

# 輔仁大學博士班招生考試試題（共一頁 第一頁）

科目：音樂專業英文能力測驗 系所組：演奏唱組 考試日期：107 年 5 月 7 日第一節

請將以下全部譯為中文！

1. (25%)

An orchestral score is the conductor's copy of an orchestral work which contains all the parts (the individual players have only the part to be played by their instruments). The standard arrangement of the parts in an orchestral score is from top to bottom: wood winds, brass, percussion, harp, strings, with vocal parts (if present) placed either above the strings or, more usually, between the violas and the cellos.

2. (25%)

If French musical life of the later nineteenth century was not marked by the originality of German romanticism, it was nonetheless diverse and lively. César Franck (1822-90), Camille Saint-Saëns (1835-1921), and Ernest Chausson (1855-99) produced instrumental works of great tunefulness and color, marked by the cyclic return of themes in different movements. Operas by Emmanuel Chabrier (1841-94) and Vincent d'Indy (1851-1931) reflected the influence of Wagner in their libretti and in certain musical formulas.

3. (50%)

Certain composers active in France in the late nineteenth and early twentieth centuries—primarily Claude Debussy, and also Maurice Ravel, Paul Dukas, the Englishman Frederick Delius, and the American Charles Griffes—are commonly referred to as “Impressionists.” Some aspects of their music indeed echo the style of the Impressionist painters: a fluidity of rhythm and meter suggestive of the hazy outlines of an Impressionist landscape, melodic arabesques reminiscent of *art nouveau* illustration, a sensitivity to the play of instrumental and vocal color, and, in general, the use of a refined and evocative musical language that expresses the sensuousness of nature and the external world.

But the concept of an Impressionist movement in French music may also be misleading: composers such as Debussy and Ravel created their own independent styles rather than working within a single movement. Debussy strenuously objected to being termed an Impressionist—a word that was at first used pejoratively to describe his music. Regarding his orchestral pieces *Images*, he wrote to his publisher, “What I am trying to do is something ‘different’—an effect of reality, but what some fools call Impressionism.”

※ 注意：1. 考生須在「彌封答案卷」上作答。

2. 本試題紙空白部份可當稿紙使用。

3. 考生於作答時可否使用計算機、法典、字典或其他資料或工具，以簡章之規定為準。

# 輔仁大學博士班招生考試試題（共三頁 第一頁）

科目：西洋音樂史與理論 系所組：演奏唱組 考試日期：107 年 5 月 7 日第二節

壹、

## 一、解釋名詞 20%

Missa Papae Marcelli

L'homme arme

Vincenzo Galilei

Dido and Aeneas

Finlandia

## 二、申論題 (30%)

1. 請論述十九世紀法國大歌劇 Grand opera 對義、德歌劇發展的影響。(20%)
2. 何謂 prepared piano? 並列舉兩位以此方式創作樂曲的作曲家與作品。(15%)
3. 請列舉 3 個巴洛克時期興起的新樂種，說明其發展。(15%)

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# 輔仁大學博士班招生考試試題（共三頁 第二頁）

科目：西洋音樂史與理論 系所組：演奏唱組 考試日期：107年5月7日第二節

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一、請分析【譜例一】，說明：

1. 譜例中所出現的模倣 (imitation)。(5%)
2. 第 81 小節，音符上方所出現的 # 有何意義？(5%)
3. 作品大約出自哪個時期？(2%)為什麼？(5%)
4. 最可能的作曲家？(3%)

## 【譜例一】

The musical score is for a Mass by Johann Sebastian Bach, BWV 232. It is in G major and 4/4 time. The score is divided into systems, with measures 81, 84, 87, and 90 marked. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamics.

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# 輔仁大學博士班招生考試試題（共三頁 第三頁）

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二、請分析【譜例二】，說明：

1. 旋律與節奏；(5%)
2. 和聲與調性；(5%)
3. 織度與音色；(5%)
4. 曲式結構。(5%)
5. 作品大約出自哪個時期？(2%)為什麼？(5%)
6. 最可能的作曲家？(3%)

## 【譜例二】

The musical score is for a piano piece, marked *p dolce*. It is written in 3/4 time and consists of three systems of music. The key signature has three sharps (F#, C#, G#). The first system contains 6 measures. The second system begins at measure 7 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third system begins at measure 13 and also includes a first ending (marked '1.') and a second ending (marked '2.'). The notation includes various musical symbols such as notes, rests, and dynamic markings.

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