

國立臺中教育大學九十七學年度研究所碩士班招生考試

中西音樂史試題

適用學系：音樂學系

一、配合題（每題3分，共30分）

- | | | |
|---------------------|---|--|
| ___1. Trope | A | A form of keyboard composition, exploited an improvisatory style in which florid homophonic scale and chord passages were combined with imitative sections. |
| ___2. da capo aria | B | A short sentence of scripture or other sacred verse sung both before and after the psalm, and after each pair of verses within the psalm. |
| ___3. Rhapsody | C | A manner of writing in which melodic line was supported by a very simple chordal accompaniment. |
| ___4. Antiphon | D | A process of melodic writing in which short figures are developed into melodic lines of substantial length and complexity. |
| ___5. Frottola | E | Music with a nonliturgical text inserted between phrases of liturgical text. |
| ___6. Toccata | F | Associated with the opera and used as an expression of mood preparatory to the first scene. Usually a sonata structure in 18th century. |
| ___7. Music Theater | G | Most frequently consisted of two treble melodic instruments, a bass instrument to play the continuo part, and a keyboard instrument to realize the figured bass. |
| ___8. Monody | H | A single movement form with the usual contrasts and Romantic tensions. Often used to designate a free fantasy on themes of a national or epic character. |
| ___9. Overture | I | A derivation of a dance form represents the strophic forms in northern Italy. A folk song, chordal in structure, and characterized by variously arranged patterns of two contrasting musical ideas. |
| ___10. Trio Sonata | J | A descendant of the opera comique and the operetta but with a distinctive American flavor. Usually romantic in nature with spoken lines, choreography, choruses, and music related to popular song and jazz. |
| | K | A musical statement followed by a contrasting section that was in turn followed by a repetition of the original section with ornamentation. |

二、解釋名詞 40%

- (一) 八音
- (二) 白石道人歌曲
- (三) Improvisation
- (四) Basso Continuo
- (五) Ars Nova

三、西方古典時期與巴洛克時期的奏鳴曲有何區別？ 30%

國立臺中教育大學九十七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

- 一、試述臺灣音樂教育的歷史變革。(25%)
- 二、請以“世界音樂”(world music)之美為課程設計主軸，闡述在音樂課程中如何推動音樂欣賞落實美學的價值。(25%)
- 三、以 Howard Gardner (1943-)的多元智能理論，舉例說明如何運用於**團體或個別**音樂教學與評量(請擇一回答)?(25%)
- 四、從 Orff-Schulwerk、Kodaly、Dalcroze 中，**任選一種**教學法，並以**多元感官學習**之觀點，說明如何幫助學生提昇歌唱音準(pitch accuracy)的正確?(25%)

國立臺中教育大學九十七學年度研究所碩士班

招生考試

音樂學試題

適用學系：音樂學系

申論題

一、「音樂理解」是當代音樂美學的重要研究課題之一，認識與理解音樂離不開對音樂創作、詮釋與欣賞等不同面向的探討。請您闡釋音樂的「創作」、「詮釋」和「欣賞」等三者之間的淵源關係。(35%)

二、中國古代音樂思想的主導觀念之一就是「數的體系」，而以「數」的宇宙觀說明音樂為宇宙的組成部分。請分別就數字「五」和「八」來說明古代中國人如何將這兩種數字運用在音樂方面。(25%)

三、請問歷史音樂學與民族音樂學其研究的內容各為何？20%

四、解釋名詞：20%

- (1) 音樂圖像學
- (2) World music
- (3) 上四管
- (4) 史惟亮

國立臺中教育大學九十七學年度研究所碩士班

(含在職進修專班)招生考試

語文 (英文) 試題

適用學系:科廣系、特教系、社教系、幼教系
美術系、早療所、數位系、音樂系、體育系

I. Vocabulary and Grammar: 40%

1. The chairperson introduced the speaker ____ then she left the hall. (A. , B. so C. when D. ;)
2. The main street should ____ traffic-free, so we can walk around the shops. (A. make B. making C. be made D. be making)
3. The girl ____ loves swimming. (A. I work with B. whom I work with her C. whom I work D. I work with her)
4. Hundreds of people would ____ if they were not there. (A. be died B. have died C. had been died D. die)
5. Annie ____ for six hours and is expected to reach the French coast in an hour. (A. have been swimming B. will be swimming C. has been swimming D. is swum)
6. What would you do if you ____ a million dollars? (A. have B. have had C. had D. will have)
7. Our health is in danger ____ pollution. (A. result in B. cause by C. because D. because of)
8. At this time next year Peter ____ in Chicago. (A. will be studying B. have been studying C. be studying D. was studying)
9. Suzy swims in a college team. By the age of seven, she ____ to swim. (A. learn B. learned C. was learning D. had learned)
10. St. Catherine College at University of Cambridge was ____ I stayed in England. (A. which B. what C. where D. that)
11. Cathy has been in England for two years and has got used to ____ on the left. (A. drive B. driving C. be driving D. be driven)
12. They accused Tom ____ the lies. (A. to tell B. for tell C. of telling D. in telling)
13. The typhoon ____ severe damage on the seaboard villages. (A. conflicted B. inflicted C. afflicted D. affected)

14. John was ___ of David's integrity. (A. critical B. incredible C. skeptical D. debilitating)
15. The international situation today is ___ by several powers. (A. eluded B. contained C. ensued D. manipulated)
16. Rick decided to give up drinking when he was informed by his doctor of the ___ effects of alcohol. (A. obscene B. bizarre C. ambivalent D. toxic)
17. War ___ after a long period of peace. (A. submerged B. emerged C. erupted D. vanished)
18. The psychiatrist charges \$5,000 per hour for his ____. (A. diagnosis B. hypothesis C. thesis D. osteoporosis)
19. He tackled me and ___ the ball to his chest. (A. pitted B. perceived C. delayed D. clutched)
20. Have you ever had the ___ of losing a lover? (A. anguish B. reference C. obsession D. allure)

II. 中翻英 30%

1. 在現代社會中，每個人都顯得匆匆忙忙。學生忙功課、上班族忙工作。每個人都忙得忽略了休閒的重要。其實，適當的休閒能使我們放鬆緊張的情緒，有助於健康。因此，在我們應該適度安排生活，在工作、唸書和休閒之間保持平衡。(15%)
2. 該怎麼做才能在事業的起步成功？我們沒辦法在事業的起步階段，就判斷一個人是否會成功。不過，成功的企業家都有一些共通的特質。像是，他們都熱愛自己的工作，並且有決心毅力堅持下去。所以，就算工作辛苦又沒有任何立即的回報，他們也能繼續堅持下去。(15%)

III. . Translation (from English to Chinese): 30%

(A) The reading process involves two main tasks which are complementary: visual analysis of print and understanding text. The two activities are interdependent. "Reading" words without understanding is "a string of meaningless noise". Understanding a text without having processed it is impossible, "an empty dream—a figment of the imagination. Neither is reading: reading is both." ‘

(B) The disciplines encompass far more than the personal knowings of any individual scholar. They are the established knowledge of the world at a given time, but inquiry goes on more rapidly now than ever before. New concepts overthrow old ones, and new investigations begin. Only a few years ago, the earth was conceived of as a somewhat flattened sphere. Now it is conceived of as pear shaped. The satellites were able to gather vast amounts of data quickly, and computers were able to process some of the new information within hours.

國立臺中教育大學九十七學年度研究所碩士班

(含在職進修專班)招生考試

語文科(國文)試題

適用學系：科學教育研究所、特教特殊教育組等八所：語文科(國文)試題

一·測驗題(單選題)：(每題 1%，共 15%)

1. 一般在計算年歲的用法，我們習慣稱五十歲過逝的人是「」五十，空格應填入的選項是：
(A) 享壽
(B) 享年
(C) 得年
(D) 存年
2. 給師長書信，封啟詞應用：
(A) 大啟
(B) 禮啟
(C) 勛啟
(D) 道啟
3. 書信中如稱對方為「內兄」，署名時應自稱什麼？
(A) 妹婿
(B) 舍弟
(C) 表弟
(D) 堂弟。
4. 「民吾同胞，物吾與也」，語出：
(A) 管子〈牧民〉
(B) 墨子〈兼愛〉
(C) 張載〈西銘〉
(D) 王守仁〈訓蒙大意〉
5. 甲、「於是，像□□□□□，我飄到密西西比河的曼城，飄到綠色如海的小的大學來。」
(陳之藩〈寂寞的畫廊〉)
乙、「他在山頭一個古老的建築物裏彈琴，琴聲傾瀉出來，像□□□□□那樣出來。」(葉珊〈夏天的琴聲〉)
丙、「我仰起頭，天空低垂如□□□□□，落下一些寒冷的碎屑到我臉上。」(何其芳〈兩前〉)
丁、「仍是夜裏，頭上的天好像穿了許多小孔的□□□□□，漏下粒粒的小星。」

(陸蠡〈秋〉)

上引散文□□□□□內，都使用譬喻，最適合填入的選項是：

- (A) 灰色的霧幕／一朵雲似的／藍水晶的蓋／冷冽的水珠
 - (B) 一朵雲似的／冷冽的水珠／灰色的霧幕／藍水晶的蓋
 - (C) 灰色的霧幕／冷冽的水珠／一朵雲似的／藍水晶的蓋
 - (D) 一朵雲似的／藍水晶的蓋／冷冽的水珠／灰色的霧幕
6. 嵇康與山巨源都是竹林七賢，山巨源在做吏部郎時想推舉嵇康代替自己的職位，嵇康知道後寫了封書信給山巨源，文中道：「閒聞足下遷，惕然不喜，恐足下羞庖人之獨割，引尸祝以自助，手薦鸞刀，漫之羶腥，故具為足下陳其可否。」嵇康對於山巨源薦舉的態度是：
- (A) 應允。謂己必如庖丁解牛，勝任自如。
 - (B) 拒絕。謂殺雞焉用牛刀。
 - (C) 應允。謂己將拔刀相助。
 - (D) 拒絕。謂庖人雖治，尸祝不越樽俎而代之。
7. 明·馮夢龍將四部章回小說合稱為「四大奇書」，請問下列何者不屬於「四大奇書」？
- (A) 曹雪芹《紅樓夢》
 - (B) 吳承恩《西遊記》
 - (C) 蘭陵笑笑生《金瓶梅》
 - (D) 羅貫中《三國演義》
8. 請閱讀此篇書信：

達仁執行長尊鑒：

素仰 貴公司享譽業界，近日報載得知已在中科擴廠，日後鵬圖大展，定符所祝。^晚甫獲台中教育大學資訊系學士學位，在學期間課業績優，且略通日文。^晚雖無專職工作經驗，惟尚知充實就業知能，通於任事，畢業後亟待謀職。欣悉 貴公司擴廠，應有職缺，自度所學與貴公司相符，用敢自薦，謹檢奉個人資料乙袋，懇請 垂察，如有徵才，敬祈 惠予甄試機會。無任感禱。肅此奉稟。

恭請

崇安

四月十六日

^晚 秉彰 拜啟

書信中的用語何處有誤？應改為何？

- (A) 尊鑒→惠鑒
 - (B) 肅此奉稟→崑此奉達
 - (C) 崇安→鈞安
 - (D) 拜啟→敬上。
9. 「降龍十八掌」是金庸武俠小說《射雕英雄傳》、《神雕俠侶》中的丐幫武功，分為十八式，每一式的名稱如「亢龍有悔」、「潛龍勿用」、「損則有孚」等

- 等，出自於哪一部經典？
- (A) 周易
(B) 詩經
(C) 史記
(D) 孫子兵法。
10. 黃春明(1935年—)，出生於台灣宜蘭縣羅東鎮。普遍被公認為台灣當代重要的鄉土作家。曾獲吳三連文藝獎、國家文藝獎等。除了小說創作外，黃春明亦致力於兒童繪本、兒童戲劇等創作，民國八十二年出版「黃春明童話」系列，八十三年創立黃大魚兒童劇團，巡迴全省演出兒童舞臺劇。下列著作何者非黃春明的作品：
- (A) 《兒子的大玩偶》
(B) 《小麻雀稻草人》
(C) 《原鄉人》
(D) 《鑼》
11. 下列何語句出自陶潛〈歸去來辭〉？
- (A) 身長八尺，每自比於管仲、樂毅，時人莫之許也。
(B) 雲無心以出岫，鳥倦飛而知還。
(C) 聖人不凝滯於物，而能與世推移。
(D) 不學博依，不能安詩。
12. 下列哪組「 」內語詞之音義相同？
- (A) 「暴」秦之欲無厭；「暴」虎馮河
(B) 「乘」韋先牛十二犒師；超「乘」者三百乘。
(C) 暴秦之欲無「厭」；夫晉，何「厭」之有？
(D) 視父、兄與君若其身，「惡」施不孝；人之性「惡」，其善者偽也。
13. 下列何「焉」字語義相同？
- (甲) 不入虎穴，焉得虎子。(《後漢書·班超傳》)
(乙) 必知亂之所自起，焉能治之。(《墨子·兼愛》)
(丙) 未能事人，焉能事鬼？(《論語·先進》)
(丁) 過而能改，善莫大焉。(《左傳·宣公二年》)
- (A) 甲乙同
(B) 乙丙同
(C) 甲丙同
(D) 丙丁同
14. 下列何「見」字表「被動」語氣？
- (A) 生孩六月，慈父見背。(李密〈陳情表〉)
(B) 吾長見笑於大方之家。(《莊子·秋水》)
(C) 冀君實或見恕也。(王安石〈答司馬諫議書〉)
(D) 敬請 見諒。(現代熟語)
15. 下列語詞屬雙聲詞者共有幾個？
- ①清明②參差③粗糙④糊塗⑤饕餮⑥蹉跎⑦崔巍

- (A) 二個
- (B) 三個
- (C) 四個
- (D) 五個

二、翻譯題：(15%)

(一) 乾稱父坤稱母予茲藐焉乃混然中處故天地之塞吾其體天地之帥吾其性民吾同胞物吾與也。(張載〈西銘〉)(7%)

(二) 古人云：千載一聖，猶旦暮也；五百年一賢，猶比臠也。言聖賢之難得，疏闊如此。儻遭不世明達君子，安可不攀附景仰之乎？(顏之推〈慕賢〉)(8%)

三、命題作文：(20%)

不以物喜，不以己悲

國立臺中教育大學九十七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

一、譜例分析（50%）

- 1、請說明【譜例一】、【譜例二】、【譜例三】的樂曲風格或樂派。（10%）
- 2、請就三首樂曲的旋律（Melody）、節奏（Rhythm）、和聲（Harmony）與織度（Texture）等四大項目，分析三首譜例的個別特質與差異。（40%）

二、【譜例四】（共一頁）

1. 請分析【譜例四】樂曲之曲式、音列及其創作手法？（25分）

三、【譜例五】（共兩頁）

1. 【譜例五】的樂曲是屬於哪一個樂派之作品？（5分）
2. 請在【譜例五】上分析本樂曲之曲式、段落、樂句、調性與和聲。（20分）

註：譜例一、二、三、四、五在後面幾頁中

【谱例一】

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C). It starts with a whole rest, followed by eighth and sixteenth notes, and ends with a fermata over the final measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a sharp sign (#) on the second measure. The lower staff is in bass clef with a common time signature (C). It features a bass line with eighth and sixteenth notes, including a sharp sign (#) on the second measure, and a slur over the first two measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It continues the melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C). It continues the bass line with eighth and sixteenth notes, including a sharp sign (#) on the first measure.

【譜例二】

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The upper staff begins with a quarter rest, followed by a quarter note D4, a quarter note E4, and a half note F#4. The lower staff begins with a quarter rest, followed by a quarter note D3, a quarter note E3, a quarter note F#3, and a half note G3. The music continues with eighth and sixteenth notes in both staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The upper staff begins with a triplet of eighth notes (E4, F#4, G4), followed by a quarter note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. The music continues with eighth and sixteenth notes in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The upper staff begins with a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. The lower staff begins with a quarter note D3, a quarter note E3, a quarter note F#3, and a half note G3. The music continues with eighth and sixteenth notes in both staves.

【譜例三】

Musical score for Example 3, measures 1-4. The piece is in 3/4 time and D major. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and a bass line. The key signature has two sharps (F# and C#).

5

Musical score for Example 3, measures 5-8. The right hand continues the melodic line with some chords, and the left hand features a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a whole note in the left hand. The key signature remains D major.

【譜例四】

3/4 *f* *martellato* *sf* *sf* *sf*

This system shows the beginning of the piece in 3/4 time. The right hand starts with a forte (*f*) *martellato* (hammered) eighth-note pattern. The left hand provides a bass line with accents and dynamic markings of *sf* (sforzando).

sf *sf* *sf* *sf*

This system continues the piece, featuring first endings (marked '1.') and dynamic markings of *sf* (sforzando) throughout.

pp *mf* *sf* *mp*

This system includes second endings (marked '2.') and dynamic markings ranging from *pp* (pianissimo) to *mp* (mezzo-piano).

poco pes. *f* *p* *rit.* *p* *Menuett da capo*

This system concludes the piece with first and second endings. It includes the instruction *poco pes.* (poco pesante), dynamic markings of *f* (forte) and *p* (piano), and a *rit.* (ritardando) marking. The piece ends with the instruction *Menuett da capo*.

Musical notation for the first system, measures 1-4. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *p*.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. A dynamic of *p* is indicated.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *pp sempre*, *legato*, *dim.*, and *pp*. Performance instructions include *acc.*, *rit.*, and *una corda*.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *ff* and *pp*.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *dim.*, *p*, and *pp*. Performance instructions include *rit.* and *a tempo*.

Musical notation for the sixth system, measures 21-24. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *pp*.

Musical notation for the seventh system, measures 25-28. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics include *pp*. Performance instructions include *una corda*.