

Surname	Centre Number	Candidate Number
Other Names		2



**GCE A level**

1306/01

**MUSIC – MU6A**  
**(Part One) Aural Perception**

A.M. WEDNESDAY, 19 June 2013

45 min (approx.)

For Examiner's Use Only		
1		10
2		10
3		10
4		20
Total		50

**INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen.

Answer all **four** questions.

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

Write your answers in the spaces provided in this booklet.

Answers in music notation may be written in pencil or ink.

**INFORMATION FOR CANDIDATES**

You will hear **four** extracts of 20<sup>th</sup> century music . There will be a 45 second pause between each playing and a pause of two minutes after the final playing of each extract.

The extracts for question 1, 2 and 3 will be played **three** times, and the extract for question 4 will be played **six** times.

Full instructions are included on the CD recording which will be played to you.

The allocation of marks is given in brackets at the end of each question or part-question.

At the end of the session this answer book must be handed to the supervisor.

- 1. You will hear a complete performance of a short vocal composition about night taken from a longer work. It will be played **three** times.

You now have 45 seconds to read the questions.

- (a) Apart from the piano, the vocalist is accompanied by two other instruments, one woodwind, the other string. Name both instruments and state **two** instrumental effects heard in the extract. [2+2]

**Woodwind** ..... **String** .....

**Instrumental effects**

1. ....

2. ....

- (b) (i) State the musical term used for this particular style of vocal performance. [1]

.....

- (ii) Describe **one** feature of this vocal style heard in this extract. [1]

.....  
.....

- (c) State **two** features of the melodic material. You may refer to the voice and/or instruments. [2]

1. ....

2. ....

- (d) Suggest a composer and school of composition for the extract. [2]

**Composer** .....

**School of composition** .....

2. The next extract is for orchestra. It will be played **three** times.

You now have 45 seconds to read the questions.

(a) (i) Comment on the opening woodwind melody and its presentation. You are not required to name the woodwind instruments. [2]  
[1 mark for each relevant comment]

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

(ii) State the musical device used when this melody is heard later in the extract. [1]

.....

(b) Describe **two other** features of the melodic material in the extract. [2]

1. ....  
2. ....

(c) Comment on the **harmony/tonality** of the music. [2]  
[1 mark for each relevant comment]

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

(d) Name one **tuned** percussion instrument heard in the extract. [1]

.....

(e) Suggest a composer and school of composition for the extract. [2]

**Composer** .....

**School of composition** .....

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3. The next extract is in three distinct sections as indicated below. It will be played **three** times.  
You now have 45 seconds to read the questions.

Section 1	Section 2	Section 3
<i>Fairly short; pp throughout</i>	<i>Longer; crescendo throughout; trumpets enter in second bar</i>	<i>Fairly short; suddenly pp; begins with sustained notes on bassoons and violas</i>

- (a) Describe the instrumental writing/use of the orchestra in **Section 1**. [2]  
**[1 mark for each relevant comment]**

.....

.....

.....

- (b) Comment on the musical material in **Section 2**. You should not merely list instruments. [4]  
**[1 mark for each relevant comment]**

.....

.....

.....

.....

.....

- (c) Comment on the **harmony/tonality** in **Sections 1 and 3**. [3]  
**[1 mark for each relevant comment – a maximum of 2 per section]**

**Section 1** .....

.....

**Section 3** .....

.....

- (d) Suggest a date of composition for the music. [1]

.....

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- 4. Finally, you will hear part of a piece by Sibelius, most of the melody of which is printed below. The music will be played six times.

You now have 45 seconds to read the questions on page 7.

**Andante**

Violin

[Piano] *mp* CHORDS:

COMPLETE MISSING NOTES

6

KEY AND CADENCE

11

*mf*

CADENCE

CORRECT ERRORS

15

CORRECT ERRORS

20

23

*f* poco accel.

26

rall. A tempo *p*

(a) Fully name the key (e.g., D major) and cadence in bars 12–13. [2]

**Key** ..... **Cadence** .....

(b) Name the cadence in bars 15-16. [1]

.....

(c) There are **three** errors in bars 17<sup>2</sup>–21<sup>1</sup>, **one** in pitch and **two** in rhythm. Circle the notes that are incorrect and above **each** write what you actually hear in the music. [6]

(d) Write in the missing pitch and rhythm in bars 7<sup>3</sup>–10. [8]

(e) (i) In the boxes provided on the score, write in the **two** chords (e.g., A, E7) you hear in bars 5<sup>3-4</sup>–6<sup>1-2</sup>. [2]

(ii) Give the bar and beat number(s) (e.g., 15<sup>3-4</sup>) of a **diminished 7th** chord in the extract. [1]

.....

**END OF PAPER**

Examiner  
only