

一、學者 Andreas Huyssen 在一篇名為 “Geographies of Modernism” 的文章裡提到，多數研究現代主義的西方學界都受限於將 global 與 local 二元對立的思考模式：

My argument here is that much modernism research in the Western academy and in the museum is still bound by the local. Despite the celebrated internationalism of the modern, we still experience obstacles in the very structures of academic disciplines, their compartmentalization in university departments of national literatures, and their inherent unequal power relations in acknowledging what I call modernism at large, namely, the crossnational cultural forms that emerge from the negotiation of the modern with the indigenous, the colonial, and the postcolonial in the “non-Western” world. Sure, the canon has been expanded in recent years, for instance, by including such phenomena as the Brazilian anthropophagy avant-garde or Caribbean modernism, but processes of translation and transnational migrations and their effects remain insufficiently theorized and are studied mostly within local specializations.

(一) Huyssen 提到 “modernism at large,” 請依上文論述解釋其意義，盡量避免直接翻譯。(20%)

(二) Huyssen 對現代主義的看法，是否可以對研究音樂現代主義有所啟發，請以實際研究案例簡要說明。(30%)

二、請回答以下有關【民族誌】(ethnography) 的問題：

(一) 請簡述你所認知的【民族誌】的意義。(10%)

(二) 請論證民族誌在音樂學的重要性，特別是它的方法概念，比較其他主要的音樂學研究方法，在理論上的優點。(請注意，你個人在方法論上的偏好，並非此問題論述的重點)(20%)

(三) 請舉出實例來說明且支持強化你在問題(二)的論證。(20%)

試題隨卷繳回