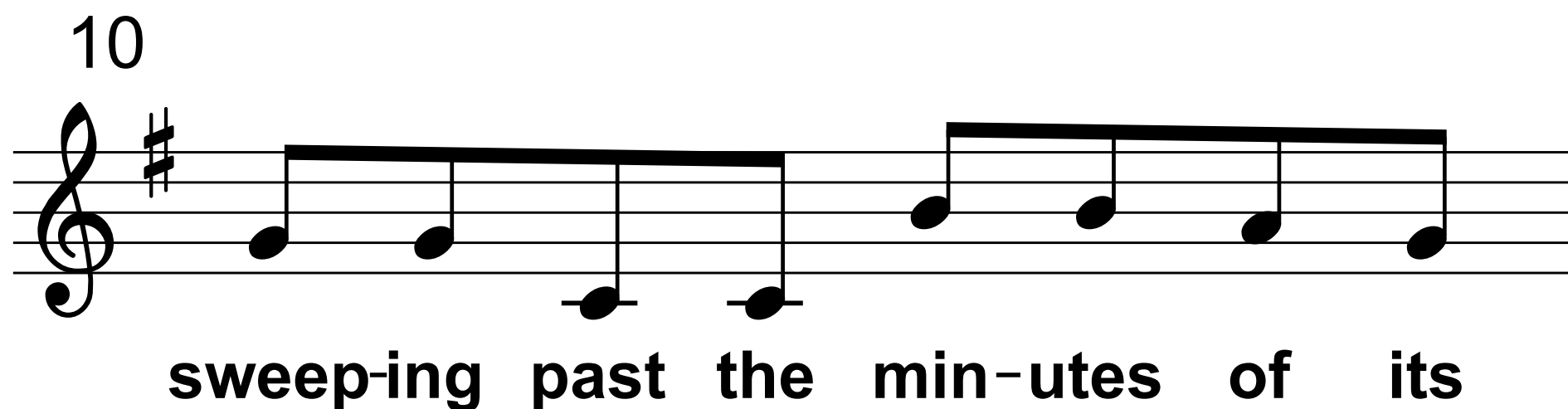
turn - ing run - ning rings a - round the

9



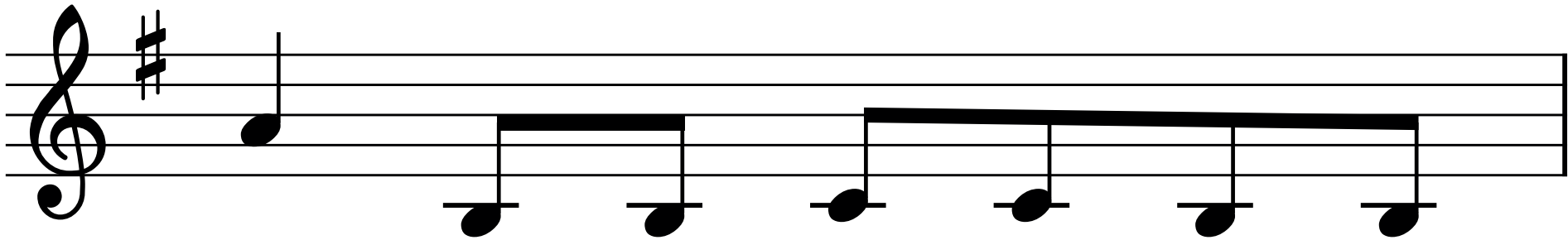
moon. Like a clock whose hands are

10



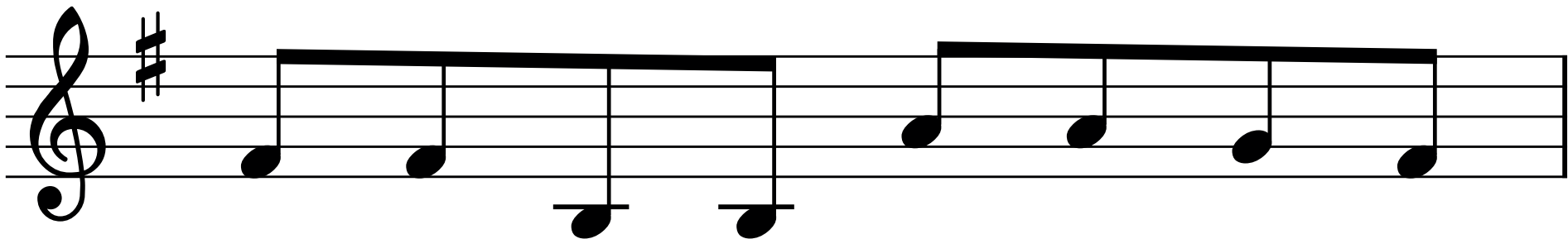
sweep-ing past the min-utes of its

11



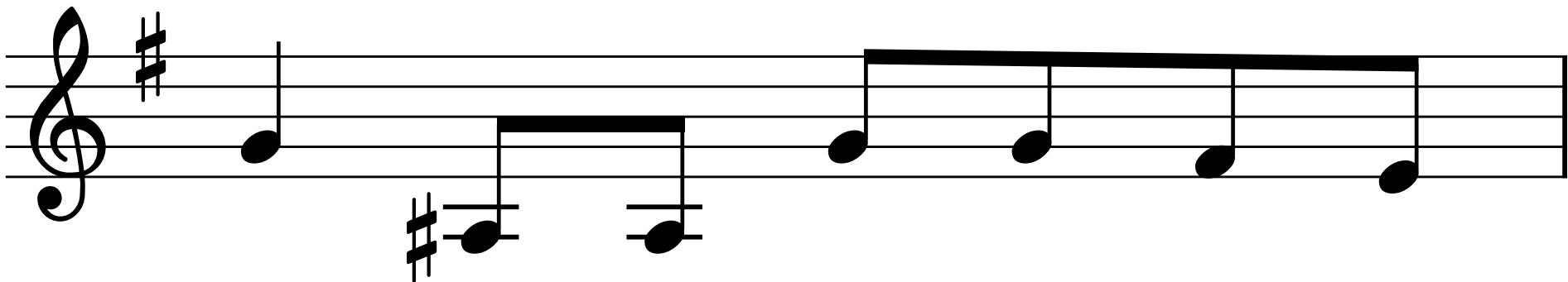
face, and the world is like an

12



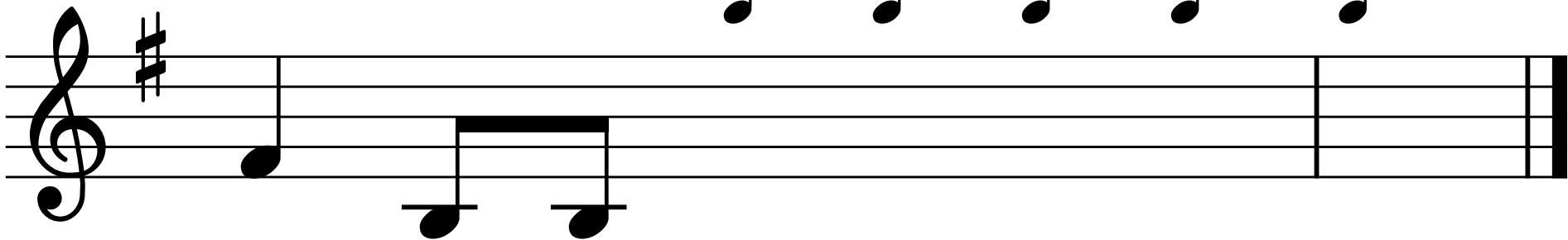
ap - ple whirl-ing si - lent - ly in

13



space, like the cir - cles that you

14



find in the wind - mills of your mind.



The musical score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The guitar part features a complex riff labeled 'Riff b' in measures 1-4, which is repeated in measures 5-8. The piano part features a complex riff labeled 'Riff a' in measures 1-4, which is repeated in measures 5-8. The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled 'Repeat and fade' is located in the upper right corner of the score.

Y Z

X

mf

Riff b

Repeat and fade

Riff a

