

# 國立臺中教育大學 101 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、雖然宋代歷經戰禍，但是宋代的音樂文化卻相當發達。透過中國宋代的繪畫神品《清明上河圖》，可以瞭解當時市民音樂文藝活動之興盛。請例舉宋代主要的音樂家、樂種及樂器進行說明，並闡述政治對於東、西方音樂發展之影響。(35%)
  
- 二、請從西洋音樂史中，舉出最讓您感興趣的樂派。並請說明理由所在以及此樂派在西洋音樂史上之定位、其發展特點、代表作曲家和作品。(35%)
  
- 三、過年期間最賣座的一部國片《陣頭》，是描述臺中市九天民俗技藝團的故事，而在 2009 年高雄世運會中鋒頭最健的表演團體是「電音三太子」。諸如此類的傳統藝術之再造，引發國人對傳統藝術之矚目。請試闡述臺灣各種傳統音樂應如何了卻羈絆，再造新生。(30%)

# 國立臺中教育大學 101 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（15%，每題 5%）

- 1、Comprehensive Musicianship
- 2、Movable do system
- 3、Dalcroze Eurhythmics

### 二、申論題

- 1、試述皮亞傑認知發展論中具體運思期兒童之音樂行為。（15%）
- 2、請以 Multiple Intelligences 理論中至少三種智慧，設計一個適合國小高年級的旋律教學活動。（20%）
- 3、說明推衍學習（inference learning）與辨識學習（discrimination learning）之相關性，並舉例在國小高年級音樂欣賞教學之應用。（25%）
- 4、說明「邁向藝術（Arts PROPEL）」課程方案之精神與課程原理，並舉例說明如何融入於國小高年級藝術與人文領域音樂教學。（25%）

# 國立臺中教育大學 101 學年度研究所碩士班招生考試

## 語文(英文)試題

適用學系:特殊教育學系碩士班(特殊教育組)、區域與社會發展學系碩士班  
(區域組、社會發展組)、幼兒教育學系碩士班、美術學系碩士班  
(理論組、創作組、設計組)、數位內容科技學系碩士班(選考數位  
設計考科、資訊科學考科)、語文教育學系華語文教學碩士班

### I. Vocabulary and Grammar: Choose the best answer. (30%)

1. I got \_\_\_\_\_ last year to Supervisor, which was good but meant I had to move to London.  
(A) commuted  
(B) exercised  
(C) divorced  
(D) promoted
2. Traditionally in the Asian culture, taking a \_\_\_\_\_ is not regarded as a humiliation.  
(A) wish  
(B) bow  
(C) guess  
(D) joke
3. The government has been working on a national \_\_\_\_\_ plan to take care of all the elderly since 1993.  
(A) independence  
(B) combat  
(C) pension  
(D) discount

4. The last job I \_\_\_\_\_ for was in an insurance company but they turned me down.
- (A) built
  - (B) applied
  - (C) moved
  - (D) shaped
5. The bomb threat turned out to be a \_\_\_\_\_ after policemen search the building.
- (A) adaptation
  - (B) reputation
  - (C) flavor
  - (D) hoax
6. If the bills \_\_\_\_\_ in five days, the company will seek damages.
- (A) weren't paid
  - (B) won't have paid
  - (C) aren't paid
  - (D) don't pay
7. In most cases, if someone is offended by something you do or say, it is much better to \_\_\_\_\_ right away.
- (A) apologize
  - (B) sorry
  - (C) honest
  - (D) against
8. \_\_\_\_\_ for mercy and forgiveness are normal reactions from prisoners that are executed either by electric chair or shooting.
- (A) Imaging
  - (B) Begging
  - (C) Eliminating
  - (D) Attracting

9. How to remain a successful relationship with the \_\_\_\_\_ sex has always been a focus that teenagers care for.
- (A) raw
  - (B) opposite
  - (C) efficient
  - (D) various
10. A Malaysian freighter lost power to its main engine and its oil \_\_\_\_\_ had devastated the Alaskan coast.
- (A) spill
  - (B) flow
  - (C) spring
  - (D) drop
11. Some employees get their paychecks automatically \_\_\_\_\_ in their bank account.
- (A) deposited
  - (B) depositing
  - (C) are deposited
  - (D) deposit
12. One thing not to \_\_\_\_\_ on the first date is how many other people you are dating.
- (A) know
  - (B) accuse
  - (C) lie
  - (D) reveal
13. The shambles following this hurricane \_\_\_\_\_ as nothing when compared with that of last season's.
- (A) are
  - (B) is
  - (C) do
  - (D) does

14. She got out two of her red-checked mats and \_\_\_\_\_ them on the table, along with soup bowls and spoons.
- (A)lay
  - (B)lain
  - (C)lie
  - (D)laid
15. \_\_\_\_\_ can cause a serious problem, even making life miserable and hard to go on.
- (A)Depress
  - (B)Depressive
  - (C)Depression
  - (D)Depressed

II.請將以下段落翻譯成英文: (20%)

1. 夏季是用電高峰季節，電力使用總成為社會關注焦點。德國在短短十年內大量提高再生能源(renewable energy)發電，但反觀台灣卻止步不前，原因是台灣再生能源發電規模小且分散；且很多人誤以為風力、太陽能發電成本高或再生能源電力不穩。(10%)
2. 球后曾雅妮成功地吸引各國媒體來台並讓全世界目光聚焦在台灣小島；最後她被全世界最大運動經紀公司簽下成為旗下運動員，並讓台灣再次重返亞洲高爾夫體壇領導地位。  
至於台灣之光，旅美台灣籍投手王建民，於傷後復出，接連幾次的努力還是讓他接獲個人歷年來最好的合約。(10%)

# 國立臺中教育大學 101 學年度研究所碩士班招生考試

## 語文（國文）試題

適用學系：特殊教育學系碩士班（特殊教育組）、區域與社會發展學系碩士班（區域組、社會發展組）、幼兒教育學系碩士班、美術學系碩士班（理論組、創作組、設計組）、數位內容科技學系碩士班（選考數位設計考科、資訊科學考科）、語文教育學系華語文教學碩士班

### 一、選擇題：14%（共 14 題，每題 1%）

- 下列同義詞語中，語意有輕有重，何者敘述錯誤？  
(A)「損壞」比「毀壞」語意重 (B)「努力」比「竭力」語意輕  
(C)「承受」比「接受」語意重 (D)「阻止」比「制止」語意輕
- 下列「」中的字，讀音何者錯誤？  
(A)「龐」然大物——ㄆㄨㄥˊ ✓ (B)「讐」服——ㄔㄨㄟˊ ✓  
(C)神「龕」——ㄎㄨㄥˊ (D)「龔」先生——ㄍㄨㄥˊ ✓
- 下列成語，何者用來比喻事情難辦，且將徒勞無功？  
(A)投鼠忌器 (B)大海撈針 (C)揠苗助長 (D)守株待兔
- 「子釣而不綱，弋不射宿。」（《論語·述而》）表示：  
(A)孔子除讀書外，亦注重休閒活動 (B)孔子有兼善天下之志  
(C)孔子心存仁善，取物有節 (D)孔子志趣與眾不同
- 孟子曰：「自反而不縮，雖褐寬博，吾不惴焉！自反而縮，雖千萬人，吾往矣！」其中之所以能「吾往矣」是源自於：  
(A)得天下民心 (B)鞠躬盡瘁 (C)淡薄名利 (D)理直氣壯
- 以下四句之「共」字，何者作「供給」解？  
(A)人生不相見，動如參與商。今夕是何夕，「共」此燈燭光  
(B)若舍鄭以為東道主，行李之往來，「共」其乏困，君亦無所害  
(C)願車馬衣輕裘，與朋友「共」，敝之而無憾  
(D)為政以德，譬如北辰，居其所而眾星「共」之
- 「自天子王侯，中國言六藝者，折中於夫子，可謂至聖矣。」（司馬遷〈孔子世家贊〉）中的「六藝」，是指：  
(A)風、雅、頌、賦、比、興 (B)易、書、詩、禮、樂、春秋  
(C)象形、指事、會意、形聲、轉注、假借 (D)禮、樂、射、御、書、數
- 下列成語「」中的詞語，何者不屬於同義複詞？  
(A)惡名「昭彰」 (B)「驕矜」自滿 (C)「詭計」多端 (D)待遇「優渥」

9. 下列文句，述及事件前因後果的選項是：  
 (A)弱水三千，我只取一瓢飲 (B)居廟堂之高，則憂其民；處江湖之遠，則憂其君 (C)君子周而不比，小人比而不周 (D)君子多欲，則貪慕富貴，枉道速禍
10. 中國文人哲士觀水有得，取喻於水，下列說明何者**錯誤**？  
 (A)老子以「天下莫柔弱於水，而攻堅強者莫之能勝」說明柔能勝剛  
 (B)孟子以「原泉混混，不舍晝夜，盈科而後進，放乎四海」勉人惜時進取  
 (C)蘇軾以「逝者如斯，而未嘗往也」喻說常變之理  
 (D)朱子以「問渠哪得清如許，為有源頭活水來」說明不斷求知的重要
11. 下列現代文學作家與作品的配對，何者**錯誤**？  
 (A)黃春明—《看海的日子》 (B)白先勇—《孽子》  
 (C)沈從文—《千江有水千江月》 (D)魯迅—《阿Q正傳》
12. 下列有關「現代詩」的定義，何者**錯誤**？  
 (A)現代詩，又稱白話詩，因寫作使用白話不使用文言之故  
 (B)現代詩，又稱新詩，為民國以來白話詩之統稱  
 (C)最早由胡適等人所提倡  
 (D)不講求押韻、對仗，故韻律已非現代詩之要件
13. 在現代文學四大文類中，直接呈現作者的人格，沒有緩衝或隱藏，為「暴露性」最大的文類為：  
 (A)詩 (B)小說 (C)散文 (D)戲劇
14. 龍應台以〈中國人你為甚麼不生氣〉一文，在戒嚴時期燃起一把野火，犀利的筆鋒，沉痛地揭開社會諸多弊端。下列何者**不是**她的作品？  
 (A)《千年一嘆》 (B)《百年思索》  
 (C)《目送》 (D)《大江大海一九四九》

## 二、閱讀測驗：16% (共 8 題，每題 2%)

華歆、王朗俱乘船避難，有一人欲依附，歆輒難之。朗曰：「幸尚寬，何為不可？」後賊追至，王欲舍所攜人。歆曰：「本所以疑，正為此耳。既已納其自託，寧可以急相棄邪？」遂攜拯如初。世以此定華、王之優劣。

《世說新語·德行》

15. 「世以此定華、王之優劣」，結果乃指：  
 (A)王優於華 (B)華優於王 (C)華、王俱優 (D)華、王俱劣
16. 「寧可以急相棄邪」，「寧」字意為：  
 (A)竟 (B)豈 (C)然 (D)而

17. 下列敘述，何者正確？

(A) 華歆個性變化多端

(B) 王朗的主張始終如一

(C) 求助於華、王二人者，最後被丟棄下船 (D) 不深思於前者，可能失義於後

18. 本文選自《世說新語》，下列有關此書的敘述，何者**錯誤**？

(A) 由宋朝劉義慶所編纂

(B) 以敘寫名流高士言行軼事為主

(C) 為著名的筆記小說集

(D) 是志人小說的代表作

開元七年，道士有呂翁者、得神仙術、行邯鄲道中，息邸舍，攝帽弛帶，隱囊而坐。

俄見旅中少年，乃盧生也。衣短褐，乘青駒，將適於田，亦止於邸中，與翁共席而坐，言笑殊暢。

久之，盧生顧其衣裝敝褻，乃長歎息曰：「大丈夫生世不諧，困如是也。」翁曰：「觀子形體，無苦無恙，談諧方適，而歎其困者，何也？」生曰：「吾此苟生耳；何適之謂？」翁曰：「此不謂適，而何謂適？」

答曰：「士之生世，當建功樹名，出將入相，列鼎而食，選聲而聽，使族益昌而家益肥，然後可以言適乎。吾嘗志於學，富於游藝，自惟當年青紫可拾。今已適壯，猶勤畎畝，非困而何？」言訖，而目昏思寐。

節錄沈既濟〈枕中記〉

19. 文中呂翁與盧生相遇於何處？

(A) 官舍中

(B) 涼亭裡

(C) 田畝旁

(D) 旅舍裡

20. 「青紫可拾」和下列哪一個成語意義相同？

(A) 燈紅酒綠

(B) 良辰美景

(C) 平步青雲

(D) 富麗堂皇

21. 文中盧生大約幾歲？

(A) 二十

(B) 三十

(C) 四十

(D) 五十

22. 下列敘述，何者**錯誤**？

(A) 此為一則唐代傳奇

(B) 文中盧生對人生持著抱怨的態度

(C) 「黃粱一夢」的典故與本故事有關

(D) 呂翁覺得盧生處境的確有其不幸

三、命題作文：20%

題目：論「學思並重」

國立臺中教育大學 101 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

註：可用鉛筆直接在試題卷上作答

一、請為下列數字低音及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。（30%）

譜例一

The musical score for 'Example 1' consists of two systems. The first system shows a treble staff with a melody in 6/8 time and a bass staff with a figured bass line. The second system continues the bass staff with more figured bass notation. The figured bass notation includes accidentals and numbers:  $b6$ ,  $4$ ,  $2$ ,  $b7$ ,  $4$ ,  $2$ ,  $4$ ,  $3$ ,  $b6$ ,  $4$ ,  $2$ ,  $b7$ ,  $8$ ,  $b7$ ,  $6$ ,  $b4$ ,  $8$ ,  $5$ ,  $b$ ,  $6$ ,  $b5$ ,  $5$ ,  $b5$ .

二、樂曲分析：譜例二（共兩頁）（計3小題，共35%）

- 1、說明此作品之曲式結構為何？請說明。（10%）
- 2、分析此樂曲之樂句、樂段所在(以小節數說明)，並解釋依據甚麼觀點來劃分？（15%）
- 3、說明此作品之作曲者，是從哪些現象看出？（10%）







三、請分析下列賦格(共二頁) (35%)：

### FUGA

Measures 1-4 of the fugue. The music is in 3/4 time and B-flat major. The right hand begins with a treble clef and a key signature of one flat. The left hand begins with a bass clef and a key signature of one flat. The first measure shows the right hand starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand has a whole rest. The second measure shows the right hand with a quarter note D5, followed by eighth notes E5, F5, and G5. The left hand has a whole rest. The third measure shows the right hand with a quarter note G5, followed by eighth notes F5, E5, and D5. The left hand has a whole rest. The fourth measure shows the right hand with a quarter note F5, followed by eighth notes E5, D5, and C5. The left hand has a whole rest.

Measures 5-8 of the fugue. The right hand continues with a quarter note B4, followed by eighth notes A4, G4, and F4. The left hand has a whole rest. The fifth measure shows the right hand with a quarter note E4, followed by eighth notes D4, C4, and B3. The left hand has a whole rest. The sixth measure shows the right hand with a quarter note A3, followed by eighth notes G3, F3, and E3. The left hand has a whole rest. The seventh measure shows the right hand with a quarter note D4, followed by eighth notes C4, B3, and A3. The left hand has a whole rest. The eighth measure shows the right hand with a quarter note G3, followed by eighth notes F3, E3, and D3. The left hand has a whole rest.

Measures 9-12 of the fugue. The right hand continues with a quarter note C4, followed by eighth notes B3, A3, and G3. The left hand has a whole rest. The ninth measure shows the right hand with a quarter note B3, followed by eighth notes A3, G3, and F3. The left hand has a whole rest. The tenth measure shows the right hand with a quarter note A3, followed by eighth notes G3, F3, and E3. The left hand has a whole rest. The eleventh measure shows the right hand with a quarter note G3, followed by eighth notes F3, E3, and D3. The left hand has a whole rest. The twelfth measure shows the right hand with a quarter note F3, followed by eighth notes E3, D3, and C3. The left hand has a whole rest.

Measures 13-16 of the fugue. The right hand continues with a quarter note E3, followed by eighth notes D3, C3, and B2. The left hand has a whole rest. The thirteenth measure shows the right hand with a quarter note D3, followed by eighth notes C3, B2, and A2. The left hand has a whole rest. The fourteenth measure shows the right hand with a quarter note C3, followed by eighth notes B2, A2, and G2. The left hand has a whole rest. The fifteenth measure shows the right hand with a quarter note B2, followed by eighth notes A2, G2, and F2. The left hand has a whole rest. The sixteenth measure shows the right hand with a quarter note A2, followed by eighth notes G2, F2, and E2. The left hand has a whole rest.

Measures 17-20 of the fugue. The right hand continues with a quarter note G2, followed by eighth notes F2, E2, and D2. The left hand has a whole rest. The seventeenth measure shows the right hand with a quarter note F2, followed by eighth notes E2, D2, and C2. The left hand has a whole rest. The eighteenth measure shows the right hand with a quarter note E2, followed by eighth notes D2, C2, and B1. The left hand has a whole rest. The nineteenth measure shows the right hand with a quarter note D2, followed by eighth notes C2, B1, and A1. The left hand has a whole rest. The twentieth measure shows the right hand with a quarter note C2, followed by eighth notes B1, A1, and G1. The left hand has a whole rest.

25

First system of musical notation, measures 25-29. The system consists of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and moving lines. Measure numbers 25, 26, 27, 28, and 29 are indicated at the bottom of the system.

30

Second system of musical notation, measures 30-34. The treble staff continues the melodic development with slurs and ornaments. The bass staff shows a more active role with rhythmic patterns. Measure numbers 30, 31, 32, 33, and 34 are indicated at the bottom.

35

Third system of musical notation, measures 35-39. The treble staff has a dense texture with many sixteenth notes. The bass staff features a steady rhythmic accompaniment. Measure numbers 35, 36, 37, 38, and 39 are indicated at the bottom.

Fourth system of musical notation, measures 40-43. The treble staff shows a change in texture with more sustained notes and slurs. The bass staff continues with a consistent accompaniment. Measure numbers 40, 41, 42, and 43 are indicated at the bottom.

40

Fifth system of musical notation, measures 44-47. The treble staff concludes with a melodic phrase. The bass staff provides a final accompaniment. Measure numbers 44, 45, 46, and 47 are indicated at the bottom.