

(請於試題卷上作答)

壹、十六世紀對位風格改錯題。(20%)

以十六世紀帕勒斯特利納(Palestrina)之對位風格為標準，圈選出下列譜例中的寫作錯誤並說明原因，答案須完整才能得分。作答時請將所圈選之處標示清楚並給予編號。

貳、曲式與分析簡答題，答案須完整才能得分。(30%)

- 1) 在下列譜例上畫出樂句的分隔線，並寫出完整的終止式名稱與創作手法。(10%)
- 2) 此首譜例是屬於持續性(Continuous)或段落性(Sectional)的曲式？說明原因。(6%)
- 3) 此首譜例是屬於幾段體的曲式？有何特質？說明原因。(6%)
- 4) 此首譜例中樂句們相互的關係是屬於獨立樂句？樂段(period)？連鎖樂句(phrase chain)？樂句群(phrase group)？說明原因。(8%)

Musical score for measures 16 to 28. The score is written for two staves (treble and bass clefs) and includes various musical notations such as notes, rests, and ornaments. Dynamics include *pp sempre*, *pp sempre e leggiero*, and *pp*. The tempo is marked *Presto*. The music features intricate patterns and some complex rhythmic figures.

Musical score for measures 29 to 36. The score is written for two staves (treble and bass clefs) and includes various musical notations such as notes, rests, and ornaments. Dynamics include *pp*, *f*, and *ppp*. A marking *unus corda* is present. The music features intricate patterns and some complex rhythmic figures.

Musical score system 1 (top right) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp* and *pp nel marciato*. The system concludes with a fermata over a final chord.

Musical score system 2 (top middle) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *legg.* and *legg.*. The system concludes with a fermata over a final chord.

Musical score system 3 (top left) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *legg.*. The system concludes with a fermata over a final chord.

Musical score system 4 (top far left) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *legg.*. The system concludes with a fermata over a final chord.

Musical score system 5 (bottom right) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp sempre più*, *pp sempre più*, *leggiero*, and *pp sempre più*. The system concludes with a fermata over a final chord.

Musical score system 6 (bottom middle) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *dimm.*, *dimm.*, and *dimm.*. The system concludes with a fermata over a final chord.

Musical score system 7 (bottom left) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp*, *pp*, and *una corda*. The system concludes with a fermata over a final chord.

Musical score system 8 (bottom far left) featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp*. The system concludes with a fermata over a final chord.

參、和聲與分析：

一、請分析下方之巴哈聖詠，並回答下頁問題（30%）：

第 1 至第 4 題為複選題（4%），第 5 至第 6 題為填充題（26%），請一併作答於題目下方空格內，每格一分，答案須完全正確才給分。

The image shows a musical score for a chorale in G minor, BWV 681 by Johann Sebastian Bach. The score is written for piano and consists of three systems of music. Each system has a treble and bass staff. The music is in 3/4 time and features a characteristic chorale texture with a steady bass line and a more active treble line. The score is annotated with circled numbers 1 through 30, indicating specific points of interest for analysis. Some annotations include letters in parentheses, such as [例(b)] and [例(c)].

Annotations in the first system: 5, 6, [例(b)], 12, 13, 14, 15, 16.

Annotations in the second system: 7, 8, 9, 17, 18, 19, 20, 21, 22, 23, 24, 25.

Annotations in the third system: 10, 11, [例(a)], 26, 27, 28, 29, 30, [例(c)].

1. ① 除 Eb 大調之外，請問此曲中曾意圖出現哪些調，或有哪些級數曾被短暫主音化 (tonicized)? (1) c minor (2) F Major (3) Bb Major (4) IV 級 (5) ii 級
2. ② 請問第 1 至 4 小節裡出現了哪些和聲外音? (1) 倚音 (2) 先現音 (3) 掛留 7-6 (sus. 7-6) (4) 掛留 5-4 (sus. 5-4) (5) 下助音
3. ③ 請問此曲中曾出現哪些變化和絃? (1) 等音異名和絃 (2) 裝飾屬音和絃 (3) 裝飾導音和絃 (4) 拿坡里和絃 (5) 借用和絃
4. ④ 請問此曲中出現過的六四和絃 (二轉和絃) 有哪些類型? (1) 持續低音六四 (2) 分解和絃六四 (3) 終止六四 (4) 經過六四 (5) 倚音六四
5. ⑤ ~ ⑪ 請寫出各延長記號處的終止式類型，例如：[a]: PAC (正格完全終止)。
6. ⑫ ~ ⑳ 請寫出譜上劃線處之和絃級數，和絃大小及轉位標示須正確，例如：
[b]: V⁶。注意：級數需與調性正確配合。因此，若你認為該處已轉調
(離開 Eb)，請寫出配合的調性，例如：[c]: Bb: IV。

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

11. _____ 12. _____ 13. _____ 14. _____ 15. _____

16. _____ 17. _____ 18. _____ 19. _____ 20. _____

21. _____ 22. _____ 23. _____ 24. _____ 25. _____

26. _____ 27. _____ 28. _____ 29. _____ 30. _____

二、請分析下方樂曲片段，並回答下列問題（14%）：

*Allegretto.
sempre legato*

1. 17 至 30 小節中共有幾個樂句？請寫出各樂句終止於哪個小節及其終止式類型（5%）。

幾個樂句 _____ 終止式（小節數） _____

2. 請寫出譜上劃線處 ① ~ ⑨ 之和絃級數，和絃大小及轉位標示須正確。若劃線處有使用到和聲外音，也請寫出和聲外音之類型。每格一分，答案須完全正確才給分（9%）。

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____

三、現代作品分析 (6%)

Langsam $\text{♩} = ca 60$ rit. - - - tempo rit. - - -

Gesang
Voice

Wie bin ich froh!
What great de-light!

Piano

③ tempo

noch ein-mal wird mir al-les grün und
Once more now all the greens un-furled and

⑤ - - tempo

leuch-tet so! noch ü-ber-
shines so bright! And still the

1. 這是一首十二音列的作品。若以鋼琴先行的部分為音列原型 P0，請推算出 I0 及 R1 的音列為何 (4%)。

I0

R1

2. 聲樂部分的音列型式則應為何 (例如：R9, P3, R14……) ? _____ (2%)

A. 配合題（每題 3 分，60%）請將正確選項填寫在答案卷第一頁「是非、選擇題專用答案欄

- | | | |
|------|-----------------------------------|--|
| () | 1. Anglican music | a. <i>Maple Leaf Rag</i> |
| () | 2. <i>Idée fixe</i> | b. Guido of Arezzo |
| () | 3. Pierre Henry | c. Bessie Smith |
| (請) | 4. Psalm tones | d. Edgard Varèse |
| () | 5. Henry Purcell | e. <i>Cotton Tail</i> |
| (勿) | 6. <i>The Unanswered Question</i> | f. <i>Symphonie fantastique</i> |
| () | 7. Melodrama | g. Fundamental bass |
| () | 8. <i>Stile antico</i> | h. AbbaAbbaAbbaA |
| (在) | 9. <i>Boris Godunov</i> | i. Guillaume Du Fay |
| () | 10. <i>De institutione musica</i> | j. Big band |
| (此) | 11. <i>Bel canto</i> | k. Igor Stravinsky |
| () | 12. Scott Joplin | l. <i>Ordo virtutum</i> |
| () | 13. <i>Ionisation</i> | m. <i>Norma</i> |
| (作) | 14. Léonin | n. <i>Lesser Doxology</i> |
| () | 15. Classic blues | o. <i>True Art of Playing Keyboard Instruments</i> |
| () | 16. <i>formes fixes</i> | p. <i>Sing joyfully to God</i> |
| (答) | 17. <i>Solmization</i> | q. John Cage |
| () | 18. Goldberg Variations | r. <i>Musique concrete</i> |
| () | 19. Jean-Philippe Rameau | s. ABaAabAB |
| () | 20. minimalism | t. <i>Dido and Aeneas</i> |
| | | u. <i>Der Freischütz</i> |
| | | v. Charles Ives |
| | | w. <i>Quodlibet</i> |
| | | x. Giovanni Pierluigi da Palestrina |
| | | y. Mily Balakirev |
| | | z. Boethius |
| | | aa. <i>Venus and Adonis</i> |
| | | bb. aabaabaab |
| | | cc. Steve Reich |
| | | dd. <i>Magnus liber organi</i> |
| | | ee. Sound Mass |
| | | ff. Modes Musorgsky |

B. 申論題，任選兩題作答（每題 20 分，40%）

1. 從 Ellen Taaffe Zwilich, Pauline Oliveros 跟 Nadia Boulanger 三位作曲家中，先說明其時代背景，再比較其中兩者創作風格的異同。
2. 貝多芬弦樂四重奏的創作語法如何受到當時音樂與社會環境這兩方面的影響？
3. 請詳述經文歌（motet）從十五世紀至十六世紀的風格發展。