

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 crosses in the two correct boxes.

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

(b) In which bar does the voice enter?

.....

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

.....
.....

1.24)

times.

ing of the extract.

(1)

bass guitar part in the

(1)

describe how

(3)

Musical Dictation

ty which will be played **four** times.
n the score below.

score below.

(Total for Question 15 = 8 marks)

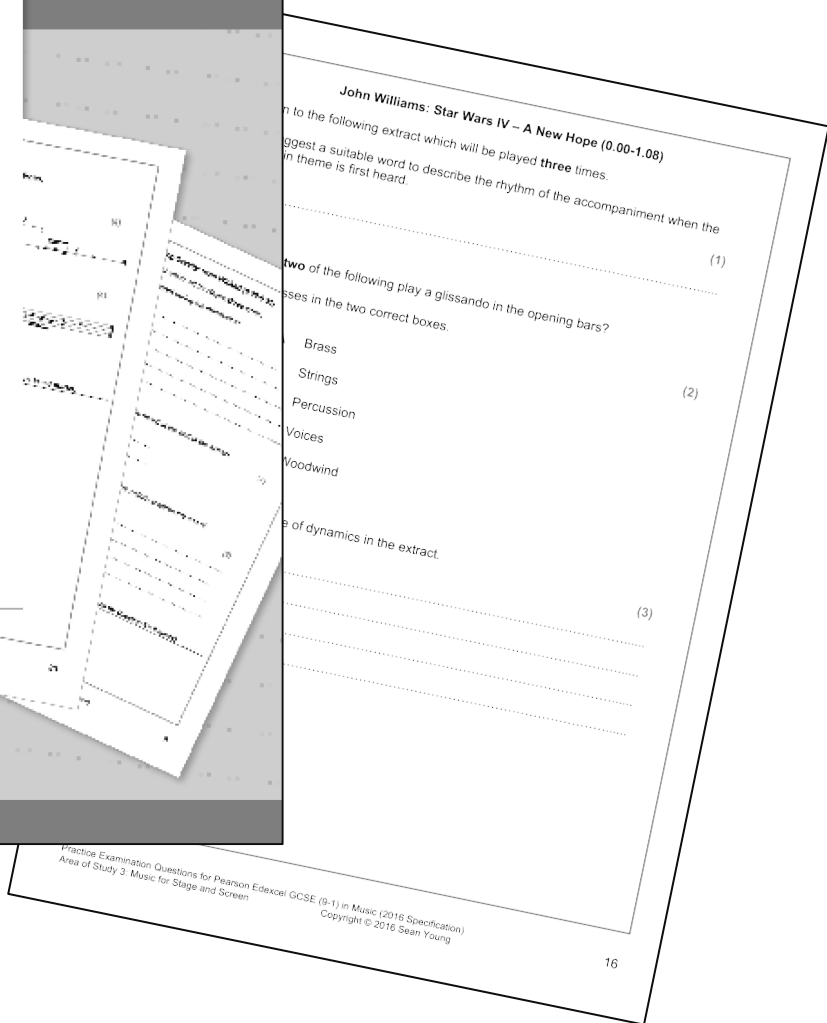
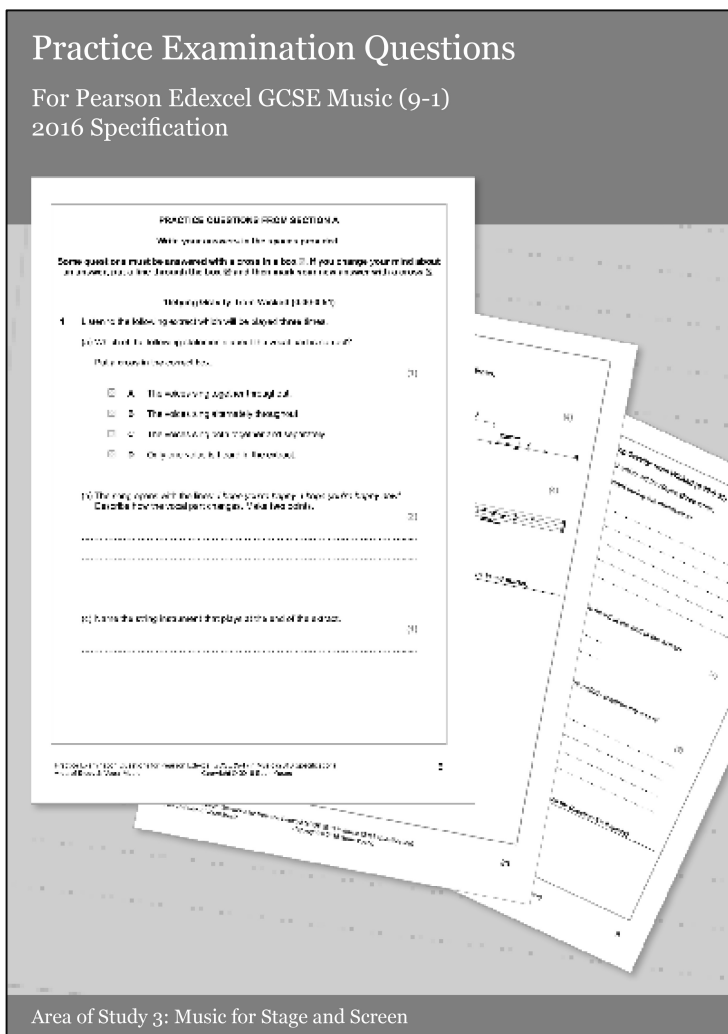
Practice Examination Questions

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

Area of Study 2: Vocal Music



Also in this series...



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

Area of Study 3: Music for Stage and Screen

 @SeanYoung_Music

Contents

How to Use This Resource	4
Set Work Listening	6
Musical Dictation	26
Unfamiliar Listening	32
Mark Scheme	38
Details of Recordings	47
Dictation Scores for Teacher	50
Student Mark Record Sheet	51

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 2: Vocal Music.

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 ☒.

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 crosses in the two correct boxes.

(2)

- A** Riff
- 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)

.....
.....

(d) The extract starts in A minor.

Identify the key and cadence at the end of the extract.

(2)

Key.....

Cadence.....

(e) State **three** purposes of the introduction.

(3)

.....

.....

.....

(Total for Question 1 = 9 marks)

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) Describe the harmony of the music when the singer sings the word *snakes* at the beginning of the extract.

(1)

.....

.....

(d) Which of the following statements is true of the relationship between the voice and the continuo part?

Put a cross in the correct box.

(1)

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

(e) Explain how the composer sets the repeated word *drop*.

(4)

.....

.....

.....

.....

.....

(Total for Question 2 = 9 marks)

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

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

(a) Suggest a suitable word to describe the texture at the beginning of the extract.

(1)

.....

(b) Which statement describes how the **harpsichord** and **bass viol** are played?

Put a cross in the correct box.

(1)

- A** The strings of both are plucked.
- B** One is plucked and one is bowed.
- C** The strings of both are bowed.

(c) The word 'music' is repeated twice at the beginning of the song.

What is the musical interval between the first and second time?

(1)

.....

(d) Describe the rhythm of the bass part.

(1)

.....

(e) Compare the melodies of *music for a while* with *shall all your cares beguile* at the beginning of the extract.

Give **two** differences and **two** similarities.

(4)

Differences

1

.....

2

.....

Similarities

1

.....

2

.....

(Total for Question 3 = 8 marks)

Henry Purcell: Music for a While (0.56-2.13)

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

(a) Suggest a suitable word to describe the **texture** between the harpsichord and the voice part at the beginning of the extract.

(1)

.....

(b) Which **one** of the following compositional devices is heard at the beginning of the extract?

Put a cross in the correct box.

(1)

- A** Retrograde
- B** Glissando
- C** Sequence
- C** Pedal

(c) The extract starts in A minor.

Identify the key and cadence at the end of the extract.

(2)

Key.....

Cadence.....

(d) Describe and explain how the composer sets the word *eternal* at the end of the extract.

(4)

.....

.....

.....

.....

.....

(Total for Question 4 = 8 marks)

Henry Purcell: Music for a While (2.48-4.01)

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

(a) Name **two** instruments playing the continuo part in this extract.

(2)

1.....

2.....

(b) Which **one** of the following is heard in the vocal part at the end of the extract?

Put a cross in the correct box.

(1)

- A** Trill
- B** Upper mordent
- C** Note of anticipation
- D** Appoggiatura

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

(1)

.....

(d) Which word best describes the vocals in this extract?

Put a cross in the correct box.

(1)

- A** Live
- B** Sampled
- C** Sequenced
- D** Spoken

(e) *Music for a While* is a lament. Which **two** of the following are features of the lament?

Put crosses in the two correct boxes.

(2)

- A** Regular beat
- B** Falling phrases
- C** Rising phrases
- D** Scalic passages
- E** Slow tempo

(Total for Question 5 = 7 marks)

Queen: Killer Queen (0.00-0.50)

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

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

(1)

.....

(b) Suggest a suitable word to describe the texture of the extract.

(1)

.....

(c) Describe how the piano part changes from the line *Caviar and cigarettes*.

(3)

.....

.....

.....

.....

(d) Describe how the vocal part changes during the first chorus, which begins with the line *She's a killer queen*.

(4)

.....

.....

.....

.....

.....

(Total for Question 6 = 9 marks)

THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

Queen: Killer Queen (0.00-0.50)

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

(a) What type of voice is heard at the beginning of the extract?

(1)

.....

(b) Describe how the harmonic rhythm changes after the first six bars.

(2)

.....

.....

.....

(c) The song opens with the following lines:

*She keeps a Motët et Chandon,
In her pretty cabinet.
'Let them eat cake,' she says,
Just like Marie Antoinette.*

Describe and compare the vocal melody of these lines.

(4)

.....

.....

.....

.....

.....

.....

.....

(d) Which **one** of the following words best describes the rhythm of the vocal melody?

Put a cross in the correct box.

(1)

- A** Straight
- B** Dotted
- C** Syncopated
- D** Hemiola

(e) Which **one** of the following best describes the section heard at the end of the extract?

Put a cross in the correct box.

(1)

- A** Chorus
- B** Instrumental
- C** Introduction
- D** Verse

(Total for Question 7 = 9 marks)

Queen: Killer Queen (1.21-2.00)

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

(a) Describe the bass line at the beginning of the extract.

(1)

.....
.....

(b) List **three** guitar techniques that are used in the extract.

(3)

- 1.....
- 2.....
- 3.....

(c) Brian May was the only electric guitarist to record in the version heard in this extract.

Explain why his part could not have been performed in a single take.

(2)

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

(d) Describe the **rhythm** of bass line at the end of the extract.

(1)

.....
.....

(e) Which **one** of the following best describes the section heard in the extract?

Put a cross in the correct box.

(1)

- A** Chorus
- B** Instrumental
- C** Introduction
- D** Verse

(Total for Question 8 = 8 marks)

Queen: Killer Queen (2.00-2.59)

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

(a) Which **one** of the following techniques is heard in the guitar part at the beginning of the extract?

Put a cross in the correct box.

(1)

- A** Tremolo
- B** Wah-wah
- C** Flanger
- D** Vibrato

(b) The chorus opens with the following lines:

*She's a killer queen,
Gunpowder, gelatine,
Dynamite with a laser beam.
Guaranteed to blow your mind.*

Describe how the vocals of the last line differ from the first three.

(2)

.....

.....

.....

(c) The chorus begins in the dominant key of Bb major. Which one of the following best describes the harmony of the chorus?

Put a cross in the correct box.

(1)

- A** The music passes through various keys before returning to Bb major.
- B** The music modulates to the tonic key, Eb major.
- C** The music stays in the same key throughout.

(d) Which **one** of the following best describes the texture at the end of the extract?

Put a cross in the correct box.

(1)

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

(e) Compare how the composer sets the last two lines of the song, *wanna try?* and *you wanna try?* to music.

Give **two** differences and **two** similarities.

(4)

Differences

- 1
-
- 2
-

Similarities

- 1
-
- 2
-

(Total for Question 9 = 9 marks)

Queen: Killer Queen (0.50-1.24)

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

(a) Name the technique heard in the drums at the beginning of the extract. (1)

.....

(b) Which **one** of the following statements best describes the bass guitar part in the opening two bars of the extract?

Put a cross in the correct box. (1)

- A** It plays the same note in both bars.
- B** It plays one note higher in the second bar.
- C** It plays one note lower in the second bar.
- D** The bass guitar does not play.

(c) Name the effect heard in when the word 'laser beam' is sung, and describe how this is an effective text-setting strategy. (3)

Effect.....

Explanation.....

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

(d) Describe how the **texture** changes in the extract.

(3)

.....

.....

.....

.....

.....

(Total for Question 10 = 8 marks)

Musical Dictation

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

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

(4)

Musical notation for part (a) in 12/8 time. The score consists of two measures. The first measure contains a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A bracket above the second measure is labeled "rhythm?".

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

(4)

Musical notation for part (b) in 12/8 time. The score consists of two measures. The first measure contains a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A bracket below the second measure is labeled "melody?".

(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.

(a) *instrument?*

9

(c) *ornament?*

15

(d) *voice?*

"Come, if you

22

dare" our trum-pets sound, "Come, if you dare" the foes re - bound, "We

29

dou ble dou ble dou ble

(f) *key and cadence?*

come we come we come welcome", Says the beat of the thun d'ring drum.

(e) *interval?*

(a) Name the instrument that plays the melody in bars 1 to 4. (1)

.....

(b) Give **two** differences between the music of bars 1 to 4, and the music of bars 5 to 8. (2)

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

(c) Name the ornament heard in bar 13, beat 3. (1)

.....

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

.....

(e) What is the melodic interval sung to the words *double* in bar 31? (1)

.....

(f) Identify the key and cadence at bar 33, beat 3 to bar 34 beat 3.

(2)

Key.....

Cadence.....

(Total for Question 17 = 8 marks)

THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

Unfamiliar Listening

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

A skeleton score is provided below.

(a) difference?

When a

5

fe lon's not en gaged in his em - ploy - ment or ma - tur - ing his fe - lo - nious lit - tle

(c) melodic device?

8

plans, his ca - pa - ci - ty for in - no - cent en - ploy - ment is just as great as a - ny hon - est

12

man's. Our feel - ings we with dif - fi - cul - ty smo - ther, when con -

15

sta - bu - la - ry du - ty's to be done. Oh, take one con - sid - er - a - tion with an -

(d) key and cadence?

18

o - ther a po - lice - man's lot is not a hap - py one.

(a) Describe how the composer creates contrast in the instrumental introduction. (2)

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

(b) Name the type of voice that sings the solo vocal part. (1)

.....

(c) Name the melodic device heard at bar 9, beat 1 to bar 9, beat 4. (1)

.....

(d) Identify the key and cadence at bar 19, beat 3 to bar 20 beat 1. (2)

Key.....

Cadence.....

(e) Describe the texture of the vocal parts. (1)

.....

(Total for Question 18 = 7 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

Henry Purcell: Music for a While (0.00-0.57)		
Question Number	Correct Answer	Mark
1 (a)	B Ground Bass C Melisma	2
(b)	(Bar) 4	1
(c)	(Descending) Scale/Scalic (Reject melismatic)	1
(d)	Key: A minor Cadence: Perfect (allow V-I)	2
(e)	Any three from: <ul style="list-style-type: none"> • To establish the key/tonality. • To introduce the ground bass. • To help the performer start on the correct pitch. • To establish the mood of the song. • To draw attention to the start of the song. 	3

Henry Purcell: Music for a While (2.08-2.48)		
Question Number	Correct Answer	Mark
2 (a)	Soprano	1
(b)	Any two from: <ul style="list-style-type: none"> • (Descending) Scale/Scalic • Conjunct • Sequence • Ornamented/(upper) mordent • Range of an octave 	2
(c)	The chord is <u>major</u> (allow tierce de Picardie)	1
(d)	A The continuo plays an accompaniment to the voice part.	1
(e)	Any four from: <ul style="list-style-type: none"> • Word painting (1) the melody descends like a falling drop (1) • Off beat rhythms (1) add to the drama/the drops are unexpected (1) • Short notes lengths/quavers (1) onomatopoeic, sounds like the word drop (1) 	4

Henry Purcell: Music for a While (0.00-0.57)		
Question Number	Correct Answer	Mark
3 (a)	Homophonic	1
(b)	A The strings of both are plucked.	1
(c)	Perfect Fifth/5 th	1
(d)	Steady/equal/straight <u>quavers</u>	1
(e)	Differences (up to 2 marks) <ul style="list-style-type: none"> • Second phrase has wider range (1) • First phrase is more conjunct (1) • Longer note values in first phrase (1) • More notes in second phrase Similarities (up to 2 marks) <ul style="list-style-type: none"> • Start on the same note (1) • Both contain (some) scalar passages (1) • Both are diatonic/not chromatic (1) • Both sung legato (1) 	4

Henry Purcell: Music for a While (0.56-2.13)		
Question Number	Correct Answer	Mark
4 (a)	Imitative	1
(b)	C Sequence	1
(c)	Key: C major Cadence: Perfect (allow V-I)	2
(d)	Any four from: <ul style="list-style-type: none"> • Word painting (1) the setting of the word is drawn out over more than a bar/gives the impression of continuing 'eternally' (1) • The second setting is longer and higher (1) enforces the drawn out nature of the word and its meaning. • Set as a melisma (1) allows the composer to emphasise the word as important (1) and extend it over more than a bars length (1) • Alternates largely between two notes (1) repetitive, again gives the impression of lasting for a long period of time/word painting of eternal (1) 	4

Henry Purcell: Music for a While (2.48-4.01)		
Question Number	Correct Answer	Mark
5 (a)	Any two from: <ul style="list-style-type: none"> • Harpsichord • Lute • Bass viol 	2
(b)	C Note of Anticipation	1
(c)	4/4	1
(d)	A Live	1
(e)	B Falling phrases E Slow tempo	2

Queen: Killer Queen (0.00-0.50)		
Question Number	Correct Answer	Mark
6 (a)	12/8	1
(b)	Homophonic (allow melody and accompaniment)	1
(c)	Any three from: <ul style="list-style-type: none"> • Before line piano plays staccato chords (1) on the beat (1) • After the line, plays in a triplet/swung rhythm (1) • Octaves in the bass after the given line (1) no/limited bass before (1) 	3
(d)	Before the chorus (up to 2 marks) <ul style="list-style-type: none"> • Single vocal line • Limited backing vocals • Backing vocals are harmonized During the chorus (up to 2 marks) <ul style="list-style-type: none"> • Vocal melody is harmonized • Harmonies are created by overdubbing parts • No backing vocals until the end of chorus • Main vocal goes back to a single part when the harmonized backing vocals return • Inconsistent number of notes in the harmony/3 to 4 notes in the harmony 	4

Queen: Killer Queen (0.00-0.50)		
Question Number	Correct Answer	Mark
7 (a)	Tenor	1
(b)	First six bars has one chord per bar (1) bars after that have mainly/two or more chords per bar (1)	2
(c)	Any four from: <ul style="list-style-type: none"> • First and third line have same melody • Second and fourth line have same starting note • Second line has smallest range (of a minor third) • Last line has a higher melody than others • Second and final line more conjunct/no leaps • Last line based on rising scale 	4
(d)	C Syncopated	1
(e)	B Instrumental	1

Queen: Killer Queen (1.21-2.00)		
Question Number	Correct Answer	Mark
8 (a)	Ascending scale	1
(b)	Any three from: <ul style="list-style-type: none"> • String bend • Slide • Vibrato • Pull-off 	3
(c)	There are multiple guitar parts (1) that could not have been played at the same time/have been recorded separately and overdubbed (1)	2
(d)	Straight rhythms/dotted crotchets/played on the beat	1
(e)	B Instrumental	1

Queen: Killer Queen (2.00-2.59)		
Question Number	Correct Answer	Mark
9 (a)	B Wah-wah	1
(b)	Any two from: <ul style="list-style-type: none"> • The main vocal melody is sung by only one vocalist on the last line (1) compared to harmonized by multiple vocalists for the opening lines (1) • The last line is accompanied by backing vocals (1) that sing in harmonies (1) 	2
(c)	A The music passes through various keys before returning to Bb major.	1
(d)	B Antiphonal	1
(e)	Differences (up to 2 marks) <ul style="list-style-type: none"> • Smaller melodic range for setting of <i>wanna try</i>. • <i>Wanna try</i> is harmonized by 4 voices (1) <i>You wanna try?</i> is sung by a single voice. (1) • The word 'try' is sustained for longer in the first setting. • Different starting note/melody. <p>Similarities (up to 2 marks)</p> <ul style="list-style-type: none"> • The word 'try' is set melodically in both lines (1) as a falling phrase (1) • Neither line starts on the first beat of the bar. • 'Wanna' is set syllabically in both lines. • Similar rhythm. 	4

Queen: Killer Queen (0.50-1.24)		
Question Number	Correct Answer	Mark
10 (a)	(Snare and/or cymbal) roll	1
(b)	A It plays the same note in both bars.	1
(c)	Effect: flanger (1) Explanation (up to 2 marks): <ul style="list-style-type: none"> • Word painting (1) • Creates a 'whooshing' sound (1) • Uses a technological effect to depict something scientific (1) 	3
(d)	The extract starts homophonic (1), becomes polyphonic in the middle during the second half of the verse (1), and ends homophonic (1).	3

Musical Dictation - Queen: Killer Queen

Question Number	Correct Answer	Mark
14 (a)	Rhythm correct (4)	
(b)	Pitches correct (4)	

8

Musical Dictation - Queen: Killer Queen

Question Number	Correct Answer	Mark
15 (a)	Rhythm correct (5)	
(b)	Pitches correct (3)	

8

Musical Dictation - Queen: Killer Queen

Question Number	Correct Answer	Mark
16 (a)	Rhythm correct (4)	
(b)	Pitches correct (4)	

8

Practice Unfamiliar Listening Questions

Henry Purcell, 'Come if you Dare' from King Arthur (0.00-0.37)		
Question Number	Correct Answer	Mark
17 (a)	Trumpet	1
(b)	Any two from: <ul style="list-style-type: none"> • Only the trumpets play in bars 5 to 8/the continuo does not play in bars 5 to 8 • The dynamics in bars 5 to 8 are piano/quieter (not forte) • The second trumpet in bars 5 to 8 plays different rhythms/does not play the same part 	2
(c)	Trill	1
(d)	Tenor	1
(e)	(Perfect) 4th	1
(f)	Key: G major Cadence: Perfect (allow V-I)	2

Gilbert and Sullivan, 'When a Felon's Not Engaged in his Employment' from The Pirates of Penzance (0.00-0.46)		
Question Number	Correct Answer	Mark
18 (a)	First half of introduction is played staccato (1) second half is played legato (1) (Ignore references to arco and pizzicato)	2
(b)	Bass	1
(c)	Sequence	1
(d)	Key: C major Cadence: Perfect (allow V-I)	2
(e)	Antiphonal/call and response	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. Henry Purcell, *Oedipus, Z. 583: Music for a While*
CD: *Purcell: Victorious Love*
Performed by: Carolyn Sampson (soprano)
Label: BIS Records, 2007
Track: 8
Timings: 0.00-0.57
2. Henry Purcell, *Oedipus, Z. 583: Music for a While*
CD: *Purcell: Victorious Love*
Performed by: Carolyn Sampson (soprano)
Label: BIS Records, 2007
Track: 8
Timings: 2.08-2.48
3. Henry Purcell, *Oedipus, Z. 583: Music for a While*
CD: *Purcell: Victorious Love*
Performed by: Carolyn Sampson (soprano)
Label: BIS Records, 2007
Track: 8
Timings: 0.00-0.57
4. Henry Purcell, *Oedipus, Z. 583: Music for a While*
CD: *Purcell: Victorious Love*
Performed by: Carolyn Sampson (soprano)
Label: BIS Records, 2007
Track: 8
Timings: 0.56-2.13
5. Henry Purcell, *Oedipus, Z. 583: Music for a While*
CD: *Purcell: Victorious Love*
Performed by: Carolyn Sampson (soprano)
Label: BIS Records, 2007
Track: 8
Timings: 2.48-4.01
6. Queen, *Killer Queen*
CD: *Sheer Heart Attack*
Performed by: Queen
Label: Elektra Records
Track: 2
Timings: 0.00-0.50

7. Queen, *Killer Queen*
CD: *Sheer Heart Attack*
Performed by: Queen
Label: Elektra Records
Track: 2
Timings: 0.00-0.50
8. Queen, *Killer Queen*
CD: *Sheer Heart Attack*
Performed by: Queen
Label: Elektra Records
Track: 2
Timings: 1.21-2.00
9. Queen, *Killer Queen*
CD: *Sheer Heart Attack*
Performed by: Queen
Label: Elektra Records
Track: 2
Timings: 2.00-2.59
10. Queen, *Killer Queen*
CD: *Sheer Heart Attack*
Performed by: Queen
Label: Elektra Records
Track: 2
Timings: 0.50-1.24
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. Henry Purcell, *Come if you Dare*, from *King Arthur*
CD: *Henry Purcell: King Arthur*
Directed by: Trevor Pinnock
Label: Deutsche Grammophon, 1992
Track: Disc 1, 9
Timings: 0.00-0.37

18. Gilbert and Sullivan, *When a Felon's Not Engaged in his Employment* from *The Pirates of Penzance*

CD: *The Pirates of Penzance*

Performed by: The D'Oyly Carte Opera Company and Royal Philharmonic Orchestra

Label: Decca, 1968 and 2003

Track: Disc 2, 17

Timings: 0.00-0.46

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 2: Vocal Music

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)	(f)			
1	Set Work								9	
2	Set Work								9	
3	Set Work								8	
4	Set Work								8	
5	Set Work								7	
6	Set Work								9	
7	Set Work								9	
8	Set Work								8	
9	Set Work								9	
10	Set Work								8	
11	Dictation								8	
12	Dictation								8	
13	Dictation								9	
14	Dictation								8	
15	Dictation								8	
16	Dictation								8	
17	Unfamiliar								8	
18	Unfamiliar								7	

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

(a) Name **two** instruments playing the continuo part in this extract.

1.....

2.....

(b) Which **one** of the following is heard in the vocal part at the end of the extract?

Put a cross in the correct box.

- A Trill
- B Upper mordent
- C Note of anticipation
- D Appoggiatura

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

.....

d) Which word best describes the vocals in this extract?

Put a cross in the correct box.

- A Live
- B Sampled

(1)

