

# 國立臺北藝術大學 100 學年度研究所碩博士班考試試題

系所名稱：音樂學系博士班

考試科目：英文測驗

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有 3 頁，請考生於作答前務必檢查清楚，如有缺漏、字跡不清等疑問，請當場提出，考後不得再行提出任何異議。
3. 試題必須隨試卷繳回。
4. 請在試卷上作答，否則不予計分；試卷請務必標明題號。

請自六題中自選四題，翻譯成中文(各25%)，若作答超過四題，以前四題計分。

一、

Beethoven's compositions between 1800 and 1802 were dominated by two works. In the spring of 1801 he completed *The Creatures of Prometheus*, a ballet. The work was such a success that Beethoven rushed to publish a piano arrangement to capitalize on its early popularity. In the spring of 1802 he completed the Second Symphony. The symphony received its premiere at a subscription concert in April 1803 at the Theater of Vienna, where Beethoven had been appointed as composer in residence. In addition to the Second Symphony, the concert also featured the First Symphony, the Third Piano Concerto, and the oratorio *Christ on the Mount of Olives*. While reviews were mixed, the concert was a financial success; Beethoven was able to charge three times the cost of a typical concert ticket.

Beethoven's brother Carl, who had previously assisted him more casually, began to assume a larger role in the management of his affairs. In addition to negotiating higher prices for recently composed works, Carl also encouraged Beethoven (against the latter's preference) to also make arrangements and transcriptions of his more popular works for other instrument combinations. Beethoven acceded to these requests, as he could not prevent publishers from hiring others to do similar arrangements of his works.

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二、

When competitions permit the very young to participate, family and teachers on the child's nurturing team might well consider the psychological impact of winning as much as that of losing. They may wisely resist the temptation to allow their children to take part in such risky behavior. But is either winning or losing a competition too much to bear even for the maturing musical prodigy? Doesn't adolescence have sufficient confusion, loss of esteem, and manic, grandiose, despairing energy of its own without this added burden? During the rough passage from puberty to maturity, the prodigy, if tough and lucky, evolves into a creditable, responsible artist. Despite the promise of success, fame, and financial gain, in many cases what the young musician needs is shelter and safety. To abstain from aggressive competition in this period may be critical for the sensitive and aspiring, but immature, child prodigy.

三、

It is impossible to say precisely when twentieth-century music, as a stylistic and esthetic phenomenon, began. Even the year 1900, despite obvious advantage, is not a particularly satisfactory candidate. Among other possible choices, perhaps the most appealing is 1907, the year Arnold Schoenberg made a final break with the traditional tonal system that the new century had inherited from the previous two. The collapse of traditional tonality, particularly emphatic in Schoenberg but evident in all the major younger composers of the century's first decade, was from a technical point of view the single most significant factor in shaping modern music. After a two-hundred-year period of relative agreement about basic technical matters, Western music was suddenly confronted with a radically new set of compositional possibilities.

四、

Mozart's desire to create unity and his intuition for drama were two most helpful qualities in the accomplishment of these incredible feats. The impulse to unify—perhaps most ostensibly symbolized in the Finale of the *Jupiter* Symphony, with its marriage between the two principal traditional forms of sonata and fugue—corresponded to ideas prevalent at that epoch: the search for eternal peace by Kant, and natural law as formulated by the writers of the Enlightenment period, Rousseau, and others. Even though Mozart apparently did not read their works, he was a child of his time, talked to people of all social strata, and was aware of the ideology in which rational unification was the supreme goal. No other composer—not even Beethoven—had this strong wish to merge seemingly incompatible musical ideas, styles, forms, and modes of expression.

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五、

The first steps in establishing principles of performance practice are the responsibility of those who produce and edit printed music. With the work of a meticulous living composer there should be few problems, but corrupt scores of even well-known 19th-century works, perhaps incorporating the idiosyncrasies of particular performers, are all too common (though they may preserve important information about playing styles). With earlier music many more issues arise: transposition of 16th-century church music to represent better its original sounding pitch in modern terms, application of the rules of *musica ficta*, whether or not a *trouvère* song should be performed metrically. All of these remain controversial and difficult to resolve.

六、

In the 16th and 17th centuries instrumental ensembles, some of them quite large, played for ballets and dances, for operas and other dramatic entertainments, for church services and for banquets. The instrumental ensembles of early opera developed out of ensembles for *intermedi* and similar entertainments at 16th-century courts in Italy and France. These might include lutes, viols, violins, flutes, trombones, trumpets, cornets, keyboard instruments and others, assembled and deployed variously according to the occasion. The principal roles of the instruments seem to have been to double the singers in vocal polyphony and to provide the remaining parts of a polyphonic texture during vocal solos. In dances, *sinfonias* or other interludes the instruments played alone.