

國立臺灣藝術大學九十六學年度進修學士班招生考試試題

系別：中國音樂學系

類別：管樂

笛 視 奏

$\text{♩} = 72$  (筒音 = a)

Handwritten musical notation for the first staff of the flute sight-reading exercise. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of *mf*. The notation includes eighth and sixteenth notes, slurs, and trills. Dynamic markings *mf*, *mp*, and *ff* are present. A trill is marked with "tr" above a note. The staff concludes with a double bar line.

Handwritten musical notation for the second staff of the flute sight-reading exercise. The staff is in treble clef with a key signature of one sharp (F#). The music continues with slurs, trills, and various note values. Trills are marked with "tr" above notes. The staff concludes with a double bar line.

$\text{♩} = 144$

Handwritten musical notation for the third staff of the flute sight-reading exercise. The staff is in treble clef with a key signature of one sharp (F#). The music features a series of trills marked with "tr" above notes, followed by slurs and various note values. The staff concludes with a double bar line.

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## 笛 視 奏

4/4 1 = G (全按 = 2)  
♩ = 72

mf 556 53 56232 | 556 1612 31612 565 | 112 161 112 615 | 5 — 5 — | 653535 321212 454655 |

mf mp mp ff

1232 6532 6124 512 | 023 21653532 1612 65065 | 6 .. 36 5 .. 13 | 2323 5656 2323 5612 | 1 6i 5 37 6 26 5 |

tr (i) tr (7) tr tr

轉 1 = D  
♩ = 144

tr. tr. tr. tr. tr. tr. tr. tr. 6/8 5/8 | 21235 5 | 65326 | 1 | 212356 351261 | 5656 1261 | 2124 5654 | 2376 3561 | 53576 1612 | 312356 | 1 ||

(前6 = 後2)

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類別：管樂

笙 視奏

Andante  $\text{♩} = 84$

mf f mf f mf f

自由地

Allegro  $\text{♩} = 120$

rit

mf

rit



國立臺灣藝術大學九十六學年度進修學士班招生考試試題

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唢呐視奏

$\text{♩} = 96$  (筒音 = a)



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類別：管樂

嗩吶視奏

1 = D  $\frac{2}{4}$  ♩ = 96  
(全按 = 5)

mf

$\underline{\underline{1}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{5}} \mid \underline{\underline{1}} \underline{\underline{4}} \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{5}} \mid \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{2}} \underline{\underline{0}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{2}} \mid \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{5}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{3}} \mid \underline{\underline{\#}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \mid \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{7}} \underline{\underline{6}} \mid \underline{\underline{\#}} \underline{\underline{5}} \underline{\underline{4}} \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{1}} \mid$

$\underline{\underline{5}} \underline{\underline{6}} \underline{\underline{5}} \underline{\underline{\#}} \underline{\underline{4}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{2}} \underline{\underline{7}} \underline{\underline{6}} \mid \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{5}} \mid \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{7}} \underline{\underline{6}} \underline{\underline{5}} \underline{\underline{3}} \mid \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{4}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \mid \underline{\underline{5}} \underline{\underline{1}} \mid \underline{\underline{2}} \underline{\underline{2}} \underline{\underline{2}} \underline{\underline{\#}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \mid \underline{\underline{6}} \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \mid \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{1}} \mid \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{1}} \mid$

mp

$\underline{\underline{7}} \underline{\underline{7}} \underline{\underline{7}} \underline{\underline{7}} \underline{\underline{6}} \underline{\underline{6}} \underline{\underline{6}} \underline{\underline{6}} \mid \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{\#}} \underline{\underline{4}} \underline{\underline{4}} \underline{\underline{4}} \underline{\underline{4}} \mid \underline{\underline{0}} \underline{\underline{7}} \cdot \underline{\underline{7}} \underline{\underline{6}} \cdot \underline{\underline{6}} \underline{\underline{5}} \cdot \underline{\underline{5}} \underline{\underline{4}} \cdot \mid \underline{\underline{0}} \underline{\underline{3}} \cdot \underline{\underline{3}} \underline{\underline{2}} \cdot \underline{\underline{2}} \underline{\underline{1}} \cdot \underline{\underline{1}} \underline{\underline{7}} \cdot \mid \underline{\underline{3}} \underline{\underline{3}} \cdot \underline{\underline{3}} \mid \underline{\underline{3}} \text{ — } \mid \underline{\underline{3}} \text{ — } \mid \underline{\underline{3}} \text{ — } \parallel$

mf

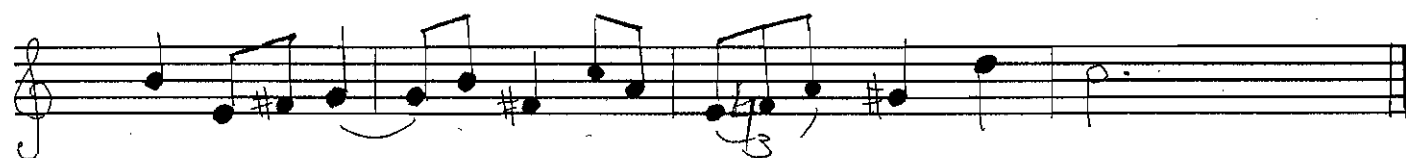
\* (吞氣30秒以上)

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系別：中國音樂學系

類別：聲樂

視 唱



Allegretto 輕快優美

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first system starts with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical score for measures 6-10. Measure 6 is marked with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. The system concludes with a mezzo-forte (*mf*) dynamic.

Musical score for measures 11-15. Measures 11 and 12 feature a trill (*tr*) in the right hand. The dynamics are mezzo-forte (*mf*) and piano (*p*) for measures 11 and 12, and mezzo-piano (*mp*) for measures 13 and 14. The left hand accompaniment continues with quarter notes.

Musical score for measures 16-20. Measures 16 and 17 are marked mezzo-forte (*mf*), while measures 18 and 19 are marked forte (*f*). The melody features eighth and sixteenth notes, and the left hand accompaniment consists of quarter notes.

Musical score for measures 21-25. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand. The dynamics are mezzo-forte (*mf*) and piano (*p*).



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系別：中國音樂學系

類別：撥絃

琵琶視奏

First system of musical notation for the piece 'Pipa Shizou'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. Above the staff, there are traditional Chinese notation characters: 勾, 分, 勾, 分. The melody continues with eighth-note patterns, including two triplet markings (indicated by a '3' below the notes). The bass staff contains a simple accompaniment of chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with eighth-note patterns and some sixteenth-note runs. The bass staff provides harmonic support with chords and single notes.

Third system of musical notation. The treble staff features a more complex melodic line with sixteenth-note runs and some grace notes. The bass staff continues with accompaniment. There are double bar lines with repeat dots at the end of the system.

Fourth system of musical notation, concluding the piece. The treble staff has a melodic line with some grace notes and a final cadence. The bass staff provides harmonic support. There are double bar lines with repeat dots at the end of the system.

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類別：撥絃

## 琵琶視奏

$\text{4/4}$      $\text{4/4}$      $\text{4/4}$      $\text{4/4}$

$\text{5}$      $\text{6}$      $\text{2}$      $\text{3}$   
 $\text{5}$      $\text{5}$      $\text{5}$      $\text{5}$

$\text{5}$   $\text{5}$   $\text{6}$   $\text{5}$  |  $\text{3}$   $\text{2}$   $\text{1}$   $\text{2}$  |  $\text{5}$   $\text{5}$   $\text{3}$   $\text{3}$  |  $\text{5}$   $\text{5}$   $\text{6}$   $\text{6}$  |  $\text{5}$   $\text{5}$   $\text{6}$   $\text{7}$

$\text{1}$   $\text{2}$   $\text{6}$   $\text{1}$  |  $\text{5}$   $\text{3}$   $\text{2}$   $\text{5}$  |  $\text{3}$   $\text{5}$   $\text{6}$   $\text{5}$  |  $\text{6}$   $\text{5}$   $\text{6}$   $\text{5}$  |  $\text{2}$   $\text{1}$   $\text{2}$   $\text{1}$  |  $\text{3}$   $\text{2}$   $\text{3}$   $\text{5}$  |  $\text{\#5}$   $\text{6}$  |  $\text{1}$   $\text{3}$   $\text{5}$   $\text{1}$  |  $\text{2}$   $\text{6}$   $\text{5}$

$\text{5}$  |  $\text{6}$   $\text{2}$   $\text{2}$   $\text{3}$   $\text{5}$  |  $\text{1}$   $\text{6}$   $\text{3}$  |  $\text{5}$   $\text{5}$   $\text{6}$   $\text{1}$  |  $\text{1}$   $\text{2}$   $\text{3}$   $\text{5}$  |  $\text{2}$   $\text{3}$   $\text{2}$   $\text{7}$  |  $\text{6}$   $\text{5}$   $\text{6}$   $\text{1}$  |  $\text{5}$   $\text{5}$  |  $\text{6}$   $\text{5}$   $\text{6}$   $\text{1}$  |  $\text{5}$   $\text{5}$

$\text{1}$   $\text{7}$   $\text{1}$  |  $\text{\#1}$   $\text{2}$  |  $\text{b3}$   $\text{4}$  |  $\text{3}$   $\text{5}$  |  $\text{1}$   $\text{1}$  |  $\text{5}$   $\text{2}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$  |  $\text{5}$

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類別：撥絃

中阮視奏

The musical score is written for a single staff in bass clef, 4/4 time, and the key of D major (one sharp). The piece consists of five lines of music. The first line begins with a treble clef and a 4/4 time signature, followed by a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings. The second line continues the melodic and rhythmic development. The third line features a prominent triplet of eighth notes. The fourth line shows a change in the melodic contour. The fifth line concludes the piece with a final cadence, including a double bar line and a fermata over the final notes.

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類別：撥絃

G 調

中阮視奏

Handwritten musical notation for a Guqin piece in G major, 4/4 time. The notation uses numbers 1-7 and #2 for notes, with various rhythmic markings and slurs.

Line 1:  $\frac{4}{4}$  6 $\text{///}$  |  $\underline{\underline{5\ 1}}$  3 $\text{///}$  |  $\underline{\underline{2\ 6}}$  |  $\underline{\underline{5\ 1}}$   $\underline{\underline{3\ 1}}$   $\underline{\underline{5\ 1}}$   $\underline{\underline{3\ 6}}$  |

Line 2:  $\underline{\underline{6\ 4\ 2\ \#2}}$   $\underline{\underline{5\ 3\ 6\ 1}}$   $\underline{\underline{2\ 7}}$   $\underline{\underline{5\ 3\ 1\ 4}}$  |  $\underline{\underline{5\ 5\ 4\ 4}}$   $\underline{\underline{3\ 3}}$   $\underline{\underline{2\ 2\ 5\ 5}}$   $\underline{\underline{1\ 1}}$  |

Line 3:  $\underline{\underline{5\ 3\ \text{///}}}$   $\underline{\underline{1\ 1}}$   $\underline{\underline{5\ \text{///}}}$   $\underline{\underline{3\ 6}}$  |  $\underline{\underline{5\ \#4\ 5\ \#5}}$   $\underline{\underline{6\ \#6\ 7\ 2}}$   $\underline{\underline{1\ 7\ 1\ \#1}}$   $\underline{\underline{2\ \#2\ 3\ 5}}$  |

Line 4:  $\underline{\underline{1\ 7\ 1}}$   $\underline{\underline{2\ \#2}}$   $\underline{\underline{3\ 5}}$   $\underline{\underline{1\ 6\ 5}}$  |  $\underline{\underline{6\ 4}}$   $\underline{\underline{4\ 6}}$   $\underline{\underline{1\ 6\ 5}}$   $\underline{\underline{3\ 5\ 1}}$  |

Line 5:  $\underline{\underline{1\ 1}}$   $\underline{\underline{6\ 6}}$   $\underline{\underline{5\ 5}}$   $\underline{\underline{3\ 3}}$  |  $\underline{\underline{1\ \text{///}}}$  —  $\underline{\underline{5}}$   $\underline{\underline{1}}$  ||

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系別：中國音樂學系

類別：撥絃

柳琴視奏

The musical score is written on five staves in a single system. It is in the key of D major (one sharp) and 4/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a final whole note chord on the fifth staff.

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類別：撥絃

G 調

柳琴視奏

4/4 6//

5 1 3

2 6 | 5 1 3 1 5 1 3 6

6 4 2 #2 5 3 6 1 2 7 5 3 1 4 | 5 5 4 4 3 3 2 2 5 5 1 1

5 3 1 1 5 3 6 | 5 #4 5 #5 6 #6 7 2 1 7 1 #1 2 #2 3 5

1 7 1 2 #2 3 5 1 6 5 | 6 4 4 6 1 6 5 3 5 1

1 1 6 6 5 5 3 3 | 1 — 5 1

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系別：中國音樂學系

類別：擦絃

中胡視奏

♩ = 60



♩ = 60  
1 = G 4/4

中胡視奏

| 3 4 3 5 4 0 1 6.7 | 6 5 4 0 5 6 1 2 3 2 3 | 3 2 3 1. 2 6 0 5 |

mp

| 4 5 3. 4 3 2 3 2 1 0 2 3 | 1. 2 1 7 1 7 6 0 2 5 4 | 2 1 5 4 2 0 0 3 2 |

| 4 5 3 0 7 6 7 3 5 0 | 6 0 7. 2 1 3 2 3 7 | 2 4 3 2 |

| 1 7 6 7 1 5 6 7 2 7 2 3 4 6 4 2 | i - - 0 ||  
f

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系列：中國音樂學系

類別：擦絃

中胡視奏

♩ = 60



♩ = 60  
1 = G 4/4

中胡視奏

| 3 4 3 5 4 0 1 6̇ 7̇ | 6 5 4 0 5 6 1 2 3 2 3 | 3 2 3 1 2 6 0 5 |

mp

| 4 5 3 4 3 2 3 2 1 0 2 3 | 1 2 1 7 1 7 6 0 2 5 4 | 2 1 5 4 2 0 0 3 2 |

| 4 5 3 0 7 6 7 3 5 0 | 6 0 7 2 1 3 2 3 7 | 2 4 3 2 |

| 1 7 6 7 1 5 6 7 2 7 2 3 4 6 4 2 | i - - 0 ||

f



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類別：擦絃

中胡視奏

$\text{♩} = 60$

$\text{♩} = 60$

$1 = G \frac{4}{4}$

中胡視奏

Handwritten musical notation in numbered notation (jianpu) for Zhonghu. The notation is organized into four lines, each representing a staff of music. The first line begins with a mezzo-piano (mp) dynamic. The notation includes various rhythmic values and slurs. The final line concludes with a forte (f) dynamic and a double bar line.

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類別：擦絃

中胡視奏

♩ = 60



*mp*



*f*

♩ = 60  
1 = G 4/4

中胡視奏

| 3 4 3 5 4 0 1 6. 7 | 6 5 4 0 5 6 1 2 3 2 3 | 3 2 3 1. 2 6 0 5 |

*mp*

| 4 5 3. 4 3 2 3 2 1 0 2 3 | 1. 2 1 7 1 7 6 0 2 5 4 | 2 1 5 4 2 0 0 3 2 |

| 4 5 3 0 7 6 7 3 5 0 | 6 0 7. 2 1 3 2 3 7 | 2 4 3 2 |

| 1 7 6 7 1 5 6 7 2 7 2 3 4 6 2 | i - - 0 ||

*f*

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系別：中國音樂學系

類別：擦絃

中胡視奏

♩ = 60



♩ = 60  
1 = G 4/4

中胡視奏

| 3 4 3 5 4 0 1 6̇.7 | 6 5 4 0 5 6 1 2 3 2 3 | 3 2 3 1. 2 6 0 5 |

mp

| 4 5 3. 4 3 2 3 2 1 0 2 3 | 1. 2 1 7 1 7 6 0 2 5 4 | 2 1 5 4 2 0 0 3 2 |

| 4 5 3 0 7 6 7 3 5 0 | 6 0 7. 2 1 3 2 3 7 | 2 4 3 2 |

| 1 7 6 7 1 5 6 7 2 7 2 3 4 6 4 2 | i - - 0 ||  
f