

## 音樂文化的語彙

字源背後的含意

東吳大學的十五堂課程大綱

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### 課程一

#### 將情感置入音樂中：早期巴洛克時代音畫法(Tone Painting)風格

這堂課將探討蒙特威爾第 (Claudio Monteverdi) 的創作視野，還有第一齣完整的歌劇和器樂編譜—奧菲歐 (L'Orfeo)。為了闡述這個悲劇故事，蒙特威爾第發展了宣敘調 (recitative)，賦予演出者一個新的可能性—以一種自然的方式去唱出一個具有戲劇張力的句子。而歌詞的意義則型塑了旋律的設計；因此音畫法 (tone painting) 能使無論以何種語言寫成的故事，其敘事本質皆可被感受到。蒙特威爾第還在他所發展出的複奏形式 (ritornello) 中應用了獨特的器樂色彩，另外更發明了聲樂上的激情風格 (stile concitato) 來強化這種音樂故事中所具有的情感力量。

#### Putting Feelings to Music: The Art of Tone Painting in the Early Baroque Period.

This session explores the world of Claudio Monteverdi and the unique creation of the first true opera and instrumental score, *L'Orfeo*. To tell this tragic story, Monteverdi developed the **recitative**, giving his musicians a new way to sing dramatic sentences in a natural way. The meanings of words gave shapes to the melody, and this **tone painting** could make the essence of the story recognizable no matter what language it was originally in. Monteverdi also developed the use of specific instrumental colors in his **ritornello** passages, and invented the vocal **stile concitato** to heighten the power of feeling a person could offer in this musical story.

### 課程二

#### 文化脈絡的傳承：我們所了解的音樂

在巴洛克時期的中段，義大利式音畫法 (tone painting) 所建立的觀念；在全歐洲已被當成是一種新的音樂表達手法來應用。旋律的音型由原本僅對歌詞意義的陳述發展成一種創新而大規模的架構，其中包含著樂句本身所傳達的訊息。在今日，我們依舊能夠了解一些這樣的古代訊息，我們將以普賽爾 (Henry

Purcell) 的歌劇「迪多和艾尼亞斯 (Dido and Aeneas)」作為代表。器樂上的即興演奏也隨著新的情感語法而被加以發展，而曲式上來說；像是**基礎低音**(ground bass) 則成為當時用以呈現自我及訴說故事的普遍手法。

### **Passing On The Message: Music We Understand.**

By the mid-Baroque period, ideas established in Italian tone painting had become a new kind of expressive musical language used all over Europe. Shapes in the melody that first described words grew into new, large musical structures which carried the message in phrases. Today, we can still understand some of these antique messages, and we will follow one such case in Henry Purcell's *Dido and Aeneas*. Improvisation on instruments also grew as it used the new expressive language, and musical forms such as the **ground bass** became a popular way to present yourself and your story to others around you.

## 課程三

### 巴洛克時代的樂想 (Affekt) 和巴哈 (J. S. Bach)

在此課程中我們將認識偉大的作曲家暨鍵盤即興演奏家巴哈 (J. S. Bach)。音樂表情語彙至此已經有了正式的術語，**樂想(affekt)**，帶來了特定的情緒表現來引導作曲或即興演奏。而較早期的音畫法 (tone painting) 的輪廓和音信依然還存在，但在此則自歌詞意義中獨立出來。我們將在巴哈的 B 小調彌撒曲用以描寫耶穌被釘於十字架上的“Crucifixus”段落中去感受這個彌撒曲中鉅細靡遺地傳達的情緒意涵。

### **Baroque Affekt and J.S.Bach.**

In this session we meet the great composer and keyboard improviser J.S.Bach. Musical expressive language now had an official term, the **affekt**, which was the particular expressive mood which guided your composing or improvisations. The shapes and messages from the earlier tone painting was still there, but now independent of specific words. We will follow how J.S. Bach sends us these shapes and messages in the *Crucifixus* of his *Mass in B Minor* to make the feeling of the music convey exactly the meaning of people's feelings described in the Mass.

## 課程四

## 作曲：具形式而絢麗的技法運用

在巴哈身上我們將發現一些由作曲家的生活閱歷所構成的音樂。為了他的妻子與小孩他使用了充滿溫情的樂想（*affekt*）來創作**前奏曲**（Preludes），以及用以作為對位教材的**賦格**（Fugues）。他亦為了主日崇拜寫了**清唱劇**（cantatas）；他亦創作了**大協奏曲**（concerto grosso）以呈現給宮廷。他為了宮廷音樂家們寫作了非凡的成套器樂舞曲（dancing suites）。這些作品演示了**二段體**（binary form）的架構安排，以及這個曲式對於動機意念（motivic ideas）所做的**鏡像**（invention）與**樂想轉移**（transposition）。而**複合旋律**（compound melody）使得聽者能夠聽見兩條合而為一的旋律線。最後，十二平均律鋼琴曲集（Well-Tempered Clavier）將會說明**增值**（augmentation）與**減值**（diminution）的技巧。

### Composition: The Formal and Gracious Use of Technique

With J.S. Bach we will find music organized for every event in a musician's life. For his wife and children he wrote **Preludes** with warm *affekt* and **Fugues** to teach counterpoint. For the Sunday congregation he wrote **cantatas**. For the court he wrote the **concerto grosso**. And for the musicians of the court, Bach wrote extraordinary instrumental dance suites. These teach us the formal layout of **binary form**, with its particular use of techniques of **inversion** and **transposition** of **motivic** ideas. The **compound melody** gave us a way to hear two musical lines combined into one. Finally, the lessons given in the Well-Tempered Clavier will illustrate techniques of **augmentation** and **diminution**.

## 課程五

### 巴哈的子嗣與敏感風格（Empfindsamer Stil）

斐德曼·巴哈（Wilhelm Friedmann Bach, 1710-84）和伊曼紐·巴哈（Carl Philipp Emanuel Bach, 1714-88）將藉其所追尋的全新境地而留名。他們因終身受教於父親而精通的音樂手法，在他們成年後不久孕育出了一個新方向，即**劇烈轉折**（ellipsis, 德文：Verbeisen）的技巧；而與其父親的平滑的**連音**（elision）手法產生對比。這樣的新風格對西方音樂文化產生了令人欣喜的衝擊。

### Bach's Sons and the Empfindsamer Stil

Wilhelm Friedmann Bach (1710-84) and Carl Philipp Emanuel Bach (1714-88) will be highlighted in their quest to be different. The music they mastered from life-long lessons with their great father took a spontaneous turn in their early adulthood with

their leading the development of the unexpectedly sudden **ellipsis** technique (German: Verbeisen) in contrast to their father's flowing **elision** technique. The result had a surprising impact on the style of Western musical culture

## 課程六

### 莫札特與古典時期音樂的高尚語法

十八世紀的維也納在句法與曲式上建立了一個眾所皆知的音樂語言，使得莫札特以及當時的作曲家得以在這些已經充分大眾化的結構中精心地設計出一些改變。我們將學習觀察**奏鳴曲式**（sonata-allegro form）及其所具有的**轉調**（modulation）、還有**輪旋二段曲式**（rounded binary form）以及**輪旋曲**（rondo）也隨之出現。如此我們將能夠如古典時代那些音樂的聽眾一般體驗到這些曲式以及一些規則外的轉變。

### Mozart and the High Rhetoric of Classical Music

Eighteenth-century Vienna cultivated a musical language in both phrase and form which became so well-known across the population that a composer like Mozart could elaborate variations of the expected rules of grammar as easily as they could follow them. We will learn to follow **sonata-allegro form**, **rounded binary form**, and the **rondo**, so as to be as well acquainted with the expectations of these forms as a listener should have been in the Classical period.

## 課程七

### 口白韻律（prosody）與主題（theme）

藉由古典時期的語彙風格，我們看到了一脈承襲而來的動機結構（motivic structures）被加長發展至完整的樂句，或稱為**主題**（themes）。作品藉著這些具個性的主題、具邏輯的設計、或**對答結構**（periodic structure）而被從其他作品中辨識出來；主題可能會被安置在**輪旋二段曲式**（rounded binary form）中。莫札特的主題一直都保有**口白韻律**（prosody）的風格，或是用一種自然的方式設計如說話般的樂句。是否莫札特的口白韻律反映了更早期音樂所帶有的意念？

## Prosody and Themes

With the Classical style of musical language we watch the motivic structures inherited from earlier times lengthen into full musical sentences, or **themes**. Compositions were identified by their characteristic themes, and the apparent logic, or **periodic structure**, that designed them. Mozart's themes always retained a sense of prosody, or natural way of making musical phrases much like speaking. Did Mozart's prosody reflect the kind of messages held by music in earlier periods?

### 課程八

#### 貝多芬與詼諧曲、輪旋曲

也許在音樂史上的一個最令人興奮的躍進便是貝多芬自一些僅用於娛樂、譁眾的音樂形式中發展出的**帶有中段的詼諧曲** (scherzo with trio)。將其發展成自身情緒上一種具有戲劇張力的激越代言。我們將在貝多芬以這樣的手法所完成的快速管絃樂片段和弦樂四重奏之中一探究竟，以及貝氏如何在鋼琴音樂中使用**輪旋曲式** (rondo)。

## Beethoven and the Scherzo

Perhaps one of the most exciting jumps in musical history is Beethoven's adaptation of the **scherzo with trio** from a light-hearted entertainment form to a dramatic and rousing voice of his own expression. We will follow the fast pace of his orchestral and string quartet work in this medium.

### 課程九

#### 布拉姆斯

歐洲音樂語彙的傳承至此已經非常博大精深。布拉姆斯 (Brahms) 接納了當時浪漫主義的樂風，並具有絕無僅有的嚴謹內涵。我們將觀察意念與情緒在鋼琴音樂中如何被安排在**三段曲式** (ternary form) 所具有的對比要素中，以及動機上的“developing variation”手法如何使這些意念與情緒獲得開展，以及布氏的小提琴協奏曲中所具有的那些自各時代音樂語彙所結合而來的創作技巧。

## Brahms

The legacy of the European musical language up to this point is a huge one. Brahms embraced it with the voice of the Romantic era, and with a seriousness of

unprecedented depth. We will observe how thoughts and feelings are set to musical form with the contrasts of the **ternary form** in the piano music of this period, how the developing variation of motives causes them to grow, and how musical language from different traditional periods are combined to create the techniques found in Brahms' Violin Concerto.

## 課程 10

### 蕭邦與樂器上特適的觸技語言

蕭邦 (Chopin) 在他的創作過程中把一些觸技上的感受 (tactile sensitivity) 加以強調。我們將從他的前奏曲集 (Preludes) 中，學習巴洛克時期的樂想 (affect) 如何使他將傳統格的調進一步帶入浪漫時期。

### **Chopin and the Idiomatic Sense of Touch.**

Chopin brought the dimension of tactile sensitivity right to the fore of his compositional process. We will follow him to his Preludes, and learn how the baroque concept of **affect** came to influence his casting of a traditional practice into the Romantic era.

## 課程 11

### 史特拉汶斯基與德布西：節奏與等音程的自然美感

隨著二十世紀的到來，史特拉汶斯基 (Stravinsky) 則在其創作過程中強調節奏的要素。我們將學著以頻現音型 (ostinato) 來構型出新的音樂曲式。聽者對和聲上的期待也因德布西使用全音音階與四度和聲 (quartal harmonies) 而被改變；當這種格調的音樂自其他的音樂之間被區分出來時，一些令人耳目一新的想像空間也隨之成為可能。

### **Stravinsky and Debussy: Rhythm and the Open Beauty of Equidistant Tones.**

With the Twentieth Century, Stravinsky brought the dimension of rhythm to the fore of his own compositional process. We will learn to construct the **ostinato** in such a way as to create new forms in music. Our expectations of harmony changed forever with Debussy's use of whole-tone scales, quartal harmonies, and the astonishing

freedom of imagination suddenly possible when setting them alongside music from any place or style.

## 課程 12

### 十二音列，十二個新的聲音

荀白克 (Arnold Schönberg)，和他的學生貝爾格 (Alton Berg) 及魏本 (Anton Webern)，建立了一個新的作曲形式。我們將會看到他們應用點描法 (pointillism) 和他們自己發明的術語：音色手法 (Klangfarbenmelodie) 和唸唱風格 (Sprechstimme)。

### Twelve Tones, Twelve New Colors

Arnold Schönberg, with his circle of students Alban Berg and Anton Webern, established a formal new approach to composition. We will look at their use of pointillism, and the invention of their own terminology of Klangfarbenmelodie and Sprechstimme.

## 課程 13

### 巴爾托克與屬於全人類的古典音樂

對巴爾托克 (Bela Bartok) 而言，音樂是自然產出的、來自真實生活的誠摯情感流露，必然地將獲得聽眾對舞台與音樂的關注。我們將學習巴爾托克如何將曲式自然地應用在管弦樂作品中。

### Jazz and the Informed Improvisor

The **quartal harmonies** of Debussy, the **ostinato** of Stravinsky, the **periodic structure** of tonal music, and the **rounded binary form** we have heard traditionally all are drawn upon to become the jazz compositions and improvisations developed by the artists in recent generations. We will learn to hear it, and do it.

## 課程 14

### 爵士樂與具深度的即興演奏家

德布西的四度和聲 (quartal harmonies)，史特拉汶斯基的頻現音形 (ostinato)，以及對答結構 (periodic structure)，二段曲式 (rounded binary form) 這些我們傳統中所聽到要素皆在爵士音樂中經由近代的爵士演奏家加再度運用，我們將學習以及實作這種風格。

### **Jazz and the Informed Improvisor**

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#### 課程 15

### **當代的跨文化觀點**

在現今我們由錄音記錄所聽到的音樂中。來自全世界不同傳統文化的藝術家，藉由我們已經熟知的音樂語言形塑出了新的動機與訊息，就如同巴爾托克將民族的、鄉間的旋律引入自己的作品中一般。我們將學習音樂如何以一種建設性的方法傳承、以及於文化之間傳遞；並在聽見時立即辨識出這種特出且強烈的創意聲響。

### **A Contemporary Cross-Cultural View**

Today we have everything we have discussed on recordings. Artists from traditional cultures in many parts of the world cast motifs and messages from the musical language we have studied into their own organization of music as earnestly as Bela Bartok cast melodies from the distant hills into his own compositions. We will learn how music is taught and adapted from one culture to another in a constructive way, and how to recognize a strong and unique creative voice wherever we may hear it.