

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/02



S15-1303-02

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

A.M. TUESDAY, 2 June 2015

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. 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]

- (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]

- (f) Tick the appropriate boxes below to indicate the **three** musical devices used in the **fast** section. [3]

<i>Sequence</i>	
<i>A modulation to the dominant</i>	
<i>Dotted rhythms</i>	
<i>Pedal</i>	
<i>Imitation</i>	
<i>Countermelody</i>	

- (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.

- (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]

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

- (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]

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

(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. [2]
[1 mark for each relevant comment]

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

(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]

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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 below.

The extract will be played **five** times. You now have 45 seconds to read the questions on page 7.

Allegretto quasi andante

p *sf* *tr* CHORDS:

sf *tr* KEY/CADENCE *cresc.*

sf *p* *sf* *tr*

sf *tr*

p COMPLETE PITCH

COMPOSITIONAL DEVICE

p KEY

- (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]
-
- (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]

Examiner
only

END OF PAPER