

准考證號碼：

國立臺中教育大學 108 學年度教師專業碩士學位學程招生考試

音樂專業試題

【本考科得以鉛筆作答】

一、試比較古典時期與浪漫時期歌劇的差異，並各舉出一位代表作曲家作品，對於後來歌劇發展之影響。(10%)

二、請分析歌曲《願》並回答下列問題。

- 1.分析每小節之和聲。(12%)
- 2.第 13 小節鋼琴左手彈奏的曲調屬於何種音階？(3%)
- 3.描述此曲轉調前，四次「我願……」動機的特性。(6%)

願

Espressivo ♩ = 69

mf *f* *diminuendo*

mf a tempo

我願是滿山的杜鵑，只為一次無憾的

rit *mp* a tempo

(背面尚有試題)

春天；我願是繁星，捨給一個夏天的

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). It begins with a dynamic marking of *f* (forte). The lyrics are: "春天；我願是繁星，捨給一個夏天的". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

夜晚。我願是千萬條江河，流

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte). The lyrics are: "夜晚。我願是千萬條江河，流". The piano accompaniment continues with its rhythmic accompaniment.

向唯一的海洋，我願是那月，為

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "向唯一的海洋，我願是那月，為". The piano accompaniment continues with its rhythmic accompaniment.

你再一次圓滿。如

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte). The lyrics are: "你再一次圓滿。如". The piano accompaniment concludes with its rhythmic accompaniment.

三、十二年國教藝術領域課綱中，在核心素養「系統思考與解決問題」項目的國民小學教育階段具體內涵中揭示「認識設計思考，理解藝術實踐的意義」（藝-E-A2）。請說明什麼是「設計思考」？並請舉例說明如何在小學音樂課中，透過教學讓學生瞭解並體會「設計思考」。(8%)

四、請以下面的譜例（搖呀搖）編寫一節（40分鐘）高年級的音樂教學活動教案。教學內容必須涵蓋(1)認識 6/8 拍；(2)認識中國五聲音階；(3)使用中國五聲音階創作。教案格式必須包括：單元目標、具體目標、教學活動、評量方式等項目。(15%)

搖呀搖

中國念謠
呂泉生 曲

慢板

搖呀搖，搖呀搖 船兒搖到外婆橋，
外婆好，外婆好，外婆對我嘻嘻笑。

五、試述多元文化音樂教育(Multicultural Music Education)的意涵？請舉例說明音樂教師如何進行多元文化音樂教育？可能會面臨哪些挑戰？解決方法為何？(12%)

六、試述達克羅茲(Dalcroze)音樂教學法和奧福(Orff-Schulwerk)音樂教學法關於音樂創作教學之主張？請擇一上述教學法設計音樂創作教學活動。(14%)

七、解釋名詞

1. 音樂教學法(4%)
2. 差異化教學(4%)

(背面尚有試題)

八、請閱讀以下期刊摘要，試說明其研究目的、研究方法與研究結果。(12%)

This study extends Zimmerman's research on children's music conservation to adult listeners, investigating participants' ability to conserve melody under different harmonic conditions. Specifically, I investigated whether listeners in the study could identify melody when primary, diatonic, and secondary chords were added (Task 1) and when melody was harmonized differently (Task 2).

Additionally, could they dissociate melody from harmony (Task 3)? Participants (N=80) listened to 34 pairs of examples and identified if the melody was the same or different in each pair. Results indicated that (a) listeners could conserve melody with addition of harmony regardless of harmonic conditions, (b) they could conserve melody when harmony was changed but were significantly better conserving melody when harmony was changed from primary to diatonic chords than from primary to secondary chords, and (c) they could dissociate melody from harmony but were significantly better with diatonic chords than secondary chords. As Task 3 was the reverse of Task 1, the finding that adult listeners conserved in one direction (Task 1) but not necessarily in the opposite direction (Task 3) and vice versa may suggest the existence of musical reversibility.