

# 鳥鳴風格的音樂

## —分析梅湘作品「異國風的鳥」

### The Musical Analysis of Bird's Song on Messiaen's *Oiseaux Exotiques*

劉克浩 (Ke Hau Liu)

#### 摘 要

奧利維亞·梅湘 (Olivier Messiaen 1908—1992) 無疑是二十世紀最重要的作曲家之一，而在他的音樂中，鳥鳴聲是重要的創作素材之一。從梅湘的作品來看，1950 年是他運用鳥歌素材的分水嶺。1950 年以前的鳥歌素材是作品中的一個樂章，1950 年以後則是作為作品的中心主題，作品《異國風的鳥》可說是他的代表作之一。

本首作品的鳥歌素材是梅湘在亞洲、歐洲、北美洲所採集記錄各種鳥類的叫聲所寫的作品，而且也在作品中標示出鳥名，但事實上聽眾假如沒有文字引導的話，是無法真正明白演奏的當時是何種鳥類的聲音；特別是作品中段引入印度與希臘的節奏，在鳥歌素材與特定節奏交織之下，產生出的音樂織體，看似雜亂實則統一。

本首作品雖然分成十三個段落，每個段落均毫不停止用速度區分。但本篇論文則分析出，雖然梅湘的作品聽起來讓人覺得他的音樂是前衛的，但就音樂的手法上，他從傳統音樂的語法發展出個人的音樂觀念，豐富了音響而且將曲式發展為：法國式序曲—複合式的協奏曲—兩段器樂的尾聲的三段式，在複雜之中顯現出單純的統一。因此，「異國風的鳥」作品之後，從簡易的叫聲到細膩的作品，他涵蓋了所有世界大洲的鳥類以及呈現出所有可資利用的鳥歌模式。在不斷的變化當中，帶有鳥類不規則句子結構的新音樂發展，其豐富的音色，複雜的旋律輪廓和持續不斷的變奏，比鳥類學知識的正確性重要的多。

## Abstract

Olivier Messiaen (1908 – 1992) is undoubtedly one of the most important composers in the twentieth century. Bird's song is one of the considerable creative ideas in his musical compositions. All of his compositions show that the employment of the element of bird's song was an important watershed in 1950. Before 1950, the element of bird's song was only a movement in the piece. After 1950, the element of bird's song was an essential motif in the work, and his *Oiseaux exotiques* is one of his best works.

Elements which Messiaen had recorded and notated bird's song from Asia, Europe, North America in *Oiseaux exotiques* are translated into music and he transcribes bird's names in the score. In fact, the audience still couldn't understand what kind of bird's song is when performing without explaining by words. Especially, the work notated some particular rhythms which borrowed from India and Greece, one may hear the unique sound when the work is performed. Therefore, the texture of the piece sounds complicated but actually naïve simplicity.

The work, *Oiseaux exotiques*, is constituted by 13 sections, each section linked up to another by tempo's change instead of resting. In this monograph, we can understand that the work makes us feel avant-garde. In fact, Messiaen developed his individual musical idea from traditional musical carpentry. He diversified musical sound and fertilized musical form. The work seemed complex but concise and harmonic. Therefore, from *Oiseaux exotiques* onwards, he included bird's song from all the continents and represented all available models, from brief calls to elaborate compositions. The ornithological accuracy is less important than the development of a new musical style with the birds' irregular phrase structures, rich timbres, complex melodic contours and intricate rhythmic patterns in incessant variation.

## 研究文本

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