Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/02

MUSIC - MU3 (Part Two) Aural Perception

A.M. MONDAY, 13 May 2013

l hour (approx.)

Suitable for Modified Language Candidates

For Examiner's Use Only				
1		10		
2		10		
3		10		
4		10		
Total		40		

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.

Answers to all **four** questions should be made in the spaces provided in this answer book.

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

INFORMATION FOR CANDIDATES

You will hear four extracts of music.

The extracts for questions 1, 2 and 3 will be played **three** times with a 45 second pause between playings. The extract for question 4 will be played **five** times with a 45 second pause between playings.

There will be a 2 minute pause after the final playing of each extract.

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 some vocal music, the text of which is						of which is given below.			
	The	The extract will be played three times. You now have 45 seconds to read the questions below.							
	2. H 3. Y 4. C 5. Y 6. C 7. C	Iide m Tour th Toncea Tour th Toncea Toncea	arkness deep, e, ye shades nickest veil <u>ar</u> l'd from hun nickest <u>veil</u> ar l'd from sigh ne thou, death	of night. It cound me man sight. It cound me man, conceate an sight.	Hide me. <u>throw,</u> throw, l'd from sig		e repeate	ed]	
	(a)	Whi	ich of the fol	lowing be	est describe	s the t	onality	of the music?	[1]
			major	mino	or mo	dal	[Unde	erline one answer]	
	(b)	Whi	ich musical t	erm descr	ribes the tex	a ture o	f the set	ting of line 1?	[1]
	(c)	Nan	ne the caden	ce at the v	words <i>aroui</i>	nd me	<i>throw</i> in	line 3.	[1]
	(d)	Nan	ne one ornar	nent hear	d in the mu	sic.			[1]
	(e)	(i)	Of what ty	-	ort vocal co	omposi	ition is t	he extract an example? Choo	ose from [1]
		rec	citative	aria	chorale	hy	mn	[Underline one answer]	
		(ii)	From which	ch type of	larger wor	k does	s this ext	tract come?	[1]
	(f)	Nan	ne the keybo	ard instru	ıment heard	l in th	e extrac	t.	[1]

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(g)	In which of the following musical eras do you think the music was composed? [1]			[1]	(
	Baroque	Classical	Romantic	[Underline one answer]		
(h)	Describe how the answers to the voc [1 mark for each re	cal part.)		eil in line 5. (You need not restrict	t your [2]	

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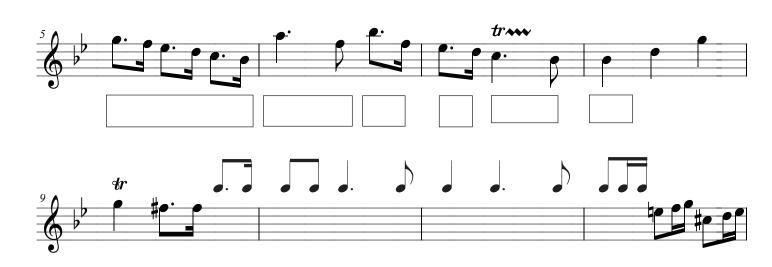
2.	The second extract is for orchestra. It consists of a very short fast section followed by a longer slower section.								
	The e	The extract will be played three times. You now have 45 seconds to read the questions below.							
	(a)		ained note on French te which type of chord						
	major	minor	dominant 7th	diminished 7th	[Underline one an				
	(b)	Comment on the music given to the violins throughout the first section. [I mark for each relevant comment]							
	(c)	What is the time	e signature of the firs	t section?		[1]			
	(d)	What is the time	e signature of the sec o	nd, slow section?		[1]			
	(e)	clarinet. Descri	ion begins with two notes the accompaniment relevant comment		flute, the second (br ies.	iefly) on [2]			
	(f)	Name one inst immediately aft		ither of these melo	dies when they are	restated [1]			
	(g)	comment on the	e music given to it.		rds the end of the ext	[2]			
		Comment on mu	sic						

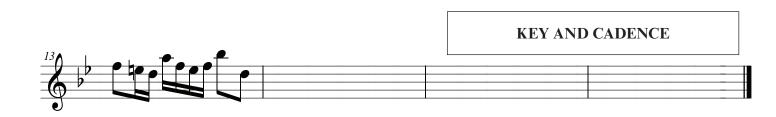
	extract will be played three times. You now have 45 seconds to read the questions	
(a)	Name the two instruments playing with the piano.	
	1. 2.	
(b)	Comment on the musical material played in the opening bars by (i) the piano and other instruments. [1 mark for each relevant comment]	d (ii
	(i) piano	
	(ii) other instruments	
(c)	Just after the short passage for piano alone, the extract's opening material retur	
(c)	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement.	ns.
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	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1. 2.	ns.
(c) (d)	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1.	ns.
	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1. 2. Which of the following statements best describes the tonality of the extract?	ns.
	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1	ns.
	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1. 2. Which of the following statements best describes the tonality of the extract? The extract begins in major and ends in major.	ns.
	Just after the short passage for piano alone, the extract's opening material retur two ways in which its statement here differs from the opening statement. 1. 2. Which of the following statements best describes the tonality of the extract? The extract begins in major and ends in major. The extract begins in major and ends in minor.	ns.
	Just after the short passage for piano alone, the extract's opening material reture two ways in which its statement here differs from the opening statement. 1. 2. Which of the following statements best describes the tonality of the extract? The extract begins in major and ends in major. The extract begins in major and ends in minor. The extract begins in minor and ends in minor.	ns.

4. Finally, you will hear part of a movement from a concerto by Vivaldi, most of the melody of which is printed below. The extract will be played **five** times.

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







(a)	Name fully (e.g., D major) the key in which the extract begins.			
(b)	Complete the music in bars 9–12. The rhythm has been given to you.	[3]		
(c)	Which of the following statements is correct? Tick one box.	[1]		
	The chord in bar 2 is in root position.			
	The chord in bar 2 is in first inversion.			
	The chord in bar 2 is in second inversion.			
(d)	Name the key and cadence in bars 15–16.	[2]		
	Key Cadence			
(e)	In each of the six boxes in bars 5–8 enter one suitable chord for the given melody. chords you name should form an appropriate harmonic progression.	The [3]		

END OF PAPER