

無論是現代音樂的前衛手法或是流行音樂的製作模式，「取樣」(sampling) 構成一個音樂創作上不可或缺的技术和實踐。尤其是隨著數位科技的演變，取樣的對象、範圍、以及相關思想和倫理也有著改變。換言之，其對象不再僅是聲音素材，還包含各種各樣奏法及範例，甚至牽涉到一種重現歷史、文化脈絡的取向。所謂的民族音樂取樣可以被視為如此現象之重要例子。在音樂的歷史上，取樣是與「引用」(quotation) 有關聯性，但是兩者之間有根本性的差別。關於這點，有位音樂學者如此討論過：

Digital sampling therefore offers the possibility of what I would call *performative* quotation: quotation that recreates all the details of timbre and timing that evoke and identify a unique sound event (中略). In other words, traditional musical quotations typically cite *works*; samples cite *performances*. (中略) it is the possibility of performative quotation, including the ability to manipulate those sounds, that sets sampling apart from traditional quotation and has led to some astonishingly creative works of modern music.

1) 請以你自己的方式總結這段引文。(30分)

2) 請舉音樂相關的例子來闡述你對取樣之想法。請注意釐清它在音樂創作或聆聽上所帶來的可能性和限制性為何。(70分)

試題隨卷繳回