

※ 注意：請於試卷內之「非選擇題作答區」作答，並應註明作答之題號。

1) Read the following passage in Mandarin and answer the questions below in English. (50 分)

黃俊銘有關「過程與展成」的討論，也有助於思考「表演」在意義產製上扮演的角色。黃俊銘指出，「音樂的實作從來不是固定的展成 (product)，而是一連串文化與社會潛入的過程 (process)」(2010a: 175)。歷史音樂學以「作品」為中心的研究取徑，著重的是黃俊銘所稱的「展成」；研究者通常認為，作曲家創作的音樂，其意義已經內含在作品本身，表演者只是傳遞作曲者的意念，因此，要了解音樂的意義，研究者只要了解作曲者意圖在作品中表現什麼即可，西方音樂學奠基於古典音樂大師作品的研究，所發展出的研究方法，不僅被應用在西方歷史音樂學，對於研究非西方音樂的民族音樂學也有重大影響。例如，台灣民族音樂學者在研究原住民音樂時，傾向以旋律和歌詞的譯寫作為研究的基礎，忽略了依據事先寫好的樂譜表演並非原住民音樂呈現的主要方式。原住民傳統音樂主要透過口耳相傳，在表演的當下，常因參與者以及情境的不同，而呈現不同的面貌；即便在原住民當代音樂的表演中，表演者通常依據預先創作的樂譜呈現，仍會因應場合以及參與者的改變而以不同樂器組合、音樂風格或樂曲組合形式表演。整體而言，不管在傳統或當代原住民音樂中，意義的產生，都是維繫在特定場域下所有參與者、演出內容之間形成的關係網絡，而非固定不變地存在於被視為「原創文本」的樂曲中。因此，「表演」因被視為原住民音樂研究的中心，而非「作品」。把研究中心從「作品」轉移到「表演」，從「展成」轉移到「過程」，或許有助於發展出更適合用於原住民音樂研究的理論於方法。

1. According to this passage, how does most research in historical musicology establish musical meaning?
2. According to the author of this passage, why might such a method of understanding music not be appropriate when applied to Indigenous musics?
3. What, instead, does the author suggest we focus upon when we study Indigenous musics?

2) 請閱讀下面英文段落，讀完後回覆兩個相關問題，回覆語言應為中文。(50 分)

The task of the historian is the depiction of what has taken place. The more purely and completely he succeeds at this depiction, the more perfectly will he have resolved his task. This straightforward depiction is both a primary and indispensable requirement of his enterprise and the highest achievement to which he can attain. Considered from this perspective, he appears to be only reproducing what he has taken in, not spontaneous and creative.

With the bare discernment of what has taken place, however, the skeleton of the event has still scarcely been won. What we obtain from it is the necessary foundation for history, its material, but not history itself. To stop at this point would mean to sacrifice the essential inner truth founded in the causal relationships for one that is external, literal, only apparent, to choose certain error in order to avoid a still uncertain danger of error. The truth of all that has taken place depends upon the addition of that invisible part of each fact mentioned above, and which the historian must contribute. Considered from this perspective, he is spontaneous and even creative; not in that he brings forth that which is not present, but in that he forms, of his own ability, that which he could not have perceived in its true reality by receptivity alone. Like the poet, but in a different manner, he must take the scattered pieces he has gathered into himself and work them into a whole.

1. 作者分別史學家的哪兩種不同任務？
2. 為什麼作者認為各種任務都必須完成？