

*Read carefully the two passages below, and respond to the questions which follow them. Please write your responses wholly in English.*

Passage 1

“In the flourishing but fledgling literature on constructions of gender in music, instrumental music reposes in relative neglect. Guided by the premise that (in Teresa Laurentis’s words) ‘gender is both a socio-cultural construct and a semiotic apparatus, a system of representation which assigns meaning ... to individuals within society,’ and nourished by theoretical models developed by critics of literature, art, and film, music historians have most readily gravitated toward explorations of the ramifications of gender in opera and song. The attraction is obvious. The feminist topic may initially be broached through the semantic content of the text, which then serves as a kind of lens through which is then filtered the critic’s reading of the music. Instrumental music, on the other hand, poses its ever-familiar quandary: lacking an evident semantic content, it would seem to stymie efforts to understand ‘systems of representation’ at work.”

(from Jeffrey Kallberg, “The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne”)

一、 *Why does the author consider the investigation of the relationship between music and gender in instrumental musical works a particularly difficult research topic?* (50分)

Passage 2

“Summarizing ethnomusicological theory, following Nettl (1983), as ‘the study of music in and as culture’ is no longer a straightforward matter. The classical Enlightenment notion of theory, as modular, testable and preferably verbal abstraction, articulated from an all-seeing distance is itself subject to serious epistemological and methodological doubt. In an important sense, ethnomusicologists might be described as living in a post-theoretical environment, one shared by many in the social sciences and humanities. ‘Post-theoreticism’ is of course itself a theoretical condition. The recursive nature of this enterprise has often been noted, in music studies and elsewhere. Doubt and scepticism as to the very possibility of theory have initiated inquiry into the historical and political conditions of ethnomusicological theory, reflexive attention to fieldwork practice, and vigorous consideration of alternative modes of ethnographic expression, written, recorded, filmed, staged or displayed (for examples of experimental ethnographic writing, see Coplan, 1994, Kisliuk, 1997; on biography, see Danielson, 1997; on film, see Baily, 1986; on recording, see Zemp, 1996; on museum ethnography, see Simpson, 1996).”

(from Martin Stokes, article on “Ethnomusicology” in *The New Grove Dictionary of Music and Musicians*, second edition)

二、 *What are the author’s viewpoints on the relationship between theory and ethnomusicological research?* (50分)

試題隨卷繳回