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性靈價值觀與音樂分析 以《壽齊天》及相關樂曲為例

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計畫主持人：王育雯

計畫參與人員：王育雯

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I. 中文摘要與關鍵詞

性靈價值觀與音樂分析——以《壽齊天》及相關樂曲為例

關鍵詞：音樂與性靈、 壽齊天 、 冬天寒 、 南管、韓國宮廷音樂、
音樂分析、音樂審美與評論

中西方古代文獻都提及音樂對人身心所產生的重大影響。近年來，為數眾多的「音樂治療」以及所謂的「莫札特效應」之研究也有接近的發現。然而現今的音樂分析與詮釋卻很少由此一觀點出發，在分析樂音現象的同時，也能兼顧其所引發的身心效應。後者便是本計畫擬從事的方向。

本計畫目的是在探討韓國傳統宮廷音樂《壽齊天》及其它類似的音樂如中國的南管 中，其性靈的意義與價值如何形成，是藉由哪些樂音安排而做到的。其中所謂的「性靈價值觀」係指音樂能使人聆聽後，得到「氣度恢弘」、「莊嚴堂皇」、或「穩定、平和」的感受或經驗。

由於《壽齊天》與南管音樂在文獻中之記載，以及樂人、計畫主持人與不少聽者之親身體驗中，常有這種精神性靈方面的感受。因此本計畫除參閱文獻中對這些音樂及其效果的描述外，特別針對《壽齊天》以及南管樂曲 冬天寒 在音高組織、旋律型態、節奏型態、音色/配器變化、力度變化、以及整體結構取向等方面進行全方位的分析。分析出的樂曲聲響結構，將由性靈意義之角度來詮釋，也就是聯繫到樂曲的莊嚴、偉大、優雅、細膩、穩定、平和，或是修身養性、陶冶性情等效果，以便能進一步理解音樂中性靈意義的可能成因。

II. 英文摘要與關鍵詞

Keywords: music analysis; music and spirituality; *Sujech'on*; nanguan music; music aesthetics and criticism

Music Analysis and the Value of Spirituality— *Sujech'on* and Related Musical Pieces

This project purports to investigate how the spiritual value and meaning of the Korean court music *Sujech'on* and music of similar effects (such as Chinese traditional nanguan music) are achieved through its sound organization. The “value of spirituality” here refers to a kind of majestic, elegant, stable and peaceful quality that a listener senses in a piece of music or feels to be affected by listening to it.

Sujech'on and nanguan music are often said to have such spiritual value in documents, reports, and in experiences of musicians and listeners including myself. Therefore, this project will analyze *Sujech'on* and a nanguan piece “Dong Tian Han,” in terms of their pitch and melodic organization, rhythmic patterns, timbre, dynamic changes, and the overall structure of *Sujech'on*. The result will then be interpreted from the perspective of spirituality. In other words, the analysis will be related to the “majestic, great, elegant, delicate, peaceful,” and/or even disposition regulating qualities indicated in documents and by musicians, in order to understand what kinds of musical processes contribute to the music’s spiritual quality.

III. 報告內容

不論在東西方文化中，都有關於音樂對人身心重大影響的觀察，並主張善加利用此一音樂力量。在《禮記 樂記》、《史記 樂書》以及柏拉圖、亞理士多德的著作中都提到音樂對人性情的作用。¹ 近年來在所謂「莫札特效應」與「音樂治療」的研究中，也一再證實音樂對身心的力量。然而這些作用如今卻少有人將其用在音樂的聲音現象及聆聽經驗之探討分析與詮釋上。

今日音樂分析詮釋方法在西方雖然已經有卓越的發展，卻也少見將此發展用於探討音樂的聲響結構與其所引發的身心效應的關聯。1980 年代以前，英美音樂理論與分析學界對於作品的解釋，往往由音樂結構中尋求。這其中所隱含的價值評判，是對所謂音樂自律性（autonomy）的高度重視。例如在 Edward T. Cone 的討論與分析中，可看出他以內在結構組織為前提的音樂價值觀，並依此觀點進行音樂分析與評論（王育雯 1998）。這種審美價值觀，在本計畫中，稱為「自律論」的觀念，即音樂的意義應由音樂（作品）本身（即其聲音現象）尋求，而不在音樂以外的事物，如社會、文化、性別角色、經濟活動等等。不論是申克式理論（Schenkerian theory）或是音類集理論（set theory）體系的探討與樂曲分析，論述的焦點都放在音樂的聲音特質，特別是樂譜所顯示的結構上。我們若翻閱全美最重要的音樂理論期刊 *Music Theory Spectrum*，由 1979 年創刊到 1980 年代中期，不難察覺這一點。這種觀念，在本計畫將指稱為「自律論」音樂價值觀。²

1980 年代中、晚期開始，陸續有學者提出有別於此一自律論觀點的音樂詮釋方式，包括所謂的「新音樂學者」如 Susan McClary, Rose Rosengard Subotnik, Lawrence Kramer, Caroline Abbate, Ruth A. Solie 等人。對音樂作品各種不同的詮釋觀點紛紛出現，如女性主義（McClary 1991, Solie 1993, Citron 1993, Kramer 1990, 1995, 1997）、文化批評（Kramer 1990, 1995, 1997; Subotnik 1991, 1996; Tomlinson 1993）、敘事學（narratology）（Abbate 1991）、社會學（Shepherd 1987）等等觀點，一一帶入音樂作品的探討中。一時之間，音樂學界對於作品的詮釋可謂百家爭鳴，展現多樣化的風貌。

儘管如此，這些較新的論述模式仍然忽略了一項重要層面——即音樂對人身心狀態、性情、道德、精神氣度所能引起的反應與效果。即使在所謂「新音樂學

¹ 參閱王育雯，音樂，身心狀態，與道德性情——由韓國宮廷音樂《壽齊天》的經驗談起，《2001 年中華民國民族音樂學會學術研討會論文集》（即將出刊），與 Yuhwen Wang, “How Music Affects the Ethos? Ancient Greek and Chinese Thoughts,” *Proceedings of the XVth International Congress of Aesthetics in Japan* (Tokyo, Japan, 2001).

² 有關不同種類的音樂價值觀，請參考拙作 “Value Judgment and Musical Explanation: Their Roles in Selected Writings of Edward T. Cone,” Ph. D. Dissertation, Columbia University, 1998; 第一章。

者」的音樂批評，如 Susan McClary, Lawrence Kramer, Carolyn Abbate, Rose Rosengard Subotnik 等人的研究，雖由文化、社會、性別、敘事性等有別於純然結構之觀點來探討音樂，也未提及性靈、道德、宗教等課題。這些研究對舊有價值觀（如對音樂的自主性、統一性、一致性的尊崇等等）進行批判，並提出由上述各色觀點來談論音樂，造成音樂的意義與價值眾說紛雜，難有共通的看法。似乎對於不同性別、種族、文化的聽眾而言，音樂並無共通一致的價值。在這種情況下，當一位學者以某種性別、文化的角度詮釋音樂時，其論述對不同於其預設之性別、文化立場的讀者/聽者而言，似乎不一定具重要意義。

然而經驗顯示，亞洲文化背景的聽眾能夠受貝多芬的樂曲的感動；同樣的，西方文化背景的聽者也能欣賞如印尼甘美郎（Gamelan）這種音樂。許多人聆聽了不同於其所處的文化、社會等背景之下所產生的音樂，往往也能欣賞、感動。這表示音樂的背後有某種跨文化的機制，能夠在不同背景的聽眾之間，同樣都引起共鳴。而這種跨文化的機制，又不同於 1970 到 1980 年代中期的音樂理論分析中所常探討的那種樂曲結構複雜、嚴謹、或統一、一致性。而是關乎人與音樂之間的關係——諸如欣賞、喜愛、享受等等。

本計畫的研究脈絡，即以此種音樂的跨文化意義為前提，將研究焦點鎖定於東西方文化中，具有「平和、安詳、穩定」效果的音樂，探討其效果是如何形成的。具有這種效果的音樂價值，在本計畫中，稱之為「精神性靈價值」，或簡稱「性靈價值」。在西方如天主教會的許多樂曲、在東方如中國古代先秦兩漢時的雅樂、日本韓國的傳統音樂等等，儘管其實際使用時的情境不甚相同，但如文獻所載，都有類似的效應。³

以精神、性靈、信仰為前提的音樂價值觀其實在西方很早就被強調。早在柏拉圖，亞理士多德的論述中，就一再強調音樂對精神性情與道德的影響，並進而主張將這些影響應用在教化人心之上。（Fubini 1990, Katz & Dahlhaus 1987）。另一個明顯的例證，就是歐洲天主教於十六世紀中葉，由 The Council of Trent 所推動的 Counter Reformation 行動，重新確認教會音樂對大眾性靈、信仰上應有的意義與價值（Weiss & Taruskin 1984, Fubini 1990）。事實上，音樂對精神性靈的意義，並非只在天主教教會中才受到重視而傳達、宣揚。只是如今此一課題在西方久已被忽略。

在亞洲，音樂的精神性靈價值也自古以來就不斷受重視。例如在高麗《世宗實錄》中，有關雅樂的部分，言其目的在使人性情「高尚聖潔」⁴。在中國古代的

³ 關於此點，可參考 Yuhwen Wang, “How Music Affects the Ethos? Ancient Greek and Chinese Thoughts.”

⁴ “To cultivate human nature to the loftiness of sainthood, blending the spirit and man into one, to create a universe where heaven and earth are one in accord and a cosmos in which *yang* and *ying* exist in perfect balance.” 見 Hwang, Byung-Ki, “Some Notes on Korean Music and Aspects of its

樂記、樂書 中，更是處處可見。⁵

近年來在歐美地區，雖然出現了一些研究音樂與心靈狀態的關聯，如探討音樂與起乩 (possession) (如 Rouget 1985) 音樂與道德 (如 Higgins 1991, Levinson 1998) 等課題的著作。然而前者偏重音樂在各種宗教信仰活動中的田野調查發現，後者偏重抽象的哲學思惟，都甚少觸及有關音樂樂音現象中，引發心靈影響之成因的探討。

精神性靈是在各種文化 (不論原始或高度發展) 都有的共通人類現象。不同的族群，不同的個體，都可發展性靈，個人信仰，培養並欣賞「平和、安詳、穩定」的特質。因此，或許由性靈出發的價值觀能對目前的音樂分析詮釋提供一些不同的思考方向。若能一方面超越自律論的侷限，另一方面又能發展出一種跨文化意涵的分析與詮釋方法，將為音樂的分析模式注入新血。在此時從事以性靈價值觀為出發點的音樂分析，也就別具意義。

主持人於 90 年所進行並發表的研究，並初步涉及韓國與日本傳統宮廷音樂中，與「性靈價值」相關的樂音現象，提出關於音樂中「氣息音」與修身養性之間關聯的一些解釋。在這些研究中，發現音樂能夠使人心境平和安詳，原因一方面固然是速度上的緩和，節奏上的規律，另一方面，也和整體力度結構有關。例如在韓國宮廷音樂《壽齊天》(*Sujech'on*)中，力度的變化，特別是在拉得極長 (約 7-11 秒不等) 的所謂之「氣息音」之中，其力度的變化，極為肖似人在熟睡等非常安定的狀態時，呼氣與吸氣過程中所用的力道變化。

在不同的韓國音樂文獻中，都共同以「莊嚴堂皇」、「偉大」、「優雅」、「高度細膩」等形容詞描述《壽齊天》，並咸認其為韓國宮廷音樂中，最重要的曲目之一。⁶ 在「韓國傳統表演藝術中心」所錄製的《韓國傳統音樂選輯》第一輯的解說中，更直言「偉大莊嚴」、「崇高」就是其效果。⁷ 它屬於韓國傳統宮廷音樂中的「鄉樂」體系。⁸ 演奏場合，一為皇室行進、觀見或宮廷宴飲時的殿廷鼓吹樂，一者為「處

Aesthetics," *The World of music* 27/2 (1985), p. 32.

⁵ 這方面的研究與整理，可參考拙作 "How Music Affects the Ethos? Ancient Greek and Chinese Thoughts," 以及 音樂，身心狀態，與道德性情——由韓國宮廷音樂《壽齊天》的經驗談起。

⁶ "Most elegant, highly refined;" "considered by many to be the greatest composition in Korean instrumental music, it is very slow and majestic" 前者見 Hwang, Byung-Ki, "Some Notes on Korean Music and Aspects of its Aesthetics," *op. cit.* p. 43; 後一記錄，見 Lee Song-ch'on, "Samhyon Yukkak," *Survey of Korean Arts: Traditional Music* (Seoul, Korea: National Academy of Arts, 1973), p. 130.

⁷ "The effect is one of great majesty and sublimity so that today *Sujech'on* is regarded as one of the finest gems of Korean court music." 見 *A Selection of Korean Traditional Music*, vol. 1: *Instrumental Music 1* (Seoul: Korean Traditional Performing Arts Centre, 1991) 中，有關《壽齊天》的解說。

⁸ 見 Byong Won Lee, *Styles and Esthetics in Korean Traditional Music* (Korea: The National Center for Korean Traditional Performing Arts, 1997), p. 58. 「鄉樂」原指韓國本有的音樂與中國唐代以

容舞」(一種韓國面具舞蹈)的伴奏。

《壽齊天》的這種莊嚴堂皇、優雅、細膩的效果，不僅是韓國人，即連如筆者長期浸淫於西方藝術音樂之人，也能深刻感受其對於身心「平和、穩定」的正面效果；而且不少台灣的聽眾，也在聆聽後，有類似的經驗。⁹ 因此這首曲子未嘗不可說是適合以上述的性靈價值觀的角度，進行分析。雖然已有韓國學者 Lee Hye-Ku 對《壽齊天》作了頗為詳細的分析，但其角度基本上著眼於結構層面，並未將樂音現象聯繫到此曲的精神性靈價值與意義。本計畫的分析中，將特別著重於樂曲聲響結構與其對於身心狀態的意義。

除了《壽齊天》外，中國傳統音樂中的南管，也常被認為具有心靈的力量。如同王耀華、劉春曙（1989）所指出，它對人的影響甚至可以擴及到心靈淨化的層面上，達到改造習性、陶冶性情，提昇情操的效果：

無論是集體唱和，還是自彈自唱，南音都能使人自得其樂，漸漸忘我，進入一個超凡脫俗的境界，從而使心靈淨化，陶醉。音樂藉音樂的組合而創造意境，在潛移默化之中給人以情的陶冶，趣的薰染，從而提高人的情操，改造人的習性。在這方面，南音無疑獨具其它民間藝術不能及的優勢（頁 428）

不少南管樂人甚至感到其音樂具有提昇性靈的作用。王耀華、劉春曙（1989）就提到品味南管音樂，「如同太極氣功那般“意”入“丹田”，從而進入到一個超脫的境界」：

也許，閩南人很早便在不自覺之中，將南音廣泛地應用於療養身心的實踐。那婉轉優美、裊裊如縷的旋律，能使際遇不順的人頓時拋棄煩惱；那舒緩悠揚、涓涓如流的節奏，可以使煩躁焦急的心獲得寧靜。因而，南音能使你鬆弛緊張，平衡心態，恢復理智，清醒思惟，能使你榮辱皆忘。無論是唱奏南音者還是傾聽南音者，身與心都隨著那無數的細微而變幻無窮的樂音，如醉如痴，不能自已；當品味到其中韻律而心領神會之後，便如同太極氣功那般“意”入“丹田”，從而進入到一個“超脫”的境界。（頁 429-30）

南管樂人之間也經常流傳的一些故事，內容是在合奏一段時間後，身心進入非常穩定的狀態，以致達到「忘我」境界，連屋內遭小偷都全無知覺（王耀華、劉春曙 1989）。

基於這些發現，本計畫便鎖定於分析《壽齊天》及南管樂曲《冬天寒》，探究其性靈的意義如何形成。冀望藉由此研究，發展出一種分析詮釋模式，能夠兼顧音樂的聲音結構現象，以及此現象與聽者的性靈感受或經驗的關聯。由於分析的結果已發表於 2002 年度的「國際傳統音樂大會」(International Council for Traditional

前傳入韓國的音樂，但今日此一詞彙並包含韓國 Koryo, Yi 與 Silla 等時期的樂曲。見“Korea,” *New Grove Dictionary of Music and Musicians*, p. 203.

⁹ 詳細情形，參閱王育雯，音樂，身心狀態，與道德性情——由韓國宮廷音樂《壽齊天》的經驗談起，頁 1-2。

Music, 簡稱 ICTM), 因此將該分析附於本報告之「附件一」。

如同「附件一」所指出,《壽齊天》與《冬天寒》中,都可見到以「含蓄、中庸」(modesty)作為樂音組織的基本原則。這與西方自調性音樂以來的「張力堆疊-解決」的組織原則,即使不是反其道而行,也至少是大異其趣。這與精神性靈層面有何關係?《冬天寒》樂音結構中的含蓄、中庸、不過度、不極端的本質,可以呼應學者與樂人們對南管樂曲「陶冶性情,提昇情操」以及使人「進入到一個超脫的境界」的說法。

同樣的,《壽齊天》樂曲中種種含蓄、幽微的變化過程,可以用來說明何以人們對有「高度細膩」、「優雅」等形容,而覺得它「莊嚴堂皇」,甚至「偉大」。如同筆者在《音樂、身心狀態,與道德性情》一文中所指出的,《壽齊天》調和了身體與性情二個層面,呼應《樂書》中「宮動脾而和正聖,商動肺而和正義,角動肝而和正心,徵動心而和正禮,羽動腎而和正智」這段文字背後的一種概念——音樂對於心性道德的影響,密切關乎其在身體運作上的影響力量:

在《壽齊天》中,音樂、身體、心性三者主要經由「呼吸」的類比,而達成互動、影響。藉著音樂形似人在安定狀態下的緩慢平和呼吸,聽者的呼吸與相關的身體活動得以變得寧靜安詳,而心性也藉由對呼吸的關注與掌握,得到修養的機會。除了呼吸,「非目的式」的樂曲整體結構,也讓意識專注於當下,心性不再向外尋求,被外物所惑,受雜念的牽引。

這種「不為外物所惑」的情形,在《冬天寒》中,更是顯現於其「含蓄、中庸、不過度、不極端」,所有樂音都只在微小幅度內變化的特質,

IV. 計畫成果自評:

研究成果與原計畫相符。分析結果達成預期目標。

研究成果之學術價值在於建立一種由性靈角度的分析取向與模式。

主要發現參見上一部份的說明。

研究成果經修改後,適於在學術期刊發表。

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附件一：

ISSUES OF TENSION IN SOME TRADITIONAL ASIAN MUSIC

YUHWEN WANG

The process of tension and relaxation is often discussed in western art music. Since western common practice, tension in a piece or movement is often accumulated through a major portion of the piece until some kind of a highest goal (such as harmonic and tonal resolution) is reached, and the great-accumulated tension is released before the piece/movement ends. In other words, tension is often built and increased through a long-term process, rather than built only locally and resolved immediately. Therefore, difference between high-tensioned passages and low-tensioned ones can be very sharp and jagged. That is to say, the piece/movement often proceeds with tension varying in immense, massive up and down.

Such a process of tension accumulation is closely related to the teleological process in western music. Before the highest goal of the piece/movement is reached, tension is ever accumulated, and the need for resolution is ever increased. In this sense, Nicholas Cook understands Schenker's analysis as a technique to answer the question "how are the progressions directed towards a goal?"¹⁰. Similarly, when Edward Cone explains music progression, goal-directed motion is conveyed with the analogy of throwing a ball. It is also this long-accumulated tension process that is sharply attacked by Susan McClary in her book *Feminine Endings*.

However, such a mechanism in building the need to resolve or to reach a long-term goal is not found in the Asian traditional pieces I am going to discuss. On the contrary, as my analysis will exemplify, the ideal norm revealed in these pieces seems to be just the opposite. Modesty and reservedness, as opposed to sharp opposition and enormous contrast, seem to be what is at stake, and they are achieved in the pieces mainly through low-level tension oscillation. In the following discussion I will analyze 2 traditional Asian pieces, one Chinese and the other Korean. Both of them are in heterophony setting, and hence my analysis focuses primarily on the melodic construction.

【壽齊天】

The first piece I discuss is a Korean traditional court music *Sujechon*. As Lee Hye-Ku has correctly indicated, the piece can be divided into four sections. The

¹⁰ Nicholas Cook, *A Guide to Music Analysis* (New York: George Braziller, 1987), p. 35.

first three sections each consist of 6 *changdans*, and they form the main body of the piece. These *changdans* are defined by rhythmic patterns as expressed in the drums, but they also occur in melodic patterns, as will soon be clear. The last section has only 2 *changdans*. The melodic structures of secs. 1 and 2 are mostly the same. Section 3, however, shows more deviation from the previous sections, although all three are based on 2 basic prototypes—x and y—as will soon be explained.

According to Lee, the three major sections (i.e., the first three sections) comprise of four melodic types—A, B, C and D. He summarizes the melodic structure of the first three sections as in fig. 1:

Fig. 1: Sectional analysis of *Sujechon* according to Lee Hye-Ku.¹¹

Section	<i>changdan</i>					
I	A	B	C	B	D	A'
II	D'	B	C	B	D	A'
III	D''	C'	B'	B'	D''	A''

From Fig. 1 one can easily see the recurrence structure in the piece—A, B, C and D each recurs whether in their original form or in some varied form. Examining these melodic types more closely, however, I found that more relationship exists between A and D, and between B and C. (Ex. 1)

Ex. 1 gives melodic progression of each *changdans*, with structural tones in white notes, and salient ornamentations in black notes. It shows that the melodic structure of D is closely similar to that of A, with only one additional structural note G, which is, nevertheless, presented in A as an embellishing tone. One can also find from this example that C is a shortened variation of B, with the same opening structural notes. For these similarities, I have re-identified the *changdans* of the piece, calling both A and D as versions of “X,” and both B and C as versions of “Y.” Fig. 2 presents the piece in the newly identified form, together with the fourth section:

Fig. 2

section	<i>changdan</i>					
	1	2	3	4	5	6
I	X1	Y1	Y2	Y1	X2	X1'
II	X2	Y1	Y2	Y1	X2	X1
III	X2'	Y2'	Y3	Y3'	X2''	X1''
IV	Y1'	X1'''				

¹¹ Lee, Hye-Ku, “*Sujech'on*: Mode and Form,” in his *Essays on Traditional Korean Music*, trans. and ed. by Robert C. Provine (Seoul: Seoul Computer Press, 1983), p. 172.

From Fig. 2 it can be seen that, after the piece proceeds to the second *changdan*, it rotates alternatively between 3 *changdans* of Y (Y1-Y2-Y1) and 3 *changdans* of X (X2-X1'-X2) consistently until the end of section III. Example 2 compares various versions of X and Y that occur in the piece. The roman numeral in the parenthesis indicates the section, while the digit that follows indicates the *changdan* in that section.

Although the piece is reduced into 2 prototypes (X and Y) in this analysis, it is not as simple as Fig. 2 shows. If we compare different variations of X and Y, further relationship exists in between. Exx. 2 and 3 shows such relationship. Ever in its first occurrence, the y-formed *changdan*—Y1 at I-2—shows close relationship with X1: It starts with motive k, which comes from X1. And such similarity also exists between X2 and Y1. Both of them consist of the melodic procedure G-F-C (identified as y* in Ex. 2). In other words, ever since the beginning, Y-formed *changdans* present close relationship with X-formed *changdans*. In addition, after a near-repetition of section I (section II follows Section I closely, except for its first *changdan*), the first *changdan* that occurs (X2' at III-1¹²) presents important features of both X and Y—these features are marked as x* and y* in X2' in Ex. 3. This variation of X2 differs from the original X2 (at I-5 and II-5) in its second C note—which is raised an octave higher, and is added with an additional note Bb, as Lee has indicated. This change results in the structural procedure C-Bb-F, which is the motive y*, and recurs in the following three *changdans* of y type. These y-formed *changdans* (III-2, III-3, III-4) thus occur almost like variations of X2.

In short, X-formed and Y-formed *changdans* are inherently related ever in their early occurrences at section I. Then more shared element is revealed between them at section III. At this point X and Y procedures do not contrast each other anymore, but rather show close proximity. We thus find in *Sujechon* that it first alternates in two basic structural procedures—i.e., varied repetition of two melodic prototypes X and Y. Later in Section III even these two prototypes are not independent anymore.

Thus variations of these 2 basic procedures become variations of a single global idea, all can be related to X2' at III-1: As shown in Ex. 2, X1, X1', X1'' and X1''' are all related to X2 in their common C-F leap and the ascending interval of 4th revealed in this leap. X2 is related to X2', as stated above, in their common C-G-F-C(-...)-F outline, while X2'' undertakes a middle part of X2' (F-C-Bb), which is also a transposition of the first half of X2'. Versions of Y (Y1, Y2, Y2', Y3, and Y3') are related to this X2' in their common structural motive C-Bb-F or the interval procedure thus revealed—a descending 2nd followed by a descending 4th. Thus X1 is more closely related to X1' and X1'' than X1 is to X2, X2' and X2'', whereas the relationship between X1 (and its variations X1', X1'') and X2 (and its variations X2', X2'') is closer than that

¹² I use the symbol “III-1” to denote *changdan* 1 of Section III.

between X1 and Y1. (See Ex. 2.)

In other words, *Sujechon* turns out to be presenting related variations of a global basic form, as carried in X2' of III-1. In this sense the piece can be understood as proceeding in a circle-like (or spiral-like) motion by constantly using and varying the same basic idea. Yet it does so with different degrees of variation, and therefore with different degrees of deviation each time. When X1 or X1' is followed by X2, for instance, the process shows less deviation than, say, when it is followed by Y1. With each recurrence of the same basic idea in this way, the degree of variation oscillates. In other words, if the piece is said to proceed in circular motion, then this motion itself undergoes variations and subtle variation among the variations, while each recurrence relates closely but differently with each other.

One wonders if there is a global plan that involves such a process and unites all the variations—*i.e.*, the *changdans*—or the sections. For instance, can there be a process of moving toward greater deviation followed by integration (the least deviation) at the end—that is, a meta-narrative that is often found in western music? In some aspects, sec. III does show more deviation from the previous material than does Sec. II, since sec. II is mostly the same as sec. I. However, the last section—Sec. IV—reveals that integration is not a direction or goal that the piece heads toward. Sec. IV contains only 2 *changdans*, Y1' and X1'". Owing to its length, it seems proper to regard this section as a coda, rather than a full section in its own right. Under this interpretation, Sec. III becomes the last major section. Yet it shows much more deviation from Sec. I than Sec. II does. In this sense the piece does not really show a process of “closing with integration.”

Of course one might say that because sec. III shows integration of the two prototypes X and Y (as in X2' of III-1), this section may well be regarded as the piece's way toward integration. However, other features of the piece contradicts this interpretation. *Sujechon* actually ends with X1'", and its closing is a great surprise—Bb. If we examine all the X-formed *changdans* (Ex. 2), only X2" (III-5) and this X'" (IV-2) do not end with C or F—the two structural notes of X1. The case of III-5 can be easily explained—the x* motive is raised a 5th higher here, resulting in the ending Bb. Yet the case of IV-2 can hardly be explained: It starts with exactly the same notes as X1 (C-F), but rather than going back through F-C as does X1, it simply changes to F-Bb, and the piece ends right here. If we compare all the versions of X1, IV-2 is the only one that ends with Bb!

This (“wrong note”) ending indicates that the piece does not strive toward a sort of integration at the end, but rather presents a closure that is “contingent”—not prepared definitively as a closure.¹³ One feels as if the piece might be going on with

¹³ I am using the word “contingent” in the sense that Rose Rosengard Subotnik uses it when

other occurrences of X or Y without changing the nature of the piece. In other words, the variations are not organized in a way that shows integration after accumulation of great deviation. They seem to come in an oscillating, fluctuating manner that is predictable only in a rough sense, but unpredictable in detailed, more subtle levels.

Tension built in this way, therefore, is not accumulated throughout a major portion of the piece and resolved or relaxed toward the end, as found in much western art music, but comes in a kind of “ebb and flow” moment by moment—sometimes more, sometimes less, sometimes sharper and sometimes milder. When explaining compositional technique, Schoenberg pointed out that variations which do not develop a certain process along the piece—what he called “non-developing variations”—function only locally, and effect only the passage in question, rather than accumulated in a long-term base.¹⁴ This is just what we find in *Sujechon*. Contrary to the emphasis of developing variations in western art music, as found in Schoenberg’s thinking, *Sujechon* seems deliberately to present a non-developing kind of variation as its norm.

Because tension in *Sujechon* is not accumulated, its intensity is usually reserved and mild—as opposed to the intensity of tension accumulated in a long-term base in much tonal music of western music, especially those in the sonata form. Vacillation of tension in *Sujechon*, in turn, also occurs only in mild and subtle level. Therefore, the piece can be said to proceed in a manner of modesty—reserved, elegant—but always changing and hence interesting. This finding is also supported by my sonographic and spectrographic analysis of a performance of the piece in another study. To summarize briefly, in that study it is found that the ways of articulating and executing notes present a process that resembles motions in breathing—also a process of oscillation through time only locally, without long-term accumulation of tension.

It is no wonder that *Sujechon* is described in the documents as “elegant,” “graceful,” even though many young people, like my college students, find it piercing, disturbing, or even terrifying and scary.

【冬天寒】

Although a listener may find this piece highly repetitive as other nanguan music under first impression, repetition and repetitive patterns are actually not as easy to locate as one may imagine. 冬天寒 and *Sujechon* are both built primarily upon melodic construction in heterophony. However, their melodic processes contrast each other tremendously. While structural pitches in the variations of the same prototype in *Sujechon* always occur without altering the order (even though some of them may

discussing Chopin’s music in her book *Developing Variations*.

¹⁴ Arnold Schoenberg, *Coherence, Counterpoint, Instrumentation, Instruction in Form* (ed. by Severine Neff; trans. by Charlotte Cross & Severine Neff; Lincoln, Nebraska: Univ. of Nebraska Press, 1994), p. 39.

occasionally be added or omitted), those in 冬天寒 do not. Rather, their order, as well as rhythms, may all change from variation to variation.

Ex. 4 gives the pipa line of the whole piece. Pipa provides structural tones of the melody, around which other instruments as well as the voice add ornamentation. Therefore the pipa line offers a good focal point for the study of the piece's melodic organization.

Fig. 3: motivic and sectional structure of “Dong Tian Han.”

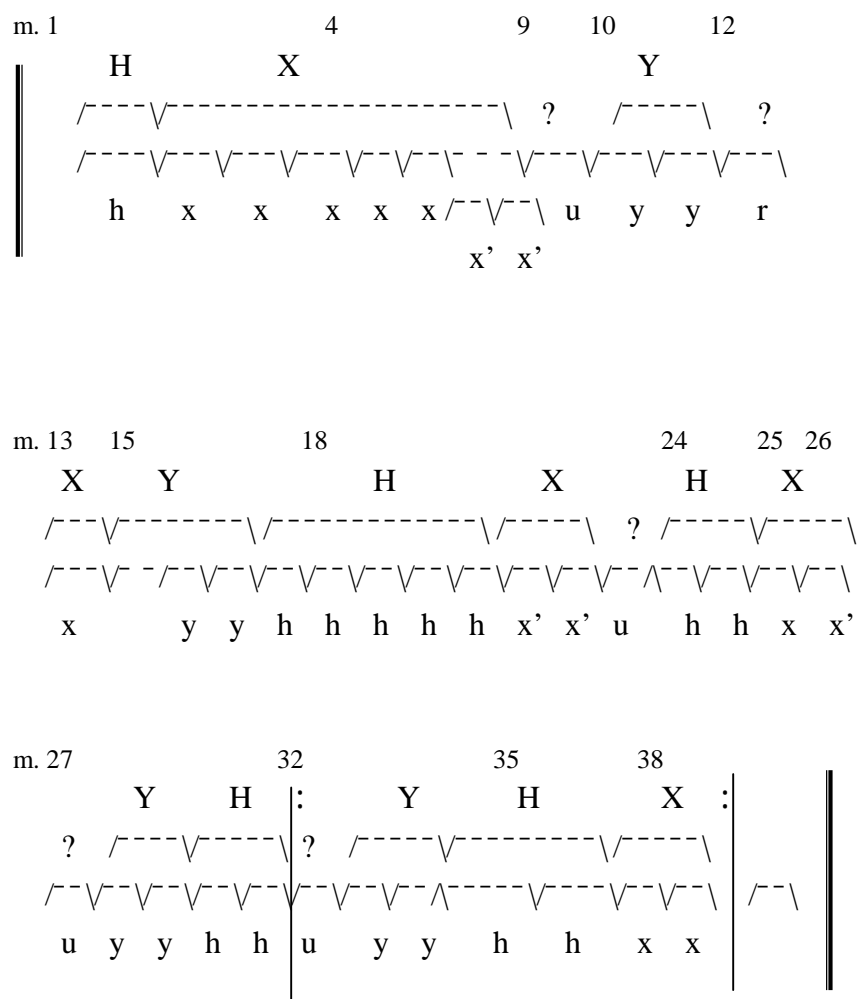


Fig. 4: pitch variations of the motives in cipher notation.

m. 小節數	x
4-5	4 2 1 2 (5 4)
5-6	4 2 4 1 ²¹ 6 1
7-8	4 2 1 6 1 2
13-4	1 4 2 1 ²¹² 6 1
25	(4) 2 1 6 1
38.46	2 1 6 1
39.47	4 ⁵⁴ 2 1 6 1 2

m.	x'
7-8	6 1 2
8-9	6 2 1
20-21	2 1 6
22	6 2 6
26-27	6 21 26

m.	u
9-10	4 5 6
23	4 5 6
27	4 5 6
32	4 5
35& 43	4 5 4 5

m.	h
1	6 ⁵ 4
11-12	65
17-18	4 6 5 6
18	5 4
19	6 4
	5 6 5 4
	6 5 4
24	6 5 4
	5 6 5 4
30	6 4 2 4 6 5
30-31	6 5 6 5 4
34-37	6 5 4 ⁵⁴⁵ 245 ⁴²⁴⁵ 6 5
37	6 5 4

m.	y
10	1 6 5 6
11	1 5 6 5
15	(6) 1 6 5
28-29	1 5 6
29	1 6 5
33	1 6 5 6 5
34	1 5 1 6 5

m.	r
12	2 4 5 4 2

Fig. 3 provides motivic identification of 冬天寒 . Demarcation of these motives is made under the consideration of word grouping and phrasing of the text and pitch repetition. Since similar rhythmic patterns pervade various motives, rhythm is not a primary factor for identifying the motives. Rather, centricity of pitches seems to be primary features for defining these motives. The melody always moves around certain pitches (central pitches), into which some other pitches may occasionally be added. For example, motive y focuses upon C5-G4 descent [!5], but it may occur as [!6 5 6](m. 10), [!5 6 5](m. 11), [!6 5 6 5](m. 33), or [!5 !6 5](m. 34).¹⁵

Fig. 4 lists the pitches of each occurrence of these motives in cipher notation. From Fig. 3, it is clear that certain motives recur constantly in the piece, and can be regarded as main motives, such as x, y and h. These main motives each appear in groups, constituting different sections, which are therefore marked with capital X, Y, H, respectively. However, there are also other motives that occur much less frequently; these include motives u and r. Their identities are mystical, especially in view of their sporadic appearance. Do they represent new sections? Or are they transformations of some of the main melodic types (x, y, h), or simply something else? In addition, at m. 15 there is an additional note that do not belong to either the preceding x nor the following y motive. How can we understand this additional note?

If we examine each occurrence of u and r closely, their functions becomes gradually clear. Motive u occurs almost exclusively before motive y. (The only exception is at m. 23, and this will soon be explained.) Consider the other occurrences of u, it seems to be a precedent of y. Examining y, which centers upon the downward motion from C5 to G4 [!5], one finds that its register is the highest among all the motives in the piece—it includes the highest pitch in the piece—C5. In other words, within the context of 冬天寒 , y offers the highest pitches, while u moves only between F4 and A4 [4 5 6]. (See Fig. 4.) One wonders whether u precedes y in order to bring the melody's register higher so as to meet y's range. Can it be the case that the piece avoids large sudden registral shift? If so, not only should there be no sudden big registral shift, but there may also be some other mechanism to avoid direct succession between motives that contrast greatly in register.

This hypothesis of registral proximity is confirmed when we consider the registral contrast of the motives and their distribution: Among all the identified motives,

¹⁵ For more discussion on the demarcation of motives in nanguan music, see, for example, Wang Ying-fen, "The 'Mosaic Structure' of Nanguan Songs: An Application of Semiotic Analysis," *Year Book for Traditional Music* 24 (1992), pp. 24-51.

x presents the lowest register. It often starts with F4, and goes down to A3 via D4, and then back to C4 [4-2-6-1]. Thus if x follows y directly, the result would be sudden registral shift from C5 all the way down to A3 and C4 [!5 – 4 2 6 1]—a downward leap of 10th! In fact, this direct y-x succession does not occur in the piece at all. Rather, when y is to be followed by x, there is always some other motives that intervene in between. Motive r at m. 12 is exactly such a case. More often, a number of motive h would intervene between y and x, such as mm. 18-24, 34, 37, 42 and 45.

So far we have considered conditions for y-x succession. How about x-y succession? Does it also need some intermediate material to avoid immediate sharp shift in register? As mentioned, y is often preceded by u [4 5 6], and thus when the preceding motive is x, the succession x-u-y [4 2 6 1 – 4 5 6 –!5] will result, rather than immediate succession of x-y. This strategy effectively avoids direct x-y succession, and hence avoids sudden big registral shift. The only occurrence of y that is not preceded by u is at m. 15. Even here y does not follow x directly, but is mediated by an additional note A4. Through this additional note, the 8ve leap that would otherwise result [4 2 6 1 – !5] is avoided.

This avoidance of 8ve leaps points to another important feature of 冬天寒 . Throughout the piece, melodic leaps always occur in a restricted, reserved way: upward leaps do not exceed 6th (and this very rarely—only at mm. 15 & 23), while the maximum downward leap is even smaller—only a 4th. The avoidance of large leaps explains the u at m. 23, which is preceded by x' (6 2 6) and followed by h (6 5 4)—without this u, the result would be an 8ve leap from A3 to A4!

Modesty is not restricted merely to the melodic leap and registral shifts, it also accompanies the way melodic peaks are presented. Ex. 5 presents the melodic contour of the whole piece. From it we can easily find that whenever a new melodic peak is reached it does not occur alone in contrast with the neighboring events, resulting in an salient, outstanding event. Rather, the peaks are often repeated, together with neighboring notes, before leaving for another registral extreme. For instance, the C5 peak at m. 10 is repeated at m. 11 (ex. 4). At m. 15 the C5 peak is also repeated at mm. 16 and 17. When it descends down and then ascends to A4 at m. 18, the melody lingers around this pitch and repeats it several times before going down to the low A3.

In other words, melodic peaks in the piece are not presented in a way to highlight its extremity, but rather take place modestly, with subsequent “soothing” gesture of repetition. In this way the “novelty” and “outstanding” effect of the new peak is quickly “neutralized” and blended into the surrounding pitches.

Tension resulted from such reserved design, if any, becomes minute and subtle. Because higher pitches require more energy for human voice to sing, it is often associated

with higher tension. Upward leaps, higher peaks and upward registral shifts therefore tend to be accompanied with tension.¹⁶ Yet such tension appears in 冬天寒 only mildly and placidly. Since the leaps are limited within a 6th, and larger registral shifts always mediated by intermediate pitches, musical tension wavers delicately. In other words, the vicissitude, the ebb and flow, of melodic tension and relaxation occurs only on a placid, modest, and subtle level.

How about the rhythm? In what way is rhythmic tension presented? As mentioned, similar rhythmic patterns pervade various motives of the piece. Each beat is performed in duple division. These include only the five patterns shown in Ex. 6:

Ex. 6: rhythmic patterns in 冬天寒

\pm , $\sqrt{\infty}$, $\sqrt{\lceil} \approx$, $\diamond \partial \approx$, $\partial = = \approx$.

Regularity in such patterning is obvious. There is no triplet, no dotted rhythm, and not even notes longer than a quarter note. Beats are equally divided. It is interesting that, in the vocal performance of well-experienced nanguan singers like 蔡小月, rhythmic regularity is highlighted and emphasized through the instant intensity right upon the occurrence of the beat. Each beat is articulated with sudden intensity followed by immediate drop of volume until the next beat. In this way the attack point of each beat (as opposed to other time points along the beat duration) is sharply emphasized. Such emphasis of regularity echoes and coheres well with the quality of modesty we find in the pitch and registral organization.

Modesty and subtlety as paradigm in nanguan music can be found in other aspects as well: The overall dynamic change always occur in a slow, modest manner, there is no subito forte or subito piano. Even at the beginning, when dynamics is turning from nil to the whole ensemble, the instruments do not appear all at once, but enter one by one, so that the resulting overall volume changes only slowly, rather than suddenly from nothing to full. So does the tempo change occur. Although nanguan piece as short as 冬天寒 involves tempo change from extremely slow to modest, this change occurs only in a slowly evolving manner. All these melodic, rhythmic, dynamic, and articulatory features are not restricted to 冬天寒 only. They can be found in many nanguan pieces.

In sum, rhythm, instrumentation, dynamic change, and articulation in this piece all participate or cooperate with melodic construction in shaping the quality of modesty. “Modesty,” therefore, can be understood to be the ideal norm of this nanguan

¹⁶ It is suggesting that in this piece only the upward peaks have to occur in repetition, and not the downward ones. For example, the low peak A3 at m. 14 appears all alone without repetition. Low melodic peak does not need more energy for human voice to sing. There is, then, no need to “neutralize” the tension, and hence little need to repeat it.

piece.

In this way, the above-discussed pieces do not present the kind of accumulated tension gradually increasing through moments as found in many western music since tonality. On the contrary, these traditional Asian musics strive toward just the opposite: they deliberately avoid sharp, intensive tension or big changes of tension by organizing variation only on a local level, rather than developing the variations in a long-term base and continuously accumulating the tension. One feels that the degree of emotive vicissitude in these traditional musics is much less than many western tonal and atonal compositions.¹⁷ It is small wonder that scholars describe nanguan music as contained, graceful that emits fine aroma like orchid.¹⁸

If one does not realize the importance of modesty in listening to these musics, s/he would very easily dismiss the intricacy and refinement, and perhaps one can say artistic charm, of the pieces. Particularly for a listener who is used to hear long-term goal-directed motion, these traditional pieces may seem all too dull and uninteresting for the lack of such motion. S/he may thus consider these pieces as non-art. For this reason, in conveying to our students and to western listeners the artistic quality of Asian traditional music, it is tremendously important to stress the quality of “modesty” and “reservedness” as the ideal norm of these musics.

¹⁷ Here the word “emotion” includes the kinds that Meyer identifies as tension and relaxation.

¹⁸ 見王耀華、劉春曙，《福建南音初探》（福建人民出版社，1989），頁 432-3.