

從荀白克的第四號絃樂四重奏(op.37)

第一樂章看十二音列的奏鳴曲式

Implied Sonata Form in 12-tone Composition—an Analysis of Arnold Schoenberg's First Movement from Nr.4 String Quartet (op.37)

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摘 要

奏鳴曲式，是十八世紀至廿世紀歐洲調性音樂發展過程裡，所完成的最重要的曲式。它的結構，是建立在調性的基礎之上。十九世紀末廿世紀初調性瓦解之後，仍有不少以奏鳴曲式創作的無調性音樂，而其結構的組成卻是建立在調性以外的其他因素上。

本文分析荀白克以十二音列創作的第四號絃樂四重奏第一樂章，詳細探討他如何運用音色、音域與力度等對比，以及調性音樂當中很重要的手法：變奏，來營造奏鳴曲式的呈示、發展與再現等段落。在此曲中，奏鳴曲式的根底——調性——被抽離了，但是卻保留了它的對比性。

透過這樣的分析，可以清楚地看到，荀白克是如何承襲了調性音樂的傳統，又突破了傳統；同時也可以更深入了解，為何音樂的發展會走入調性瓦解之途，並且脫離大眾而進入孤立的局面。

Abstract

Sonata, the principle musical form of tonal music that had been established in European music development since the 18th century to the 20th century, had its structure founded on tonality. Despite the dissolution of tonality at the turn of the 20th century, there were still many atonal musical works which implied sonata form, and their structures were based on musical elements that were other than those of tonality.

This paper is an analysis of Arnold Schoenberg's first movement from Nr. 4 String Quartet. It can be justified that the three sections, Exposition, Development and Recapitulation are made by the contrast of tone colors, registers and dynamics, etc, especially with variation, which is one of the most important techniques in tonal music composition. In this piece, one of the roots of sonata form—tonality—is taken away, however, the technique of contrast is still preserved in use.

Through this analysis, we could clearly see how Schoenberg was inherited the tradition of tonality, and also what he did to break out this tonality tradition. And in further, this analysis gives an insight on why music development in the 20th century was emancipated from tonality and then went into a situation of isolation

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