

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

練習卷
PRACTICE PAPER

音樂 試卷一（聆聽）
甲部：西方古典音樂
MUSIC PAPER 1 (LISTENING)
PART A : MUSIC IN THE WESTERN
CLASSICAL TRADITION

評卷參考
MARKING SCHEME

(2012年2月29日修訂稿)
(updated as at 29 Feb 2012)

本評卷參考乃香港考試及評核局專為本科練習卷而編寫，供教師和學生參考之用。學生不應將評卷參考視為標準答案，硬背死記，活剝生吞。這種學習態度，既無助學生改善學習，學懂應對及解難，亦有違考試着重理解能力與運用技巧之旨。

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Marking Scheme

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2. 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.
3. 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.
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Part A Western Classical Music (50 marks)

[] indicates the time interval where the music is being extracted

Marks

1. Excerpt 1. J. Haydn, String Quartet in Eb major, Op.33, No.2 (The Joke) [0:00 – 0:39] (Total 8)
 Excerpt 2. A. Schoenberg, *Pierrot lunaire* [0:00 – 0:56]
 Excerpt 3. J.S. Bach, *Brandenburg Concerto No.4 in G Major*, BWV 1049: III. Presto [0:00 – 0:34]
 Excerpt 4. R. Schumann, *Mondnacht*, Op.39, No.5 Lied [0:00 – 1:25]

Excerpt 1	Period :Classical Period	Time Signature: 6/8	1, 1
Excerpt 2	Period :Twentieth Century / modern	Vocal technique: Sprechstimme (spoken voice) / Sprechgesang (spoken song)	1, 1
Excerpt 3	Period :Baroque Period	Texture: polyphony	1, 1
Excerpt 4	Period :Romantic Period	Genre : lieder	1, 1

2. Excerpt 5 J.S. Bach, *Mass in B minor*, “Crucifixus” (opening) [0:00 –1:14] (Total 10)
- (a) Imitation / suspension / anticipation 1,1
 (b) 4-bar Ostinato / Ground bass; 1
 Chromatic descending writing 1
 (c) Mass 1
 (d) Refer to the score 4

Correct notes	Marks
9	4
7 – 8	3
4 – 6	2
1 – 3	1

- (e) Dominant (V) 1

Soprano

Alto

Tenor

Bass

Orchestra Reduction Score

5

Cru ci fi xus,

Question 2d (missing notes)

Cru ci fi xus,

Question 2d (missing notes)

Cru ci fi xus,

Cru ci

9
cru - ci - fi - xus

cru ci

8
cru ci fi xus

fi xus, cru ci fi xus

Question 2e (chord)

3. Excerpt 6 Olivier Messiaen, *Quartet for the End of Time*, I. Liturgie de crystal **Marks**
 [music is played according to the scores indicated] (Total 12)

(a) Any two of the following answers: 1, 1

Violin / clarinet / cello / piano

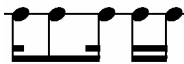
(b)

Box P	Trill	1
Box Q	Harmonics	1
Box R	Staccato / détaché	1
Box S	Glissando / portamento	1

Marks

(c)(i)

2



(ii) The notes start a semiquaver later than the original version.

1

The first quaver rest should be a semiquaver rest. All subsequent rhythms should then be regrouped accordingly.

1

- | | |
|---|-------|
| (d) Twentieth century / modern | Marks |
| Any one of the following: | 1 |
| - Any answers related to atonality | 1 |
| - each instrument plays independently with its own pitch and rhythmic materials | |

4. Excerpt 7 George Frideric Handel, *Julius Caesar*, “Tyrant, avoid my sight” [0:00 – 1:34] (Total 20)
 Excerpt 8 Giacomo Puccini, *Madama Butterfly*, “Con onor muore” [0:00 – 2:01]

	Excerpt 7	Excerpt 8
Dynamics	Limited dynamic range	Contrasting dynamic range
Texture	Homophony	Homophony
Orchestration	<ul style="list-style-type: none"> • Chamber/medium sized orchestra • Use of harpsichord • Prominent string sonority • Uses figure bass/basso continuo 	<ul style="list-style-type: none"> • Vigorous string passage • Effective use of brass • Effective use of percussion • Use of string pizzicato
Harmony	Diatonic harmony	Chromatic harmony
Melody	<ul style="list-style-type: none"> • Sequential writing • Descending scale 	<ul style="list-style-type: none"> • Featuring coloratura soprano in high tessitura • Expressive and emotional singing
Text-setting	<ul style="list-style-type: none"> • Mostly syllabic and sometimes melismatic 	<ul style="list-style-type: none"> • Syllabic

Note:

- Candidates should write the answers in prose.
- Two marks can be awarded for each correct description and comparison of the two excerpts.

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音樂 試卷一（聆聽）
乙部：中國器樂、粵劇音樂、
本地及英美流行音樂
MUSIC PAPER 1 (LISTENING)
PART B : CHINESE INSTRUMENTAL MUSIC,
CANTONESE OPERATIC MUSIC,
LOCAL AND WESTERN
POPULAR MUSIC

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Part B Chinese Instrumental Music, Cantonese Operatic Music, Popular Music (50 marks)

	[] indicates the time interval where the music is being extracted	Marks
1.	《五梆子》第一段 (Music performed by 馮子存) [0:00 - 1:00]	(Total 6)
(a)	<i>Bangdi</i>	1
(b)	trill flutter-tonguing	1 1
(c)	<i>Zhi</i>	1
(d)	The ensemble plays the same melody with the <i>dizi</i> in a heterophonic texture. When the <i>dizi</i> plays a long note at the end of each phrase, the ensemble answers it with short melodic figures.	1 1
2.	五重奏《漁舟唱晚》(<i>guzhen, yangqin, pipa, erhu, xiao</i>) [1:34 – 3:33]	(Total 7)
(a)	Any three of the following answers: • Sequence • Melody repeated • Downward melodic contour; first phrase ends on the note <i>zhi</i> , moving downward along the pentatonic scale to the note <i>zhi</i> an octave below. • When the sequence is repeated, the <i>guzheng</i> plays an answering phrase against the <i>erhu</i> which plays the original pentatonic melody.	3
(b)	• The melody can be divided into two halves. The <i>erhu</i> plays the main melody in the first half, joined by the <i>pipa</i> in the second half, with the <i>yangqin</i> and <i>guzheng</i> playing accompaniment. • When the melody is repeated, the <i>xiao</i> plays the main melody throughout the whole section. All the other four instruments, the <i>erhu, pipa, guzheng, yangqin</i> , play the accompaniment, creating a contrapuntal texture.	1 1
(c)	The main melody is first presented in homophonic texture and changed to polyphonic texture when repeated.	2
3.	Doming Lam's <i>Autumn Execution</i> , Section 3, 「叫冤聲，動地又驚天」 林樂培《秋決》第三段「叫冤聲，動地又驚天」	(Total 7)
(a)	Any four of the following answers: • Bowed strings playing a 3-note melodic figure in free rhythms at the beginning. • Tone clusters played by strings. • Middle section shifted to homophonic texture with regular rhythmic pulse. • 3-note figure played by winds, upper bowed strings and plucked strings. • Lower strings play in ostinato. • Pitch sliding	4
(b)	• Gongs of different sizes • Providing accents to the homophonic section. • Echoing the orchestra's 3-note figure.	1 1 1

4. 《柳毅傳書·龍女洞房》 Sung by 李寶瑩 (Total 7)
[music is played according to the lyrics indicated]
- (a) *Fanxian shiziju zhongban* 1
- (b) The vocal part begins each phrase without accompaniment and is followed by other instruments in the style of *zhuiqiang*; instrumental parts imitate the vocal melody and also add bridges between vocal phrases. 3
- (c) 破 *liu* 1
天 *wu* 1
諧 *che* 1
搖 *gong* 1
5. 《再世紅梅記》 Sung by 任劍輝 (Total 7)
[music is played according to the lyrics indicated]
- (a) 仿 似 藍 橋 會 無 語 暗 情 通 敗 信 一 夜 相 思 兩 處 同 3
(Zero mark if all the characters are circled)
- (b) A 1
- (c) Instrument: *yehu* / *guzheng* / *xiao* (any 2) 2
Reason: These are the instruments used to accompany *nanyin* . 1
6. “Hound Dog” Elvis Presley [whole piece] (Total 5)
- (a) Any three of the following answers: 3
- Each line is set to 4 bars of music
 - The first two lines are identical, which is typical of a 3-line verse blues pattern.
 - The lyrics “You ain’t nothin’ but a” in Lines 1 and 2, and “well, you ain’t” in Line 3 function as pick-ups.
 - The first beat of each 4-bar phrase in the blues pattern falls on “hound” in Lines 1 and 2, and “never” in Line 3.
- (b) Any two of the following answers: 2
- Elvis imitated the vocal style of African-American singers, which sounded “wild” to his audience in the 1950s.
 - He used the upper range of his baritone and chest voice, which made the music sound more exciting.
 - He pronounced some words to give the singing an uneducated, rural and American south impression.
7. 《夜雨聲》 Sam Hui [whole piece] (Total 10)
- (a) I 1
- (b) Any two of the following answers: 2 x 2
- Every phrase begins on the fourth beat.
 - Each phrase is 2 bars long.
 - The end of each phrase usually falls on the first beat of the bar.
 - Usually one note is set to one word, occasionally two notes are set to one word.
- (c) Verse – Verse – Chorus – Instrumental bridge – Verse – Chorus (last line repeated) 3
(A1) (A2) (B) (A) (A2) (B)

- (d) Any two of the following answers:
- Drum set provides the regular rhythm synthesiser.
 - Use of synthesiser (or electronic piano).
 - Naming some ways of combining instruments.