

國立臺南藝術大學 107 學年度 碩士班暨 碩士在職專班 入學考試

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(60%)、兩題翻譯題(10%)與三題問答題(30%)，共二頁。

一、名詞解釋 (60%；每題 6%)：

1. Viola da gamba
2. Sprechstimme
3. Aleatory music
4. *Messe de Notre Dame*
5. *Prélude à L'après-midi d'un faune*
6. Church Modes
7. Church Reformation
8. Microtonality
9. Alberti Bass
10. Basso continuo

二 翻譯題 (10%；每題 5%)

1. One approach was to work with recorded sounds, taking the entire world of sound as potential material for music, manipulating the chosen sounds through mechanical and electronic means, and assembling them into collage. Pierre Schaeffer, in Paris in the 1940s, named it *musique concrète* because the composer worked concretely with sound itself rather than with music notation. He and Pierre Henry created the first major work of *musique concrète*, *Symphonie pour un homme seul* (Symphony for One Man), premiered in 1950.

2. In England, the popular form of opera in the local language was ballad opera. Like the early opera comique, a ballad opera consisted of spoken dialogue interspersed with songs that set new words to borrowed tunes, including folk songs and dances, popular songs, and well-known airs and arias from other works for the stage. The fashion for ballad operas peaked in the 1730s. Over time, ballad opera composers borrowed less and wrote more original music, in a development parallel to that of opera comique.

三 問答題 (30% ; 每題 10%)

1. 「古典樂派」的理性與「浪漫樂派」的感性，成就出不同的音樂風格，試述其對鋼琴音樂曲種(Genres)與曲風的影響。
2. 十九世紀中葉的異國風情(Exoticism)定義為何，其對作曲家樂曲創作與音樂風格影響為何，舉例說明之。
3. 請說明 Ars Nova 之相關人事時地物與其何新之有。