

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

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. The first extract is taken from some vocal music, the text of which is given below.

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

1. *With darkness deep, as is my woe,*
2. *Hide me, ye shades of night. Hide me.*
3. *Your thickest veil around me throw,*
4. *Conceal'd from human sight.*
5. *Your thickest veil around me throw,*
6. *Conceal'd from sight, conceal'd from sight,*
7. *Conceal'd from human sight.*
8. *Or come thou, death, thy victim save.* [Last line repeated]

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

major **minor** **modal** [Underline **one** answer]

- (b) Which musical term describes the **texture** of the setting of **line 1**? [1]

.....

- (c) Name the cadence at the words ***around me throw*** in **line 3**. [1]

.....

- (d) Name **one** ornament heard in the music. [1]

.....

- (e) (i) Of what type of short vocal composition is the extract an example? Choose from the list below. [1]

recitative **aria** **chorale** **hymn** [Underline **one** answer]

- (ii) From which type of larger work does this extract come? [1]

.....

- (f) Name the **keyboard** instrument heard in the extract. [1]

.....

(g) In which of the following musical eras do you think the music was composed? [1]

Baroque Classical Romantic [Underline one answer]

(h) Describe how the composer sets the word *veil* in **line 5**. (You need not restrict your answers to the vocal part.) [2]

[1 mark for each relevant comment]

.....

.....

2. The second extract, for orchestra, consists of a very short fast section followed by a longer slower section.

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

(a) The whole of the first, fast section, which ends with a sustained note on French horn, is based on a single chord. Choosing from the list below, state which type of chord this is. [1]

major **minor** **dominant 7th** **diminished 7th** [Underline **one** answer]

(b) Comment on the music given to the violins throughout the **first** section. [2]
[1 mark for each relevant comment]

.....
.....

(c) What is the time signature of the **first** section? [1]

.....

(d) What is the time signature of the **second**, slow section? [1]

.....

(e) The **second** section begins with two melodies, the first on flute, the second (briefly) on clarinet. Describe the accompaniment to these two melodies. [2]
[1 mark for each relevant comment]

.....
.....

(f) Name **one** instrument that plays **either** of these melodies when they are restated immediately after. [1]

.....

(g) Name the **untuned** percussion instrument that plays towards the end of the extract and comment on the music given to it. [2]

Untuned percussion instrument

Comment on music

.....

3. The next extract is taken from some chamber music for piano and two other instruments.

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

- (a) Name the **two** instruments playing with the piano. [2]

1. 2.

- (b) Comment on the musical material played in the **opening bars** by (i) the piano and (ii) the other instruments. [2+2]

[1 mark for each relevant comment]

(i) **piano**

.....

.....

(ii) **other instruments**

.....

.....

- (c) Just after the short passage for piano alone, the extract's opening material returns. Give **two** ways in which its statement here differs from the opening statement. [2]

1.

2.

- (d) Which of the following statements best describes the tonality of the extract? Tick **one** box. [1]

<i>The extract begins in major and ends in major.</i>	
<i>The extract begins in major and ends in minor.</i>	
<i>The extract begins in minor and ends in minor.</i>	
<i>The extract begins in minor and ends in major.</i>	

- (e) From what type of work is the extract taken? [1]

Type of work

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.

Largo

cantabile

Violin

5

tr

9

tr

KEY AND CADENCE

13

(a) Name fully (e.g., D major) the key in which the extract begins.

[1]

Examiner
only

(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]

<i>The chord in bar 2 is in root position.</i>	
<i>The chord in bar 2 is in first inversion.</i>	
<i>The chord in bar 2 is in second inversion.</i>	

(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. **The chords you name should form an appropriate harmonic progression.**

[3]

END OF PAPER