試題請勿攜出試場

1. 二十世紀初，Luigi Russolo 的《噪音的藝術》(L’arte dei Rumori, 1913) 以及 Ferruccio Busoni 的《新音樂美學草稿》(Entwurf einer neuen Aesthetik der Tonkunst, 1907) 都揭示了音樂的材料不再限於「樂音」的限制。請回答以下兩個問題：

1.1 二十世紀的前衛音樂，在 Russolo 以及 Busoni 之後，有哪些音樂發展呼應兩人對「未來音樂」的論點。(25 %)

1.2 音樂學的學研究近來似乎也漸漸脫離「樂音」的限制，而將「聲音」直接當成研究的材料。請論述至少一種與其相關的研究方向。(25 %)

2. 經濟學經典《國富論》一書的作者亞當斯密也有一些關於藝術的論述，

2.1 請按下文分析其對音樂的觀點，(20 %)

2.2 並以一些與此相近或相左的理論比較評論之。(30 %)

“A full concerto of such instrumental music, not only does not require, but it does not admit of any accompaniment. A song or a dance, by demanding an attention which we have not to spare, would disturb, instead of heightening, the effect of the music; they may often very properly succeed, but they cannot accompany it. That music seldom means to tell any particular story, or to imitate any particular event, or in general to suggest any particular object, distinct from that combination of sounds of which itself is composed. Its meaning, therefore, may be said to be complete in itself, and to require no interpreters to explain it. What is called the subject of such music is merely, as has already been said, a certain leading combination of notes, to which it frequently returns, and to which all its digressions and variations bear a certain affinity. It is altogether different from what is called the subject of a poem or a picture, which is always something which is not either in the poem or in the picture, or something quite distinct from that combination, either of words on the one hand, or of colours on the other, of which they are respectively composed. The subject of a composition of instrumental music is a part of that composition: the subject of a poem or picture is no part of either.”

(Adam Smith, “Of the nature of that imitation which takes place in what are called the imitative arts,” Essays on Philosophical Subjects, 1795.)