

**NATIONAL UNIVERSITY OF SINGAPORE
Examination For The Degree of B.A.**

**GEK1053 Chinese Music, Language and Literature
中国音乐、语言与文学**

(Semester I: 2013-2014)

Name of examiner: Dr. Adrian Tien

26 November 2013 (Tuesday) 1:00 PM - Time Allowed 2 Hours

INSTRUCTIONS TO CANDIDATES

1. Please write your matriculation/registration number only. **Do not write your name.**
2. This is an OPEN BOOK examination.
3. This examination paper contains **NINE** questions and comprises **FOUR** printed pages.
4. Answer **ALL** questions.
5. The questions are worth 100% in total. Every question demands a short essay-type answer. Try and be succinct with your responses and write no more than 250 words for each answer. You may organise your answers into point format (though note that you would still need to provide complete sentences!). Do not quote *verbatim* from materials used in lectures and tutorials.

NOTE: As you answer each and every one of the questions in this exam paper, try and incorporate as many of the kinds of associated linguistic, literary and/or musical arguments and evidence presented in this module as you can, from the perspective of musicking.

(1) What is it that makes Tibetan folk songs exemplary of what's typically known about folk songs of minority groups in China? And what is it that makes them unique and different compared to the folk songs of other minority groups? (15%)

(2) In lecture 4, one of the musical examples we heard was an orchestrated version of a song by the Chinese linguist and musician, CHAO Yuanren 赵元任 (1892-1982), titled "How can I not think of him?" 教我如何不想他. Among other interesting things about this piece, this particular example was performed by Chinese-Australian Soprano Shu-Cheen YU 俞淑琴, accompanied by *Sinfonia Australis* (an Australian orchestra). Discuss various aspects of this piece as well as this particular performance from the perspective of Chinese musicking i.e. what makes it an example of "Chinese" musicking, if at all. (10%)

(3) Benjamin LIM highlighted the 'Singaporean-ess' in his music and his musical activities with the Teng Ensemble to which he belongs. So what makes Benjamin's musicking "Chinese"? (10%)

(4) A/P YUNG Sai-Shing showed how analysing *ci*-poetry 唐宋词 (song lyrics) during Tang-Song dynasties (7th-13th century) allows us to gain an insight into Chinese Musicking during that historical period in terms of performance as a cultural event and social practice. Two versions of "To the tune of *Pusa Man*" 菩萨蛮 were introduced as examples to illustrate this

(examples reproduced below). Please comment on aspects of Chinese musicking as revealed by the examples. (15%)

To the Tune of *P'u-sa man*

菩薩蠻

Hillock upon hillock

小山重疊金明滅

Golden sunlight flickering,

鬢雲欲度香腮雪

Her cloud-hair about to drift over

懶起畫娥眉

Her fragrant snow-white cheeks.

弄妝梳洗遲

Reluctantly, she paints her moth-eyebrows,

照花前後鏡

Slowly, she dallies with her make-up;

花面交相映

With mirrors front and back

新貼繡羅襪

She studies the flowers.

雙雙金鸂鶒

Images of her face and flowers

Set off each other in the mirrors,

On her freshly-ironed silk vest

Golden partridges in pairs.

菩薩蠻

紅樓別夜堪惆悵

香燈半捲流蘇帳

殘月出門時

美人和淚辭

琵琶金翠羽

絃上黃鶯語

勸我早歸家

綠窗人似花

To the Tune of *P'u-sa man*

Parting at night in the red chamber evoked melancholy

With lamplight upon the half-lifted tasseled canopy.

As I sadly stepped outdoors under a moon waning, The fair lady bade me farewell with tears streaming.

The *pi-pa* with a kingfisher feather plectrum Issued on its strings an oriole's warble blithesome, Urging me to come home without delaying an hour For at the green casement she waits, beautiful like a flower.

(5) Samuel WONG commented that “the modern Chinese orchestra is an extension of the folk ensembles, combined with the principles of the Western symphonic orchestra, while utilising some instruments used in the ancient orchestras”. He also raised the question whether this signified an improvement or deprovement of Chinese instrumentation. What is your view on this i.e. whether the modern Chinese orchestra represents a step forward or backward in the history of Chinese musicking? (10%)

(6) Many examples were given over the course of the module demonstrating the close link between Chinese music and Chinese language. Give one example of how Chinese music is shaped or dictated by Chinese language.

(10%)

(7) Based on one of the lectures and one of your compulsory readings, describe how Taiwan since 1949 has been testament to “Chinese” musicking

(10%)

(8) As one of your compulsory readings described, the piano has remained a popular western musical instrument in China, and there has been a steady crop of internationally renowned pianists from China. How is this situation representative of contemporary Chinese musicking, though? (10%)

(9) What was your favourite piece of western-influenced, Chinese musical composition, and why? (10%)