

教育部人文教育革新中綱計畫
人文數位教學計畫

學程名稱

期 末 報 告

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指導單位：人文數位教學計畫辦公室

執行單位：國立臺灣師範大學民族音樂研究所

計畫主持人：黃均人 教授

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目次

一、學程內容.....	5
1. 核心理念.....	5
2. 學程目標.....	6
3. 內容摘要.....	7
二、執行成果摘要.....	8
1.開設課程.....	9
2.每週主題概要.....	10
3.參考書目或指定閱讀.....	13
4.修課人數.....	16
5.成績評量方式.....	17
6.人員與相關活動.....	18
7.設備使用.....	22
8.總體成效.....	23
三、學程成果介紹.....	25
四、經費運用情形.....	26
1.學校配合款（自籌款）運用情形	26
2.經費運用情形一覽表.....	27

五、課程目標達成情況.....	28
1.達成情形.....	28
2.自我評估.....	29
六、面臨問題與因應措施.....	31
七、後續課程構想與進度規劃.....	32
八、結論與建議.....	33
九、附錄（務必含教學參考資料、教學意見調查、數位化成果產出清單等。）	
1.課程綱要.....	34
2.課程評鑑.....	40

一、學程內容

1. 核心理念

近年來，臺師大在音樂數位典藏與創作領域已經創造出多項成果：成立音樂數位典藏中心、執行多項國科會數位典藏國家型科技計畫、舉辦數屆國際電腦音樂與音訊技術研討會、數位創作作品於國際間之委託創作演出、進行跨校與跨學科合作、並展開國際學術交流。本學程則是延續此一成果，凝聚現有資源，整合「典藏」與「創作」兩項專業，建構一個課程學習環境，讓經驗及知識傳承與推廣，為國家培養音樂數位典藏與創作領域之種子人才。

而本學程的規劃特色與特殊設計如下：

1. 以臺師大音樂學院現階段在音樂數位典藏與創作領域之成果為基礎

說明：近年來，臺師大音樂學院在音樂數位典藏與創作領域已經創造出多項成果：2004 年成立音樂數位典藏中心、完成五項國科會數位典藏國家型科技計畫 94 年度《音樂數位博物館：師大音樂六十年數位典藏計畫》、95 年度《提琴理想國：奇美博物館提琴收藏數位典藏計畫 I》)、96 年度《許常惠音樂資料數位典藏計畫》(許瑞坤教授主持)、《原音之美-阿美族與排灣族歌謠數位典藏計畫》(錢善華教授主持)、《提琴理想國：奇美博物館提琴收藏數位典藏計畫 II》(黃均人副教授主持)，97 年度目前正在進行的計畫為《許常惠音樂資料數位典藏計畫 II》、《原音之美-雅美族與魯凱族歌謠數位典藏計畫》(錢善華教授主持)、《史惟亮音樂資料數位典藏計畫》(黃均人副教授主持)。此外，民族音樂研究所呂鍾寬所長近年來也主持文建會傳統藝術中心所推動之多項與台灣傳統音樂題材相關之數位典藏計畫，如《北管文物詮釋暨建檔計畫》、《南北管音樂主題知識網第二階段建置計畫》；2005 年音樂系趙菁文老師與台灣大學電信研究所教授鄭士康、清華大學資訊工程系教授張智星、成功大學資訊工程系教授蘇文鈺共同發起「電腦音樂與音訊技術研討會」(Workshop on Computer Music and Audio Technology)，並於隔年由師大數位媒體中心主辦 2006 年的年會，邀請多位國際知名之學者專家與會，帶動了本校在音樂數位創作領域之發展；2007 年獲得國科會臺法幽蘭雙邊學術交流計畫補助，以〈音樂科技與東亞傳統音樂〉為主題展開與巴黎第四大學(Université Paris IV-Sorbonne)的學術交流活動。本學程是延續此一成果，凝聚現有資源，整合「典藏」與「創作」兩項專業，建構一個課程學習環境，讓經驗及知識傳承與推廣，為國家培養音樂數位典藏與創作領域之種子人才。

2. 數位典藏技術與影音紀錄技術並重

說明：音樂是一項表演藝術，一首作品完成之後，必須透過演奏才能化為實際動人的音符旋律，讓世人以聽覺去「聆賞」；音樂也是一項抽象的時間藝術，樂譜上的音符當演奏結束後，立即回歸緘默，只能期待下一次的演出來注入新的生

命。19 世紀末美國人愛迪生發明留聲機與電影，讓人類可以開始嘗試將樂譜的演奏影像與聲響記錄下來，重複聆聽，回憶每次演奏生命的歷程，開啟音樂影音紀錄的歷史。相較於其他學科之數位典藏，音樂典藏除了一般的典藏技術外，還需面對眾多的展演影音紀錄以及音樂田野採集。如何將一場音樂展演以及田野素材進行高品質影音數位化紀錄，是極為重要之學習目標。因此，本學程針對學門本身之特色，除了規劃了音樂典藏技術領域課程之外，還包括了影音紀錄與後製作技術課程。

3. 數位創作課程著重創作概念表達與應用

說明：創作與典藏的差異，在於其創新性以及建立新價值的省思。本學程之創作課程，是以創作概念表達以及應用為主軸，培養學生應用數位多媒體技術發揮與表達創意，打造出具有典藏價值與特色之作品。數位創作將以音樂為本體，環抱其它視覺、設計等相關藝術領域，與音訊技術、人工智慧等相關科技領域，非同於一般視音樂為娛樂性產物之數位音樂編曲、簡易配樂等課程內容，而是善用師大本身極高藝術專業素養的師生，共同激發創意想像與美感價值，以製作能在國際間抗衡之二十一世紀數位藝術作品為標的。

4. 成果內容著重本土文化內涵

說明：本學程辦理單位為民族音樂研究所，前身是故國家講座許常惠教授於 1980 年創立之音樂系碩士班音樂學組，許教授當年創所理念之一即是致力於傳統音樂文化的保存與研究。本學程秉持此一精神，並進一步思考如何將傳統文化價值與精神，能夠和現代資訊化社會脈動相結合。因此，學程之最終目的不僅是技術學習與科技應用，而是如何創造出具有本國特色與內容創新之成果，展現臺師大六十周年校慶提出之「古典風華，現代視野」精神。

2. 學程目標

- ✓ 整合本校音樂學院在音樂數位典藏與創作領域之現階段成果
- ✓ 結合典藏與創作，建立一個具統整性之音樂數位典藏與創作學程
- ✓ 培育音樂數位典藏與創作種子人才

3. 內容摘要

臺師大近年來於音樂數位典藏與創作領域創造出的多項成果，如成立音樂數位典藏中心、完成多項國科會數位典藏國家型科技計畫、舉辦數屆國際電腦音樂與音訊技術研討會、數位創作作品於國際間之委託創作演出、進行跨校與跨學科合作、並展開國際學術交流……等。本學程則是延續此一成果，凝聚現有資源，整合「典藏」與「創作」兩項專業，建構一個課程學習環境，讓經驗及知識傳承與推廣，為國家培養音樂數位典藏與創作領域之種子人才。

本學程從 96 學年度第二學期開始正式開課，本學期為第二個學期，為了加強學生們在創作應用方面的能力，本年度獲得學程計畫專案教學人員補助，聘請到畢業於美國長春藤名校，史丹佛大學(Stanford University)的克里斯·福克(Kris Falk)博士擔任學程的客座教授，開設「配樂概論」和「音像處理與配樂實作」課程，各為三學分；此外，他也在本校音樂系及音樂研究所開設「流行音樂」和「通俗音樂專題」課程，其中「流行音樂」採計為學程學分。而另一堂原本規劃與典藏相關的「音樂數位出版」課程，則因學校課程安排調度的問題，開課時間與其他課程衝堂嚴重，導致無法順利開課，改採系列講座方式實施。本學期也延續上學期，取得本校音樂系同意而採計相關課程為學程學分，分別是「電腦音樂」和「錄音工程」課程。

二、執行成果摘要



本年度很榮幸能邀請到美籍克里斯·福克博士擔任本學程的專案教學人員，在學程教授「配樂概論」和「音像處理與配樂實作」課程，在音樂系開設「流行音樂」和「通俗音樂專題」，帶給學生不一樣的文化衝擊。福克博士為美國長春藤名校史丹佛大學的「作曲與電影音樂」博士。曾在史丹佛大學擔任助教及講師，目前是美國當代活躍的作

曲家和電影配樂家。

專案教學人員全程以全英語授課，並要求學生繳交英文報告，增進學生的英語理解能力，包括英語聽力與寫作能力，也從課程中，對於美國的流行音樂文化與內涵有更深入的認知，不只能了解爵士音樂的理論元素，學生還能學習創作爵士風格樂曲，結合東方傳統音樂素材，與西式配器編曲手法，引導學生在創作思考方面的啟發。配樂理論課程讓學生對於電影配樂的技術和歷史有了全面的認識；配樂實作課程能將理論課程所學付諸實現，老師也以個人多年與業界合作配樂的經驗，給與學生建議。

學生與福克博士互動的過程中，也從而探討文化差異，由多元觀點瞭解東西方音樂教育體系的異同，進而相互學習觀摩，拓展國際交流視野，汲取對音樂不同的看法、觀點。

1. 開設課程

「音樂數位典藏與創作學程」課程架構表

類別	科目	必/選修	學分數
基礎課程	音樂數位典藏與創作概論	選	3 學分/半學年
	當代音樂與科技特論	選	3 學分/半學年
數位典藏 技術與創作 應用課程	錄音工程	選	2 學分/半學年
	數位錄音工程	選	2 學分/半學年
	音像處理與配樂實作	選	3 學分/半學年
	音樂數位出版	選	3 學分/半學年
	音樂圖書館學概論	選	4 學分/全學年
	電腦音樂	選	4 學分/全學年
	配樂概論	選	3 學分/半學年
	進階影像配樂	選	3 學分/半學年
	流行音樂	選	2 學分/半學年
	通俗音樂分析	選	3 學分/半學年
藝術思考與形象創意	選	3 學分/半學年	
實作課程	音樂數位製作	選	3 學分/半學年

*黑體字為本學程此學期開設的課程

除了上述「配樂概論」和「音像處理與配樂實作」兩門課程外，本學期也將採計福克博士在音樂系和音樂研究所開設的「流行音樂」和「通俗音樂專題」兩門課程；此外，本學期也延續上學期，取得本校音樂系同意而採計相關課程為學程學分，分別是「電腦音樂」和「錄音工程」課程。

2. 每週主題概要

✓ 「配樂概論」:

The course is divided into three major units:

- I. An Introduction to Compositional Principles in Drama, 4-5 weeks
- II. Some Classic Film Scores, 5 weeks
- III. Newer Approaches to Film Scoring, Remainder of the semester

The first unit covers the basic means of evaluating the function of music in a particular film. Richard Wagner will be explored as the founder of modern dramatic music approaches, and “light” music will also be considered.

The second unit examines some classic film scores in great detail, to determine how the composer’s particular approach in a given film influences the overall dramatic design of the film.

The third unit places emphasis on the work of Jerry Goldsmith, who, along with John Williams, was one of the most important figures in late 20th Century Hollywood film music history.

✓ 「音像處理與配樂實作」:

Independent projects will be assigned by the instructor, and these assignments will be supplemented by the instructor’s own experience in the field of scoring for media through demonstrations of various projects. Emphasis will be on the demands of the medium, and how it differs from other types of musical ventures.

Practical methods of timing music to a motion picture will also be discussed.

✓ 「流行音樂」:

The music of the Beatles will form nearly all of the semester’s repertoire, with a few brief examples from other popular music performers. The Beatles have been chosen because of their longevity, popularity, and the quality of their songs. Over less than a ten-year period, they developed as songwriters and inventive studio artists in a way unsurpassed in the history of popular music.

The class consists of three very broad units, but the emphasis is on the particular

songs that the Beatles created. Two to three songs per class period will be highlighted. Historical film footage and movie clips will also be introduced to demonstrate the social impact of the Beatles.

Unit I – The Early Beatles to Help!

Unit II – Rubber Soul to Sergeant Pepper

Unit III – Magical Mystery Tour to Let It Be

✓ 「電腦音樂」:

週數	課程內容
第一週	各類數位音訊處理技術之基本概念
第二週	Modulation Synthesis (FM, AM, RM, etc.)
第三週	Modulation Synthesis
第四週	Digital Filters
第五週	Digital Filters
第六週	Additive and Subtractive Synthesis
第七週	Analysis and Resynthesis
第八週	作品分析 (具象音樂、電子原音音樂)
第九週	Granular Synthesis
第十週	Granular Synthesis
第十一週	Reverberation and Spatialization
第十二週	Reverberation and Spatialization
第十三週	作品分析 (器樂與電腦互動音樂、聲音裝置)
第十四週	Algorithms: Patterns and Serialism
第十五週	Algorithms: Random Processes
第十六週	期末作品討論與實作發表
第十七週	期末作品討論與實作發表
第十八週	期末作品討論與實作發表

✓ 「錄音工程」:

週數	課程內容
第一週	課程開始,課程內容介紹,錄音簡史
第二週	物理聲學概述,好聲音要件判斷
第三週	樂器聲音特色
第四週	古典音樂樂器編制
第五週	錄音器材概述
第六週	錄音系統(一)麥克風種類及構造
第七週	錄音系統(二)立體錄音系統圖
第八週	錄音系統(三)錄音機及監聽系統
第九週	現場錄音流程(一)錄音計劃表及錄音前製工作
第十週	現場錄音流程(二)現場錄音
第十一週	錄音後製概述,繳交期中報告
第十二週	期中報告檢討
第十三週	錄音實作(一)鋼琴
第十四週	錄音實作(二)獨奏樂器
第十五週	錄音實作(三)重奏樂器
第十六週	錄音實作(四)交響樂團
第十七週	錄音實作(五)協奏曲,繳交期末報告
第十八週	檢討期末報告,課程結束

3. 參考書目和指定閱讀

✓ 「配樂概論」:

Adorno, Theodor. *In Search of Wagner*. Great Britain: Verso, 1985.

Burt, George. *The Art of Film Music*. United States: Northeastern University Press, 1994.

Cooper, David. *Bernard Herrmann's The Ghost and Mrs. Muir: A Film Score Guide*, Oxford: Scarecrow Press, Inc., 2005.

Eisler, Hanns. *Composing for the Films*. New York: Oxford University Press, 1947.

Karlin, Fred. *Listening to Movies*. New York: Schirmer Books, 1994.

_____ and Wright, Rayburn. *On the Track*. New York: Schirmer Books, 1990.

Prendergast, Roy M. *Film Music: A Neglected Art*. W. W. New York: Norton and Company, 1977.

Reay, Pauline. *Music in Film: Soundtracks and Synergy*. New York: Wallflower, 2004.

Sterritt, David. *Jean-Luc Godard Interviews*. United States: University Press of Mississippi, 1998.

Thomas, Tony. *Film Score: The Art and Craft of Movie Music*. California Burbank: Riverwood Press, 1991.

Wierzbicki, James. *Louis and Bebe Barron's Forbidden Planet: A Film Score Guide*. Oxford: Scarecrow Press, Inc., 2005.

Wagner, Richard, and Goldman, Albert, and Sprinchorn, Evert (editors): *Wagner on Music and Drama*. New York: E.P. Dutton and Company, Inc., 1964.

Winters, Ben. *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide*. Oxford: Scarecrow Press, Inc., 2007.

✓ 「流行音樂」:

Beatles, The. *The Beatles Complete, Score*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1993.

Brown, Peter, and Gaines, Steven. *The Love You Make: An Insider's Story of the Beatles*. New York: McGraw-Hill Book Company, 1983.

Hertsgaard, Mark. *A Day in the Life: The Music and Artistry of the Beatles*. New York: Delta Publishing, 1995.

Kane, Larry. *Ticket to Ride: Inside the 1964 & 1965 Tours That Changed the World*. Penguin Books, 2003.

Lewisohn, Mark. *The Complete Beatles Recording Sessions*. EMI Records Limited, 1988.

Mellers, Wilfrid. *The Music of the Beatles: Twilight of the Gods*. New York: Schirmer Books, 1973.

Pritchard, David, and Lysaght, Alan. *The Beatles: An Oral History*. New York: Hyperion, 1998.

Schoenberg, Arnold: *Fundamentals of Musical Composition*. London: Faber and Faber, 1967.

Schiltheiss, Tom. *The Beatles: A Day in the Life*. New York: Perigree Books, 1982.

✓ 「電腦音樂」:

Dodge, Charles and Thomas Jerse. *Computer Music: Synthesis, Composition, and Performance*.

Roads, Curtis. *The Computer Music Tutorial*.

Computer Music Journal

other ON-LINE resources

✓ 「錄音工程」:

◇ Book:

Borwick, John. *Microphones Technology&Technique*. Oxford University Press, 4 edition

Eargle ,John. *Handbook of Recording Engineering*. Springer, 3 edition.

◇ WEB:

Sound & Hearing – www.hyperphysics.com

Digital Recording Techniques – www.digital-recordings.com

Forum für Mikrofonaufnahmetechnik und Tonstudioteknik

<http://www.sengpielaudio.com/>

4. 修課人數

課程名稱	學分數/必選修/	修課人數	備註
學程課程			
配樂概論	3 學分 / 選修 / 半學年	22 人： 學士 15 人 碩士 7 人	97 上 新開設
音像處理與配樂實作	3 學分 / 選修 / 半學年	16 人： 學士 13 人 碩士 3 人	97 上 新開設
探計音樂系課程			
流行音樂	2 學分 / 選修 / 半學年	39 人： 學士 35 人 碩士 4 人	97 上 新開設
通俗音樂專題	2 學分 / 選修 / 半學年	9 人： 碩士 7 人 博士 2 人	97 上 新開設
電腦音樂	2 學分 / 選修 / 半學年		
錄音工程	2 學分 / 選修 / 半學年		

5. 成績評量方式

<p>配樂概論</p>	<ul style="list-style-type: none"> ● Two shorter papers (in both English and Chinese) discussing particular film scenes and their music - 60% of the grade (30% each paper) ● One longer paper (in both English and Chinese) examining the music of a feature-length film – 40% of the grade ● Attendance is mandatory, and tardiness can lead to class disruption. Lack of attendance can quickly lead to failing the course.
<p>音像處理與配樂實作</p>	<ul style="list-style-type: none"> ● At least five projects will be assigned over the course of the term, and they are mandatory. Failure to complete any of the projects will lead to failing marks in the course.
<p>流行音樂</p>	<ul style="list-style-type: none"> ● Three shorter papers on a Beatles song (2 – 5 pages, in both English and Chinese) - 30% of the grade each One oral presentation – 10% of the grade. ● Attendance is mandatory, and tardiness can lead to class disruption. Lack of attendance can quickly lead to failing the course.
<p>電腦音樂</p>	<ul style="list-style-type: none"> ● 上課參與 30% ● 平時作業 40% ● 期末作品 30%
<p>錄音工程</p>	<ul style="list-style-type: none"> ● 錄音系統報告 ● 錄音實作參與並撰寫實作報告

6. 人員與相關活動

● 人員

■ 專任助理 1 名：

教務行政、課程相關事務—

1. 辦理課程開設與排課調度
2. 對內及對外溝通聯繫
3. 定期網路資訊更新：學程網站、師大數位學習平台
4. 計畫會議、課程會議參與與記錄
5. 辦理學程演講講座
6. 定期撰寫成果報告書
7. 課程文件、講座訊息發佈
8. 與業界 GSi 公司協商參觀事宜
9. 購買課程使用軟硬體
10. 經費核銷、報帳

■ 兼任教學助理 4 名：

1. 課程講義及相關文件準備
2. 出缺席紀錄、課程大綱更新、上課紀錄
3. 記錄作業繳交情況，協助課堂相關事務
4. 解決修課學生的疑問
5. 必要時作適當的課堂翻譯與專有名詞中文解釋

● 相關活動

(1) 專題演講

時間	地點	講者	課程內容
2008.10.22	音視三	福克博士	題目：《電影配樂實作—”The Great Train Robbery”》 福克博士親自創作影片配樂，現場配合系上小型樂團的演出，示範影像與音樂如何結合，讓學生大開眼界！
2008.11.25	樂 303	宋聖陽老師	題目：《如何作出好的人物專訪》 前 CNN 資深記者向學生們分享多年的採訪經驗，以及專訪人物時須注意的事項
2008.11.28	樂 303	林佩儒教授	題目：《互動音樂創意加值》 南台科技大學多媒體與電腦娛樂科學系的林教授，將與學生分享與討論，音樂如何與其他領域有更多的互動和加值推廣的可能性

(2) 業界參訪

時間	地點	講者	參觀內容
2008.11.21	GSI 內湖 總公司	林暉執行長	參觀影音媒體保護機制的公司，了解未來具有保護機制的多媒體行銷通路

(3) 影音典藏專題演講與工作坊

時間	地點	講者	演講內容
2008. 12.16-17	師大 教育大樓 二樓演講廳	Dr. Dietrich Schueller	本學程與國科會數位典藏計畫影音小組一同舉辦影音工作坊，邀請來自維也納聲音檔案中心(Phonogramarchiv)的 Schueller 博士分享他擔任中心負責人三十多年期間，對於聲音數位典藏這份工作的心得以及典藏的正確觀念，並將傳授我們檔案轉檔與保存的技巧

● 演講與工作坊照片

學程舉辦的演講與工作坊



10/22 福克博士在音樂系演講「電影配樂實作」



現場樂團示範影像與音樂如何結合



11/28 南台科大多樂系林佩儒教授演講



講題為「互動音樂創意加值」



12/16-17 學程與國科會合作，邀請維也納聲音檔案中心前負責人 Dr. Schueller 蒞臨台灣演講



與我們分享數位典藏的策略與正確觀念

● 業界參訪照片

學程帶領學生進行業界參訪，參觀 GSImedia 全球商業網股份有限公司，了解未來 SD 卡和影音保護機制的趨勢



GSi 全球商業網股份有限公司



公司協理說明 GSi 未來架設的下载機台



平台內容能展示各種影音檔案



學生們現場實地操作



此平台以 SD 卡為儲存媒介



師大的師生與公司執行長討論未來合作的可能

7. 設備使用

設備	影像剪輯 軟體 Let's Edit	聲音剪輯 軟體 Nuendo3	聲音編輯 軟體 Audio Motion	製譜軟體 Finale 2007	錄音器材 Tascam(CD 錄音機) Schoeps ortf(麥克風) Schoeps MK2H(麥克風)
使用者	學程學生	學程學生	學程學生	學程學生	學程學生
用途	學生課堂 作業使用，將聲 音與影像 結合	小組課堂 作業 個人課堂 作業	小組課堂 作業 個人課堂 作業	小組課堂 作業 個人課堂 作業	小組課堂作業 上課錄音使用

8. 總體成效

(一) 學術面效益

(1) 開拓各系所學生視野，學習以不同面向聆賞、紀錄音樂

說明：以數位典藏的觀點對音樂活動作紀錄，使學生對音樂演出與詮釋能有更具全盤性的思考。藉由紀錄的觀點，省思對音樂作品的演出方式、詮釋角度，及與聽眾的互動方式，激發演奏與創作者不同面向的思維方式。對具典藏技術背景的學生而言，實際對音樂本體與思維模式的接觸，讓技術獲得內容的充實，讓作品或思維更具完整、獨特性。

(2) 融合音樂、多媒體與典藏技術的多元課程設計

說明：跨系所的學程設置，讓不同領域專長的學生，在資訊技術及學術思考方面，有彼此交流、資訊分享的機會。

(3) 大師講座的舉辦，汲取最菁華的經驗談

說明：本學期邀請「維也納聲音檔案中心」的前負責人 Dr. Schuller 舉辦工作坊與講座，此中心為全球歷史最悠久的影音典藏研究單位；此外，還邀請到臺灣其他影音相關科系的教師進行交流，不僅拓展學生的思維，也對未來工作的發展及選擇，有實際的了解。

(4) 外籍專任教學人員，開啟學生的國際視野與文化交流

說明：學生與福克博士互動的過程中，也從而探討文化差異，由多元觀點瞭解東西方音樂教育體系的異同，進而相互學習觀摩，拓展國際交流視野，汲取對音樂不同的看法、觀點。

(二) 技術面效益

說明：透過課程教學，對錄音、攝影、影音編輯製作技術，有兼具學術及實務經驗的效益。

(三) 經濟面效益

說明：課程內容讓學生對音樂多媒體和影音互動的藝術，有更多的認知與體驗。也冀望能藉此培養兼具音樂與技術領域的人才，為未來音樂結合影音多媒體技術的發展，注入新的生命力。教師也會以自身經驗，分享學術界與業界的不同觀點。

(四) 社會面效益

說明：藉由跨系所的課程教學，培育學生具有創造力的思考。兼具技術層面及內容創意的種子人才，對未來音樂的發展品質、音樂教育的實施和推廣，都有相當大的助益。

● 分析與檢討

說明：本學程課程設計，以「音樂」、「典藏」與「創作」為核心理念，培育音樂數位典藏與創作領域之種子人才。本學期在外籍專任教學人員的帶領下，使學生於確立音樂數位典藏概念的同時，亦經由實務的創作經驗中得到體會。

檢討：

1. 創作課程方面

上學期有學生反應內容過於艱深，除基本音樂素養外，程式的理解與應用，會造成使用的困難。因此，本學期除了針對有困難的學生，採取課後個別指導的方式，對於作業成品的要求也採取彈性的措施，若學生對於課堂軟體不熟悉的話，也可選擇使用自己上手的軟體作作業，因為教師的要求不只是技術的培養，更注重美學的思辨。

2. 排課時間的調度困難

本學期考量到學程學生來自不同科系，白天排課易衝堂的因素，因此將調整部分課程到晚上，晚上上課對於學生的體力是一大挑戰，教師要時時注意課堂上學生的精神狀態。

3. 學程課程的限修條件太嚴苛

由於原本學程課程的修課條件限制太過嚴苛，導致學程課程以外的學生，即使對於外籍專任教學人員的課程很有興趣仍無法選修，或是研究所學生修了也不得算入畢業學分。在民族音樂研究所所長與教務長的溝通之下，下學期將讓音樂系大學生和民音所研究生可以自由選修，並算入畢業學分，將學程課程發揮到最大的功效。

三、學程成果介紹(詳細作業內容與成果檔案詳見成果光碟)

本學期學程的課程，除了採計原有的音樂系課程「電腦音樂」和「錄音工程」，新開課程為外籍專任教學人員所開設，「配樂概論」主要為讓學生能認識電影中的影音互動關係，在課堂中，從電影配樂歷史開始認識，並分析電影配樂的樂譜，學生能充分了解音樂在電影中所扮演的角色，並建立個人對於電影音樂的美學。課堂作業主要以撰寫個人觀察報告為主，提出對於指定影片的音樂分析與解構影音之間的關連。

「音像處理與配樂實作」為前一課程的延續，將配樂理論化為實務，學生從替靜態的師大 Logo 圖片配樂，到替動畫、默片配樂，之後還會跨足商業音樂，創作時下流行的電音音樂，最後以製作真實的電影配樂作為結束。過程中，教師會同時以音樂角度和業界製作人的角度給予學生建議，讓學生分辨兩者不同美學觀感的微妙。

「通俗音樂專題」為福克博士為音樂學院研究所所開設的課程，內容主要為爵士音樂的介紹與實作，從爵士音樂的歷史作為認識開端，並深入探討爵士音樂的組成元素與即興技巧，福克博士深入淺出地從爵士音樂和聲的基礎低音開始練習，一步步帶領學生學習爵士音樂的編曲與創作，期末，學生採用阿美族的歌謠作為基調，進行爵士風格的改編，並融合中心樂器在課堂上進行錄音，成果大受好評！

「電腦音樂」為音樂系電腦音樂作曲專長的趙菁文老師所開設，本學期老師指導學生使用編曲軟體 Adobe Audition 作編曲，作業《One to many》鼓勵學生將一個素材做到最大的發揮，嘗試聲音的各種可能；另一項作業《sinfonia mixing》是將既有的音樂加入其他聲音作混音，將原本的樂曲合成出另一種風格與感覺。

五、課程目標達成情形

● 達成情形

本學程開設四門課程，包含兩門採計音樂系既有課程，以及由專任教學人員量身打造的兩門新課程。在此以兩門新開課程——「配樂概論」與「音像處理與配樂實作」的實施情況，作目標達成情形的說明。

課程名稱：配樂概論		
課程目標	達成情形分析	達成率(%)
認識「電影配樂」之歷史與理論	講述電影配樂要素，並從電影配樂歷史中選取優秀的名家作品作為範例，以及從樂譜中分析其創作手法。	100
探討「電影配樂」如何與影像結合	了解電影音樂中的戲劇脈絡，與其在影片中的角色，和音樂為影片增添色彩的魔力。 期中作業：分析電影《The Twilight Zone, the Lonely》的音樂手法。	97
建立個人的電影配樂美學觀	深入探討電影配樂的商業性與藝術性，學生的期末作業須針對此議題作論述，並建立個人的電影配樂美學觀	95

課程名稱：音像處理與配樂實作		
課程目標	達成情形分析	達成率(%)
五秒鐘的師大 Logo 配樂	學生需替師大的 Logo 做出令人印象深刻的配樂。	100
兩分鐘的兔子動畫配樂	學生以各種富有創意的音樂替可愛的動畫短片配樂。	100
兩分半的默片《The Untamable Whiskers》配樂	學生以各式編制自行在課堂上錄製默片的配樂，並搭配影片作聲音後製。	100
兩分鐘以內的流行電音音樂	引導學生創作出時下青少年熱愛的流行電子音樂。	90

以臺灣本土導演張皓然的電影片段作為配樂素材	為真實的電影作配樂，教師創作電影開頭與結尾的音樂，提供學生作為全片的基調，學生根據指定的編制創作與錄製配樂。	95
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● 自我評估

一、修課人數及開課情況		
評估項目	內容說明	評估指數 (低-高：1-5)
修習學生人數	基於學程需具備一定程度之音樂專業素養，及設備的數量限制，經授課教師討論後，決定採小班制教學：班級上限 35 人。講座課程則開放旁聽。	4
課程品質 vs. 學生人數	課程人數皆以 35 人為上限，概論性課程除外。	5
修課學生來源	依據本校專業學程實施規範，僅具台師大在學身份者，使得申請修習本學程。包含音樂、科技、教育與文學院的學生，其中以音樂系學生為多數。本學期亦新增一美籍交換學生修課。	4
開課情形	本學期共開設 4 門課程，2 門採計音樂系既有課程，2 門則為新開課程。	4
二、課程架構與內容		
課程架構是否與學程理念、宗旨符合	本學期著重於影片配樂的美學觀建立與創作能力的培養，並且使用數位剪輯軟體作編曲、作曲及後製，符合「音樂數位化」和「數位音樂創作」的理念。	5
課程設計之完整性	基礎、進階(典藏與創作)和實作的三階段式課程設計，兼具完整性及理論與實務並用。上學期著重於基礎能力的建立，本學期進入到進階創作課程的學習，下學期將有更多樣性的時作課程。	5
課程內容之多元性	以「音樂數位典藏與創作」理念為主，包含概念說明、典藏與創作技術(電腦音樂、配樂概	5

	論、錄音工程...), 與配樂實作課程。	
課程內容之實用性	除第三階段的實作課程外, 軟體技術操作課程皆有實際作品呈現, 且配合多媒體趨勢, 將有更多音樂與影像結合或是音樂相關應用的課程。	4
課程內容之國際性	美籍專任教學人員福克博士, 以個人在電影界工作的經驗, 讓臺師大學生與國際接軌, 學生能對主流電影配樂的歷史與派別和大師作品有全面的認識。	5

六、面臨問題與因應措施

- 由於美籍專任教學人員以全英語授課，並要求學生需撰寫英文報告，有學生反應對於課程的理解和報告的完成有所困難。

因應措施：

學程在全英語授課的課程安排課堂助理，適時針對課程內容作即時口譯。報告的部分，對於英文撰寫不確定的段落，學生可附上中文對照，由課堂助理協助教師批改。

- 依據本校專業學程修習辦法，需具有本校在學身份並通過甄選者，使能修習本學程。

因應措施：

為使學程課程能盡到最大的成效，目前除了學程學生，也開放給民族音樂研究所學生選修，並可認定為其畢業學分，而音樂系大學部學生也能自由選修。唯為維護上課品質，修課人數仍限制在 35 人以內，並且由學程學生優先選課，之後才開放剩下名額給民族音樂研究所研究生和音樂系大學生選課。

- 許多在校生紛紛詢問未來學程是否會繼續開設，以及再次招生時間為何時？

因應措施：

告知學生能否繼續招生必須要到今年六月左右才能得知，如順利的話，最快能在年底進行招生。也鼓勵對於學程課程有興趣的學生可以在目前先選擇旁聽，民族音樂研究所和音樂系大學部的學生，也歡迎先行選修，日後如能順利繼續開設學程，也可抵為學程學分。

七、後續課程構想與進度規劃

以下為學程的「課程架構表」，大部分已於上學期和本學期開設完畢，粗體字為下學期即將開設的課程。

類別	科目	必/選修	學分數
基礎課程	音樂數位典藏與創作概論	選	3 學分/半學年
	當代音樂與科技特論	選	3 學分/半學年
數位典藏 技術與創 作應用課 程	錄音工程 (採計音樂系課程)	選	2 學分/半學年
	數位錄音工程(採計音樂系課程)	選	2 學分/半學年
	音像處理與配樂實作	選	3 學分/半學年
	音樂數位出版	選	3 學分/半學年
	音樂圖書館學概論 (採計音樂系課程)	選	4 學分/全學年
	電腦音樂 (採計音樂系課程)	選	4 學分/全學年
	配樂概論	選	3 學分/半學年
	進階影像配樂	選	3 學分/半學年
	流行音樂	選	2 學分/半學年
	通俗音樂分析	選	3 學分/半學年
	藝術思考與形象創意	選	3 學分/半學年
實作課程	音樂數位製作	選	3 學分/半學年

八、結論與建議

本學期最大的收穫在教學上是聘請到美國史丹佛大學的福克博士擔任專任教學人員，福克博士的電影配樂專長讓學程課程的內容更加豐富，縱跨學術和業界的福克博士，從配樂的理論開始，途中藉由圖片、動畫配樂的練習，到最後完成完整的短片配樂，從理論出發結合實務，循序漸進的教學並以自身經驗帶入業界觀點，課程內容融合學術界與業界需求，並配合本土電影、音樂為素材，讓學生的視野益加全方位、國際化。

在活動方面，最主要的收穫是與國科會拓展臺灣數位典藏計畫影音小組合作辦理「數位典藏影音工作坊」，邀請到國際級知名學者，曾任世界歷史最悠久的聲音典藏機構主持工作超過三十年，來自維也納聲音典藏中心的 Schueller 教授前來進行兩天的聲音保存策略工作坊。此活動除了學程的學生外，國內幾個與影音典藏相關的重要機構包括國家圖書館、電影資料館、新聞局、文建會、以及多個目前正在執行國科會數位典藏計畫的單位都派員參加；因此，不僅只是知識的學習，也讓國內的相關學者專家能夠共聚一堂，共同參與討論，互相交換心得。

附件一

課程綱要

National Taiwan Normal University Course Overview

- Department: Graduate Institute of Ethnomusicology
- Course Code: PGUJ005
- Course Title: Foundations of Film Music (配樂概論)
- Total Credits: 3
Hours per week: 3
- Instructor: Professor Kris Falk (克里斯·福克 教授)
- Specialty:

- Email: kris@ntnu.edu.tw

1. Goal

By the end of the semester, students should be able to better understand the role music can play in dramatic contexts, particularly in film. In addition they should be able to evaluate stylistic traits and compositional-structural devices in music, and how they can assist in creating a clearer overall dramatic form.

2. Syllabus (this is subject to revision, based on the needs of the class)

The course is divided into three major units:

- I. An Introduction to Compositional Principles in Drama, 4-5 weeks
- II. Some Classic Film Scores, 5 weeks
- III. Newer Approaches to Film Scoring, Remainder of the semester

The first unit covers the basic means of evaluating the function of music in a particular film. Richard Wagner will be explored as the founder of modern dramatic music approaches, and “light” music will also be considered.

The second unit examines some classic film scores in great detail, to

determine how the composer's particular approach in a given film influences the overall dramatic design of the film.

The third unit places emphasis on the work of Jerry Goldsmith, who, along with John Williams, was one of the most important figures in late 20th Century Hollywood film music history.

3. Practice (administration) & Evaluation

The class will have to rely on its ears a great deal to determine what is happening in the music of a particular film, since most film scores are not easily accessible. Therefore, the majority of the classtime will be spent watching the portions of films that have music, and then discussing its musical content, and its relation to the rest of the film.

Assignments are follows:

Two shorter papers (in both English and Chinese) discussing particular film scenes and their music - 60% of the grade (30% each paper)

One longer paper (in both English and Chinese) examining the music of a feature-length film – 40% of the grade

Attendance is mandatory, and tardiness can lead to class disruption. Lack of attendance can quickly lead to failing the course.

4. References: No required text

Adorno, Theodor: In Search of Wagner, Verso, Great Britain, 1985.

Burt, George: The Art of Film Music, Northeastern University Press, United States, 1994.

Cooper, David: Bernard Herrmann's The Ghost and Mrs. Muir: A Film Score Guide, Scarecrow Press, Inc., Oxford, 2005.

Eisler, Hanns: Composing for the Films, Oxford University Press, New York, 1947. _

Karlin, Fred: Listening to Movies, Schirmer Books, New York, 1994.

Karlin, Fred, and Wright, Rayburn: On the Track, Schirmer Books, New York, 1990.

Prendergast, Roy M.: Film Music: A Neglected Art, W. W. Norton and Company, New York, 1977.

Reay, Pauline: Music in Film: Soundtracks and Synergy, Wallflower, New York, 2004.

Sterritt, David: Jean-Luc Godard Interviews, University Press of Mississippi, United States, 1998.

Thomas, Tony: Film Score: The Art and Craft of Movie Music, Riverwood Press, Burbank, California, 1991.

Wierzbicki, James: Louis and Bebe Barron's Forbidden Planet: A Film Score Guide, Scarecrow Press, Inc., Oxford, 2005.

Wagner, Richard, and Goldman, Albert, and Sprinchorn, Evert (editors): Wagner on Music and Drama, E.P. Dutton and Company, Inc., New York, 1964.

Winters, Ben: Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide, Scarecrow Press, Inc., Oxford, 2007.

National Taiwan Normal University Course Overview

- Department: Graduate Institute of Ethnomusicology
- Course Code: PGUJ007
- Course Title: 音像配樂與配樂實作
- Total Credits: 3
Hours per week: 3
- Instructor: Professor Kris Falk (克里斯·福克 教授)
- Email: kris@ntnu.edu.tw

1. Goal

Students should become proficient in the understanding and execution of music assignments that include other media beyond strictly music. Through experience and reflection, the limitations and possibilities of this kind of work should be very clear by the end of the course.

2. Syllabus (this is subject to revision, based on the needs of the class)

Independent projects will be assigned by the instructor, and these assignments will be supplemented by the instructor's own experience in the field of scoring for media through demonstrations of various projects. Emphasis will be on the demands of the medium, and how it differs from other types of musical ventures.

Practical methods of timing music to a motion picture will also be discussed.

3. Practice (administration) & Evaluation

At least five projects will be assigned over the course of the term, and they are mandatory. Failure to complete any of the projects will lead to failing marks in the course.

National Taiwan Normal University Course Overview

- Department: Department of Music (for Master and PhD courses)
- Course Code: MUC0027
- Course Title: Seminar in Popular Music (通俗音樂專題)
- Total Credits: 2
Hours per week: 2
- Instructor: Professor Kris Falk (克里斯·福克 教授)
- Specialty:
- Email: kris@ntnu.edu.tw

1. Goal

Students should be able to create an adequate jazz arrangement by the end of the course. Emphasis will be on appropriate style consistent with American-style jazz music.

2. Syllabus (this is subject to revision, based on the needs of the class)

Emphasis will be on the music of Miles Davis, and the “big band” music of Thad Jones. Short assignments will be due approximately every other week, and a large project will take up the final portion of the class.

Unit I – Miles Davis Solos

Week 1 – “Budo” and “Boplicity”, Introduction to Jazz

Week 2 – Week 1 tunes (continued), plus “Blue Monk” and “All Blues”

Week 3 – “So What” and “Freddie the Freeloader”

Week 4 – “Move” (and ?)

Week 5 – “Stella by Starlight” and “My Funny Valentine”

Week 6 – “Sid’s Ahead” and “Blue in Green”

Week 7 – “E.S.P.”, “Eighty-One”, and “Iris”

Unit II – Thad Jones Big Band Music

Week 8 – “Groove Merchant”

Week 9 – “Tip Toe”

Week 10 – “Cherry Juice”

Week 11 – “Consummation”

Week 12 – “Little Pixie”

Week 13 – “Central Park North”

Unit III – New Directions

NOTE: The remainder of the course will emphasize the students’ independent jazz projects. The source material will be Taiwanese folk music.

3. Practice (administration) & Evaluation

Depending on the number of assignments, each assignment will be worth a portion of the grade. The final assignment will be worth more of a percentage of the grade (approximately double).

Attendance is mandatory, and tardiness can lead to class disruption. Lack of attendance can quickly lead to failing the course.

4. Textbooks and References

No assigned text, but the following are recommended:

Giel, Lex: The Music of Miles Davis, Hal Leonard Corporation, Milwaukee, Wisconsin, 2004.

Russo, William: Composing for the Jazz Orchestra, University of Chicago Press, 1961.

Tingen, Paul: Miles Beyond: The Electric Explorations of Miles Davis 1967-1991, Billboard Books, New York, 2001.

附件二

國立臺灣師範大學線上課程評鑑

授課教師姓名	克里斯	課程名稱	配樂概論		非常符合	符合	尚符合	不符合	極不符合
系級	音樂典藏學程	班別		組別					
修課學生總數	21	填答學生總數	20		填答率	95%			
	1.教師於學期開始，提供授課綱要及進度				12	4	3	1	0
	2.教師能適當控制教學時間，不經常調課				14	4	2	0	0
	3.教師教學時口齒清晰、表達清楚				14	4	2	0	0
	4.教師能依據學生的學習情形，調整教學進度或方法				10	5	5	0	0
	5.教師能依據課程需要採用合適的教學資源				16	2	2	0	0
	6.本課程的教學內容豐富、契合教學目標且包含最新資訊				14	3	3	0	0
	7.教師樂於和學生討論相關的知識與問題				13	4	3	0	0
	8.教師對於學生的學習表現能給予適當回饋				13	4	3	0	0
	9.教師採用之評量方式公平合理且符合教學目標				12	5	3	0	0
	10.我對本課程整體而言感到滿意				13	4	3	0	0
	小計				131	39	29	1	0
	五級分平均				4.5				
	全校五級分平均				4.25				

學生意見: By viewing film examples, I did learn a lot of possibilities what film music can be. I myself have been noticing Japanese animation music for some years, but this class provides me a broader view toward music with visual arts, including some systematic methods of analyzing the music, the rough history of film music, and many paradigms. It is really helpful when doing some film music or animation music analysis myself. I really appreciate it.

授課教師姓名	克里斯	課程名稱	音像處理與配樂實作		非常符合	符合	尚符合	不符合	極不符合
	系級	音樂典藏學程	班別	組別					
	修課學生總數	16	填答學生總數	16	填答率			100%	
	1.教師於學期開始，提供授課綱要及進度				12	1	2	1	0
	2.教師能適當控制教學時間，不經常調課				12	3	1	0	0
	3.教師教學時口齒清晰、表達清楚				12	3	1	0	0
	4.教師能依據學生的學習情形，調整教學進度或方法				11	2	3	0	0
	5.教師能依據課程需要採用合適的教學資源				13	2	1	0	0
	6.本課程的教學內容豐富、契合教學目標且包含最新資訊				13	2	1	0	0
	7.教師樂於和學生討論相關的知識與問題				12	2	2	0	0
	8.教師對於學生的學習表現能給予適當回饋				12	2	2	0	0
	9.教師採用之評量方式公平合理且符合教學目標				12	2	2	0	0
	10.我對本課程整體而言感到滿意				12	2	2	0	0
	小計				121	21	17	1	0
	五級分平均				4.638				
	全校五級分平均				4.25				

「配樂概論」課程
學生的電影分析報告。
及 Kris Falk 老師的批註。

494611192 陳怡穎 Yi-Yiing Chen

Analysis of "the twilight zone, the lonely"

This is my first time to analyze film music. My opinions are presented as followed.

1. I think Bernard Herrmann uses very unusual orchestration for this drama: 3 trumpets, 3 trombones, 2 harps, 1 vibraphone and an electronic organ. The only strings here are 2 harps; however, there are powerful brasses. If I were the composer, I would not think of such special arrangements. This is really inspiring. I consider that there are two reasons why these instruments work compatibly. First, the use of muted brass in depicting obscure meaning. Second, the electronic organ sounds like wind instrument, and also work well with vibraphone. Finally, the brass deal with feeble or strong chords, the electronic organ deal with melody, and the harps as well as the vibraphone plays the media between chord and melody generally. (E. G. the logo music of "The Twilight Zone" before the story begins. See Example. 1) (Example 2: the scene Corry and Alicia watch stars together.) This combination is awesome.

Example 1: The vibraphone and harps appear firstly as a lead, then brass chord show up, the melody of electronic organ, likely a lonely man, shows thirdly. The vibraphone and harps continue when others come out.

Musical score for Example 1. The score is written for two staves. The top staff is labeled "Vibra. + harps" and the bottom staff is labeled "brass". The music is in 2/4 time and features a key signature of one flat (B-flat). The Vibra. + harps part starts with a lead line, followed by a brass chord. The electronic organ part enters with a melody, indicated by a slur and a dynamic marking of *p*.

Musical score for Example 2. The score is written for two staves. The top staff is labeled "electronic organ" and the bottom staff is labeled "brass". The music is in 2/4 time and features a key signature of one flat (B-flat). The electronic organ part enters with a melody, indicated by a slur and a dynamic marking of *p*.

Example 2: In this case, this passage repeats 3 times, each different from each other.

The 2nd time adds the brass, and the 3rd time adds the other line of organ, so the texture becomes thicker. The vibraphone is suitable to present those twinkle stars, just like the transient happiness.

vibra. and elec. organ alternate every bar

harps (arpeggio)

- Where to put the music? And where not to put? I conclude the composer decide it by two factors in this case. The prior factor is: Is there dialogues? If not, transcribe minds of characters by music. For instance, music exists from beginning, until the captain's rocket lands on this planet and brings the first dialogue to present his solitude. From that time music disappears for a while, showing up again on the moment the captain closes the door and walks out the house. The second and minor factor is: are there overtones beyond these dialogues and lines? That means the lines doesn't present the meaning literally. The music function is to reveal the meaning, make it more directly. (Example 3: The other soldier ask the captain what the container in the box is.) (Example 4: The scene Corry reads the instruction and wakes up Alicia. Then there is their first dialogue.)

Example 3: This four-chord motive (two of trumpets, two of trombones) would repeat, and the antiphony between trumpets and trombones would become overlapping. In my opinion, it seems to be imply the unknown thing (=robot) would show up lately.

tp.

tb.

Example 4: This dialogue between 2 muted trumpets stands for the unbridgeable situation between Corry and Alicia. (No matter what he says, she just answers "My name is Alicia, what's your name? ") The final *forte* harmony emphasizes on her answers and that she is not a human being, bringing a sense of irony.

Furthermore, the above-mentioned passage of music appears again to continue their dialogue when the main character walks out the house and pushes over the robot which results from his confusion and loneliness. The composer changes the tail of this passage subtly then follows it by downward figures composed by trumpet and trombone. These downward figures represent the low-spirited of the man's heart (Example 5):

Nevertheless, the man becomes tender upon seeing the tears from Alicia. He erases her tears and supports her with his hand. Finally, they hold each other's hand. The downward figures become (Example 6):

Then the shot fades out.

3. I believe that in this film the composer tends to convey **abstract** atmosphere and human nature in the majority. Take the gunshot for example, a brass chord seems to me is despair (Example 7), and the subsequent shot of the robot's face presents fright by the two brass tough chords (Example 8). The only exception is the passage for stars; nonetheless, I think those twinkle star symbolizes their fleeting relationship in a different view. This feeling is conveyed by the music. The Example 7 and 8 are presented as followed. The left to the riht.

Example 7: A piano score in C major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. A single chord is shown with a dynamic marking of *ffff* and a crescendo hairpin.

Example 8: A piano score in B-flat major, 2/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Two chords are shown, each with an accent (>) marking.

4. The connection between different materials is smooth. In the scene the captain arrives again and brings the good news to Corry that he could go home now. But he lose his mind when he realizes that nobody considers Alicia as a live woman. He is afraid to leave her and wants to verify to others that she is a human being. The following chromatic scale motive (Example 9) develops and becomes disorderly, urgent and thicker gradually. Example 9 is presented as followed.

Example 9: A musical score for Vibraphone and Harps (Vibra. + harps) and Trumpet and Electric Organ (tp. and elec. organ). The upper staff is in treble clef and the lower staff is in bass clef. The score shows a chromatic scale motive that develops and becomes disorderly, urgent, and thicker gradually.

Interestingly, the antiphony between trumpets (Example 4) appears again! (But it runs twice faster than the original, presents his anxiety to see her.) Just on the cut that he struggles to run out and finds her. There is no fade-in or fade-out between both these two forceful fragments, but he puts them on the right point. Besides, he remixes them later. (Example 10) He uses the rhythm of Example 4 and the figure of Example 9. This is skillful, and presents a sense of unity. Example 10 is presented as followed.

A musical score for Example 10, consisting of two staves. The top staff is labeled 'tp.' (trumpet) and contains a melodic line with various accidentals and dynamics. The bottom staff is labeled 'vibraphone' and 'electronic organ' and contains a bass line with sustained notes and some melodic movement. The score is divided into measures by vertical bar lines.

In my opinion, this man still turns out to be lonely. The solitude of these memories, and nobody would understand it. The music brings us to the opening as well. (Example 11) Example are presented as followed.

A musical score for Example 11, consisting of two staves. The top staff is labeled 'vibraphone' and contains a melodic line starting with a *pp* (pianissimo) dynamic. The bottom staff is labeled 'brass' and contains sustained notes with various accidentals. The score is divided into measures by vertical bar lines.

I think the most difficult two things to me are: 1. distinguishing what are the important fragments? And what are the minor of them? After making a comprehensive survey, I found the texture is the most crucial hint. Both too thin and to heavy are things worth me to explore. 2. Recognizing the tone of electronic organ, result from uncertainty of its tone. This sounds funny, but I think this film teaches me the tone of electronic organ.

Excellent! You spent time listening carefully. E. Caplan's material is also a great lesson from B. Herrmann.

Foundation of Film Music Midterm Paper

A Film Music Analysis on "The Lonely"

Instructor: Kris Ffolk

Student's Name: Calvin Yu (余孟珂) 495002049

In the following article, I'll examine the background music in the film "The Lonely" by viewing each scene respectively and wholly. Here goes my analysis.

I. Viewing Respectively

Part A

i. The Opening Narration (track 02)

At the beginning of this film, the composer probably tried to create an atmosphere that gives the audience some information about the background details where the story is taking place. Since the story takes place on an asteroid nine million miles away from Earth and there's nobody living here except Corry, it should, therefore, sound solitary. And indeed, the music statement is simple, and somehow I even feel a little bit sorrowful hearing the music. I think it's because there is only the vibraphone playing and it is in minor. Also, the mute trumpets' uneasy chords which come in later start developing while the frame begins to focus on Corry, describing his desperation.

This is a successful approach, for it informs the audience not only of the background settings but also of some emotional details of the leading character. It reminds us of the title of this film: The Lonely. As the main idea of this film, it should, indeed, be carried out at the very beginning.

Since the opening narration is only an objective description of the lonely, more subjective details will be given in the next paragraph.

ii. Corry's Monologue (track 03)

After the opening narration comes the monologue of Corry. The color of music here is similar to the music from the earlier scene, because these two paragraphs both play the roles as the introduction of this story – the former objectively and the latter subjectively. In this section, the music should also serve as a portrait of the lonely, and that's why we can hear the similar vibraphone playing the similar solitary tunes. There are, similarly, not too many elements in the statement of music, and the music doesn't seem to go any forward since there are merely two sets of arpeggios showing repeatedly, symbolizing the endless repeat of Corry's boring daily life. Suitable, I think.

What's also worth mentioning is the arrival of Allenby's ship. Corry has been always living by himself, having no one to talk to. And the only opportunity for him

to talk to someone is the visit of the spacecraft and the people on it, so he has always been looking forward it. Serving as a portrait of Corry's inner feelings, the music comes to a crescendo gradually, speaking out the excitement of Corry. Here, we've got no interests in his inner feelings anymore; what we do care about now is whether the spacecraft would bring any difference to Corry. So in the end of this section the music stops when Corry has confirmed that the spacecraft had really arrived, and we can concentrate on their speaking.

iii. The Conversation of the Four People

There isn't any music in this section. As I mentioned earlier, what we are interested in currently is not Corry's inner feeling, but what kind of difference the three people could bring to Corry. We don't need music to help us understand Corry's emotional condition temporarily. If there would be any music here, it would only become distractions that bother us with comprehending the conversation of the four. It's better not to put any music here.

If I didn't take it incorrectly, Corry asked if Allenby could get him out of the confinement, but the answer he got was no, so Corry tried asking again and again. He didn't stop trying until Allenby left. It was Allenby's closing the door that made Corry give up trying and feel really disappointed. The music thus starts here.

But I think it's a little bit dry in the second half of their conversation. The density of their conversation has decreased in the second half, and Corry has started getting disappointed, but there's still no music. If there could be some music strengthening the disappointing atmosphere, it would be much better, I think.

iv. The Leaving of the Spacecraft (track 04)

Corry feels absolutely disappointed, so the music here goes uneasy. Note that the same motives are not played by the same instruments and in the same pitch, because Corry has no idea what in the world is in the box. There are a lot of question marks in his head. He doesn't know what's going to happen if he opens the box. And that's the reason why the instruments and pitches changes during time: it's unpredictable. Suppose the motive is played in the same pitch and by the same instruments, then it's easy to predict what's going to happen. It will make us less curious about what exactly is in the box. It's a smart solution to have different instruments playing the same motives in different pitches. It makes me full of curiosity.

Corry finally opens the box, and a wave of excitement sweeps over him. To symbolize this, the composer had harps going up and down and the mute trumpets playing in odd chords. The effect is quite desirable.

v. Seeing Alicia (track 05)

The music for the conversation between Allenby and Adams seems to be in the distance. I think that's because the music is not telling the story of their speaking, but the story of Corry's opening the box.

Corry has opened the box and much to his surprise there is a woman-shaped robot in it. Instead of feeling happy that there's someone to be accompanied with, Corry gets uneasy with this unfamiliar "machine". The unfamiliarity and the uncertainty are brought out by the random brass, vibraphone and harp. After 13'05", a theme for Alicia shows up. Compared with the other motives in this film, the motive for her is relatively melodic. Though relatively melodic, the mechanical development of this motive still implies that she is, anyway, a robot after all.

Corry gets unhappy and tries to get her away. But the uneasiness later climbs to a peak when he finds it impossible to do so. The first part of this film ends with a tense chord thereafter.

Part B

i. The Unhappiness of Corry (The Source Music)

Here comes a delightful jazz piece. I couldn't comprehend the meaning of this well, but I think it may have something to do with the idea of "reality". The existence of Alicia is so unrealistic, so he tries to listen to something "realistic" to calm himself down.

ii. The Madness of Corry (track 06)

The theme for Alicia shows up again. This time, something subtle is changing in her. The melody becomes soft and sentimental. Finally, she starts to drop tears, and not until that does Corry believe that she does have human's feelings. The story later comes to a reverse point: Corry accepted Alicia, and he's not lonely anymore. Then the music arises and stops.

iii. Getting along with Alicia (track 07)

Is it a man and a woman, or is it a man and a machine? There are so many unsolved problems in his mind. Even so, he starts to have some romantic imagination with Alicia. So the composer tried to make the music sounding gentle and soft.

iv. The Night Sky (track 08)

There are countless stars in the night sky, and the twinkling starlight looks just like a flowing ocean. The fast harp helped a lot with creating such a romantic atmosphere in the star night. However, I felt a little sadness in the music again. I

think it's because some arpeggios are composed with minor chords, which implies the impossibility between the man and the machine.

v. The Return of Allenby; Looking for Alicia (track 9)

The captain returns to the asteroid again, telling Corry that he is allowed to leave the asteroid now. Since there are conversations proceeding, it's okay not to put any music here. But when Corry starts to argue that Alicia is a woman, I think it's better to have some music here to help us sympathize with his struggle, or it may be a little bit dry.

Corry feels helpless when he knows that it's not impossible to bring Alicia on the ship. The music makes me feel tangled successfully. It is even accurate when Corry says "Alicia, show them" to Alicia. He expects that Alicia could really show them she's a woman. Every time he says "Alicia, show them", there is a sentence going down, representing his eagerness to show them that Alicia is really a woman.

vi. Alicia's Death (track 10)

The story reaches its climax at the moment when the captain shoots his gun toward Alicia, and it cooled down with the brass. When Corry finally realizes that Alicia is really a machine, there are two accents representing his frightened feeling. Every single design is very accurate, very well-considered in this section.

Corry takes some time to recover from the chaos of mind. The ritenudo works well as an ending, relaxing the tightened atmosphere.

vii. The Closing Narration

The harp's arpeggio here reminds us of the beginning. But this time, everyone has left, except Alicia. The one who is lonely is not Corry anymore, but Alicia. The similar music elements were used to describe different characters. That's where the dramatic irony is generated.

II. Overview

Consider the story takes place in the future, on an asteroid nine million miles away from earth. Everything is so unfamiliar. So it is reasonable for the composer to try to find a different instrumentation from what we usually see and hear in our daily life. A unique combination of instruments is therefore necessary. According to some elements found in this film, he chose some corresponding instruments. I'll try to give some probable reasons.

First, he chose the vibraphone to represent loneliness and solitude. This metal percussion has a color of low temperature, and the vibration of each note amplifies the feeling of anxiety. It's successful in creating a solitary circumstance.

Second, he used the harp to represent the monotony living in such a distant area. The harp often repeats the same arpeggios again and again, symbolizing that everything is not changing at any rate and to any extent. The scene under the star night is an exception, in which the harp was used to sketch an elegant picture of the night. Moreover, this string picking instrument also gives us a feeling of hollowness.

Third, he chose the mute brass to create some odd sound effects, representing conflicts and uneasiness. The color of those instruments is sharp and stimulating. And it worked well where the composer needed it for tightened expressions.

The composer has arranged the music in this film deliberately, and I may have missed something or misunderstood something in this article. Any suggestions would be very welcome! #

默劇

$\text{♩} = 94$

Flute

Oboe

Bassoon

Viola

Cello

$\text{♩} = 70$

Fl.

Ob.

Bsn.

Vla.

Vc.

默劇

2
10

♩ = 90

Fl.

Ob.

Bsn.

Vla.

Vc.

Detailed description: This system contains measures 10 through 13. The Flute (Fl.) part is active, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The Flute line consists of eighth notes with various accidentals: F# (measures 10-11), G (measure 12), and F# (measure 13). The Oboe (Ob.), Bassoon (Bsn.), Viola (Vla.), and Violoncello (Vc.) parts are silent, indicated by rests on their respective staves.

14

Fl.

Ob.

Bsn.

Vla.

Vc.

Detailed description: This system contains measures 14 through 17. The Flute (Fl.) part continues with eighth notes and accidentals: F# (measures 14-15), G (measure 16), and F# (measure 17). The Oboe (Ob.), Bassoon (Bsn.), Viola (Vla.), and Violoncello (Vc.) parts remain silent throughout this system.

18

Fl.

Ob.

Bsn.

Vla.

Vc.

*Q3

$\text{♩} = 40$

延長到Q4
(開始動)

22

Fl.

Ob.

Bsn.

Vla.

Vc.

$\text{♩} = 90$

默劇

4
26

Fl.

Ob.

Bsn.

Vla.

Vc.

Musical score for measures 26-28. The Flute (Fl.) and Bassoon (Bsn.) parts are silent, indicated by rests. The Oboe (Ob.) part features a melodic line with eighth notes and slurs. The Viola (Vla.) and Violoncello (Vc.) parts are also silent.

29

Fl.

Ob.

Bsn.

Vla.

Vc.

Musical score for measures 29-30. The Flute (Fl.) and Bassoon (Bsn.) parts are silent. The Oboe (Ob.) part features a triplet pattern of eighth notes. The Viola (Vla.) and Violoncello (Vc.) parts are silent.

31

Fl.

Ob.

Bsn.

31

Vla.

Vc.

33

Fl.

Ob.

Bsn.

33

Vla.

Vc.

默劇

6

38 *flatl.*

Fl.

Ob.

Bsn.

Vla.

Vc.

43

Fl.

Ob.

Bsn.

Vla.

Vc.

48

Fl.

Ob.

Bsn.

Vla.

Vc.

This system contains measures 48 through 51. The Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.) staves are empty, each with a small horizontal line indicating a rest. The Violoncello (Vc.) staff is empty. The Viola (Vla.) staff contains a rhythmic pattern of eighth notes with stems up and down, starting on a G4 and moving up to a B4, then down to an A4, and continuing with a similar pattern. The measure numbers 48, 49, 50, and 51 are indicated at the top of the system.

52

Fl.

Ob.

Bsn.

Vla.

Vc.

This system contains measures 52 through 55. The Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.) staves are empty, each with a small horizontal line indicating a rest. The Violoncello (Vc.) staff is empty. The Viola (Vla.) staff contains a rhythmic pattern of eighth notes with stems up and down, starting on a G4 and moving up to a B4, then down to an A4, and continuing with a similar pattern. The measure numbers 52, 53, 54, and 55 are indicated at the top of the system.

65

Fl.

Ob.

Bsn.

65

Vla.

Vc.

70

Fl.

Ob.

Bsn.

70

Vla.

Vc.

默劇

10

73

Fl.

Ob.

Bsn.

73

Vla.

Vc.

76

Fl.

Ob.

Bsn.

76

Vla.

Vc.

81

Fl.

Ob.

Bsn.

5

flat

81

Vla.

Vc.

84

Fl.

Ob.

Bsn.

5

flat.

84

Vla.

Vc.

默劇

12

87

Fl. *5* *flaut.*

Ob. *5*

Bsn.

Vla. *7* *pizz.*

Vc. *7* *pizz.*

90

Fl. *5* *fflat*

Ob.

Bsn.

Vla. *90*

Vc.

94

Fl.

Ob.

Bsn.

94

Vla.

Vc.

97

Fl.

Ob.

Bsn.

97

Vla.

Vc.

flat.

Musical score for five instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Viola (Vla.), and Violin (Vc.). The score is divided into two systems. The first system contains measures 102-104, and the second system contains measures 105-107. Each instrument part begins with a measure number '102' and a fingering '5'. The Flute and Oboe parts are in treble clef, while the Bassoon, Viola, and Violin parts are in bass clef. The Flute and Oboe parts feature a melodic line with a five-finger fingering. The Bassoon, Viola, and Violin parts provide harmonic support with a similar melodic line. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'flat.' is written above the Flute part in the second system. The Viola and Violin parts have a '5' above the first measure of the second system. The Violin part ends with a final cadence in the last measure.

Fu lat fu la sa

♩ 144

697910341 張真真

Flute 1

Flute 2

Erhu I

Erhu II

Double Bass

Fl. 1

Fl. 2

Erhu. I

Erhu. II

D.B.

Fu lat fu la sa

2
19

Fl. I

Fl. II

Erhu. I

Erhu. II

D.B.

27

Fl. I

Fl. II

Erhu. I

Erhu. II

D.B.

f

f

f

f

f

(Improvisation)

Fu lat fu la sa

35

Fl. 1

Fl. 2

Erhu. I

Erhu. II

D.B.

This system of musical notation covers measures 35 to 42. It features five staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Erhu I (Erhu. I), Erhu II (Erhu. II), and Double Bass (D.B.). The key signature is one flat (B-flat major). Measure 35 is marked with a dynamic of *mp*. Flute 1 has a melodic line with a triplet in measure 40. Flute 2 has a triplet in measure 41. Erhu I has a melodic line with a triplet in measure 40 and a dynamic of *mf*. Erhu II has a melodic line with a dynamic of *mp*. The Double Bass has a bass line with a dynamic of *mp*. Dynamics include *mp*, *mf*, and *f*. There are also accents and slurs throughout the system.

43

Fl. 1

Fl. 2

Erhu. I

Erhu. II

D.B.

This system of musical notation covers measures 43 to 50. It features five staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Erhu I (Erhu. I), Erhu II (Erhu. II), and Double Bass (D.B.). The key signature is one flat (B-flat major). Measure 43 is marked with a dynamic of *f*. Flute 1 has a melodic line with a triplet in measure 44. Flute 2 has a melodic line with a dynamic of *f*. Erhu I has a melodic line with a dynamic of *f*. Erhu II has a melodic line with a dynamic of *f*. The Double Bass has a bass line with a dynamic of *f*. Dynamics include *f*. There are also accents and slurs throughout the system.

51

Fl. 1

Fl. 2

Erhu. I

Erhu. II

D.B.

Musical score for measures 51-58. The score is for five instruments: Flute 1, Flute 2, Erhu I, Erhu II, and Double Bass. The key signature has one flat (B-flat). Measure 51 starts with a treble clef and a key signature change to one flat. Flute 1 has a dynamic marking of *f* and a fermata. Flute 2 has a dynamic marking of *mf* and a triplet of eighth notes. Erhu I has a dynamic marking of *mf*. Erhu II has a dynamic marking of *mf*. Double Bass has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

59

Fl. 1

Fl. 2

Erhu. I

Erhu. II

D.B.

Musical score for measures 59-66. The score is for five instruments: Flute 1, Flute 2, Erhu I, Erhu II, and Double Bass. The key signature has one flat (B-flat). Measure 59 starts with a treble clef and a key signature change to one flat. Flute 1 has a dynamic marking of *f* and a fermata. Flute 2 has a dynamic marking of *f* and a fermata. Erhu I has a dynamic marking of *f* and a triplet of eighth notes. Erhu II has a dynamic marking of *f*. Double Bass has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. At the end of the system, there are markings for *rit.* and *arco.*

Hi ya a na i

Swing Ver.

Score

Arr. Yi-da
[Composer]

Flute I

Flute II

Erhu

Zhonehu

Contrabass

This system contains measures 1 through 8 of the score. The key signature has one sharp (F#) and the time signature is 4/4. The Flute I part has a melodic line starting in measure 4. The Flute II part has a melodic line starting in measure 5, featuring a triplet. The Erhu part has a melodic line starting in measure 5. The Zhonehu part has a melodic line starting in measure 5. The Contrabass part has a bass line starting in measure 1, featuring a triplet in measure 2.

Fl. I

Fl. II

Erhu

Zhoncehu

C.b.

This system contains measures 9 through 16 of the score. The Fl. I part has a melodic line starting in measure 9. The Fl. II part has a melodic line starting in measure 10. The Erhu part has a melodic line starting in measure 10. The Zhoncehu part has a melodic line starting in measure 9, featuring a triplet in measure 11. The C.b. part has a bass line starting in measure 9, featuring a triplet in measure 12.

Hi ya a na i

Score

17

Fl. I

Fl. II

Erhu

Zhoncehu

C.b.

25

Fl. I

Fl. II

Erhu

Zhoncehu

C.b.

Hi ya a na i

Score

33

Fl. I

Fl. II

Erhu

Zhohehu

C.b.

41

Fl. I

Fl. II

Erhu

Zhohehu

C.b.