

Surname	Centre Number	Candidate Number
Other Names		2



**GCE AS/A level**

1303/02



S16-1303-02

**MUSIC – MU3  
(Part Two) Aural Perception**

A.M. MONDAY, 23 May 2016

1 hour (approx.)

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

**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.

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- 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**

- (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]**

- (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** .....

.....

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

.....

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

.....

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 below.

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

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

- (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**

.....

.....

.....

- (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]

.....

.....

.....

.....

(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]

.....

.....

.....

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

[1]

**Binary / Ternary / Rondo / Strophic** [Underline one answer]

- 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. ....

- (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]

.....

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4. The final extract is a complete movement from a sonata 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 9.

**Largo**

Flute

CADENCE

4

CADENCE      KEY TONICISED

8

COMPLETE PITCH

11

rall.  
tr

CHORDS:



[Note: Beat numbers refer to quaver beats, e.g., 2<sup>6</sup> 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 2<sup>7</sup>–3<sup>1</sup>** .....

(ii) **Bars 4<sup>7</sup>–5<sup>1</sup>** .....

(c) State in full (e.g., F# major) the key tonicised (hinted at or briefly established) in bars 5<sup>3</sup>–6<sup>2</sup>. [1]

.....

(d) Complete the music in bars 8<sup>4</sup>–9<sup>8</sup>. The rhythm has been given to you. [3]

(e) In each of the six boxes in bars 11–12<sup>2</sup> 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]

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