**CHAPTER 13 LISTENING QUIZ**

1. Which of the following Japanese examples does NOT feature the koto?
   1. “Goshoraku No Kyu” (PL 13-6)
   2. “Daha” (PL 13-11)
   3. “Tori no Yo ni” (PL13-12)
   4. “AA170” (PL 13-13)

**Musical Example PL 13-17** (Questions 2-3)

1. is recording is an example of
   1. pipa ensemble
   2. peking opera
   3. Revolutionary Chinese opera
   4. Korean kayagum performance
2. This style of performance is \_\_\_\_\_\_\_\_.
   1. highly stylized
   2. fully improvised
   3. known for espousing the virtues of Chinese communism
   4. none of the above

**Musical Example PL 13-19** (Questions 4-6)

1. What instrument is featured in this recording \_\_\_\_\_\_\_\_.
   1. koto
   2. pipa
   3. zheng
   4. erhu
2. This piece is in the standard \_\_\_\_\_\_\_\_\_\_ form.
   1. baban
   2. maqam
   3. sheng
   4. yijing
3. The first melodic ornamentation heard in this piece is a glissando or
   1. rou
   2. ban
   3. dap
   4. gua-zou

**Musical Example 13-24** (Questions 7-8)

1. The zheng playing features
   1. tremolos
   2. arpeggios
   3. glissandos
   4. all of the above
2. Modern Western influence is heard in this piece mainly in the presence of
   1. textures featuring melody in the right-hand melody part and arpeggiated chords in the left-hand accompanying part
   2. its basis in the Western-derived baban form
   3. the bending of certain pitches upward by pressing into the strings
   4. all of the above

**Musical Example PL 13-34** (Questions 9-10)

1. The opening section is in
   1. free rhythm
   2. duple meter
   3. triple meter
   4. a metric cycle of seven beats
2. The final portion of the track (i.e., from 6:30-end) includes all of the following EXCEPT
   1. close rhythmic synchrony between the zheng and dap (drum) parts
   2. changes in the instrumentation
   3. virtuosic zheng playing
   4. acceleration of tempo

**KEY**

1. B
2. B
3. A
4. C
5. A
6. D
7. D
8. A
9. B
10. B