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國立臺灣大學103學年度碩士班招生考試試題

科目：音樂學導論

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一，請討論以下民族音樂學研究方法的重要性，並各舉出實際的案例說明

- 1) 音聲與音聲發生情境的關係 (25%)
- 2) 參與式觀察 (participant-observation) (25%)

二，學者 Gary Tomlinson 在一篇討論音樂與後殖民歷史書寫的文章 (“Unlearning the Aztec *contares*: Preliminaries to a Postcolonial History”)，開頭的兩個段落提到：

(1) Whatever else it might do for scholars nurtured in Eurocentric traditions, postcolonialism brings with it enforced, penetrating, and mystifying dialogue. It destabilizes once-solid models of subjectivity and objectivity, breaks down old orders of enclosed selves and separate others. It offers relationism, context, and parallax as means of self-definition and thus hybridize one subject-situation with others. It is a locale of decentering strategies that travel, these days, under many names: Lytard’s paralogies, the fractal landscapes of Arjun Appadurai’s transnational anthropology, Houston Baker’s intertwining vernacular discourses, and Homi Bhabha’s in-between spaces of enunciation, to rehearse just a few.

(2) Something like hybridization inhabits our histories too. A postcolonial historiography pushes into the light of day the challenge of the encounter between historian and past subjectivities. It embraces as part of historical story-telling itself analysis of the negotiations extending between the present-day scrutinizer and the scrutinized past. It calls upon the historian to relinquish the notion of a pristine reconstruction of some past reality in favor of a hybrid construction fore-fronting today’s strategies, intents, and desires as well as those of past others.

(一) 請自第(1)個段落中，選擇一個劃有底線的概念，簡單加以解釋。(15%)

(二) 第(2)段為 Tomlinson 以身為西方知識份子的角色，認為後殖民的音樂歷史，將會面臨的狀況。請你簡要解釋作者的策略之後，加以評論；請特別注意目前世界局勢的改變，以有別於過去歐洲中心的立場，提出一個可能的書寫世界音樂史的方法，並舉實例說明。(35%)

試題隨卷繳回