

國立中山大學 106 學年度碩士暨碩士專班招生考試試題

科目名稱：音樂史【音樂系碩士班】

題號：461002

※本科目依簡章規定「不可以」使用計算機(問答申論題)

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一、解釋名詞（每題 5 分，共 60 分）

1. Scott Joplin
2. Johann Christian Bach
3. Aleatory
4. *Così fan Tutte*
5. D-S-C-H
6. *Basso continuo*
7. *Idée fixe*
8. *Empfindsamer stil*
9. *Der Freischütz*
10. *Liber Usualis*
11. Fanny Mendelssohn
12. Requiem Mass

二、申論題（請從 1、2 題中任選一題作答，3、4 題中任選一題作答。每題 20 分，共 40 分）

1. Discuss the influences of jazz/pop styles on composers and compositions in the early 20th-century art music.
2. Discuss the use of fantasy/myth subjects in 19th-century orchestral works.
3. Discuss the distinguishing features of Ludwig van Beethoven's music from 1800 to 1827.
4. Discuss the contents and influences of Giulio Caccini's *Le nuove musiche*.

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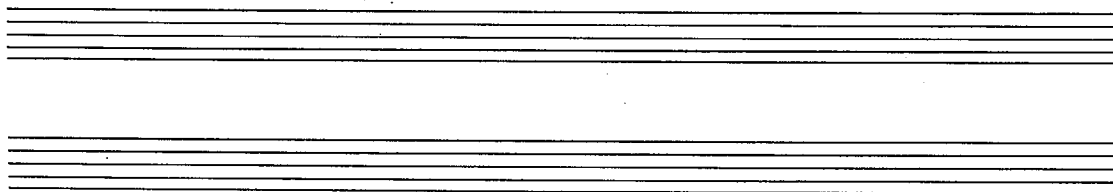
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【請作答於此試題紙上】

壹、寫作題。(14%)

- 一、寫出米索利第安調式 (Mixolydian) 和下米索利第安調式 (Hypomixolydian) 的音域 (range, ambitus)，尾音 (final) 與支配音 (dominant, tenor)。(6%)



- 一、以兩個聲部的進行方式，完整的寫出下列所指定的各種和聲外音，包含：經過音、鄰音、掛留音和駢枝音。(8%)

經過音

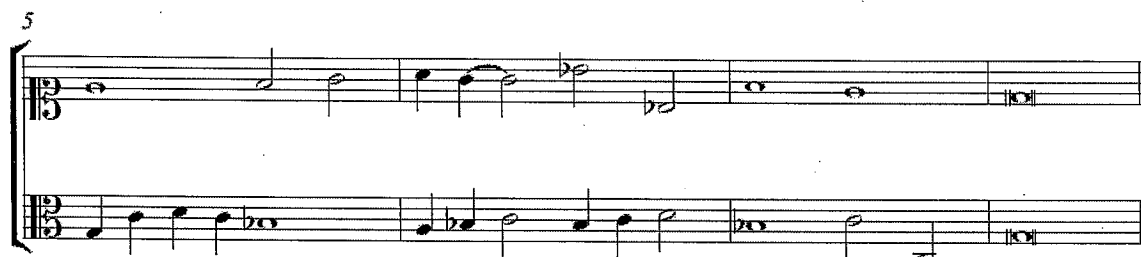
鄰音

掛留音

駢枝音



- 貳、改錯題。(20%) 以帕勒斯崔那(Palestrina)的風格為標準，圈出錯誤位置並註明原因。



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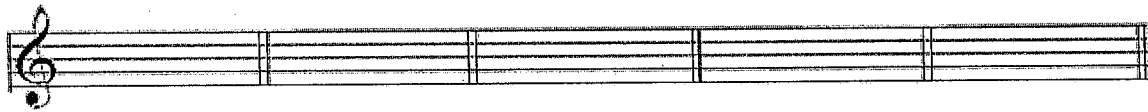
叁、變化和絃分析題。(16%)

一、根據所標示的調性，寫出和絃級數含轉位符號。(5%)



f: _____ G: _____ Eb: _____ E: _____ Bb: _____

二、根據所註明的和絃級數與轉位符號，寫出該和絃的調號和音高。(5%)



F: vii^o/ii Eb: N6 D: V¹/V Ab: bVI C: ii^o $\frac{4}{3}$

三、以同音異名的方式轉換音高，寫出其他和絃的調性、級數與轉位符號和音高(同音異名的調性只能算是答對一個調性，例如：C#調=Db調)。(6%)

例如：



Bb: V⁷ = A: Ger-6



A: vii^o 7 = _____ = _____ = _____ = _____

肆、曲式與分析題。(共 50%) 下頁譜例是韋伯 (Carl Maria von Weber) 第四號鋼琴奏鳴曲第一樂章的呈示部。請分析並回答下列問題：

一、請於樂譜上寫出調性、各樂句底層之和聲進行以及終止式。(14%)

二、請將答案寫於下方，定義各個段落(或樂段)的結構角色並寫出起始小節數，例如：第二主題：74~89 小節【此為書寫方式之範例，非正確解答請勿抄寫】(8%)。

三、此譜例各段落間的銜接方式為何(請寫於譜上)。(3%)

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四、譜上標示 (1)~(5) 處的和聲外音類型為何？(5%)

(1) _____ (2) _____ (3) _____ (4) _____ (5) _____

五、請於譜上寫出指定片段詳細的和聲進行與和弦級數。(12%)

1. 18~20 小節 2. 35~38 小節

六、請描述此段音樂中結構事件(主題、過門、尾奏等)間的關係和變化方式,包含調性、動機、旋律等的使用。(8%)

【譜例】

Moderato
con duolo

6

12

18

ff *pp* *tr* *con agitazione*

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Musical score system 1 (measures 22-24). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 22 starts with a piano (p) dynamic. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A *cresc.* marking is present in measure 23. Measure 24 ends with a piano (p) dynamic.

Musical score system 2 (measures 25-27). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 25 starts with a piano (p) dynamic. The music continues with complex rhythmic patterns. Measure 27 ends with a piano (p) dynamic.

Musical score system 3 (measures 28-30). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 28 starts with a piano (p) dynamic. The music features complex rhythmic patterns. A *cresc.* marking is present in measure 28. Measure 29 has a *ten.* marking. Measure 30 ends with a fortissimo (ff) dynamic.

Musical score system 4 (measures 31-33). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 31 starts with a fortissimo (ff) dynamic. The music features complex rhythmic patterns. A *pesante* marking is present in measure 33. Measure 33 ends with a fortissimo (ff) dynamic.

Musical score system 5 (measures 34-36). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 34 starts with a piano (p) dynamic. The music features complex rhythmic patterns. A *dolce* marking is present in measure 36. Measure 36 ends with a piano (p) dynamic.

Musical score system 6 (measures 37-39). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Measure 37 starts with a piano (p) dynamic. The music features complex rhythmic patterns. Measure 39 ends with a piano (p) dynamic.

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Musical score system 44-45. The system consists of two staves, treble and bass clef. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic bass line. There are several dynamic markings including *mf* and *f*. A circled number (4) is written above the first measure of the treble staff. The system ends with a double bar line.

Musical score system 51-52. The system consists of two staves, treble and bass clef. It continues the piece with similar melodic and rhythmic patterns. Dynamic markings include *mf* and *f*. A circled number (5) is written below the first measure of the bass staff. The system ends with a double bar line.

Musical score system 56-57. The system consists of two staves, treble and bass clef. It features a variety of note values and rests. Dynamic markings include *p* and *f*. The system ends with a double bar line.

Musical score system 61-62. The system consists of two staves, treble and bass clef. It continues the melodic development. Dynamic markings include *mf*. The system ends with a double bar line.

Musical score system 65-66. The system consists of two staves, treble and bass clef. It features a mix of eighth and sixteenth notes. Dynamic markings include *f* and *p*. The system ends with a double bar line.

Musical score system 69-70. The system consists of two staves, treble and bass clef. It continues the piece with complex phrasing. Dynamic markings include *f*. The system ends with a double bar line.

Musical score system 72-73. The system consists of two staves, treble and bass clef. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Dynamic markings include *p* and *ff*. A circled number (1) is written above the first measure of the treble staff. The system ends with a double bar line.

