

注意：考試開始鈴響前，不得翻閱試題，  
並不得書寫、畫記、作答。


國立清華大學 112 學年度碩士班考試入學試題

系所班組別：音樂學系  
乙組(音樂學組)

科目代碼：7503

考試科目：音樂學與音樂史

### —作答注意事項—

1. 請核對答案卷(卡)上之准考證號、科目名稱是否正確。
2. 考試開始後，請於作答前先翻閱整份試題，是否有污損或試題印刷不清，得舉手請監試人員處理，但不得要求解釋題意。
3. 考生限在答案卷上標記「由此開始作答」區內作答，且不可書寫姓名、准考證號或與作答無關之其他文字或符號。
4. 答案卷用盡不得要求加頁。
5. 答案卷可用任何書寫工具作答，惟為方便閱卷辨識，請儘量使用藍色或黑色書寫；答案卡限用 2B 鉛筆畫記；如畫記不清(含未依範例畫記)致光學閱讀機無法辨識答案者，其後果一律由考生自行負責。
6. 其他應考規則、違規處理及扣分方式，請自行詳閱准考證明上「國立清華大學試場規則及違規處理辦法」，無法因本試題封面作答注意事項中未列明而稱未知悉。

# 國立清華大學 112 學年度碩士班考試入學試題

系所班組別：音樂學系碩士班 音樂學組

考試科目（代碼）：音樂學與音樂史(7503)

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## 壹、音樂學

**題一：**請試論「音樂學」（英：Musicology，德：Musikwissenschaft）這個學科十九世紀末的起源、二十世紀的分枝、分枝後不同類型音樂學研究的對象和方法的主要特徵和導向。（至少 3 個子問題，25 分）

**題二：**以下是美國爵士樂小號手 Buck Clayton (1911–1991)，大約於 1934 年前後於中國上海拍攝的照片。請以你個人的角度，盡可能從這張照片中，描述你所觀察到的細節；並且從這些細節中重新梳理出可以繼續討論和研究的面向、題目、意義。（至少 2 個子問題，25 分）



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題三、2022 年 3 月 11 日網路上的一則新聞〈文化部舉辦重建臺灣音樂史學術研討會，研究回顧「被遺忘的音樂·人物」〉中寫道：

文化部次長蕭宗煌表示，文化部自 106 年起，在重建臺灣藝術史前瞻預算支持下，辦理「重建臺灣音樂史研究與推廣計畫」，獲得各界廣大迴響，今年邁入第 5 屆。過去四年來研討會陸續以「臺灣音樂史現況與展望」、「音樂家的生命史研究和傳記書寫」、「臺灣新音樂的歷史見證」、「臺灣音樂史研究回顧與發展願景」為主題，共發表 40 餘篇論文，深耕臺灣音樂史料的調查與研究，以及促進音樂界人才世代傳承與跨領域交流，逐步累積建構臺灣音樂史的基礎。

以上新聞報導概述了 2017 年至 2022 年的「重建台灣音樂史」歷年主題。請試著書寫你至今所認識的臺灣音樂史發展。思考為何近年來臺灣音樂史「需要重建」？上述這些歷年主題指出了什麼樣的「重建」工作與方向？你個人覺得還可以怎麼「重建」？（至少 4 個子問題，25 分）

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題四、以下是出自於 2006 年第七版 Grout 等人撰寫的 *A History of Western Music* 中，對「葛利果聖/素歌」(Gregorian Chant)的形成的描述。請分析以文中段落與段落間進行的「寫作結構」。此外，這篇描述中也重點指出了，「葛利果聖/素歌」在過往歷史認識上的誤解。請說明誤解如何造成的？而更貼近史實的情況又是怎麼樣的？（至少 3 個子問題，25 分）

## THE CREATION OF GREGORIAN CHANT

The codification of liturgy and music under Roman leaders, helped by the Frankish kings, led to the repertory known as *Gregorian chant*. The Schola Cantorum (School of Singers), the choir that sang when the pope officiated at observances, was apparently founded in the late seventh century and probably played a role in standardizing chant melodies in the early eighth century. By midcentury, particular liturgical texts and the melodies to perform them were assigned to services throughout the year in an order that was added to but not essentially changed until the sixteenth century.

Between 752 and 754, Pope Stephen II sojourned in the Frankish kingdom with a retinue that must have included the Schola Cantorum. As a result of this visit, Pepin the Short (r. 751–68), who had become king of the Franks with the support of the previous pope, ordered the Roman liturgy and chant to be performed throughout his domain and suppressed the native Gallican rite. The alliance between pope and king strengthened both, and the imposition of a uniform liturgy and body of music helped Pepin consolidate his diverse kingdom, serving as much a political as a religious function. His son Charlemagne (Charles the Great, r. 768–814), whose conquests expanded his territory throughout modern-day France, the Lowlands, western Germany, Switzerland, and northern Italy, continued this policy, sending for singers from Rome to teach the chant in the north. Ties between Rome and the Franks were strengthened when Pope Leo III crowned Charlemagne emperor in Rome on Christmas 800, initiating what became known as the Holy Roman Empire. Figure 2.3 shows Charlemagne with the pope, and Figure 2.4 a map of his empire.

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Gregorian chant as we know it drew from an original fund of Roman melodies with many additions and changes by the Franks. We cannot be certain what melodies were brought from Rome to the Frankish lands, since they were not yet written down. Simple chants and melodies later preserved in almost identical form over a wide area may be very ancient. Other chants were probably altered by the Franks, either to suit northern tastes or to fit them into the system of eight modes (see below) imported from the Byzantine Church. Some melodies were drawn from Gallican chant. Furthermore, many new melodies were developed in the north after the eighth century.

Books of liturgical texts from this time, which still lacked musical notation, attributed the chant to Pope Gregory I (St. Gregory the Great, r. 590–604), leading to the name Gregorian chant. This may be a case of mistaken identity—as we have seen, the chant was probably codified in the early eighth century by the Schola Cantorum, perhaps during the reign of Pope Gregory II (r. 715–31). The misattribution may have arisen among the English, who adopted the Roman rite shortly before the Franks. They revered Gregory I as the founder of their church and consequently attributed their liturgy and its music to him. The legend arose that the chants were dictated to Gregory by the Holy Spirit in the form of a dove, as depicted in Figure 2.5. Both the ascription to a revered pope and this legend enhanced the perception of the chant as old, authentic, and divinely inspired, and thus facilitated its adoption. This is a fascinating development: it shows not only the desire to establish as traditional a repertory that was relatively new in this form but also the use of propaganda to do so. After Charlemagne and his successors promulgated Gregorian chant throughout their lands, it spread across western Europe, until it was in use almost everywhere, serving as the common music of a more unified church.