

Candidate Name	Centre Number	Candidate Number
		2



GCE A level

1306/01

MUSIC - MU6A

(Part One) Aural Perception

P.M. THURSDAY, 23 June 2011

45 min (approx.)

For Examiner's Use		
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.

1. The first extract is from a piece for solo voice and large orchestra. The German text and an English translation are provided. It will be played **three** times. You now have 45 seconds to read the questions below.

*Wie schön du bist! Ich bin so glücklich,
Weil du bei mir bist! Ich lebe wieder ...
O du Schöne!
O! Du Süße, du Schöne!
Nun besitze ich dich für immer!*

*How beautiful you are! I am so glad when
you are near me; I live again ...
Oh, you are beautiful.
Oh! You are sweet, you are beautiful!
Now I possess you for ever!*

- (a) Give **two** features of the vocal writing in the extract. [2]

1.
2.

- (b) Give the musical term that best describes (i) the texture and (ii) the tonality of the music. [2]

- (i) **Texture** (ii) **Tonality**

- (c) Give **four** features of the instrumental writing. It is important that you name the instrument(s) whose part(s) you are describing. [4]

1.
2.
3.
4.

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

Composer

School of composition

2. The next extract is from an orchestral work. It will be played **three** times. You now have 45 seconds to read the questions below.

- (a) The opening melody is stated **three** times. Name **one** instrument that plays each statement. [3]

First statement **Second statement**

Third statement

- (b) Which type of scale is used for this opening melody? [1]

Scale

- (c) Comment on the rhythm/metre throughout the extract. Give **two** features. [2]

1.

2.

- (d) Name the interval that features prominently in the accompaniment during much of the extract. [1]

Interval

- (e) Identify the **keyboard** instrument that accompanies the flute solo/trill that occurs towards the end of the extract. [1]

Keyboard instrument

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

Composer

School of composition

3. This extract combines influences from Neoclassicism and **one** other 20th century style of music. It will be played **three** times.
You now have 45 seconds to read the questions below.

(a) Give **three** musical features of the Neoclassical style heard in the extract. [3]

1.
2.
3.

(b) (i) Name the other 20th century style that has influenced the music. [1]

Style

(ii) Give **three** features of this style heard in the extract. [3]

1.
2.
3.

(c) Name **one untuned** percussion instrument playing at the start of the extract. [1]

.....

(d) Suggest a possible composer and date for the composition. [2]

Composer **Date**

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4. Finally, you will hear an extract from a song by Paul Simon, most of the melody of which is printed below along with all of the lyrics. The music will be played six times.
You now have 45 seconds to read the questions on page 7.

Moderately

1

8 Some folks' lives - roll eas- y as a breeze,

8

8 drift ing through a sum - mer night head - ing for a

13

CADENCE

8 sun - ny - day. But most folks' lives,

19

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

8 oh, they stum - ble, Lord, - they fall - through no fault of their - own;

25

C O R R E C T E R R O R S **CHORD: A major**

8 most folks ne - ver catch their - stars. [E Piano]

32

CHORD: A major **CHORD:** **CHORD:**

8 [Sax] And here I am, Lord, - I'm knock - ing at your place - of

37 **CHORD:**

8 bus'-ness; I know I ain't got no bus' - ness here. But You

43 **COMPLETE MISSING NOTES**

8 said if I ev - er got - so low I was bust - ed,

47

8 You could be trust - ed.

- (a) Give the full name of the key (e.g. C major) at the start of the extract. [1]

Key

- (b) There are **three** errors in bars 19-29, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear in the music. [**Note** – The G natural in bar 24 and the bar's rest in bar 26 are both correct.] [6]

- (c) Name the cadence in bars 13-14. [1]

Cadence

- (d) The chord used in bars 30-32 is an A major chord. In the boxes provided on the score write in full (e.g. C major, D7) the name of the chord heard in each of the following bars: [3]

(i) **Bars 33-34** (ii) **Bars 35-36** (iii) **Bar 37**

- (e) Give the bar number of a *tierce de Picardie* in the extract. [1]

Bar

- (f) Write in the missing pitch and rhythm in bars 43-46. [8]