

英文試題

適用學系：音樂學系碩士班音樂教育組、音樂演奏與創作組

I. Vocabulary and grammar (30%)

1. I'm not _____ what you have finished. Try it again!
(A)familiar to
(B)used to
(C)content with
(D)interested in
2. Only in this way _____ the pollution problem effectively.
(A)we can deal with
(B)can we deal with
(C)we will deal with
(D)do we deal with
3. No matter what happens, I'll _____ you. Please don't be afraid.
(A)stand by
(B)stand with
(C)stand aside
(D)stand for
4. It has been five years since I last _____ English.
(A)have spoken
(B)have been speaking
(C)spoke
(D)was speaking
5. You certainly wouldn't like _____ in such bad company.
(A)to see
(B)to have seen
(C)to be seen
(D)to be seeing
6. I tried to call you but your line was _____.
(A)engaged
(B)taken

- (C)connected
(D)occupied
7. His job was so tiring that he felt absolutely _____.
(A)sharpened
(B)shattered
(C)scattered
(D)scrapped
8. They love English weather, _____?
(A)don't they
(B)isn't it
(C)aren't they
(D)are they
9. Sorry, I can't pay you back this week. I'm totally _____.
(A)broken
(B)dead
(C)broke
(D)destroyed
10. The President is said _____ Japan next year.
(A)to visit
(B)that he will visit
(C)to be visiting
(D)to have visited
11. Taiwan owed its prosperity to agricultures, manufacturing industry, 3C products, **trade**, and the like.
(A)manufacturing
(B)politics
(C)agriculture
(D)commerce
12. Plenty of pesticides are **damaging** to our environment and will remain in soil for years.
(A)harmful
(B)beneficial
(C)healthy
(D)necessary

13. The honey birds in Africa usually help the African tribesmen find **suitable** honeycombs for honey.
- (A) appropriate
 - (B) reachable
 - (C) surprising
 - (D) likeable
14. After typhoons, some families have to **inspect** whether their roofs leak or not.
- (A) organize
 - (B) examine
 - (C) discover
 - (D) predict
15. Greenpeace is an organization that helps **reduce** pollution and stop whaling in oceans.
- (A) stop
 - (B) increase
 - (C) lessen
 - (D) plan

II. Cloze (20%)

Solving crimes is one of the most important jobs of law enforcement. Improvements in crime technology help detectives solve crimes faster, and more 16, today. For example, crime labs have new kinds of DNA testing, which can identify body 17 such as blood, sweat, and saliva. There are also new kinds of fingerprint testing. In the past, fingerprint testing was only helpful in the fingerprints from the crime scene could be 18 with “prints” that were already on file. The fingerprints of convicted 19 are kept on file in police records permanently. People whose fingerprints are not on file cannot be identified in this way, and as a result, many crimes have not been 20.

- | | | | |
|--------------------|-----------------|------------------|----------------|
| 16. (A) constantly | (B) efficiently | (C) individually | (D) skillfully |
| 17. (A) liquids | (B) conditions | (C) organs | (D) fluids |
| 18. (A) imposed | (B) consisted | (C) matched | (D) concealed |
| 19. (A) criminals | (B) victims | (C) politicians | (D) sponsors |
| 20. (A) searched | (B) improved | (C) solved | (D) notified |

It's always easy to pick faults in other people. None of us is perfect after all. The sad thing is that many people seem to find 21 so difficult to overlook faults in others. They ignore the good things in a person's character and concentrate on the 22. A Persian writer once said: "If you know a man who has ten faults and one good quality, try to think as 23 of the faults as you can, and to make the most of his one 24 quality. And if you know a man who has ten virtues and one fault, 25 him for the former and do all you can to forget the latter."

- | | | | |
|--------------|------------|--------------|---------------|
| 21. (A)them | (B)it | (C)that | (D)themselves |
| 22.(A)bad | (B)good | (C)people | (D)person |
| 23.(A)such | (B)twice | (C)much | (D)little |
| 24.(A)rich | (B)good | (C)bad | (D)poor |
| 25.(A)praise | (B)account | (C)criticize | (D)accuse |

III. Reading (30%)

The tourist trade is booming. With all this coming and going, you'd expect greater understanding to develop between the nations of the world. Not a bit of it! Superb systems of communication by air, sea and land make it possible for us to visit other countries at a moderate cost. What was once the "grand tour," reserved for only the very rich, is now within everybody's grasp. The package tour and chartered flights are not to be sneered at. Modern travelers enjoy a level of comfort which the lords and ladies on grand tours in the old days couldn't have dreamed of. But what's the sense of this mass exchange of populations if the nations of the world remain basically ignorant of each other?

Many tourist organizations are directly responsible for this state of affairs. They deliberately set out to protect their clients from too much contact with the local population. The modern tourist leads a cosseted, sheltered life. He lives at international hotels, where he eats his international food and sips his international drink while he gazes at the natives from a distance. Conducted tours to places of interest are carefully censored. The tourist is allowed to see only what the organizers want him to see and no more. A strict schedule makes it impossible for the tourist to wander off on his own; and anyway, language is always a barrier, so he is only too happy to be protected in this way. At its very worst, this leads to a new and hideous kind of colonization. The summer quarters of the inhabitants of the cité universitaire are temporarily reestablished on the island of Corfu. Blackpool is recreated at Torremolinos where the traveler goes not to eat paella, but fish and chips.

The sad thing about this situation is that it leads to the persistence of national

stereotypes. We don't see the people of other nations as they really are, but as we have been brought up to believe they are. You can test this for yourself. Take five nationalities, say, French, German, English, American and Italian. Now in your mind, match them with these five adjectives: musical, amorous, cold, pedantic, native. Far from providing us with any insight into the national characteristics of the peoples just mentioned, these adjectives actually act as barriers. So when you set out on your travels, the only characteristics you notice are those which confirm your preconceptions. You come away with the highly unoriginal and inaccurate impression that, say, "Anglo-Saxons are hypocrites" or that "Latin peoples shout a lot." You only have to make a few foreign friends to understand how absurd and harmful national stereotypes are. But how can you make foreign friends when the tourist trade does its best to prevent you?

Carried to an extreme, stereotypes can be positively dangerous. Wild generalizations stir up racial hatred and blind us to the basic fact—how trite it sounds—that all people are human. We are all similar to each other and at the same time all unique.

26. The best title for this passage is:

- (A) Tourism contributes nothing to increasing understanding between nations.
- (B) Tourism is tiresome.
- (C) Conducted tour is dull.
- (D) Tourism really does something to one's country.

27. What is the author's attitude toward tourism?

- (A) Apprehensive.
- (B) Positive.
- (C) Critical.
- (D) Appreciative.

28. Which word in the following is the best to summarize "Latin people shout a lot?"

- (A) Silent.
- (B) Noisy.
- (C) Lively.
- (D) Active.

29. The purpose of the author's criticism is to point out the fact that _____.

- (A) conducted tour is disappointing
- (B) the way of touring should be changed
- (C) when traveling, you notice characteristics which confirm preconception
- (D) national stereotypes should be changed

30. According to the passage, what is “grand tour” now?

- (A) It costs extremely high expenses.
- (B) Local sight-seeing is investigated by the tourist organization.
- (C) Only very rich people enjoy the first-rate comforts.
- (D) Everybody can enjoy the “grand tour.”

The Alaska pipeline starts at the frozen edge of the Arctic Ocean. It stretches southward across the largest and northernmost state in the United States, ending at a remote ice-free seaport village nearly 800 miles from where it begins. **It** is massive in size and extremely complicated to operate. The steel pipe crosses windswept plains and endless miles of delicate tundra that tops the frozen ground. It weaves through crooked canyons, climbs sheer mountains, plunges over rocky crags, makes its way through thick forests, and passes over or under hundreds of rivers and streams. The pipe is 4 feet in diameter, and up to 2 million barrels (or 84 million gallons) of crude oil can be pumped through it daily. **Resting on** H-shaped steel racks called “bents,” long sections of the pipeline follow a zigzag course high above the frozen earth. Other long sections drop out of sight beneath spongy or rocky ground and return to the surface later on. The pattern of the pipeline’s up-and-down route is determined by the often harsh demands of the arctic and subarctic climate, the tortuous lay of the land, and the varied compositions of soil, rock, or permafrost (permanently frozen ground). A little more than half of the pipeline is elevated above the ground. The remainder is buried anywhere from 3 to 12 feet, depending largely upon the type of terrain and the properties of the soil. One of the largest in the world, the pipeline cost approximately \$8 billion and is by far the biggest and most expensive construction project ever **undertaken** by private industry. In fact, no single business could raise that much money, so 8 major oil companies formed a consortium in order to share the costs. Each company controlled oil rights to **particular** shares of land in the oil fields and paid into the pipeline-construction fund according to the size of its holdings. Today, despite enormous problems of climate, supply shortages, equipment breakdowns, labor disagreements, treacherous terrain, a certain amount of mismanagement, and even theft, the Alaska pipeline has been completed and is operating.

31. The passage primarily discusses the pipeline’s _____.

- (A) operating costs
- (B) employees
- (C) consumers
- (D) construction

32. What does the word “It” in line 3 refer to?

- (A) pipeline
 - (B) ocean
 - (C) state
 - (D) village
33. According to the passage, 84 million gallons of oil can travel through the pipeline each _____.
- (A) day
 - (B) week
 - (C) month
 - (D) year
34. The phrase “Resting on” in line 9 is closest in meaning to _____.
- (A) consisting of
 - (B) supported by
 - (C) passing under
 - (D) protected with
35. The author mentions all of the following as important in determining the pipeline’s route **EXCEPT** the _____.
- (A) climate
 - (B) lay of the land itself
 - (C) local vegetation
 - (D) kind of soil and rock
36. The word “undertaken” in line 19 is closest in meaning to _____.
- (A) removed
 - (B) selected
 - (C) transported
 - (D) attempted
37. How many companies shared the costs of constructing the pipeline?
- (A) 2
 - (B) 4
 - (C) 6
 - (D) 8
38. The word “particular” in line 21 is closest in meaning to _____.
- (A) peculiar
 - (B) specific
 - (C) exceptional
 - (D) equal

39. Which of the following determined what percentage of the construction costs each member of the consortium would pay?
- (A) How much oil field land each company owned.
 - (B) How long each company had owned land in the oil fields.
 - (C) How many people worked for each company.
 - (D) How many oil wells were located on the company's land.
40. Which line in the passage does the author provide a term for an earth covering that always remains frozen?
- (A) 9
 - (B) 14
 - (C) 17
 - (D) 21

IV. Composition (20%)

Do you learn more from your mistakes or from your successful experiences? Answer the question and write an essay about 150 words.

國立臺中教育大學 104 學年度研究所碩士班招生考試

音樂史試題

適用學系：音樂學系碩士班音樂學組

- 一、聆聽古典音樂(classical music)並不能讓人們升官發財，但是眾人仍然喜歡聆賞。古典音樂是否就是「古」或是「舊」，請您先為古典音樂下定義，說明什麼是古典音樂？並試論以上之道理何在？(20%)
- 二、俗謂：「不出家門，不知方圓有萬里」，同樣地，「不出國門，不知人類音樂文化是如此多彩多姿。」處在網際網絡發達的二十一世紀，音樂不僅是表達人類情感的載體，更成為各國家、各族群之社會文化象徵。針對以上所述，請闡述您通過音樂這個窗口後，所看到之世界上各種音樂發展現況，並闡述音樂與文化的議題。(20%)
- 三、請闡述您最感興趣的臺灣音樂史相關之人、事、物，並展望今後的臺灣音樂藝術應如何發展？(20%)
- 四、《樂記》是中國古代重要的音樂思想著述，書中提及：「凡音之起，由人心生也。人心之動，物使之然也。感於物而動，故形於聲。……樂者，音之所由生也，其本在人心之感於物也。」表示音樂的產生是由人的內心發出的，而人心的活動又是由外界事物所引起的，因受到外在事物的感動，再用聲音表現出來，進而產生音樂。針對此點，請闡述您對這段論述的看法。(20%)
- 五、日本著名作家大江健三郎(1935-)曾解釋巴赫、馬勒等古人的作品為何迄今仍然能夠感動現代人，乃是因為「與我們活在同一時代的演奏家，藉由自己讓古典音樂得以活在現在。」同樣的道理是否可以運用在現階段臺灣各種傳統音樂的復興上？針對此點，請闡述您所瞭解的臺灣各種本土音樂形式，以及如何讓它們成為珍貴且傳習不間斷的國家重要文化資產？(20%)

國立臺中教育大學 104 學年度研究所碩士班招生考試

音樂教育學試題

適用學系：音樂學系碩士班音樂教育組

一、名詞釋義(12%)

1. Inner Hearing (4%)
2. Quasi-Experimental Research (4%)
3. Comprehensive Musicianship (4%)

二、問答題(33%)

1. 何謂差異化教學？以五年級的音樂課程為例，試述可進行之差異化教學策略與步驟至少三則。(21%)
2. 何謂真實評量(Authentic Assessment)？試以低年級節奏教學為例，說明其實施方式與過程。(12%)

三、請依照下頁譜例之歌曲《廟會》回答下列問題(55%)

1. 針對此歌曲進行教材分析並設計節奏型與音調型的基本練習。(25%)
2. 設計一節 40 分鐘的歌曲教學活動(包含準備活動、發展活動、綜合活動)。(30%)

【接背面】

譜例：

廟會

賴西安 詞
陳輝雄 曲
王愷寧 改編

♩ = 100

歡 鑼 喜 鼓 咚 得 隆 咚 鏘 鈸 鏡 穿 雲 霄
huan luo xi gu dong de long dong ciang ba nau chuan yuen xiao

5
盤 柱 青 龍 探 頭 望 石 獅 笑 張 嘴 紅 燭 火
pan zhu qing long tan tou wang shi shi xiao zhang zui hong zhu huo

10
檀 香 燒 菩 薩 滿 身 香 祈 祝 年 冬
tan xiang shao pu sa man sen xiang qi zhu nian dong

14
收 成 好 遊 子 都 平 安 歡 鑼 喜 鼓
sou chen hao you zi dou ping an huan luo xi gu

18
咚 得 隆 咚 鏘 鈸 鏡 穿 雲 霄 范 謝 將 軍
dong de long dong ciang ba nau chuan yuen xiao fan xie jiang jun

22
站 兩 旁 叱 吒 想 當 年 戰 天 神
zhan liang pang chi zha xiang dang nian zhan tian sen

26
護 鄉 民 魂 魄 在 人 間 悲 歡 聚 散
hu xiang min hun po zai ren jian bei huan ju san

30
總 無 常 知 足 心 境 寬
cong wu chang zhi zu xin jing kuan

國立臺中教育大學 104 學年度研究所碩士班招生考試

樂曲分析試題

適用學系：音樂學系碩士班音樂演奏與創作組

- 一、請為下列指定女高音曲調配入連貫的聖詠式四部和聲，並寫出和絃級數（羅馬級數）或功能代號。（可用鉛筆直接在試題卷上作答，30%）

The image shows two musical staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melody of six measures. The bottom staff is a bass clef with the same key signature and time signature, and it is currently empty for accompaniment. The melody notes are: G4, Bb4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2.

- 二、樂曲分析譜例一（共四頁），回答以下問題(25%)

1. 簡述此作品之風格。(5%)
2. 分析此樂曲之曲式結構如何？(15%)
3. 敘述其調性布局。(5%)

- 三、樂曲分析譜例二（共四頁），回答以下問題(45%)

1. 作品為何種曲式？（註明段落及其小節數）(10%)
2. 簡述作品的樂句與樂段。(10%)
3. 樂曲的調性與其轉調。（註明調名及其小節數）(5%)
4. 小節 53 至小節 87 的調性。（標於樂譜上）(5%)
5. 以樂曲的開頭四小節為主要動機，試述其動機發展。(15%)

譜例一之 1

Andante.

5

10

15

20

25

1) The original fingerings come from F. Starke's *Wiener Pianofortschule*, 1830, in which Beethoven contributed

譜例一之 2

The musical score is presented in two systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations and dynamics:

- System 1 (Measures 25-34):** Features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *decresc. p* and *p*. Fingerings are indicated by numbers 1-5 above notes.
- System 2 (Measures 35-44):** Continues the intricate patterns. Dynamics include *f*, *p*, and *cresc.*. A *sempre staccato* marking is present in the bass staff. Measure numbers 30, 35, and 40 are circled.
- System 3 (Measures 45-54):** Shows a change in texture with more sustained chords and moving lines. Dynamics include *p* and *cresc.*. Measure number 45 is circled.

譜例一之 3

This musical score, titled "譜例一之 3", is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The music is characterized by intricate fingerings and dynamic markings.

- System 1:** Starts with a *p* (piano) dynamic. The right hand features complex sixteenth-note patterns with fingerings like 1 2 1 2, 4 3 2 3, and 4. The left hand has a steady eighth-note accompaniment. A *cresc.* (crescendo) marking appears in the second measure.
- System 2:** Continues the *p* dynamic. The right hand has a similar sixteenth-note texture. A circled measure number "50" is placed above the staff.
- System 3:** Features a *cresc.* marking in the first measure, followed by a *p* dynamic. The right hand has a more melodic line with slurs. The left hand includes a sequence of notes with fingerings 1 2 1 2 1 and 4 6 5. A circled measure number "55" is present.
- System 4:** Starts with a *p* dynamic, followed by *sf* (sforzando) accents. The right hand has a more active melodic line. The left hand has a consistent eighth-note accompaniment with fingerings 4 5 6. A circled measure number "60" is present.
- System 5:** Features a *f* (forte) dynamic and a *sempre staccato* instruction. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. A circled measure number "65" is present.
- System 6:** Starts with a *cresc.* marking. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment with fingerings 5 4 3 2. A circled measure number "70" is present.

譜例一之 4

This musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 75, 80, 85, 90, and 95 are circled at the beginning of their respective systems. The dynamics range from piano (p) to fortissimo (ff), with crescendos and decrescendos indicated. Fingerings are shown with numbers 1-5. The piece concludes with a fermata over a final chord.

75

cresc.

mp

cresc.

f

80

sempre legato

f

cresc.

85

f

p

90

p

cresc.

f

p

95

cresc.

f

decresc.

pp

pp

譜例二之 1

Allegro, ma non troppo.

The musical score is written for piano in G major, 3/4 time. It consists of six systems of two staves each (treble and bass clef). The tempo is 'Allegro, ma non troppo.' The score includes various dynamic markings: *f* (forte), *p* (piano), *cresc.* (crescendo), and *tr* (trill). Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 5, 10, 15, 20, 25, and 30 are circled at the end of each system. The piece features intricate melodic lines with many triplets and slurs, and a bass line with steady eighth-note accompaniment.

1) The original edition (Bureau d'Arts et d'Industrie, Vienna) lacks dynamic marks completely; the basic dynamics were supplied by the editor.

譜例二之 2

System 1 (Measures 35-39): Treble clef, key signature of one sharp (F#). Measures 35-39. Treble staff contains complex melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (2, 3, 4, 5) and dynamics. Measure 35 is circled with the number 35.


System 2 (Measures 40-44): Treble clef, key signature of one sharp (F#). Measures 40-44. Treble staff contains melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics. Measure 40 is circled with the number 40.

System 3 (Measures 45-49): Treble clef, key signature of one sharp (F#). Measures 45-49. Treble staff contains melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics. Measure 45 is circled with the number 45.

System 4 (Measures 50-54): Treble clef, key signature of one sharp (F#). Measures 50-54. Treble staff contains melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics. Measure 50 is circled with the number 50.

System 5 (Measures 55-59): Treble clef, key signature of one sharp (F#). Measures 55-59. Treble staff contains melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics. Measure 55 is circled with the number 55.

System 6 (Measures 60-64): Treble clef, key signature of one sharp (F#). Measures 60-64. Treble staff contains melodic lines with fingerings (1-5) and slurs. Bass staff contains accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics. Measure 60 is circled with the number 60.

1) Thus:  The oldest notation for all appoggiaturas, ♯, which Beethoven curiously uses here (cf. the *prallender Doppelschlag* [turn with appoggiatura and short trill] ♯ in Op. 54), leaves the decision between long or short appoggiatura to the performer. Here an expressive short appoggiatura is intended.

譜例二之 3

This musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The systems are numbered 60, 65, 70, 75, 80, and 85. The notation includes various dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks like accents and slurs are used throughout. Measure 60 starts with a forte dynamic and a complex chordal texture. Measures 65-70 show a crescendo leading to a forte dynamic. Measures 75-80 feature a piano dynamic with intricate melodic lines. Measure 85 concludes with a piano dynamic and a final chord.

譜例二之 4

This musical score consists of seven systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The score is marked with measure numbers 90, 95, 100, 105, 110, 115, and 120. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). A trill is marked with *tr* above a note in measure 108. The piece concludes with a fermata over the final chord in measure 120.

1) With Nachschlag

題號

作答區

題號

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