

PP-DSE
MUSIC

PAPER 1A

HONG KONG EXAMINATIONS AND ASSESSMENT AUTHORITY
HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

PRACTICE PAPER
MUSIC PAPER 1 (LISTENING)
Part A : Music in the Western
Classical Tradition
Question-Answer Book

This paper must be answered in English

INSTRUCTIONS

- (1) Write your Candidate Number in the space provided on Page 1 and stick barcode labels in the spaces provided on Pages 1 and 3.
- (2) Answer **all** questions. Write your answers in the spaces provided in this Question-Answer Book. Do not write in the margins. Answers written in the margins will not be marked.
- (3) Supplementary answer sheets will be supplied on request. Write your candidate number, mark the question number box and stick a barcode label on each sheet, and fasten them with string **INSIDE** this book.
- (4) No extra time will be given to candidates for sticking on the barcode labels or filling in the question number boxes after the 'Time is up' announcement.

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Please stick the barcode label here.

Candidate Number

	Marker's Use Only	Examiner's Use Only
	Marker No.	Examiner No.

Question No.	Marks	Marks
1		
2		
3		
4		
Total		

Checker's Use Only		
Checker No.		
Total		



Part A Western Classical Music (50 marks)

1. Four excerpts will be played consecutively *twice*. Listen to the excerpts and answer the following questions. Write your answers in the table below:

- (a) Name a suitable time signature for excerpt 1. (1 mark)
- (b) Name the vocal technique in excerpt 2. (1 mark)
- (c) Name the texture in excerpt 3. (1 mark)
- (d) Name the genre of excerpt 4. (1 mark)
- (e) Name the period which best describes the characteristic of each excerpt. (4 marks)

Excerpt 1	Period:	Time Signature:
Excerpt 2	Period:	Vocal technique:
Excerpt 3	Period:	Texture:
Excerpt 4	Period:	Genre:

2. Excerpt 5 will be played *four* times. An incomplete score of this excerpt is given on the following page. Listen to the excerpt and answer the following questions.

- (a) Name two compositional devices employed in the chorus parts in bars 5-9. (2 marks)

- (b) Describe the writing of the instrumental bass line. (2 marks)

- (c) Name the genre of this excerpt. (1 mark)

- (d) Complete the score by writing the missing notes of the alto and tenor parts in bars 6-8. (4 marks)

- (e) Name the functional chord in bar 12. (1 mark)

Answers written in the margins will not be marked.

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Soprano

Alto

Tenor

Bass

Orchestra Reduction Score

5

Cru ci fi xus,

— Question 2d (missing notes) —

Cru ci fi xus,

— Question 2d (missing notes) —

Cru ci fi xus,

Cru ci

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

9

cru - ci - fi - xus

cru ci

8

cru ci fi xus

fi xus, cru ci fi xus,

Question 2e (chord)

Answers written in the margins will not be marked.

3. Excerpt 6 is an instrumental quartet. Its incomplete score is given on the following page. The excerpt will be played *three* times. Listen to the music and answer the following questions.

(a) Name any two of the instruments featured in the excerpt. (2 marks)

(b) Referring to the score, name one playing technique indicated in the score in each of the boxes P, Q, R and S. (4 marks)

	Playing technique
P	
Q	
R	
S	

(c) For instrument B, bar 1 and bar 5 of this score are not the same as in the original version as performed in the recording.

(i) Rewrite the correct rhythm of the first five notes in bar 1.

(ii) Describe the changes in bar 5.

(4 marks)

Answers written in the margins will not be marked.

(d) Suggest a period for this excerpt. Give one reason to support your answer. (2 marks)

Instrument A

Instrument B

Instrument C

Instrument D

Instr. A

Instr. B

Instr. C

Instr. D

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

4. Excerpts 7 and 8 are taken from two operas of different periods. The two excerpts will be played consecutively *three* times. Describe and compare the musical features of the two excerpts with respect to dynamics, texture, orchestration, harmony, melody, text setting, etc. (20 marks)

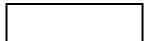
END OF PART A

Sources of materials used in this paper will be acknowledged in the *Hong Kong Diploma of Secondary Education Examination Practice Papers* published by the Hong Kong Examinations and Assessment Authority at a later stage.

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PRACTICE PAPER
MUSIC PAPER 1 (LISTENING)
Part B : Chinese Instrumental Music,
Cantonese Operatic Music,
Local and Western
Popular Music
Question-Answer Book

This paper must be answered in English

INSTRUCTIONS

- (1) Write your Candidate Number in the space provided on Page 1 and stick barcode labels in the spaces provided on Pages 1, 3 and 5.
- (2) Answer **all** questions. Write your answers in the spaces provided in this Question-Answer Book. Do not write in the margins. Answers written in the margins will not be marked.
- (3) Supplementary answer sheets will be supplied on request. Write your candidate number, mark the question number box and stick a barcode label on each sheet, and fasten them with string **INSIDE** this book.
- (4) No extra time will be given to candidates for sticking on the barcode labels or filling in the question number boxes after the 'Time is up' announcement.
- (5) A *hanyupinyin* table of common terms used in Chinese music is printed on the last four pages of this Question-Answer Book. Candidates must use the *hanyupinyin* printed on the table in presenting these Chinese music terms in their answers.

Please stick the barcode label here.

Candidate Number									
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	Marker's Use Only	Examiner's Use Only
	Marker No.	Examiner No.

Question No.	Marks	Marks
1		
2		
3		
4		
5		
6		
7		
Total		

Checker's Use Only	
Checker No.	
Total	



Part B Chinese Instrumental Music, Cantonese Operatic Music, and Popular Music (50 marks)

Excerpts 1 and 2 are pieces performed by Chinese instruments. Each excerpt will be played *twice*. Listen to the excerpts and answer the following questions.

1. Excerpt 1 is a solo piece for *dizi* accompanied by an ensemble.

(a) Name the type of *dizi* employed in this excerpt. (1 mark)

(b) Identify two playing techniques employed by the *dizi* in the excerpt. Tick your answers. (2 marks)

<input type="checkbox"/> trill	<input type="checkbox"/> flutter-tonguing
<input type="checkbox"/> double tonguing	<input type="checkbox"/> harmonic
<input type="checkbox"/> circular breathing	<input type="checkbox"/> <i>feizhi</i>

(c) On which note of the traditional Chinese scale does the excerpt end? Tick your answer. (1 mark)

<input type="checkbox"/> <i>gong</i>	<input type="checkbox"/> <i>shang</i>	<input type="checkbox"/> <i>zhi</i>	<input type="checkbox"/> <i>yu</i>
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(d) Describe how the ensemble accompanies the *dizi*. (2 marks)

2. Excerpt 2 is an ensemble piece in two sections. The first section ends with *guzheng* glissandos. The second section begins with a melody played by the *erhu*. The excerpt will be played *twice*. Listen to the excerpt and answer the following questions.

(a) Describe three melodic characteristics of the first section. (3 marks)

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Answers written in the margins will not be marked.

- (b) The melody in the second section is repeated twice. Describe the instrumentation in this section. (2 marks)

- (c) Describe the changes in texture in the second section. (2 marks)

3. Excerpt 3 is a piece for modern Chinese orchestra which employs contemporary compositional techniques. The excerpt will be played *three* times. Listen to the excerpt and answer the following questions.

- (a) Describe four compositional devices and orchestration techniques employed in the excerpt. (4 marks)

- (b) Identify the main type of percussion used and describe its role in the music. (3 marks)

Answers written in the margins will not be marked.

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4. Excerpt 4 is a Cantonese operatic song. The excerpt will be played *three* times. Listen to the excerpt and answer the following questions. The lyrics are given below.

Line 1 柳垂絲，無錯繫小漁船，把一水春光，獨佔。

Line 2 碧波深處，愁思婦，不再淚向，水晶簾。

Line 3 早劃破洞庭天，踏紅塵，與你同諧，美眷。

Line 4 搖紅燭下，這個漁家女，正是你心底，情鴛。

- (a) Name the type of *banghuang* used in the excerpt. (1 mark)

- (b) What happens between the instrumental accompaniment and the vocal part in Line 2? (3 marks)

- (c) Name the notes of the characters underlined in Lines 3 and 4 in *gongchepu*. (4 marks)

	<u>Text</u>	<u>Gongchepu</u>
Line 3:	破	_____
	天	_____
	諧	_____
Line 4:	搖	_____

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

5. Excerpt 5 is a selection from a Cantonese opera. The excerpt will be played *three* times. Listen to the excerpt and answer the following questions. The lyrics are given below.

Line 1 仿似藍橋會，無語暗情通，敢信一夜相思兩處同。

Line 2 撥柳斜窺驚復恐，更怡玉樹正臨風。

Line 3 獨惜琴韻未隨花月送，怎奈咫尺尤如隔萬重。

(a) Circle all the auxiliary characters *chenzi* in Line 1. (3 marks)

仿似藍橋會，無語暗情通，敢信一夜相思兩處同。

(b) Which of the following metrical patterns correctly illustrates the relationship between the lyrics and *dingban* in Line 3? (1 mark)

Pattern: _____

Pattern A: X ˊ ˊ L X ˊ ˊ L
Character: 1 2 3 4 5 6 7

Pattern B: X L ˊ L X ˊ ˊ L
Character: 1 2 3 4 5 6 7

Pattern C: X ˊ ˊ L X L ˊ L
Character: 1 2 3 4 5 6 7

(c) Name two melodic instruments used in the excerpt and give a reason to explain why these instruments are used. (3 marks)

Instrument 1: _____

Instrument 2: _____

Reason: _____

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

6. Excerpt 6 is an early rock 'n' roll song titled "Hound Dog" sung by Elvis Presley. The excerpt was played *twice*. Listen to the excerpt and answer the following questions. The lyrics are given below.

Line Lyrics

1 You ain't nothin' but a hound dog, cryin' all the time.
 2 You ain't nothin' but a hound dog, cryin' all the time.
 3 Well, you ain't never caught a rabbit and you ain't no friend of mine.

4 Well they said you was high-classed, well, that was just a lie.
 5 Yeah they said you was high-classed, well, that was just a lie.
 6 Well, you ain't never caught a rabbit and you ain't no friend of mine.

1 You ain't nothin' but a hound dog, cryin' all the time.
 2 You ain't nothin' but a hound dog, cryin' all the time.
 3 Well, you ain't never caught a rabbit and you ain't no friend of mine.

4 Well they said you was high-classed, well, that was just a lie.
 5 Yeah they said you was high-classed, well, that was just a lie.
 6 Well, you ain't never caught a rabbit and you ain't no friend of mine.

4 Well they said you was high-classed, well, that was just a lie.
 5 Yeah they said you was high-classed, well, that was just a lie.
 6 Well, you ain't never caught a rabbit and you ain't no friend of mine.

1 You ain't nothin' but a hound dog, cryin' all the time.
 2 You ain't nothin' but a hound dog, cryin' all the time.
 3 Well, you ain't never caught a rabbit and you ain't no friend of mine.

(a) Lines 1-3 are set to a 12-bar blues pattern. Explain the relationship between the lyrics and the pattern. (3 marks)

(b) Give two reasons to explain why the song excited audiences in the 1950s. (2 marks)

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Answers written in the margins will not be marked.

7. Excerpt 7 is a popular song by Sam Hui. The excerpt will be played *twice*. Listen to the excerpt and answer the following questions. The lyrics are given below.

Line	Lyrics
1	夜 雨 聲 嘆 憶 愛 恨 難 明
2	奈 何 卿 已 一 去 不 見 影
3	情 緣 一 朝 化 空 心 掛 念
4	離 愁 夜 雨 點 聲 不 願 聽
5	夜 雨 聲 倍 感 往 事 無 情
6	夜 傳 淚 暗 低 唱 悲 怨 聲
7	難 忘 雙 飛 燕 依 稀 往 事
8	愁 腸 斷 我 湧 襟 珠 淚 罄
9	誰 憐 憫 苦 相 思 歸 泡 影
10	千 般 愁 向 秋 天 悲 怨 命
11	愁 城 困 獨 孤 單 悲 冷 清
12	鴛 鴦 難 望 再 見 淚 凝 凝

- (a) Use a Roman numeral to indicate the chord which ends Line 3. (1 mark)

- (b) Describe and explain two characteristics of the rhythmic or metrical setting of the lyrics. (4 marks)

- (c) Use appropriate terms or symbols to show the form of the song in the space provided below. (3 marks)

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- (d) Describe two characteristics of the accompanying ensemble. (2 marks)

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中國音樂術語漢語拼音表

A hanyupinyin table of Chinese music terms

中國音樂術語	<i>hanyu pinyin</i>
一畫	
一板一叮	<i>yiban yiding</i>
一板三叮	<i>yiban sanding</i>
一槌/一錘	<i>yichui</i>
乙	<i>yi</i>
乙反	<i>yifan</i>
二畫	
七字清	<i>qiziqing</i>
七律	<i>qilü</i>
二胡	<i>erhu</i>
二黃	<i>erhuang</i>
八大曲本	<i>bada quben</i>
八字句二黃慢板	<i>baziju erhuang manban</i>
八音	<i>bayin</i>
十二律	<i>shierlü</i>
卜魚	<i>buyu</i>
三畫	
三分損益	<i>sanfensunyi</i>
三弦	<i>sanxian</i>
下句	<i>xiaju</i>
上	<i>shang</i>
上句	<i>shangju</i>
口古	<i>kougu</i>
口白	<i>koubai</i>
土	<i>tu</i>
士	<i>shi</i>
士工線	<i>shigong xian</i>
大阮	<i>daruan</i>
大胡	<i>dahu</i>
大喉	<i>dahou</i>
大鼓	<i>dagu</i>
大調	<i>dadiao</i>
大戲	<i>daxi</i>
大鈸	<i>dabo</i>
大鑼	<i>daluo</i>
大笛	<i>dadi</i>
子喉	<i>zihou</i>
小生	<i>xiaosheng</i>
小曲	<i>xiaoqu</i>
小調	<i>xiaodiao</i>
小鈸	<i>xiaobo</i>
小鼓	<i>xiaogu</i>
小鑼/勾鑼	<i>xiaoluo / gouluo</i>
小阮	<i>xiaoruan</i>
小堂鼓	<i>xiaotanggu</i>
工	<i>gong</i>

中國音樂術語	<i>hanyu pinyin</i>
工尺譜	<i>gongchepu</i>
四畫	
丑/丑生	<i>chou / chousheng</i>
中州音韻	<i>zhongzhou yinyun</i>
中板	<i>zhongban</i>
中胡	<i>zhonghu</i>
中阮	<i>zhongruan</i>
五音鼓	<i>wuyingu</i>
介/介口	<i>jie / jiekou</i>
六十八板	<i>liushibaban</i>
反	<i>fan</i>
反線	<i>fanxian</i>
反線十字句中板	<i>fanxian shiziju zhongban</i>
尺	<i>che</i>
巴烏	<i>bawu</i>
文武生	<i>wenwusheng</i>
文琴	<i>wenqin</i>
文場	<i>wenchang</i>
月琴	<i>yueqin</i>
木	<i>mu</i>
木魚	<i>muyu</i>
水波浪	<i>shuibolang</i>
勾鑼/小鑼	<i>gouluo / xiaoluo</i>
五畫	
加花	<i>jiahua</i>
古曲	<i>guqu</i>
古琴/琴	<i>guqin / qin</i>
古箏/箏	<i>guzheng / zheng</i>
叮板	<i>dingban</i>
左撇	<i>zuopie</i>
平喉	<i>pinghou</i>
打	<i>da</i>
打花	<i>dahua</i>
末	<i>mo</i>
正叮	<i>zhengding</i>
正印花旦	<i>zhengyin huadan</i>
正板	<i>zhengban</i>
正線	<i>zhengxian</i>
民族管弦樂	<i>minzu guanxianyue</i>
白攬	<i>bailan</i>
石	<i>shi</i>
六畫	
羽	<i>yu</i>
先鋒查	<i>xianfengcha</i>
合	<i>he</i>
合尺線	<i>heche xian</i>

中國音樂術語	<i>hanyu pinyin</i>
合字序	<i>hezixu</i>
合尾	<i>hewei</i>
合頭	<i>hetou</i>
合頭換尾	<i>hetou huanwei</i>
回滑音	<i>huihuayin</i>
收/收掘	<i>shou / shoujue</i>
曲	<i>qu</i>
曲笛	<i>qudi</i>
曲牌	<i>qupai</i>
曲牌體	<i>qupaiti</i>
曲藝	<i>quyi</i>
江南絲竹	<i>jiangnan sizhu</i>
竹	<i>zhu</i>
老倌	<i>laoguan</i>
行當	<i>hangdang</i>
西皮	<i>xipi</i>
七畫	
角	<i>jue</i>
低胡	<i>dihu</i>
低鑼	<i>diluo</i>
即興	<i>jixing</i>
序	<i>xu</i>
快中板	<i>kuaizhongban</i>
折子戲	<i>zhezixi</i>
沖頭	<i>chongtou</i>
禿頭	<i>tutou</i>
阮	<i>ruan</i>
沙的	<i>shadi</i>
角色/腳色	<i>juese / jiaose</i>
吟/猱	<i>yin / nao</i>
八畫	
拂	<i>fu</i>
注/綽	<i>zhu / chuo</i>
刮奏	<i>guazou</i>
京胡	<i>jinghu</i>
京鑼	<i>jingcha</i>
依字行腔	<i>yizi xingqiang</i>
卓竹	<i>zhuozhu</i>
定場詩白	<i>dingchang shibai</i>
底叮	<i>diding</i>
底板	<i>diban</i>
拉腔	<i>laqiang</i>
拉阮	<i>laruan</i>
拍板	<i>paiban</i>
放慢加花	<i>fangman jiahua</i>
板	<i>ban</i>
板式	<i>banshi</i>
板胡	<i>banhu</i>

中國音樂術語	<i>hanyu pinyin</i>
板面	<i>banmian</i>
板腔	<i>banqiang</i>
板鼓	<i>banqu</i>
板腔體	<i>banqiangti</i>
武生	<i>wusheng</i>
直轉	<i>zhizhuan</i>
花旦	<i>huadan</i>
花指	<i>huazhi</i>
花腔	<i>huaqiang</i>
金	<i>jin</i>
九畫	
南音	<i>nanyin</i>
南管	<i>nanguan</i>
急急風	<i>jjifeng</i>
星	<i>xing</i>
柳琴/柳葉琴	<i>liuqin / liuyeqin</i>
段頭/斷頭	<i>duantou</i>
洋琴/揚琴	<i>yangqin</i>
洞簫/簫	<i>dongxiao / xiao</i>
胡琴	<i>huqin</i>
革	<i>ge</i>
革胡	<i>gehu</i>
食住轉	<i>shizhuzhuan</i>
食線	<i>shixian</i>
飛指	<i>feizhi</i>
按音	<i>anyin</i>
十畫	
宮	<i>gong</i>
流水板	<i>liushuiban</i>
流派	<i>liupai</i>
借字	<i>jiezi</i>
套曲體	<i>taoquti</i>
旁	<i>pang</i>
書鼓	<i>shugu</i>
浪音	<i>langyin</i>
浪裏白	<i>langlibai</i>
秦琴	<i>qinqin</i>
追腔加花	<i>zhuiqiang jiahua</i>
高胡	<i>gaohu</i>
倚音	<i>yiyin</i>
十一畫	
商	<i>shang</i>
掃	<i>sao</i>
做	<i>zuo</i>
飽	<i>pao</i>
唱	<i>chang</i>
唱段	<i>changduan</i>
唱口一槌	<i>changkou yichui</i>

中國音樂術語	<i>hanyu pinyin</i>
唱腔	<i>changqiang</i>
問字取腔	<i>wenziquqiang</i>
唸	<i>nian</i>
唸白/說白	<i>nianbai / shuobai</i>
堂鑼	<i>tangluo</i>
專腔	<i>zhuanqiang</i>
得	<i>de / dei</i>
排子頭/牌子頭	<i>paizitou</i>
排鼓	<i>paigu</i>
排簫	<i>paixiao</i>
排笛	<i>paidi</i>
旋相為宮	<i>xuanxiangweigong</i>
梆子	<i>bangzi</i>
梆子中板	<i>bangzi zhongban</i>
梆黃	<i>banghuang</i>
梆笛	<i>bangdi</i>
梆鼓/雙皮鼓	<i>banggu / shuangpigu</i>
淨	<i>jing</i>
笛/笛子	<i>di / dizi</i>
笙	<i>sheng</i>
魚咬尾	<i>yuyaowei</i>
十二畫	
單彈輪	<i>dantanlun</i>
單檔	<i>dandang</i>
場	<i>chang</i>
掌板	<i>zhangban</i>
提琴	<i>tiqin</i>
揚琴/洋琴	<i>yangqin</i>
揖/截	<i>yi / jie</i>
換頭合尾	<i>huantou hewei</i>
棚面	<i>pengmian</i>
減字	<i>jianzi</i>
牌子	<i>paizi</i>
牌子頭/排子頭	<i>paizitou</i>
琵琶	<i>pipa</i>
琴/古琴	<i>qin / guqin</i>
絲竹	<i>sizhu</i>
腔口	<i>qiangkou</i>
評彈	<i>pingtan</i>
開雙	<i>kaishuang</i>
開邊	<i>kaibian</i>
雲鑼	<i>yunluo</i>
散板	<i>sanban</i>
散音	<i>sanyin</i>
猴/吟	<i>nao / yin</i>
絞弦	<i>jiaoxian</i>
提	<i>ti</i>
十三畫	

中國音樂術語	<i>hanyu pinyin</i>
傳奇	<i>chuanqi</i>
催爽	<i>cuishuang</i>
碰鈴	<i>pengling</i>
詩白	<i>shibai</i>
鈸/鑠	<i>bo / cha</i>
頓	<i>dun</i>
鼓	<i>gu</i>
鼓板	<i>guban</i>
噴吶	<i>suona</i>
埙	<i>xun</i>
腳色/角色	<i>jiaose / juese</i>
椰胡	<i>yehu</i>
搖指	<i>yaozhi</i>
煞	<i>sha</i>
十四畫	
摘	<i>zhai</i>
摭分	<i>zhifen</i>
截/揖	<i>jie / yi</i>
慢板	<i>manban</i>
慢長槌	<i>manchangchui</i>
敲琴	<i>qiaoqin</i>
歌壇	<i>getan</i>
滾花	<i>gunhua</i>
管/管子	<i>guan / guanzi</i>
管弦	<i>guanxian</i>
箏/古箏	<i>zheng / guzheng</i>
說白/唸白	<i>shuobai / nianbai</i>
說唱	<i>shuochang</i>
齊奏	<i>qizou</i>
墊指滑音	<i>dianzhi huayin</i>
綽/注	<i>chuo / zhu</i>
滾	<i>gun</i>
十五畫	
徵	<i>zhi</i>
彈板面	<i>danbanmian</i>
撰曲	<i>zhuanqu</i>
撞板	<i>zhuangban</i>
撐	<i>cheng</i>
線	<i>xian</i>
線口	<i>xiankou</i>
線底	<i>xiandi</i>
線面	<i>xianmian</i>
彈詞	<i>tanci</i>
編磬	<i>bianqing</i>
編鐘	<i>bianzhong</i>
調	<i>diao</i>
調門	<i>diaomen</i>
數白攬	<i>shubailan</i>

中國音樂術語	<i>hanyu pinyin</i>
撮	<i>cuo</i>
輪指	<i>lunzhi</i>
十六畫	
燕樂	<i>yanyue</i>
頭架	<i>toujia</i>
戰鼓	<i>zhangu</i>
十七畫	
點鼓	<i>diangu</i>
十八畫	
雜劇	<i>zaju</i>
雙管	<i>shuangguan</i>
雙皮鼓/梆鼓	<i>shuangpigu / banggu</i>
斷頭/段頭	<i>duantou</i>
十九畫	
懷鼓	<i>huaiyu</i>
爆肚	<i>baodu</i>
韻白	<i>yunbai</i>
韻/韻腳	<i>yun / yunjiao</i>
贈	<i>zeng</i>
歷音/歷音	<i>liyin</i>
二十畫	
簫/洞簫	<i>xiao / dongxiao</i>
鐘	<i>zhong</i>
二十一畫	
攝鑼鼓	<i>sheluogu</i>
霸腔	<i>baqiang</i>
露字	<i>luzi</i>
襯字	<i>chenzi</i>
二十二畫	
鬚生	<i>xusheng</i>
疊	<i>die</i>
鏢/鈸	<i>cha / bo</i>
二十七畫	
鑼	<i>luo</i>
鑼鼓白	<i>luogubai</i>