

作曲前提與音樂結構之透視： 巴赫 D 小調第六號英國組曲之 探討與演奏詮釋

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摘要

約翰·塞巴斯汀·巴赫喜歡運用音樂原型做為作曲前提，或荀白克所稱的“作曲課題”。相似荀白克的“發展性變奏”，巴赫的作曲前提常牽涉不同的音樂要素，並展現於樂曲片段與整首樂曲當中。筆者對其第六號英國組曲的研究中發現，巴赫運用各類型的對稱做為作曲前提。他在組曲首句即呈現此作曲前提，此前提—C#-D vs. Bb-A—內含對稱屬性：C# 與 Bb 不僅是 D 與 A 五度相隔音之鄰音，更是 D 調之 D(主音)和 A(屬音)的導音。巴赫在各種層面上，運用多重音樂要素，巧妙開拓此作曲前提及衍生對稱之種種可能性：它可像主題與倒影主題般地呈現水平式對稱；它亦可如兩聲部或多聲部間的可轉式對位或聲部交換，呈現水平與垂直式對稱；它甚至可成為樂曲片段與整首樂章和聲進行設計的藍圖；它進一步更可讓個別樂章與整首組曲，在內部與整體上，均呈現似完美對稱且環環相扣的完整有機體創作。

巴赫的作曲前提，引領整首第六號英國組曲的創作與架構。身為演奏者，筆者希望經由深入了解此作品，創造令人信服的詮釋，貼切傳達巴赫作曲理念與音樂戲劇力。期望本研究不僅透析第六號英國組曲的音樂內涵，更為詮釋巴赫的音樂開啓另一扇窗。

Reflecting Musical Structure through Compositional Premise: Insights into J.S.Bach's English Suite No. 6

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Abstract

Johann Sebastian Bach employs musical prototypes as his compositional premise, or in Schonberg's term—a compositional “problem.” Similar to Schönberg's “developing variation,” Bach's compositional premise often involves different musical parameters and appears in both local and global musical contents. In my study of Bach's English Suite No. 6, I have found that he engages various types of symmetry as his compositional premise. Bach presents the premise at the very beginning of the suite. The premise—C#-D vs. Bb-A—consists of a symmetrical process in which C# and Bb not only function as neighbor-notes to D and A, which are a 5th apart, but also as “leading” tones to the key areas of D (tonic) and A (dominant). Bach exploits the symmetrical property of this premise at different structural levels in various ways. It is presented horizontally, as a subject and its inverted subject. It is also presented both horizontally and vertically as in two or more voices invertible counterpoint or voice-exchange. It also develops into local and global tonal harmonic progressions. Finally, it even creates an impeccable symmetrical organicism not only for certain individual movements but also for the entire suite.

Bach's compositional premise shapes the whole of the English Suite No.

6. As a performer, I would like to convey his intellectual compositional ideas and musical drama to my audience through a convincing interpretation based on a deep understanding of the piece. Hopefully, my discoveries about the English Suite No. 6 will not only disclose the musical content of the piece, but also open a window to approaching and interpreting Bach's music.

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