

(橫書式)

國立中山大學八十七學年度碩博士班招生考試試題

科目：**音樂理論** 請直接在試卷上作答 (音樂所) 共 12 頁 第 1 頁

一、和聲語法分析：(30%)

A. 在譜例上以羅馬級數標示和聲行進，包括轉位、和聲外音、及調性，並註明 Picardy third, Deceptive cadence 及 Phrygian cadence 所出現之樂句。(14%)

B. 在譜例上以羅馬級數標示和聲行進，不需註明和聲外音。(5%)

C. 此首絃樂四重奏的樂句中包含一遠係轉調，其轉調手法含有二種觀念或技巧，請分別敘述之。(6%)

D. 說明此樂曲片斷其和聲語法之特性。(5%)

(一) A

Musical score for exercise A, measures 1-4. The score is in 4/4 time, key of B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and some melodic movement.

Musical score for exercise A, measures 5-8. The score continues from the previous system, showing further harmonic development and melodic patterns in the piano accompaniment.

(二) B

Musical score for exercise B, measures 105-108. The score is in 4/4 time, key of B major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and some melodic movement.

Musical score for exercise B, measures 109-112. The score continues from the previous system, showing further harmonic development and melodic patterns in the piano accompaniment. The piece concludes with a *mf* dynamic marking.

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5

10

15

20

25

(一) C

31

p

35

pp *poco f*

39

Allegro appassionato *poco f*

Klarinette in B \flat

Klavier

(一) D

5

10

15

20

25

二、樂曲分析：

譜例 A (20%)

1. 在譜例上標示所有主題、調性及終止式。

2. 說明此曲主題運用及樂曲結構。

譜例 B (20%)

1. 以羅馬級數(含調性)標示譜例上第 33 小節至 39 小節的和聲進行。(10%)

2. 說明此曲的曲式及創作手法。(10%)

譜例 C (20%)

1. 解釋此曲中動機的特色及其變化與發展。(10%)

2. 說明此曲的曲式及創作手法。(10%)

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(一) 譜例A.

5

10

15

20

25

5

10

15

20

25

(二) 譜例 A 答案：

5

5

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(橫書式)

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二) 譜例 B

Clarinet in B
Viola
PIANO

1. Lebhaft, nicht zu schnell (Allegretto)

2. II

NO 228
E. E. 3329
Ernst Eulenburg, Ltd.

5 10 15 20 25

5 10 15 20 25

320
E. E. 3329

(橫書式)

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科目：音樂理論(音樂所)

共12頁第7頁

This musical score is for a piano piece, identified by the number E. K. 3329. It consists of two systems of music, each with four staves. The first system covers measures 23 to 33, and the second system covers measures 34 to 45. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *pizz.*, and *sfz.*. Measure numbers are indicated at the beginning of each system (23, 30, 37, 44) and at the end of each system (33, 45). The score is presented in a horizontal layout, with the page number 7 and total page count 12 indicated at the top right.

(橫書式)

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科目：音樂理論(音樂所)

共12頁第8頁

This musical score is presented in a horizontal layout, reading from right to left. It consists of two systems of music, each with three staves. The first system (measures 49-52) includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The second system (measures 53-56) continues the piece with similar instrumentation. The third system (measures 57-60) features a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The fourth system (measures 61-64) continues the piece with similar instrumentation. The fifth system (measures 65-68) features a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with piano accompaniment. The sixth system (measures 69-72) concludes the piece with similar instrumentation. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *pp*. Measure numbers 49, 52, 55, 58, 61, 64, 67, and 70 are clearly marked at the beginning of their respective systems. The page is numbered 5 on the right side and 8 on the left side.

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(二) 譜例B 答享：

The image shows a large empty rectangular box with a vertical scale on the left and right sides. The scale has major tick marks at 5, 10, 15, 20, and 25, and minor tick marks every 1 unit. The box is intended for writing the answer to the question above.

六) 譜例 C

Grave (♩ = 48)
(write each note sharply)
non legato, deliberata

Piano

5 10 15

5 10 15

① (♩ = 64)
p molto espressa

5 10 15

o = press down slowly

5 10 15

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B. No. 179

Printed in U.S.A.

② MOSSO (♩ = 72)
maif.

20 25

20 25

④
poco accel.

20 25

Meno mosso (♩ = 80)
rit. a tempo

20 25

molto legato

20 25

③
Pia MOSSO (♩ = 100)
legato

C.C.P.T.

5

10

15

20

25

5

10

15

20

25

30

(橫書式)

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科目：音樂理論(音樂所)

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(二) 譜例C 答：()

5

10

15

20

25

5

10

15

20

25

三、複選題 (10%共五題，其中如有任何選擇錯誤，每題將倒扣一分)：

() a) 下列哪幾種情形可視為 Imperfect authentic cadence(IAC)：

- 1) V-I, $\hat{3}$ or $\hat{5}$ is in the melody over the I chord.
- 2) V(7)-I, with either or both of the chords inverted.
- 3) V-I, $\hat{1}$ is in the melody over the I chord.
- 4) some form of vii^0 -I, the vii^0 substituting for a V chord.

() b) 下列哪幾種和絃性質是屬於 augmented sixth chord:



() c) 下列哪幾種和絃性質是屬於 the dominant with raised 5th:



() d) 下列哪幾種音階是屬於 Lydian mode :

- 1)
- 2)
- 3)
- 4)

() e) 下列哪幾組是正確的和聲進行:



(橫書式)

國立中山大學八十七學年度碩博士班招生考試試題

科目：音樂史 (音樂所)

共 / 頁 第 / 頁

一、解釋名詞 (30%，每題五分)

1. *Magnus liber organi*
2. *sinfonische Dichtung*
3. *fauxbourdon*
4. *madrigal*
5. *Singspiel*
6. *trio sonata*

二、請寫出下列曲名之樂曲形態、作曲家及作曲年代 (30%，每題 3 分)

例: *Tannhäuser* 歌劇，華格納，1845

1. *Le Sacre du printemps*
2. *The Rake's Progress*
3. *Die Kunst der fuge*
4. *Die Zauberflöte*
5. *Le Tombeau de Couperin*
6. *Tod und Verklärung*
7. *Die Schöne Müllerin*
8. *Don Quixote*
9. *Années de pèlerinage*
10. *Ancient Voices of Children*

三、問答題 (40%，每題 20 分)

1. 詳述古典時期協奏曲第一樂章之發展，並討論古典時期作曲家對協奏曲之創新，請從曲式、管弦樂法、裝飾奏、獨奏與協奏之關係等方向探討。
2. 1900 年至 1945 年歐美音樂之發展，試由不同樂派之風格、代表作曲家及其重要作品分別討論之。

一. 解釋名詞 20%

1. Gesamtkunstwerk
2. Hugo Riemann
3. Claude V. Palisca
4. Heiligenstadt Testament
5. Liber usaulis

二. 略述下列之期刊或專書之作者及內容 24%

1. *Le nuove musiche*
2. *Micrologus*
3. *Le Roman de Fauvel*
4. *Dodecachordon*
5. *Syntagma musicum*
6. *Versuch einer Anweisung die Flöte traversiere zu spielen*
7. *Neue Zeitschrift für Musik*
8. *Grand traité d'instrumentation et d'orchestration modernes*

三. 問答題 40%

1. Franz Schubert, Domenico Scarlatti, W. A. Mozart, Joseph Haydn, and J. S. Bach 作品全集目錄各由那一位學者負責編輯。
2. 試述十九世紀音樂學發展之起源及至二十世紀發展方向。
3. 任選下列之一題為主題，略述研究大綱及重要內容。
 - a. The development of the mass in the sixteenth century
 - b. The development of the suite in the seventeenth century
 - c. The development of the motet in the fourteenth century
 - d. The development of the string quartets in the 18th and 19th century
 - e. The development of the character pieces in the nineteenth century

四. 讀譜，試寫出下列譜例之樂曲型態或記譜法、可能作曲家及創作年代，並舉出至少三點風格特性以輔助上述之判斷，共四題 16%。

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國立中山大學八十七學年度碩博士班招生考試試題

科目：音樂學概論(音樂所乙組)

共 4 頁 第 2 頁

1.

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Hr. I, II
Trp. I, II, III
Tbn. I, II, III
Timp.
Cm.
Vn. I, II
Va.
Vcllo
Cb.

poco rallent.
torrando al. tempo, a ca. 60
torrando al. tempo, a ca. 80

5 10 15 20 25

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2.

Etterare *Francisco Espinacho*

5

10

3.

15

20

25

30

1.5. Ma mai- stree- se et ma plus grant a- lar- my- e, De mon de- sir le mon-
 4. In- ces- sa- ment mon do- lent- sur a- lar- my- e, Dou- blant- que- vous le mon-
 Ct. tel- soit la- en- na- my- e, Par- fai- te en bien s'ou- quez mais le fut fem-
 en- dor- my- e, Qui ja ne soit, ma tant a- me- e da-
 me, Cel- le seul- le est, de qui mal- court- bruit at fa- me De-
 me, Mais sans- y si- mal- heu- reux me cla- me Que
 stre sans per, ne vous ve- ray je my- e et 2. He- las de
 plus ne quiers vi- vre heu- re ne da- my- e. 3. Car sans vous
 vous bien plain- dre me de- voi- e, S'il ne vous plait que brief- ment vous re- voy- e, Ma- mouz, par
 voir an quel- que part que soy- e, Tout ce que voys me des- plait et en- roy- e, Ne jus- qua-
 qui d'aul- tre ay- mer nay puis- san- ce.
 lors je n'au- ray sur- fi- san- ce.

(橫書式)

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科目：音樂學概論(音樂所乙組)

共4頁 第4頁

4.

The image displays a musical score for piano, oriented horizontally. It consists of three systems of staves, each system containing three staves. The left side of the page features a vertical measure indicator with markings at 5, 10, 15, 20, and 25. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *dolce*. The score is presented in a traditional Western musical notation style.