

# 國立臺北藝術大學 95 學年度研究所碩博士班招生考試

## 音樂學系博士班

### 英文測驗 試題

#### 注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有三頁，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。

#### 請將下列文章翻譯成中文

(請自 6 題中自選 4 題作答，各 25%，若回答超過 4 題，以作答之前 4 題計分。)

1. The question of Beethoven's position as a 'classical' or "Romantic" composer is generally ill-defined, additionally complicated by the fact that Haydn and Mozart in the early nineteenth century were called 'Romantic' composers as often as anything else. It is not a question that would have had any meaning during Beethoven's own lifetime, and it is difficult to give it a precise significance today. Nor is it a helpful tautology that a man belongs to his own time: historical time in this sense is not bounded by dates. Every period of time is traversed by forces both reactionary and progressive: Beethoven's music is filled with memories and predictions. Instead of affixing a label, it would be better to consider in what context and against what background Beethoven may be most richly understood.
2. "The young people of today are in such a hurry to have their unfinished stuff performed and published." Thus Brahms exclaimed; and he added "what a holy fear I had of printer's ink! I still have the sheet of paper on which Schumann and Joachim indicated those of my youthful compositions that I was to publish. And still, only a few of them got into print."  
This is literally true. No other musician shared the fate of Brahms: he was introduced and announced to the world by a great and recognized master, as one of the chosen, as "one who is called ideally to give the highest expression to the spirit of the times," before the world had heard a single note of these works. Nor did the world ever hear most of these early compositions of Brahms.  
On Schumann's recommendation, Breitkopf & Härtel were ready to accept unseen anything by Brahms. Schumann decided that the following works of Brahms should be brought out: one String Quartet, Opus 1; one book of Six

Songs, Opus 2; one Grand Scherzo for Pianoforte, Opus 3; and another book of Six Songs, Opus 4. Three weeks earlier, Schumann had made a totally different choice.

We know that things turned out much differently. Brahms burned many of these works. Brahms chose as his Opus 1 the C major Sonata for piano, and followed it with the one in F-sharp minor. In the meantime he had read Schumann's glowing tribute *Neue Bahnen*, published in the *Neue Zeitschrift für Musik* of October 23, 1853. He immediately realized what terrific responsibility Schumann's trumpet blast had laid upon him.

3. By definition, the modern concert makes music the center of social attention. This was an innovation, since until the 17th century, music was presumed to accompany another social activity; simply to listen to music, on a formal and regular basis, was unusual. The concert thus differs fundamentally from ceremonies or services and from entertainments where the role of music is auxiliary. In early English concerts, 'For the first time an audience gathered to listen to music as such – a public of music lovers to which anyone who was propertied and educated was admitted' (Habermas, 1962). Roger North made a similar point in *The Musical Grammarian* (c1728): 'But how and by what steps Music shot up into such request, as to crowd out from the stage even comedy itself, and to sit down in her place and become of such mighty value and price as we now know it to be, is worth inquiring about'.

Nevertheless, serious listening had existed before the rise of formal concerts, most prominently in churches and in courts. While music is the focal point of a concert, that does not necessarily mean that an audience obeyed an etiquette of complete silence and stillness. Informal social practices continued in some concerts, for example in tavern performances in the 18th century, at 'promenade' concerts in the 1830s and 40s and more recently, and at band concerts during the 20th century. A strict social etiquette became the norm in concert life around the middle of the 19th century, linked closely to the new aesthetic of the time.

4. The search for authenticity of performance must take account of the cultural background from which music emerges. Music is not insulated from the rest of life. A musical culture thrives when music enters our lives a day-to-day companion—when we dance to it and sing along with it; when we apply it in worship and recreation, in work and in play. As those social relations change, so will our perception of music. A galliard or a gavotte to which people once danced will not sound to our ears as it did to theirs: for we have only an imperfect

conception, not merely of how we should dance to this music, but of the social background which gave sense to this kind of dancing.

5. The work of Mozart, like that of Haydn, stands as an archetypal example of the Classical style. His works spanned the period during which that style transformed from one exemplified by the *stile galant* to one that began to incorporate some of the contrapuntal complexities of the late Baroque, complexities against which the *galant* style had been a reaction. Mozart's own stylistic development closely paralleled the development of the classical style as a whole. In addition, he was a versatile composer and wrote in almost every major genre, including symphony, opera, the solo concerto, chamber music including string quartet and string quintet, and the piano sonata. While none of these genres were new, the piano concerto was almost single-handedly developed and popularized by Mozart. Mozart also wrote a great deal of religious music including masses. He also composed many dances, divertimenti, serenades, and other forms of light entertainment.
  
6. Since the 1950s, the musical has declined in popularity. One reason was the change in culture to rock n' roll and the freedom and youth associated with it. Elvis Presley made a few movies that have been equated with the old musicals in terms of form. Most of the musical films of the 50s and 60s, e.g. *Oklahoma!* and *The Sound of Music*, were straightforward adaptations or restaging of successful stage productions. The trend in modern filmmaking after the 1960s has been to avoid "musicals" as such, in favor of using music by popular rock or pop bands as 'background music' in the hope of selling a soundtrack album to fans. There are exceptions to this rule, however, and films about actors, dancers or singers have been made as successful modern-style musicals, with the music as an intrinsic part of the storyline. The other exception to the rule is the children's animated movie, which almost always include traditional musical numbers, some of which, such as *Beauty and the Beast* and *The Lion King*, have later become live stage productions. In the early 2000s however, the musical film has begun to rise in popularity once more, with new works such as *Moulin Rouge!*, or film remakes of stage shows, such as *Chicago*, *Rent*, and *The Producers*, with the last two featuring many of the original Broadway cast members.