

臺北市立教育大學
九十五學年度研究所碩士班入學考試試題

所 別：音樂教育學系碩士班
科 目：音樂學概論
考試時間：120 分鐘【13:30 – 15:30】
總 分：100 分

注意：不必抄題，作答時請將試題題號及答案依照順序寫在答卷上；除「和聲與對位」、「風格寫作」該科之樂譜可用鉛筆作答外，其餘限用毛筆、藍色或黑色鋼筆或原子筆作答，使用其他顏色或鉛筆作答者，所考科目以零分計算。（於本試題紙上作答者，不予計分。）

（一）申論題（共 100 分）

1. 在傳統上，*the New Harvard* 音樂辭典提到音樂學這門學科的初衷是”to establish accurately the texts and surrounding historical record and then proceeded to the analysis and classification of works and ultimately to the synthesis of historical narrative. . . .”
請以這段話為基礎，提出你對於音樂學的認知與看法。(20%)
2. 閱讀測驗。請仔細閱讀下列文章後，論述你的觀察與想法。這是匈牙利作曲家 Bartok 寫的文章(原文經過重點節錄)，裡面表達了他的創作理念。(30%)

“There have always been folk music influences on the higher types of art music. . . . It is a well-known fact that Viennese classical composers were influenced to a considerable extent by folk music. In Beethoven’s Pastoral Symphony, for instance, the main motive of the first movement is a Yugoslav dance melody. Beethoven obviously heard this theme from

bagpipers, perhaps even in Western Hungary; the *ostinato*-like repetition of one of the measures, at the beginning of the movement, points to such an association. . . .

At the beginning of the twentieth century there was a turning point in the history of modern music. The excesses of the Romanticists began to be unbearable for many. There were composers who felt: ‘this road does not lead us anywhere; there is no other solution but a complete break with the nineteenth century.’

The right type of peasant music is most varied and perfect in its forms. Its expressive power is amazing, and at the same time it is devoid of all sentimentality and superfluous ornaments. It is simple, sometimes primitive, but never silly. It is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot be led by a better master. What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue.

In order to achieve this, Hungarian composers went into the country and made their collections there. It may be that the Russian Stravinsky and the Spaniard Falla did not go on journeys of collection, and mainly drew their material from the collections of others, but they too, I feel sure, must have studied not only books and museums but the living music of their countries.

In my opinion, the effects of peasant music cannot be deep and permanent unless this music is studied in the country as part of a life shared with the peasants. It is not enough to study it as it is stored up in museums. It is the character of peasant music, indescribable in words, that must find its way into our music. . . .

Two main types can be distinguished among works of this character [the

ways in which peasant music is taken over and becomes transmuted into modern music]. In the one case accompaniment, introductory and concluding phrases are of secondary importance, and they only serve as an ornamental setting for the precious stone: the peasant melody.

It is the other way round in the second case: the melody only serves as a ‘motto’ while that which is built round it is of real importance. . .

. . . I have to mention a strange notion widespread some thirty or forty years ago. Most trained and good musicians then believed that only simple harmonizations were well suited to folk melodies. And even worse, by simple harmonies they meant a succession of triads of tonic, dominant and possibly subdominant. . . .

There is yet a third way in which the influence of peasant music can be traced in a composer’s work. Neither peasant melodies nor imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music. In this case we may say, he was completely absorbed the idiom of peasant music which has become his musical mother tongue. He masters it as completely as a poet masters his mother tongue.

In Hungarian music the best example of this kind can be found in Kodaly’s work. It is enough to mention *Psalmus Hungaricus*, which would not have been written without Hungarian peasant music. . .” (1931)

3. 請比較與評論下列兩種研究取向。(50%)

Musicology is a field of knowledge, having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon. (American Musicological Society, "Report of the Committee on Graduate Studies," 1955)

The field of ethnomusicology explores human music-making activities all over the world, in all styles, from the immediate present to the distant past. We study music, the people who make it, the instruments they use, and the complex of ideas, behaviors, and processes that are involved in the production of music. (Society for Ethnomusicology, "What is Ethnomusicology?" n. d.)