

台灣後搖滾場景之初探

An Exploratory Research of Post-rock Scene in Taiwan

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本研究企圖用音樂社會學的觀點，從文化角度出發，來檢視台灣後搖滾場景的內涵。中心研究問題為：「什麼是後搖滾？」與「台灣的後搖滾是否有自己的文化存在？」研究方法將使用次級資料分析、深度訪談法以及田野調查。

首先將從文獻開始對搖滾樂進行回顧，再檢視後搖滾的定義與演變，接著整理出後搖滾相關研究對應於本研究的三個觀點：樂迷刊物的形塑、缺乏相對應的次文化和地域的分歧。

最後研究得到三個結果：一、台灣後搖滾雖然沒有樂迷刊物的文化，但評論仍然具有對話的功能，也起了部分的形塑作用。二、台灣後搖滾也如同國外的後搖滾，因為結構的鬆散而缺乏對應的次文化。三、台灣後搖滾本土化的進程，由於音樂自身的不足以及缺乏特定的廠牌，使得本土化的現象並不明顯。

關鍵字：樂迷刊物、鬆散、分歧

This research tries to analyze the significance of the post-rock scene in Taiwan by the music Sociology perspective with a culture aspect. The central research questions are: "What is post-rock?" and "Is there its own culture of post-rock scene in Taiwan?" The research methods will be secondary data analysis, in-depth-interviews, and field study.

First, will be the literature reviews of Rock music, the definition of post-rock, and the progress of post-rock. Second, find the perspectives to post-rock research what could be use in this research: the shapes of fanzine, the lack of associated sub-culture of post-rock, and the fragmentation of area.

The results show that: 1. Despite of the lake of fanzine culture, the critics still discourse, and also shape the post-rock in Taiwan partly. 2. There is lack of associated

sub-culture because of the incoherence just like foreign country. 3. The process of localization in Taiwan's post-rock seems not evident by the insufficiency of post-rock itself and lack of certain labels.