

## MUSIC

### AIMS

The aims of this syllabus are to encourage the habit of listening intelligently to music, to develop music literacy and to have a general understanding of Western and Chinese music culture. All candidates will be expected to have some basic familiarity with both Western and Chinese music.

### THE EXAMINATION

The examination consists of the following compulsory papers:

Paper 1	Practical Test	15%	about 10 minutes
Paper 2	Listening Test	25%	1½ hours
Paper 3	Theory & History of Music	25 + 35%	3 hours

#### **Paper 1**                      **Practical Test**    (15%)

The objective of this part of the examination is to test general musicianship; only the most rudimentary instrumental or vocal technique is required, although some additional credit will be given for higher standards of attainment.

This test will be conducted individually and will last about 10 minutes. Candidates should perform **two pieces of contrasting styles**. A test of sight-reading will also be given.

Any instrument may be offered, including both Western and Chinese, and the two pieces played need not necessarily be on the same instrument. Candidates offering instruments other than the piano must provide their own. Candidates must provide their own accompanist if one is required. When entering the examination, candidates must state what instrument(s) they intend to offer. The candidates must also provide a copy of the score(s) for the examiner.

Candidates with the Associated Board of the Royal Schools of Music (or equivalent e.g. Trinity College of Music, the Guildhall School of Music and Drama, or Central Conservatory of Music, Beijing – Chinese Instruments) qualifications in any instrument or voice, or practical musicianship, at Grade 4 or above may claim exemption from this test. Candidates with qualifications of the Royal Conservatory of Music of Toronto may claim exemption from Grade 5 or above (see below). Candidates must hold their pass in the practical examination at the time of entry for the Certificate of Education Examination and evidence of these qualifications should be submitted to the Hong Kong Examinations and Assessment Authority on or before 15th January of the year of examination. Marks will be awarded to such candidates according to the following scale, out of a maximum of 15:

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Royal Conservatory of Music of Toronto-Canada	Central Conservatory of Music, Beijing (Chinese Instrument)	Associated Board of the Royal Schools of Music	Marks to be awarded
(P = Pass, M = Merit, D = Distinction)			
Grade 5 (P, M & D)	Grade 4 (P, M & D)	Grade 4 (P, M & D)	8 marks
Grade 6 (P, M & D)	Grade 5 (P, M & D)	Grade 5 (P, M & D)	9 marks
Grade 7 (P & M)	Grade 6 (P, M & D)	Grade 6 (P & M)	10 marks
Grade 7 (D)	Grade 7 (P, M & D)	Grade 6 (D)	11 marks
Grade 8 (P & M)	Grade 8 (P & M)	Grade 7 (P & M)	12 marks
Grade 8 (D)	Grade 8 (D)	Grade 7 (D)	13 marks
Grade 9 (P & M)	Grade 9 (P & M)	Grade 8 (P & M)	14 marks
Grade 9 (D)	Grade 9 (D)	Grade 8 (D) or above	15 marks

**Paper 2                      Listening Test (1½ hours)                      (25%)**

The objective of this paper is to test candidates' aural ability as related to the historical context of the excerpts they hear. Candidates will be required to give brief answers to questions related to 3 excerpts on Western music and 1 excerpt on Chinese music. Each excerpt will be played **NOT** more than **THREE** times. Short scores may be provided. Questions will be asked relating to such areas as:

- (a) Rhythm
- (b) Tonality
- (c) Melody
- (d) Harmony
- (e) Instrumentation
- (f) Form
- (g) Texture
- (h) Relation to its historical context

**Paper 3                      Theory and History of Music (3 hours)                      (60%)**

**Section A                      Theory (1¼ hours)                      25%**

The objectives of this section are to test candidates' ability in musical creativity and basic melodic/harmonic writing skills. Knowledge of a regular range of standard orchestral instruments is expected.

- (a) single-line melodic writing in the form of theme and variation, extension and completion of given melodic ideas, etc.
- (b) simple 4-part harmonization.

Both the above writing techniques may involve simple modulation to closely-related keys.

**Section B History of Music (1¼ hours)**

35%

In this section candidates will be required to answer a number of general questions in Part (a) *Western Music* and a number of short questions in **EITHER** Part (b) *Chinese Music* **OR** Part (c) *Contemporary Music*. In Part (b) *Chinese Music*, questions will be set and must be answered in Chinese.

(a) *Western Music*

25%

The objectives of this part are to test candidates' music literacy and their general knowledge of western music history.

Candidates should:

- (i) have a general knowledge of the musical styles and the representative masterpieces of the Baroque, Classical, Romantic, Impressionistic, Neo-Classical and 20th Century periods/styles in music history. A list of works is included below on which the examination will be based:

<b>Composers</b>	<b>Works</b>
Vivaldi	<i>'Spring' from The Four Seasons</i>
J. S. Bach	<i>Cantata No. 140 'Wachet auf, ruft uns die Stimme'</i>
Handel	<i>Concerto Grosso in B flat, Op.3 No.1 (HWV 312)</i>
Haydn	<i>String Quartet in D, Op.64 No.5 'Lark' (Hob. III/63)</i>
Beethoven	<i>Symphony No. 5 c minor</i>
Mozart	<i>Sonata in G for Violin and Piano, K379</i>
Schubert	<i>Erkoning D 328, Die Forelle D550 and Der Tod und das Madchen D 531</i>
Chopin	<i>Polonaise in A-flat major, Op. 53</i>
Smetana	<i>'Vltava' (The Moldau) from Má Vlast (My Country)</i>
Wagner	<i>Tristan und Isolde, Prelude</i>
Bartók	<i>Piano Concerto No. 3</i>
Stravinsky	<i>Petrushka</i>
Gershwin	<i>Rhapsody in Blue</i>

- (ii) be familiar with the major musical genres and be able to discuss with music examples such as : *fugue, concerto grosso, oratorio, cantata, suite, overture, sonata, solo concerto, symphony, symphonic poem, song cycle, opera, etc.*

**CHOOSE EITHER (b) Chinese Music 10%**

The objective of this part is to test candidates' basic knowledge and appreciation of Chinese music.

Candidates:

- (i) should be familiar with the musical genre, the instruments, the musical background and the performing practice of the works listed below:

I. 獨奏

i) 傳統曲目

<u>樂種</u>	<u>曲目</u>
古琴曲	《梅花三弄》 [張子謙 獨奏，HUGO Production, HRP7139-2] [林友仁 獨奏，HUGO Production, HRP7145-2] [衛仲樂 獨奏，ROI Productions, RB-961010-2C]
琵琶曲	《陽春白雪》[又名《陽春曲》] [何樹鳳 獨奏，中國唱片 中國樂器大全： 琵琶卷，卷二 CCD-92/195] [衛仲樂 獨奏，ROI Productions, RB-961010-2C] [呂培元 獨奏，ROI Productions, RA-931005C]

ii) 現代作品

<u>樂種</u>	<u>曲目</u>
二胡獨奏	劉天華：《病中吟》 [蔣風之 獨奏，ROI Productions, RB-941008-2C] [王國潼 獨奏，HUGO Production, LT4006-2] [衛仲樂 獨奏，ROI Productions, RB-961010-2C]
笛獨奏	《牧民新歌》簡廣易、王志偉曲  簡廣易演奏，彭修文／中國廣播民族樂團 “二泉映月”，香港：中國唱片／EMI，1980。 (EMI CD-6079)

簡廣易演奏  
“中國音樂大全／笛子卷／卷四”，北京：  
中國唱片，1992。(中國唱片 CCD 94／353)

杜沖演奏，夏飛雲／上海音樂學院民族樂團  
伴奏  
“幽蘭逢春”，香港：雨果，1989。(HUGO HRP  
752-2)

## II. 合奏

### i) 傳統曲目

<u>樂種</u>	<u>曲目</u>
廣東音樂	嚴老烈：《旱天雷》 [沈偉等演奏，HUGO Production, HRP-729-2] [廣州音樂團等演奏，百利唱片 (Bailey Record), BCD-90012]

### ii) 現代作品

<u>樂種</u>	<u>曲目</u>
大型樂隊 合奏	《瑤族舞曲》 錄音：《瑤族舞曲》－中國廣播民族樂團， 彭修文指揮 (HUGO HRP760-2)
	關迺忠：《拉薩行》 [關迺忠指揮香港中樂團，華星唱片 CD-30025] [閻惠昌指揮中央民族樂團，中國唱片 CCD-88-021]

- (ii) will be required to give brief answers related to their basic knowledge of the above elements.

(The questions will be set and answered in Chinese in this part.)

**OR (c) Contemporary Music**

10%

The objective of this part is to test candidates' general knowledge and appreciation of contemporary music. Works by Hong Kong and western composers are included.

Candidates will be required to give brief answers related to form, background and instrumental skill of the works listed below:

<b>Composers</b>	<b>Works</b>
Penderecki	<i>Threnody for the Victims of Hiroshima</i> [Conifer CDCF 168] [Philips 412 030-1]
John Adams	<i>Chamber Symphony, 1st movement</i>
George Crumb	<i>Ancient Voices of Children (1st Movement)</i> [Elektra Nonesuch 7559-79149-2]
林樂培	《昆蟲世界》 [HUGO Production, HRP 7147-2]
羅永暉	《潑墨仙人》 [Ink Spirit, 香港中樂團]
陳永華	《晨曦》 ( <i>Morning Sun</i> ) [HUGO.HRP795-2]
陳錦標	《細語內心》 為單簧管和錄音帶而作 ( <i>Innerutterance</i> ) for solo clarinet & tape [New Music Hong Kong Highlights Vol. 3, HKCG, CGCD-9403] [Drimala Records, DR 99-347-02, <a href="http://www.drimala.com/">http://www.drimala.com/</a> ↙ Beyond Noend with Errante]