

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 試卷一乙部（聆聽）
樣本試卷
MUSIC PAPER 1 PART B (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 B Chinese Instrumental Music, Cantonese Operatic Music, Local and Western Popular Music (52 marks)

1. Excerpt 1 *Journey to Lhasa* [00:00 – 02:00] **Marks**
- (a) Figure (a minor second interval followed by an octave drop) played by the *zheng* depicts drops of water at the source of the river, representing the origin of the Brahmaputra River (雅魯藏布江). 1
- (b) (i) The recurring musical figure features ascending semi-quavers in consecutive intervals of major second linked by low-and-middle register instruments (cello/*gehu*, *zhongsheng*/*alto sheng*, *zhong ruan*, *zhonghu*, *qudi*). 2
- (ii) The recurring musical figure is used to accompany the main melodic themes in the movement. 1
- (iii) The recurring musical figure depicts the undulating flow of the river. 1
- (c) Mostly regular 4-bar phrases; or Pentatonic (anhemitonic) scale. 1
- (d) • Excerpt begins in g minor (D *yu* mode (羽調)), and ends in a D dominant chord that leads to the tonic key (G major / D *zhi* mode (徵調)) of the movement; or
• Harmonic progression of the excerpt serves as an introduction to the tonic key, and the Excerpt ends in the tonic key of the movement. 1

(7)

2. Excerpt 2 江南絲竹《三六》 [00:55 – 01:44]

- (a) 4

- (b) Wind *dizi / qudi / di / sheng* 1
Bowed-string *erhu* 1
Percussion *ban / paiban* 1
- (c) *Jiangnan sizhu* 1
- (d) *pipa* (If candidate ticks more than one, zero mark.) 1
- (e) Each instrument plays the same skeletal melody and improvises the melody with ornaments. 1

(10)

Marks

3. Excerpt 3 古曲《梅花三弄》[00:54 – 01:27]
 Excerpt 4 古曲《梅花三弄》[00:47 – 01:23]
- (a) Harmonics / *fanyin* 1
- (b) Rhythm 2
- Excerpt 2 plays with a more steady / regular rhythm; Excerpt 3 plays with a more vivid rhythm / syncopated rhythm
- Tempo 1
- Excerpt 2 plays with a slower tempo / pulse; Excerpt 3 is faster.
- Tone colour 1
- Excerpt 2 plays with a more solid tone and touch; Excerpt 3 plays with a lighter tone and softer touch.
- (c) They belong to different schools, or *liupai*, of *guqin* playing. 2
 The interpretations are the result of a creative process known as *dapu*.
 (If candidate ticks more than 2, zero mark.)

(7)

4. Excerpt 5 《打金枝》阮兆輝、李寶瑩 [09:31 – 11:41]
- (a) None of the above 1
- (b) *zhongzhouyinyun / zhongzhouyin / zhengzi / guanhua / guanqiang* 1
- (c) *fanxian shiziju zhongban* 1
- (d) [P]: *shang* 1
 [Q]: *liu* 1

(5)

5. Excerpt 6 《喜得銀河抱月歸·海囚》吳美英 [00:00 – 03:00]
- (a) *Shibai* 1
- (b) *Yichui* 1
- (c) *xiaoqu / qupai* 1
- (d) Metrical position of ding and ban with the symbols ‘、’, ‘’’, ‘┌’, X ‘’ and/or ‘X’ in Lines 7 – 8 4

Line 7	花	謝	X	、	、┌ X	春	殘	、	、	┌	笑
			染	泥	香			猶	帶		
Line 8	笑	我	X	┌	、┌ X	故	、┌┌	X	┌┌┌	來	
			呆	盼	故						

Correct Answer **Mark**

15-16	4
12-14	3
9-11	2
7-8	1

(7)

6. Excerpt 7 'We Made You', Eminem [00:00 – 00:44]
- (a) Use of brass / lower brass (like trombone) and high-register percussion instruments (like glockenspiel). 1
 - (b) hook 1
 - (c) (i) rap / rapping 1
 - (ii) Characteristics: 2
 - lead vocal over a rhythmic accompaniment emphasizing backbeat, or interaction mainly between the rhythm of the voice and the beat.
 - narrow range.
 - sung in spoken voice.
 - use of short phrases to support the delivery of the lyrics.
 - timbre to emphasize meanings of the lyrics rather than expressive melodic line.
 - (d) Use of complex and syncopated rhythm in vocal parts 1
 - Mix of rock and hip-hop styles 1
 - It is in minor mode 1
- (8)

7. Excerpt 8 《高山低谷》林奕匡 [00:14 – 01:51]
- (a) Top melodic line of the piano (see the score below) 4



<u>Correct Answer</u>	<u>Mark</u>
17-18	4
14-16	3
11-13	2
8-10	1

- (b) 1 mark for each correct answer 3
- Phrase T U V
- Answer D B E
- (c) V⁷ – I 1
- (8)

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

Question Number	Excerpt	Name of the Music Piece	CD Publisher / CD Code/ Sources from Internet	Time
1	Excerpt 1	<i>Journey to Lhasa</i>	《拉薩行》Track 5 HUGO Productions, HRP 7240-2, 2002	00:00 – 02:00
2	Excerpt 2	江南絲竹《三六》 Performed by PURAQ	https://www.hkeaa.edu.hk/tc/hkdse/assessment/subject_information/category_a_subjects/hkdse_subj.html?A2&2&18_5	00:55 - 01:44
3	Excerpt 3	古曲《梅花三弄》 Performed by 傅雪齋	《中國音樂大全·古琴卷 5》Track 8 中國唱片 CCD – 94/346	00:54 - 01:27
	Excerpt 4	古曲《梅花三弄》 Performed by 張子謙	《中國音樂大全·古琴卷 3》Track 4 中國唱片 CCD – 94/344	00:47 - 01:23
4	Excerpt 5	《打金枝》 Performed by 阮兆輝、李寶瑩 《打金枝》	香港天聲唱片 TSCD 2100	09:31 - 11:41
5	Excerpt 6	《喜得銀河抱月歸·海囚》 Performed by 吳美英 《喜得銀河抱月歸》	風行唱片 FHCD 9815	00:00 - 03:00
6	Excerpt 7	‘ <i>We Made You</i> ’ Performed by Eminem	<i>We Made You</i> , Single by Eminem, Aftermath Records EWMY CDP1, 2009	00:00 – 00:44
7	Excerpt 8	《高山低谷》林奕匡, 3-EP Performed by Phil Lam	Sony Music 888 – 4307 – 2222	00:14 - 01:51