



GCE AS/A level

1303/02

MUSIC – MU3

(Part Two) Aural Perception

A.M. TUESDAY, 2 June 2015

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, 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. The first extract is from an orchestral work and consists of an opening slow section followed, after a distinct pause, by a much faster section.

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

- (a) What is the time signature of the opening slow section? Choose from the list below. [1]

2/4

3/4

4/4

6/8

[Underline ONE answer]

- (b) Which of the following describes the tonality at the start of the extract? [1]

major

minor

modal

[Underline ONE answer]

1(c) (i) Which instrument plays the melody just after the opening passage for strings? [1]

(ii) Give ONE feature of this melody. [1]

(d) Name the cadence at the end of the slow section.
[1]

(e) Which of the following terms best describes the texture at the opening of the FAST section? [1]

monophonic homophonic

contrapuntal fugal

[Underline ONE answer]

1(f) Tick the appropriate boxes below to indicate the THREE musical devices used in the FAST section.

[3]

Sequence	
A modulation to the dominant	
Dotted rhythms	
Pedal	
Imitation	
Countermelody	

1(g) In which year do you think the extract was composed? Choose from the list below. [1]

1743

1813

1883

[Underline ONE answer]

2. The second extract is taken from a musical setting of a mass and begins with an instrumental introduction. The text employed, together with an English translation, is given below. The text is shared between the vocal parts in such a way that they rarely sing the same words at the same time.

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

Domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe, altissime domine Deus, agnus dei, filius patris.

Lord God, heavenly King, God the Father Almighty, the only-begotten Son, Jesus Christ, Lamb of God, Son of the Father.

2(a) (i) Name the solo wind instrument that plays in the extract. [1]

(ii) State TWO features of the music played by this instrument. [2]

1. _____

2. _____

(b) Comment on the bass part in the instrumental introduction. [3]

[1 MARK FOR EACH RELEVANT COMMENT]

2(c) Which type of MALE voice sings in the extract? [1]

bass baritone

tenor counter-tenor

[Underline ONE answer]

(d) Give THREE features of the vocal writing in the extract. [3]

1. _____

2. _____

3. _____

- 3. The next extract is taken from a piano trio and consists of an opening slow section followed by a contrasting quick section.**

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

- (a) Comment on the HARMONY/TONALITY of the OPENING, slow section. [3]**
[1 MARK FOR EACH RELEVANT COMMENT]

3(b) OTHER THAN HARMONY AND TONALITY, state TWO interesting features of this slow section. [2]

1. _____

2. _____

**(c) Comment on the writing for piano in the contrasting QUICK section.
[1 MARK FOR EACH RELEVANT COMMENT] [2]**

- 3(d) State ONE feature of the music played by the violin and ONE DIFFERENT feature of the music played by the cello in the same section.**

VIOLIN [1]

CELLO [1]

- (e) Which of the composers listed below do you think composed this music? [1]**

Purcell

Vivaldi

Haydn

Dvorak

[Underline ONE answer]

4. Finally, you will hear an extract of music taken from a short piano piece by Beethoven, 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 that follow.

- (a) Name the key and cadence in bar 10. [2]

KEY _____

CADENCE _____

- (b) Complete the music in bars 21-26. The rhythm has been given to you. [3]

- (c) Name in full (e.g., D minor) the key at the end of the extract (bar 30). [1]
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4(d) Name the compositional device used in bars 20² to 24¹. [1]

(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

Allegretto quasi andante

Musical score for measures 1-5. The key signature is A major (three sharps). Measure 1 starts with a half note followed by eighth notes. Measure 2 has a dynamic *p*. Measures 3-5 have dynamics *sf* and *tr*. The score ends with a fermata over a dotted half note.

CHORDS:

Musical score for measures 6-10. The key signature changes to E major (two sharps). Measure 6 starts with a half note followed by eighth notes. Measures 7-10 have dynamics *sf* and *tr*. The score ends with a fermata over a dotted half note.

KEY/CADENCE *cresc.*

Musical score for measures 12-16. The key signature changes to D major (one sharp). Measures 12-15 have dynamics *sf*, *p*, and *sf*. Measures 16-17 have dynamics *tr*.

Musical score for measures 17-20. The key signature changes to G major (no sharps or flats). Measures 17-19 have dynamics *sf* and *tr*. Measures 20-21 have eighth notes.

Musical score for measures 21-24. The key signature changes to C major (no sharps or flats). Measures 21-24 have eighth notes. The score ends with a fermata over a dotted half note.

COMPLETE PITCH *p*

COMPOSITIONAL DEVICE

Musical score for measures 27-30. The key signature changes to F# major (one sharp). Measures 27-29 have eighth notes. Measures 30-31 have sixteenth notes.

KEY