

Surname	Centre Number	Candidate Number
Other Names		0



GCSE – NEW

C660U30-1



S18-C660U30-1



MUSIC – Component 3 Appraising

WEDNESDAY, 6 JUNE 2018 – AFTERNOON

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.



JUN18C660U30101

Answer all questions.

Examiner
only

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is taken from the opening of the **Trio** 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]

Trio

1 2 3 4

5 6 7 8



- (a) Identify the **key** of the extract in full (e.g. C major). [1]

.....

- (b) State how this key **relates** to the key of the Minuet. [1]

.....

- (c) Give the meaning of **sotto voce**. [1]

.....

- (d) Identify a bar where the melody moves **chromatically** for the whole bar. [1]

Bar number

- (e) Identify an instrument which moves in **broken chords** for most of the extract. [1]

Instrument

- (f) Identify a bar during the extract in which the following **chords** are used. [2]

A dominant 7th chord

Chord vi

- (g) Underline the musical texture used in the extract. [1]

Homophonic

Monophonic

Polyphonic

TURN OVER FOR QUESTION 1(h)



(h) The first eight bars of the Minuet are printed below.

The musical score consists of eight bars of music in G major (one sharp) and 3/4 time. The notation is as follows:

- Bar 1:** Treble 1: quarter rest, [f]; Treble 2: quarter note G, [f]; Bass 1: quarter rest, [f]; Bass 2: quarter note G, [f].
- Bar 2:** Treble 1: quarter note A, [f]; Treble 2: quarter note A, [f]; Bass 1: quarter note A, [f]; Bass 2: quarter note A, [f].
- Bar 3:** Treble 1: quarter note B, [f]; Treble 2: quarter note B, [f]; Bass 1: quarter note B, [f]; Bass 2: quarter note B, [f].
- Bar 4:** Treble 1: eighth note G, eighth note A, eighth note B, eighth note C, [f]; Treble 2: eighth note G, eighth note A, eighth note B, eighth note C, [f]; Bass 1: eighth note G, eighth note A, eighth note B, eighth note C, [f]; Bass 2: eighth note G, eighth note A, eighth note B, eighth note C, [f].
- Bar 5:** Treble 1: quarter note D, [f]; Treble 2: quarter note D, [f]; Bass 1: quarter note D, [f]; Bass 2: quarter note D, [f].
- Bar 6:** Treble 1: quarter note E, [f]; Treble 2: quarter note E, [f]; Bass 1: quarter note E, [f]; Bass 2: quarter note E, [f].
- Bar 7:** Treble 1: quarter note F, [f]; Treble 2: quarter note F, [f]; Bass 1: quarter note F, [f]; Bass 2: quarter note F, [f].
- Bar 8:** Treble 1: quarter note G, [f]; Treble 2: quarter note G, [f]; Bass 1: quarter note G, [f]; Bass 2: quarter note G, [f].

Trills (tr) are indicated in bars 6, 7, and 8 for the notes E, F, and G respectively in the upper staves.



Other than the key, describe **four** musical **differences** between the Minuet and the Trio. [4]

Minuet	Trio
1.
2.
3.
4.



Area of Study 1: Musical Forms and Devices

2. You will hear an extract from another instrumental composition. 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) **Tick (✓)** the **rhythm** played by the violas and cellos at the beginning of the extract.

[1]

☐☐☐

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

[3]

Musical features	Tick (✓) three
Anacrusis	
Broken Chords	
Interrupted Cadence	
Sustained Notes	
Timpani Roll	
Triplets	

- (c) Underline a **compositional device** heard in the extract.

[1]

Canon**Imitation****Sequence**

(d) Underline the **period** in which this music was composed.

[1]

Baroque**Classical****Romantic**

(e) Describe how the following musical elements are used in this extract. Do not repeat your answers from questions (b) and (c).

(i) **Melody**

[3]

.....

.....

.....

.....

(ii) **Dynamics**

[3]

.....

.....

.....

.....



Area of Study 2: Music for Ensemble

3. You will hear an extract from a performance of the song ***Recipe for Love***. 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]

☐☐☐☐

The words of the song are as follows:

- Section 1 A little bit of me and a whole lot of you,
Add a dash of starlight and a dozen roses too,
Then let it rise for a hundred years or two,
And that's the recipe for making love.
- Section 2 It doesn't need sugar 'cos it's already sweet,
It doesn't need an oven 'cos it's got a lot of heat,
Just add a dash of kisses to make it all complete,
And that's the recipe for making love.
- Section 3 And if you've made it right you'll know it,
It's not like anything you've made before.
And if you've made it wrong you'll know it,
'Cos it won't keep you coming back for more.
- Section 4 I didn't get it from my grandma's book upon the shelf,
I didn't get it from a magical and culinary elf,
No, a little birdie told me that you can't make it by yourself,
And that's the recipe for making love.

- (a) Identify **one** brass and **one** woodwind instrument that plays during the extract.

[2]

Brass instrument

Woodwind instrument

- (b) Underline the type of **voice** performing the extract.

[1]

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

- (c) The singer performs the first line of the extract unaccompanied. Identify **one** other line of text which is also performed **unaccompanied** during the extract. [1]

Section **Line**

- (d) Underline the **cadence** heard at the **end of Section 1**. [1]

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

- (e) **Tick (✓) one** statement about the **end** of the extract that you believe to be **true**. [1]

Statement	Tick (✓) (for True)
It ends with an ascending major scale	
It ends with a descending major scale	
It ends with an ascending minor scale	
It ends with a descending minor scale	

- (f) Using only the letters **A** and **B**, identify the **structure** of the extract. [1]

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

A

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

(i)

(ii)

- (h) Other than the double bass part, describe **three** features of **Jazz** heard during this extract. [3]

(i)

(ii)

(iii)



Area of Study 2: Music for Ensemble

4. You will now hear **three** versions of *I Get a Kick Out of You* from the musical *Anything Goes* by **Cole Porter**. The versions will be played in the following order, with a **30 second** pause between each playing.

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

[12]

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

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.

The words of the song are as follows:

Section 1 I get a kick every time I see you standing there before me,
I get a kick though it's clear to me you obviously don't adore me.

Section 2 I get no kick in a plane.
Flying too high with some guy in the sky
Is my idea of nothing to do.
Yet I get a kick out of you.



Version 1

- (a) **Two** of the following statements are true. **Tick (✓)** the **two** statements that you believe to be **true**. [2]

Statement	Tick (✓) (for True)
The accompaniment contains syncopation	
The tempo is consistent throughout	
The last line of the melody rises in pitch	
Section 1 is in a major key and Section 2 is in a minor key	

- (b) Suggest a possible **venue** for a performance of this version. [1]
-

Version 2

- (c) Underline the **type of ensemble** performing **Version 2**. [1]

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

- (d) Note **four** ways in which **Version 2** is **different** from the original, **Version 1**. [4]

(i)

(ii)

(iii)

(iv)

Version 3

- (e) Note **four** ways in which **Version 3** is **different** from the original, **Version 1**. [4]

(i)

(ii)

(iii)

(iv)



Area of Study 3: Film Music

5. You will hear an extract from the theme tune to the film *Schindler's List*. 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

Pitch

Modulation

Cadence



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

- (i) Underline the instrument that plays the **melody**. [1]

Violin

Viola

Cello

Double Bass

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

Tempo

- (iii) Complete the missing **pitches** of the melody in bar 3. (The rhythm is given for you). [5]

- (iv) Identify fully the **key** (e.g. C major) to which the music briefly modulates in bar 4. [1]

Key

- (v) Underline the **cadence** heard in bar 7³ – bar 8. [1]

Perfect

Imperfect

Plagal

Interrupted

(b) You now have **3 minutes** to complete the following questions, **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 (e.g. C major). [1]

Key

- (iii) The film is based on the life of Oskar Schindler, a German business man who saved the lives of more than a thousand refugees during the Holocaust.

Describe **one musical characteristic** of the extract which enhances the sorrowful nature of the subject matter of the film. [1]

Musical characteristic

.....
.....



Area of Study 3: Film Music

6. Listen to the following extract of music which is taken from the film *Dick Tracy*. 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 **type of ensemble** performing this extract. [1]

Type of ensemble

- (b) Underline the **percussion instrument** which does **not** perform during the extract. [1]

Cymbal

Glockenspiel

Snare Drum

Timpani

- (c) The film is about a tough and intelligent police detective who is **determined** to catch a criminal. Explain how the music introduces both the **action and excitement** of the story. 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 as outlined above

Use this box for rough work



Examiner
only

Begin your answer here:

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the page.

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Since You've Been Gone* performed by **Rainbow**. The extract will be played **three** times 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 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) The extract consists of three sections. Identify the **sections**.

[3]

First section

Second section

Third section

- (b) The first section of the extract uses a four bar chord pattern which is repeated once. Fill in the **missing chords** in the empty boxes below.

[3]

Bar 1		Bar 2		Bar 3		Bar 4	
G	D/F#		D		G/B		D

- (c) Name the instrument that plays the **repeating quavers** during the second section of the extract.

[1]

Name of instrument

- (d) The **harmony** for the **third section** of the extract is based on an earlier part of the song. Name this part.

[1]

.....



- (e) Underline the section of the extract with the **thinnest texture**. [1]

First section

Second section

Third section

- (f) Underline the section of the extract which contains a **rising sequence**. [1]

First section

Second section

Third section

- (g) Underline the **texture** of this song. [1]

Homophonic

Monophonic

Polyphonic

- (h) Name the **composer** of this piece of music. [1]

.....



Area of Study 4: Popular Music

8. You will hear an extract from a performance of the song ***Shackles (Praise You)*** by the group **Mary Mary**. 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 **five sections** presented during the extract:

Introduction (4 bars)	Section 1 (8 bars)	Section 2 (8 bars)	Section 3 (8 bars)	Section 4 (8 bars)
---------------------------------	------------------------------	------------------------------	------------------------------	------------------------------

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

Take the shackles off my feet so I can dance,
I just wanna praise you, I just wanna praise you.
You broke the chains now I can lift my hands,
And I'm gonna praise you, I'm gonna praise you.

- (a) Underline the **time signature** of the music.

[1]

3
4

4
4

9
8

12
8

- (b) Identify the **chord pattern** used throughout the extract.

[1]

Chord Pattern	Tick (✓) one
i – V – VI – i	
i – iv – V – i	
i – VI – V – i	
i – V – iv – i	



- (c) Tick (✓) **one** statement about the electric guitar that you believe to be **true**. [1]

Statement	Tick (✓) (for True)
The electric guitar plays during the introduction and sections 1 & 3	
The electric guitar plays during the introduction and sections 2 & 4	
The electric guitar plays during every section	

- (d) Identify the **structural device** that is used. Underline your answer. [1]

Strophic Form

32-bar song Form

Verse-Chorus Form

- (e) Describe **three** musical features of the **vocal parts**. [3]

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

- (f) Describe **two** ways in which the **piano** is used during the extract. [2]

- (i)
- (ii)

- (g) Underline the **style** of music heard in this extract. [1]

Pop

Bhangra

Fusion

Rock

- (h) Give **two** reasons for your choice. [2]

Reason 1

Reason 2

END OF PAPER



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