

Practice Examination Questions

For Pearson Edexcel GCSE Music (9-1)
2016 Specification

PRACTICE QUESTIONS FROM SECTION A

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00-0.48)

1 Listen to the following extract which will be played **three** times.

(a) Which word best describes the texture of the opening four bars?

Put a cross in the correct box.

- A** Monophonic
 B Homophonic
 C Canonic
 D Heterophonic

(1)

(b) List **two** rhythmic features of the opening theme.

(2)

1.....

2.....

(c) What is the tonality of the extract?

(1)

.....

1st movement (0.00-0.53)
times.

the first two phrases of

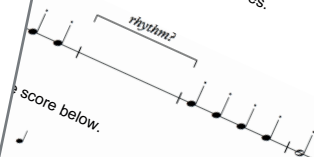
(4)

the end of the

(1)

Musical Dictation

by which will be played **four** times.
in the score below.



score below.

(Total for Question 14 = 7 marks)

The extract starts in D major.

Name the key of the music at the end of the extract.

Practice Examination Questions

For Pearson Edexcel GCSE Music (9-1)
2016 Specification

Area of Study 1: Instrumental Music (1700-1820)



Also in this series...

Practice Examination Questions
For Pearson Edexcel GCSE Music (9-1)
2016 Specification

PRACTICE QUESTIONS FROM SECTION A
Write your answers in the spaces provided.
Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Henry Purcell: Music for a While (0.00-0.57)

1 Listen to the following extract which will be played three times.

(a) Which two of the following are used in the extract?
Put a cross in the correct box. (2)

- A Sequence
- B Ground Bass
- C Melisma
- D Fanfare
- E Drone

(b) In which bar does the voice enter? (1)

(c) Describe the vocal melody at the end of the extract. (1)

Practice Examination Questions for Pearson Edexcel GCSE (9-1) in Music (2016 Specification)
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Henry Purcell: Music for a While (2.08-2.48)

2 Listen to the following extract which will be played three times.

(a) What type of voice is heard in the extract? (1)

(b) Describe the melody of the harpsichord part at the beginning of the extract. (2)

(c) How does the composer emphasise the word *snakes* at the beginning of the extract? (1)

(d) Which statement is true of the relationship between the voice and the harpsichord?
Put a cross in the correct box. (1)

- A The harpsichord plays an accompaniment to the voice part.
- B The harpsichord doubles the voice part.
- C The harpsichord plays in dialogue with the voice part.
- D The harpsichord only plays when the voice has rests.

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Practice Examination Questions for Pearson Edexcel GCSE Music (9-1) 2016 Specification

Area of Study 2: Vocal Music

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How to Use This Resource

This resource contains a compilation of questions for the Component 3: Appraising exam for the new Pearson Edexcel GCSE (9-1) Specification. The questions in this collection are tailored specifically towards the set works in Area of Study 1: Instrumental Music (1700-820).

What is included?

This resource includes five practise questions from the first part of the examination paper for each set work in the area of study. Additionally, there are six musical dictation questions, and two unfamiliar listening questions. No questions from Section B of the exam are included.

Is it a mock exam?

No. It is not recommended that this resource be treated for mock internal assessment, and the official past papers and sample assessment resources from Edexcel should be reserved for this purpose. These questions are written in the same style of those found in the exam; however, the collection contains questions that all relate to one of the two set works found in the area of study, rather than across the entire specification, as would be the case in the exam. Furthermore, the total number of marks do not add to the number of marks available for the relevant section of the exam. Each individual question is rather taken to be representative of just one question from the exam paper.

How should I use the questions?

This resource is designed to provide ongoing listening practise throughout the course, in order to better prepare students for official mock examinations, and the final examination. One suggested use of the resource may be to get students to complete one to two questions per lesson, whilst learning the content for this area of study. Alternatively, you may choose to teach all of the content for the area of study, and then have a lesson specifically for listening practise, and work through multiple questions in a single session. Regular on-going exam practise may be considered more successful in order to familiarise students with the structure of exam questions, and slowly build their confidence.

How are the questions laid out?

Each question is formatted to look similar to that which would be found in the actual examination, and are based on questions taken from older specifications and specimen papers. This will allow students to become familiar with the requirements of each of the different types of question the exam will ask.

Audio tracks

Unfortunately, for reasons of copyright, this resource does not have an accompanying audio CD or sound files. Each question, on both the question paper and the mark scheme, indicates the piece of music, the number of times it should be played, and the timings that should be used for the extract. Most of the audio clips are taken from the set works, as will be the case in the exam, so these recordings should be readily available in most classrooms. The timings of each audio clip relate to those from the specific recordings listed in the specification. You may wish to edit the specific sound clips and mix them into one track, to replicate the exam as accurately as possible. Full details of the recording used can be found in the 'Details of Recordings' section.

Dictation Scores

In the exam student will be required to complete a short dictation question worth between 6

and 10 marks. The question will relate to one of the set works, so it is worthwhile for students to memorise the main themes from each of the set works. There are no audio tracks for the questions included in this book, but the score for the melody for each question is provided, which the teacher may either play live, or pre-record.

Student Mark Record Sheet

In addition to the questions and mark scheme, there is a student mark record sheet included, which you may wish to print for students to keep on file, in order to track the progress they have made whilst using this resource.

Disclaimer

The makers of this resource are not affiliated, in any way, with Pearson Edexcel, or any partners involved in the provision of the GCSE specification. The resource has neither been endorsed or verified as accurately representative of the actual examination that students will sit. It cannot be too strongly recommended that this be used strictly as listening and appraising practise, and the past paper and sample assessment materials be reserved for actual preparation.

PRACTICE QUESTIONS FROM SECTION A

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00-0.48)

1 Listen to the following extract which will be played **three** times.

(a) Which word best describes the texture of the opening two bars?

Put a cross in the correct box.

(1)

- A** Monophonic
- B** Homophonic
- C** Canonic
- D** Heterophonic

(b) List **two** rhythmic features of the opening theme.

(2)

1.....

2.....

(c) What is the tonality of the extract?

(1)

.....

(d) List the first **three** instruments to play the theme.

(3)

1.....

2.....

3.....

(Total for Question 1 = 7 marks)

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (1.18-2.00)

2 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following ornaments does the violin play?

Put crosses in the two correct boxes.

(2)

- A** Trill
- B** Mordent
- C** Turn
- D** Appoggiatura
- E** Acciaccatura

(b) What is the tonality of the extract?

(1)

.....

(c) What is the time signature of the extract?

(1)

.....

(d) How many **different** notes are played by the bass part in the opening **six bars** of the extract?

(1)

.....

(e) Describe the role of the harpsichord in the extract.

(3)

.....

.....

.....

(Total for Question 2 = 8 marks)

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.40-1.21)

3 Listen to the following extract which will be played **three** times.

(a) Which of the following best describes the bass line at the beginning?

Put a cross in the correct box.

(1)

- A** Ascending scale
- B** Ascending broken chord
- C** Descending scale
- D** Descending broken chord

(b) Name the cadence heard at the end of the extract.

(1)

.....

(c) Which word best describes the tempo of the extract?

Put a cross in the correct box.

(1)

- A** Andante
- B** Moderato
- C** Allegro
- D** Vivace

(d) The extract starts in D major.

Name the key of the music at the end of the extract.

(1)

.....

(e) List three characteristics of a concerto grosso.

(3)

.....

.....

.....

(Total for Question 3 = 7 marks)

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.50-1.30)

4 Listen to the following extract which will be played **three** times.

(a) Compare the first theme at the start of the extract, with the second theme at the end of the extract.

(4)

.....

.....

.....

.....

.....

.....

.....

.....

(b) (i) Name the first instrument to play the second theme.

(1)

.....

(ii) What family is this instrument from?

(1)

.....

(c) Describe the **tonality** of the extract.

(2)

.....

.....

(Total for Question 4 = 8 marks)

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J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00-1.01)

5 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following compositional devices are heard in the violin part?

Put crosses in the two correct boxes.

(2)

- A** Suspension
- B** Trill
- C** Inverted Pedal
- D** Sequence
- E** Pedal

(b) In which bar does the harpsichord enter?

(1)

.....

(c) Identify the musical interval between the first two notes of the theme the first time it is played.

(1)

.....

(d) Identify the musical period in which this piece was composed.

(1)

.....

(e) Describe the harpsichord part at the end of the extract.

(4)

.....

.....

.....

.....

.....

(Total for Question 5 = 9 marks)

Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)

6 Listen to the following extract which will be played **three** times.

(a) Which word best describes the texture of the opening four bars?

Put a cross in the correct box.

(1)

- A** Monophonic
- B** Homophonic
- C** Heterophonic
- D** Contrapuntal

(b) Which **two** of the following are used in the extract?

Put crosses in the two correct boxes.

(2)

- A** Glissando
- B** Pizzicato
- C** Tremolo
- D** Legato
- E** Sustain Pedal

(c) Describe the use of **dynamics** in the extract.

(4)

.....

.....

.....

.....

.....

(Total for Question 6 = 7 marks)

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Beethoven: Sonata in C minor (Pathétique), first movement (1.58-2.37)

7 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following are used in the extract?

Put a cross in the correct box.

(2)

- A** Tremolo
- B** Pedal Note
- C** Hemiola
- D** Sequence
- E** Slide

(b) What is the time signature of the extract?

(1)

.....

(c) Name the **two** ornaments heard towards the end of the extract.

(2)

1.....

2.....

(d) The extract starts in C minor.

Name the key of the music at the end of the extract.

(1)

.....

(e) Compare the first subject, heard at the beginning of the extract, with the second theme, heard at the end of the extract.

(4)

.....

.....

.....

.....

.....

(Total for Question 7 = 10 marks)

Beethoven: Sonata in C minor (Pathétique), first movement (6.05-6.41)

8 Listen to the following extract which will be played **three** times.

(a) How does the composer make the beginning of the extract different from the rest of the extract?

(4)

.....

.....

.....

.....

.....

(b) Name the ornament used in the extract

(1)

.....

(c) (i) What happens to the **dynamics** at the end of the extract?

(1)

.....

(ii) Suggest a suitable word for the **texture** at the end of the extract.

(1)

.....

(Total for Question 8 = 7 marks)

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Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)

9 Listen to the following extract which will be played **three** times.

(a) Identify **two** differences and **two** similarities between the first two phrases of the extract.

(4)

Differences

1

.....

2

.....

Similarities

1

.....

2

.....

(b) Identify the musical interval between the notes of the right hand at the end of the extract.

Put a cross in the correct box.

(1)

- A** Unison
- B** Perfect Fourth
- C** Perfect Fifth
- D** Octave

(c) The extract starts in C minor.

Name the key of the music at the end of the extract.

(1)

.....

(d) What is the time signature of the extract?

(1)

.....

(Total for Question 9 = 7 marks)

Beethoven: Sonata in C minor (Pathétique), first movement (6.05-6.41)

10 Listen to the following extract which will be played **three** times.

(a) Complete the following sentence:

(3)

The extract is taken from the section of sonata form. The other two sections are the and

(b) (i) Identify the musical interval between the repeated notes of the right hand at the beginning.

(1)

.....

(ii) Which of the following terms best describes these repeated notes?

Put a cross in the correct box.

(1)

- A** Tremolo
- B** Trill
- C** Hemiola
- D** Glissando

(c) Explain how the composer achieves a sense of drama and excitement in the extract?

(4)

.....

.....

.....

.....

.....

(Total for Question 10 = 9 marks)

Musical Dictation

11 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(3)

Musical notation for part (a) in 2/4 time. The score consists of four measures. The first measure contains a quarter rest, followed by a quarter note, a dotted quarter note, and an eighth note. The second measure contains a triplet of eighth notes. The third measure contains a bracket labeled "rhythm?" above it. The fourth measure contains a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note.

(b) Add the missing pitches on the score below.

(3)

Musical notation for part (b) in 2/4 time with a key signature of one sharp (F#). The score consists of four measures. The first measure contains a quarter rest, followed by a quarter note. The second measure contains a dotted quarter note and an eighth note. The third measure contains a triplet of eighth notes. The fourth measure contains a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. A bracket labeled "melody?" is placed below the first two measures.

(Total for Question 11 = 6 marks)

Musical Dictation

12 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(4)

A musical staff in 2/4 time. The first measure is empty. A bracket above the staff spans the first two measures, labeled "rhythm?". The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a dotted quarter note. The fifth measure contains a dotted quarter note. The sixth measure contains a half note. The staff ends with a double bar line.

(b) Add the missing pitches on the score below.

(3)

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first measure is empty. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a dotted quarter note. The fifth measure contains a dotted quarter note. The sixth measure contains a half note. The staff ends with a double bar line. A bracket below the staff spans the last three measures, labeled "melody?".

(Total for Question 12 = 7 marks)

Musical Dictation

13 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(4)

A musical staff in 2/4 time. The notation starts with a double bar line, a 2/4 time signature, and a fermata. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A bracket above the last three notes (B4, A4, G4) is labeled "rhythm?". The staff ends with a double bar line.

(b) Add the missing pitches on the score below.

(2)

A musical staff in 2/4 time with a key signature of one sharp (F#). The notation starts with a treble clef, a 2/4 time signature, and a fermata. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A bracket below the first three notes (G4, A4, B4) is labeled "melody?". Above the staff, there is a separate musical notation: a quarter note G4, quarter note A4, quarter note B4. The staff ends with a double bar line.

(Total for Question 13 = 6 marks)

Musical Dictation

15 Listen to the following melody which will be played **four** times.

(a) Add the missing rhythm on the score below.

(3)

A musical staff in 4/4 time. The first measure contains a quarter rest, followed by four quarter notes (G4, A4, B4, C5), and a dotted half note (D5). The second measure is empty. The third measure contains a quarter note (D5), a quarter rest, and a half rest. A bracket above the second and third measures is labeled "rhythm?".

(b) Add the missing pitches on the score below.

(3)

A musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The first measure contains a quarter rest, followed by quarter notes (G3, F3, Eb3), and a dotted half note (D4). The second measure contains three quarter notes (E4, D4, C4). The third measure contains a dotted half note (Bb3). The fourth measure contains a quarter note (A3), a quarter rest, and a half rest. A bracket below the second and third measures is labeled "melody?".

(Total for Question 15 = 6 marks)

Musical Dictation

16 Listen to the following melody which will be played **four** times.

(c) Add the missing rhythm on the score below.

(4)

A musical staff in 4/4 time. The first measure contains a quarter rest, followed by a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The second measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The third measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The fourth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. A bracket labeled "rhythm?" spans the second and third measures. The fifth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The sixth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The seventh measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The eighth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The piece ends with a double bar line.

(d) Add the missing pitches on the score below.

(4)

A musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The first measure contains a quarter rest, followed by a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The second measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The third measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The fourth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The fifth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The sixth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The seventh measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The eighth measure contains a quarter note, a beamed eighth note pair, a dotted quarter note, and a quarter note. The piece ends with a double bar line. A bracket labeled "melody?" spans the seventh and eighth measures. Above the staff, there are two musical notations: a beamed eighth note pair and a quarter note.

(Total for Question 16 = 8 marks)

Unfamiliar Listening

17 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

3 (a) *melodic device?*

5 (b) *texture?*

8 (c) *key and cadence?* (d) *instruments?*

11

13 (e) *key and cadence?*

(a) Name the melodic device used in bar 4, beat 1 to bar 4, beat 3. (1)

.....

(b) Describe the texture in bar 7, beat 2 to bar 8, beat 1. (1)

.....

(c) Identify the key and cadence at bar 8, beat 2 to bar 8 beat 3. (2)

Key.....

Cadence.....

(d) Name the instrument(s) that play at bar 9, beat 2, to bar 9, beat 3. (1)

.....

(e) Identify the key and cadence at bar 15, beat 2 to bar 15 beat 3. (2)

Key.....

Cadence.....

(Total for Question 17 = 7 marks)

Unfamiliar Listening

18 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

(a) dynamics?

5

(b) compare left and right hand

9

13

(c) key and cadence?

17

(a) Describe the use of **dynamics** in the extract in bars 1 to 4 of the extract. (2)

.....
.....

(b) Compare the left-hand and right-hand parts in bars 11 to 13. (4)

.....
.....
.....
.....
.....

(c) Identify the key and cadence at bar 19, beat 4 to bar 20 beat 1. (2)

Key.....

Cadence.....

(d) Describe the overall texture of the extract (1)

.....

(Total for Question 18 = 9 marks)

Marking Guidance

General Guidance

The mark scheme specifies the number of marks available for each question, and teachers should be prepared equally to offer zero marks or full marks as appropriate. In instances where a response does not directly meet the criteria of a specific level or indicator, a best fit approach should be adopted.

Mark schemes should be applied positively. Students must be rewarded for what they have shown they can do rather than penalized for omissions.

Brackets around parts of words/phrases in this mark scheme indicate words or phrases that might be included in an answer but are not required for credit. Credit must not be awarded twice for the same bullet point.

Underlined words must be included in the answer to gain credit

Crossed-out work should be marked unless the replaced it with an alternative answer.

For the questions that are worth more marks, this mark scheme should not be considered to be exhaustive, and teachers should use their judgment in awarding marks for additional answers not in the mark scheme.

Practice Set Work Listening Questions

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00-0.48)		
Question Number	Correct Answer	Mark
1 (a)	A Monophonic	1
(b)	Any two of: <ul style="list-style-type: none"> • Dotted rhythms • Triplets • On the beat 	2
(c)	Major	1
(d)	<ul style="list-style-type: none"> • Violin • Flute • Harpsichord 	3

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (1.18-2.00)		
Question Number	Correct Answer	Mark
2 (a)	A Trill B Apoggiatura	2
(b)	Minor	1
(c)	2/4 (accept duple time)	1
(d)	1	1
(e)	Any three of: <ul style="list-style-type: none"> • Part of the continuo/accompaniment • Provides the harmony/realizes the figured bass • Leads the ensemble • Plays solo passages • Provides the bass line 	3

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.40-1.21)		
Question Number	Correct Answer	Mark
3 (a)	A Ascending Scale	1
(b)	Perfect	1
(c)	C Allegro	1
(d)	B minor/relative minor	1
(e)	Any three of: <ul style="list-style-type: none"> • For orchestra/ripieno • <u>Multiple</u> soloists/concertino • Three movements (1), fast-slow-fast (1) • Continuo section • Solos based on a theme 	3

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.50-1.30)		
Question Number	Correct Answer	Mark
4 (a)	Any four of: <ul style="list-style-type: none"> • Some of the rhythms are the same • Less notes in second theme • Appoggiatura in second theme • First theme has wider range of notes • Second theme starts and ends on same note (1) First theme does not (1) • Second theme is longer 	4
(b) (i)	Flute	1
(ii)	Woodwind	1
(c)	Starts (D) major Ends (B) minor	2

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00-1.01)		
Question Number	Correct Answer	Mark
5 (a)	C Inverted Pedal D Sequence	2
(b)	9	1
(c)	(Perfect) fourth/4th	1
(d)	(Late) Baroque (Allow 1600-1750)	1
(e)	Any four of: <ul style="list-style-type: none"> • Solo part • Ascending scales in left hand • Descending scales in right hand • Alternating/antiphonal texture • Semiquaver rhythms • (Scales are in) sequence 	4

Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)		
Question Number	Correct Answer	Mark
6 (a)	B Homophonic	1
(b)	D Legato E Sustain Pedal	2
(c)	Any four of: <ul style="list-style-type: none"> • Sudden dynamic changes • Gradual dynamic changes/crescendo/decrescendo • Use of forte-piano/fp • Use of sforzato/sf • Wide dynamic range/pp-ff • Dynamics change with each phrase • Ends piano/p 	1

Beethoven: Sonata in C minor (Pathétique), first movement (1.58-2.37)		
Question Number	Correct Answer	Mark
7 (a)	A Tremolo B Pedal Note	2
(b)	2/2 or ♩	1
(c)	Acciaccatura (reject grace note) (Upper) Mordent	2
(d)	E♭ minor	1
(e)	Any four of: <ul style="list-style-type: none"> • Both themes are based on a rising melody • Both themes are played staccato • Second theme is more lyrical • Tremolo octaves accompany first theme (1) compared with crotchet chords in second theme (1) • First theme made up of chords in right hand • Second theme is a single melody line • Second theme uses longer note lengths • Both themes in a minor key 	4

Beethoven: Sonata in C minor (Pathétique), first movement (6.05-6.41)		
Question Number	Correct Answer	Mark
8 (a)	Any four of: <ul style="list-style-type: none"> • Left hand plays melody • Tremolo in right hand (1) previously used in left hand (1) • Single melody line/doesn't use chords • Left hand bar of silence between phrases • Legato (staccato is used towards end) • Melody slurred across barlines (1) displaces rhythmic accent (1) 	4
(b)	Trill	1
(c) (i)	(Become suddenly) piano/fp	1
(ii)	Monophonic	1

Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)		
Question Number	Correct Answer	Mark
9 (a)	Differences (up to 2 marks) <ul style="list-style-type: none"> • First chord of first phrase is a minor chord, second is a diminished chord/second phrase more chromatic (1) • Left hand of second phrase is simpler/doesn't use chords (1) • Left hand of second phrase is descending scale (1) first phrase descends and ascends (1) • Second phrase is higher (1) Similarities (up to 2 marks) <ul style="list-style-type: none"> • Same rhythm (1) • Same dynamics (1) • Same melodic shape (1) 	4
(b)	D Octave	1
(c)	Eb major	1
(d)	C or 4/4	1

Beethoven: Sonata in C minor (Pathétique), first movement (6.05-6.41)		
Question Number	Correct Answer	Mark
10 (a)	The extract is taken from the development section of sonata form. The other two sections are the exposition/recapitulation and exposition/recapitulation .	3
(b) (i)	Octave	1
(ii)	A Tremolo	1
(c)	Any four of: <ul style="list-style-type: none"> • Fast/energetic tempo (1) creates a sense of pace (1) • Rapidly changing dynamics (1) surprises listener (1) • Use of tremolo (1) which is associated with suspense (1) • Constant crotchet and quaver rhythms (1) maintains pace and energy (1) • Wide ranging ascending melodies (1) creates sense of running out of control (1) • Chromaticism/dim7 chord (1) associated with tension (1) 	4

Practice Unfamiliar Listening Questions

J.S. Bach: Brandenburg Concerto no. 3 in G major (1st movement) (0.00-0.48)		
Question Number	Correct Answer	Mark
17 (a)	(Descending) Sequence	1
(b)	Octaves	1
(c)	Key: G Major Cadence: Perfect (allow V-I)	2
(d)	Viola	1
(e)	Key: D Major Cadence: Perfect (allow V-I)	2

Haydn: Piano Sonata in D major, Hob. XVI:51 (1st movement) (0.00-0.38)		
Question Number	Correct Answer	Mark
18 (a)	First phrase piano/first two bars piano Second phrase piano/second two bars forte	2
(b)	Left hand (up to 2 marks) <ul style="list-style-type: none"> • Broken chords (1) • Triplet rhythms (1) • Mainly chords I and V/tonic and dominant (1) • Legato (1) • Accompaniment (1) Right hand (up to 2 marks) <ul style="list-style-type: none"> • Plays melody (1) • (Doubled in) octaves (1) • Legato in bar 11 and 12 (1) Staccato in bar 13 (1) • Limited range/range of a fifth (1) • Conjunct/diatonic melody (1) 	4
(c)	Key: D Major Cadence: Perfect (allow V-I)	2
(d)	Homophonic (allow melody and accompaniment)	1

Details of Recordings

Below is a list of recordings that should be used in order to ensure the timings given in each question are correct. For those questions that relate directly to a set work, the recording is the same as that recommended by the exam board, so in most cases, should be easily accessible. For best results that mirror the experience of the exam, you may wish to edit these tracks into the correct timings specified in the question.

1. J.S. Bach, *Brandenburg Concerto no. 5 in D major, BWV, 1050, III. Allegro*
CD: *Bach: Six Concertos for The Margrave of Brandenburg*
Directed by: Trevor Pinnock
Label: Avie Records, 2008
Track: Disc 1, 10
Timings: 0.00-0.48
2. J.S. Bach, *Brandenburg Concerto no. 5 in D major, BWV, 1050, III. Allegro*
CD: *Bach: Six Concertos for The Margrave of Brandenburg*
Directed by: Trevor Pinnock
Label: Avie Records, 2008
Track: Disc 1, 10
Timings: 1.18-2.00
3. J.S. Bach, *Brandenburg Concerto no. 5 in D major, BWV, 1050, III. Allegro*
CD: *Bach: Six Concertos for The Margrave of Brandenburg*
Directed by: Trevor Pinnock
Label: Avie Records, 2008
Track: Disc 1, 10
Timings: 0.40-1.21
4. J.S. Bach, *Brandenburg Concerto no. 5 in D major, BWV, 1050, III. Allegro*
CD: *Bach: Six Concertos for The Margrave of Brandenburg*
Directed by: Trevor Pinnock
Label: Avie Records, 2008
Track: Disc 1, 10
Timings: 0.50-1.30
5. J.S. Bach, *Brandenburg Concerto no. 5 in D major, BWV, 1050, III. Allegro*
CD: *Bach: Six Concertos for The Margrave of Brandenburg*
Directed by: Trevor Pinnock
Label: Avie Records, 2008
Track: Disc 1, 10
Timings: 0.00-1.01
6. Ludwig van Beethoven, *Piano Sonata No. 8 in C minor ("Pathétique"), I. Grave - Allegro di molto e con brio*
CD: *Beethoven Piano Sonatas: Pathetique, Moonlight and Appassionata*
Performed by: Alfred Brendel
Label: Brilliant Classics, 2012
Track: 4
Timings: 0.00-0.53

7. Ludwig van Beethoven, *Piano Sonata No. 8 in C minor ("Pathétique"), I. Grave - Allegro di molto e con brio*
 CD: *Beethoven Piano Sonatas: Pathetique, Moonlight and Appassionata*
 Performed by: Alfred Brendel
 Label: Brilliant Classics, 2012
 Track: 4
 Timings: 1.58-2.37
8. Ludwig van Beethoven, *Piano Sonata No. 8 in C minor ("Pathétique"), I. Grave - Allegro di molto e con brio*
 CD: *Beethoven Piano Sonatas: Pathetique, Moonlight and Appassionata*
 Performed by: Alfred Brendel
 Label: Brilliant Classics, 2012
 Track: 4
 Timings: 6.05-6.41
9. Ludwig van Beethoven, *Piano Sonata No. 8 in C minor ("Pathétique"), I. Grave - Allegro di molto e con brio*
 CD: *Beethoven Piano Sonatas: Pathetique, Moonlight and Appassionata*
 Performed by: Alfred Brendel
 Label: Brilliant Classics, 2012
 Track: 4
 Timings: 0.00-0.53
10. Ludwig van Beethoven, *Piano Sonata No. 8 in C minor ("Pathétique"), I. Grave - Allegro di molto e con brio*
 CD: *Beethoven Piano Sonatas: Pathetique, Moonlight and Appassionata*
 Performed by: Alfred Brendel
 Label: Brilliant Classics, 2012
 Track: 4
 Timings: 6.05-6.41
11. Dictation question, no recording. See score in next section.
12. Dictation question, no recording. See score in next section.
13. Dictation question, no recording. See score in next section.
14. Dictation question, no recording. See score in next section.
15. Dictation question, no recording. See score in next section.
16. Dictation question, no recording. See score in next section.
17. J.S. Bach, *Brandenburg Concerto no. 3 in G major, BWV, 1048, I. Allegro*
 CD: *Bach: Six Concertos for The Margrave of Brandenburg*
 Directed by: Trevor Pinnock
 Label: Avie Records, 2008
 Track: Disc 1, 5
 Timings: 0.00-0.48

18. Franz Joseph Haydn, *Keyboard Sonata in D Major, Hob. XVI:51, I. Andante*,
CD: *HAYDN: Piano Sonatas Nos. 59-62*
Performed by: Jenő Jandó
Label: Naxos, 1993
Track: 7
Timings: 0.00-0.38

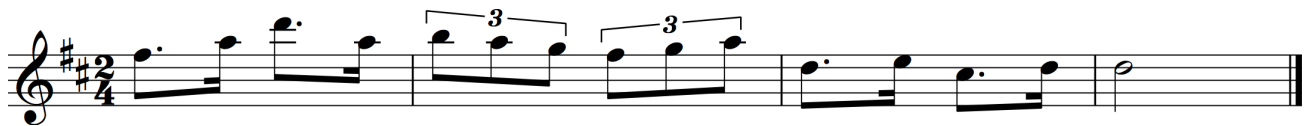
Dictation Scores for Teacher

In the exam, students will be expected to complete short dictation exercises relating to the set works. The melodies below correspond to each of the six practise questions in this book, and should each be played to students **four** times, with a pause between each playing. You may wish to clap the beat of one bar before playing.

11.



12.



13.



14.



15.



16.



Student Mark Record Sheet

Area of Study 1: Instrumental Music (1700-1820)

It may be useful to track your progress by recording the date and marks you achieved in each practise question. This will enable you to trace your progress throughout the course, and allow you to determine areas that require more practise.

Question	Type of Question	Breakdown of Marks					Total Marks	Max Marks	Date
		(a)	(b)	(c)	(d)	(e)			
1	Set Work							7	
2	Set Work							8	
3	Set Work							7	
4	Set Work							8	
5	Set Work							9	
6	Set Work							7	
7	Set Work							10	
8	Set Work							7	
9	Set Work							7	
10	Set Work							9	
11	Dictation							6	
12	Dictation							7	
13	Dictation							6	
14	Dictation							7	
15	Dictation							6	
16	Dictation							8	
17	Unfamiliar							7	
18	Unfamiliar							9	

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.40-1.27)

3 Listen to the following extract which will be played **three** times.
(a) Which of the following best describes the bass line at the beginning?
Put a cross in the correct box.

- A** Ascending scale
- B** Ascending broken chord
- C** Descending scale
- D** Descending broken chord

(b) Name the cadence heard at the end of the extract.

.....

(c) Which word best describes the tempo of the extract?
Put a cross in the correct box.

- A** Andante
- B** Moderato
- C** Allegro
- D** Vivace

d) The extract starts in D major.
Name the key of the music at the end of the extract.

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