

Surname
Other Names

Centre Number

Candidate Number
2



**GCE AS/A level**

1303/02

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

P.M. MONDAY, 21 May 2012

1 hour (approx.)

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. First you will hear the whole of a movement for a solo instrument and string orchestra.

(a) Which of the following best describes the tonality of the movement? [1]

major minor modal [Underline one answer]

(b) What is the time signature of the music? Choose from the answers below. [1]

2 3 4 6  
4 4 4 8 [Underline one answer]

(c) Which of the following rhythmic devices is used in the opening orchestral section before the soloist's entry? [1]

syncopation hemiola dotted rhythms [Underline one answer]

(d) Other than your answer to (c) above, mention **two** musical features of this opening orchestral section. [2]

- 1. ....
- 2. ....

(e) From what type of composition is the movement taken? [2]

Type of composition .....

(f) Name **one** continuo instrument that plays a **chordal** part in the music. [1]

Continuo instrument .....

(g) State the overall form of the movement. Give **one** reason for your answer. [2]

Form of movement .....

Reason .....

.....

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- 2. The next extract is taken from a Requiem Mass and is in three distinct sections. The text employed, with an English translation, is given below.

**Section 1**

*Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Requiem, requiem.*

*Grant them eternal rest, Lord,  
And may light for ever more shine upon them.  
Rest, rest.*

**Section 2**

*Libera me, Domine, de morte aeterna,  
In die illa tremenda:  
Quando coeli movendi sunt et terra.*

*Deliver me, Lord, from eternal death,  
On that terrible day:  
When the heavens and the earth will shake.*

**Section 3**

As in Section 2, ending with:

*Dum veneris judicare saeculum per ignem.*

*When You come to judge the world by fire.*

- (a) What type of voice sings the solo part in the extract? [1]

**contralto      mezzo-soprano      soprano      [Underline one answer]**

- (b) What is the Italian term for the unaccompanied singing in **Section 1**? [1]

.....

- (c) Which of the following terms best describes the harmony of **Section 1**? [1]

**diatonic      chromatic      modal      [Underline one answer]**

- (d) Name the cadence at the very end of **Section 1** (on the final *Requiem*). [1]

**Cadence** .....

(e) Give **three** ways in which the music illustrates the meaning of the words in **Section 2**. [3]

- 1. ....
- 2. ....
- 3. ....

(f) Which of the following terms best describes the texture of **Section 3**? [1]

**monophonic      homophonic      contrapuntal      fugal** [Underline one answer]

(g) Comment on the use of the orchestra in **Section 3**. [2]  
[1 mark for each relevant comment]

.....

.....

.....

3. The next extract is taken from a movement for violin and piano.

(a) Suggest an Italian term for the tempo of the extract. [1]

**Tempo** .....

(b) Describe the texture at the opening. [1]

**Texture** .....

(c) Which of the following terms best describes the metre of the music? [1]  
[Underline **one** answer]

**simple duple      simple triple      compound duple      compound quadruple**

(d) Give **two** features of the melody in the opening bars of the extract. [2]

**1.** .....

**2.** .....

(e) Comment on the piano writing in the remainder of the extract. [3]  
[**1 mark for each relevant comment**]

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

(f) (i) From what you have heard, what do you consider to be the form of the movement from which the extract is taken? Choose from the list below. [1]  
[Underline **one** answer]

**Ritornello form      Sonata form      Theme and variations      Rondo form**

(ii) Give **one** reason for your answer. [1]

.....

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4. Finally, you will hear a short movement from a trio for woodwind instruments, most of the melody of which is printed below.

Oboe **Adagio** CADENCE

5

Use two different chords

9 CADENCE

KEY TONICISED

[Bassoon]

14

COMPLETE PITCH



- (a) Name the cadences in the following bars: [2]
- (i) **Bar 4<sup>1-2</sup>** .....
- (ii) **Bars 11-12** .....
- (b) Complete the music in bars 14–16. The rhythm has been given to you. [3]
- (c) Give the bar and beat number (e.g., 7<sup>2</sup>) of a suspension in the extract. [1]
- Bar and beat number** .....
- (d) Which of the following keys is tonicised (i.e., passed through or briefly established) in bars 9–12? [1]
- tonic minor      supertonic minor      subdominant major** [Underline **one** answer]
- (e) In each of the six boxes in bars 5–7<sup>1</sup> enter **one** suitable chord for the given melody. You should use two **different** chords in the first two boxes in bar 5. **The chords you name should form an appropriate harmonic progression.** [3]