

Candidate Name _____ C.G. _____

**Temasek Junior College
JC 2 / Year 6 March Common Test
Music Higher 2 (9753/01)**

Paper 1 Music Studies

Tuesday

2 September 2014

TIME 2 hours 30 minutes

Additional Materials: CD player containing tracks
Headphones
Manuscript paper

READ THESE INSTRUCTIONS FIRST

INSTRUCTIONS TO SUPERVISORS

An audio compact disc containing the extracts will be provided for each candidate. Centres must ensure that playback facilities with headphones are available for each individual candidate. There will be no restriction on the number of times a candidate may play the recording.

INSTRUCTIONS TO CANDIDATES

Write your name, class and index number in the spaces at the top of this page, on the insert and on all separate pieces of answer paper used.

Part 1 (Approximately 1 hour)

Answer **all** questions.

Part 2 (Approximately 45 minutes)

Answer **one** question.

Part 3 (Approximately 45 minutes)

Answer **one** question.

INFORMATION FOR CANDIDATES

The insert contains scores of the extracts for Part 2.



This document consists of **7** pages.

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PART 1: LISTENING

Answer **both** questions.

Topic 1: Music of Traditional Malay Dance [Track 1]

- 1 (a) Identify the genre of dance music in this extract.
- [1]
- (b) (i) Give the Malay name and describe the drumming pattern(s) used from 00:46 – 00:54.
- [1]
- [1]
- (ii) Compared to other instances of this genre of Malay dance music, in what ways is the drumming unusual?
- [1]
- [1]
- (c) Describe other musical characteristics (*not* the drumming) present in this recording which are *specific* to this genre.
- (i)
-
- (ii)
- [2]
- (d) Name and describe the traditional solo instrument heard from 00:00 – 00:45.
-
-
- [2]
-

- (e) Give the Malay name and its English translation for the section from 00:00 – 00:45.

..... [1]

- (f) Describe the relationship of the section 00:00 – 00:45 to the dance.

.....
 [1]

- (e) Describe the metre and pulse employed in this section (00:00 – 00:45).

.....

 [1]

- (f) Name the *non*-traditional instruments and recording effects used in this section (00:00 – 00:45), and comment on how they contribute to the texture.

.....
 [2]

- (g) The following questions relate to the music from 00:45 – 01:14.

- (i) Give the Arabic name for the mode heard here.

..... [1]

- (ii) Notate the mode used in 00:44 – 00:54 in treble or bass clef. The melody of this section starts on the home note A.

.....

 [1]

- (iii) How is the mode altered at 01:05 – 01:09?

..... [1]

- (iv) Describe the range (ambitus) of the three principal melodic ideas (*a*, *b* and *c*) in relation to one another.

Melodic idea *a* (00:44 – 00:54)

Melodic idea *b* (00:54 – 01:04)

Melodic idea *c* (01:04 – 01:14) [1]

- (h) Give a timing (e.g. 00:00) towards the end of the recording where there is a major structural change and justify your answer.

.....

.....

.....

..... [3]

- (i) Name one occasion in which you might hear this *specific* genre of music today.

.....

..... [1]

Topic 2: Chinese Solo Instrumental Music [Track 2]

- 2 (a) Identify the solo instrument heard in this extract. Describe in the detail the instrument and how it is played.

.....

.....

..... [3]

- (b) Identify two instrumental techniques heard in the music at 00:01 – 00:54. Refer to specific timings in your answer.

.....

..... [2]

- (c) Identify the mode and briefly comment on how the tones are used from 00:01 – 02:34.

.....

.....

..... [3]

- (d) Define *qupai* and comment on how it is used in this extract, with reference to specific timings in your answer.

.....

.....

.....

.....

..... [4]

- (e)** The music at 02:35 is extracted from another section of the piece. Compare the tempo, rhythm and use of decoration in this section to 00:00 – 02:34.

.....

.....

.....

..... [3]

- (f)** At 02:35 – 04:23, suggest which part of the full piece this section might occur. Give the musical characteristics that indicate the location of this section.

.....

.....

..... [2]

- (g)** Describe the traditional repertoire and playing style of this instrument.

.....

..... [2]

- (h)** Give an evidence of Western influence on the development of repertoire and performance style of this solo instrument.

.....

..... [1]

PART 2: COMMENTARY

Answer the following question.

Topic 4: Romanticism in 19th Century Symphonic Music (c. 1808-1900) [Track 3]

- 3 Listen to **Track 3** on your CD player and follow it with the score printed in the Insert on pages 2 - 14. The extract consists of a passage taken from Gustav Mahler's Symphony No. 4, first movement.

Write a commentary on this Extract. Your commentary should draw attention to any points of interest in the music, including the melody, harmony, tonality, rhythm, form, orchestration, and discuss the ways in which the style relates to other nineteenth-century symphonic music.

The points you make in your commentary should be illustrated by detailed references to the score of the Extract. You should also describe some of the ways in which this music is similar to or different from **any one or more** of the Focus Works.

[30 marks]

PART 3: HISTORY AND MUSICAL STYLES

Answer **one** of the following questions:

Topic 4: Romanticism in 19th Century Symphonic Music (c. 1808-1900)

- 4 Discuss the extent to which the late nineteenth-century symphonic composers, such as Mahler and Richard Strauss, were products of the composers that precede them. You may include other relevant composers in your answer.

[30 marks]

- 5 Evaluate the statement that 'progressive' composers compose programme music and 'conservative' composers compose absolute music.

[30 marks]

- 6 Outline the key developments made to the symphonic form in the nineteenth-century, giving specific musical examples from a range of Romantic composers.

[30 marks]

[End of paper]

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