

阿多諾「新音樂哲學」的文本理解

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摘 要

阿多諾《新音樂哲學》所探討的範疇從音程、和聲、作曲手法，到音樂社會學，甚至音樂哲學。他的目的在於闡明，音樂所使用的素材不只是只有音響的效果而已，而且也關係到社會的階層。因此，《新音樂哲學》是一本包羅萬象的書籍。

就阿多諾在《新音樂哲學》的音樂思想來看，他主張音樂素材中的和弦、音程的使用是沒有差異性，但因為傳統西方藝術音樂太強調和諧音樂素材的使用，因而造成忽視音樂不協和素材的慣例性。因此，阿多諾在深究傳統音樂作品中的作曲技巧後，他認為十二音技法是能解放傳統音樂的重要現代音樂技法，因為十二音列能顯現出隱含在西方藝術音樂中被忽略的音樂素材，因而看出阿多諾的意圖，在於解放不諧和音程、和弦這種音樂素材的限制。雖然阿多在本書的重點是在音樂素材的論述，但他所希望的，卻是藉由作品裡音樂素材的使用，建立音樂素材與社會階級的社會學觀點。就上述而言，十二音列真的是阿多諾最終的音樂目標嗎？

假如讀者想要理解〈序〉的意義，那麼讀者就必須要先熟悉荀白格和史特拉溫斯基的音樂背景，接著讀者才能瞭解傳統音樂與現代音樂裡，音樂素材的異同性，進而推理出現代音樂的素材與社會階級的關係。

《新音樂哲學》共包含三個段落：〈序〉(1948)－〈荀白格與進步〉(1941)－〈史特拉溫斯基與復古〉(1948)。假如讀者想要了解本書阿多諾思想的哲學辯證，建議讀者從〈荀白格與進步〉讀起，接著是〈史特拉溫斯基與復古〉，最後再讀〈序〉的部份，那麼讀者就能一窺阿多諾《新音樂哲學》帶給我們的啓示。

Comprehension on *Adorno's Philosophy of Modern Music*

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文本 : Theodor W. Adorno, *Philosophy of modern music*, translated by Anne G. Mitchell and Wesley V. Blomster, New York (Continuum), 1994, c1973.

Abstract

Adorno's *Philosophy of Modern Music* is the book which probe into the scope ranging from musical materials such as intervals, harmonies, compositional technique to philosophy of music. Adorno wanted to illuminate the meaning that musical materials contain not only sound effect but also social class. Therefore, Adorno's *Philosophy of Modern Music* is the all-embracing book.

In his musical thought of *Philosophy of Modern Music*, Adorno argued that there was no difference in using musical materials such as chords, intervals and so on. Because it was wrong to overemphasize traditional musical use of harmony that make musical materials into compositional convention which overlooked musical dissonant materials. Therefore, Adorno proded into erstwhile traditional musical materials in compositional technique. He thought that dodecaphony was a modern important compositional technique which could free traditional musical materials. Because dodecaphony could appear omitted musical materials in composition in the context of traditional musical history. What Adorno intended was to emancipate the limitation of musical materials which was dissonant intervals and chords. Although Adorno focused on musical materials in his book, all he wanted was to build the view of sociology of music between musical materials and social class by musical materials used in composition. In view of above mentioned, was the dodecaphony the truly final goal of music ?

If readers wanted to comprehend the significance of *Philosophy of Modern Music*, they would be familiar with the musical background of Schoenberg and Stravinsky. Then readers could realize the differences of musical materials between traditional music and modern music, and then reason the relationship between modern musical materials and social classes. Finally, readers should know what Adorno want to denote in *Philosophy of Modern Music*.

Philosophy of Modern Music contains three paragraphs : *introduction* (1948) – *Schoenberg and Progress*(1941) – *Stravinsky and Restoration*(1948). If readers want to realize dialectics of philosophy on Adorno' s thought in this book, I suggest that readers could read *Schoenberg and Progress* firstly, *Stravinsky and Restoration* secondly, *introduction* finally. Then readers have access to the full facts of what *Philosophy of Modern Music* meant to us.

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對於阿多諾「新音樂哲學」的文本理解，本人的建議是：試著從音樂哲學家的思考角度進入而不是以音樂作曲家的角度切入，因為阿多諾所強調的主、客體是音樂本體與組成音樂本體的各個素材所形成的主、客體之分，而非人與對象的主、客體之分。因此，假如讀者沒有將阿多諾所要表達的音樂本質清楚定位的話，那麼閱讀本書就如同天書一般，會將原本之前阿多諾認為進步的音樂素材，為何在下一章節就認為是退步的作法而產生邏輯上的矛盾？故音樂本體在阿多諾的心中是反應出許多面向，不能用單一的音樂標準去涵蓋阿多諾所要表達的意義，所以本書難以理解也在於此。

「新音樂哲學」強調哲學的辯證思考，與其間接藉助其他人的著作，不如直接從文本的內容閱讀思考，因而本書的理解都是本人直接從著作的文本思考的心得，或有不周全之處也敬請指正。假如讀者對本書的閱讀想要有參考資料書籍，可參考 Max Paddison 所著 *Adorno's Aesthetics of music* (Cambridge University Press, 1993)。