

Surname	Centre Number	Candidate Number
First name(s)		0



GCSE

C660U30-1



S24-C660U30-1



MONDAY, 17 JUNE 2024 – AFTERNOON

MUSIC – Component 3 Appraising

1 hour 15 minutes approximately

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	

C660U301
01

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. 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 at the top of this page.

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.



JUN24C660U30101

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 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]

☐
☐
☐

Section A

The musical score for Section A of the 'Badinerie' by J.S. Bach is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written in 2/4 time and the key of D major. The notation features a single melodic line in the treble clef and a three-part accompaniment in the bass clef, consisting of treble, alto, and bass staves. Trills are indicated above measures 8 and 10.



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

[1]

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]

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]

.....

- (ii) **Explain** the effect these curved lines have on the music.

[1]

.....



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

.....

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

(i) **V⁷ in B minor**

(ii) **V⁷ 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]

Sequence

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

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]

Section B:

(i)

(ii)

(iii)



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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]

☐☐☐☐

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

- (a) Identify the **solo instrument** that plays during the **Introduction**.

[1]

.....

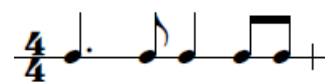
- (b) Describe a **melodic feature** of the music played during the **Introduction**.

[1]

.....

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

[1]

☐☐☐

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

(i)

(ii)

(iii)

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

Homophonic

Monophonic

Polyphonic

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

.....

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

Canon

Chordal

Chromatic

Counter melody

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

Homophonic

Monophonic

Polyphonic

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

Major

Minor

Pentatonic

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

Baroque

Classical

Romantic



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]

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.
- 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]

Instrument

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

32-bar Song Form Strophic Form Verse-Chorus Form



Version 2

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

Chaal**Driving****Rock****Swing**

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

(i)

(ii)

(iii)

(iv)

Version 3

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

Duet**Trio****Quartet****Quintet**

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

(i)

(ii)

(iii)

(iv)



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]

☐
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☐

- (a) Underline the **vocal ensemble** performing the extract.

[1]

Female Choir**Male Choir****Mixed Choir**

- (b) Underline the **instrumental ensemble** which accompanies the voices.

[1]

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]

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]



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 below.

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]

☐
☐
☐
☐

Time signature

Round like a cir - cle in a spi - ral, like a wheel with - in a

wheel, ne - ver end - ing or be - gin - ning on an ev - er spin - ning

Interval

reel; like a snow-ball down a moun-tain or a car - ni - val bal -

loon, like a car - ou - sel that's turn - ing run - ning rings a - round the

moon. Like a clock whose hands are sweep - ing past the min - utes of its

face, and the world is like an ap - ple whirl - ing si - lent - ly in

Pitch

space, like the cir - cles that you find in the wind-mills of your mind.



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

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

Allegretto

Lento

Vivace

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

3rd

4th

5th

6th

(iii) Complete the missing **pitches** of the melody **at the end of the extract**. The rhythm is given. [5]

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

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]

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

Key

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

Lowest pitch



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]

☐☐☐☐

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

Section 1

Opening
Fanfares

Section 2

Main Theme
performed
twice

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

[2]

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]

.....



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

Diminuendo **Fortissimo** **Mezzo Piano** **Pianissimo**

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

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

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

Glissando **Legato** **Muted** **Staccato**

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

		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]

(i)

(ii)

(iii)

(iv)



Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from 'Africa' performed by **Toto**. A score is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your 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]

☐☐☐

Riff b

X Y Z

mf

Riff a

Repeat and fade

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

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]

Section

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

X

Y

Z



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

(i)

(ii)

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

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]

Section

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

.....

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



.....

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



.....



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]

☐☐☐☐

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]

Alto**Bass****Soprano****Tenor**

- (b) Underline the other voice heard.

[1]

Alto**Bass****Soprano****Tenor**

- (c) Comment on the **sonority** of the voices. Make **one** point about each singer.

[2]

.....

.....

- (d) Underline the **time signature** of the extract.

[1]

3/4**4/4****9/8****12/8**

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

(i) **Tempo**

[2]

.....

.....

(ii) **Texture and Instrumentation** (do not simply list instruments)

[2]

.....

.....

(f) This extract combines two different styles of music. Give the term for this.

[1]

Term

(g) This extract uses electronically produced **echo** effects. Underline the term for this.

[1]

Distortion

Panning

Phasing

Reverb

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

[1]

Venue

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[illegible]

[illegible]

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