

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/02

MUSIC – MU3 (Part Two) Aural Perception

P.M. MONDAY, 12 May 2014

1 hour (approx.)

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.

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 a complete movement from some chamber music.

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

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

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

- (b) What is the time signature of the movement? Choose from the list below. [1]

3/4 **4/4** **6/8** [Underline **one** answer]

- (c) Suggest an Italian term to describe the **tempo** of the movement. [1]

.....

- (d) Which of the following terms best describes the texture of the music? [1]

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

- (e) How many performers take part in the movement? [1]

.....

- (f) Tick the appropriate boxes below to indicate the **three** correct statements concerning the **movement as a whole**. [3]

<i>The opening melody occurs in both major and minor keys.</i>	
<i>Both dotted rhythms and syncopation are used.</i>	
<i>Dotted rhythms are used but there is no syncopation.</i>	
<i>Harmonic progressions based on the circle/cycle of fifths are used.</i>	
<i>A harpsichord is used as a continuo instrument.</i>	
<i>The movement is in ritornello form.</i>	

- (g) State **in full** the type of work from which the movement is taken. [2]

.....

- 2. The second extract, for solo voice and orchestra, is taken from a musical setting of a Mass. 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 below and on page 4.

- | | |
|--|--|
| 1. <i>Et incarnatus est de spiritu sancto</i> | <i>And he was made flesh by the power of the Holy Spirit</i> |
| 2. <i>Ex Maria virgine et homo factus est,</i> | <i>From the virgin Mary and was made man,</i> |
| 3. <i>Et homo factus est, factus est,</i> | <i>And was made [man,] made [man],</i> |
| 4. <i>Factus est, fa[ctus]...</i> | <i>Made [man], ma[de]....</i> |

- (a) Which type of voice sings in the extract? [1]

.....

- (b) What is the time signature of the movement? Choose from the list below. [1]

2/4 4/4 6/8 9/8 [Underline **one** answer]

- (c) Give **three** features of the **vocal** writing in the extract. Locate your answers by referring to the text and/or line where necessary. (Do not mention the instrumental parts here.) [3]

- 1.
- 2.
- 3.

- (d) Comment on the **use** of instruments in the extract. [2]
[1 mark for each relevant comment]

.....
.....

- (e) Name the cadence at the end of line 1 (*sancto*). [1]

.....

- (f) Tick the appropriate box below to indicate which of the three statements is correct. [1]

<i>The final chord of the extract is in root position.</i>	
<i>The final chord of the extract is in first inversion.</i>	
<i>The final chord of the extract is in second inversion.</i>	

- (g) Which of the three composers listed below do you think composed this mass setting? [1]

J.S. Bach **Mozart** **Brahms** [Underline **one** answer]

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only

3. The next extract is taken from a symphony and is in two distinct sections, the **first** a graceful *allegretto*, the **second** a brisk *presto*.

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

(a) Name the instrument playing the melody at the opening of the extract. [1]

.....

(b) State **two** features of the opening melody as played by **this instrument**. [2]

1.

2.

(c) Mention **one** feature of this melody's accompaniment. You should not merely name an instrument. [1]

.....

(d) Comment on the **harmony/tonality** of the **first** section (*allegretto*). [3]
[1 mark for each relevant comment]

.....

.....

.....

(e) Mention **three** features of interest in the music of the **second** section (*presto*). [3]

1.

2.

3.

4. Finally, you will hear part of a movement from a symphony by Schubert, most of the melody of which is printed below.

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

Andante

1

p

6

sfp

KEY AND CADENCE

KEY

10

TONICISED

14

COMPLETE MELODY

- (a) Name the key and cadence in bars 7–8. [2]

Key **Cadence**

- (b) Complete the music in bars 15–17. The rhythm has been given to you, as have the pitches of the two grace notes at the start of bar 16. [3]

- (c) Give the bar and, if appropriate, beat numbers (e.g., 13²) of a short pedal in the extract. [1]

.....

- (d) Which key is tonicised (passed through or briefly established) in bars 9–10? [1]

.....

- (e) In each of the six boxes in bars 3–4 enter **one** suitable chord for the given melody. You should use two different chords on the first beat of bar 3. **The chords you name should form an appropriate harmonic progression.** [3]

END OF PAPER