

管絃樂曲《山韻行吟》之音樂理念與其體現

研究生：徐名儀

指導教授：吳丁連博士

國立交通大學音樂研究所

摘要

本論文包括兩個部份：一為音樂的創作——管絃樂，二為文字的說明——創作的理念與其體現之探討。

此論文作品可以說是作者對其經驗中的環境音樂感懷的一種揭露。環境音樂在此音樂創作中包含兩個種類，一是來自人文的環境音樂，取材於客家老山歌；二是自然的環境音樂，取材於大自然中許許多多不同種類的聲響。整首曲子的表達，傾向於描繪人在自然之間、人與自然和諧共處的情景，而非是以人為主，對其環境採用一種主導、積極對抗的情景，其觀點與中國文人所追求的「天人合一」的觀點相靠近。

整篇論文作品，以風格化的大自然聲響及人文山歌旋律間的交錯、重疊、並列、組合，形構出一個帶有音樂「空間性」想像的聲音意象世界。

The Musical Idea and Realization of the Orchestral Work “Sounds of the Mountain, Song of the Ancient”

Student : Ming-Yi Hsu

Advisor : Dr. Ting-Lien Wu

Institute of Music
National Chiao Tung University

Abstract

This thesis can be divided into two parts: one is the creative work of music — the orchestral music; and the other is the descriptive essay of words — a discussion on the compositional ideas and its realization.

The thesis composition can be seen as a kind of the exposure of the author’s reflection on the environmental music from his own experiences. Two types of environmental music are presented in this creation of music. One is the environmental music from humanity, originated from the ancient Hakka folk songs; and the other is the environmental music of nature, originated from the many different kinds of sounds of nature. The expression of the composition has a tendency to depict the scene of humans residing in nature and the harmony between humans and nature. Humans are not the central focus of the scene, and humans are not the predominant forces of the environment, therefore the opposition between human and nature is not present in the picture. The viewpoint of the essay is somehow very similar to the concept of “Nature and Human in One” advocated by the scholars of ancient China.

In this composition, a world of sound imageries with spatial visions of music will be formed with the following techniques: interlocking and overlapping, as well as the juxtaposition and the combination between the sounds of the nature and the melody of the humanistic folk songs.