

**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: 2014-2015)**

**Name of examiner: Dr. Adrian Tien**

**3 December 2014 (Wednesday) 5:00 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 **SIX** questions and comprises **THREE** printed pages, including cover page.
4. You are to answer **ALL** questions.
5. You should write your answers for each question on a new page.
6. Questions are worth 100% in total. Questions (1), (2), (3) and (4) are worth 20% each. Questions (5) and (6) are worth 10% each.
7. 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 Do not quote *verbatim* from materials used in lectures and tutorials.

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**NOTE:** As you answer each and every one of the questions in this exam paper, try and incorporate any relevant linguistic, literary and/or musical information from the perspective of **musicking**.

(1) In lecture 2, you listened to different versions of *Shui Diao Ge Tou* 水调歌头 by SU Shi 苏轼, an important Chinese poet from the Song Dynasty. These versions included ancient, traditional (Cantonese), Mandarin (sung in the Suzhou style) and contemporary. How do these different versions demonstrate the relationship between Chinese language and Chinese music? (20%)

(2) In one of your readings - chapter 3 on Mandopop titled “Hybridity and its Discontents” – it is observed that Mandopop has been inspired and influenced by Western pop, along with its English words, phrases and nuances of English terms. However, the author hastened to argue that Mandopop has managed to hold onto its uniquely local and “Chinese” identity, despite this Western influence. Please re-state this argument in your own words. (20%)

(3) In one of your readings – chapter 2 from the book, “Music in China” on “Constructing National Music” – the author points out various interpretative difficulties with the word *guo yue* 国乐 lit. ‘National music’. These difficulties are very much connected with various aspects of Chinese musicking past and present. Please re-state these musicking aspects. (20%)

(4) In lecture 13, you learned that Chinese music in films and movies makes use of the following techniques: (1) music used for effect i.e. synchronisation and kinaesthesia; (2) music used metaphorically and symbolically; and (3) music for expressiveness and lyricism. Which one(s) of these techniques do you think best describes a theme song used in a Chinese movie? Why? (“theme song” = the main lyrical composition which the audience remembers

a movie by.) (20%)

(5) Chinese bells (*zhong* 钟 and *ling* 铃) were an important aspect of Chinese musicking. How do Chinese proverbs and idioms to do with bells (*zhong* 钟 and *ling* 铃) illustrate various musical, cultural or functional purposes which Chinese bells served? (10%)

(6) In lecture 2, the idea of “soundscape” was brought up. Please give an example of any Chinese festival or celebration and describe what typical soundscape one would normally associate with this event. (10%)

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