

九十七學年度中國音樂學系進修學士班招生考試 中西樂理與音樂常識 試題

一、是非題（對者「○」；錯者「×」）（每題 2 分，共 20 分）

1. 通行的古琴譜，相傳由唐朝的曹柔自文字譜簡化而成，故稱「簡字譜」。
2. 南管音樂分爲「指、譜、曲」三大類。
3. 南胡獨奏曲《賽馬》是劉天華先生的作品。
4. 相傳伶倫是黃帝時代的樂官；夔，也是。
5. 曾侯乙編鐘的型制中，有一個與眾不同的，叫做「鎛」，是楚惠王所送。
6. 有一句成語比喻沒有真才實學的人，卻冒以行家充數，叫「濫羽充數」。
7. 北管音樂最重要的管樂器是葫蘆絲。
8. “孔子在魯聞《韶》，三月不知肉味”。
9. 中胡是國樂團擦弦樂器類的中音樂器，故稱「中胡」。
10. 如 $c^1=256\text{ Hz}$ ，則 C（大字組）的頻率爲 64 Hz。

二、選擇題（每題 2 分，共 20 分）

1. 如正宮調爲 F 調；小工調便是 ① C 調 ② D 調 ③ G 調 ④ A 調。
2. 「徵」音的減五度音是 ① 宮 ② 商 ③ 清商 ④ 變商。
3. 定弦爲「sol-do-sol」的「三弦」定弦法，稱爲 ① 軟中弦 ② 硬中弦 ③ 軟子弦 ④ 硬子弦。
4. 國歌的歌詞是 國父訓詞；曲調作者是 ① 黃自 ② 程懋筠 ③ 黃友棣 ④ 蕭友梅。
5. 現今祭孔樂器中，屬於「八音」體系的「土」類樂器是 ① 壎 ② 鐃于 ③ 祝 ④ 簫。
6. 七聲正聲音階商調式第一、三級音間的音程是 ① 減三度 ② 小三度 ③ 大三度 ④ 增三度。
7. 下列琵琶譜，何者最古老： ① 養正軒琵琶譜 ② 華秋蘋琵琶譜 ③ 李芳園琵琶譜 ④ 梅庵琵琶譜。
8. 歌子戲主要曲調之一是 ① 五字調 ② 六字調 ③ 七字調 ④ 八字調。
9. 依「隔八相生」法，由夾鐘可產生 ① 南呂 ② 無射 ③ 應鐘 ④ 以上皆非。
10. Do 音爲下中音時，Sol 音稱爲 ① 主音 ② 中音 ③ 屬音 ④ 以上皆非。

三、填充題（每個括號 2 分，共 20 分）

1. 明代朱載堉發明「十二平均律」，當時他稱之爲「新法（ ）」。
2. 假設一根長度爲 81 公分的弦，發出的音高是 G，則要發出 B 音時，其弦長要變爲（ ）公分。
3. 黃鐘爲十二律呂的第一律，則第四律呂爲（ ）律；第十一律呂

- 為()律。
4. 宮調式第三、四音級間為全音程的七聲音階，常稱為「雅樂音階」或「正聲音階」，其第四級音的階名叫()，第七級音的階名叫()。
 5. 國際標準音高的頻率數為 440 赫茲，則音高為 1760 Hz 的絕對音名是()；音高為 A_1 的頻率為() Hz。
 6. 當工尺譜字「上」為 Do 音時，低音 La 應寫作()字；低音 Sol 應寫作()字。

四、配對題 (每題 2 分，共 20 分)

- | | | |
|---------------|--------|--------------------|
| a. 工 | 1. 唐玄宗 | 11. 「上」為 Do 的 Mi 音 |
| b. Adagio | 2. 漸弱 | 12. 「合」為 Do 的 Mi 音 |
| c. Moderato | 3. 行板 | 13. 京劇 |
| d. 李延年 | 4. 光明行 | 14. 慢板 |
| e. 二四譜 | 5. 歌子戲 | 15. 中板 |
| f. 廖瓊枝 | 6. 小行板 | 16. 噴呐 |
| g. 進行曲風 | 7. 月夜 | 17. 漢武帝 |
| h. 八駿馬 | 8. 琵琶 | 18. 極慢板 |
| i. Andante | 9. 終板 | 19. 潮州弦詩樂 |
| j. Diminuendo | 10. 極弱 | 20. 智化寺京音樂 |

五、音程與和弦題 (每題 4 分，共 20 分)

依下列題示，寫出指定音高的上下方音程。(請勿用「同音異名」代替)

1. 音高： b^1 ；音程：減七度；譜號：高音譜號。
2. 音高：大提琴二弦空弦音；音程：增四度；譜號：低音譜號。

依下列題示，寫出指定音高的指定和弦。(使用高音譜號)

假設：黃鐘= d^1 ；宮=do；調號為「中呂宮」；

音階採「清樂(下徵調)七聲商調式音階」。

3. 「中呂宮」之宮音為五音的屬七和弦。
4. 題示音階三級音為七音的減七和弦。
5. 題示音階七級音下方五律為三音的大七和弦。

國立台灣藝術大學97學年度進修學士班招生考試
中國音樂學系作曲組筆試試題

一. 和聲題寫作: 依據題示寫作下列和聲題

1. 完成下列數字低音題開離或密集配置的四部和聲.

A musical staff in bass clef with a key signature of one sharp (F#). The staff contains four measures of figured bass notation. The notes in the bass clef are: G2, F#2, E2, D2, C2, B1, A1, G1. The figured bass notation below the staff is: (8), 6/5, 6/4, 6, 6/5.

A musical staff in bass clef with a key signature of one sharp (F#). The staff contains four measures of figured bass notation. The notes in the bass clef are: G2, F#2, E2, D2, C2, B1, A1, G1. The figured bass notation below the staff is: 6, 6/4, 6/4, 7/3.

2. 依據下列高音曲調, 寫作混聲四部合唱的曲譜.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of a melodic line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4. The notes are written as quarter notes in the first three measures and a half note in the fourth measure.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of a melodic line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4. The notes are written as quarter notes in the first three measures and a half note in the fourth measure.

二. 動機發展: 依據下列素材寫作一首至少24小節的鋼琴曲

第二小節的音符可隨意改變其時值

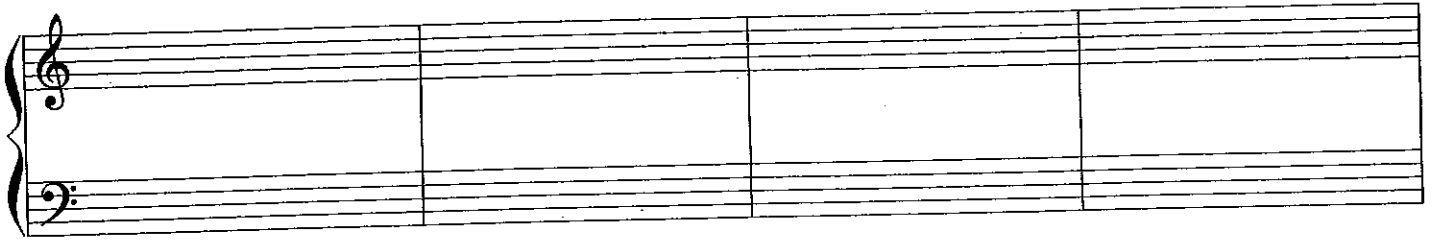
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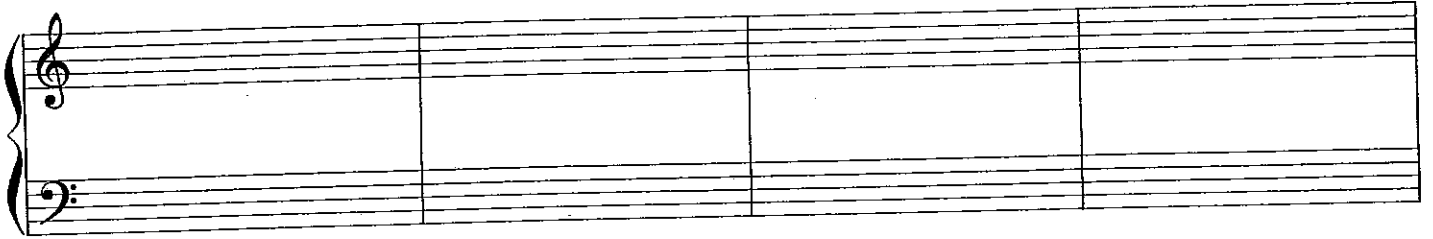
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17

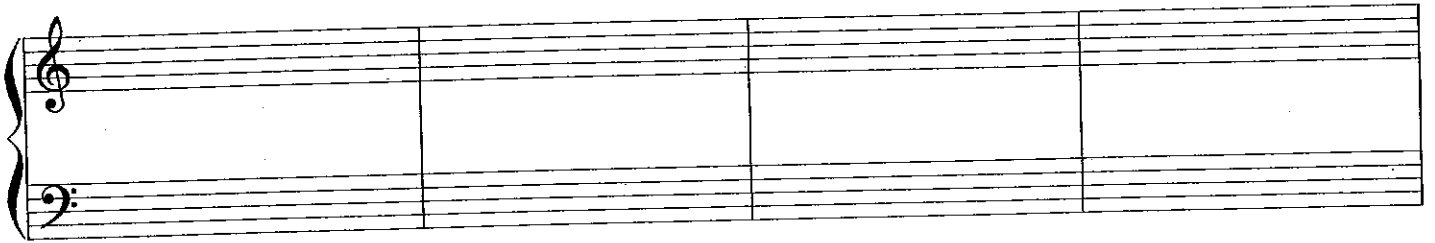
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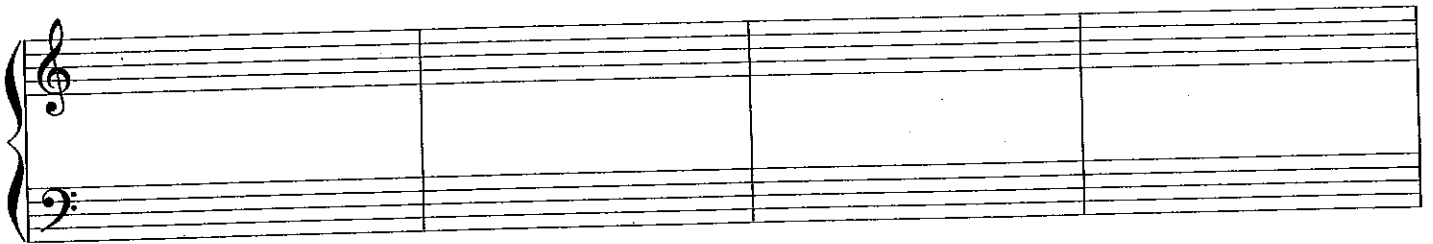
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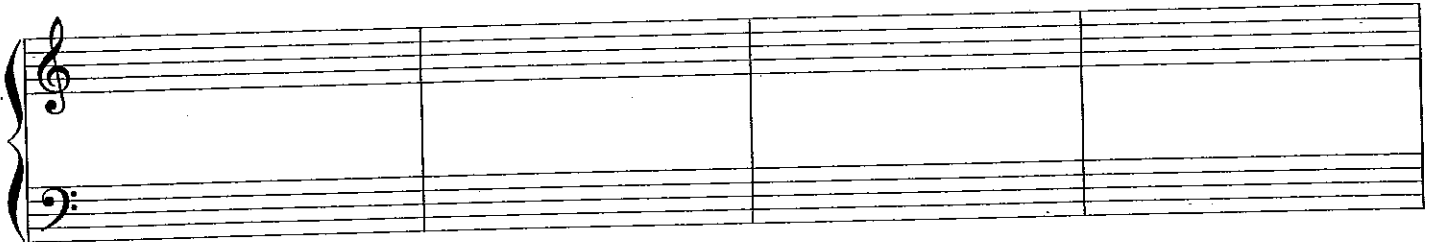
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國立台灣藝術大學97學年度進修學士班招生考試
中國音樂學系作曲組鍵盤和聲試題

1.

(8) 2 6 4/3 6 6 6 7

2.

(8) 6/5 6 6 2 6 6/4 6/4 7

3.

(3) 4/3 6 4/2 6 6 6/5 2 6 1

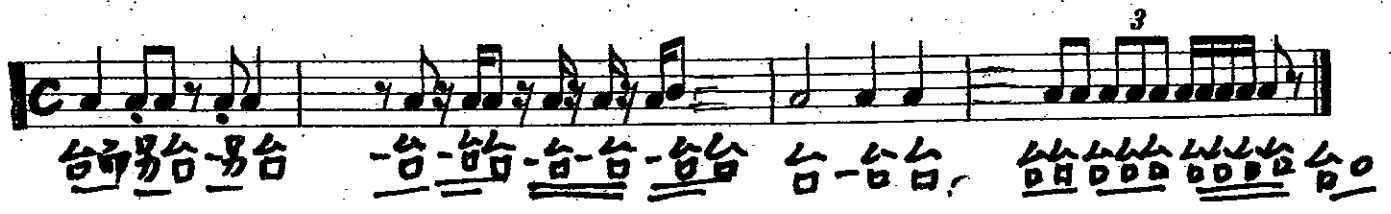
2008. 1. 6.

打擊視奏

一. 鼓



二. 京小鑼



三. 木琴：音階. 琶音兩個八度(現場抽考)

鋼琴視奏

Moderato

[彈奏 1~15 小節]

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic changes to mezzo-forte (*mf*) in measure 2. The score concludes with a *poco rit.* (slightly ritardando) instruction in measure 5.

Musical score for measures 6-10. Measure 6 begins with a mezzo-piano (*mp*) dynamic. The right hand continues with eighth-note patterns, and the left hand maintains a consistent accompaniment. The tempo is marked *a tempo*. The score ends with a *poco rit.* instruction in measure 10.

Musical score for measures 11-15. Measure 11 starts with a forte (*f*) dynamic. The right hand features a melodic line with a slur over measures 11 and 12. The left hand continues with quarter-note accompaniment. The dynamic changes to mezzo-piano (*mp*) in measure 13. The score concludes with a first ending bracket in measure 15.

Musical score for measures 16-20. Measure 16 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur over measures 16 and 17. The left hand continues with quarter-note accompaniment. The dynamic remains *mf*. The score concludes with a first ending bracket in measure 20.

Musical score for measures 21-25. Measure 21 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with a slur over measures 21 and 22. The left hand continues with quarter-note accompaniment. The dynamic changes to *rit. dim.* (ritardando and diminuendo) in measure 23. The score concludes with a mezzo-forte (*mf*) dynamic in measure 25.

低音提琴視奏

Moderato ♩ = 80

First staff of music in bass clef, common time. It begins with a dynamic marking of *mf* and a > accent. The melody moves from a low register to a higher one, ending with a crescendo hairpin.

Second staff of music in bass clef, common time. It features a dynamic marking of *p* at the start, followed by a crescendo to *mp*, a hairpin, and then a crescendo to *mf* at the end.

Third staff of music in bass clef, common time. It starts with a dynamic marking of *f* and contains four triplet markings over eighth notes. The staff concludes with a dynamic marking of *p*.

Fourth staff of music in bass clef, common time. It begins with a dynamic marking of *f* and includes a *Pizz.* (pizzicato) marking. The staff ends with a > accent and a dynamic marking of *f*.

大提琴視奏

♩ = 66

First staff of music in bass clef, common time. It begins with a *mf* dynamic. The melody consists of eighth and sixteenth notes, some beamed together. The piece concludes with two triplet eighth notes, each marked with a '3' and a slur.

Second staff of music in bass clef, common time. It starts with a *f* dynamic and a *p* dynamic. The melody features eighth and sixteenth notes with various articulations like accents and slurs.

Third staff of music in bass clef, common time. It contains several triplet eighth notes, each marked with a '3' and a slur. Dynamics include *f*, *p*, and *f*.

Fourth staff of music in bass clef, common time. It features triplet eighth notes marked with '3' and slurs. The piece ends with a *ff* dynamic. The final note is a half note with a fermata.

揚琴視奏

Allegretto ♩ = 112

The musical score is written on four staves in G major (one sharp) and common time. The first staff begins with a forte (*f*) dynamic and features several accents (>) over the first three chords. The second staff contains a continuous eighth-note accompaniment. The third and fourth staves continue the melodic line, with the fourth staff ending with a double bar line.

揚琴視奏

1 = G 小快板 ♩ = 112

$\overset{>}{5}$ $\overset{>}{5}$ 0 $\overset{>}{5}$ $\overset{>}{5}$ | 5653 2123 513 | $\overset{>}{2}$ $\overset{>}{2}$ $\overset{>}{3}$ $\overset{>}{2}$ | 1216 5656 1612 3561 |

f

$\overset{>}{2}$ $\overset{>}{2}$ $\dot{1}$ 2321 6165 | 4542 1216 5654 2421 | 461 46 16 $\dot{4}$ | 2[#]46 2[#]4 64 $\dot{2}$ |

361 36 16 $\dot{3}$ | 72[#]4 74 27[#]4 | 33 21 66 53 | 2165 3213 5613 5613 |

$\dot{1}$ - $\frac{1}{3}$ - ||

古箏視奏

Moderato ♩ = 86

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *mf* and transitions to *mp* in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The music features a mix of eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff starts with a *mf* dynamic and includes a crescendo hairpin. The lower staff continues the accompaniment with eighth notes and rests.

The third system features more complex rhythmic patterns. The upper staff starts with *mp*, reaches a peak of *f* in the second measure, and ends with a *p* dynamic. The lower staff includes some chordal textures and rests.

The fourth system concludes the piece. The upper staff features a *f* dynamic and ends with a *Cresc.* marking. The lower staff includes a long horizontal line in the first measure, followed by chords and rests.

古箏視奏

1=G 中板 d=86

$\underline{0\dot{5}3\dot{2}i} \underline{0\dot{6}5} \underline{32} \quad \underline{1\dot{5}} \underline{3\dot{2}} \quad ! \quad \underline{3\dot{5}i}$

$| \quad | \quad | \quad | \quad | \quad | \quad | \quad | \quad |$

$\dot{1} \quad - \quad \dot{3} \quad \dot{5} \quad | \quad 0 \quad \dot{1} \quad \dot{5} \quad ! \quad - \quad | \quad \dot{1} \quad - \quad 0 \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad | \quad \dot{6} \quad - \quad 0 \quad \dot{5} \quad \underline{3\dot{2}} \quad |$

mf mp mf

$\underline{5} \underline{5} \quad i \quad \underline{6\dot{5}i} \underline{53} \quad \underline{235} \underline{321} \quad 2 \quad -$

$| \quad | \quad | \quad | \quad | \quad | \quad | \quad | \quad |$

$\dot{1} \quad - \quad \dot{2} \quad \dot{3} \quad | \quad \dot{5} \quad 0 \quad \dot{5} \quad \dot{6} \quad \dot{1} \quad \underline{2\dot{3}} \quad | \quad \dot{5} \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad | \quad \dot{6} \quad 0 \quad 0 \quad \dot{1} \quad \dot{5} \quad \dot{5} \quad \dot{5} \quad 0 \quad i$

> mp

$\underline{6\dot{6}i} \underline{5\dot{6}5} \quad \underline{2\dot{2}} \quad \underline{0\dot{5}} \quad \underline{6\dot{1}} \quad \underline{23} \quad \underline{53\dot{5}6} \quad \underline{1\dot{6}i\dot{2}} \quad 3$

$| \quad | \quad | \quad | \quad | \quad | \quad | \quad | \quad |$

$\dot{3} \quad \dot{0} \quad \dot{5} \quad \dot{6} \quad 0 \quad | \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad \dot{6} \quad | \quad \dot{5} \quad \dot{6} \quad \dot{1} \quad \dot{2} \quad | \quad \dot{6} \quad - \quad - \quad 0 \quad ||$

f

$| \quad | \quad | \quad | \quad | \quad | \quad | \quad | \quad |$

箏篋視奏

Moderato ♩ = 86

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern repeats three times. The lower staff is in bass clef with the same key signature and time signature. It features a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking of *mf* is placed in the first measure.

The second system continues with two staves. The upper staff features a more complex melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff continues with quarter notes. Dynamic markings include *f* in the second measure, *p* in the third measure, and another *p* in the fourth measure. There are also several accents (>) over notes in both staves.

The third system features two staves. The upper staff has a melodic line with some chords and rests. The lower staff has a bass line with some chords and rests. A dynamic marking of *f* is present in the first measure. There are some wavy lines in the upper staff, possibly indicating tremolos or rapid oscillations.

The fourth system consists of two staves. The upper staff has a melodic line with some chords and rests. The lower staff has a bass line with some chords and rests. A dynamic marking of *ff* is present in the second measure. The system ends with a double bar line.

琵琶視奏

Moderato ♩ = 86



琵琶視奏

1=D 中板 ♩=86

06 5 06 5i | 656i 5 03 23 | 5323 5i 656i 5653 | 235 0323 5.3 2353 |

mf *mp* *p*

56i 0656 i656 i242 | i2i6 5654 2i24 1 | 22 66 44 55 | 3 32 21 2 |

f *mp* *p*

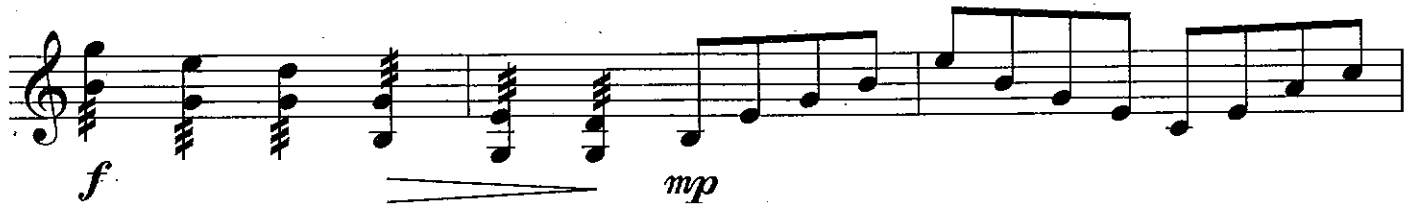
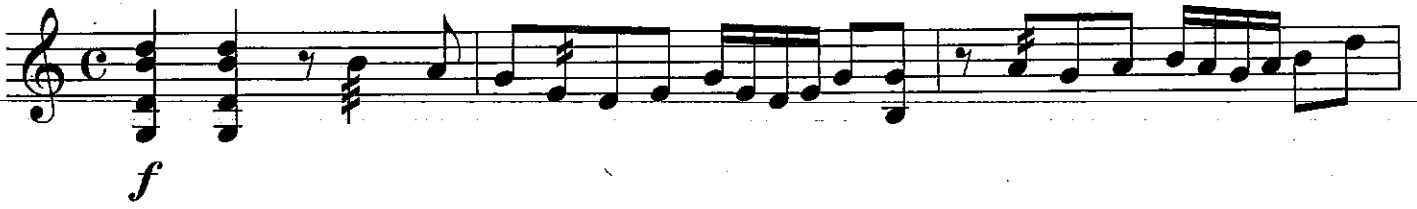
22i 2i2i 065 6545 | 5b345 b7457 | i6b7i 3i34 | 5 - 5555 022 ||

f *mf* *p* *mf* *ff*

| | | |

中阮視奏

小快板 $\text{♩} = 112$



中阮視奏

1=C 小快板 ♩=112

$\overset{\text{㊄}}{\underset{\cdot}{\dot{7}}}$ $\overset{\text{㊄}}{\underset{\cdot}{\dot{7}}}$ 0 $\underset{\cdot}{\dot{7}}$ $\underset{\cdot}{\dot{6}}$ | $\underline{\underline{\underset{\cdot}{\dot{5}}\underset{\cdot}{\dot{3}}\underset{\cdot}{\dot{2}}\underset{\cdot}{\dot{3}}\underset{\cdot}{\dot{5}}\underset{\cdot}{\dot{7}}}}$ | $\underline{\underline{\underset{\cdot}{0}\underset{\cdot}{\dot{6}}\underset{\cdot}{\dot{5}}\underset{\cdot}{\dot{6}}\underset{\cdot}{\dot{7}}\underset{\cdot}{\dot{2}}}}$ | $\underline{\underline{\underset{\cdot}{3}\underset{\cdot}{4}\underset{\cdot}{3}\underset{\cdot}{2}\underset{\cdot}{3}\underset{\cdot}{4}\underset{\cdot}{3}\underset{\cdot}{2}\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{4}\underset{\cdot}{3}\underset{\cdot}{2}\underset{\cdot}{7}}}$

f

$\underline{\underline{\underset{\cdot}{2}\underset{\cdot}{2}\underset{\cdot}{0}\underset{\cdot}{3}\underset{\cdot}{6}\underset{\cdot}{6}\underset{\cdot}{0}\underset{\cdot}{6}}}$ | $\underline{\underline{\underset{\cdot}{5}\underset{\cdot}{5}\underset{\cdot}{0}\underset{\cdot}{3}\underset{\cdot}{6}\underset{\cdot}{6}\underset{\cdot}{0}\underset{\cdot}{3}}}$ | $\underset{\cdot}{\dot{5}} \underset{\cdot}{\dot{3}} \underset{\cdot}{\dot{2}} \underset{\cdot}{\dot{5}} \underset{\cdot}{\dot{5}} \underset{\cdot}{\dot{7}}$ | $\underset{\cdot}{\dot{3}} \underset{\cdot}{\dot{2}} \underset{\cdot}{\dot{7}} \underset{\cdot}{\dot{3}} \underset{\cdot}{\dot{5}} \underset{\cdot}{\dot{7}}$

mp mf f mp

$\underline{\underline{\underset{\cdot}{3}\underset{\cdot}{7}\underset{\cdot}{5}\underset{\cdot}{3}\underset{\cdot}{1}\underset{\cdot}{3}\underset{\cdot}{6}\underset{\cdot}{i}}}$ | $\underline{\underline{\underset{\cdot}{3}\underset{\cdot}{i}\underset{\cdot}{6}\underset{\cdot}{\#4}\underset{\cdot}{3}\underset{\cdot}{\#5}\underset{\cdot}{7}\underset{\cdot}{3}}}$ | $\underline{\underline{\underset{\cdot}{\#5}\underset{\cdot}{3}\underset{\cdot}{7}\underset{\cdot}{\#5}\underset{\cdot}{3}\underset{\cdot}{6}\underset{\cdot}{\#i}\underset{\cdot}{3}}}$ | $\underline{\underline{\underset{\cdot}{6}\underset{\cdot}{3}\underset{\cdot}{\#i}\underset{\cdot}{6}\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{5}\underset{\cdot}{6}\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{5}\underset{\cdot}{6}}}$

$\underline{\underline{\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{7}\underset{\cdot}{2}\underset{\cdot}{3}\underset{\cdot}{2}\underset{\cdot}{3}\underset{\cdot}{5}\underset{\cdot}{6}\underset{\cdot}{5}\underset{\cdot}{3}\underset{\cdot}{2}\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{5}\underset{\cdot}{3}}}$ | $\underline{\underline{\underset{\cdot}{2}\underset{\cdot}{7}\underset{\cdot}{6}\underset{\cdot}{5}\underset{\cdot}{6}\underset{\cdot}{7}\underset{\cdot}{2}\underset{\cdot}{3}\underset{\cdot}{5}\underset{\cdot}{6}\underset{\cdot}{7}\underset{\cdot}{2}\underset{\cdot}{3}\underset{\cdot}{5}}}$ | $\underset{\cdot}{\dot{5}} \underset{\cdot}{\dot{7}}$ — $\overset{>}{\underset{\cdot}{\dot{7}}}$ $\overset{>}{\underset{\cdot}{\dot{7}}}$ $\overset{>}{\underset{\cdot}{\dot{7}}}$ $\overset{>}{\underset{\cdot}{\dot{7}}}$

$\underline{\underline{\underset{\cdot}{5}\underset{\cdot}{7}}}$ — $\underline{\underline{\underset{\cdot}{5}\underset{\cdot}{5}}}$ $\underline{\underline{\underset{\cdot}{5}\underset{\cdot}{5}}}$ ||

\leftarrow \rightarrow \leftarrow ff

柳琴視奏

小快板 $\text{♩} = 112$



柳琴視奏

1=C 小快板 ♩=112

$\begin{array}{|c|c|c|c|} \hline \overset{\exists}{5} \overset{\exists}{7} & 0 \overset{\exists}{7} \underset{\exists}{6} & \underset{\exists}{5} \underset{\exists}{3} \underset{\exists}{2} \underset{\exists}{3} \underset{\exists}{5} \underset{\exists}{2} \underset{\exists}{3} \underset{\exists}{5} \underset{\exists}{5} & 0 \underset{\exists}{6} \underset{\exists}{5} \underset{\exists}{6} \underset{\exists}{7} \underset{\exists}{6} \underset{\exists}{5} \underset{\exists}{6} \underset{\exists}{7} \underset{\exists}{2} & \underset{\exists}{3} \underset{\exists}{4} \underset{\exists}{3} \underset{\exists}{2} \underset{\exists}{3} \underset{\exists}{4} \underset{\exists}{3} \underset{\exists}{2} \underset{\exists}{7} \underset{\exists}{6} \underset{\exists}{4} \underset{\exists}{3} \underset{\exists}{2} \underset{\exists}{7} \end{array}$
f

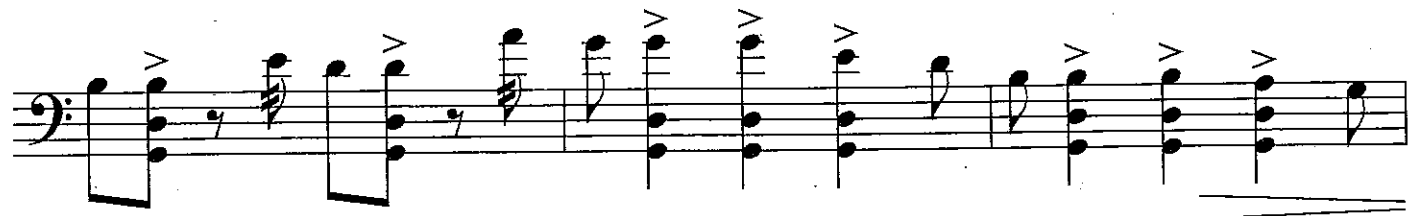
$\begin{array}{|c|c|c|c|} \hline \underset{\cdot}{2} \underset{\cdot}{2} \underset{\cdot}{0} \underset{\cdot}{3} \underset{\cdot}{6} \underset{\cdot}{6} & \underset{\cdot}{0} \underset{\cdot}{6} \underset{\cdot}{4} & \underset{\cdot}{5} \underset{\cdot}{5} \underset{\cdot}{0} \underset{\cdot}{3} \underset{\cdot}{6} \underset{\cdot}{6} \underset{\cdot}{0} \underset{\cdot}{3} & \underset{\cdot}{5} \underset{\cdot}{7} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{5} \underset{\cdot}{7} \underset{\cdot}{5} \underset{\cdot}{7} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{7} \underset{\cdot}{2} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{7} \end{array}$
mp *mf* *f* *mp*

$\begin{array}{|c|c|c|c|} \hline \underset{\cdot}{3} \underset{\cdot}{7} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{1} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{1} & \underset{\cdot}{3} \underset{\cdot}{1} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{3} & \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{7} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{1} \underset{\cdot}{3} & \underset{\cdot}{6} \underset{\cdot}{3} \underset{\cdot}{1} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6} \end{array}$

$\begin{array}{|c|c|c|c|} \hline \underset{\cdot}{7} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{2} \underset{\cdot}{3} \underset{\cdot}{2} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{3} \underset{\cdot}{2} \underset{\cdot}{7} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{3} & \underset{\cdot}{2} \underset{\cdot}{7} \underset{\cdot}{6} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{2} \underset{\cdot}{3} \underset{\cdot}{5} \underset{\cdot}{6} \underset{\cdot}{7} \underset{\cdot}{2} \underset{\cdot}{3} \underset{\cdot}{5} & \underset{\cdot}{5} \underset{\cdot}{7} & \overset{\exists}{5} \overset{\exists}{7} \overset{\exists}{5} \overset{\exists}{7} \overset{\exists}{5} \overset{\exists}{7} \overset{\exists}{5} \overset{\exists}{7} \parallel \end{array}$
ff

三弦視奏

Allegretto ♩ = 104



定弦 525

三弦视奏

1=C 小快板 d=104

$\begin{array}{c} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \\ \text{>} \end{array}$
5 5 07,65 | 6567 5.3 2323 55 | 06,53 2767 2323 | 55 076 55 02, |

f

72 332 32 323 | 02 323 232 777 | 765 055 555 672 | 356 1656 7672 3272 |

$\begin{array}{c} \text{>} \text{>} \text{>} \\ \text{>} \text{>} \end{array}$
 $\begin{array}{c} \text{>} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \text{>} \\ \text{>} \end{array}$

3235 3276 55 02, | 77 03, 22 06, | 5 5 5 3 2 | 27 7 6 5 |

$\begin{array}{c} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \\ \text{>} \end{array}$
 $\begin{array}{c} \text{>} \\ \text{>} \end{array}$

3276 5723 57 23 | 5, - 55 0 ||

f

南胡視奏

♩ = 84

Musical score for the first part of 'Nanhu Shizou'. It consists of four staves of music in 4/4 time, key of D major. The score includes dynamic markings (mp, mf, f) and articulation marks (accents, slurs). The music features various rhythmic patterns, including eighth and sixteenth notes, and triplet markings.

南胡視奏

♩ = 84
1 = G $\frac{4}{4}$

Handwritten fingering notation for the second part of 'Nanhu Shizou'. The notation is organized into four lines of music, each with four measures. The notes are numbered 1-5, and slurs and accents are used to indicate phrasing and dynamics. The first measure of the first line is marked 'mp' and the second measure is marked 'mf'. The final measure of the fourth line is marked 'mp'.

中胡視奏

♩ = 76

中胡視奏

♩ = 76
4/4 1=C

1.2 3.5 5.65 4.0	3.4 2.5 7.2 1.6	5 0i 5.7 6.45
3.5 4.23 2323 4345	6565 6567 17i23i23	2.7 6.2 5 5 23
1 i 5.5 2.2 6.6	7564 5342 3127 1	

古琴視奏

♩ = 72

rit —

al tempo

1=D

♩=84 行板

空 視 奏

♩=120 快板

4/4

3̣6̣1̣2̣
mf

3̣
5̣

3̣3̣3̣ 3̣3̣3̣
5̣5̣5̣ 5̣5̣5̣

6̣2̣3̣5̣
mf

6̣2̣2̣ 3̣5̣6̣
1̣6̣6̣ 1̣2̣3̣

突慢

5̣3̣5̣6̣
2̣1̣2̣3̣
7̣5̣7̣1̣
5̣3̣5̣6̣

sfpp

ff

5̣ 1̣2̣ 3̣5̣ 6̣1̣3̣6̣
mf

5̣. 3̣5̣6̣

5̣
01 36

6̣.1̣ 6̣5̣6̣ 3̣5̣1̣6̣

5̣
— — 0

2̣. 3̣5̣6̣ 2̣ —

0 0 05 63

4̣1̣ 4̣5̣ 6̣5̣ 4̣5̣

2̣
— 0 0

6̣. 5̣6̣7̣ 6̣ —

01 37

1̣6̣ 5̣3̣ 2̣1̣2̣3̣ 5̣

6̣
— — 0

2̣1̣ 2̣3̣5̣ 6̣5̣3̣ 2̣1̣2̣3̣

7̣
5̣
2̣

5̣.5̣ 3̣.3̣ 1̣.1̣ 5̣.5̣

f

笙視奏

行板 ♩=84

突慢

♩=120 快板

Handwritten musical score for笙視奏 (Sheng Shizou). The score is written on three staves. The first staff is the right hand, the second is the left hand, and the third is the bass line. The tempo starts at '行板' (Andante) with a quarter note equal to 84 beats (♩=84). The score includes dynamic markings such as mf, f, sfz, and ff. A '突慢' (Ritardando) marking is present above the first staff. The tempo changes to '快板' (Allegretto) with a quarter note equal to 120 beats (♩=120). The key signature has one sharp (F#) and the time signature is common time (C).

笛子視奏

1 = G (全譜 = 2)
4/4 ♩ = 72

mf 16 25 61232 5 | 365 3335 22235 135 | 635 6[#]56 1^b56 161 | 2 2 3 — |

mp mf mp ff

312321 261216 5612 55 | 56123 61235 6164 512 | 37 31 26 27 | 5656 2323 5656 2323 |

tr. tr. tr. tr.

轉 1 = D ♩ = 144

tr. tr. tr. tr. 5 2[#]4 2[#]4 65 || 23215 5 | 65326 1 || 3653 2523 | 1216 5356 | 1235 6352 | 335612 1[>]1 ||

6/8 5/8

(前 6 = 後 2)

笛子視奏

(請用筒音=a之笛)

The musical score is written on three staves in G major (one sharp) and 4/4 time. The tempo is marked as $\text{♩} = 144$. The first staff begins with a dynamic of *mf* and includes a crescendo leading to a fortissimo (*ff*) section. The second staff features several trills marked with "tr.". The third staff continues with trills and concludes with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1=D $\frac{2}{4}$ ♩=96
 (全按=5)

嗩吡視奏

mf | 265 43 | 261 543 | 22 276 | 5.6 5#4 | 2424 5 | 5643 255 | 5643 255 | 255 25 |

| 5 | 1 | 23 | 2532 7276 | 676 51 | 161 25 | 555 111 | 255 255 | 1111 2222 | 3333 55 |

| 5 - | 22 2 | 2 33 | 3 35 | 1 - | 1 - | 1 - | 1 - |

trun trun (香氣30秒以上)

哨 呐 视 奏

♩=96 (全按=a)

mf

tr.

tr.

(吞氣30秒以上)

國立台灣藝術大學九十七學年度進修學士班入學考試

中國音樂學系視唱試題

(一)



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(三)

(1) 

(2) 

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中國音樂學系聲樂視唱試題

(三)

