

Surname	Centre Number	Candidate Number
First name(s)		0



GCSE

C660U30-1



O20-C660U30-1



TUESDAY, 17 NOVEMBER 2020 – 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. Do not use 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.



OCT20C660U30101

Answer all questions.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is taken from the opening of the **Minuet** from *Eine Kleine Nachtmusik*, movement III. 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 answer.

You now have **1 minute** 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]

☐
☐
☐

Violin I

Violin II

Viola

Violoncello

1 2 3 4

5 6 tr 7 tr 8



- (a) The extract begins with a two-part texture. Give the **bar** number where the **texture** changes to **three-parts** for the first time. [1]

Bar

- (b) In the table below, **tick (✓)** the **metre** used in the extract. [1]

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

- (c) Identify a **bar** during the extract where the movement of the **first violin part** is **conjunct** for the whole bar. [1]

Bar

- (d) Give a **bar number** during the extract where **one** example of the following **musical features** occurs. [4]

Chord vi

Double stopping

An ornament

An accidental

- (e) Underline the **interval** between the first notes played by the viola and cello in **bar 6**. [1]

Perfect 4th

Perfect 5th

Major 6th

Major 7th

TURN OVER FOR QUESTION 1(f) – (h)



- (f) **Tick (✓)** the statement below which describes the **dynamic range** of the Minuet compared to the Trio. [1]

The dynamic range of the Minuet is generally:	Tick (✓) one
louder than the Trio	
the same as the Trio	
quieter than the Trio	

- (g) **Tick (✓)** the statement below which describes the **harmonic rhythm** of the Minuet compared to the Trio. [1]

The harmonic rhythm of the Minuet is:	Tick (✓) one
slower than the Trio	
the same as the Trio	
quicker than the Trio	

- (h) (i) Underline the structure of the Minuet, from which this extract is taken. [1]

Binary Ternary Rondo Theme and variations

- (ii) State the **name** of the composer of this piece of music. [1]

Name



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Area of Study 1: Musical Forms and Devices

2. Listen to the following extract of music which is taken from *Winter* from *The Four Seasons* by **Vivaldi**. 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) Name the **family of orchestral instruments** that performs the extract.

[1]

.....

- (b) Name the **solo instrument** that plays during the extract.

[1]

.....

- (c) Here is part of a poem written by the composer of this music:

‘Shivering, frozen amid the frosty snow in biting, stinging winds; running to and fro and stamping one’s icy feet, teeth chattering in the bitter chill.’

Explain how the music describes Winter. You should use musical vocabulary in your answer. [10]

In your answer refer to:

- (i) musical elements
- (ii) how they are used to describe Winter

Use this box for rough work



C660U301
07

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



Area of Study 2: Music for Ensemble

3. You will hear an extract from *Tell Me It's Not True* from the musical *Blood Brothers* by Willy Russell. 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.

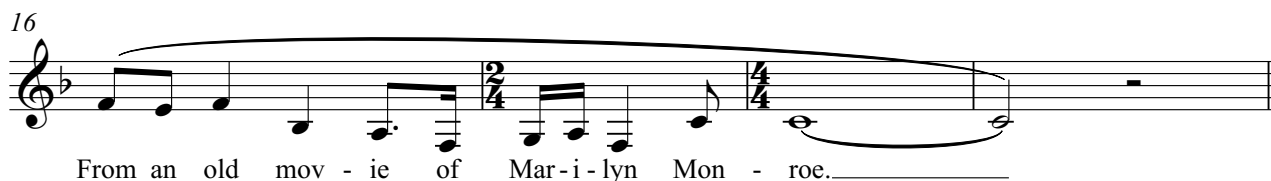
[12]

☐☐☐☐Time
signature

Rest



Pitch



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

- (i) Give a suitable Italian term (e.g. Allegro) for the **tempo** of the extract. [1]

Tempo

- (ii) State the name of the **keyboard instrument** which accompanies the first line of the extract. [1]

Keyboard instrument

- (iii) During **bars 1– 10**, identify a **bar** in which **chord V** is heard. [1]

Bar

- (iv) Complete the missing **pitches** of the melody in **bar 12**. (The rhythm is given for you). [5]

- (v) Identify a **bar** during the extract which contains **syncopation**. [1]

Bar

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

- (i) Insert the change of **time signature** at the beginning of **bar 5**. [1]

- (ii) Give the full name of the **key** of the extract (e.g. C major). [1]

Key

- (iii) Insert the correct **rest** in **bar 9**. [1]



Area of Study 2: Music for Ensemble

4. You will now hear an extract from a piece of chamber 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 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]

☐☐☐☐

- (a) State the name of the **instrument** that provides the **melody** during the extract. [1]

Melody instrument

- (b) Underline the **performance technique** used by the melody instrument during the extract. [1]

Arco

Divisi

Double Stopping

Tremolo

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

Major

Minor

Pentatonic

- (d) Underline the musical **texture** used throughout the extract. [1]

Monophonic

Homophonic

Polyphonic

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

2/4

6/8

3/4

9/8

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

Baroque

Classical

Romantic



- (g) Describe the **melody** and **accompaniment** in this extract. Do not repeat answers from any of the previous questions.

(i) **Melody** [3]

.....

.....

.....

(ii) **Accompaniment** [3]

.....

.....

.....



Area of Study 3: Film Music

5. You will now hear an extract from the song ***Jai Ho*** taken from the film ***Slumdog Millionaire***. 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]

☐☐☐☐

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

Introduction

Verse

Pre-chorus

Chorus

The words of the extract are as follows:

Introduction: *Jai Ho! Jai Ho!*

Verse: I get shivers when you touch away,
I'll make you hot, get all you got, I'll make you wanna say:
Jai Ho! Jai Ho!
I got fever running like a fire,
For you I will go all the way I'm gonna take you higher.

Pre-Chorus: *Jai Ho!* I keep it steady 'cos steady is how I feel it.
Jai Ho! This beat is heavy, so heavy you're gonna feel it.

Chorus: *Jai Ho!* You are the reason that I breathe,
Jai Ho! You are the reason that I still believe,
Jai Ho! You are my destiny,
Jai Ho!
Jai Ho! No there is nothing that can stop us,
Jai Ho! Nothing can ever come between us,
Jai Ho! So come and dance with me,
Jai Ho!



(a) **Tick (✓)** the correct statement.

[1]

		Tick (✓) one
At the start of the introduction, the guitar riff :	begins and ends on the tonic	
	begins and ends on the dominant	
	begins on the tonic and ends on the dominant	
	begins on the dominant and ends on the tonic	

(b) Underline the **interval** between the two pitches of the words **Jai Ho!** heard during the introduction, verse and pre-chorus.

[1]

Semitone**Tone****3rd****4th**

(c) **Tick (✓)** the correct statement.

[1]

		Tick (✓) one
During the verse, the second and last lines of the melody use an ascending:	chromatic scale	
	diatonic scale	
	pentatonic scale	

(d) **Tick (✓)** the correct statement.

[1]

		Tick (✓) one
During the pre-chorus, both phrases of the melody sung by the female voices use:	a low, narrow pitch range	
	a wide pitch range containing both low and high notes	
	a high, narrow pitch range	

TURN OVER FOR QUESTION 5(e) – (i)



- (e) Underline the **chord pattern** used during the chorus of the extract. [1]

I – v – ii – V

I – v – iii – V

I – v – IV – V

I – v – vi – V

- (f) Describe **two** ways in which the ***Jai Ho!*** refrain heard during the **chorus** is **different** from the ***Jai Ho!*** refrain heard during the **other sections**. [2]

(i)

(ii)

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

Adagio

Andante

Allegro

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

	Tick (✓) one
The whole extract is minor	
The whole extract is major	
The introduction, verse and pre-chorus are major and the chorus is minor	
The introduction, verse and pre-chorus are minor and the chorus is major	

- (i) Describe **three** features of **bhangra** heard during the extract. [3]

(i)

(ii)

(iii)



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Area of Study 3: Film Music

6. You will now hear three extracts of film music. Each extract will be played **twice** 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]

Extract:	1	1	2	2	3	3
	☐	☐	☐	☐	☐	☐

Extract 1

- (a) Underline a **melody instrument** heard in the extract.

[1]

Oboe**Clarinet****Saxophone**

- (b) Underline the **time signature**.

[1]

3/4**4/4****5/4**

- (c) Describe **two features of the music** which create the mood and atmosphere of **love and romance**.

[2]

(i)

(ii)



Extract 2

- (d) Underline a **melody instrument** heard in the extract. [1]

Glockenspiel**Xylophone****Timpani**

- (e) Underline the **time signature**. [1]

6/8**7/8****9/8**

- (f) Describe **two features of the music** which create the mood and atmosphere of **a chase scene**. [2]

(i)

(ii)

Extract 3

- (g) Underline a **melody instrument** heard in the extract. [1]

Oboe**Clarinet****Saxophone**

- (h) Underline the **time signature**. [1]

3/4**4/4****5/4**

- (i) Describe **two features of the music** which create the mood and atmosphere of **a comedy**. [2]

(i)

(ii)



Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Since You've Been Gone* performed by **Rainbow**. 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 answer.

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]

2
3
4
5

6 If you will come back, ba - by, you know you'll nev - er do

7 8

9 wrong. Uh.

10 11



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

Section

- (b) State the name of the **instrument** that plays the **melody** in bars 1–5. [1]

Melody instrument

- (c) In bar 2 of the extract, explain what is meant by the direction **G/B** written above the music. [1]

G/B

- (d) Give a **bar number** during the extract where **one** example of each of the following **musical features** occurs. [4]

A dotted minim

Chord IV

An octave leap

A power chord

- (e) Describe **two** musical features of the **bass line** heard in the extract. [2]

(i)

(ii)

- (f) Describe **three** ways in which the extract contrasts with the rest of the song. [3]

(i)

(ii)

(iii)



Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song ***How Long*** by **Charlie Puth**. 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.

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

[12]

☐☐☐☐

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

Introduction

Verse

Pre-Chorus

Chorus

The words of the extract are as follows:

Verse: I'll admit, I was wrong, what else can I say girl?
Can't you blame my head and not my heart?
I was drunk, I was gone, that don't make it right, but,
I promise there were no feelings involved.

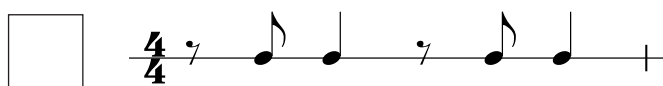
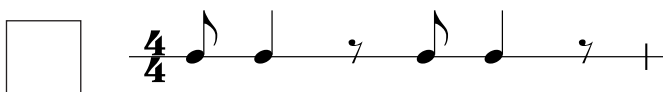
Pre-Chorus: She said 'Boy, tell me honestly,
Was it real or just for show?'
She said 'Save your apologies,
Baby I just gotta know.'

Chorus: 'How long has this been goin' on?
You've been creepin' round on me while you're calling me baby,
How long has this been goin' on?
You've been acting so shady, I've been feelin' it lately, baby.'



During the **Introduction**:

- (a) **Tick (✓)** the **rhythm** played by the bass guitar at the beginning of the extract. [1]



During the **Verse**:

- (b) The words of the verse are printed below. Underline the words that are sung in **harmony**. [1]

Verse: I'll admit, I was wrong, what else can I say girl?
 Can't you blame my head and not my heart?
 I was drunk, I was gone, that don't make it right, but,
 I promise there were no feelings involved.

- (c) Using only the letters **A** and **B**, identify the **structure** of the melody of the verse. [1]

Line 1

Line 2

Line 3

Line 4

A

.....

.....

.....

During the **Pre-Chorus**:

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

		Tick (✓) one
During the pre-chorus, the harmonic rhythm is mostly:	one chord every two bars	
	one chord each bar	
	two chords each bar	

TURN OVER FOR QUESTION 8(e) – (k)



- (e) **Tick (✓)** the **two** correct statements about the **melody** of the pre-chorus.

[2]

	Tick (✓) one
Lines 1 and 3 are sung false setto	
Lines 2 and 4 are sung false setto	

	Tick (✓) one
Lines 1 and 3 are entirely syncopated	
Lines 1 and 3 are partially syncopated	

- (f) Underline the **cadence** heard at the end of the pre-chorus.

[1]

Imperfect**Interrupted****Perfect****Plagal**

During the **Chorus**:

- (g) **Tick (✓)** the correct statement.

[1]

		Tick (✓) one
During the first line of the chorus, the singer and bass guitar use:	different pitches and different rhythms	
	different pitches but the same rhythm	
	the same pitches but different rhythms	
	the same pitches and the same rhythm	

- (h) Underline the **beat of the bar** on which the **drum kit** begins playing.

[1]

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

During the **extract as a whole**:

- (i) Underline the section that begins with an **anacrusis**. [1]

Introduction **Verse** **Pre-Chorus** **Chorus**

- (j) Underline the section that contains the **highest pitches**. [1]

Introduction **Verse** **Pre-Chorus** **Chorus**

- (k) Underline the **shortest** section of the extract. [1]

Introduction **Verse** **Pre-Chorus** **Chorus**

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