

《音樂研究》期刊文章分類
Journal of Music Research
Classification of Articles

六、理論、分析與作曲 VI. Theory, Analysis, and Composition			
作者 Author	篇名 Title	期數 Issue No.	頁數 Page Nos.
曾興魁 Shing-Kwei TZENG	劉德義教授聲樂作品《遣興》的分析與研究 An Analysis and Study of Pietro De-Yi Liu's "Trunklieder"	10.01	1-16
蔡曼容 Man-jung TSAI	音樂斷代史在台灣的意涵——以 1945 至 1960 年台灣西式音樂發展為例 Implications of Synchronic Musicology in Taiwan — Exemplified by Development of Western Music from 1945 to 1960	10.04	59-78
范揚坤 Yang-Kun FAN	粉蝶兒花衣勝剪裁：〈冥盼〉曲譜傳遞變化的認識與分析 The History of an Operatic Act: An Analysis of Tang Xianzu's "Judgment in Hell" Scene from the Opera <i>Peony Pavilion</i> and Later Adaptations	10.05	79-101
馬上雲 Shang-Yun MA	視框外之音樂——以華格納《崔斯坦與伊索德》為例 Offstage Music — In the Case of Wagner's <i>Tristan and Isolde</i>	11.01	1-15
莊文達 Wen-Ta JUANG	論變化和弦及其轉調應用之研究 A Research on Altered Chords and Their Applications in Modulation	11.02	17-62
連憲升 Hsien-Sheng LIEN	一個「兼容並蓄」風格的嘗試——從《梅花操》的創作探尋繼承與發展許常惠先生音樂遺產的可能方向 An Eclectic Style of the Composition — How I Continue and Develop the Musical Heritage of Hsu Tsang-Houei by the Creation of <i>Jeux des fleurs du prunier</i> for Violin and Piano	11.03	63-85
劉克浩 Ke-Hau LIU	鳥鳴風格的音樂——分析梅湘作品《異國風的鳥》 The Musical Analysis of Bird's Song on Messiaen's <i>Oiseaux Exotiques</i>	11.04	87-107
劉新圓 Hsin-Yuan LIU	從荀白克的第四號絃樂四重奏（op.37）第一樂章看十二音列音樂的奏鳴曲式 Implied Sonata Form in 12-Tone Composition — An Analysis of Arnold Schoenberg's First Movement from Nr.4 String Quartet (op.37)	11.05	109-123
沈雕龍 Diau-Long SHEN	從《幻想交響曲》的「固定樂思」看白遼士的作曲手法 Unfix the Idée fixe: Analyses of the Composing Technique of Berlioz	12.01	1-26
林嶺貞 Kuo-Chen LIN	以鋼琴獨奏曲《迷宮・逍遙遊 XII》為例探討潘皇龍鍵盤樂器之運用方式與寫作風格 A Research of the Manipulation of Keyboard Instruments and the Style of Huang Long Pan's Compositions Found in Solo Piano Piece <i>Labyrinth-Promenade XII</i>	12.02	27-50
徐毓英 Yu-Ying HSU	作曲前提與音樂結構之透視：巴赫 D 小調第六號英國組曲之探討與演奏詮釋 Reflecting Musical Structure through Compositional Premise: Insights into J.S.Bach's English Suite No. 6	12.03	51-72

許牧慈 Mu-Tzu HSU	琵琶樂曲之形成與藝術表達——以文曲《月兒高》為例 The Forming and Expression of Traditional Pipa Pieces <i>The Moon on High</i>	12.05	105-125
劉克浩 Ke-Hau LIU	阿多諾《新音樂哲學》的文本理解 Comprehension on Adorno's <i>Philosophy of Modern Music</i>	12.07	143-159
林囀貞 Kou-Chang LIN	音樂・政治・戲——曾興魁之《超級衝突：319 的聯想》 Music/Politic/Drama: Shing-Kwei Tzeng's Music <i>Super Collision</i>	13.02	15-46
劉克浩 Ke-Hau LIU	貝多芬第八號交響曲——未題贈原因探討與樂曲分析 Beethoven's Eighth Symphony — The Discussion of Undedicated Reasons and the Analysis of Composition	13.04	79-107
李婉淳 Wan-chun LEE	從【雲飛】論臺灣皮影戲唱腔之傳承 From “Yun-fei” to View the Inheritance of the Singing-Style in Taiwanese Shadow Play	14.02	21-52
柯瓊芷 Ing-Chih KO	傳統與現代——談陳玖琪的擊樂六重奏《凡音流瞬》 Tradition and Modern: A Case Study of a Percussion Sextet, <i>Beyond the Festival</i>	14.03	53-76
連憲升 Hsien-Sheng LIEN	音樂的陌生化與可聆性——與大江健三郎一起傾聽武滿徹和大江光的音樂 Defamiliarization and Comprehensibility in Music — Listen to the Music of Tōru Takemitsu and Hiraki Ōe with Kenzaburō Ōe	14.04	77-111
蕭慶瑜 Ching-Yu HSIAU	若利維早期鋼琴作品探究——以《五首儀式舞曲》為例 Analysis of Jolivet's Early Piano Works — An Example of <i>Cinq danses rituelles</i>	15.04	73-113
莊文達 Wen-Ta JUANG	臺灣作曲家「鋼琴協奏曲」之統整與分析 Collection and Analysis of “Piano Concerto” by Taiwanese Composers	16.02	25-62
謝斐紋 Fei-wen SHIEH	德布西音樂的「新藝術」特質：以慕夏作品為例 The Characteristics of Art Nouveau in the Music of Debussy: Based on Works of Mucha	16.04	81-119
黎青雲 Ching-Yun LI 廖宮凰 Kung-Huang LIAO	瓦雷茲音樂空間美學探究——以作品《積分》為例 The Space Aesthetics of Edgard Varèse's Music — Take Edgard Varèse's <i>Intégrales</i> as an Example	16.06	153-174
黃慧玲 Hui-Ling HUANG	論析崑曲曲牌音樂之體製規律及其變異——以《牡丹亭・遊園》為例 The Analysis of Rules and Variation of Kunqu Music: The Case of <i>The Peony Pavilion Garden</i> from Kunqu Opera	17.02	23-49
葉娟玗 Jiuan-Reng YEH	文革時期創編箏曲之曲式與風格研究 The Analysis of Musical Forms and Characteristics of Zheng Compositions during the Cultural Revolution	17.03	51-74
蕭慶瑜 Ching-Yu HSIAU	梅湘的管弦樂改編寫作技法之探討——以二首《為 Mi 的詩集》之選曲為例 Analysis of Messiaen's Transcribing Techniques for Orchestra — An Example of Selected Pieces from <i>Poèmes pour Mi</i>	18.03	57-95
陳怡文 Yi-Wen CHEN	中國八〇年代新潮音樂：隱微寫作與知音論、引導和創造聽眾 New Wave Music in China during the 1980s: Esoteric Writing, Zhi-Yin Theory, and the Path to Create Listeners	18.04	97-126

卜致立 Chih-Lih PU	從「無調性」到「十二音列」：荀貝格的心路歷程與達爾豪斯評論 From “Atonality” to “Twelve-Tone Method”: Schoenberg’s Mind and Dahlhaus’ Comment	19.02	31-50
連憲升 Hsien-Sheng LIEN	梅湘與頻譜樂派的時間觀與節奏論 The Temporal Conceptions and Rhythmic Discourses of Olivier Messiaen and the School of Spectral Music	19.03	51-90
劉立行 Li-Sing LIU 鄭曉駿 Hsiao-Chun CHENG	垂直蒙太奇框架下的電影音樂敘事分析：以〈無樂不作〉、〈國境之南〉、〈野玫瑰〉三首配樂為例 A Study of Narrative Function of Source Music in <i>Cape No. 7</i> : Eisenstein’s Vertical Montage and Music-Scene Theories as an Analytical Framework	20.01	1-38
周昭均 Chao-Chiun CHOU	格理賽〈音樂：聲音的變化生成〉中譯 Chinese Translation of Gérard Grisey’s “La musique : le devenir des sons” (Music: the Becoming of Sounds)	20.04	105-141
莊文達 Wen-Ta JUANG 孫愛光 Ai-Kuang SUN	無伴奏合唱曲——《原音》創作理念與指揮詮釋觀 “The Sound of Austronesian” — for A Cappella: Form, Technique, and Conductor’s Interpretation and Perspective	21.01	1-22
陳怡文 Yi-Wen CHEN	莫札特「德語歌唱劇」《後宮誘逃》——藝術作品？！ Mozart’s Singspiel: <i>Die Entführung aus dem Serail</i> — A Masterwork?!	22.01	1-34
連憲升 Hsien-Sheng LIEN	音樂與色彩——梅湘與頻譜樂派的色彩觀與音響思維 Music and Color — Color View and Sound Concept of Olivier Messiaen and the School of Spectral Music	22.03	67-106
沈雕龍 Diao-Long SHEN	「歌劇裡，詩必須是音樂乖順的女兒」——以莫札特三部維也納諧劇為例談義語歌劇的韻文入樂 “bey einer opera muß schlechterdings die Poesie der Musick gehorsame Tochter seyn”: On Setting Italian Verse to Music with Examples from Mozart’s Three Viennese Opere Buffe	23.01	1-32
林貝亭 Pei-Ting LIN	從戲劇到歌劇：布列頓《仲夏夜之夢》的精靈魔幻與象徵 From Drama to Opera: The Fairy Fantasy and Metaphor in Britten’s <i>A Midsummer Night’s Dream</i>	23.02	33-71
沈雕龍 Diao-Long SHEN	E. T. A. 霍夫曼的貝多芬《第五號交響曲》樂評 E. T. A. Hoffmann’s Review on Ludwig van Beethoven’s Symphony No. 5	23.04	117-138
林貝亭 Pei-Ting LIN	《冬之旅》：舒伯特的送葬進行曲 <i>Winterreise</i> : Schubert’s Funeral March	24.02	39-74
陳怡文 Yi-Wen CHEN	揭開理查·史特勞斯首版《納克索斯島上的阿莉雅德娜》形式之謎：框架、歌劇與轉場 The Genesis of the First Version of Richard Strauss and Hugo von Hofmannsthal’s <i>Ariadne auf Naxos</i> : the Frame, the Opera, and the Transitional Scene	24.03	75-113
黃千珮 Chien-Pei HUANG	抗戰音樂會至抗戰音樂劇中的國軍文藝創作解析 Creation Analysis of the Military Literature and Arts — From the Concert to the Musical in Honor of the Victory of the Resistance War Against Japanese Aggression	25.02	39-68
黃久玲 Chiu-Ling HUANG	李斯特《厄運！不祥，災難》作品探究 Research on Liszt’s <i>Unstern! Sinistre, Disastro</i>	26.03	71-105

趙菁文 Ching-Wen CHAO	那一位溫和的巨人與我（I）：進入鐘聲的內在，邁向頻譜的時代 The Gentle Giant and I (I): From the Inside of the Bell to Spectral Profundity	28.03	55-80
沈雕龍 Diau-Long SHEN	格奧吉亞底斯的「維也納古典樂派」語法論述及其潛在的現象學式音樂分析 Thrasybulos Georgiades' "Viennese Classic" Music Language Discourse and His Potential Phenomenological Music Analysis	29.03	65-99
洪于淳 Yu-Chun HUNG	以複音音樂觀點分析巴赫《C 小調第五號無伴奏大提琴組曲》 Analysis of J. S. Bach's Suite No. 5 in C Minor, BWV 1011 from the Perspective of Polyphony	30.02	33-54
黃韋仁 Wei-Jen HUANG	從樂律看秦漢讖緯 An Interpretation on Chen-Wei in Pre-Qin and Han Dynasties According to Musical Temperament	31.01	1-45
盧文雅 Wen-Yea LU	孟德爾頌神劇《保羅》中聖詠曲運用與其宗教意涵探究 The Use of Chorale and Its Religious Implications in Mendelssohn's Oratorio <i>Paulus</i>	33.01	1-41
邱秀穎 Hsiu-Yin CHIU	十二音的哀嘆：錢內克《先知耶肋米亞哀歌》研究 Lamento dodecafonico: A Study on Ernst Křenek's <i>Lamentatio Jeremiae Prophetarum</i>	33.02	43-70
彭宇薰 Yushun Elisa PONG	一種文學啟示性的音樂創作：以作曲家楊聰賢為例 Music Composition Inspired by Literary Works: The Example of Composer Tsung-Hsien Yang	33.03	71-111
蕭慶瑜 Ching-Yu HSIAU	平義久鋼琴作品探究：以《聲之形 I》為例 An Analysis on Yoshihisa Taïra's Piano Works: The Example of <i>Sonomorphie I</i>	34.02	29-62
Yi-Li CHANG 張以利 Chinn-Horng Nanette CHEN 陳沁紅	The Interpretation of the Tempo for Violin Dance Music by J. S. Bach: From the Perspective of Historically-Informed Performances 由史學演奏觀點探討巴赫小提琴舞曲作品之速度詮釋	35.01	1-35
蔡永凱 Yung-Kai TSAI	泰戈爾詩與廿世紀早期英國歌曲：以羅納德、法爾茲與布瑞基之創作為主要考察對象 Rabindranath Tagore's Poetry and English Songs in the Early Twentieth Century: On Musical Settings by Landon Ronald, John Foulds and Frank Bridge	35.02	37-83
劉芽華 Wei-Hua LIU	從民國初年兩位琵琶樂人看琵琶音樂的繼承與變遷 The Heritage and Transformation of Pipa Music in the First Half of the Twentieth Century: A Case Study of Two Pipa Musicians	36.03	95-143
彭宇薰 Yushun Elisa PONG	試論現代作曲家創作風格之變：以臺灣作曲家柯芳隆為例 On the Stylistic Metamorphosis of Modern Composers: The Example of Taiwanese Composer Fan-Long Ko	37.03	93-130
陳希茹 Hsi-Ju CHEN	拼貼另一個貝多芬？一九七〇年代起貝多芬於西方藝術音樂接受史的觀察 A Different Beethoven through Collage? Observations on Beethoven's Reception History in Western Art Music since the 1970s	38.01	1-40
Chaofu TIAN 田超夫 Kyle FYR 凱爾・費樂	Cultural Intersection and Integration in Two Concertos for Saxophone and Chinese Orchestra by Yiu-Kwong Chung: A Fusion of Horizons 鍾耀光為薩氏管與國樂團創作的兩首協奏曲中的文化交匯：一種視域融合	38.03	75-111

彭宇薰 Yushun Elisa PONG	反抗的要求即是美學的要求：試論作曲家劉韋志的政治性喧嘩 The Commitment to Resistance Is the Commitment to Art: On the Political Heteroglossia in the Works of Wei-Chih Liu	39.03	87-129
張儷瓊 Li-Chiung CHANG	從聲腔曲韻到器樂語境：《變體孟姜女》的互文背景及再語境化歷程論析 Adaptations of Folk Songs to Instrumental Music: On the Intertextuality and Recontextualization in <i>Variations on Meng Jiangnu</i>	40.01	1-46
蔡永凱 Yung-Kai TSAI	重探齊馬諾夫斯基《四首歌曲——選自泰戈爾《園丁集》文字》：作品起源、音樂與詩文關係及意義 On the Genesis and the Relationships between Poetic Text and Musical Techniques in Karol Szymanowski's <i>Vier Gesänge — Worte aus "Der Gärtner" von Rabindranath Tagore</i>	40.02	47-98
沈雕龍 Diau-Long SHEN	被擱置的「十二音」技術和作品：許常惠的《兵車行》(1958／1991) The Shelved "Twelve-Tone" Technique and Work: Hsu Tsang-Houei's Cantata <i>Army Carts</i> (1958/1991)	41.04	105-159