

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A660U30-1



TUESDAY, 14 JUNE 2022 – 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 gel pen or 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.



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SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract from *Smells like teen spirit* performed by Nirvana, some of 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. *Load up on guns, bring your friends*
2. *It's fun to lose and to pretend*
3. *She's over-bored and self-assured,*
4. *Oh no, I know a dirty word*
5. *Hello, hello, hello, how low*
6. *Hello, hello, hello, how low*
7. *Hello, hello, hello, how low*
8. *Hello, hello, hello*
9. *With the lights out, it's less dangerous*
10. *Here we are now, entertain us*
11. *I feel stupid and contagious*
12. *Here we are now, entertain us*

- (a) Tick (✓) **one** box which best describes the **tonality**.

[1]

	Tick (✓)
Major key with same chord progression throughout	
Minor key with same chord progression throughout	
Major key with varied chord progression in verse and chorus	
Minor key with varied chord progression in verse and chorus	

- (b) Tick (✓) **one** box which best describes the **time signature** and approximate **tempo**. [1]

	Tick (✓)
4/4 time and 116 bpm	
4/4 time and 142 bpm	
3/4 time and 116 bpm	
3/4 time and 142 bpm	



(c) Describe features of the introduction.

[3]

.....

.....

.....

.....

(d) Name the type of chord that uses just the root and fifth notes as played by the guitar in this extract.

[1]

.....

(e) Identify the style of music giving **two** reasons to support your answer.

[1] + [2]

Style:

Reasons:

1.

2.

(f) Suggest a date for this song choosing from the list below. Underline your answer.

[1]

1971

1981

1991

2001



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

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 'Faith' first performed in 1987. The lyrics are printed below.

1. *Well I guess it would be nice if I could touch your body I know not ev'ry body has got a body like you.*
2. *But I've got to think twice before I give my heart away.*
3. *And I know all the games you play because I played them too.*
4. *Oh but I need some time off from that emotion*
5. *Time to pick my heart up off the floor.*
6. *Oh when that love comes down without devotion,*
7. *Well it takes a strong man baby but I'm showing you the door*
8. *Cos I've got to have faith,*
9. *I've got to have faith*
10. *Because I've got to have faith, faith, faith,*
11. *I've got to have faith a' faith a' faith.*
12. *Baby. I know you're asking me to stay. Say please please please don't go away you say I'm giving you the blues*
13. *Maybe you mean ev'ry word you say*
14. *Can't help but think of yesterday and another who tied me down to lover boy rules*
15. *Before this river becomes an ocean*
16. *Before you throw my heart back on the floor*
17. *Oh baby I reconsider my foolish notion*
18. *Well I need someone to hold me but I'll wait for something more.*
19. *Yes I've got to have faith*
20. *I've got to have faith*
21. *Because I've got to have faith, faith, faith,*
22. *I've got to have faith a' faith a' faith.*

- (a) Underline the scale that features in the vocal melody.

[1]**Blues****Chromatic****Pentatonic****Whole tone**

- (b) Name the keyboard instrument that features in the extract.

[1]

- (c) State the **interval** heard in the vocal line between the end of the word 'blues' in **line 12** and 'May(be)' in **line 13**. [1]

.....

- (d) Describe the use of percussion in the extract. [2]

.....

.....

.....

- (e) Tick (✓) the box which best describes the **tonality/harmony** in **lines 1 to 3** heard again in **lines 12 to 14**. [1]

	Tick (✓)
Major with chords I & IV	
Major with chords I & V	
Minor with chords I & IV	
Minor with chords I & V	

- (f) Describe features of the vocal melody in **lines 8 to 11** heard again in **lines 19 to 22**. [3]

.....

.....

.....

.....

- (g) Suggest a performer of this song choosing from the list below. Underline your answer. [1]

Prince

George Michael

Phil Collins

Michael Jackson



- 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]

1. Well I guess it would be nice if I could touch your body I know not ev'ry body has got a body like me.
2. But I've got to think twice before I give my heart away.
3. And I know all the games you play cuz I played them too.
4. Oh but I need some time off from that emotion
5. Time to pick my heart up off the floor.
6. When that love comes down without devotion,
7. Well it takes a strong man baby but I'm showing you that door
8. I gotta have faith
9. Gotta have faith, gotta have faith, gotta have faith,
10. Baby. I know you're asking me to stay. Say please please please don't go away cuz you're giving me the blues
11. Maybe you might mean all the words you say
12. Can't help but think of yesterday and another who tied me down to the lover boy rules
13. Before this river becomes an ocean
14. Before you pick my heart up off the floor
15. Well that love comes down without devotion
16. Well it takes a strong man baby but I'm showing you that door
17. I gotta have faith
18. Gotta have faith, gotta have faith, gotta have faith.





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Area of study C: Musical Theatre

3. You will hear an extract from *The gentleman is a dope* from the musical *Allegro*, 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. *The boss gets on my nerves, I've got a good mind to quit.*
2. *I've taken all I can, It's time to get up and git*
3. *And move to another job, or maybe another town!*
4. *The gentleman burns me up! The gentleman gets me down.*
5. *The gentleman is a dope, a man of many faults,*
6. *A clumsy Joe who wouldn't know, a rhumba from a waltz*
7. *The gentleman is a dope and not my cup of tea*
8. *Why do I get in a dither? He doesn't belong to me!*
9. *The gentleman isn't bright he doesn't know the score*
10. *A cake will come, he'll take a crumb and never ask for more.*
11. *The gentleman's eyes are blue, but little do they see*
12. *Why am I beating my brains out? He doesn't belong to me!*
13. *He's somebody else's problem,*
14. *She's welcome to the guy!*
15. *She'll never understand him*
16. *Half as well as I.*
17. *The gentleman is a dope, he isn't very smart*
18. *He's just a lug, you'd like to hug and hold against your heart.*

(Fade)

- (a) Name the compositional device heard in the short introduction.

[1]

.....

- (b) Describe features of the vocal melody in **lines 1 to 4**. Locate your answers using line numbers.

[3]

.....

.....

.....

.....

- (c) Give the name of the degree of the scale (for example, tonic) that features the most in **line 5**, heard again in **lines 7, 9, 11 and 17**.

[1]

.....



- (d) Identify the **structure** of the extract from **lines 5 to 18**. [1]

.....

- (e) Name the **rhythmic device** used in **lines 5 to 18**, not previously heard in **lines 1 to 4**. [1]

.....

- (f) Describe the use of **tonality** in the extract. Locate your answers using line numbers. [2]

.....

.....

.....

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

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 '*Tonight*' from the musical West Side Story.

The lyrics are printed below.

1. *Tonight, tonight, the world is full of light,*
 2. *With suns and moons all over the place.*
 3. *Tonight, tonight, the world is wild and bright,*
 4. *Going mad, shooting sparks into space.*
 5. *Today the world was just an address,*
 6. *A place for me to live in, No better than all right,*
 7. *But here you are, and what was just a world is a star*
 8. *Tonight. (Dialogue: 'Maruca,' 'Wait for me')*
 9. *Tonight, tonight, it all began tonight,*
 10. *I saw you and the world went away*
- (dialogue and fade)

- (a) Identify the keyboard instrument heard in **line 1**.

[1]

- (b) Tick (✓) the box which correctly shows the **tonality** and **time signature**.

[1]

Tonality	Time signature	Tick (✓)
Minor	4/4 (or 2/2)	
Major	4/4 (or 2/2)	
Minor	3/4	
Major	3/4	



- (c) Identify the **interval** between the two voices in **lines 1 to 8**. [1]

.....

- (d) Underline the type of scale used for the vocal melody in **lines 1 to 2** and again in **lines 7 to 8**. [1]

Blues

Chromatic

Pentatonic

Whole tone

- (e) This song is a love duet sung by Tony and Maria in a modernised adaptation of the balcony scene from Shakespeare's tragedy 'Romeo and Juliet'. Describe how the composer creates this mood through the music in the extract. [5]

.....

.....

.....

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.....

- (f) State the decade in which this musical was written and first performed. [1]

.....



- (g) Next, you will hear an extract taken from the song ‘*Tonight quintet*’ from the musical *West Side Story*.

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. *Today the minutes seem like hours, the hours go so slowly, and still the sky is light.*
2. *Oh moon grow bright, and make this endless day endless night!*
3. *I’m counting on you to be there tonight*
4. *When Diesel wins it fair and square tonight*
5. *That Puerto Rican punk’ll go down*
6. *And when he’s hollered “uncle” we’ll tear up the town!*
7. *Tonight, (so I can count on you boy?) tonight {all right}*
8. *Won’t be just any night, (We’re gonna have us a ball) {all right}*
9. *Tonight there will be no morning star (womb to tomb) {sperm to worm} (I’ll see you there about eight) {alright}*
10. *Tonight, tonight, I’ll see my love tonight (We’re gonna rock it to tonight) [tonight] (We’re gonna jazz it tonight!) [tonight]*
11. *And for us stars will stop where they are. [Late tonight] (They’re gonna get it tonight) [We’re gonna mix it tonight] (tonight)*
12. *Today the minutes seem like hours, (They began it) [Anita’s gonna have her day] (And we’re the ones)*
13. *The hours go so slowly, (They began it) [Anita’s gonna have her day, Bernado’s gonna have his way]*
14. *And still the sky is light (To stop ‘em once and for all!) [tonight] (We’ll stop ‘em once and for all) [tonight]*
15. *Oh moon, grow bright (The Jets/Sharks are gonna have their day) [tonight]*
16. *And make this endless day (The Jets/Sharks are gonna have their day) [this very night]*
17. *Endless night (We’re gonna rock it tonight) Tonight!*

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.....





[illegible]

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Area of study D: Jazz (1920–60)

5. You will hear an extract from *Mr P.C.*. 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 (1 min 30)	Section 2	Section 3	Section 4
Improvisation Sax and Drums	Head	Head	Tag/Coda

- (a) Name the type of saxophone played in this extract. [1]

.....

- (b) Name the soloing technique used by the saxophone and drums in **Section 1**. [1]

.....

- (c) State the **tonality** of the extract. [1]

.....

- (d) State the **form** of **Sections 2 and 3**. [1]

.....

- (e) Describe features of the music played by the front line in **Sections 2 and 3**. [3]

.....

.....

.....

.....



- (f) Describe the music played by the accompanying instruments in **Sections 2 and 3**. [2]

.....

.....

.....

- (g) Underline the year in which this extract was recorded. [1]

1929

1939

1949

1959



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
1Extract
1Extract
2Extract
2

5 mins

Extract
1Extract
2

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

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 '*Just friends*'. The lyrics and an indication of the structure of the extract is printed below.

Introduction

1. *Just friends, lovers no more,*
2. *Just friends, but not like before,*
3. *To think of what we've been and not to kiss again*
4. *Seems like pretending it isn't the ending.*
5. *Two friends, drifting apart,*
6. *Two friends, but one broken heart,*
7. *We loved, we laughed, we cried, suddenly love died,*
8. *The story ended but we're just friends.*

Trumpet solo

- (a) Describe features of the music played in the **Introduction**.

[2]

.....

.....

.....

- (b) Name the **rhythm** featured in the vocal part in **lines 1 and 2**, heard again in **lines 5 and 6**.

[1]

.....



- (c) Identify the **compositional device** used in **line 3**. [1]

.....

- (d) Identify the **interval** heard on the lyric 'pretending' in **line 4**. [1]

.....

- (e) Give the name of the accompaniment style played by the double bass. [1]

.....

- (f) Describe the music played by the trumpet in the trumpet solo. [3]

.....

.....

.....

.....

- (g) Underline the name of the performer who both sings and plays trumpet on this recording. [1]

Louis Armstrong

Chet Baker

Miles Davis

Dizzy Gillespie



- 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
Introduction	Head	Link	Solo
8 bars	32 bars	4 bars	32 bars





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SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from Debussy's *Nuages*. Use an **unannotated copy of the score** for this question.

The extract begins at bar **32/Fig.3⁴** 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) (i) Referring to bar numbers/figures where necessary, comment on the viola/cello melody in **bars 32⁵ to 38/Fig.3⁴ to ⁴Fig.4**. [2]

.....

.....

.....

- (ii) Identify **one** way in which the clarinet/bassoon melody in **bars 33 to 38/Fig.3⁵ to ⁴Fig.4** differs from this viola/cello melody. [1]

.....

- (b) Other than the cor anglais melody, give **one** similarity and **one** difference between the musical material in **bar 42/Fig.4** as compared with **bars 32 to 41/³Fig.4 to ¹Fig.4**. [2]

Similarity

.....

Difference

.....

- (c) (i) State **one** way in which the **harmony** in **bars 43 to 50/Fig.4² to Fig.5⁴** differs from that in **bars 21 to 28/Fig.2⁷ to ¹Fig.3**. [1]

.....

- (ii) Describe **two other** features of the accompaniment in **bars 43 to 50/Fig.4² to Fig.5⁴**. [2]

1.

2.



- (d) State how **bars 32 to 56/Fig.3⁴ to ¹Fig.6** of the extract fit into the form of the whole movement. [1]

.....

- (e) Describe **one** feature of the orchestration in **bars 64 to 70/Fig.7 to Fig.7⁷** which has **not** been heard in the piece so far. [1]

.....

- (f) Outline Debussy's use of **harmony** in **bars 51 to 70/Fig.5⁵ to Fig.7⁷**. You must give bar numbers/figures in your answer. [5]

.....

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.....

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.....



8. You will now hear a short piece for orchestra.

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) Name the instrument that plays the melody at the opening of the piece.

[1]

.....

- (ii) State **one** feature of this opening melody. Do not mention dynamics here.

[1]

.....

- (b) Briefly describe the use of **melody** after this opening solo.

[2]

.....

.....

.....

- (c) Underline the word that best describes the overall **texture** of the piece.

[1]

Contrapuntal

Heterophonic

Homorhythmic

Unison

- (d) State **one** feature of the use of **metre** in the extract.

[1]

.....

- (e) Other than the harp, describe the use of **string instruments** in the piece.

[1]

.....

.....

- (f) Comment on the use of **form/structure** in the piece.

[2]

.....

.....

.....

.....



-

- Composer and work studied –**



Area of study F: Into the Twenty-First Century

9. You will hear an extract from *Boardwalk* by Sally Beamish. Use an **unannotated copy of the score** for this question.

The extract begins at **bar 1** 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) Other than tempo, state **two** ways in which the music in **bars 1 to 12** is based on the first movement of Beethoven's string quartet, Op.18, no.4. [2]

1.

2.

- (b) Referring to bar numbers in your answer, briefly outline the use of **melody/motifs** in **bars 1 to 8**¹. [2]

.....

.....

.....

- (c) (i) Underline the term below that describes the **texture** in **bars 13 to 17**. [1]

Contrapuntal Heterophonic Homorhythmic Unison

- (ii) Describe **one other** feature of the **texture** in **bars 18 to 25**. Give bar numbers where necessary in your answer. [1]

.....

- (d) Other than harmony/tonality, explain **two** differences in the music in **bars 30 to 36** as compared with **bars 1 to 29**. [2]

1.

.....

2.

.....



- (e) Complete the boxes below to indicate the **structure** of the **whole movement**.

[2]

Section A	Section :	Section:
Bars	Bars	Bars

- (f) Outline Beamish's use of **harmony/tonality** in **bars 13 to 25**. You must give bar numbers in your answer.

[5]

.....

.....

.....

.....

.....

.....

.....

.....



10. You will hear an extract from a piece by Thomas Adès.

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) State the type of **instrumental ensemble** that plays in the extract.

[1]

.....

- (b) Other than texture and glissando, state **two** features of the opening bars of the extract (as far as the short pizzicato cello part).

[2]

1.

2.

- (c) Identify the string effect used **throughout** the extract.

[1]

.....

- (d) (i) Give **one** feature of the prominent, busy viola part towards the end of the extract.

[1]

.....

- (ii) Describe **one** feature of the accompaniment to this viola part.

[1]

.....

.....

- (e) Comment on the use of **form/structure** in the extract.

[2]

.....

.....

.....



- (f) Outline the use of **texture** in the extract. Where possible, locate your responses by referring to your answer to (e) opposite. [2]

.....

.....

.....

- (g) Other than *Ecstasio*, outline the use of **tonality** in **one other** work you have studied this year which is **similar** to that used in this extract. [5]

Composer and work studied –

.....

.....

.....

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.....

.....

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.....



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 Mendelssohn, 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]

1 Adagio *cantabile*Violin *p*

CORRECT ERRORS

CHORD
PROGRESSION

COMPLETE PITCH AND RHYTHM



- (a) There are **two** errors in **bars 2 to 7**, **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) Identify the chord progression heard in **bar 8**. [1]
-
- (c) Write in the missing **pitch** and **rhythm** of the violins' melody in **bar 12 2nd quaver to bar 15 1st quaver**. [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 4**.

[15]

(a) Name the **section** that begins in **bar 84**.

[1]

.....

(b) Compare this section, **bars 84 to 101**, with **bars 247 to 264**. Support your comments with appropriate bar and beat numbers.

[5]

.....

.....

.....

.....

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.....

.....



- (c) State in full (for example, C major) the **key** in **bar 143**.

[1]

- (d) Within **bars 155 to 193**, give the bar and beat numbers where the following **harmonic** features can be found.

[3]

Harmonic Feature	Bar and beat location
Diminished 7 th chord	
Circle of fifths progression	
Interrupted cadence	

- (e) Describe Haydn's use of **texture** in **bars 265 to 334**. You should give bar and beat references where appropriate in support of points made.

[5]

Now turn to question 14





- | Feature | Bar and beat location |
|---------------------------------------|-----------------------|
| Augmented 6 th chord | |
| Half diminished 7 th chord | |
| Diminished 7 th chord | |

- (d) Describe Mendelssohn's use of **texture** in **bars 52³ to 103**. You should give bar and beat references where appropriate in support of points made. [5]





This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.





Handwriting practice area with 25 horizontal dotted lines.







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GCE A LEVEL

A660U30-1D



TUESDAY, 14 JUNE 2022 – MORNING

MUSIC – A level component 3
Appraising

THIS ENVELOPE CONTAINS CDs FOR THE ABOVE EXAMINATION

TO BE OPENED ON THE DAY OF THE EXAMINATION

**ENSURE EQUIPMENT IS TESTED IN ADVANCE OF THE EXAMINATION 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 (The Development of the Symphony 1750–1900).

OR

CD 5 – Area of Study F, Into the 21st Century **and** Area of Study A, The Western Classical Tradition (The Development of the Symphony 1750–1900).

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.