

國立高雄師範大學 108 學年度碩士班招生考試試題

系所別：音樂學系

科 目：音樂學導論（全一頁）

※注意：1.作答時請將試題題號及答案依序寫在答案卷上，於本試題上作答者，不予計分。

2.請以藍、黑色筆作答，以其他顏色作答之部分，該題不予計分。

一、問答題。

1. 請以世界音樂為範圍，自訂一研究計畫名稱，並說明其研究動機、目的、內容、方法與步驟。(25%)
2. 請說明音樂史於十二年國民教育中的運用，並對其課程教材的設計提出您的看法或建議。(25%)

二、請說明下列文章之重點並闡述您的看法。(50%)

The reception and reputation of Antonio Vivaldi's music have benefited as well as suffered from linking the Venetian composer with Johann Sebastian Bach. In the later nineteenth century Bach scholarship contributed a great deal toward rescuing Vivaldi from oblivion. His works, together with those of other Baroque composers, such as Heinrich Schütz and Dieterich Buxtehude, were studied and looked upon primarily from the perspective of their influence on Bach. This practice in turn often prevented the reception, evaluation, and estimation of the musical contributions of those so-called forerunners as art of its own kind and in its own right.

In Vivaldi's case, Bach-oriented scholarship and practice can clearly be held responsible for placing emphasis, eventually overemphasis, on the concerto compositions at the expense of other genres and repertoires in which Vivaldi had written extensively as well. Of course, concerto production dominates Vivaldi's output, but if the concerto style is primarily looked from the viewpoint of Bach's transcriptions, it will only fix existing misconceptions and result in further misunderstandings of the music of both composers. A more comprehensive style-critical examination of the instrumental and vocal repertoires outside the concerto realm has hardly begun, and the recently published monumental work and source catalogue demonstrates how nearly insurmountable any pertinent large-scale analytical undertaking might be.