



GCE AS/A level

1303/02

MUSIC – MU3

(Part Two) Aural Perception

A.M. MONDAY, 23 May 2016

1 hour (approx.) plus your additional time allowance

Surname _____

Other Names _____

Centre Number _____

Candidate Number 2 _____

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1.	10	
2.	10	
3.	10	
4.	10	
Total	40	

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen or your usual method.

Answer all FOUR questions.

Write your name, centre number and candidate number in the spaces provided on the front cover.

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. First, you will hear part of a movement from a longer instrumental composition. An outline of the structure of the extract is given below.



The extract will be played **THREE** times. You now have 45 seconds to read the questions below.

- (a) **UNDERLINE** the correct time signature for the movement. [Choose from the list below.] [1]

3/4

4/4

5/4

6/8

- (b) **UNDERLINE** the term which describes the texture of the A sections above. [1]

monophonic

homophonic

contrapuntal

fugal

1(c) Which of the following best describe the tonalities of sections A and B given in the formal outline above? [2]

Section A – major / minor / modal

[UNDERLINE ONE answer]

Section B – major / minor / modal

[UNDERLINE ONE answer]

**1(d) Describe the composer's USE OF INSTRUMENTS in the first TWO sections (A and B) of the movement. You should not merely list the instruments used. [2+2]
[1 MARK FOR EACH RELEVANT COMMENT]**

SECTION A _____

SECTION B _____

1(e) From which type of longer work do you think the movement is taken? [1]

(f) Name the period of composition. [1]

- | | | |
|-----|--|--|
| 1. | Der Reif hat einen
weissen Schein | The frost sprinkled a
white sheen |
| 2. | Mir übers Haupt
gestreuet; | All over my hair; |
| 3. | Da glaubt' ich schon
ein Greis zu sein, | It made me think I was
an old man, |
| 4. | Und hab mich sehr
gefrenuet. | And I was overjoyed. |
| 5. | Doch bald ist er
hinweggethaut, | But soon it melted, |
| 6. | Hab wieder schwarze
Haare, | Again my hair is black, |
| 7. | Dass mir's vor meiner
Jungend graut - | And so I grieve to have
my youth - |
| 8. | Wie weit noch bis zur
Bahre! [Repeated] | How far still to the
grave! |
| 9. | Vom Abendroth zum
Morgenlicht | From dusk to dawn |
| 10. | Ward mancher Kopf
zum Greise. | Many a head has
turned grey. |
| 11. | Wer glaubt's? und
meiner ward es nicht | Yet mine, would you
believe it, has not |
| 12. | Auf dieser ganzen
Reise! [Repeated] | Throughout this whole
journey! |

2. Next, you will hear a complete song, **Der Greise Kopf (The Grey Head)**, for voice and piano. The text employed, together with an English translation, is given opposite.

The extract will be played **THREE** times. You now have 45 seconds to read the questions.

- (a) Comment on the **MELODY** and the **HARMONY/ TONALITY** in the piano's short four-bar **INTRODUCTION**. (You should not mention rhythm here.) [3]
[1 MARK FOR EACH RELEVANT COMMENT]

MELODY

HARMONY/TONALITY

**2(b) Describe the PIANO part in VERSE 1 (lines 1-4). In your answers, refer to the appropriate lines of text when necessary. [2]
[1 MARK FOR EACH RELEVANT COMMENT]**

2(c) Describe any interesting features in the music of each half of VERSE 2 (lines 5-6 and lines 7-8). You should refer to both the piano and vocal parts in your answers.

Lines 5-6 [2]

Lines 7-8 [2]

2(d) Identify the form of the song from the list below.

[1]

[UNDERLINE ONE answer]

Binary / Ternary / Rondo / Strophic

3. The next extract falls into two sections. The shorter, second section is preceded by a pause, and is slower and more expressive than the first section.

The extract will be played **THREE** times. You now have 45 seconds to read the questions below.

- (a) Identify the type of ensemble heard. **UNDERLINE** your answer. [1]

String Trio String Quartet String Quintet

- (b) Give **TWO** features of interest in the composer's use of **METRE/RHYTHM** in the **FIRST** section of the extract. [2]

1. _____

2. _____

3(c) Give THREE features of the HARMONY/TONALITY of the FIRST section. [3]

1. _____

2. _____

3. _____

**(d) Comment on the use of instruments in the SECOND section. [3]
[1 MARK FOR EACH RELEVANT COMMENT]**

(e) Suggest a possible composer. [1]

4. The final extract is a complete movement from a sonata by Vivaldi, most of the melody of which is printed opposite.

The extract will be played FIVE times. You now have 45 seconds to read the questions on page 17.

[Note: Beat numbers refer to quaver beats, e.g., 2⁶ means the 6th quaver beat in bar 2].

- (a) State in full (e.g., C major) the tonic key of the movement. [1]
-

- (b) Name the cadence in the following bars. [2]

(i) Bars 2⁷–3¹ _____

(ii) Bars 4⁷–5¹ _____

4(c) State in full (e.g., F# major) the key tonicised (hinted at or briefly established) in bars 5³–6². [1]


(d) Complete the music in bars 8⁴–9⁸. The rhythm has been given to you. [3]

(e) In each of the six boxes in bars 11–12² enter ONE suitable chord for the given melody. You should use two different chords for the first two boxes in bar 11. The chords you name should form an appropriate harmonic progression. [3]

END OF PAPER

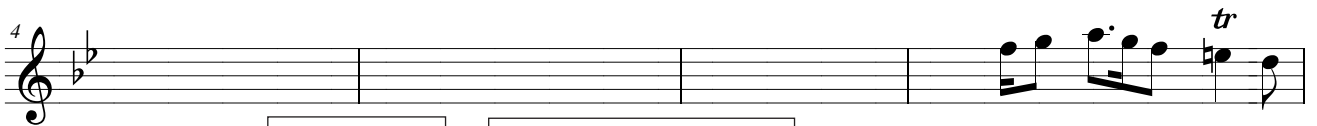
Largo

Flute



CADENCE

4

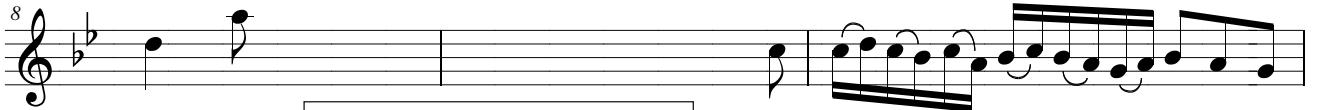


CADENCE

KEY TONICISED

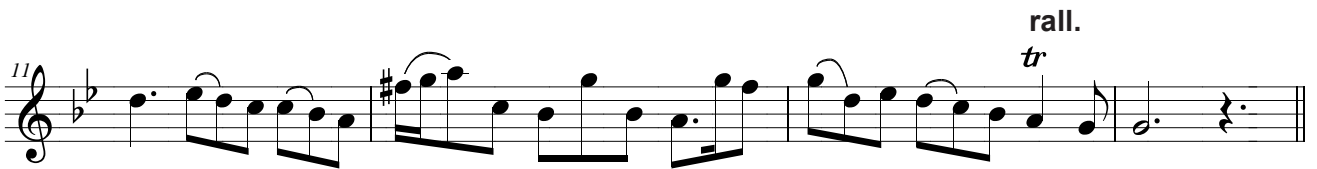


8



COMPLETE PITCH

11



rall.

tr

CHORDS: