

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A660U30-1



O21-A660U30-1



FRIDAY, 15 OCTOBER 2021 – MORNING

MUSIC – A level component 3
Appraising

2 hours 15 minutes (approximately)

For Examiner's use only			
	Question	Maximum Mark	Mark Awarded
Section 1: Area of study B/C/D	1/3/5	10	
	2/4/6	20	
Section 2: Area of study E/F	7/9	15	
	8/10	15	
Section 3: Area of study A	11	10	
	12/13	15	
	14	15	
Total		100	

A660U301
01

INSTRUCTIONS TO CANDIDATES

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

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

You will need an **unmarked** copy of the **set work** scores you have studied for this component. No other scores may be taken into the examination.

In section 1 answer **either** Area of Study B **or** Area of Study C **or** Area of Study D. In section 2, answer **either** Area of Study E **or** Area of Study F. In section 3 answer question 11, **either** question 12 **or** question 13 **and** answer question 14.

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 question(s) correctly.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions apart from questions 12 or 13 and 14. Full instructions are included with each question and on the CD recording which will be played to you.

The allocation of marks is given at the end of each question or part-question. Answers should be located within the music, wherever necessary, with either bar numbers (in set works), line numbers (in songs) or sections (where given).

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



OCT21A660U30101

BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**



INDEX

	Page
Section 1	
Area of study B: Rock and Pop	4
Area of study C: Musical Theatre	12
Area of study D: Jazz (1920–1960)	20
Section 2	
Area of study E: Into the Twentieth Century	28
Area of study F: Into the Twenty-First Century	32
Section 3	
Area of study A: The Development of the Symphony	36
Question 11	36
Question 12	38
Question 13	40
Question 14	42



SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract from *Jolene* performed by Dolly Parton, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

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

[10]

1. Jolene, Jolene, Jolene, Jolene
2. I'm begging of you please don't take my man
3. Jolene, Jolene, Jolene, Jolene
4. Please don't take him just because you can
5. Your beauty is beyond compare
6. With flaming locks of auburn hair
7. With ivory skin and eyes of emerald green
8. Your smile is like a breath of spring
9. Your voice is soft like summer rain
10. And I cannot compete with you, Jolene
11. He talks about you in his sleep
12. And there's nothing I can do to keep
13. From crying when he calls your name, Jolene
14. And I can easily understand
15. How you could easily take my man
16. But you don't know what he means to me, Jolene
17. Jolene, Jolene, Jolene, Jolene
18. I'm begging of you please don't take my man
19. Jolene, Jolene, Jolene, Jolene
20. Please don't take him just because you can

- (a) Underline the word which best describes the tonality.

[1]

Atonal

Major

Minor

Modal

- (b) State the time signature.

[1]

- (c) Complete the bass part of **lines 3 to 4** (heard again in **lines 19 to 20**) by filling in the boxes below.

[2]

Jolene, Jolene, Jolene, Jolene, Please don't take him just because you can

C#

E

C#

B

C#



- (d) Describe features of the lead vocal melody in **lines 1 to 7**. Give line numbers in your answer. [3]

.....

.....

.....

.....

- (e) Identify the style of music giving **two** reasons to support your answer. [1] + [2]

Style:

Reasons:

1.
2.



Area of study B: Rock and Pop

2. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract
1Extract
1Extract
2Extract
2

5 mins

Extract
1Extract
2

Answer questions (a) to (e) in relation to **extract 1 only**. Question (f) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

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

[20]

First, you will hear an extract from the song '*Rocket Man*' performed by Elton John. The lyrics are printed below.

1. She packed my bags last night pre-flight.
2. Zero hour 9 a.m.
3. And I'm gonna be high as a kite by then.
4. I miss the earth so much I miss my wife,
5. It's lonely out in space,
6. On such a timeless flight.
7. And I think it's gonna be a long, long time till touchdown brings me 'round again to find
8. I'm not the man they think I am at home,
9. Oh no, no, no, I'm a rocket man
10. Rocket man, burning out his fuse up here alone
11. And I think it's gonna be a long, long time till touchdown brings me 'round again to find
12. I'm not the man they think I am at home,
13. Oh no, no, no, I'm a rocket man
14. Rocket man, burning out his fuse up here alone
15. Mars ain't the kind of place to raise your kids.
16. In fact it's cold as hell

- (a) State the name given to the style of word setting on the words '*high*' in **line 3** and '*time-*' in **line 6**. [1]

.....

- (b) Describe the bass line in **lines 4 to 6**. Refer to line numbers or lyrics in your answer. [3]

.....

.....

.....

.....



- (c) (i) Complete the table below, filling in the missing chords from **lines 11 to 14** (also heard in **lines 7 to 10**). [2]

Lyric:	<i>And I think it's gonna be a long, long (time)</i>	<i>(time) till touchdown brings me 'round again to (find)</i>	<i>(find) I'm not the man they think I am at (home)</i>	<i>(home) Oh no, no, no, I'm a</i>	<i>rocket man</i>	<i>Rocket man, burning out his fuse up (here)</i>	<i>(here) alone</i>
Chord:	Bb	Eb		Eb Bb/D		Eb	Bb

- (ii) Underline the chord heard at the start of **line 15**. [1]

Gm7 Bbm7 F7 Bb7

- (d) Describe the features of the melody in **line 10**, repeated again in **line 14**. [2]

.....

.....

.....

- (e) State the year in which this song was released. [1]

.....



- (f) Next, you will hear an extract taken from the song '*Rocket Man*' performed by Kate Bush.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

1. She packed my bags last night pre-flight.
2. Zero hour 9 a.m.
3. And I'm gonna be high as a kite by then.
4. I miss the earth so much I miss my wife,
5. It's lonely out in space,
6. On such a timeless flight.
7. And I think it's gonna be a long, long time till touchdown brings me 'round again to find.
8. I'm not the man they think I am at home,
9. Oh no, no, no, I'm a rocket man
10. Rocket man, burning out his fuse up here alone
11. And I think it's gonna be a long, long time till touchdown brings me 'round again to find.
12. I'm not the man they think I am at home,
13. Oh no, no, no, I'm a rocket man
14. Rocket man, burning out his fuse up here alone
15. Mars ain't the kind of place to raise your kids.
16. In fact it's cold as hell
17. And there's no one there to raise them if you did.
18. And all this science I don't understand
19. It's just my job five days a week
20. A rocket man

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....







BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**



Area of study C: Musical Theatre

3. You will hear an extract from *The Little Things You Do Together* from the musical *Company*, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

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

[10]

[Introduction]

1. It's the little things you do together,
2. Do together, do together,
3. That make perfect relationships
4. The hobbies you pursue together,
5. Savings you accrue together,
6. Looks you misconstrue together,
7. That make marriage a joy.
8. Mm hm.
9. It's the little things you share together,
10. Swear together, bear together,
11. That make perfect relationships,
12. The concerts you enjoy together,
13. Neighbors you annoy together,
14. Children you destroy together,
15. That keep marriage intact.
16. It's not so hard to be married
17. When two maneuver as one.
18. It's not so hard to be married
19. And oh my god is it fun!
20. It's sharing little winks together,
21. Drinks together, kinks together,
22. That make marriage a joy;
23. It's bargains that you shop together,
24. Cigarettes you stop together,
25. People that you drop together,
26. That make perfect relationships.
27. Uh huh, mm hm.

- (a) Name the prominent woodwind instrument heard in **lines 1 to 15**.

[1]

.....

- (b) Identify the structure of the extract.

[1]

.....



- (c) Describe features of the vocal melody in **lines 1 to 7**. Locate your answers using line numbers. [5]

.....

.....

.....

.....

.....

.....

- (d) Name the interval heard in **line 8** and again in **line 27**. [1]

.....

- (e) State **one** word which best describes the vocal melody in **line 16** and again in **line 18**. [1]

.....

- (f) Name the composer of this extract. [1]

.....



Area of study C: Musical Theatre

4. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a) to (g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

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

[20]

First, you will hear an extract from the song '*Don't Cry for Me Argentina*' from the musical *Evita*.

The lyrics are printed below.

1. It won't be easy
2. You'll think it's strange
3. When I try to explain how I feel
4. That I still need your love
5. After all that I've done
6. You won't believe me
7. All you will see
8. Is a girl you once knew
9. Although she's dressed up to the nines
10. At sixes and sevens with you
11. I had to let it happen
12. I had to change
13. Couldn't stay all my life down at heel
14. Looking out of the window
15. Staying out of the sun
16. So I chose freedom
17. Running around trying everything new
18. But nothing impressed me at all
19. I never expected it to
20. Don't cry for me Argentina
21. The truth is I never left you
22. All through my wild days
23. My mad existence
24. I kept my promise
25. Don't keep your distance



- (a) Tick (✓) the box which shows the correct tonality and time signature.

[1]

Tonality	Time signature	Tick (✓)
Minor	4/4	
Major	4/4	
Minor	3/4	
Major	3/4	

- (b) Identify the interval (e.g. minor 2nd) in **line 2** between the words '*think*' and '*it's*' (heard again in **line 12** between the words '*had*' and '*to*'.)

[1]

.....

- (c) Describe the accompaniment in **lines 1 to 19**. Refer to line numbers or lyrics in your answer. Do not merely name instruments.

[3]

.....

.....

.....

.....

- (d) Identify the brass instrument heard in **line 11**.

[1]

.....

- (e) State the name given to the musical device heard in **lines 22 and 23**.

[1]

.....

- (f) Describe features of the vocal melody between **lines 20 and 25**. Use line numbers in your answer.

[2]

.....

.....

.....



(g) Underline the name of the composer of this extract.

[1]

Lloyd Webber

Schönberg

Schwartz

Sondheim

(h) Next, you will hear an extract taken from the song '*Oh What a Circus*' from the musical *Evita*.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract 2 are printed below.

1. She had her moments, she had some style. The best show in town was the crowd
2. Outside the Casa Rosada crying 'Eva Peron'
3. But that's all gone now. As soon as the smoke from the funeral clears
4. We're all gonna see and how she did nothing for years
5. Salve regina mater misericordiae. Vita dulcedo et spes nostra. Salve salve regina
6. Ad te clamamus exules filii Eva. Ad te suspiramus gementes et flentes o clemens, o Pia
7. You let down your people Evita. You were supposed to have been immortal
8. That's all they wanted, not much to ask for. But in the end you could not deliver
9. Sing, you fools, but you got it wrong. Enjoy your prayers because you haven't got long
10. Your queen is dead, your king is through. She's not coming back to you
11. Show business kept us all alive since 17 October 1945
12. But the star has gone, the glamour wore thin
13. That's a pretty bad state for a state to be in
14. Instead of government, we had a stage. Instead of ideas, a prima donna's rage
15. Instead of help, we were given a crowd. She didn't say much but she said it loud
16. Sing, you fools, but you got it wrong. Enjoy your prayers because you haven't got long
17. Your queen is dead, your king is through. She's not coming back to you.

.....

.....

.....

.....

.....

.....

.....

.....



A660U301
17

[illegible]



BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**



Area of study D: Jazz (1920–60)

5. You will hear an extract from *The Mooche* performed by Duke Ellington and his orchestra. The structure of the extract is printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

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

[10]

Section 1	Section 2	Section 3	Section 4
Solo instrument improvisation with accompaniment	Vocal improvisation with accompaniment	Two solo instruments improvisation with accompaniment	Head

- (a) Name the instrument that plays solo in Section 1 and the **two** instruments which solo in Section 3. [3]

Section 1 instrument:

Section 3 instrument:

Section 3 instrument:

- (b) Describe the tonality of the extract. Refer to different Sections in your answer. [2]

.....

.....

.....

- (c) Name the vocal style of singing heard in Section 2. [1]

.....

- (d) State the form of Section 1, which is also used in Sections 2 and 3. [1]

.....



(e) Describe features of the music played by the front line in the Head Section. [3]

.....

.....

.....

.....



Area of study D: Jazz (1920-60)

6. You will hear **two** extracts of music. You may wish to place a **tick (✓)** in the box each time you hear the extracts.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a) to (f) in relation to **extract 1 only**. Question (g) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

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

[20]

First, you will hear an extract from the song '*Lester Leaps In*' performed by an ensemble led by Count Basie. The structure of the extract is printed below.

Introduction	Head	Solo 1	Solo 2	Solo 3
	Front line instruments with rhythm section	Tenor Sax with rhythm section	Tenor Sax with rhythm section	Tenor Sax and Piano
4 bars				

- (a) Underline the type of ensemble heard in this extract. [1]

Quintet Sextet Septet Octet

- (b) Identify **two** front line instruments that play with the Tenor Sax in the **Head**. [2]

Instrument:

Instrument:

- (c) Describe features of the melody played by the front line in the Head section. [2]

.....

.....

.....



(d) Identify the form of the Head, also used in each of the Solos.

[1]

.....

(e) Describe the music played by the accompanying instruments in Solo 2.

[3]

.....

.....

.....

.....

(f) Name the soloing technique used by the Piano and Tenor Saxophone in Solo 3.

[1]

.....



- Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

Section 1	Section 2	Section 3	Section 4	Section 5
Introduction	Head	Head with solo	Solos	Solos
16 bars				







BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**



SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at **bar 38** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

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

[15]

- (a) State **two** features of interest in the musical material given to the **piano** in **bars 38 to 44**. [2]

1.

2.

- (b) Describe **one** feature of the phrase structure in **bars 38 to 52**. [1]

.....

- (c) Give the bar and, where appropriate, beat number(s) of **one** example of each of the following in **bars 38 to 52**. [2]

(i) **melodic sequence [also name the instrument]**:

(ii) **perfect cadence**:

- (d) Discuss the use of melodic material in **bars 45 to 51**. [2]

.....

.....

.....

- (e) State **one** way in which the **accompaniment** to the melody in **bars 52 to 55** differs from that in **bars 1 to 4**. (Do not mention tonality here.) [1]

.....

- (f) Explain any interesting or unusual musical features in **bars 58 to 64**. [2]

.....

.....



- (g) Briefly discuss the harmony/tonality in **bars 45 to 58**, mentioning any points of interest. Do not merely name individual chords. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



8. You will now hear an extract from a piece for string orchestra. An outline of the extract is printed below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

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

[15]

Section A1	Section B	Section A2
• <i>Slow and stately</i> • <i>Ends with short accel/cresc and final pizzicato chord</i>	• <i>Fast and lively</i> • <i>Ends with silence</i>	• <i>Reprise of first few bars of material from A1</i>

- (a) Describe the **harmony** in **Section A1**.

[2]

.....

.....

.....

- (b) Other than tempo and dynamics, state **two other** features of the music in **Section A1**.

[2]

1.
2.

- (c) Explain how the music in **Section B** contrasts with that in **Section A1**.

[3]

.....

.....

.....

.....

- (d) Other than tempo and dynamics, state **two** differences in the music of **Section A2** as compared with that in **Section A1**.

[2]

1.
2.



- [1]

(f) Outline the use of **rhythm/metre** in **one other** work relevant to this Area of Study which is **different** in style from this extract. Do not refer to a set work in your answer. [5]

Composer and work studied –



Area of study F: Into the Twenty-First Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at bar **172³/U** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

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

[15]

- (a) Comment on the phrase structure in **bars 172³ to 191/U to W**. Give bar numbers/letters in your answers. **[2]**

.....

.....

.....

- (b) Describe **one** interesting feature of the **Viola** part in **bars 192 to 198/W to ²X**. **[1]**

.....

- (c) State **two** ways in which the melodic material from **bars 149 to 172/R to U** is used in the extract. **[2]**

1.

2.

- (d) Name the section that begins at **bar 185/V**. **[1]**

.....

- (e) Briefly discuss any interesting features in the use of **dynamics** in the extract. Locate your answers as appropriate. **[2]**

.....

.....

.....



- (f) Adès says that the final bars of the extract are related to a work by Wagner. Name this work and state **one** similarity between the two pieces. [2]

Name of work

Similarity

.....

- (g) Outline Adès' use of **harmony** in **bars 172³ to 192/U to W**. Give bar numbers/letters in your answers and, where appropriate, name the instruments concerned. [5]

.....

.....

.....

.....

.....

.....

.....

.....



10. You will hear an extract from a piece for a solo instrument and small orchestra by Mark-Anthony Turnage.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

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

[15]

- (a) (i) Give the full name (e.g. bass flute) of the solo instrument, first heard at the very start of the extract. [1]

.....

- (ii) State **one** feature of the brief unaccompanied passage played by this instrument at the very start of the extract. [1]

.....

- (b) Name **one** instrument that briefly plays the melody **in 8ves** with the solo instrument at some point in the extract. [1]

.....

- (c) Just before the end of the extract, the double basses and bassoons play a series of parallel intervals. Fully name this interval (e.g. minor 2nd). [1]

.....

- (d) **Other than your answers in (b) and (c) above**, describe the use of the accompanying woodwind and strings in the extract. You should not merely name instruments in your answers. [3]

.....

.....

.....

.....

- (e) Briefly comment on the **harmony** in the extract. [2]

.....

.....

.....



- (f) State **one** feature of the **rhythm/metre** in the extract excluding the short solo passage at the start. [1]

.....

- (g) Outline the use of **rhythm/metre** in **one other** work relevant to this Area of Study that is **different** in style from this extract. Do not refer to a set work in your answer. [5]

Composer and work studied –

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



SECTION 3

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750–1900).

11. You will hear part of a symphony by Tchaikovsky, most of the melody of which is printed below.

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **2 minute silence** at the end for you to complete your answer.

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

[10]

Adagio cantabile ma non tanto

violins

Oboe

p espress.

CORRECT ERRORS

6

CORRECT ERRORS

CHORD

9

COMPLETE PITCH AND RHYTHM



- (a) There are **two** errors in **bars 2 to 6**, **one** in **pitch** and **one** in **rhythm**. Circle the notes that are incorrect and above each write what you actually hear in the music. [4]
- (b) Underline the type of the **chord** heard in **bar 7, beat 3**. [1]
- Added 6th Neapolitan 6th Diminished 7th Dominant 7th
- (c) Write in the missing **pitch** and **rhythm** of the oboe melody in **bars 9 to 11**. [5]



You now have **1 hour** to answer **either** question 12 **or** question 13 **and** then question 14.

- 12.** You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 1**. **[15]**

- (a) State the key and cadence in **bars 119 to 120¹**. **[2]**

Key

Cadence

- (b) Identify **one** example of each of the following features within **bars 146 to 175**. Locate your answers with appropriate bar and beat numbers. **[3]**

Feature	Bar and beat location
Circle of fifths	
Augmented 6 th chord	
7–6 suspension	

- (c) Analyse the harmonic content of **bars 7 to 16** of the introduction. You should include observations about the overall features of harmony and the harmonic progressions. Include bar and beat references as appropriate. Do not merely name individual chords. **[5]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



- (d) Briefly outline the structure from **bar 17** to the end of the movement. Locate your answers with bar and beat numbers. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Now turn to question 14



13. You will need an **unannotated** score of **Symphony No. 4 by Mendelssohn**. The following questions are on **movement 1**. [15]

- (a) State the key and cadence in **bars 198 to 199**. [2]

Key

Cadence

- (b) Identify **one** example of each of the following features found within **bars 297 to 320**. Locate your answers with appropriate bar and beat numbers. [3]

Feature	Bar and beat location
Circle of fifths	
Tonicisation of F sharp minor	
Lower chromatic auxiliary note in 'cello/bass	

- (c) Analyse the harmonic content of **bars 534 to 554** of the coda. You should include observations about the overall features of harmony and the harmonic progressions. Include bar and beat references as appropriate. Do not merely name individual chords. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



- (d) Briefly outline the structure from **bar 1 to 510**. Locate your answers with bar and beat numbers. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Now turn to question 14







[illegible]



[illegible]



END OF PAPER



[illegible]

[illegible]

BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**



BLANK PAGE

**PLEASE DO NOT WRITE
ON THIS PAGE**





GCE A LEVEL

A660U30-1D



O21-A660U30-1D



FRIDAY, 15 OCTOBER 2021 – MORNING

MUSIC – A level component 3

Appraising

THIS ENVELOPE CONTAINS CDs FOR ABOVE EXAMINATION

TO BE OPENED ON THE DAY OF THE EXAMINATION

**ENSURE EQUIPMENT IS TESTED IN ADVANCE OF THE EXAM USING A
STANDARD NON-CONFIDENTIAL CD**

1. There should be five CDs in this envelope.
2. Details of any discrepancy should be forwarded to despatchqueries@wjec.co.uk
3. If you experience difficulties in playing the CDs then seek assistance from the technical support within your centre.
4. If your technical support cannot resolve the issue, then you can download the mp3 files from WJEC's secure website.
5. The primary account holder (the Exams Officer) can access the files in 'TODAY'S QUESTION PAPERS' under 'RESOURCES' on WJEC's secure website.
6. A password will be required to access the files and this can be obtained by contacting 029 2026 5336

APPRAISING EXAMINATION

This packet contains **five** CDs for the above examination.

You will need to select the correct **two discs** to play in the examination, to match the Areas of Study chosen:

Choose 1 CD from CDs 1, 2 and 3:

CD 1 – Area of Study B, Rock and Pop

OR

CD 2 – Area of Study C, Musical Theatre

OR

CD 3 – Area of Study D, Jazz

Choose 1 CD from CDs 4 and 5:

CD 4 – Area of Study E, Into the 20th Century **and** Area of Study A, The Western Classical Tradition

OR

CD 5 – Area of Study F, Into the 21st Century **and** Area of Study A, The Western Classical Tradition

INSTRUCTIONS TO INVIGILATORS

Please note that all extracts are repeated on the CD and pauses are timed, so there is no need to pause the CD once the exam has begun. The invigilator will need to time a further one hour for the completion of the examination, following the final announcement on the CD.