

一、請就以下引文，回答後列三個子題：

*New Grove Dictionary of Music and Musicians*中的音樂學辭條中提到：

More and more musicologists are crossing borders and reconsidering the boundaries of their research, not only that which has separated classical and popular music, written and oral traditions, but also historical musicology from other disciplines including ethnomusicology and music theory.

1. 翻譯上述引文（10分）。
2. 如果這是音樂學的發展趨勢，請問你要如何將這種趨勢運用在你想要研究的對象或主題？請設想一個題目，舉例說明之。（25分）
3. 你認為這樣的趨勢的優（缺）點或是其必要性何在？執行時可能遭遇什麼困難？如果你不贊成此種趨勢，原因又是什麼？（15分）

二、請就以下引文，回答後列兩個子題：

以下引文，出於印度裔的後殖民學者 Dipesh Chakrabarty 的著作 *Provincializing Europe* (2000) 中，

“Historicism is what made modernity or capitalism look not simply global but rather as something that became global *over time*, by originating in one place (Europe) and then spreading outside it. The ‘first in Europe, then elsewhere’ structure of global historical time was historicist; different non-Western nationalisms would later produce local versions of the same narrative, replacing ‘Europe’ by some locally constructed center.” (p. 7)

1. 請解釋 Chakrabarty 在這段話裡面，所批判的歐洲中心主義所衍生的問題；請引用你所知的任何其他歷史學或其他批判文獻來佐證，並且以你所知的實例簡短說明。（20%）
2. 請舉出一個音樂研究的可能實例，說明 Chakrabarty 的觀點如何可以改變我們過去對亞洲音樂學的想法，以及未來如何產生不同的亞洲音樂學視野。（30%）

試題隨卷繳回