碩士班暨 國立臺南藝術大學 104 學年度 碩士在職專班 招生考試 音樂學系碩士班 音樂史試題

注意:此試題共有十題名詞解釋(50%)、兩題翻譯題(10%)、兩題問答題(25%)與 兩題讀譜題(15%),共三頁。

- 一、名詞解釋 (50%; 每題 5%):
- 1. Messe de Nostre Dame
- 2. Sprechstimme
- 3. Harpsichrod
- 4. Clausula
- 5. Da capo aria
- 6. Grand Opera
- 7. Empfindsam Stil
- 8. Musique concrète
- 9. Turandot
- 10. Plainsong Mass

二、請將下列原文譯成中文(10%;每題5%):

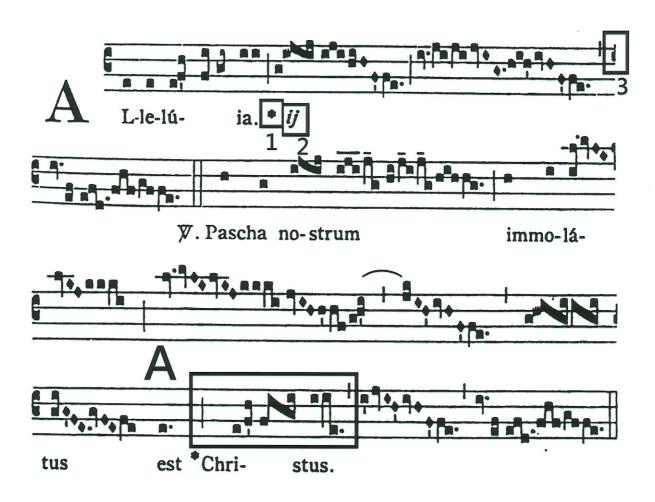
- 1. Liszt was perhaps even more influential as a composer than he was as a virtuoso. The symphonic poem was taken up by many composers, including Smetana, Franck, Wagner, and Ives. Liszt's chromatic harmonies helped to form Wagner's style after 1854, and his interest in even divisions of the octave, such as the augmented triad, had a strong impact on Russian and French composers. His practice of thematic transformation had parallels in Wagner's treatment of leitmotivs and Brahms's developing variation and had many later echoes in the later composers.
- 2. Renaissance musicians often grouped dance in pairs or threes. A favorite combination was a slow dance in duple meter followed by a fast one in triple meter on the same tune, the music of the second dance being a variation of the first. One such pair, the *Pavane* and *Galliard*, was a favorite in sixteenth-century Europe. The Pavane was a stately dance in three repeated stains, and the more lively galliard follows the same form with a variant of the same melody.

三、問答題 (25%):

- 英國在十八世紀晚期開啟的「工業革命」,影響範疇也擴及音樂界,促成樂器 的改良與發明。請舉例並說明可能的改良與發明樂器與其對作曲家音樂創作 的風格影響。(10%)
- 2. 二十世紀多元的音樂技法,成就許多創新的風格。試就「音樂聲響」、「演奏 媒材」與「演奏方式」等三方面,各舉一作曲家例作,說明其創作技法。(15%)

四、讀譜題 (15%):

譜例一:試述譜例可能的教會調式、樂譜第一行框框 1, 2, 3之符號意義,並 繪製簡易五線譜將第四行 A 框段落改寫為現代記譜。(8%)



譜例二:請寫出譜例之可能作曲家、作曲年代、樂曲種類、作曲技法及其它相關 特色。(7%)

