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|---------------|---------------|------------------|
| Surname | Centre Number | Candidate Number |
| First name(s) | | 0 |



GCSE

C660U30-1



S23-C660U30-1



WEDNESDAY, 14 JUNE 2023 – 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 | |

INSTRUCTIONS TO CANDIDATES

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

Write your name, centre number and candidate number in the spaces at the top of this page.

Answers to **all** questions, including rough work, should be made in the spaces provided in the answer booklet.

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

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.

At the end of the examination this answer booklet must be handed to the invigilator.



JUN23C660U30101

Answer **all** questions.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is of **Section B** from **'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 B

1 2 3 4 5 6

7 8 9 10 11 12

Chord name

Cadence



13 14 *tr* 15 16 *tr* 17

Cadence

18 19 Note value 20

21 22 Chord name * 23 24



(a) Give a **bar number** where **one** example of each of the following **musical features** occurs. [3]

A natural sign

A slur mark

A demisemiquaver

(b) Give the **chord names** (for example, D major) of the chords marked with an asterisk (*) in **bars 11 and 22**. [2]

Bar 11 **Bar 22**

(c) Underline the **cadences** which occur at **bars 7² to 8¹** and **13² to 14¹**. [2]

Bars 7² to 8¹ **Imperfect** **Interrupted** **Perfect** **Plagal**

Bars 13² to 14¹ **Imperfect** **Interrupted** **Perfect** **Plagal**

(d) In **bar 19**, four notes have been grouped together under a bracket. Identify the type of **note value** (for example, crotchet) used at this point. [1]

Note value

(e) The extract begins in F# minor. Other than B minor, name **two** keys to which the music **modulates** during the extract. [2]

(i) (ii)

(f) This piece of music was composed in the Baroque era. Describe **two musical features** of the piece which are typical of Baroque music. [2]

(i)

(ii)



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Area of Study 1: Musical Forms and Devices

2. You will hear an extract from 'He Shall Feed His Flock' by Handel. 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 answer. 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]

Violins

Time Signature Accidental

5

Voice He

Cadence

9

shall_ feed His flock like a shep - - herd, and

Pitch

13

He_ shall_ gath - er the lambs_ with_ His arm,

17

Violins

with_ His_ arm.

Modulation



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

(i) Write in the missing **accidental** (for example, flat symbol) in the correct place in bar 3. [1]

(ii) Underline the **cadence** heard in **bars 7 to 8.** [1]

Imperfect Interrupted Perfect Plagal

(iii) Complete the missing **itches** of the melody in **bars 10 and 11.** (The rhythm is given for you). [5]

(iv) Underline the **key** to which the music briefly **modulates** in **bars 17 to 18.** [1]

Dominant Relative Major Relative Minor

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

(i) Insert the **time signature** at the beginning of the music. [1]

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

Key

(iii) Underline the **period** in which this music was composed. [1]

Baroque Classical Romantic

(iv) Describe **one musical feature** of the **melody.** [1]

Musical feature

.....

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Area of Study 2: Music for Ensemble

3. You will now hear three versions of 'I Love Paris' from the musical **Can-Can** by **Cole Porter**. 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 answer.

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]

| | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Version 1 | Version 2 | Version 3 | Version 1 | Version 2 | Version 3 | Version 1 |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

The words of the song are as follows:

Section 1 I love Paris in the springtime,
I love Paris in the fall.
I love Paris in the winter when it drizzles,
I love Paris in the summer when it sizzles.

Section 2 I love Paris every moment,
Every moment of the year.
Oh how I love Paris, why do I love Paris so?
Because my love is near.

Version 1

- (a) **Two** of the following statements about Version 1 are true. Tick (✓) the **two** statements that are **true**. [2]

| Statement | Tick (✓) two (for true) |
|---|-------------------------|
| There is a walking bass during Section 2 | |
| The tempo is lento | |
| The singer does not use any vibrato | |
| Section 1 is in a minor key and Section 2 is in a major key | |

- (b) Underline the **number of instruments** which accompany the singer in Version 1. [1]

Two**Three****Four****Five**

- (c) Name the **string instrument** which **improvises** at the end of the first two lines of **Section 1**. [1]
-



Version 2

(d) Without mentioning that the singer is male, note **four** ways in which the music in **Version 2** is **different** from **Version 1**. [4]

(i)

(ii)

(iii)

(iv)

Version 3

(e) Note **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 musical '**West Side Story**'. 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 answer.

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]

- (a) Underline the **type of ensemble** performing this extract. [1]

Basso Continuo

Jazz Trio

Orchestra

- (b) Underline the instrument which is **not** heard during the extract. [1]

Clarinet

Xylophone

Harp

Trumpet

- (c) The extract accompanies a fight scene. Explain how the music portrays the **chaos and tension of a fight scene**. You should use musical vocabulary in your answer. [10]

In your answer refer to:

- (i) musical elements
- (ii) the purpose and intention of the music.

Use this box for rough work



Begin your answer here:

Area with horizontal dotted lines for writing an answer.



Area of Study 3: Film Music

5. You will now hear an extract of the overture from the film '**Robin Hood: Prince of Thieves**'. 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 answer.

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]

- (a) Underline the **brass instrument** which plays the **opening melody**. [1]

Trumpet

French Horn

Trombone

Tuba

- (b) In the table below, **tick (✓) three musical features** heard during the extract. [3]

| Musical features | Tick (✓) three |
|----------------------|----------------|
| Alberti Bass | |
| Anacrusis | |
| Descant | |
| Pedal | |
| Perfect Cadence | |
| Theme and variations | |

- (c) Describe how **rhythm and metre** are used in the **accompaniment** during the extract. [3]

.....

.....

.....

.....



(d) Describe **three** ways in which the music becomes **more exciting** throughout the extract. Do not refer to any of your earlier answers. [3]

- (i)
- (ii)
- (iii)

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

Allegro **Andante** **Adagio**

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

| | | Tick (✓) one |
|----------------------|--|-----------------|
| The extract is in a: | minor tonality throughout | |
| | minor tonality, but changes to major at the very end | |
| | major tonality throughout | |
| | major tonality, but changes to minor at the very end | |



Area of Study 3: Film Music

6. You will now hear an extract of the theme tune from the film **'Mission Impossible'** which has been remixed by **U2**. 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 answer.

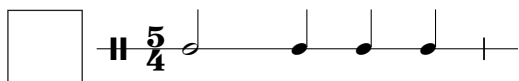
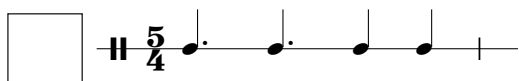
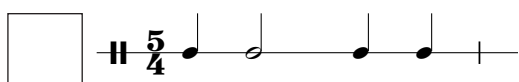
You now have **30 seconds** to read the questions.

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

[12]

- (a) Tick (✓) the **rhythm** heard during the **opening section** of the extract.

[1]



- (b) **One** of the following statements about the **metre** is true. Tick (✓) the **one** statement that is **true**.

[1]

| Statement | Tick (✓) one (for true) |
|---|-------------------------|
| The extract remains in 5/4 throughout | |
| The extract begins in 5/4 but then changes to a different time signature for the rest of the extract | |
| The extract begins in 5/4, changes to a different time signature and then returns to 5/4 to end the extract | |



- (c) In the table below, **tick (✓) three musical features** heard during the extract. [3]

| Musical features | Tick (✓) three |
|------------------|----------------|
| Canon | |
| Imitation | |
| Riff | |
| Rubato | |
| Sforzando | |
| Trill | |

- (d) Underline the word which best describes the **tonality** of the music. [1]

Major Minor Pentatonic

- (e) Describe the **melody** of the extract. Do not refer to any of your earlier answers. [3]

.....

.....

.....

- (f) Explain **three** ways that **music technology** has been used in the extract. [3]

- (i)
- (ii)
- (iii)



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 answer.

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]

The extract consists of **two sections**. The melody of the **second** section is printed below.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

"Hur - ry boy, she's wait - ing there for you."

- (a) Give the **names** of the **two** sections heard in the extract.

[2]

First section

Second section



- (b) Underline the **location** of the extract within the song as a whole. [1]
Near the beginning During the middle Near the end

- (c) State the **length** (in bars) of the **first** section of the extract. [1]

- (d) Underline the instrument which plays the **melody** of the **second** section. [1]
Bass Guitar Flute Rhythm Guitar Synthesizer

- (e) The **second** section of the extract is accompanied by an extended chord pattern.

- (i) Fill in the **missing chord names** of the first four bars of the pattern in the empty boxes below. [2]

| | | | | |
|--------------------|---|---|---|------|
| Bar Numbers | 1 | 2 | 3 | 4 |
| Chord Names | B | | | B/F# |

- (ii) The chord in bar 4 is B/F#. Underline the term that best describes this chord. [1]
Root position 1st inversion 2nd inversion

- (f) Identify a bar from the score provided in which each of the following **musical features** occur. [4]

A triplet

A grace note

A tie

A semibreve rest



Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song '**I Get the Sweetest Feeling**' by **Jackie Wilson**. 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 answer.

You now have **1 minute** 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 **six sections** presented during the extract:

| | | | | | |
|---------------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|---------------------------------|
| Introduction (4 bars) | Verse 1 (16 bars) | Chorus 1 (8 bars) | Verse 2 (16 bars) | Chorus 2 (8 bars) | Instrumental (8 bars) |
|---------------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|---------------------------------|

The words of **Verse 1** are as follows:

Mmm, the closer you get the better you look baby,
The better you look the more I want you.
When you turn on your smile I feel my heart go wild,
I'm like a child with a brand new toy.



During the Introduction:

- (a)
- Underline
- the
- bar**
- in which the
- drum kit**
- begins playing. [1]

1 2 3 4

- (b)
- Underline
- the
- chord**
- which is
- not**
- heard during the introduction. [1]

I IV vi

- (c) Tick (✓) the statement which is correct. [1]

| | | Tick (✓) one |
|---|--------------------------|--------------|
| During the introduction the chords are played at a: | high pitch, off the beat | |
| | high pitch, on the beat | |
| | low pitch, off the beat | |
| | low pitch, on the beat | |

During Verse 1:

- (d) Tick (✓) the statement which is correct. [1]

| | | Tick (✓) one |
|-------------------------------|--|--------------|
| The lead singer has a: | tenor voice and mostly sings in a melismatic way | |
| | tenor voice and mostly sings in a syllabic way | |
| | bass voice and mostly sings in a melismatic way | |
| | bass voice and mostly sings in a syllabic way | |



During Chorus 1:

- (e) Underline the **interval** played by the **bass guitar**. [1]

Octave **6th** **5th** **3rd**

- (f) Underline the **beat of the bar** on which the **brass instruments** begin playing their ostinato. [1]

1 **2** **3** **4**

During Verse 2:

- (g) Describe **two** musical features of the **violin** part. [2]

(i)

(ii)

- (h) Describe **two** features of the music sung by the **female backing singers**. [2]

(i)

(ii)

During Chorus 2:

- (i) Underline the **musical device** which best describes the way that the lead singer and the backing singers perform the **melody**. [1]

Sequence **Canon** **Call and Response** **Imitation**

During the Instrumental:

- (j) Identify a **rhythmic feature** of the Instrumental section which has not been heard earlier in the extract. [1]

Rhythmic feature

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