

# 國立臺北藝術大學 96 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. 本試題共有二頁，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分，若回答超過4題，以作答之前4題計分。)

1. Articulated, periodic phrasing brought about two fundamental alterations in the nature of eighteenth-century music: one was a heightened, indeed overwhelming, sensitivity to symmetry, and the second was a rhythmic texture of great variety, with the different rhythms not contrasted or superimposed, but passing logically and easily into each other. The dominance of symmetry came from the periodic nature of the phrase: a period imposes a larger, slower pulse upon the rhythm, and just as two similar measures are almost always necessary for us to understand the rhythm of the music and to identify the downbeat, so now a comparable symmetry of phrase structure was necessary to hear and to feel the larger pulse.
2. In recent years, analysis is more likely to take its cue from Schenker's voice-leading models. Schenker did indeed intend his theory to explain the difference between Mozart and Dittersdorf. But I doubt that anyone believes this explanation nowadays, and the theory is usually treated as an analytical method that fits an entire repertory. It is true that a Schenker graph can afford important insights into particular pieces. But after you have reduced the music to its major structural events, something always seems to be missing. And what is missing is any consideration of *when* the events occur. Yet every composer knows that "when" is of critical importance. Play something a few seconds too early or too late, and you can ruin the effect. Performers know this too, for even within the very narrow window provided by musical notation, a slight inflection of tempo can speak volumes.

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3. The interdynamic relationship of the elements of any form, including those of the expressive arts such as painting or sculpture, are defined in terms of function. The doctrine of function in the arts contends that each part of a form must operate synergetically (that is, the parts must add up to more than their sum) in order for a work to qualify as art. This is what is usually meant when, upon examining an art object, one says “it works.” Each part must relate positively with all the other parts to create a total form that is perceived as something more than that which could be expected if the parts were examined separately or assembled in a different manner.
4. The musical repertory and tradition of communities (particularly rural), as opposed to art music, which is the work of musically trained composers. It generally develops anonymously, usually among the uneducated classes, and originally was (and may still be) transmitted aurally, thereby becoming subject to modification. Folk music exists in practically every part of the world and constitutes a vast body whose study often requires special methods. By far the greatest part of this repertory involves singing and thus is known as folksong. The present article is confined to a consideration of the tradition of folksong in Western culture.
5. As we in the twentieth century continue to stress the importance of the individual and the values of independent judgment, art moves perilously close to becoming all things to all men and, in the process, begins to lose its identity. It becomes increasingly difficult to consider the study of art as anything other than a study of art history or a completely ego-determined phenomenon, neither of which helps define art as a meaningful part of the human estate. Thus, the first thing to determine when studying art is a frame of reference—the limits defining the scope of art or at least an identification of those objects to be labeled as art.
6. **Rhapsody.** Originally, a section of a Greek epic or a free medley of such sections sung in succession. Musicians have used the term with different meanings, chiefly for free fantasies of an epic, heroic, or national character (F. Liszt, *Rhapsodies hongroises*; J. Raff; É Lalo; A. Dvorák; B. Bartók). In Brahms’ *Rhapsodien* for piano (op. 79 and op. 119, no.4), the name seems to refer to their *ballade*-like character, whereas in his *Rhapsodie* in C, op.53, for contralto, male chorus, and orchestra, the title may refer to the fact that it is written to a section of Goethe’s *Harzreise im Winter*. The free, “rhapsodic” element appears to be emphasized in Gershwin’s *Rhapsody in Blue*.