

摘要

本研究旨在探討音樂經驗的教育實踐意涵，採取理論分析的方法，探究音樂教育哲學典範的衝突根源，在技術與實踐智的關係詮釋中，闡述音樂經驗的教育實踐本質。

回顧音樂經驗本質的理論脈絡，古希臘以強調和諧、淨化、教化的音樂倫理學與發展以娛樂目的的音樂美學為主，近代則以知覺解釋的心理學與本質描述的現象學為主。就音樂經驗的知識本質而言，從功效、審美到實踐的北美音樂教育哲學典範，基本上是從技術走向實踐、從一元走向多元、從穩定走向不穩定的價值典範。

綜合研究結論，就音樂的教育實踐途徑而言，技術造成一種手段與目的的對象化關係，實踐智則建立手段與目的合一的自我知識，前者發展音樂認知的科學方法，後者開拓音樂意義的可能性。當然，本研究並不否定技術存在的價值，而是從一種存有美學來關照音樂經驗中的意義可能性，在審美無區分的自我陶養經驗中，音樂同時是一種教育實踐，實踐智典範與技術的本質最終在教育實踐意義裡相通，而倫理學與美學在音樂經驗中彼此共融。

關鍵詞：音樂經驗、音樂教育哲學、技術、實踐智

Abstract

The purpose of this study was to explore the significance of educational practice in the nature of musical experience. The theoretical analysis was applied to inquire the cause of the conflicts among the different philosophical paradigms of music education and the hermeneutic analysis of *techne* and *phronêsis* was used to explain the educational essence of musical experience.

Based on the context of the essential theory of musical experience, there were two ways in the ancient Greece: the musical ethics and the aesthetics of music. The musical ethics emphasized the metaphysical speculation about harmony, purification, and cultivation; while the aesthetics of music developed the science of experience on the aim of pleasure. In the modern history, the psychology and the phenomenology were the main research approaches of musical experience. The former explained the music perception; the latter described the nature of musical experience. Regarding the essential standpoint of musical knowledge, the trend of the philosophical paradigm of music education (utilitarian, aesthetic and praxis) developed in North America was a value paradigm that was from technique to practice, singular aspect to multiple aspect, and steady situation to unsteady situation.

In conclusion, from the standpoint of educational practice, the technical way reified the relationship of the means and the purposes, and the practical way (self-knowledge) was a way of two-in-one; the former developed the scientific methods of musical cognition, the latter developed the possibility of musical meaning. Certainly, the value of *techne* was *not denied*, but more concerned the meaning' possibility of musical experience, that was to say, music as an educational practice of self-cultivation in the aesthetic non-differentiation, the paradigm of *phronêsis* and the nature of *techne* were eventually the same one in the significance of educational practice, and the ethics and the aesthetics were two-in-one in the musical experience.

Keywords: musical experience, philosophy of music education, *techne*, *phronêsis*