

# 平義久鋼琴作品探究： 以《聲之形 I》為例

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## 摘 要

平義久為日籍旅法作曲家，曾師承若利維與杜悌尤。在其音樂創作生涯中，恩師若利維與長笛家好友阿爾托均提供無比協助與支持。旅居法國期間，他以作曲家與作曲教授身分活躍於歐洲樂界。整體而言，平義久的音樂風格深受日本傳統文化與法國當代音樂之影響，人聲吶喊與間歇性的靜默，均經常出現於其作品中；此二者實源自日本武術「氣合」與哲學思維「間」。他在鋼琴作品《聲之形 I》內，揚棄對具體動機的發展，將聲響素材的流動、繁衍與轉移直接引入曲中；此外，也藉由鋼琴踏瓣與泛音，營造出多重層次的聲響色澤，並亦呈現出樂章間的對比性與共通性。

關鍵詞：平義久、當代音樂、法國音樂、當代鋼琴音樂、日本作曲家

# **An Analysis on Yoshihisa Taira’s Piano Works: The Example of *Sonomorphie I***

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## **Abstract**

Yoshihisa Taira, a Japanese composer based in France, studied with André Jolivet and Henri Dutilleux after arriving Paris in 1966. Professor Jolivet and Pierre-Yves Artaud, a renown flautist, played important roles in the development of Taira’s career. He settled in France and became an active composer and composition professor on the European musical stage. Taira’s music style demonstrated a fusion of traditional Japanese culture and contemporary French music with vocal shouting and intermittent silence constantly interwoven in his works. These two features find their origins from “Kiai” in Japanese martial art and “Ma”, a philosophical concept. Abandoning the use of concrete musical motives, Taira chose to create an impression of fluidity and multiplicity through the transfiguration of sonic elements into his piano piece of *Sonomorphie I*. In addition, he concocted multiple levels of music colors with the use of piano pedals and overtones while at the same time highlighted the contrast and commonality between different movements.

**Keywords:** Yoshihisa Taira, contemporary music, French music, contemporary piano music, Japanese composer

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