

中文摘要

本文旨在探索被「常識化」、「瑣碎化」的一般人的聆聽感受與詮釋，以十二位大學生對歌曲〈菊花夜行軍〉的聆聽論述為分析對象，希望從他們所敘說的「個人真實」中，探究「聆聽者對自身聆聽經驗賦予意義的歷程」。本文具體的研究問題有二：首先，聆聽者如何與一首歌曲文本進行「互動」，將「非語意」的音樂聲響與聆聽感受賦予意義？這些意義是透過哪些敘說類型表達出來？其次，形塑聆聽意義的關鍵因素為何？這些因素如何發生作用？

研究結果發現，人們置身音樂聲響的環抱之初，感受到的是「渾沌」的情緒現身：一種「身處陌生的音樂聲響，意識不知該指向何方」的狀態。為了「領會/理解」自己所聽到的音樂文本「是什麼」，聆聽者朝向自身的「先前理解」尋求答案。在獲得「領會/理解」的歷程中，聆聽者以「分段呼應聲響線索」、「綜合聆聽感受為一意境」、「提出主觀評價」、「拼湊語意線索」、「參照已知歌詞做詮釋」等「意義建構模式」與文本進行互動，此時「先行具有」與「先行掌握」就像折射鏡，讓聆聽者看到當下自己所「先前見到」的聲響線索和語意線索，與自身過去的生命經驗有何牽連。同時，聆聽感受也就在自身「先前理解」的映照下逐漸「語意化」、「邏輯化」，而獲得具體的意義。這些意義透過各種「意義建構類型」具體地轉化為言語，而以「聯想故事/意象/意境」、「共感性格」、「形式樣態」、「主觀評價」等「譬喻校正」的語彙，以及「提出形式術語」、「搜尋語意線索」、「參照歌詞詮釋」等相對明確的敘說方式給出。

簡言之，「音樂聆聽經驗的意義建構」就像是「究竟」與「認識」的歷程，在此之中，聆聽意義在辨證與給出的過程中與原初的「渾沌情緒」逐漸脫鉤。然而，儘管「音樂聆聽經驗的意義建構」不能充分表達聆聽者當下的體會，但這不表示聆聽者所敘說、分享的故事與感覺不夠「原真」而沒有價值；相反地，聆聽者以自身的意識與生命經驗與文本彼此呼應，從而給作品多采多姿的意義，不但豐富了音樂的價值，更讓聆聽者藉此了解到作品與自身的關係，並且從意義的映照當中，看見自己某個當下的處境、價值與慾求。

關鍵字：音樂(music)、聆聽(listening)、意義建構(meaning construction)、
紮根理論方法(Grounded Theory)、交工樂隊(Labor Exchange Band)

The Process of Meaning Construction in Musical Listening Experience

Abstract

The purpose of this thesis is to explore people's listening experience, and to establish an interpretative grounded theory about the process of personal musical meaning construction, which is usually thought to be trivial.

Several research questions are to be answered under the research purpose above: First, how do listeners interact with a piece of music and locate certain personal meanings in minds for the originally non-semantic acoustic sounds? Second, in which ways are these personal meanings given by oral narrations? Third, what's the crucial factor affecting listeners' idea about their feelings? How does the factor influence the process of meaning construction?

To answer these questions, the researcher interviewed 12 college students, asking them to talk about their personal views toward one musical text: Labor Exchange Band's song titled "The Night March of the Chrysanthemums" before and after reading the lyrics.

The collective narratives indicate that interviewees felt an ineffable "chaos" state, in which they tried to position their consciousness, once embraced in the sonorous envelop of the musical text. To understand what and why some feelings were aroused in their mind, interviewees searched for the "pre-understanding" themselves, and then the "pre-possession" and the "pre-grasp" in their personal life experience let them make sense of certain "musical attributes" in the musical text, such as melody, harmony, rhythm, timber, language, linguistic meaning. Moreover, the interaction between these musical attributes and listeners' pre-understanding invented some acoustic or semantic clues, and then produced vivid meanings for the previous chaos listening experience.

On the other hand, the personal musical meanings were given in three ways: First, the interviewees expressed their feelings by "metaphorical correction", which consists of the following four kinds of narrative form: "Associated story, image, or one abstract

artistic conception”, “synesthesia character”, “formal condition” and “subjective judgment”. Second, they identified what they had heard by “formal jargons”, which are taken by generally musicological common consensus. Third, they elaborated their musical meanings by “semantic clues” identified by cultural system they are aware of, as well as the lyric content they had just caught.

In sum, the process of musical meaning construction is like a journey of making sense what the listener has heard within personal psychological history. In the process, the fluid meaning interpreted by the listener might be different from the primitive moved arousal. However, it doesn't indicate that the reflective discourses are not “authentic” enough or too trivial. On the contrary, the idiosyncratic narratives from private life experience not only bestow diverse values on the musical text, but also represent the relationship between the listener and the music, mirroring the interpreter's condition, value and desire at a particular moment.

**Key Words: Music, listening, meaning construction,
Grounded Theory, Labor Exchange Band**