


SINGAPORE'S  
#1 HOME TUITION AGENCY

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## Section A

**Music**  
**Standard level**  
**Listening paper**

Wednesday 15 November 2017 (morning)

2 hours

**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2.  
A clean score of the prescribed work must be used.
- Section B: answer either question 3 or question 4. Answer both question 5 and question 6.  
The score required for question 3 is in the score booklet provided.  
Questions 3 to 6 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 **[80 marks]**.

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

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**.

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

**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]

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Section B

Answer either question 3 or question 4. Answer both question 5 and question 6.

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

3. **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

4. **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]

5. **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]

6. **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]

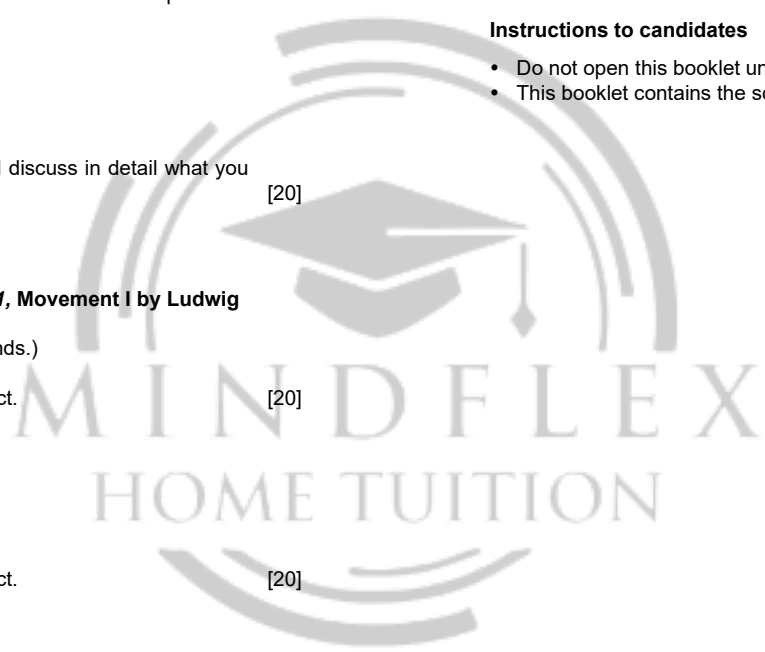
Music Higher level and standard level

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.



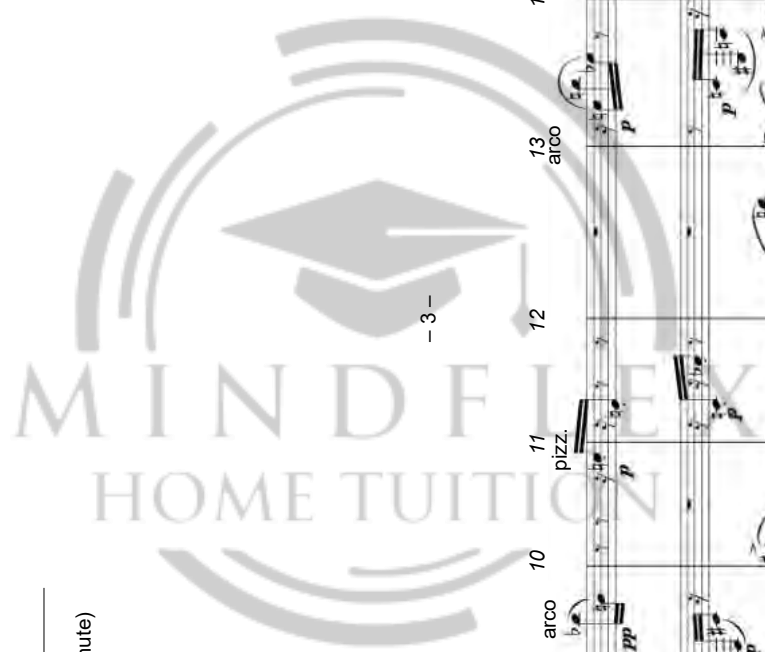
Quartet, Op 22, Movement I by Anton von Webern

Sehr mäßig<sup>1</sup> ♩ = ca.36  
mit Dämpfer<sup>2</sup>

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

rit. . . . a tempo

<sup>1</sup> Sehr mäßig: molto moderato  
<sup>2</sup> mit Dämpfer: con sordino (with mute)



Sehr mäßig ♩ = ca.36

Vln  
Cl  
T Sax  
Pno

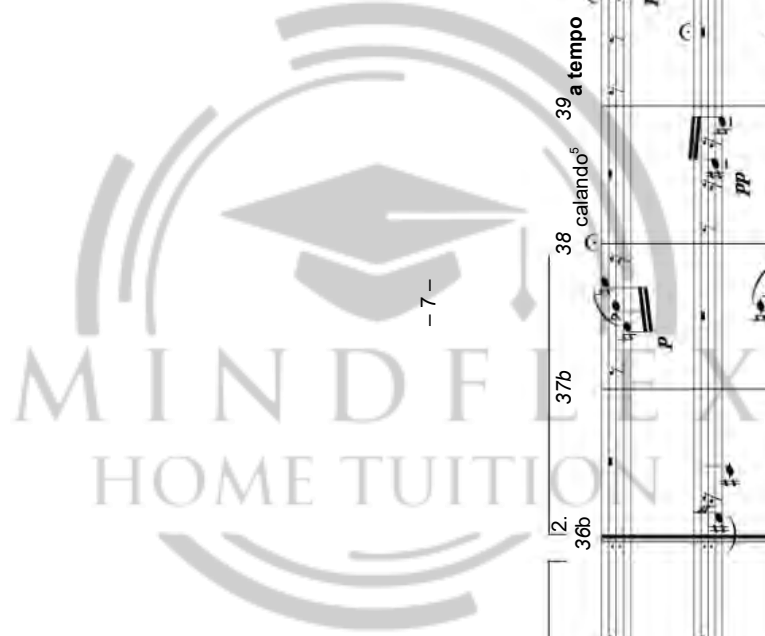
rit. . . . a tempo

Musical score for measures 16-21. The score is for Violin (Vln), Clarinet (Cl), Tenor Saxophone (T Sax), and Piano (Pno). Measure 16 begins with a *rit.* marking and a tempo change to *a tempo*. Measures 17-21 feature dynamic markings including *pp*, *f*, *fp*, and *p*. Performance techniques such as *arco* and *pizz.* are indicated for the strings. A watermark for 'MIND FLEX HOME TUTORING' is visible in the background.

<sup>3</sup> Dpf. ab: senza sordino (without mute)

Musical score for measures 22-28. The score continues for Violin (Vln), Clarinet (Cl), Tenor Saxophone (T Sax), and Piano (Pno). Measure 22 features a *rit.* marking. Measures 23-28 include dynamic markings like *f*, *pp*, *p*, and *fp*, along with performance techniques such as *arco*, *pizz.*, and *pizz.*. A specific instruction 'Dämpfer auf<sup>4</sup>' is noted above measure 25. A watermark for 'MIND FLEX HOME TUTORING' is visible in the background.

<sup>4</sup> Dämpfer auf: con sordino (mute on)



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<sup>5</sup> calando: becoming softer