

# 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 ☒.

#### 'Defying Gravity' from Wicked (0.00-0.51)

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

(a) Which of the following statements about the vocal part is correct?

Put a cross in the correct box.

(1)

- ☒ A The voices sing together throughout.  
☒ B The voices sing alternately throughout.  
☒ C The voices sing both together and separately.  
☒ D Only one voice is heard in the extract.

(b) The song opens with the lines: *I hope you're happy. I hope you're happy now!*  
Describe how the vocal part changes. Make **two** points.

(2)

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

(c) Name the string instrument that plays at the end of the extract.

(1)

.....

times.

(4)

(4)

on 11 = 8 marks)

'Defying Gravity' from Wicked (0.00-0.51)  
which will be played **three** times.  
ment during the introduction.

ts heard at the end of the extract.

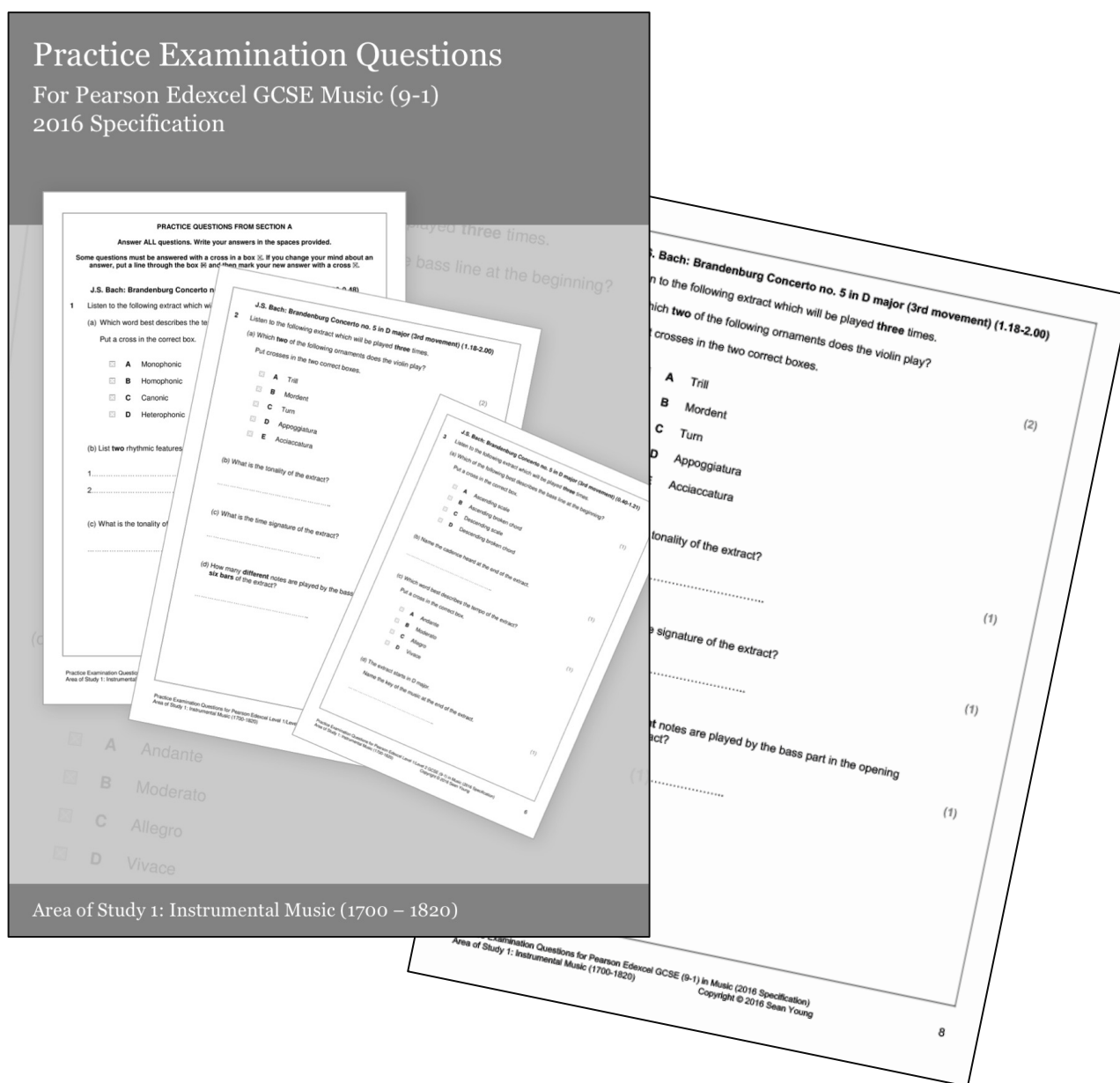
(2)

cal melody towards the end of

(2)

total for Question 2 = 8 marks)

## Also in this series...



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

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



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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 3: Music for Stage and Screen.

## 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 ☒.

### ‘Defying Gravity’ from Wicked (0.00-0.51)

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

(a) Which of the following statements about the vocal part is correct?

Put a cross in the correct box.

(1)

- ☐ **A** The voices sing together throughout.
- ☐ **B** The voices sing alternately throughout.
- ☐ **C** The voices sing both together and separately.
- ☐ **D** Only one voice is heard in the extract.

(b) The song opens with the lines: *I hope you’re happy. I hope you’re happy now!*  
Describe how the vocal part changes.

(2)

.....

.....

.....

(c) Name the string instrument that plays at the end of the extract.

(1)

.....

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

(3)

.....

.....

.....

.....

.....

(Total for Question 1 = 7 marks)

---

**‘Defying Gravity’ from Wicked (0.00-0.51)**

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

(a) Describe the **accompaniment** at the beginning of the extract.

(4)

.....

.....

.....

.....

.....

(b) Name the **two** woodwind instruments heard at the end of the extract.

(2)

1.....

2.....

(c) Describe **two** rhythmic features of the vocal melody towards the end of the extract.

(2)

.....

.....

.....

.....

**(Total for Question 2 = 8 marks)**



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**‘Defying Gravity’ from Wicked (1.15-2.10)**

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

(a) Which degree of the scale do the strings play in the opening phrases of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Tonic
- ☐ **B** Sub-dominant
- ☐ **C** Dominant
- ☐ **D** Leading tone

(b) Name the instrumental technique used in the strings at the beginning of the extract.

(1)

.....

(c) Identify the guitar effect used at the beginning of the extract.

(1)

.....

(d) The extract ends with lines: ‘Can’t I make you understand, you’re having delusions of grandeur?’

Describe the rhythm of the vocal part that sings these lines.

(1)

.....

.....

(e) Explain **two** features of the part played by the drum kit in the extract.

(4)

1 .....

.....

.....

2 .....

.....

.....

(Total for Question 3 = 8 marks)

**‘Defying Gravity’ from Wicked (2.49-3.33)**

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

(a) Identify the **rising** musical interval sung to the first two syllables of the word ‘unlimited’ at the beginning of the extract.

(1)

.....

(b) Which **one** of the following compositional devices is heard in the accompaniment during the first half of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Imitation
- ☐ **B** Hemiola
- ☐ **C** Polyrhythm
- ☐ **D** Ostinato

(c) The mood of this extract could be described as ‘dreamy’ or ‘magical’.

Give **two** musical reasons to explain how this mood is achieved.

(2)

1 .....

.....

2 .....

.....

(d) The extract starts in G major.

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

(1)

.....

(e) The phrases 'Dreams the way we planned 'em' and 'If we work in tandem' are heard towards the end of the extract.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

1 .....

.....

2 .....

.....

Similarities

1 .....

.....

2 .....

.....

(Total for Question 4 = 9 marks)

**‘Defying Gravity’ from Wicked (4.16-5.27)**

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

(a) What is the texture of the vocal part at the beginning of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Antiphonal
- ☐ **B** Homophonic
- ☐ **C** Polyphonic
- ☐ **D** Monophonic

(b) The extract starts in C major.

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

(1)

.....

(c) There is a six bar instrumental between vocal sections.

Describe **two** features of this instrumental.

(2)

1 .....

2 .....

(d) Schwartz creates a sense of drama through contrasts in orchestration.

Explain **two** other ways Schwartz achieves a sense of drama in the extract.

(4)

1 .....

.....

.....

.....

2 .....

.....

.....

.....

(Total for Question 5 = 8 marks)

**John Williams: Star Wars IV – A New Hope (0.00-1.08)**

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

(a) Suggest a suitable word to describe the rhythm of the accompaniment when the main theme is first heard.

(1)

.....

(b) Which **two** of the following play a glissando in the opening bars?

Put crosses in the two correct boxes.

(2)

- ☐ **A** Brass
- ☐ **B** Strings
- ☐ **C** Percussion
- ☐ **D** Voices
- ☐ **E** Woodwind

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

(3)

.....

.....

.....

.....



(d) Explain **three** musical ways in which the opening theme is suitable as a leitmotif for a heroic character.

(3)

1 .....

.....

2 .....

.....

3 .....

.....

---

(Total for Question 6 = 9 marks)

**John Williams: Star Wars IV – A New Hope (1.10-1.55)**

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

(a) Name the melodic device played by the strings at the beginning.

(1)

.....

(b) (i) Name the keyboard instrument that plays in the extract.

(1)

.....

(ii) Name **two** percussion instruments that play in the extract.

(2)

1.....

2.....

(c) Name the time signature at the end of the extract.

(1)

.....

(d) How does the tempo change at the end of the extract?

(1)

.....

(e) Suggest a suitable word to describe the texture of the music.

(1)

.....

---

**(Total for Question 7 = 7 marks)**

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**John Williams: Star Wars IV – A New Hope (0.00-1.08)**

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

(a) Which **one** of the following correctly describes the tonality of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Atonal
- ☐ **B** Major
- ☐ **C** Minor
- ☐ **D** Pentatonic

(b) Identify the rising musical interval between the first two notes of the main theme.

(1)

.....

(c) Name the instrument that plays the first theme.

(1)

.....

(d) Two contrasting themes are heard in the extract.

Identify **two** differences and **two** similarities between the melody and rhythm of these two themes.

(4)

Differences

1 .....

.....

2 .....

.....

Similarities

1 .....

.....

2 .....

.....

(Total for Question 8 = 7 marks)

## John Williams: Star Wars IV – A New Hope (1.23-2.14)

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

(a) Name the ornament played by the flute at the beginning of the extract.

(1)

.....

(b) Which **one** of the following terms best describes the tonality at the end?

Put a cross in the correct box.





(1)

- ☐ **A** Diatonic
- ☐ **B** Bitonal
- ☐ **C** Modal
- ☐ **D** Pentatonic

(c) Which of the following is the rhythm played by the strings, lower brass, and woodwind at the end of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** 
- ☐ **B** 
- ☐ **C** 
- ☐ **D** 

(d) Which **two** of the following compositional devices are used in the extract?

Put crosses in the two correct boxes.

(2)

- ☐ **A** Riff
- ☐ **B** Ostinato
- ☐ **C** Pedal
- ☐ **D** Wah wah
- ☐ **E** Imitation

(e) Name the instrument that plays the melody at the beginning.

(1)

.....

(f) Name the final instrument that plays in the extract.

(1)

.....

---

(Total for Question 9 = 7 marks)

**John Williams: Star Wars IV – A New Hope (1.23-2.14)**

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

(a) Evaluate the suitability of the music at the beginning of the extract in underscoring an empty star filled sky.

(4)

.....

.....

.....

.....

.....

.....

.....

(b) Which **one** of the following best describes the type of chord played by the upper brass instruments in the final section of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Minor triad
- ☐ **B** Dominant 7th
- ☐ **C** Diminished 7th
- ☐ **D** Neapolitan 6th

(c) Explain how **one** feature of rhythm in this extract helps to create the mood of the music.

(2)

.....

.....



(d) Which of the following best describes the tempo at the end of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Grave
- ☐ **B** Presto
- ☐ **C** Allegro
- ☐ **D** Andante

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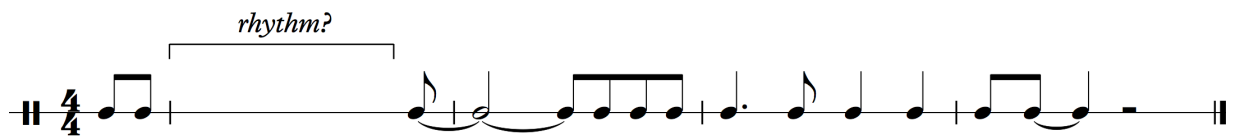
(Total for Question 10 = 8 marks)

## Musical Dictation

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

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

(4)



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

(4)



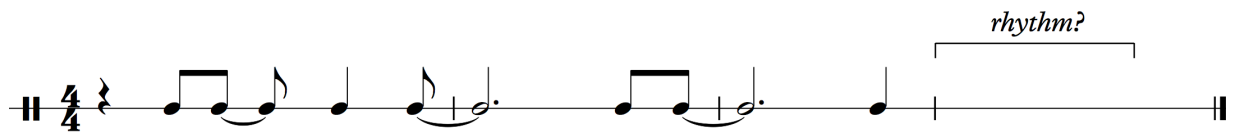
(Total for Question 11 = 8 marks)

## Musical Dictation

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

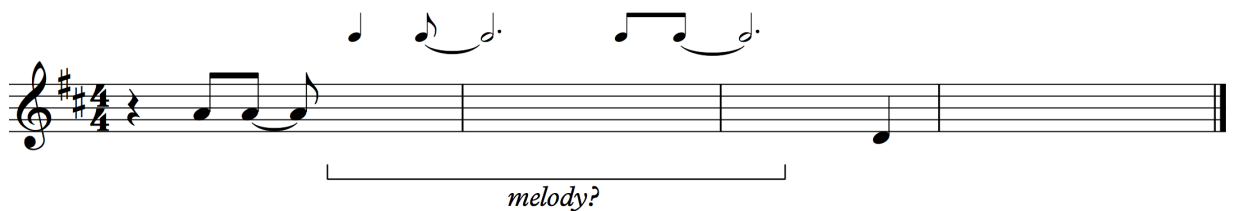
(a) Add the missing rhythm on the score below.

(3)



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

(4)



**(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)



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

(4)



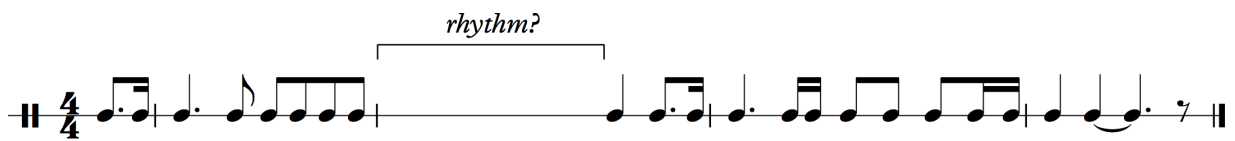
(Total for Question 13 = 8 marks)

## Musical Dictation

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

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

(5)



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

(5)



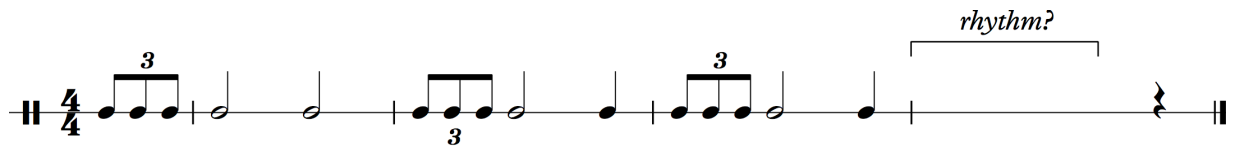
**(Total for Question 14 = 10 marks)**

## Musical Dictation

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

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

(4)



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

(2)



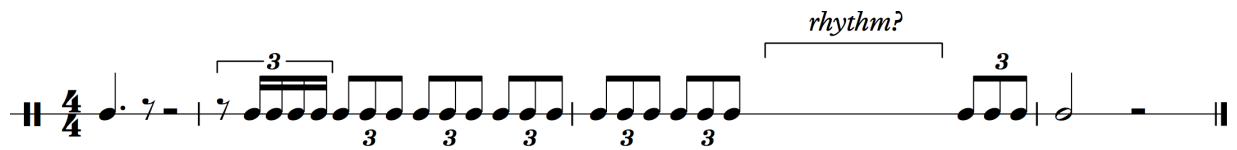
**(Total for Question 15 = 6 marks)**

## Musical Dictation

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

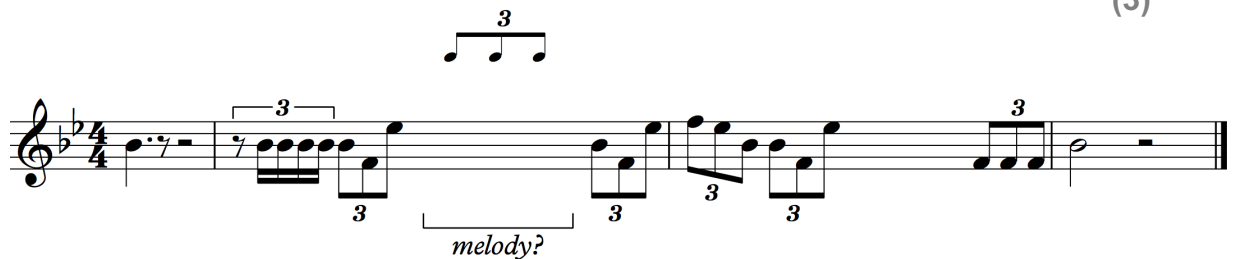
(a) Add the missing rhythm on the score below.

(4)



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

(3)



(Total for Question 16 = 7 marks)

## Unfamiliar Listening

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

A skeleton score is provided below.

(a) *piano accompaniment?*

With tup-pence for pa-per and strings      you can have your own set of

6 (b) *woodwind instrument?*

wings. With your feet on the ground you're a bird in flight with your fist hol-ding tight

(c) *melodic device?*

10 (d) *key and cadence?*

to the string of your kite. Oh \_\_\_\_\_ Let's go fly a kite, up to the

16 (e) *family of instruments?*

high-est height. Let's go fly a kite and send it soar-ing. Up through the

(f) *playing technique?*

22

at-mos-phe-re, up where the air is clear, oh, lets go \_\_\_\_\_ fly a kite.



(a) Describe the piano accompaniment at the beginning of the extract. (3)

.....

.....

.....

(b) Name the woodwind instrument that plays an ascending phrase in bar 6. (1)

.....

(c) Name the melodic device used in bar 7, beat 1 to bar 7, beat 6. (1)

.....

(d) Identify the key and cadence at bar 8, beat 2 to bar 9, beat 1. (2)

Key.....

Cadence.....

(e) Three instruments play trills in bars 17 and 18. What instrumental family are they from? (1)

.....

(f) Name the technique played by the double bass in bars 19 and 20. (1)

.....

**(Total for Question 17 = 9 marks)**

## Unfamiliar Listening

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

A skeleton score is provided below.

(a) *instrument?*

5

(b) *key and cadence?*

12

(c) *playing technique?*

16

21

(a) Name the woodwind instrument that first plays at the beginning of the extract. (1)

.....

(b) Identify the key and cadence at bar 8, beat 2 to bar 9 beat 1. (2)

Key.....

Cadence.....

(c) Name the technique played by the cellos after bar 19. (1)

.....

(d) Explain **two** ways that the composer achieves a sense of excitement and adventure in the extract. (4)

1 .....

.....

.....

2 .....

.....

.....

(Total for Question 18 = 8 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

<b>'Defying Gravity' from Wicked (0.00-0.51)</b>		
Question Number	Correct Answer	Mark
<b>1 (a)</b>	C The voices sing both together and separately.	1
<b>(b)</b>	Any <b>two</b> from: <ul style="list-style-type: none"> <li>The first line is spoken (1)</li> <li>The second line is sung (1)</li> <li>The second line has a different rhythm</li> </ul>	2
<b>(c)</b>	Violin	1
<b>(d)</b>	Any <b>three</b> from: <ul style="list-style-type: none"> <li>Sforzando/sf/sfz chords at the beginning (1)</li> <li>Crescendos within the introduction (1)</li> <li>Voice part in introduction sings/speaks forte/f (1)</li> <li>Verse begins piano/p (1)</li> <li>Crescendos and decrescendos are used within short phrases (1)</li> </ul>	3

<b>'Defying Gravity' from Wicked (0.00-0.51)</b>		
Question Number	Correct Answer	Mark
<b>2 (a)</b>	Any <b>four</b> from: <ul style="list-style-type: none"> <li>Monophonic moments (1)</li> <li>Orchestral chord stabs (1) on first beat of the bar (1)</li> <li>Chords are accented/sforzando (1)</li> <li>Uses gradually longer note values (1)</li> <li>Uses mainly 1 or 2 chords per bar (1)</li> <li>Percussion accompanies chord stabs (1)</li> <li>Guitar uses overdrive effect (1)</li> <li>Chromatic harmony (1)</li> </ul>	4
<b>(b)</b>	Flute Clarinet	2
<b>(c)</b>	Any <b>two</b> from: <ul style="list-style-type: none"> <li>Alternating straight quavers (1) and dotted crotchets (1)</li> <li>Notes tied across the bar/syncopation (1)</li> <li>Final two lines use same rhythm (1)</li> <li>Lines begin on final beat of the bar/upbeat (1)</li> </ul>	2

<b>'Defying Gravity' from Wicked (1.15-2.10)</b>		
Question Number	Correct Answer	Mark
<b>3 (a)</b>	A Tonic	1
<b>(b)</b>	Tremolo	1
<b>(c)</b>	Overdrive	1
<b>(d)</b>	Triplets	1
<b>(e)</b>	<p>One mark for identifying one feature and one mark for an explanation as to how it creates the mood of the music (up to 4).</p> <p>Any <b>two</b> from:</p> <ul style="list-style-type: none"> <li>• Closed hi hat plays crotchet rhythms (1) to add momentum/keep the pulse (1)</li> <li>• Snare drum plays at end (1) to mark the point where Elphaba interrupts Glinda (1)</li> <li>• Drum fills (1) add rhythmic interest/add interest between vocal phrases (1)</li> </ul>	4

<b>'Defying Gravity' from Wicked (2.49-3.33)</b>		
Question Number	Correct Answer	Mark
<b>4 (a)</b>	Octave	1
<b>(b)</b>	D Ostinato	1
<b>(c)</b>	<p>Any <b>two</b> from:</p> <ul style="list-style-type: none"> <li>• Repeating semiquavers (1)</li> <li>• Music is bitonal (1)</li> <li>• Use of synthesizers to create unusual sonorities (1)</li> <li>• Shimmering tremolo in strings (1)</li> <li>• Light(er) texture (1)</li> </ul> <p>Give credit for other reasonable marking points.</p>	2
<b>(d)</b>	D major	1
<b>(e)</b>	<p>Differences (up to 2 marks)</p> <ul style="list-style-type: none"> <li>• Second phrase has wider range (1)</li> <li>• Second phrase starts and ends on different notes (1)</li> <li>• Second phrase uses more notes (1)</li> <li>• Second phrase is higher in pitch (1)</li> </ul> <p>Similarities (up to 2 marks)</p> <ul style="list-style-type: none"> <li>• Rhythm is the same (1)</li> <li>• Both start on the same note (1)</li> <li>• Both phrases end with descending semitone (1)</li> <li>• Both phrases have the same shape (leap followed by descending scale) (1)</li> <li>• Both use descending a descending scale (1)</li> </ul>	4


<b>'Defying Gravity' from Wicked (4.16-5.27)</b>		
Question Number	Correct Answer	Mark
<b>5 (a)</b>	B Homophonic	1
<b>(b)</b>	D major	1
<b>(c)</b>	Any <b>two</b> from: <ul style="list-style-type: none"> <li>• Repetitive (1)</li> <li>• Tonic chord (1)</li> <li>• Diatonic (1)</li> <li>• Changes key/modulation (1)</li> <li>• Homophonic (1)</li> <li>• Quaver rhythms (1)</li> <li>• Sus4/add4 chord (1)</li> <li>• Uses motif from opening/Elphaba's theme (1)</li> <li>• Increases in dynamic/crescendo (1)</li> <li>• Fast tempo/allegro (1)</li> </ul>	2
<b>(d)</b>	One mark for any valid way a sense of drama is achieved and one mark for a justification (up to 4).  Any <b>two</b> from: <ul style="list-style-type: none"> <li>• Fast tempo (1) creates contrast with previous section (1)</li> <li>• Accents in vocal part (1) create sense of surprise (1)</li> <li>• Crescendos (1) bring music to a climax (1)</li> <li>• Triplet rhythms (1) displace rhythmic feel/contrast quaver rhythms/create surprise (1)</li> <li>• Changes in tempo (1) create contrast/emphasise specific phrases (1)</li> <li>• Violin tremolo (1) associated with suspense (1)</li> </ul>	4

John Williams: Star Wars IV – A New Hope (0.00-1.08)		
Question Number	Correct Answer	Mark
6 (a)	Syncopated (allow triplet semiquavers)	1
(b)	B Strings E Woodwind	2
(c)	Any <b>three</b> from: <ul style="list-style-type: none"> <li>Opening fanfare is played fortissimo/ff (1)</li> <li>Second theme is played mezzo-forte/mf/quieter (1)</li> <li>Use of crescendo towards the end (1)</li> <li>Returns to fortissimo at the end (1)</li> </ul>	3
(d)	Each musical point must be justified to gain the mark. Any <b>three</b> from: <ul style="list-style-type: none"> <li>Brass instrumentation – commonly associated with masculine/heroic characters in film music.</li> <li>Opening leap of perfect fifth – strong/certain, used in other heroic themes by John Williams like Superman.</li> <li>Bb major/major key – positive and bright/idiomatic and bright sounding in brass instruments/positivity and certainty are heroic traits.</li> <li>Diatonic harmony – typical of heroic themes, dissonance is often contrastingly used to convey villainy.</li> <li>Fortissimo/loud dynamics – strong and assertive like the traits of a hero.</li> </ul>	3

John Williams: Star Wars IV – A New Hope (1.10-1.55)		
Question Number	Correct Answer	Mark
7 (a)	(rising) Sequence	1
(b) (i)	Celeste	1
(ii)	Any <b>two</b> from: <ul style="list-style-type: none"> <li>Timpani</li> <li>Vibraphone</li> <li>Tam tam</li> </ul>	2
(c)	3/4	1
(d)	There is a ritardando/slows down (Reject answers that refer to the music being slower but don't mention that the music slows gradually)	1
(e)	Homophonic	1



John Williams: Star Wars IV – A New Hope (0.00-1.08)		
Question Number	Correct Answer	Mark
8 (a)	B Major	1
(b)	Perfect fifth	1
(c)	Trumpet	1
(d)	<p>Differences (up to 2 marks)</p> <ul style="list-style-type: none"> <li>• Longer note values in first theme (1)</li> <li>• First theme is more repetitive (1)</li> <li>• Shorter phrases in first theme (1)</li> <li>• Second theme uses dotted rhythms (first does not) (1)</li> <li>• Wider range/more notes in second theme (1)</li> <li>• Second theme is more lyrical/legato (1)</li> </ul> <p>Similarities (up to 2 marks)</p> <ul style="list-style-type: none"> <li>• Both use triplet rhythms (1)</li> <li>• Prominence of the intervals of 4<sup>th</sup> and 6<sup>th</sup> in both (1)</li> <li>• Use of large melodic leaps in both (1)</li> <li>• Use of descending stepwise motion/scales in both (1)</li> </ul>	4

John Williams: Star Wars IV – A New Hope (1.23-2.14)		
Question Number	Correct Answer	Mark
9 (a)	Trill	1
(b)	B Bitonal	1
(c)	<p>A </p>	1
(d)	<p>B Ostinato</p> <p>C Pedal</p>	2
(e)	Piccolo	1
(f)	Cello	1

John Williams: Star Wars IV – A New Hope (1.23-2.14)		
Question Number	Correct Answer	Mark
10 (a)	<p>One mark for any valid reason and one mark for its justification (for 2 marks). One mark for any second valid reason and one mark for its justification (for 2 marks) (up to 4 marks in total)</p> <p><b>Any two from:</b></p> <ul style="list-style-type: none"> <li>• Light texture (1) gives a feel of eeriness and depth consistent with image of space (1)</li> <li>• High pitch of piccolo (1) extends range of orchestra giving a sense of space (1)</li> <li>• Slower harmonic rhythm (1) matches the reduced action on screen compared with the following scene (1)</li> <li>• Quieter dynamics (1) gives impression of space and emptiness (1)</li> <li>• Use of celeste (1) is normally associated with magic and doesn't reflect the mood of eeriness (1)</li> </ul> <p>Give credit for other reasonable marking points.</p>	4
(b)	D Neapolitan 6th	1
(c)	<p>One mark for identifying one feature and one mark for an explanation as to how it creates the mood of the music (up to 2)</p> <p><b>Any one from:</b></p> <ul style="list-style-type: none"> <li>• 4/4 metre/march (1) creates a military feel (which reflects the plot) (1)</li> <li>• Ostinato (1) builds suspense (1)</li> <li>• Homorhythmic chords (1) creates drama and contrast (1)</li> <li>• Less defined metre at beginning (1) creates eeriness (1)</li> <li>• Change in metre at the end (1) contrasts the opening positive connotations of the march (1)</li> </ul>	2
(d)	D Allegro	1

## Practice Musical Dictation Questions

Musical Dictation - 'Defying Gravity' from Wicked		
Question Number	Correct Answer	Mark
11 (a)	Rhythm correct (4)	8
(b)	Pitches correct (4)	

Musical Dictation - 'Defying Gravity' from Wicked		
Question Number	Correct Answer	Mark
12 (a)	Rhythm correct (3)	7
(b)	Pitches correct (4)	

Musical Dictation - Henry Purcell: Music for a While		
Question Number	Correct Answer	Mark
13 (a)	Rhythm correct (4)	8
(b)	Pitches correct (4)	



## Practice Unfamiliar Listening Questions

‘Let’s Go Fly a Kite’ from Mary Poppins (0.00-0.46)		
Question Number	Correct Answer	Mark
<b>17 (a)</b>	Any <b>three</b> from: <ul style="list-style-type: none"> <li>• Broken chords/arpeggios (1)</li> <li>• Semiquaver rhythm (1)</li> <li>• Outlines tonic chord at beginning (1)</li> <li>• Initially no left hand part (1)</li> <li>• Rises in sequence after bar 5 (1)</li> <li>• Played softly/piano (1)</li> <li>• Played legato (1)</li> </ul> <p>Give credit for other reasonable marking points.</p>	3
<b>(b)</b>	Clarinet	1
<b>(c)</b>	(rising) Sequence	1
<b>(d)</b>	Key: Bb major Cadence: Perfect (allow V-I)	2
<b>(e)</b>	Woodwind	1
<b>(f)</b>	Pizzicato (allow Pizz)	1

John Williams: ‘Flying Theme’ from E.T. The Extra-Terrestrial (0.00-0.48)		
Question Number	Correct Answer	Mark
<b>18 (a)</b>	Oboe	1
<b>(b)</b>	Key: C major Cadence: Perfect (allow V-I)	2
<b>(c)</b>	Pizzicato	1
<b>(d)</b>	One mark for identifying one feature and one mark for an explanation as to how it creates the mood of the music (up to 4).  Any <b>two</b> from: <ul style="list-style-type: none"> <li>• Sense of excitement (1) created by driving ostinato/repeated quaver rhythms in accompaniment (1)</li> <li>• Melodic leaps of increasing size (1) in main theme create an increasing sense of adventure (1)</li> <li>• Rising sequence in theme (1) creates sense of forward momentum (1)</li> <li>• Flourishes in woodwind and harp (1) add to the excitement of the music (1)</li> <li>• Timpani roll at beginning of main theme (1) adds to the sense of adventure (1)</li> </ul> <p>Give credit for other reasonable marking points.</p>	4

## 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. Stephen Schwartz, 'Defying Gravity' from *Wicked*  
CD: *Wicked (Original Broadway Cast Recording)*  
Performed by: Kristin Chenoweth and Idina Menzel  
Label: Decca Broadway, 2003  
Track: 11  
Timings: 0.00-0.51
2. Stephen Schwartz, 'Defying Gravity' from *Wicked*  
CD: *Wicked (Original Broadway Cast Recording)*  
Performed by: Kristin Chenoweth and Idina Menzel  
Label: Decca Broadway, 2003  
Track: 11  
Timings: 0.00-0.51
3. Stephen Schwartz, 'Defying Gravity' from *Wicked*  
CD: *Wicked (Original Broadway Cast Recording)*  
Performed by: Kristin Chenoweth and Idina Menzel  
Label: Decca Broadway, 2003  
Track: 11  
Timings: 1.15-2.10
4. Stephen Schwartz, 'Defying Gravity' from *Wicked*  
CD: *Wicked (Original Broadway Cast Recording)*  
Performed by: Kristin Chenoweth and Idina Menzel  
Label: Decca Broadway, 2003  
Track: 11  
Timings: 2.49-3.33
5. Stephen Schwartz, 'Defying Gravity' from *Wicked*  
CD: *Wicked (Original Broadway Cast Recording)*  
Performed by: Kristin Chenoweth and Idina Menzel  
Label: Decca Broadway, 2003  
Track: 11  
Timings: 4.16-5.27
6. John Williams, 'Main Title/Rebel Blockade Runner', from *Star Wars Episode IV: A New Hope*  
CD: *Star Wars, Episode IV: A New Hope (Original Motion Picture Soundtrack)*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1997  
Track: 2  
Timings: 0.00-1.08

7. John Williams, 'Main Title/Rebel Blockade Runner', from *Star Wars Episode IV: A New Hope*  
CD: *Star Wars, Episode IV: A New Hope (Original Motion Picture Soundtrack)*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1997  
Track: 2  
Timings: 1.10-1.55
8. John Williams, 'Main Title/Rebel Blockade Runner', from *Star Wars Episode IV: A New Hope*  
CD: *Star Wars, Episode IV: A New Hope (Original Motion Picture Soundtrack)*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1997  
Track: 2  
Timings: 0.00-1.08
9. John Williams, 'Main Title/Rebel Blockade Runner', from *Star Wars Episode IV: A New Hope*  
CD: *Star Wars, Episode IV: A New Hope (Original Motion Picture Soundtrack)*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1997  
Track: 2  
Timings: 1.23-2.14
10. John Williams, 'Main Title/Rebel Blockade Runner', from *Star Wars Episode IV: A New Hope*  
CD: *Star Wars, Episode IV: A New Hope (Original Motion Picture Soundtrack)*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1997  
Track: 2  
Timings: 1.23-2.14
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. Richard M. Sherman and Robert B. Sherman, 'Let's Go Fly a Kite' from *Mary Poppins*  
CD: *Mary Poppins (2005 Original London Cast Recording)*  
Performed by: Original London Cast  
Label: Walt Disney Records, 2005  
Track: 15  
Timings: 0.00-0.48

18. John Williams, 'Flying Theme' from *E.T. The Extra-Terrestrial*  
CD: *John Williams – Greatest Hits 1969-1999*  
Performed by: London Symphony Orchestra  
Label: Sony Classical, 1999  
Track: Disc 1, Track 2  
Timings: 0.00-0.48



## 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.



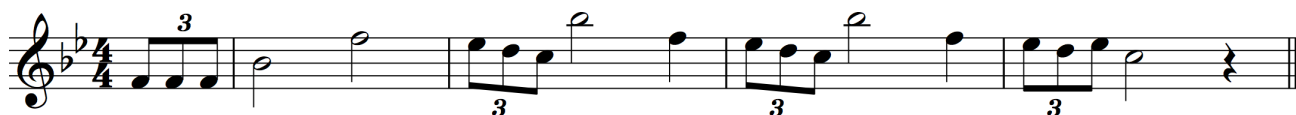
13.



14.



15.



16.



# Student Mark Record Sheet

## Area of Study 3: Music for Stage and Screen

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

2 'Flying Gravity' from *Wicked* (0.00-0.51)

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

(a) Describe the **accompaniment** during the introduction.

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(b) Name the **two** woodwind instruments heard at the end of the extract.

1.....

2.....

(c) Describe **two** rhythmic features of the vocal melody towards the end of the extract.

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