

國立臺北藝術大學 99 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 4 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、In the half-century of his incredible career, Schoenberg typified the dilemma of the contemporary musical situation in a very special way. Within the fifty years of his creative life he produced a remarkable series of works which initially accepted and fed upon the traditional musical premise of his time, then challenged it and came perilously close to anarchical reaction, and then, confronted by the terror of anarchy, became almost overorganized, overlegislated by superimposed rules, and finally ended by attempting to coordinate the systems of legislation which he had developed with aspects of the tradition which he had, many years before, abandoned. And so, in this cycle of acceptance, rejection, and reconciliation, we have not only a spectacular chronological development but also the basic pattern for much of what has taken place in the first half of the twentieth century.

It will be necessary for me to speak of Schoenberg's chronology at some length, but it would be a mistake to infer that the chronological relation of events in his work is necessarily typical of every aspect of important contemporary music. It is not, and even if it were, it is very dangerous to put too much reliance upon the rather shaky theory of the relation between the evolution of style and the passing of a given number of years. Not all great art moves in what is analytically a direction of emancipation.

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二、 Ever since I can recall, the first association that springs to anyone's mind when serious music is mentioned is "Beethoven." When I must give a concert to open a season, an all-Beethoven program is usually requested. When you walk into a concert hall bearing the names of the greats inscribed around it on a frieze, there he sits, front and center, the first, the largest, the most immediately visible, and usually gold-plated. When a festival of orchestral music is contemplated the bets are ten to one, it will turn out to be a Beethoven festival. What is the latest chic among young neo-classic composers? Neo-Beethoven! What is the meat-and-potatoes of every piano recital? A Beethoven sonata. Or of every quartet program? Opus one hundred et cetera. What did we play in our symphony concerts when we wanted to honor the fallen in war? The *Eroica*. What did we play on V Day? The *Fifth*. What is every United Nations concert? The *Ninth*.

三、 In spite of what he said, I think Ives had a genuine interest in new music. I remember seeing, to my surprise, the score of Prokofiev's *Love of Three Oranges* lying on a desk in his house. I couldn't believe he could be interested in Prokofiev at that time, although it was right after the opera, commissioned by the Chicago Opera, had been performed. One of the myths that has grown up about Ives is that he never knew about, and never heard contemporary music. This may have been true in his early years, but by the time I met him, it was not. By then surely, he had heard some of the piano pieces of Schoenberg and Scriabin, and works of Stravinsky and others, and had read about all of these and others in the pages of the *Pro Musica Quarterly*, copies of which he must have received as one of its sponsors, and also the scores of *New Music* which printed many new works besides his own.

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四、 Perception is a natural epistemological power of the organism, which depends on no social context for its exercise. The musical experience, however, is not merely perceptual. It is founded in metaphor, arising when unreal movement is heard in imaginary space. Such an experience occurs only within a musical culture, in which traditions of performance and listening shape our expectations. And in our tradition-which could fairly claim to be the richest and most fertile that has yet existed-tonality has played the leading role in the building of musical space. No philosophy of music worth the name can ignore tonality, or dismiss the suggestion that it shows us part of what we hear, when we hear sounds as music. Tonality provides a paradigm of musical organization-an organization in which melody is let by harmony, and harmony in turn by melody. And attempts to depart for tonality, or to discard it entirely, seem only to confirm its authority over the musical ear.

五、 In his conversation with Claude Samuel, Messiaen refers to the importance which the Catholic faith has for him: 'The first idea that I wished to express, the most important because it is placed above all else, is the existence of the truths of the Catholic faith. I have the good fortune to be a Catholic; I was born a believer and it so happens that the sacred texts have struck me even from my earlier childhood. A certain number of my works are destined therefore to highlight the theological truths of the Catholic faith. This is the main aspect of my work, the most noble, without doubt the most useful, the most valid, the sole aspect which I will not perhaps regret at the hour of my death.'

Because he is a Catholic, Messiaen attaches prime importance to the Christian symbolism which forms the subject of most of his works written between 1928 and 1944, and of some of his later works. He claims that the nature of his symbolism is not mystical, but theological. Mysticism seeks the annihilation of being which, in its perfection, is the contemplation of ecstasy and unites man to the Godhead. Messiaen, on the other hand, is concerned with the truths of the Catholic faith which relate to God's act of redemption in the world by the Incarnation and Sacrifice of Christ, It is the expression of God's relationship with man that gives his music its theological, rather than a mystical, orientation.

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- 六、A revolution occurred in 20th century music listening as the radio gained popularity worldwide, and new media and technologies were developed to record, capture, reproduce and distribute music. Because music was no longer limited to concerts, opera-houses, clubs, and domestic music-making, it became possible for music artists to quickly gain fame nationwide and sometimes worldwide. Conversely, audiences were able to be exposed to a wider range of music than ever before, giving rise to the phenomenon of world music. Music performances became increasingly visual with the broadcast and recording of music videos and concerts. Music of all kinds also became increasingly portable. Copyright laws were strengthened, but new technologies such as file sharing also made it easier to record and reproduce copyrighted music illegally.
- Twentieth-century music brought new freedom and wide experimentation with new musical styles and forms that challenged the accepted rules of music of earlier periods.