

# Appreciation of Western Classical Music 如何聽懂西方古典音樂

2019年10月18日

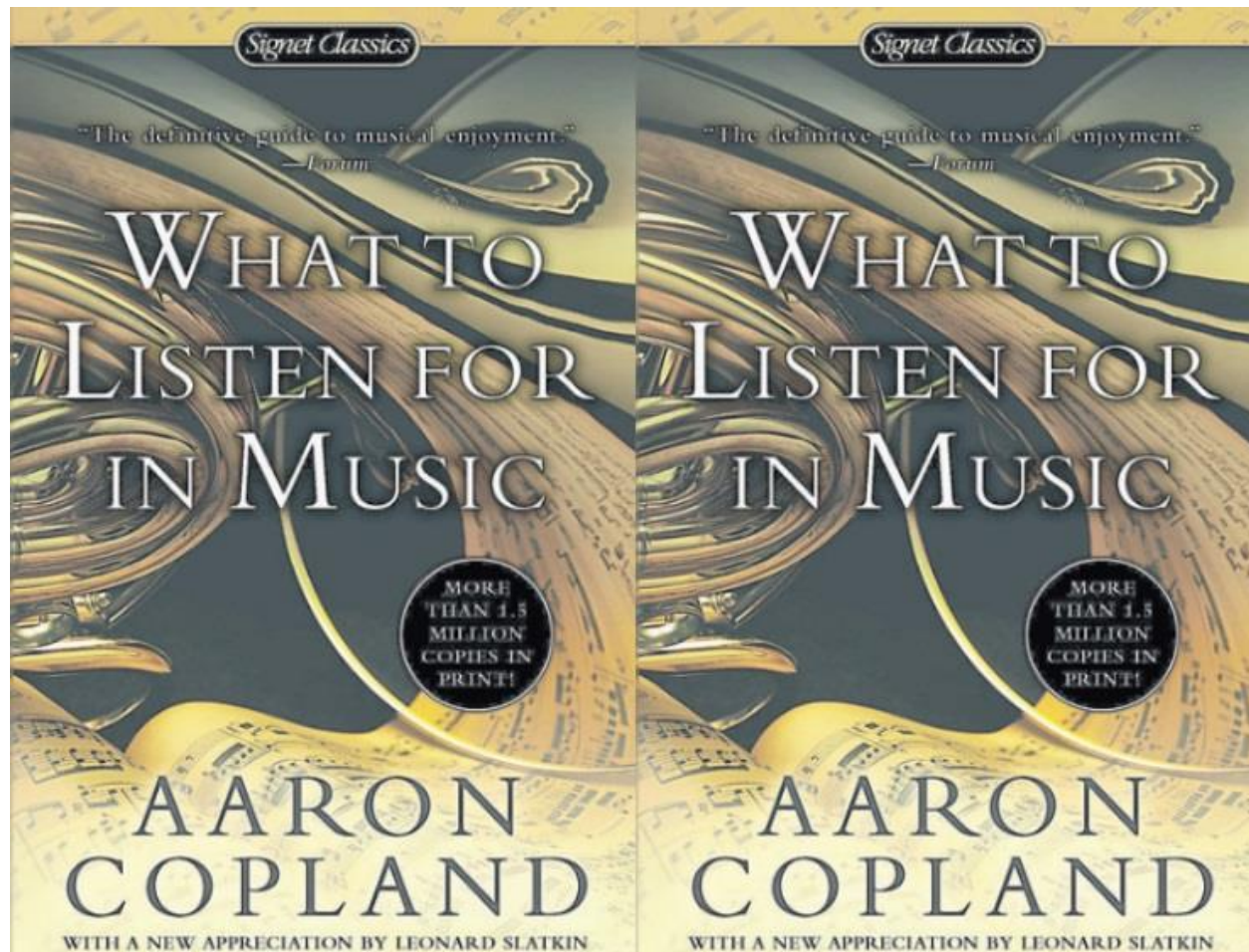
主講：區建生

# 推薦書籍

- ▶ Aaron Copland – What to Listen for in Music (1939) © 2011, Signet Classics, ISBN 10: 0451531760 / ISBN 13: 9780451531766
- ▶ Craig Wright – Listening to Western Music, Sixth Edition © 2011, 2008, Schirmer, Cengage Learning, ISBN-13: 978-1-4390-8347-5 / ISBN-10: 1-4390-8347-9

# 概要

1. 聽音樂的三種方式 Three Kinds of Listening (Copland, Chapter 2 – How We Listen)
2. 聆聽音樂 Listening to Music (Wright, Chapter 1)
3. 節奏 Rhythm (Wright, Chapter 2)
4. 旋律 Melody (Wright, Chapter 3)
5. 和聲 Harmony (Wright, Chapter 4)
6. 強弱變化和音色 Dynamics and Colour (Wright, Chapter 5)
7. 聆聽音樂範例及互動分析 Music Samples and Interactive Analysis
8. 答問環節 Q & A



# 科普蘭 ( Aaron Copland , 美籍作曲家 , 1900-1990 )

- ▶ 科普蘭 ( Aaron Copland ) 在他的《怎樣欣賞音樂》  
What to Listen for in Music 書中對 “聽音樂” 提出了3個層次的注解。
- ▶ 他認為聽音樂基本上可以分成3種層次：
  1. 感性 ( Sensuous ) 、
  2. 表現性 ( Expressive ) 、
  3. 純音樂性 ( Purely musical ) 。

# 聽音樂的三種方式

## Three Kinds of Listening

### 1. 感性層面 ( Sensuous )

- ▶ 感性層面指的是最基本，或許也是最愉悅的欣賞經驗。
- ▶ 這也是最不需要用腦思考的聽覺經驗。
- ▶ 最普通的例子就是：人們喜歡在一個寧靜的空間中以音樂填補空間裡面的寧靜，
- ▶ 把音樂作為背景音樂，然後再繼續做手上的工作。



# 聽音樂的三種方式

## Three Kinds of Listening

### 2. 表現性 ( Expressive )

- ▶ 音樂 “表現性” 聽覺層面是比較需要集中精神的聽覺經驗。
- ▶ 聽音樂的人因此可以清楚地感受到音樂的張力，以及音樂要表達的情感與意境。
- ▶ 雖然這個人不一定可以清楚音樂表達的情感或意境是甚麼，但是他卻一定可以感受到音樂裡面蘊含著一定的情感。

# 聽音樂的三種方式

## Three Kinds of Listening

### 3. 純音樂性 ( Purely musical )

- ▶ 這個層次的聽覺經驗則是由“音符”來操控音樂的傳達，
- ▶ 從音符以及音樂結構中探索音樂要表達的情感。
- ▶ 科普蘭認為專業音樂家都能察覺到這個層面，但是偶爾音樂家太過注重音符和音樂中的結構，反而導致音樂家喪失了第一個層面，即最基本最愉悅的聽覺體驗。



# 聽音樂的三種方式

## Three Kinds of Listening

- ▶ 科普蘭進一步說明，這3個聽覺層次並不一定單獨產生。
- ▶ 事實上，這3個層次應該要可以同時產生。
- ▶ 對於專業音樂工作來說，我們可以不時提醒自己，過度嚴謹看待音符之後是否讓我們喪失了對音樂最基本的賞析能力；
- ▶ 而對一般只是把音樂作為背景音樂的人來說，或許真正認識了音樂的音符和結構以後，你才能真正領略音樂。

# TO WESTERN MUSIC

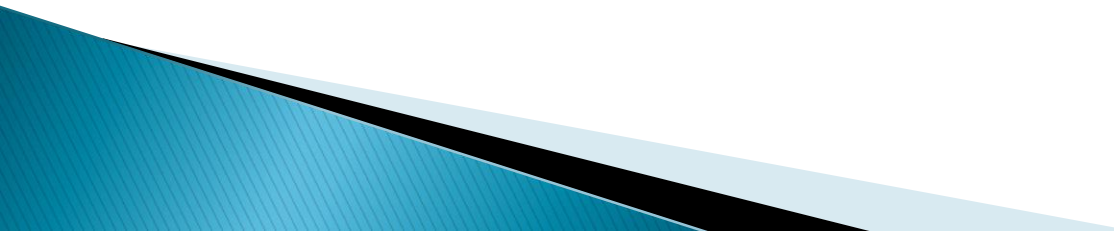


LISTENING

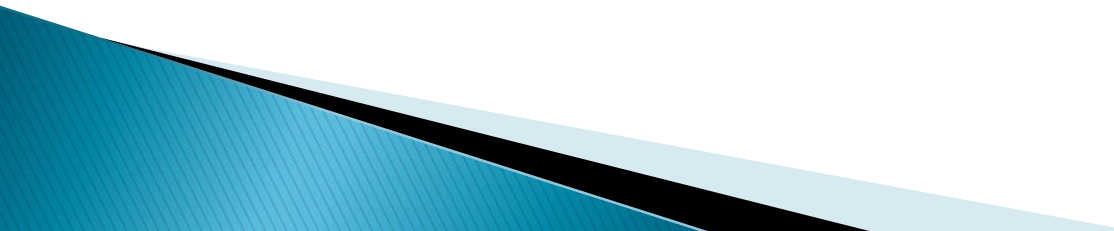
CRAIG WRIGHT

SIXTH  
EDITION

# 聆聽音樂 Listening to Music

- ▶ Music is the rational organization of sounds and silences passing through time.
  - ▶ Tones must be arranged in some consistent, logical, and (usually) pleasing way before we can call these sounds “music” instead of just noise.
  - ▶ When the music reaches our brain, that organ tells us how we should feel and respond to the sound.
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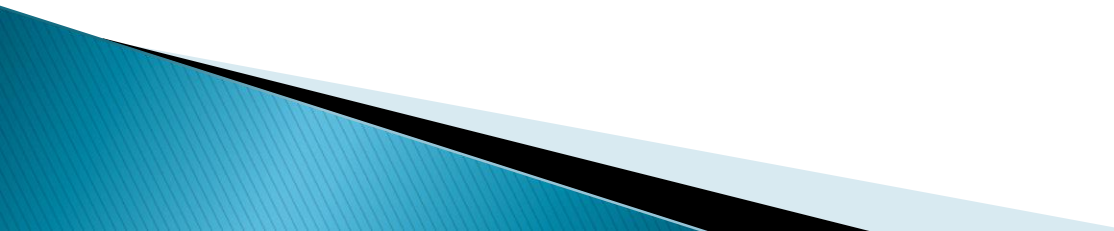
# 聆聽音樂 Listening to Music

- ▶ Most people prefer popular music, the music of all the people.
  - ▶ Most of the music discussed here is what we call “classical” music, sometimes referred to as “art” music because a particular set of skills is needed to perform and appreciate it.
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# 聆聽音樂 Listening to Music

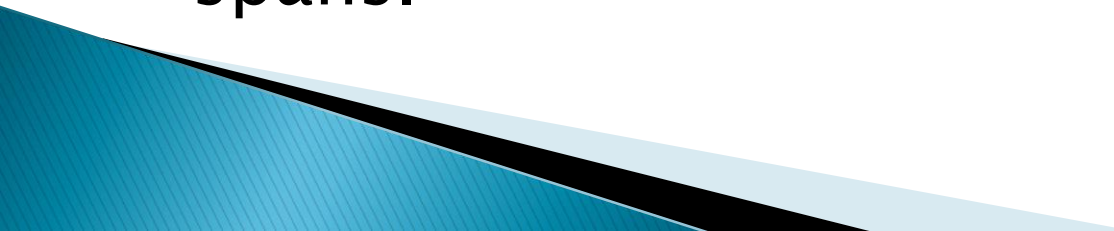
- ▶ National Public Radio (NPR) summarized a survey of regular listeners of classical music, the reasons for listening to classical music:
  - Classical music relieves stress and helps the listener to relax.
  - Classical music helps “center the mind,” allowing the listener to concentrate.
  - Classical music provides a vision of a better world, a refuge of beauty and majesty in which we pass beyond the limits of our material existence.
  - Classical music offers the opportunity to learn: about music, about history, and about people.

# 聆聽音樂 Listening to Music

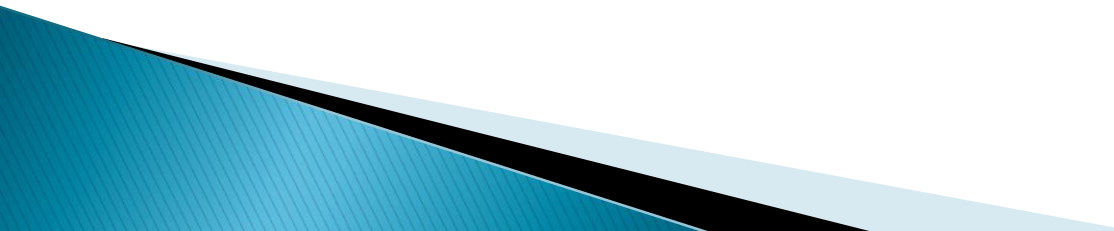
- ▶ Classical music offers the listener a chance to escape from the everyday world into a realm of abstract beauty.
  - ▶ Popular music exists in the real world, its lyrics embracing such issues of contemporary life as love and rejection, racism and social inequality.
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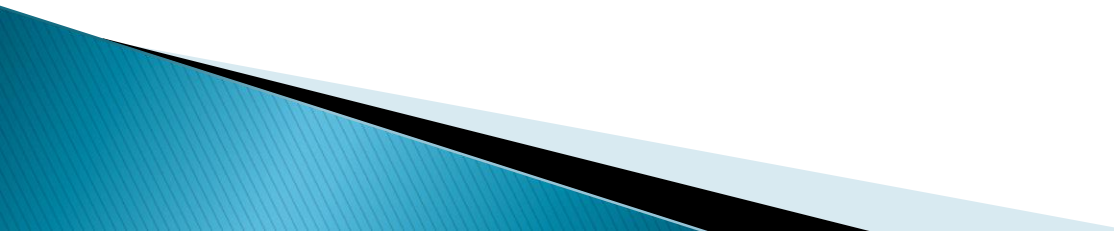
# 節奏 Rhythm

- ▶ Rhythm, melody, and harmony are the building blocks of music.
  - ▶ Rhythm is arguably the most fundamental element of music.
  - ▶ We have a direct, even physical, response to rhythm.
  - ▶ We can move to it; we can dance to its pulse.
  - ▶ Rhythm is the organization of time in music.
  - ▶ Rhythm divides time into long and short spans.
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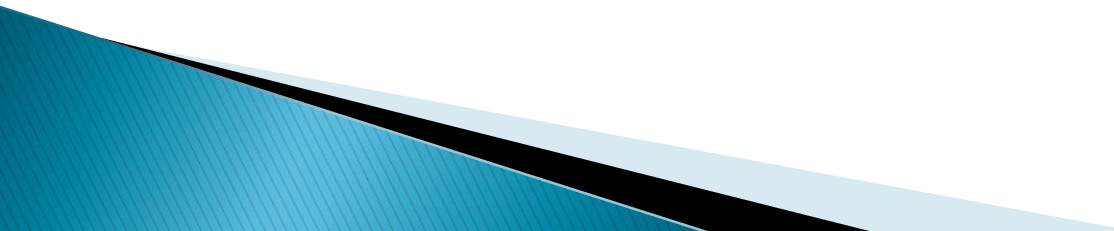
# 節奏 Rhythm

- ▶ Musical rhythms are supported and clarified by a beat.
  - ▶ The beat (拍子) is an even pulse that divides the passing of time into equal units.
  - ▶ When we clap along with or tap our feet to music, we are reacting to what our brain says is the beat.
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# 節奏 Rhythm

- ▶ If we stress every other beat—ONE two, ONE two, ONE two—we have two beats per measure and what is called duple meter.
  - ▶ If we emphasize every third beat—ONE two three, ONE two three—we have triple meter.
  - ▶ Quadruple meter (four beats per measure) is common as well.
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# 節奏 Rhythm

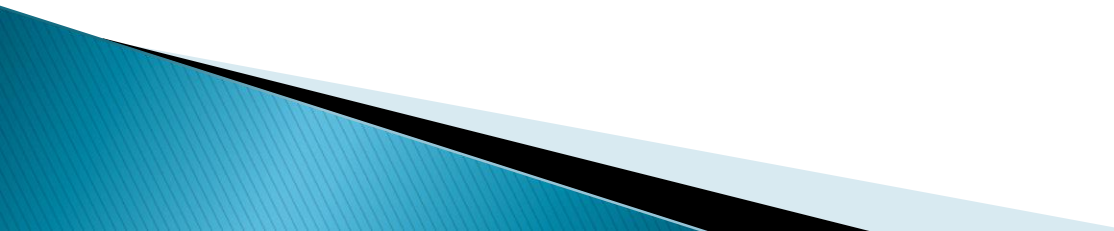
- ▶ Tempo (速度) is the speed at which the beats progress.
  - ▶ While the tempo of the beat can be fast or slow, it usually falls somewhere in the range of 60–90 beats per minute.
  - ▶ We tend to feel slow tempos as relaxed or sad, and fast ones as energetic and happy.
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# 節奏 Rhythm

## Music Samples:

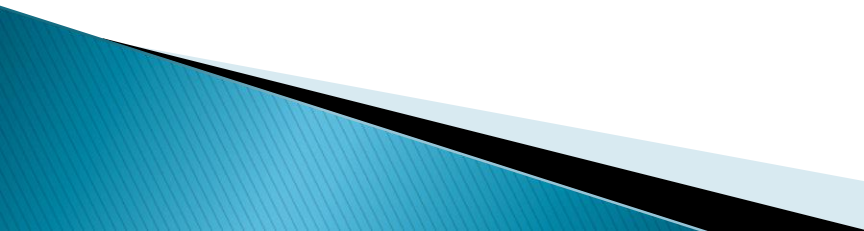
1. Mozart : Divertimento No.17 in D – Menuetto
2. Johann Strauss II : On the Beautiful Blue Danube

# 旋律 Melody

- ▶ A melody, is the tune.
  - ▶ It's the part we sing along with, the part we like and are willing to listen to again and again.
  - ▶ Rhythm and harmony are merely supporting actors; melody is the star.
  - ▶ The more the melody shines, the more beautiful the music.
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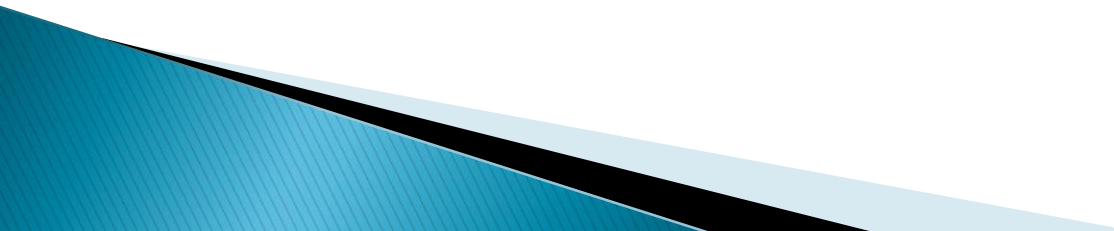
# 旋律 Melody

- ▶ Every melody is composed of a succession of pitches.
  - ▶ Pitch (音高) is the relative position, high or low, of a musical sound.
  - ▶ When an instrument produces a musical tone, it sets into motion vibrating sound waves that travel through the air to reach the listener's ears.
  - ▶ A faster vibration will produce a higher pitch, and a slower one a lower pitch.
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# 旋律 Melody

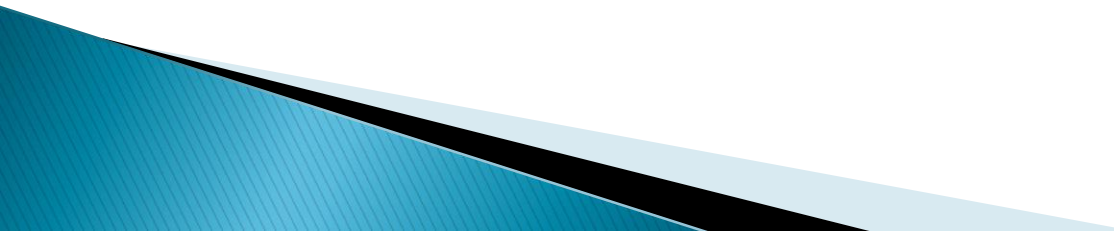
- ▶ In the West, have preferred melodies with seven unequally spaced pitches within the octave (八度).
- ▶ The eighth pitch duplicates, or doubles, the sound of the first, and is thus called the octave.
- ▶ Each musical pitch can be represented by a letter name (like “C”).
- ▶ We use only seven letter names (in ascending order A, B, C, D, E, F, and G)

# 旋律 Melody

- ▶ Listening Exercise – Hearing Melodies:
  - ▶ Pieces of classical music are sometimes long and complex. To keep track of everything that is going on, it helps to form a mental image, and maybe to make a quick sketch of the basic melodic contour.
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# 旋律 Melody

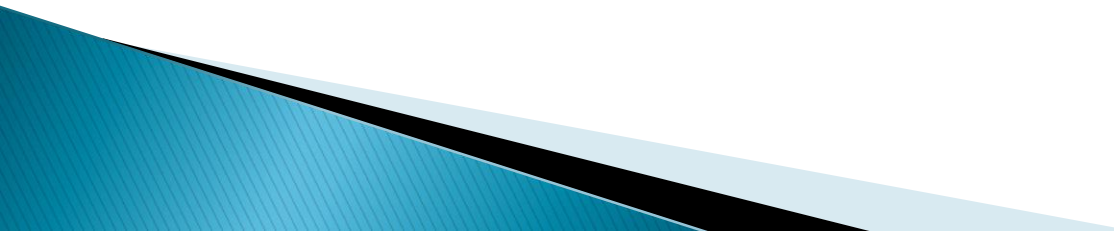
## Music Samples:

1. Vivaldi : Violin Concerto in E major, the “Spring,” 1st movement
  2. Mozart : A Little Night Music “Eine Kleine Nachtmusik”, 1st movement
  3. Massenet : Meditation from “Thais”
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# 和聲 Harmony

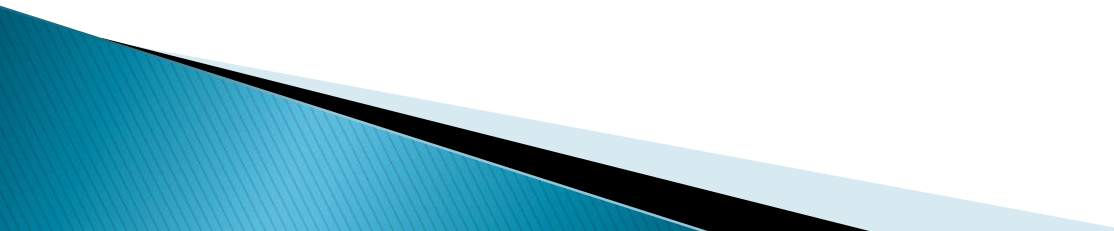
- ▶ Melody provides a lyrical voice for music,
- ▶ Rhythm gives vitality to that voice, and
- ▶ Harmony adds depth and richness to it.
- ▶ Although melody can stand by itself, it is most often supported by a harmony, an accompaniment that enriches it.
- ▶ Chords are the building blocks of harmony.
- ▶ A chord (和弦) is simply a group of three or more pitches that sound at the same time.

# 和聲 Harmony

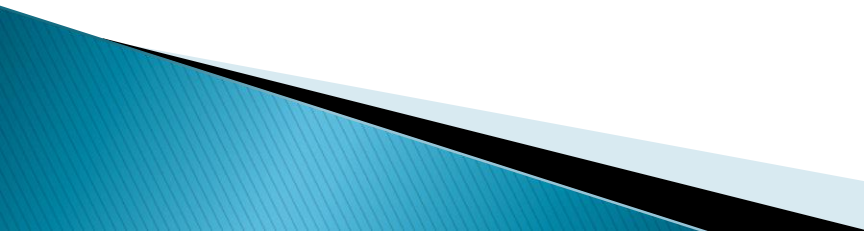
- ▶ When pressing the keys of the piano at one time or another, that some combinations of keys produce a harsh, jarring sound,
  - ▶ while others are pleasing and harmonious.
  - ▶ The former chords are characterized by dissonance (pitches sounding momentarily disagreeable and unstable),
  - ▶ and the latter by consonance (pitches sounding agreeable and stable).
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# 和聲 Harmony

- ▶ Dissonant (不和諧) chords add a feeling of tension and anxiety to music;
  - ▶ Consonant (和諧) ones produce a sense of calmness and stability.
  - ▶ Dissonant chords seek out—want to move to—consonant resolutions.
  - ▶ The continual flux between dissonant and consonant chords gives Western music a sense of drama, as a piece moves between moments of tension to longed-for resolution.
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# 和聲 Harmony

- ▶ The first step in listening to harmony is to focus your attention on the bass, separating it from the higher melody line.
  - ▶ Chords are often built on the bass note, and a change in the bass from one pitch to another may signal a change in chord.
  - ▶ Concentrating on the bass might not be easy at first.
  - ▶ Most of us have always thought that listening to music means listening to melody.
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# 和聲 Harmony

## Music Samples:

1. Vivaldi : Guitar Concerto in D – Largo
  2. Beethoven : Piano Sonata #14 In C Sharp Minor, “Moonlight” – Adagio Sostenuto
  3. Dvořák : Symphony #9, “From The New World” – Largo
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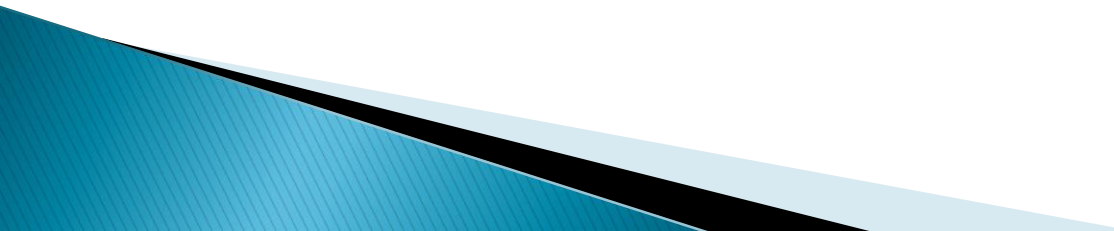
# 強弱變化和音色

## Dynamics and Colour

- ▶ Rhythm, melody, and harmony constitute the primary elements of music.
- ▶ However, these abstract concepts must be translated into concrete musical sounds.
- ▶ This is accomplished when musical instruments and voices transform the composer's ideas about rhythm, melody, and harmony into actual sound waves.
- ▶ We use the terms **dynamics** (loudness) and **colour** (tone quality) to describe the particular character of these musical sounds as they are performed by the various instruments or voices.

# 強弱變化和音色

## Dynamics and Colour

- ▶ we may be struck by a certain passage, not so much because of its pitches or rhythm, but because of a sudden, dynamic shift from very quiet to very loud,
  - ▶ or because the melody is played by a brilliant-sounding trumpet.
  - ▶ Dynamics and colour, then, refer not so much to a musical idea itself, but instead to the way in which that musical idea is presented.
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# 強弱變化和音色

## Dynamics and Colour

- ▶ Dynamics are the various levels of volume, loud and soft, at which sounds are produced.
- ▶ Dynamics work together with tone colours to affect the way we hear and react to musical sound.
- ▶ For example, a high note in the clarinet has one quality—shrill and harsh—when played fortissimo (very loud)
- ▶ and quite another—vague and otherworldly—when played pianissimo (very soft).



# 強弱變化和音色

## Dynamics and Colour

- ▶ Musical dynamics are traditionally written in Italian.
- ▶ Below are the most common Terms:
  - fortissimo – very loud
  - forte – loud
  - mezzo forte – moderately loud
  - mezzo piano – moderately soft
  - piano – soft
  - pianissimo – very soft


# 強弱變化和音色

## Dynamics and Colour

- ▶ Dynamics sometimes change abruptly, for special effects.
- ▶ Most common among these quick changes is the **sforzando**, a sudden, loud attack on one note or chord.
- ▶ Changes in dynamics can be gradual and extend over a long period of time.
- ▶ A gradual increase in the intensity of sound is called a **crescendo**,
- ▶ while a gradual decrease is called either a **decrescendo** or a **diminuendo**.

# 強弱變化和音色

## Dynamics and Colour

- ▶ A famous sforzando occurs in the second movement of Joseph Haydn's "Surprise" Symphony (1792),
- ▶ in which the composer interrupts a soft melody with a thunderous crash on a single chord (0:32) 
- ▶ his intent was apparently to awaken those listeners who might have dozed off!

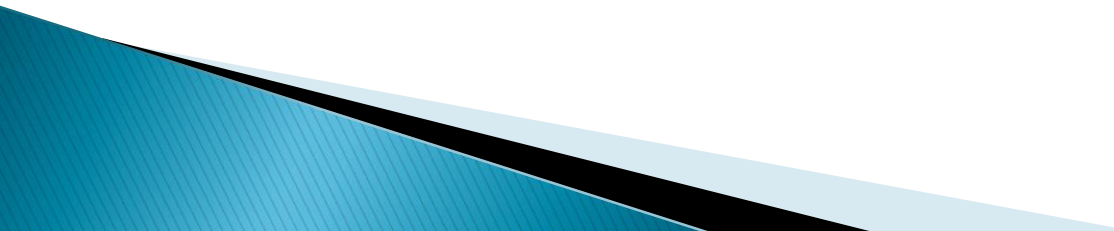
# 強弱變化和音色

## Dynamics and Colour

- ▶ Ludwig van Beethoven was a master at writing long crescendos.
- ▶ The transition to the last movement of his Symphony No. 5 sound (3:10). comes upon the listener like a tidal wave of sound

# 強弱變化和音色

## Dynamics and Colour

- ▶ Colour in music is the tone quality of any sound produced by a voice or an instrument.
  - ▶ Timbre is another term for the tone quality of musical sound.
  - ▶ Instruments produce sounds of different colours because they are constructed in different ways and from different materials.
  - ▶ We can all hear that the sound of a flute has a much different tone quality than does that of a trombone.
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# 強弱變化和音色

## Dynamics and Colour

- ▶ Similarly, the voice of pop singer Rihanna has a different timbre than that of opera star Renée Fleming, even when the two produce the same pitches.
- ▶ The human voice is an instrument of a very special sort that naturally generates sound without the aid of any kind of mechanical device.
- ▶ Each voice has a distinctive timbre;
- ▶ we need hear only a few notes of a song to know that this is the sound, for example, of Pavarotti or Beyoncé or Bono.

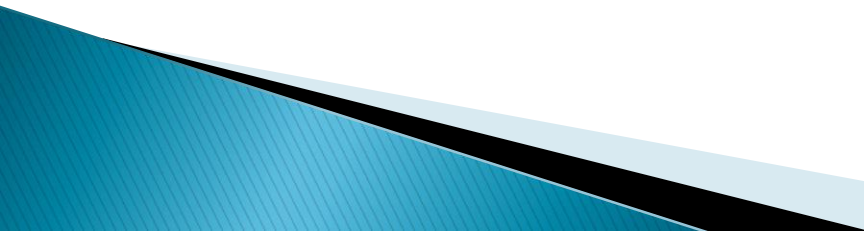
# 強弱變化和音色

## Dynamics and Colour

- ▶ Voices are classified by range into four principal parts.
- ▶ The two women's vocal parts are the soprano and the alto, and
- ▶ the two men's parts the tenor and the bass.
- ▶ The voice is capable of producing many different styles of singing.
- ▶ What kind of sound we produce, depends on our training and our physical makeup—the lungs, vocal cords, throat, nose, and mouth are all involved in the production of vocal sound.

# 強弱變化和音色

## Dynamics and Colour

- ▶ Why Do Musical Instruments Sound the Way They Do?
  - ▶ The answer rests in a basic law of musical acoustics.
  - ▶ When a string vibrates or air rushes through a column in a wind instrument, than one sound is actually produced.
  - ▶ But a string, for example, vibrates not only in its full (fundamental) length but simultaneously in parts of the string (halves, thirds, quarters, and so on),
  - ▶ and these fractional vibrations produce many very, very faint sounds, called overtones.
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# 強弱變化和音色

## Dynamics and Colour

### Music Samples:

1. Elgar : Nimrod
2. Bizet : Au fond du temple saint “The Pearlfishers”
3. Mozart : Symphony 41 “Jupiter” – Allegro vivace

# 聆聽音樂範例及互動分析 Music Samples and Interactive Analysis

- ▶ Ludwig van Beethoven, Symphony No. 5 (1808)
- ▶ Listening Guide
  - 0:00 – Opening “short–short–short long” motive
  - 0:22 – Music gathers momentum and moves forward purposefully
  - 0:42 – Pause; French horn solo
  - 0:46 – New, lyrical melody sounds forth in strings and is then answered by winds
  - 1:08 – Rhythm of opening motive returns
  - 1:17 – Opening motive reshaped into more heroic–sounding melody

# 聆聽音樂範例及互動分析 Music Samples and Interactive Analysis

## Puccini : O mio babbino caro, “Gianni Schicchi”

- ▶ O mio babbino caro  
Mi piace, è bello, bello  
Vo' andare in Porta Rossa  
A comperar l'anello!  
Sì, sì, ci voglio andare!  
E se l'amassi indarno,  
Andrei sul Ponte Vecchio,  
Ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo, pietà, pietà!  
Babbo, pietà, pietà!

## English Translation:

O my dear papa  
I like him, he is handsome,  
handsome  
I want to go to Porta Rossa  
To buy the ring!  
Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte  
Vecchio  
And throw myself in the  
Arno!  
I am aching, I am tortured!  
Oh God, I'd like to die!  
Father, have pity, have pity!  
Father, have pity, have pity!

# 答問環節 Q & A



結束  
The End

謝謝你的參與  
Thank you for Coming