


SINGAPORE'S
#1 HOME TUITION AGENCY

.....○

Need A Home Tutor?

 singaporetuitonteachers.com

 +65 9695 3522

Contact Us Today For A 100% Free Tutor Request!

○.....

OUR TEST PAPERS ARE:

- ✓ **COMPLETELY FREE!**
- ✓ **SOURCED FROM TOP SCHOOLS**
- ✓ **HIGH-QUALITY**
- ✓ **USED BY 10,000+ SATISFIED STUDENTS**



SINGAPORE'S #1 HOME TUITION AGENCY

Need A Home Tutor?

 singaporetuitionteachers.com

 +65 9695 3522

Contact Us Today For A 100% Free Tutor Request!

OUR TEST PAPERS ARE:

- ✓ **COMPLETELY FREE!**
- ✓ **SOURCED FROM TOP SCHOOLS**
- ✓ **HIGH-QUALITY**
- ✓ **USED BY 10,000+ SATISFIED STUDENTS**





Section A

Music
Higher level
Listening paper

Wednesday 15 November 2017 (morning)

2 hours 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2. Answer question 3.
Clean scores of the prescribed works must be used.
- Section B: answer either question 4 or question 5. Answer both question 6 and question 7.
The score required for question 4 is in the score booklet provided.
Questions 4 to 7 correspond to the music tracks 1 to 4.
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[100 marks]**.

Answer **either** question 1 **or** question 2.
Answer question 3.

Question 1 refers to the work **Brandenburg Concerto No 2 in F major** by **Johann Sebastian Bach**.
Question 2 refers to the work **Dances of Galánta** by **Zoltán Kodály**.
Question 3 refers to both works.

Justify your answers with reference to the works by Bach and by Kodály.
Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts.

Either

1. Brandenburg Concerto No 2 in F major by Johann Sebastian Bach

Analyse how Bach uses the principles of *concerto grosso* in the first movement of *Brandenburg Concerto No 2 in F major*.

[20]

Or

2. Dances of Galánta by Zoltán Kodály

Discuss how the theme introduced from bar/measure 50 (*Andante maestoso*) of *The Dances of Galánta* is treated in the rest of the work. Your discussion may include (but is not limited to) such musical features as rhythm, melody, harmony, texture and orchestration.

[20]

3. Brandenburg Concerto No 2 in F major by Johann Sebastian Bach and Dances of Galánta by Zoltán Kodály

Compare and contrast the melodic characteristics of the prescribed works, emphasizing any significant musical links.

[20]

Section B

Answer either question 4 or question 5. Answer both question 6 and question 7.

Answers should include relevant musical:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the extracts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

Either

4. **Quartet, Op 22, Movement I by Anton von Webern**
(Track 1. Score provided, music ends at 2 minutes 55 seconds.)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this extract.

[20]

Or

5. **String Quartet No 7 in F Major ("Rassoumovsky"), Op 59, No 1, Movement I by Ludwig van Beethoven**
(Track 2. No score provided, music fades from 2 minutes 47 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

6. **Unidentified piece**
(Track 3. No score provided, music fades from 2 minutes.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

7. **Unidentified piece**
(Track 4. No score provided, music ends at 2 minutes 47 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

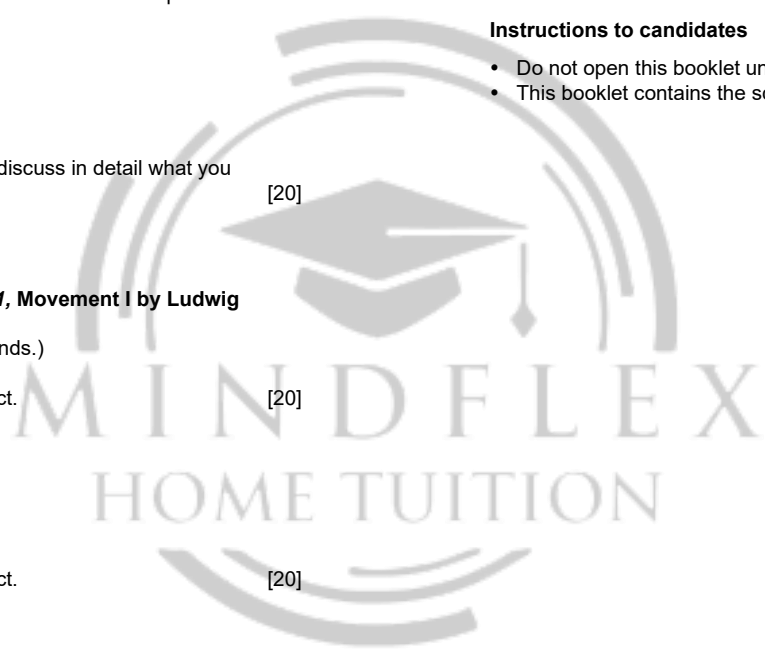
Music Higher level and standard level

Wednesday 15 November 2017 (morning)

Score booklet

Instructions to candidates

- Do not open this booklet until instructed to do so.
- This booklet contains the score required for the listening paper, section B.



Quartet, Op 22, Movement I by Anton von Webern

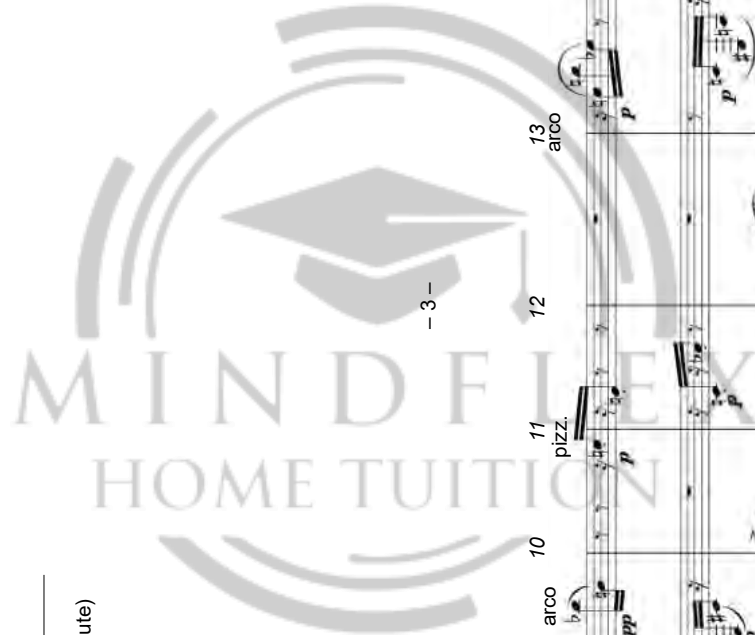
Sehr mäßig¹ ♩ = ca.36
mit Dämpfer²

Violin
Clarinet
(sounds as written)
Tenor Saxophone
(sounds as written)
Piano

rit. . . . a tempo
pizz.
arco
pizz. 3
arco 4
rit. . . . a tempo

Sehr mäßig ♩ = ca.36

¹ Sehr mäßig: molto moderato
² mit Dämpfer: con sordino (with mute)



Vln
Cl
T Sax
Pno

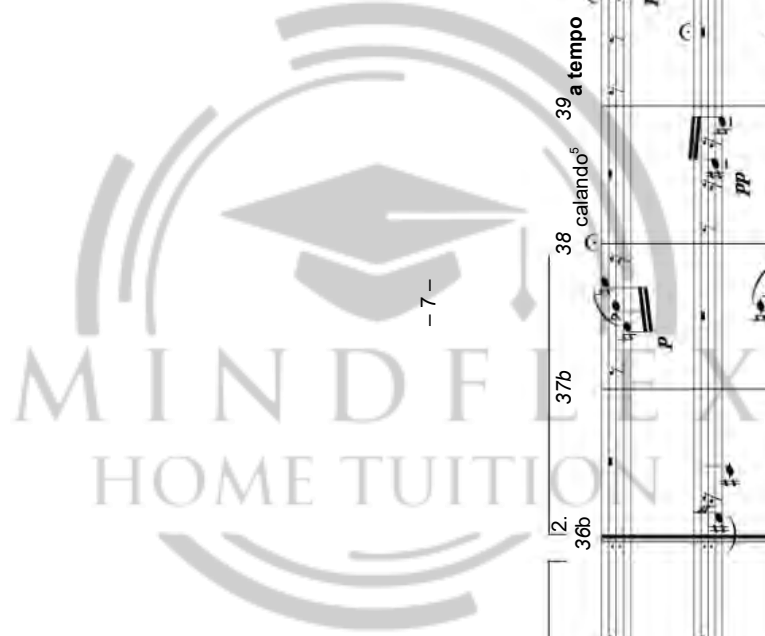
arco
pizz.
arco
rit. . . . a tempo

Musical score for measures 16-21. The score is for Violin (Vln), Clarinet (Cl), Tenor Saxophone (T Sax), and Piano (Pno). Measure 16 starts with a *rit.* marking. Measure 17 includes the instruction *a tempo*. Measure 18 includes *Dpf. ab³*. Measure 19 includes *f*. Measure 20 includes *p*. Measure 21 includes *fp*. The instruments play in a 4/4 time signature.

³ Dpf. ab: senza sordino (without mute)

Musical score for measures 22-28. The score is for Violin (Vln), Clarinet (Cl), Tenor Saxophone (T Sax), and Piano (Pno). Measure 22 starts with a *rit.* marking. Measure 23 includes *arco*, *pizz.*, and *f*. Measure 24 includes *Dämpfer auf⁴*, *pizz.*, and *arco*. Measure 25 includes *p*. Measure 26 includes *pizz.*, *arco pizz.*, and *pp*. Measure 27 includes *f*. Measure 28 includes *rit.* and *p*. The instruments play in a 4/4 time signature.

⁴ Dämpfer auf: con sordino (mute on)



Looking For A Home Tutor? Contact Singapore's #1 Tuition Agency @ +65 9695 3522
 Available 24/7 via WhatsApp or Call :)
<https://singaporetuitionteachers.com>

⁵ calando: becoming softer