

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1306/01



S16-1306-01-R1

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

A.M. THURSDAY, 16 June 2016

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.

1. The first extract is taken from an orchestral work. It falls into two distinct sections as outlined below. It will be played **three** times.

You now have 45 seconds to read the questions on pages 2 and 3.

Section 1	Section 2
<p><i>Quick, longer section. Ends with a pronounced rit.</i></p>	<p><i>Slower and shorter. Consists of one statement of a grandiose melody which begins as follows:</i></p> <p>Grandioso</p> 

- (a) Give **two** features of the **melody** first played by the trumpet at the start of **Section 1**.
[You should not merely mention instruments here.] [2]
[1 mark for each relevant comment]

1.
2.

- (b) Comment on the **harmony/tonality** in **Section 1**. [3]
[1 mark for each relevant comment]

.....

.....

.....

.....

- (c) Other than the timpani, name the **tuned** percussion instrument that plays in the extract. [1]

.....

(d) Which of the following best describes the **structure** of the statement of the grandiose melody in **Section 2**? [1]

aba **aab** **abb** **abc** [Underline one answer]

(e) Give **one** feature of this grandiose melody. (There is no need to name instruments here). [1]

.....

(f) Suggest a composer and date for the extract. [2]

Composer **Date**

- 2. Next, you will hear part of a composition for voice, strings and French horn. The text employed is given below. The extract will be played **three** times.

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

1. *O, hark, O hear! How thin and clear,*
2. *And thinner, clearer, farther going!*
3. *O sweet and far from cliff and scar,*
4. *The horns of Elfland faintly blowing!*
5. *Blow, let us hear the purple glens replying,*
6. *Bugle, blow: answer, echoes, answer, dying.* [Last word repeated four times]
7. *O love, they die in your rich sky,*
8. *They faint on hill or field or river:*
9. *Our echoes roll from soul to soul*
10. *And grow for ever and for ever.*
11. *Blow, bugle, blow, set the wild echoes flying,*
12. *And answer, echoes, answer, dying.* [Last word repeated five times]

- (a) **Other than dynamics, harmony and tonality**, give **two** features of the **string accompaniment** in lines **1-4**. [2]

1.

2.

- (b) Give **two** examples of how the composer illustrates the text in lines **5-6**. [2]

1.

2.

- (c) **Other than in dynamics**, in what ways does the music of lines **7-10** differ from that of lines **1-4**? [2]
[1 mark for each relevant comment]

.....

.....

.....

(d) Comment on both the **structure** and **harmony/tonality** of the extract.
[1 mark for each relevant comment]

Structure

[2]

.....

.....

.....

Harmony/tonality

[2]

.....

.....

.....

3. You will hear part of a short twentieth-century work for instruments. The extract will be played **three** times.

You now have 45 seconds to read the questions on pages 6 and 7.

- (a) Mention any features of interest in the composer’s use of each of the following in the extract.
[1 mark for each relevant comment]

Rhythm/Metre [2]

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

Texture [2]

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

Use of instruments [Do not merely list instruments used] [3]

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

Structure [1]

.....
.....

(b) Which of the following do you think best describes the style of the music? [1]

Aleatoric Minimalist Neoclassical Serial [Underline one answer]

(c) Give a positive reason for your choice of answer in (b). [1]

.....

.....

4. Finally, you will hear part of a piece by Richard Strauss, 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.

Andante

Oboe

[Violins] *pp* *p cantabile*

6

11

KEY AND CADENCE

CORRECT ERRORS

17

CHORDS: *espr.*

22

26

29

COMPLETE MISSING NOTES

33

rall.
dim.
p

(a) Fully name the key (e.g., A major) and cadence in bars **9-10**. [2]

Key **Cadence**

(b) There are **three** errors in bars **11-16²**, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear. [6]

(c) (i) In each of the two boxes provided on the score, write in the chords (e.g., Em, B7) you hear in bar **18²⁻³**. [2]

(ii) Give the bar (and, if necessary, beat) number(s) of a cadential 6/4 chord (I6/4) in the music. [1]

.....

(d) Write in the missing pitch and rhythm in bars **29²-31²**. [8]

(e) Give the bar number(s) of a **pedal** in the extract. [1]

.....

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