

視框外之音樂

—以華格納《崔斯坦與伊索德》為例¹

Offstage Music--in the case of Wagner's *Tristan and Isolde*

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摘 要

本文主要是以華格納《崔斯坦與伊索德》樂劇為例，討論該作品裏的視框外音樂。

劇中透過音樂傳達的視框外情境初步歸納有三種：一、發生於舞臺當下，但卻是在主角視線之外的事件；二、以全知樂團的觀看角度，呈現當時角色歌詞之外的部分；三、發生在舞臺劇情開始時間點之前的過去情節。

以器樂表現的主導動機、音響色澤及音樂基材，及以聲樂形式呈現的歌詞等，皆是呈現這些視框外情境所憑藉的音樂手法。此外，三種視框外音樂間呈現錯綜、牽聯與交疊的關係，而即使單項的視框外音樂，有時亦可作多重的詮釋。

音樂學家卡爾·達爾豪斯 (Carl Dahlhaus) 認為，當華格納在構思《崔斯坦》時，其實是引借角色的外顯行為，來彰顯內在的事件，亦即本劇作品的重心是在內在意義而非表面言語動作。然而，當我們要解讀本劇的深層意涵時，其途徑之一卻是得體察與領會出不同層次之視框外音樂。

藉由音樂，使得視框外情境的設計與安排得以被實現，而更因為視框外音樂的設計，裨益樂劇作品突破了舞臺演出當下的時空，創造出一個無限的時間與空間。

¹ 本文改寫自筆者於國立臺灣師範大學音樂系博士班，93 學年度上學期所修課程「音樂作品專題研究－德國作品」之期中報告，感謝羅基敏教授對本文的諸多啓迪與指正。

Abstract

The topic of this article is the offstage music in Wagner's *Tristan and Isolde*.

In *Tristan and Isolde*, the situations of offstage could be classified into three types; first, the matter outside the sight of Tristan and Isolde; second, the viewpoint with "das wissende Orchester"; third, the past story before the beginning of this drama.

Wagner conveyed the offstage plots by leitmotif, "Klangfarbe", musical materials, and libretto. There are complicated interact relationships among these offstage music. Besides, isolated offstage music can be explained in multiple indications.

Carl Dahlhaus concluded that Wagner expressed the thought through the outside action, that is, what Wagner cared about was actually the inner meaning rather than the trivialities of story. However, for catching the inner meaning, one has to scrutinize and realize the offstage music.

Owing to music, the offstage plots could be accomplished. Moreover, the offstage music provides the drama an expanse space and an unlimited time.

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