

Musical Elements and Concepts for Each Area of Study

This learning and teaching material has been developed based on the professional advice provided by members of the CDC-HKEAA Committee on Music and the HKDSE Music Subject Committee. 本學與教材料是根據課程發展議會——香港考試及評核局音樂委員會及香港中學文憑考試音樂科目委員會成員提供的專業意見編寫而成。

This table does not encompass all the essential terms of **AoS2: Chinese Instrumental Music**, but serves as a guiding aid for both teachers and students to comprehend its content. 下表並未涵蓋**研習範疇二（中國器樂音樂）**所有重要詞彙，但可作為老師和學生理解其內容的引導工具。

AoS2: Chinese Instrumental Music 研習範疇二：中國器樂音樂							
Focus Genres 特定樂種		Rhythm, Metre Tempo and Dynamics 節奏、拍子 速度與力度	Melody 旋律	Harmony 和聲	Texture 織體	Timbre and Instrumentation 音色與樂器	Form and Structure 曲式與結構
			Tonality/Modality 調性/調式				
1. Traditional solo - without accompaniment 傳統獨奏 - 無伴奏	guqin 古琴 guzheng 古箏 pipa 琵琶	<ul style="list-style-type: none"> The concepts of <i>ban</i> and <i>yan</i> (comparing their usage in Cantonese Opera). 「板」和「眼」的概念（比較它們在粵劇中的應用）。 	<ul style="list-style-type: none"> <i>Jiahua</i> (the process of embellishing a melody) as a means for melodic variation; the concepts of <i>guganyin</i> (skeleton melody) and <i>muqu</i> (mother tune). 加花（旋律裝飾的過程）作為旋律變化的一種手段；「骨幹音」和「母曲」的概念。 Performing techniques as a means for melodic variation. 演奏技巧作為旋律變化的一種手段。 <i>Gongchepuzi</i> (<i>gongche</i> characters) and their pronunciations; terms related to modal shift: <i>zhengxian</i>, <i>yifan</i> (comparing their usage in Cantonese Opera). 工尺譜字及其唱名；調式轉換的相關術語：「正線」、「乙反」（比較它們在粵劇中的應用）。 Works are predominantly modal, with their modality being expressed through the melody rather than harmony. The occurrences of certain notes in a hexatonic or heptatonic melody may be relatively sparse but can be of structural interest. 作品大多是調式的，其調式乃通過旋律而非和聲來呈現。旋律可以是五聲、六聲或七聲音階。在六聲或七聲音階的旋律中，某些音的出現可能相對稀少，但對旋律的趣味卻至關重要。 	<ul style="list-style-type: none"> No use of harmony (in the western sense of the word). The stacked notes produced through performance techniques only serve to enhance the timbre or sound effects. 沒有（西方意義上的）和聲。透過演奏技巧發出的多音疊置只有音色或音響之效。 	NA	<ul style="list-style-type: none"> Performance techniques are crucial for achieving different timbres, which in turn can be an important musical element in highlighting the structure of the music (refer to "Form and Structure" in the right column). 演奏技巧是實現不同音色的重要手段，而音色可以是彰顯音樂結構的重要音樂元素（參見右欄「曲式與結構」）。 Performing techniques play a crucial role in defining the characteristics of musical styles. For instance, the <i>wenqu</i> (civil pieces) and <i>wuqu</i> (martial pieces) of the <i>pipa</i> repertoire highlight different performing techniques. 演奏技巧在定義音樂風格特徵方面扮演著重要的角色。例如，琵琶曲目中的「文曲」和「武曲」突出了不同的演奏技巧。 	<ul style="list-style-type: none"> Tempo and timbre are two important elements for articulating musical structures. 速度和音色是表達音樂結構的兩個重要手段。 Other methods of articulating musical structure include: i.) Adjusting the degree of embellishment in accordance with tempo changes, e.g. <i>fangman jiahua</i>; ii.) Making partial changes to the musical materials, such as <i>hetou</i>, <i>huanwei</i>, <i>hewei</i>, and <i>huantou</i>; iii.) Shifting modes, e.g. from <i>zhengxian</i> to <i>yifan</i> and vice versa. 彰顯音樂結構的其他方法包括：i.) 根據速度變化調整裝飾旋律的程度，例如「放慢加花」；ii.) 對音樂材料進行部分更改，例如「合頭」、「換尾」、「合尾」和「換頭」；iii.) 轉換調式，例如從「正線」轉為「乙反」，反之亦然。
3. Modern solo - with or without accompaniment 現代獨奏 - 有或無伴奏	dizi 笛子 erhu 二胡	<ul style="list-style-type: none"> With the adoption of cipher and staff notations, performers have much less, or close to no freedom in crafting the melodic and/or rhythmic details of a piece of music. 隨著簡譜及五線譜的應用，演奏者在塑造音樂作品的旋律和/或節奏細節方面的自由大大減少，甚至於無。 Some idiomatic performing techniques are still represented in scores through “prescriptive” symbols, rather than “descriptive” notes, as their respective subtle details can hardly be represented accurately by cipher or staff notation. 一些地道的演奏技巧在樂譜上仍以「指示性」的符號，而非「描述性」的音符出現，因為這些技巧的微妙細節很難通過簡譜/五線譜準確地表示出來。 Traditional performing techniques intertwine with Western influences, such as balanced phrasing, melodic sequences, standard Western rhythmic patterns, as well as metre, tempo, and dynamic markings. 傳統演奏手法與西方音樂語言的影響交織在一起，例如均稱的樂句、旋律模進、標準的西方節奏、以及拍子、速度和力度等標記的應用。 	<ul style="list-style-type: none"> Solo works accompanied by an ensemble may incorporate the language of Western tonal harmony, often blended with elements of modal harmony. 附樂隊伴奏的獨奏作品常採用西方調性和聲的手法，通常會融合了調式和聲的元素。 	<ul style="list-style-type: none"> For solo works with accompaniment, the instrumentation can vary, but there are certain patterns. For example, there have been many <i>erhu</i> works accompanied by <i>yangqin</i>. Accompanying ensembles usually include diverse instruments with different registers. 帶有伴奏的獨奏作品，沒有固定的樂器編制，但仍有一些模式。例如，有許多二胡作品是以揚琴伴奏的。伴奏樂隊通常由不同音域的多種樂器組成。 	<ul style="list-style-type: none"> A modern large-scale ensemble consists of four sections, namely, <i>chui</i>, <i>tan</i>, <i>la</i>, <i>da</i> (c.f. the string, woodwind, brass, and percussion sections of a Western symphony orchestra). 現代大型合奏由四個聲部組成，分別是吹、彈、拉、打（類似西方交響樂團的弦樂、木管、銅管和打擊樂聲部）。 Nowadays, Chinese instruments are typically classified based on their playing method, namely <i>chui</i> (wind), <i>tan</i> (plucked-string), <i>la</i> (bowed-string), and <i>da</i> (percussion); instruments of the same type are further divided according to their <i>gao</i> (soprano), <i>zhong</i> (alto), and <i>di</i> (bass) pitch ranges. This approach differs greatly from the classical <i>bayin</i> (eight sounds/materials) classification, which emphasizes the physical properties and timbral characteristics of the instruments. 現今的中國樂器一般根據演奏方法進行分類，即吹（吹管樂器）、彈（彈撥樂器）、拉（拉弦樂器）和打（打擊樂器）；同類樂器再根據音域的高、中 and 低細分。這種分類法大異於傳統的「八音」分類法，後者強調樂器的物理特性和音色特點。 Since the 1920s, Chinese instruments have undergone various modifications, such as the use of larger resonant boxes, the adoption of metallic strings instead of silk strings, and the incorporation of key systems in wind instruments. Moreover, to ensure a broad range of pitches is covered in each section, new instruments have been created, including <i>zhonghu</i>, <i>gehu</i>, as well as <i>ruan</i> of different sizes. In some cases, Western instruments like the harp, cello, double bass, and timpani are even employed. 自 20 世紀 20 年代以來，中國樂器經歷了各種改動，例如使用較大的共鳴箱、金屬弦取代絲弦，以及在吹管樂器中引入鍵系統。此外，為了確保每個樂器組都能涵蓋寬廣的音域，還創造了新的樂器，包括中胡、革胡和不同尺寸的阮。有時甚至會使用上西洋樂器，如豎琴、大提琴、低音提琴和定音鼓。 	<ul style="list-style-type: none"> Examples of Western influences include various harmonic cadences, simple and compound forms, as well as sonata and rondo structures. 西方影響相互交織，包括不同的和弦終止式、簡單和複合曲式，以及奏鳴曲和迴旋曲結構。 	
4. Modern large-scale ensemble (with set work) 現代大型合奏（指定作品）	Arrangements of traditional pieces 傳統樂曲的改編曲						<ul style="list-style-type: none"> Original modal/tonal works (up to 1990's) 原創調式/調性作品（至 1990）

