

國立交通大學 101 學年度碩士班考試入學試題

科目：音樂學導論(7002)

考試日期：101 年 2 月 16 日 第 2 節

系所班別：音樂所跨組跨考 組別：音樂跨考

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【不可使用計算機】*作答前請先核對試題、答案卷(試卷)與准考證之所組別與考科是否相符!!

1. 從 1980 年代起，音樂表演 (musical performance) 作為實作 (performance practice) 的概念，逐漸在音樂學界受到重視，並進行討論。你認為在西洋藝術音樂中以樂譜作為演奏依據的實作情況下，還可以有哪些反思的空間？在口傳文化中的音樂展演，又可以有哪些不同的探討？請舉實例說明。(50%)
2. 請評論下文對於西方博物館文化的分析，並藉此反思台灣的音樂會文化。(50%)

By the mid 1990s, the international or global art show has become the prodigious exhibitionary mode of Western “national” museums. Exhibiting art from the colonized or postcolonial world, displaying the work of the marginalized or the minority, disinterring forgotten, forlorn “pasts”—such curatorial projects end up supporting the centrality of the Western museum. Parallelism suggests that there is an equidistant moment between cultures, and where better to stage it—who could better afford to stage it?—than the great metropolitan centers of the West. The promise of coequality with regard to space and presentation may well be kept; the choice of works of art from “other” cultures may well be catholic and non-canonical. All this may make “global” art more readily available to the embrace of multicultural aesthetics or a meticulous archival study. But the angle of visibility within the museum will not change. What was once exotic or archaic, tribal or folkloristic, inspired by strange gods, is now given a secular national present and an international future. Sites of cultural difference too easily become part of the globalizing West’s thirst for its own ethnicity, for citation and simulacral echoes from Elsewhere. (Homi K. Bhabha, 2003)

【全卷完】