

那一位溫和的巨人與我（ I ）： 進入鐘聲的內在，邁向頻譜的時代

趙菁文

摘 要

筆者計畫以此篇章開啟一系列探討英國作曲家強納森·哈維（Jonathan Harvey, 1939-2012）以頻譜概念與手法所創作的電聲與器樂作品，並以此為基，分享筆者自身在音樂創作上逐步理解與思考之過程。這一系列著重以哈維自撰之篇章或其訪談，加上筆者親身與其學習時之直接觀察，將對於國際間某些著作或甚至有所誤解之分析進行說明，同時盼以深入淺出之方式，補足一些與頻譜音樂相關之中文著作的缺乏。

此篇章始於筆者在教學時的一段領悟，解釋頻譜思維如何早在作曲家試圖突破創作常規，渴望回歸聲音之自然質性時生根。接著帶入文章主體，分析論述哈維在 1980 年代受布列茲（Pierre Boulez, 1925-2016）之邀，於巴黎聲學暨音樂研究協調中心（IRCAM）所完成的首部磁帶作品《為死者哀悼，為生者祈禱》（*Mortuos Plango, Vivos Voco*）。從具象錄製的教堂鐘聲與童聲吟唱，經由 FFT（Fast Fourier Transform）頻譜分析，解構聲音的內在，接著以 Music V 數位取樣與 CHANT 語音合成技術所衍生出的創作過程，筆者非以制式化的段落介紹，而是由其中中心音與段落之間「頻率與時間」的詩意關聯，引入其他面向如聲響素材、時值、文字內容等結構之論述，盼協助理解此經典作品在當時如何成就聽覺感知、創作邏輯與電子音樂技術上的突破。

關鍵詞：電子音樂、磁帶音樂、強納森·哈維、頻譜主義、頻譜分析

The Gentle Giant and I (I): From the Inside of the Bell to Spectral Profundity

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Abstract

The article intends to initiate a series of discussion on the electronic/acoustic compositions by Jonathan Harvey (1939-2012) and his thoughts on spectralism. Based on the first-hand observations I made when I had the privilege to study with him at Stanford, I attempt to comment on some critical analysis circulating internationally, which, I think, may lead to certain misinterpretations on Harvey's works. More importantly, this article shares my own musical discoveries from his.

The article begins from a moment in my class when the students and I had a fruitful discussion on one of Beethoven's Bagatelles, which may be viewed as an early spectral thinking. The article then leads to Harvey's earliest work for tape, *Mortuos Plango, Vivos Voco*, composed with technical assistance at IRCAM (Institut de Recherche et Coordination Acoustique/Musique). The two sound sources – the voice of the tenor bell at Winchester Cathedral, England and that of his son Dominic Harvey – are to be analyzed and synthesized with softwares/techniques such as FFT (Fast Fourier Transform) Analysis, Music V and CHANT and construct/deconstruct themselves based on eight central pitches in relation to the eight sections, which establishes a poetic relationship between frequency and time. The piece is concerned with recognizable sounds and the paradox of their interchangeability, which Harvey believes can make music reach out for profoundly spiritual messages.

Keywords: electronic music, tape music, Jonathan Harvey, spectralism, spectral analysis

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