

香港考試及評核局
HONG KONG EXAMINATIONS AND ASSESSMENT AUTHORITY

香港中學文憑考試
HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

音樂 試卷一甲部（聆聽）
樣本試卷
MUSIC PAPER 1 PART A (LISTENING)
Sample Paper

評卷參考
MARKING GUIDELINES

General Notes on Marking

1. The marking scheme may not exhaust all possible answers for each question. Teachers should exercise their professional discretion and judgment in accepting alternative answers that are not in the marking scheme but are correct and well reasoned.
2. In questions asking for a specified number of reasons or examples etc. and a student gives more than the required number, the extra answers should not be marked. For instance, in a question asking students to provide two examples, and if a student gives three answers, only the first two should be marked.
3. The following symbols are used:

- | | |
|---|---|
| / | A single slash indicates an acceptable alternative within an answer. |
| + | A plus sign indicates that there are two pieces of information necessary to be awarded the point: the first piece of information comes before the plus sign and the second after. |

Part A Music in the Western Classical Tradition (48 marks)

1. Excerpt 1 Richard Strauss, *Duett-Concertino for Clarinet, Bassoon and Strings*, TrV. 293, II. Andante (1946) [00:00 – 00:49]
 Excerpt 2 Dmitri Shostakovich, *24 Preludes and Fugues*, Fugue No. 17 (1950) [00:00 – 00:50]
 Excerpt 3 W.A. Mozart, *Oboe Quartet in F major*, K. 370, III. Rondeau (1781) [00:00 – 00:47]
 Excerpt 4 Henry Purcell, *Come, Ye Sons of Art Away*, Z. 323, III. “Sound The Trumpet” (1694) [00:00 – 00:38]

- | | Marks |
|--|--------------|
| (a) homophonic / homophony / melody and accompaniment | 1 |
| (b) tremolo / pizzicato | 1 |
| (c) <input checked="" type="checkbox"/> $\frac{5}{4}$ | 1 |
| (d) <input checked="" type="checkbox"/> The accompaniment pattern is Alberti bass. | 1 |
| (e) oboe | 1 |
| (f) Classical | 1 |
| (g) ground bass / ostinato | 1 |
| (h) <input checked="" type="checkbox"/> The instrumentation features the trumpet. | 1 |
| | (8) |

2. Excerpt 5, 6: Set work: J. S. Bach, *Brandenburg Concerto No. 2*, first movement [00:00 – 00:20]
 [01:25 – 01:34]

- | | |
|----------------------|---|
| (a) Create coherence | 1 |
| (b) (i) | 2 |



- | | |
|--|------------|
| (ii) circle of fifths | 1 |
| (c) <input checked="" type="checkbox"/>  | 1 |
| (d) Ritornello form | 1 |
| | (6) |

3. Excerpt 7 Beethoven, String Quartet, Op. 18, No. 1, I [04:56 – 06:04]

- | | |
|--|---|
| (a) sequence | 1 |
| (b) <input checked="" type="checkbox"/> cello, viola, violin | 1 |
| (c) | 2 |



| Correct Answers | Marks |
|-----------------|-------|
| 5 | 2 |
| 3-4 | 1 |
| 0-2 | 0 |

- | | |
|--|---|
| (d) Key area 1: <u>G\flat major</u> | 1 |
| Key area 2: <u>D\flat major</u> | 1 |
| (e) development | 1 |

| | Marks |
|---|-------|
| (f) Harmony: diatonic (tonal) harmony / functional harmony | 1 |
| Texture: mostly homophonic / homophonic and polyphonic / starts with homophonic, then polyphonic, ends on homophonic | 1 |
| Dynamics: frequent use of <i>sforzando</i> | 1 |
| | (10) |
| 4. Excerpt 8 Rossini, Overture from La Cenerentola [03:29 – 05:08] | |
| Excerpt 9 Rossini, Act 1: Finale “Signora e pronto in tavola!” from La Cenerentola [01:24 – 02:59] | |
| (a) overture / prelude | 1 |
| (b) (i) clarinet melody: slurred / legato / single tonguing | 1 |
| (ii) vocal passage: staccato / detached | 1 |
| (c) (i) One difference within Excerpt 8 (any 1): | 1 |
| - with tremolo for strings | |
| - gradual crescendo / adding more instruments differences | |
| (ii) One difference within Excerpt 9: | 1 |
| - only male vocal part sings the chromatic ascending passage, then female vocal part sings answering phrase | |
| (iii) One difference between Excerpts 8 and 9: | 1 |
| - Excerpt 8 uses only orchestra / instrumental, whereas Excerpt 9 adds a vocal ensemble with orchestra / instrumental and vocal | |
| - Excerpt 8 uses only orchestra / instrumental, whereas Excerpt 9 has male and female voice uses call and response | |
| - Excerpt 8 uses only orchestra / instrumental, whereas Excerpt 9 adds more instruments and more voices | |
| (d) (Any two of the followings) | 2 |
| • gradual crescendo / Rossini crescendo, long passages building up crescendo using same musical materials | |
| • adding more instruments gradually, joining together to create climax | |
| • gradual thickening of texture | |
| • modal mixture (borrowing elements of minor key in a major key) / mixing major and minor in the melody (of clarinet) | |
| • high and low register contrast | |
| • fast passage of scale in the orchestral part | |
| • frequent / quick repetition of syllables / repeating notes in the vocal part | |
| • uses of sequence/ special singing style of the bass | |
| • echo effect between the instrumental and vocal parts | |
| • sudden change of / extreme dynamics / <i>sforzando</i> | |
| • frequent uses of ornamentation / turns | |
| • fast / virtuosic vocal passages | |
| (e) Rossini | 1 |
| | (9) |
| 5. Excerpt 10: Set work: Schubert, <i>Auf dem Wasser zu singen</i> (To be sung on the water), D. 774 [00:00 – 00:44] | |
| (a) non-stop running notes (16th notes) | 2 |
| barcarolle rhythm (6/8) | |
| (b) (i) First time: From bar <u>13</u> to bar <u>15</u> | 2 |
| Second time: From bar <u>17</u> to bar <u>18</u> | |
| (ii) The music begins in a minor mode (E \flat minor), and it modulates to a major mode (G \flat major) to depict the joy of gentle shimmering waves (“on gently shimmering waves of joy”). | 2 |
| | (6) |

| | | Marks |
|-----|---|-------|
| 6. | Excerpt 11 Debussy, "La Mer, L. 109: II. Jeux de vagues" on Debussy: Prélude à l'après-midi d'un faune, La mer & Jeux [00:00 – 00:34] | |
| (a) | Woodwind instrument 1: <u>English horn / cor anglais</u> | 1 |
| | Woodwind instrument 2: <u>oboe</u> | 1 |
| (b) | (i) Strings: tremolo / harp arpeggio | 1 |
| | Percussion: high registered percussion instrument (glockenspiel) / cymbals crash | 1 |
| | (ii) crescendo and decrescendo | 1 |
| (c) | Rhythmic characteristics: | |
| | Excerpt 11: running notes in irregular rhythmic patterns | 1 |
| | Schubert: steady running notes | 1 |
| | Melodic characteristics: | |
| | Excerpt 11: wider range, and more random, more chromatic movements, use of modal scale. | 1 |
| | Schubert: use of repeated notes in broken chords, contrasting use of major/minor keys. | 1 |
| | | (9) |

Remarks:

- All keywords must be written correctly.
- The point is considered invalid if it has any contradiction.

The following listed the details of the excerpts played in Paper 1A (Sample Paper).

| Question Number | Excerpt | Name of the Music Piece | CD Publisher / CD code | Time |
|-----------------|------------|--|------------------------------------|-------------|
| 1 | Excerpt 1 | Richard Strauss, <i>Duett-Concertino for Clarinet, Bassoon and Strings</i> , TrV. 293, II. Andante (1946) Wolfgang Liebscher, Manfred Weise, Rudolf Kempe & Staatskapelle Dresden, <i>Strauss: Oboe Concerto & Duett - Concertino for Clarinet, Bassoon and Strings</i> . | Warner Classics (1976) | 00:00-00:49 |
| | Excerpt 2 | Dmitri Shostakovich, <i>24 Preludes and Fugues</i> , Fugue No. 17 (1950) Peter Donohoe, <i>Shostakovich: 24 Preludes and Fugues</i> . | Signum Classics (2017) | 00:00-00:50 |
| | Excerpt 3 | W.A. Mozart, <i>Oboe Quartet in F major</i> , K. 370, III. Rondeau (1781) Alexei Ogrintchouk, Maxim Rysanov, Boris Brovtsyn & Kristine Blaumane, <i>Mozart: Oboe Concerto - Oboe Quartet - Sonata</i> . | BIS (2013) | 00:00-00:47 |
| | Excerpt 4 | Henry Purcell, <i>Come, Ye Sons of Art Away</i> , Z. 323, III. "Sound The Trumpet" (1694) Equale Brass Ensemble, John Eliot Gardiner & Monteverdi Orchestra, <i>Purcell Edition, Vol. 3: Odes, Anthems & Ceremonial Music</i> . | Warner Classics & Jazz (2002) | 00:00-00:38 |
| 2 | Excerpt 5 | J.S. Bach, " <i>Brandenburg Concerto No. 2 in F</i> , BWV 1047, I. [Allegro]" on Bach: <i>Brandenburg Concertos - Orchestral Suites</i> , Sir Neville Marriner, Academy of St Martin in the Fields, Kenneth Sillito, Celia Nicklin, Mark Bennett, Philip Pickett, Phil Pickett & George Malcolm. | EMI (1987, 2007) | 00:00-00:20 |
| | Excerpt 6 | | | 01:25-01:34 |
| 3 | Excerpt 7 | Beethoven, String Quartet, Op. 18, No. 1, I. Allegro con brio from "Beethoven: String Quartet in F Major, Op. 18,1 & String Quartet in C Minor, Op. 18,4" Leipziger Streichquartett | MDG Gold (2000) | 04:56-06:04 |
| 4 | Excerpt 8 | Rossini, Overture from <i>La Cenerentola</i> | Deutsche Grammophon 459 448 (1972) | 03:29-05:08 |
| | Excerpt 9 | Rossini, Act 1: Finale "Signora e pronto in tavola!" from <i>La Cenerentola</i> | Deutsche Grammophon 459 448 (1972) | 01:24-02:59 |
| 5 | Excerpt 10 | Schubert, " <i>Auf dem Wasser zu singen</i> , D. 774" on Schubert Lieder, Dietrich Fischer-Dieskau & Gerald Moore. | Deutsche Grammophon (2003) | 00:00-00:44 |
| 6 | Excerpt 11 | Debussy, " <i>La Mer</i> , L. 109: II. <i>Jeux de vagues</i> " on Debussy: <i>Prélude à l'après-midi d'un faune</i> , <i>La mer</i> & <i>Jeux</i> , London Symphony Orchestra & Valery Gergiev. | LSO (2011) | 00:00-00:34 |