

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 3 日第 2 節

系所班別：音樂所跨組跨考

組別：音樂跨考

第 1 頁，共 1 頁

【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. 西方研究者們為了瞭解「他者」的音樂文化而發明了「民族音樂學」(Ethnomusicology)。但另一方面，卻是「他者」的文明造就了這些研究者，並給予研究者對這些音樂文化的理解。值得注意的是，學者們卻經常用不同於「他者」的語言、邏輯思維、表達方式解釋屬於「他者」的，且只是學者們自以為是的「真相」。當世界各地民族音樂學學術陣容日益增強之時，地方的 (local) 學者對於他們在國際學術界的發言權的訴求似乎更為迫切。你認為地方的學者或外國學者誰更擁有對「他者」音樂文化的發言權？為什麼要發言？究竟「誰」在發言？講什麼？對誰講？講的內容對誰有用？請就上述問題提出你個人的看法。(50%)

2. 請評論下文有關 art work 與 art world 的關係。所謂 sociological approach to the arts 有何優缺點？在臺灣音樂的生態裡，patterns of collective activity 與 cooperative networks 是什麼？(50%)

"All artistic work, like all human activity, involves the joint activity of a number, often a large number, of people. Through their cooperation, the art work we eventually see or hear comes to be and continues to be. The work always shows signs of that cooperation. The forms of cooperation may be ephemeral, but often become more or less routine, producing patterns of collective activity we can call an art world. The existence of art worlds, as well as the way their existence affects both the production and consumption of art works, suggests a sociological approach to the arts. It is not an approach that produces aesthetic judgments, although that is a task many sociologists of art have set for themselves. It produces, instead, an understanding of the complexity of the cooperative networks through which art happens..."

Howard Becker, *Art Worlds* (1982)

【全卷完·試題請隨卷繳回】