

教育部人文教育革新中綱計畫
人文數位教學計畫

音樂數位典藏與創作學程
期 末 報 告

補助單位：教育部

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

執行期程：2008年8月1日至2009年7月31日

2009年7月31日

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	男	女	男	女	男	女
通俗音樂分析	1	0	2	10	1	0
音樂數位製作	1	0	3	11	0	1
藝術思考與 形象創意	1	1	3	14	0	1
電腦音樂	0	1	3	19	0	1
數位錄音工程	1	0	4	23	0	1
B.舉辦之學術活動						
活動名稱(詳如下表)	參與人次					
	男			女		
六場專題演講	103			218		
田野採集	12			16		
四場工作坊	47			89		

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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

A.學程開設摘要表						
課程名稱	參與授課老師數		修課學生數		教學助理人數	
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音樂數位製作	1	0	3	11	0	1
藝術思考與 形象創意	1	1	3	14	0	1
電腦音樂	0	1	3	19	0	1
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活動名稱(詳如下表)	參與人次					
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本學程從 96 學年度第二學期開始正式開課，本學期為第三個學期，為了加強學生們在創意與實作應用的能力，規畫了許多演講、田野採集與工作坊(詳如後述)。此外，學程計畫專案教學人員克里斯·福克(Kris Falk)博士也開設「通俗音樂分析」、「音樂數位製作」和「藝術思考與形象創意」課程，各為三學分。本學期延續上學期，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「數位錄音工程」課程。

二、執行成果摘要

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

2. 每週主題概要

- 「通俗音樂分析」:

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.

Three or four Beatles 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!

Week 1 – Introduction to Course: The Beatles and the roots of Rock
'n Roll

Week 2 – Background, Analytical Approaches, Reading the Scores,
Early Beatles Hits

Week 3 – Beatlemania!

Week 4 – A Hard Day's Night

Week 5 – With a Little Help! from Bob Dylan

Unit II – Rubber Soul to Sergeant Pepper

Week 6 – Rubber Soul Examined

Week 7 – Rubber Soul, cont. and the End of Touring

Week 8 – Mid-Term Exam Due! and Revolver

Week 9 - Revolver, cont.

Week 10 - Sergeant Pepper's Lonely Heart's Club Band

Week 11 - Sergeant Pepper's Lonely Heart's Club Band, etc.

Unit III – Magical Mystery Tour to Let It Be

Week 12 – Magical Mystery Tour

Week 13 – The White Album

Week 14 – Yellow Submarine-The Movie!

Week 15 – Abbey Road and Let It Be

Week 16 – Final Exam Due!

- 「音樂數位製作」:

The emphasis this semester will be less on synchronization issues in film music practice. What is dramatic is the question this semester, therefore, the issue is how do we know something is appropriate for a particular dramatic context, and how can that be communicated in the most efficient manner possible. The film music of Jerry Goldsmith will form a large portion of what we view as models for excellent film music practice.

Week 1 – Introduction to Course: Pink Floyd meets The Wizard of Oz, Antonioni complains about film music, and an examination of last semester's Film Practice Final

Week 2 – An Orchestration “Cram” Course

Week 3 – Film Number 1: The Best Years of Our Lives

Week 4 – Composition Workshop 1

Week 5 – (Review of Week 4)

Week 6 – Film Number 2: Planet of the Apes

Week 7 – Composition Workshop 2

Week 8 – (Review of Week 7)

Week 9 - Film Number 3: Rudy

Week 10 – Composition Workshop 3

Week 11 – (Review of Week 10)

Week 12 – Film Number 4: Forbidden Planet

Week 13 – Film Number 5: Patton

Week 14 – Composition Workshop 4

Week 15 – (Review of Week 14)

Week 16 – Film Number 6: Islands in the Stream

Week 17 – Final Projects Due

- 「藝術思考與形象創意」:

Two instructors will present the raw materials for the course, and it is the students' responsibility to reflect upon these ideas and present unique contributions of their own for the rest of the class to consider. NOTE: creativity at the highest level will always be encouraged.

● 「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

● 「數位錄音工程」

從聲學理論為開端，進而理解如何以錄音器材構成之系統捕捉各種樂器搭配的表演。配合課程後期之錄音實作，讓修課學員認識錄音工程的面貌，使學員能夠理解錄音系統之構成，並且具有簡易錄音系統之操作能力。



3. 參考書目和指定閱讀

- 「通俗音樂分析」:

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

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

Hertsgaard, Mark: A Day in the Life: The Music and Artistry of the Beatles, Delta Publishing, New York, 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, Schirmer Books, New York, 1973.

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

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

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

Spitz, Bob: The Beatles: The Biography, Little, Brown and Company, New York, 2005.

Spitz, Bob: The Beatles: The Biography, Little, Brown and Company, New York, 2005.

● 「藝術思考與形象創意」:

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

● 「數位錄音工程」:

✓ 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/必修/	修課人數	備註
學程課程			
通俗音樂分析	3 學分 / 選修 / 半學年	12 人： 學士 8 人 碩士 4 人	97 下 新開設
音像數位製作	3 學分 / 選修 / 半學年	14 人： 學士 8 人 碩士 6 人	97 下 新開設
藝術思考與形象創意	3 學分 / 選修 / 半學年	17 人： 學士 8 人 碩士 9 人	97 下 新開設
採計音樂系課程			
電腦音樂	2 學分 / 選修 / 半學年	21 人： 學士 12 人 碩士 9 人	
數位錄音工程	2 學分 / 選修 / 半學年	22 人： 學士 21 人 碩士 1 人	

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>數位錄音工程</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. 對內及對外的溝通聯繫
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、工作坊
6. 定期撰寫成果報告書
7. 課程文件、講座訊息發佈
8. 購買課程使用軟硬體
9. 經費核銷、報帳
10. 審查學程修業認證資格

■ 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

本學期於校內規劃了以下活動；

1. 專題演講

時間	地點	講者	課程內容
2009.2.24	樂研一	Alan R. Burdette 博士	題目：《EVIA 數位典藏計畫：理念與內容》 由美國印第安納大學 Burdette 博士，介紹其任職的傳統音樂檔案館所執行的數位典藏計畫
2009.2.24	樂研一	Alan R. Burdette 博士	題目：《聲音—如何保存？》 由計畫主持人 Burdette 博士，介紹 EVIA 數位典藏計畫保存聲音的方式
2009.3.17	樂 303	袁大倫先生	題目：《錄音的聲學理論》 由美國 NUforce 音響公司技術長袁先生，簡介錄音所牽涉的聲音物理現象
2009.3.31	師大總圖八樓	李坤城先生	題目：《臺灣早期流行音樂唱片史》 由臺灣早期唱片達人李先生，向學程學生及本校圖書館同仁簡介並展示臺灣早期流行音樂唱片
2009.4.22	樂 303	陳人彥教授	題目：《Modernity and Music, Modernity in Music: Preliminary Thoughts》 臺大音樂學研究所陳教授，與學生們一同探討音樂中現代性的意義及初步思想
2009.6.2	樂 303	莊佳穎教授	題目：《台灣民俗音樂的第三空間》 師大台文所莊教授，帶領學生們觀察生活環境裡的民俗音樂蹤跡
2009.6.4	樂 303	蘇文鈺教授	題目：《音樂與多媒體的互動》 成大資工系音樂多媒體實驗室的蘇教授，分享音樂如何與科技互動、結合，創造更多創意的成果

2. 田野採集

時間	地點	參觀內容
2009.3.16	屏東縣霧台鄉	隨著本計畫主持人所領導的音樂數位典藏中心，一同下鄉進行《原音之美》國科會數位典藏計畫的採集工作，觀摩並學習如何採集魯凱族歌謠

3. 攝影工作坊

時間	地點	講者	演講內容
2009.4.22& 4.28	樂 303	陳冠豪先生	數位攝影實務課程，認識數位攝影機及基本拍攝技巧

4. 影音剪輯工作坊

時間	地點	講者	演講內容
2009.2.18 、2.20	樂 303	吳克奇先生	Apple 電腦達人吳先生，替學生們講解 Final Cut Pro 的剪輯功能以及操作技巧。
2009.5.12	樂 303	吳婉君小姐	學習如何作聲音與影片的剪輯與後製，採用的剪輯軟體為 PC 系統的 Edius

5. 影音燈光工作坊

時間	地點	講者	演講內容
2009.6.11	樂 303	陳冠豪先生	數位攝影實務課程，學習各種光源及燈光設備的調整、運用

● 演講與工作坊照片

學程舉辦的演講與工作坊



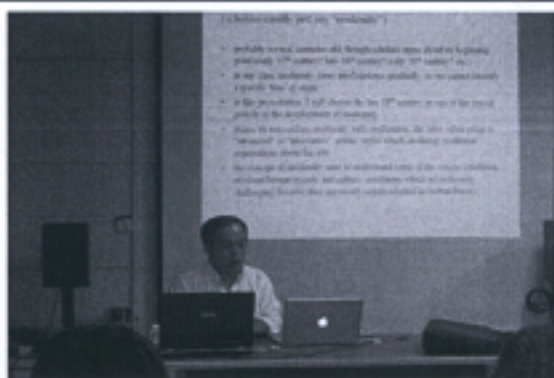
2009.2.24 美國印第安納大學傳統音樂檔案主持人 Alan Burdette 教授與我們分享其數位典藏經驗



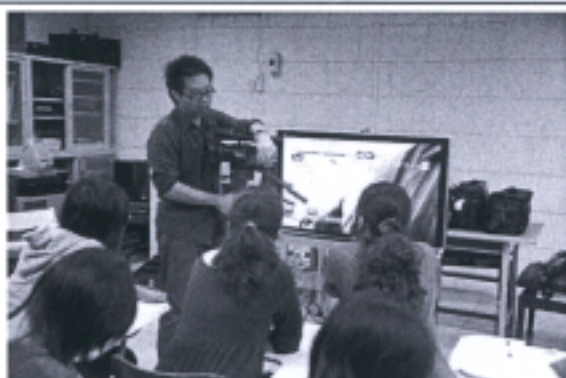
2009.3.17 美國 Nuforce 音響公司袁大倫技術長解說錄音音響原理



2009.3.31 民間唱片收藏家李坤城先生介紹臺灣日治時期出版之 78 轉唱片



2009.4.22 臺大音樂學研究所陳教授，與學生們一同探討音樂中現代性的意義及初步思想



2009.4.22 學程邀請攝影專家陳冠豪先生舉行攝影工作坊



2009.6.2 師大台文所莊教授，帶領學生們觀察生活環境裡的民俗音樂蹤跡

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。相較於一般系所的專業課程，有了更多的彈性與創意空間。

(3) 大師講座的舉辦，汲取最菁華的經驗談

說明：本學期邀請美國印第安納大學傳統音樂檔案主持人 Alan Burdette 教授舉辦講座，學習國外的經驗；此外，還邀請到臺灣其他影音相關科系的教師及業界人士進行交流，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) 配合數位典藏計畫，讓學生能夠兼具實務學習

說明：本校目前正執行多項音樂數位典藏計畫，許多計畫活動-諸如田野採集、錄音工程、工作坊等等，皆開放學程學生參與，讓學生可以從計畫實務工作中學習。

(5) 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：透過課程教學與講座、工作坊，對錄音、攝影、影音編輯等製作技術，有兼具學術及實務經驗的效益。本學期更讓學生實地到專業錄音室以業界的高規格標準進行錄音，讓學生習得更真實的業界經驗。

(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. 學校目前並無對於專業學程之永續經營規畫

本學程在教育部的補助辦理兩年後，因為學校並無學程永續經營之總體規畫，在缺乏資源之下，相關課程業務必須結束，減少開課，行政回歸系所常態運作，因此，許多課程喪失了延續性。

2. 許多學生仍未修完所有課程

由於學程已結束，學校又無補助措施，因此，課程無法循環開課，造成許多學程學生，由於與自身系所的課程衝堂而無法順利修業完成。

3. 原本的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，本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「數位錄音工程」，新開課程為外籍專任教學人員所開設，「音樂數位製作」延續上學期「音像處理與配樂實作」課程，進入正式影片配樂，並與臺北藝術大學電影創作研究所的學生導演們合作，學程配樂的學生與北藝大拍片的導演，彼此學習如何溝通及交流，共同締造出多部優質的影片作品。

「藝術思考與形象創意」本課程除了由專案教學人員教學外，還邀請到設計與影像專家高巧倫老師一同合作，與學生一同激盪出對抽象聲音及具體形象的創意。期末舉行《達啡所問》(Café Dada-Merz)展演，福克博士和高巧倫老師兩人將結合各自所長，引導學生創意性的思考與表現。結合兩位老師的專長，將學生的眼睛對焦影片以投影機打在牆上，學生現場展演自備的樂器，與事先錄製好的聲音素材呼應，並搭配各種不同顏色的補光燈，製造出迷幻的的氣氛，引導出學生無限的創意性思考與表現，而融合聽覺與視覺、音樂與多媒體的互動效果也十分震懾人心

「數位錄音工程」分為大專組及碩班組上課，大專組著重於聲音的錄製課程，期末自行演出並錄製成 CD；碩班組則進一步進行錄音錄影的教學，並前往陽明山拍攝期末作業影片，收穫豐碩。

97 學年度第二學期 【音樂數位典藏與創作學程】執行情形

【藝術思考與形象創意】



福克博士帶領全班以「鑰匙」，作集體隨機創作



福克博士鼓勵同學帶自己的「樂器」自由創作



高老師設定以「童話故事」為主題



要求學生在課堂上編劇並即席演出



期末展演《達嘍所問》(Café Dada-Merz)



展演教室走廊外的大型投影

五、課程目標達成情形

● 達成情形

課程名稱：通俗音樂分析		
課程目標	達成情形分析	達成率(%)
了解美國流行音樂發展歷史	講述美國流行音樂發展的脈絡，以及「披頭四」所達到高峰	90
探討披頭四帶來的各種現象	瞭解當時的時空背景，與披頭四所帶給社會的影響與衝擊	100
評析披頭四音樂中的特殊手法	深入探討披頭四的代表作品，分析其中的創新手法與作品獨到之處，每個人自選一首披頭四的樂曲作口頭報告	100

課程名稱：音樂數位製作		
課程目標	達成情形分析	達成率(%)
《The Father》配樂	由教師指定配樂的時間點與段落，練習段落式配樂	100
《滾動吧橘子》配樂	根據北藝大電影所影片進行全曲的配樂	100
《情不自禁》配樂	根據北藝大電影所影片進行全曲的配樂	80

課程名稱：藝術思考與形象創意		
課程目標	達成情形分析	達成率(%)
自我大改造	由教師指定穿著的風格，同學於課堂上根據自我的穿著，進行即席演出	90
發出具有創意的聲音	每人帶一樣樂器，以各種方式讓日常生活物品發出特殊的聲音	100

《眼睛對焦》作業	收集自己與家人的照片，並將眼睛對焦在一起，觀察家族族譜的軌跡	100
《達啡所問》期末展演	結合聽覺與視覺的創意活動，將課程整學期的成果一併呈現	100

● 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
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。	5
開課情形	本學期共開設 5 門課程，3 門採計音樂系既有課程，2 門則為新開課程。	5
二、課程架構與內容		
課程設計之完整性	課程內容根據上學期打下的基礎，進行更進階的教學	5
課程內容之多元性	新增一堂需要腦力激盪的創意課程，為學習理論與實務外的趣味課程	5
課程內容之實用性	配樂課程與現今學生導演們合作，創造雙贏的結果	5

六、面臨問題與因應措施

問題：如前所述，學校並無學程永續經營之機制與規畫，因此本學程在教育部的補助辦理兩年後，無法依目前的規模繼續運作，部份課程將回歸系所常態性開課，有些則無法延續，殊為可惜。由於課程無法循環開課，造成許多學程學生與自身系所的課程衝堂而無法順利修業完成。

因應措施：對於學生希望繼續開課的要求只能在下學年度經由系所常態性開課，以及彈性採計相關課程方式處理。另外相關活動方面，將以系所行政資源來配合，不定期舉辦工作坊與專題演講。

七、後續課程構想與進度規劃

以下為學程的「課程架構表」，所有課程在計畫執行期間均已開設完畢，未來除了本計畫專案教學人員所開設課程之外，其它由本校專任教師開設的課程，將全部列入音樂學院系所必選修課程中，以常態性方式繼續開課，讓計畫成果能夠延續。

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

本學期為學程開課的最後一學期，目標是以典藏素材創作成果為實施方向。學生們依此規畫完成精湛的影片製作、聲音錄製和學習配樂的技巧，所產出的作品皆具有相當的水準。最後的《達啡所問》(Café Dada Merz)期末展演中，學生將個人在聽覺和視覺藝術的創意與巧思發揮到極致，也替為期兩年的學程畫下完美且愉快的句點。

在學術活動方面，持續邀請國內外學者及業界專家們舉行講座和工作坊，學生們接受來自不同系所、不同領域的刺激學習，在共同討論、交換心得的過程中，彼此也激盪出更多創造性的火花。

本學程配合本校目前執行中之多項國家數位典藏計畫，開放學生參與這些計畫的各項活動，不僅讓計畫成果內容更豐富，也兼具理論與實務學習。

此學程開辦至今，風評良好，許多師生皆希望能成為常態性的學程持續開設，然而學校政策不明確，學程行政業務將暫時於此劃下句點。往後則將繼續透過本校執行之數位典藏計畫經費，以及系所行政資源來延續主要課程，舉辦專題演講與工作坊，讓此學程之精神能夠延續，將目前已建構的基礎更加擴展及應用。

附件一

課程綱要

National Taiwan Normal University Course Overview

- 開課系所: 音樂數位典藏與創作學程
 - Course Code: **EMC9004**
 - Course Title: 音樂數位製作
 - Total Credits: 3
Hours per week: 3
 - Instructor: Professor Kris Falk (克里斯·福克 教授)
 - Email: kris@ntnu.edu.tw
1. Emphasis this semester will be on a very difficult question related to film music, and it will be explored in detail: “What is dramatic music?” or, “What makes music sound dramatic?” Students must choose what their role in the class will be, and they must remain in the same role throughout the course.
 2. Role 1: Analyst: Your role is to write short papers (1-2 pages) exploring particular questions as assigned and presented by the instructor.
 3. Role 2: Composer: Your role will be to provide music that satisfies a very particular requirement based upon the needs of the class. Warning: this is a very difficult role, and the instructor will be extremely demanding (you may have to write the same exercises over again a number of times!).
 4. Role 3: Performer: This role must be authorized by the instructor. A limited number of performers will get credit for this course for playing in the class. This is a very demanding role, since you must be able to work very quickly. Your expertise on your instrument is considered a resource for the class. You must attend all classes even if you are not playing (in order to understand what the class is thinking), and to be available for consultation.
 5. The emphasis this semester will be less on synchronization issues in film music practice. What is dramatic is the question this semester, therefore, the issue is how do we know something is appropriate for a particular dramatic context, and how can that be communicated in the most efficient manner possible. The film

music of Jerry Goldsmith will form a large portion of what we view as models for excellent film music practice.

Week 1 – Introduction to Course: Pink Floyd meets The Wizard of Oz, Antonioni complains about film music, and an examination of last semester’s Film Practice Final

Week 2 – An Orchestration “Cram” Course

Week 3 – Film Number 1: The Best Years of Our Lives

Week 4 – Composition Workshop 1

Week 5 – (Review of Week 4)

Week 6 – Film Number 2: Planet of the Apes

Week 7 – Composition Workshop 2

Week 8 – (Review of Week 7)

Week 9 - Film Number 3: Rudy

Week 10 – Composition Workshop 3

Week 11 – (Review of Week 10)

Week 12 – Film Number 4: Forbidden Planet

Week 13 – Film Number 5: Patton

Week 14 – Composition Workshop 4

Week 15 – (Review of Week 14)

Week 16 – Film Number 6: Islands in the Stream

Week 17 – Final Projects Due

Assignments are as listed under the various “roles” in the class. No late papers, no late composition assignments, and no late performers will be allowed!

National Taiwan Normal University Course Overview

- 開課系所: 音樂數位典藏與創作學程
- Course Code: EMC9001
- Course Title: 通俗音樂分析
- Total Credits: 3
Hours per week: 3
- Instructor: Professor Kris Falk (克里斯·福克 教授)
- Email: kris@ntnu.edu.tw

1. 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.
2. 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.
3. Three or four Beatles 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!

Week 1 – Introduction to Course: The Beatles and the roots of Rock
'n Roll

Week 2 – Background, Analytical Approaches, Reading the Scores,
Early Beatles Hits

Week 3 – Beatlemania!

Week 4 – A Hard Day's Night

Week 5 – With a Little Help! from Bob Dylan

Unit II – Rubber Soul to Sergeant Pepper

Week 6 – Rubber Soul Examined

Week 7 – Rubber Soul, cont. and the End of Touring

Week 8 – Mid-Term Exam Due! and Revolver

Week 9 - Revolver, cont.

Week 10 - Sergeant Pepper's Lonely Heart's Club Band

Week 11 - Sergeant Pepper's Lonely Heart's Club Band, etc.

Unit III – Magical Mystery Tour to Let It Be

Week 12 – Magical Mystery Tour

Week 13 – The White Album

Week 14 – Yellow Submarine-The Movie!

Week 15 – Abbey Road and Let It Be

Week 16 – Final Exam Due!

Exams are as follows:

Mid-Term Exam – 40 points

Final Exam – 60 points

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

References (Note: There are over 400 different books on the Beatles in the world!)

No assigned text, but the following are recommended (a * indicates a primary source):

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

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

Hertsgaard, Mark: A Day in the Life: The Music and Artistry of the Beatles, Delta Publishing, New York, 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*, Schirmer Books, New York, 1973.

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

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

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

Spitz, Bob: *The Beatles: The Biography*, Little, Brown and Company, New York, 2005.

Spitz, Bob: *The Beatles: The Biography*, Little, Brown and Company, New York, 2005.

National Taiwan Normal University Course Overview

- 開課系所: 音樂數位典藏與創作學程
- Course Code: **EMC9003**
- Course Title: 藝術思考與形象創意
- 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. The emphasis in this course will be on expanding the students' artistic mental horizons through examples from the arts, as well as practical application of some of these principles in their own work. It is hoped that the students will create unique multi-media projects that are not limited by more conventional ideas regarding the arts.
2. Two instructors will present the raw materials for the course, and it is the students' responsibility to reflect upon these ideas and present unique contributions of their own for the rest of the class to consider. NOTE: creativity at the highest level will always be encouraged.
3. A final project will consist of a special presentation designed to display the creative development of the class over the course of the semester.

Two primary texts, with supplemental texts as needed for the course.

Cage, John: *Silence: Lectures and Writings*, Wesleyan Press, 1973 (first edition 1961).

Confucius: *The Analects*, Lau, D.C., translator, Dorset Press, New York, 1979. (Students should use the Chinese version of this text).

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	通俗音樂分析		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：大碩合	組別					
	修課學生總數	12	填答學生總數	5	填答率			42%	
	1.教師於學期開始，提供授課綱要及進度				3	2	0	0	0
	2.教師能適當控制教學時間，不經常調課				5	0	0	0	0
	3.教師教學時口齒清晰、表達清楚				5	0	0	0	0
	4.教師能依據學生的學習情形，調整教學進度或方法				4	1	0	0	0
	5.教師能依據課程需要採用合適的教學資源				5	0	0	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				5	0	0	0	0
	7.教師樂於和學生討論相關的知識與問題				5	0	0	0	0
	8.教師對於學生的學習表現能給予適當回饋				5	0	0	0	0
	9.教師採用之評量方式公平合理且符合教學目標				5	0	0	0	0
	10.我對本課程整體而言感到滿意				5	0	0	0	0
	小計				47	3	0	0	0
	五級分平均				4.94				
	全校五級分平均				0				

其他意見：very good!!!

授課教師姓名	克里斯	課程名稱	藝術思考與形象創意		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：大碩合	組別					
	修課學生總數	17	填答學生總數	11		填答率	65%		
	1.教師於學期開始，提供授課綱要及進度				6	2	3	0	0
	2.教師能適當控制教學時間，不經常調課				7	3	1	0	0
	3.教師教學時口齒清晰、表達清楚				9	1	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				6	4	0	1	0
	5.教師能依據課程需要採用合適的教學資源				8	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				7	2	2	0	0
	7.教師樂於和學生討論相關的知識與問題				8	3	0	0	0
	8.教師對於學生的學習表現能給予適當回饋				7	4	0	0	0
	9.教師採用之評量方式公平合理且符合教學目標				6	3	2	0	0
	10.我對本課程整體而言感到滿意				6	4	1	0	0
	小計				70	28	11	1	0
	五級分平均				4.518				
	全校五級分平均				0				

其他意見：期末的表演太棒啦！

授課教師姓名	克里斯	課程名稱	音樂數位製作		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：大碩合					
	修課學生總數	17	填答學生總數	9	填答率			53%	
	1.教師於學期開始，提供授課綱要及進度				6	2	1	0	0
	2.教師能適當控制教學時間，不經常調課				7	1	1	0	0
	3.教師教學時口齒清晰、表達清楚				8	1	0	0	0
	4.教師能依據學生的學習情形，調整教學進度或方法				8	1	0	0	0
	5.教師能依據課程需要採用合適的教學資源				7	2	0	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				8	1	0	0	0
	7.教師樂於和學生討論相關的知識與問題				9	0	0	0	0
	8.教師對於學生的學習表現能給予適當回饋				8	1	0	0	0
	9.教師採用之評量方式公平合理且符合教學目標				6	2	0	0	0
	10.我對本課程整體而言感到滿意				5	4	0	0	0
	小計				72	15	3	0	0
	五級分平均				4.767				
	全校五級分平均				0				

附件三

學生作業展示.

1. 「音樂數位製作」《The Father》配樂樂譜-呂菱瑄
2. 「音樂數位製作」分析報告-張譽馨
3. 「通俗音樂分析」期末考卷-郭珊如

附件四

光碟內容說明：

1.光碟一-「音樂數位製作」課程 DVD

(1) 《The Father》

陳怡穎、張譽馨、張皓閩、呂菱瑄、張瑀真、余孟珂

(2) 《滾動吧橘子》(Go Go Gal)

陳怡穎、張譽馨、張皓閩、呂菱瑄、張瑀真、Kris Falk

(3) 《情不自禁》

陳安、張皓閩、張瑀真、Kris Falk

2.光碟二

(1) 「藝術思考與形象創意」之眼睛對焦作業-方鈺婷

(2) 「數位錄音工程」研究所組期末影片幕後花絮-

方鈺婷、張瑀真、陳品葳、黃麗慈

(3) 學程期末報告電子檔

3.光碟三-「數位錄音工程」大學部組自行演出與錄音之 CD

編制	演出者
01_01_Baritone	上低音號獨奏: 李佳燁 鋼琴伴奏: 李瑞笙
02_01_Piano Solo	鋼琴獨奏: 李瑞笙
03_01_Duet	聲樂二重唱: I 黃筱琪 II 廖旻瑜 鋼琴伴奏: 林沛蕾
04_02_Piano Solo_Sonata No.1 Mo.I Introduzione_Schumann	鋼琴-林沛蕾
05_02_Appeggio Sonata_Schubert	大提琴-蕭文妍 鋼琴-黃庭瑀
06_02_The Little Negro_Claude Debussy	豎笛-林明萱 雙簧管-李立品 長笛-孫宜蓁 法國號-林依辰 低音管-陳瑞婕
07_03_燭影搖紅_劉天華	二胡獨奏- 趙晏瑩 鋼琴伴奏- 賀芸
08_03_Alleluia Canon_Mozart_Donald Moore	第一部合唱- 郭珊如、吳路得、簡妙如 (音樂系大三) 第二部合唱- 馬毓君、陳逸樸、趙晏瑩 (音樂系大二) 鋼琴伴奏- 盧品學(音樂系大二) 長笛伴奏- 吳建慧(音樂系大二)
09_04_Clarinet_O.Smith	豎笛-楊朝翔
10_04_Tuba_Newton	低音號-陳遵弘

The Father

Ling-Hsuan Lu

A $\text{♩} = 78$ **B**

piano

violin

viola

pp

mf

p

pp

The Father

C

♩ = 78

rubato...

mf

Musical score for measures 15-18. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major. Measure 15 starts with a piano introduction. Measure 16 has a *mf* dynamic. Measure 17 has a 6/4 time signature. Measure 18 has a 3/4 time signature. A large slur covers measures 15-18.

Musical score for measure 15, top staff. It shows a melodic line with a slur and a fermata. A large 'X' is drawn over the end of the measure.

Musical score for measure 15, bottom staff. It shows a bass line with a slur and a fermata. A large 'X' is drawn over the end of the measure.

Musical score for measures 22-25. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major. Measure 22 starts with a piano introduction. Measure 23 has a *pp* dynamic. Measure 24 has a 6/4 time signature. Measure 25 has a 3/4 time signature. A large slur covers measures 22-25.

Musical score for measure 22, top staff. It shows a melodic line with a slur and a fermata.

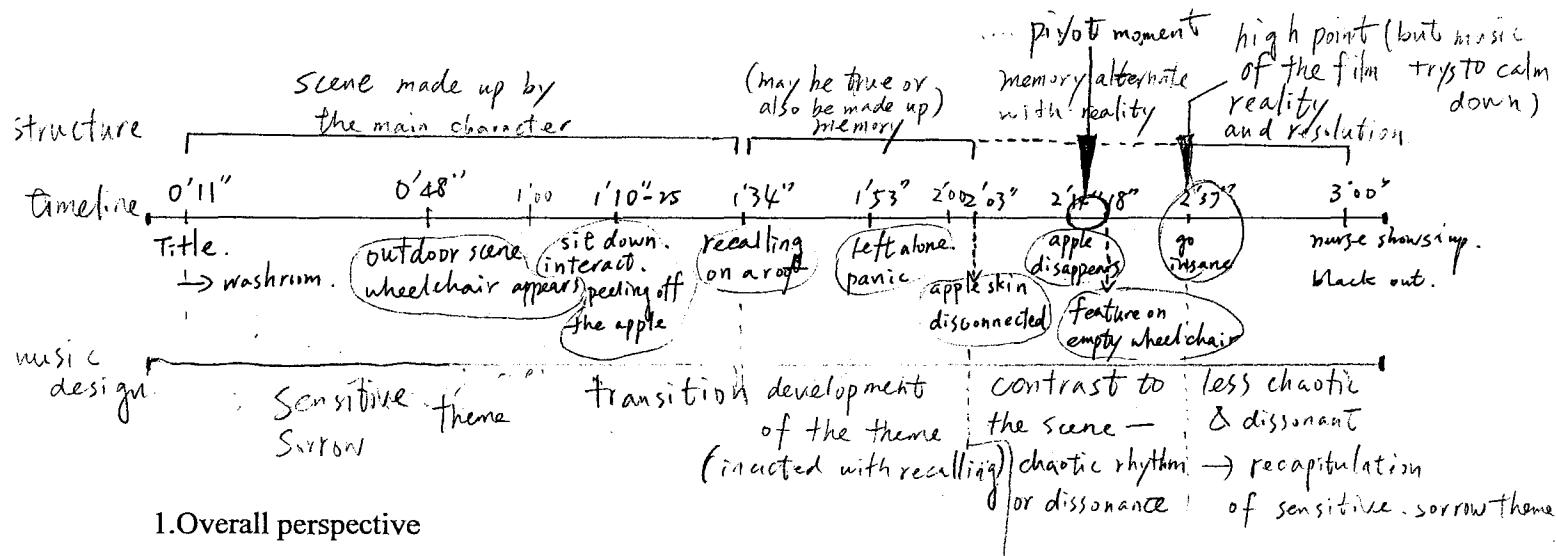
Musical score for measure 22, bottom staff. It shows a bass line with a slur and a fermata. A *pp* dynamic marking is present.

pp

The Father

This musical score consists of three systems of staves, each starting with a measure number '30'. The first system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a long slur over measures 30, 31, and 32, and a fermata over measure 33. The bottom staff contains a bass line with chords in measures 30 and 31, and rests in measures 32 and 33. The second system has a single treble clef staff with a melodic line featuring a slur over measures 30 and 31, and a fermata over measure 32. The third system also has a single treble clef staff with a melodic line featuring a slur over measures 30 and 31, and a fermata over measure 32. The key signature is one flat (B-flat), and the time signature is 4/4.

Structure of the film



1. Overall perspective

To view the approximate 3-minute film panoramically, the director intended to draw the clashes between some kind of illusion and reality, and struggling of lost love as well. The first half is made up by the female character, imaging it is her lover that is being taken care of. Then, she recalls those good time they once had, on a hill with beautiful scene. Until now, for people who are not familiar to this film, it seems real and tragic. Suddenly but subtly, her lover disappear, which turn out to be the pivot moment of this film—from this moment, audiences started to realize what they have seen is pure illusion. Reality is being reveal step by step in front of their eyes.

Good!

2. Implication and metaphor

Could it be something else, too.

From objects to colors, this film is woven by bunches of implication and metaphor; otherwise it would turn out to be disconnected fragments. For example, two most important objects are a red apple and a wheelchair. Apple is a symbol of love and hope—when apple exists, the fantasy made up by the character exists; as it disappears, her love and hope vanish in consequence. Moreover, there are still further metaphors hidden in the apple. Red color stands out to contrast with the gray atmosphere of the first half, and its skin being peeled off suggests the reveal of cruel reality. When the character accidentally cuts off the spiral skin, she becomes totally insane and collapses at last. The wheelchair is another important object. It serves as a strong connection from beginning to end, for its long existence. I would compare it with an unchangeable “motif” throughout a musical piece, which could help make good continuity.

There are more implication and metaphor around the character, such as dark, imperfect lipstick she uses, and black furry coat she wears, plus the kind of washroom she walks in, all having

some suggestion to be discovered. At the middle of the film, she and her lover walk on a roof and overlook down the surroundings. Camera shoots at the embrace of the two (the happiest moment in the film) then alternates with the scene she is peeling of the apple. The roof is the highest spot in the film, and the last shot stopped at the two (1'44) implies they are not able to share the same view in the rest of their lives; a "tragic" seems to happen (or it has already happened), in other words.

P.S. I've heard of a superstition that if one makes a wish when peeling off apple skin and has it perfectly done without disconnection, his wish would come true. The character failed, cutting off the apple skin in her imagination. If it is the director's original design, it is subtle but powerful.

3. Approach of music

I've been considering over and over, but couldn't decide a suitable style of music for this film. Until I catch up with the mood and psychological condition of the character, I find an approach to solve it. Music would start on the point of the character pushing the wheelchair. The first half would be a bit sweet blended with light sorrow (kind of in memory of someone), and sorrow turns into suspension at 1'53", she suddenly being alone. I'd arrange a pivot event on 2'14", the apple in her hand disappears, whether it's a change of harmonic color, rhythm or meter will do. After that, music runs with a little bit chaos to reflect her psychological condition, and finally "solve" (I mean to suspend) at the scene a nurse coming to comfort her (3'00"). It is the ultimate reality director wants to tell. And I may let a short motif or a chord played repeatedly and faded it out.

The difficulty to score the film lies on depicting the subtle change of psychological condition of an insane people. Since the film has strong metaphors rather than continuity, music should strengthen it, or else audiences would easily be distracted. In my opinion, music with traits of sensitive (couldn't be too strong) and changeable but with good fluidity and continuity would suit for this film.

National Taiwan Normal University Spring 2009

Popular Music Final Exam

Student name: 李珮珊 495612064

Grade: 3

Professor: Kris Folk

Date: 2009.6.15.

1. Which song has "Henry the Horse" doing a waltz?

For the Benefit of Mr. Kite.

2. Which songs use the 12-bar blues progression for all or at least part of the song? (5 points)

1, 3, 4, 6, 8, 9, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 25, 26, 28, 30, 31, 33, 34, 35

Only 3

3. Of the songs listed in question 2, which songs include additional chord sequences that are not the blues progression?

3, 6, 11, 13, 14, 16, 18, 19, 20, 21

4. Which song has a shortened version (half the length) of the chorus' chord progression for the introduction?

4. Roll Over Beethoven

5. Which songs make prominent use of either the bIII or bVII chords? (5 points)

3, 6, 7, 8, 9, 11, 13, 15, 16, 19, 20, 21, 22, 25, 28, 31, 33, 34

6. Which songs were not written by The Beatles?

- 4. Roll Over Beethoven: Words & Music by Chuck Berry
- 10. God Only Knows: Words by Tony Asher and music by Brian Wilson

7. Which song mentioned in class features the same motive (the descending pitches E - D# - C# - G#) in both the verse and the chorus?

- 16. All My Loving

8. Which songs include images that depict an alternate reality that could have been inspired from drugs or meditation experiences? (5 points)

- 8. Hey, Jude (Key: her= drugs)
- 21. Sgt. Pepper's Lonely Hearts Club Band (Key: Psychedelic Rock)
- 22. With a Little Help from My Friends (Key: Friends=drugs, I get high!) *Good!*
- 23. A Day in the Life (Key: "I'd love to turn you on")
- 24. Lucy in The Sky with Diamonds (Key: LSD in abbreviation, but John denied!!)
- 25. Penny Lane (Key: Psychedelic Rock)
- 26. Strawberry Fields Forever (Key: Psychedelic Rock)
- 27. Revolution 9 (Key: Psychedelic Rock)
- 31. I Am the Walrus
(Key: Lennon admitted it's made with drugs, "we are all together")
- 32. Across the Universe (Key: Psychedelic Rock)
- 33. Get Back (Key: Psychedelic Rock)

9. Which two songs end the so-called "White Album" and are the most contrasting in all of the Beatles' output?

- 27. Revolution 9
- 29. Good Night

10. Which song has the chorus in the key of A major until its final statement when it moves up a step to B major?

25. Penny Lane

11. Which song has the following cadential chord progression:

Dm7 - G7 - Bb - F?

14. Yesterday

12. Which song begins with a strong chord containing the following pitches:

C, G, D?

15. Hard Days Night

OK

13. This song has the following three key areas: A major (really A mixolydian), Bb major, G major. Which song is it?

24. Lucy in the Sky with Diamonds

(A-in A major, B-in Bb major, C-in G major, D-begins with G and ends with A major.)

14. Which song has the following introduction: IV - bIII - V(2nd inversion)?

9. Something (Intro-F Eb G/D)

15. Which song is in the key of A mixolydian and never uses a V chord?

33. Get Back

(A mixolydian - A B C# D E F# G. Always in nature G note, but it's an A major.)

16. Which songs include a cello or cello section?

8. Hey, Jude (Strings in section **D** · **E**, and special use of contra Bass in **C**)
9. Something (Strings)
11. Here Comes the Sun (Strings)
14. Yesterday (thick "Bass" part, and the prominent use of cello)
23. A Day in the Life (the whole Orchestra)
27. Revolution 9
(Cello section in **U**, Strings in **C** · **G** · **Y**, and Orchestra in **F** · **R** · **W** · **K** · **Z**)
29. Good Night (Strings)
32. Across the Universe (Strings)
35. All You Need Is Love
(Strings, and the prominent use of cello at the end of **A** and the **C** section.)

17. Which songs have the word "love" or "loving" in the lyrics? (5 points)

1. I Saw Her Standing There: "That before too long I'd fall in love with her"
2. I Want to Hold Your Hand: "It's such a feeling that my love I can't hide"
3. P.S. I Love You: "Send my love to you"
4. Roll Over Beethoven: "we'll get your lover reel and rock it"
7. Do You Want to Know a Secret? :
"You'll never know how much I really love you"
9. Something: "Attracts me like no other lover"
10. God Only Knows: "I am not always love you"
13. Michelle: "I love you I love you I love you"
15. Hard Days Night: "So why I love to come home cause when I get you alone"
16. All My Loving: "And I'll send all my loving to you"
17. She's a Woman: "Love forever and forever, My love don't give me presents"
19. The Word: "Say the word love"
21. Sgt. Pepper's Lonely Hearts Club:
"You're such a lovely audience like to take you home with us we'd love to take you home"
22. With a Little Help from My Friends: "What do I do when my love is away"

23. A Day in the Life: "I'd love to turn you on"

35. All You Need Is Love: "All You Need Is Love"

18. Which song begins, "I'd like to be under the sea"?

30. Octopus' Garden

19. Which song quotes part of the chorus for "She Loves You"?

29. Good Night

20. What is your favorite Beatles song? Why?

My favorite song is "Yesterday" for three reasons. First, I like its' arrangement of instruments: easy and repeated chord by guitar starts the song and the prominent use of thick and warm strings. They don't use a complex motion; pure and long single line instead. And the full strings show a classical feeling does work to say something about YESTERDAY!

What's more, I couldn't deny that I just cannot forget the chord progression at the first time I heard the song. The progression seems a mark of this song; when people mention the song "Yesterday", we'll all think of the melody and the chord of Dm7 - G7 - Bb - F (or say IV-I, the plagal cadence.) Certainly that's the Beatles' power and attraction to people!

Last but not the least, I love the lyrics in "Yesterday"☺ What's the most important reason that the song attracts me is that in the whole song, there is no the word "LOVE", but I just can't think of my ex-boyfriend and our story☺ It's that the magic of music? Or it's because of the touching and sentimental from Paul McCartney? I don't know and have no interest to figure out; just want to listen to it again and again, with some wine and have a nice time.....

Thank you for introduce Beatles songs for us! I do not only know and realize lots of them and their COOL music, but also Beatles' everything gives me a new

view of popular music. In my opinion, the Beatles catch on their music style, the wearing, and let numerous crowds went crazy falling love with them. Now I do understand why there was "Beatlemania" in 1960s ! I am glad to see how a super star team affects the whole world and leave so many gorgeous works for us☺