

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1306/01



S15-1306-01

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

A.M. WEDNESDAY, 10 June 2015

45 min (approx.)

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
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 20th 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.

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- 1. The first extract is taken from an orchestral work and ends with an extended fanfare with prominent brass and timpani parts. It will be played **three** times.

You now have 45 seconds to read the questions below.

- (a) Describe the instrumental writing/material in the **first and longer** part of the extract, i.e., **excluding the closing fanfare**. You should not merely list the instruments used. [3]
[1 mark for each relevant comment]

.....

.....

.....

.....

- (b) Comment on the **harmony/tonality** of this **first** section. [2]
[1 mark for each relevant comment]

.....

.....

.....

- (c) (i) Which of the following scales does the composer use at the start of the concluding **fanfare**? [1]

major minor pentatonic blues [Underline **one** answer]

- (ii) State **two** other features of the **fanfare**. [2]

1.

2.

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

School of composition

Date

2. Next, you will hear a song for voice and orchestra. The text employed is given below, together with an English translation and an outline of the structure of the extract. It will be played **three** times.

You now have 45 seconds to read the questions on pages 4 and 5.

1. *Seele, wie bist du schöner, tiefer, nach Schneestürmen.*
2. *Auch du hast sie, gleich der Natur.*
3. *Und über beiden liegt noch ein trüber Hauch, eh das Gewölk sich verzog!*

1. *Soul, how much lovelier and more profound you are after snowstorms.*
2. *You have them, too, as Nature does.*
3. *And over both a hint of gloom still lies until the clouds disperse!*

Section 1	Section 2	Section 3
Orchestral introduction <i>(Opens ppp; gradual crescendo to ff; ends with short, quiet passage with prominent parts for flutes/oboes)</i>	Vocal setting	Short orchestral coda

- (a) Using the headings below, compare the quiet passages which open and close the **orchestral introduction (Section 1)**.

Texture: [1]

Quiet opening passage

Quiet closing passage

.....

.....

Tonality: [1]

Quiet opening passage

Quiet closing passage

.....

.....

Harmony: [1]

Quiet opening passage

Quiet closing passage

.....

.....

- (b) Comment on the **vocal part** in **Section 2**. Refer to the line/text in your answers. [2]
[1 mark for each relevant comment]

.....

.....

.....

(c) Name **three** instruments heard in the **orchestral coda (Section 3)**. State **one** feature of the writing for each. [3]

1. **Instrument**

Feature

2. **Instrument**

Feature

3. **Instrument**

Feature

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

School of composition

Composer

3. You will hear the end of a composition for piano and instrumental ensemble. It consists of four sections as indicated below. It will be played **three** times.

You now have 45 seconds to read the questions below.

Section 1	Section 2	Section 3	Section 4
<i>Short passage for piano alone</i>	<i>Long section for piano and instrumental ensemble</i>	<i>Very short passage for piano alone</i>	<i>Short passage for instrumental ensemble</i>

- (a) (i) **Other than harmony/tonality**, give **two** features of the music played by the piano in **Section 1**. [2]

1.

2.

- (ii) Give **one** difference between the music of **Section 3** as compared with that of **Section 1**. [1]

.....

- (b) Comment on the **rhythm/metre** in **Section 2**. [2]
[1 mark for each relevant comment]

.....

.....

.....

- (c) Describe how the **instruments** are used in **Section 2**. [3]
[1 mark for each relevant comment]

.....

.....

.....

- (d) State **two** ways in which **Section 4** contrasts with the previous **three** sections. [2]

1.

2.

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- 4. Finally, you will hear part of a piece by Respighi, 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 9.

Lento

Violin

[Piano] *p*

7 *tr* 3 *pp*

C O R R E C T E R R O R S

11 *tr* *p* *tr* 3

CHORDS:

16 *rall.* **A tempo** *cresc. ed affrettando*

C A D E N C E

21 **A tempo** *f* *dim.*

26 *tr* **Più mosso** *p*

31

C O M P L E T E M I S S I N G N O T E S

35

K E Y

- (a) In each of the **two** boxes provided on the score, write in the chords (e.g., Em, B7) you hear in bar 12²⁻³ and bar 13. [2]
- (b) Name the cadence in bars 17–18. [1]
Cadence
- (c) There are **three** errors in bars 8–10, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear. [6]
- (d) Write in the missing pitch and rhythm in bars 31³–35. [8]
- (e) Fully name the key (e.g., A Major) in bars 37–38. [1]
Key
- (f) Give the bar number of **one** example of each of the following in the extract. [2]
- (i) **a pedal**
- (ii) **a tierce de Picardie**

Examiner
only**END OF PAPER**

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