

6 旋律的結構

基本配件與架構 (Parts and Structure)

I. 前言

1. 旋律的結構有如一輛汽車般，由不同的零件裝配在不同的小架構上，然後，這些小架構又被裝配在一個大架構上配合一起來成為一輛供人使用的交通工具。
2. 同樣，作曲家把不同的音樂元素放在一起來製造不同的旋律配件，他們把這些配件配合在一些旋律小架構上，又把不同的旋律小架構結合在一個大架構上來創作出偉大的樂章。

II. 旋律配件

A. Motive

1. “A motive is a short, continuously or frequently recurring musical figure or shape having a distinctive character and a clearly recognizable profile.”¹
2. 構成：
 - a. 作曲家可以用多方面的音樂元素來構成 Motive，例如：旋律(melodic motive)、音程(intervallic motive)、節奏(rhythmic motive)、及和聲(harmonic motive)
 - b. 作曲家也可以用一個音樂元素，如節奏(rhythmic motive)或多個音樂元素的混合來構成一個 motive，如節奏+音程（見下圖）

Rhythmic Motive. Beethoven, Symphony #5 in C minor, i, mm.1-21 (reduced score).



G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive-Beethoven 5.MUS

3. Motive 的種類：

¹ Kohs, Ellis. Musical form: Studies in Analysis and Synthesis. Boston: Houghton Mifflin Company, 1976, P.2.

a. 我們可以從 motive 在一首樂章中所產生的功用來分為兩大類型

1. 功用性(Function)

i. 以 motive 構成旋律中的主題(thematic material)、或伴奏中的格式(accompanimental pattern)，它們是有明顯的音樂語句，這包括：

a. thematic motive (見下圖)

Thematic Motive: Mozart, Sonata (K.333)

The Transition Theme (mm. 8-10) The Closing Theme (mm.21-25)

The Codetta (mm.29-30)

The image displays musical notation for Mozart's Sonata (K.333). It features three staves of music. The first staff shows the 'Transition Theme (mm. 8-10)' and the 'Closing Theme (mm.21-25)'. The second staff shows 'The Codetta (mm.29-30)'. The notation is in G major, 3/4 time, and includes various rhythmic patterns and melodic lines.

G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive- Thematic Mozart Sonata K333.MUS

Thematic Motive: Franck, Symphony in D minor (Mvt. I & II).

Lento (Mvt I)

Allegretto (Mvt II)

The image displays musical notation for Franck's Symphony in D minor (Mvt. I & II). It features two staves of music. The first staff is labeled 'Lento (Mvt I)' and shows a slow, melodic line in D minor. The second staff is labeled 'Allegretto (Mvt II)' and shows a faster, rhythmic line in D minor. The notation includes various rhythmic patterns and melodic lines.

Thematic Motive: Schubert, Symphony #9 in C major, Mvt. I

(a) Opening Theme
Andante

Allegro

The image displays musical notation for Schubert's Symphony #9 in C major (Mvt. I). It features three staves of music. The first staff is labeled '(a) Opening Theme Andante' and shows a slow, melodic line in C major. The second staff is labeled 'Allegro' and shows a faster, rhythmic line in C major. The third staff shows a bass line with various rhythmic patterns. The notation includes various rhythmic patterns and melodic lines.

G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive- Thematic Schubert Sym #9.MUS

b. accompanimental motive

i. Alberti Bass (見下圖)

Alberti Bass: Mozart Piano Sonata K.545 Mvt.I
Allegro

Piano

G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive-Accomp Mozart Sonata K545.MUS

ii. Pedal Point (見下圖)

Brahms Sonata #3 in D minor for Violin and Piano, mm.88-91

Piano

G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive-Accomp Brahms Sonata #3.MUS

2. 連繫性(Constant)

- i. 用在整篇的樂曲中，成為連繫樂曲的主要配件(unifying device)
- ii. 『連繫性』motive 不一定如『功用性』motive 般有明確的音樂語句，可以是在節奏上、音程上、旋律上或以上的混凝
- iii. 在以下例子，Schubert 把旋律的 motive (A D D F#) 用在伴奏中 (m.1; m.6)，如此整首歌便被這 motive 連繫起來

Schubert "An die Musik" op. 88, #4

Solo

Piano

Thou no - ble

Solo

Piano

art, In all these man-y gray hours,

G:\DATA\T101 音樂結構與和聲(1)\6-1 Motive-Accomp Schubert Song An die Musik Op.88 #4.MUS

B. Sequence

1. “A sequence is the repetition of a musical motive or successively higher or lower pitch levels.”²
2. 不同種類的 Sequence :
 - a. 旋律性 (Melodic Sequence)

Melodic Sequence

Piano

VI6 v6 iv6 III6 ii06 V7 I

seq. down a step

seq. with slight changes for cadence

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b. 和聲性 (Harmonic Sequence)

Harmonic Sequence

Harmonic Progression

I IV vii0 iii vi ii V I

seq.

D:\DATA\T101 音樂結構與和聲(1)\6-1 Sequence-Harmonic.MUS

² Benjamin, Thomas; Michael Horvit and Robert Nelson. Techniques and Materials of Tonal Music. 2nd edition, Boston: Houghton Mifflin Company, 1979, p.93.

III. 旋律的小架構

A. Phrase: 音樂的語句

一首樂曲是由無數的語句構成，而這些語句與語句的關係各有不同，有些只是重複先前的語句，再加上一些變化，如更改節奏、sequence、音程的提高或降低(transpose up or transpose down)、轉調(modulation)等等。參見下圖：

Beethoven, Sonata in D, Op. 10, No. 3, 1st mvt.

Piano

D:\DATA\T101 音樂結構與和聲(1)\6-1 Phrase-Repetition.MUS

Beethoven, Trio #9 in Eb, Op. Posth., for piano, violin, and cello, 2nd mvt.

Piano

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有些語句不只是重複，而且也會構成結構上的關連，我們若要明白這方面的觀念，便先要明白一些專有名詞。

1. Antecedent Phrase (Question)

- i. 一個音樂語句，不論它的長短，由一個小節到十多個小節，而這句結尾的音樂標點符號(cadence) 是 half-cadence (I-V)，便可稱為”antecedent phrase”

2. Consequent Phrase (Answer)

- i. 一個音樂語句，不論它的長短，由一個小節到十多個小節，而這句結尾的音樂標點符號(cadence) 是 authentic-cadence (V-I)，並且這句與先前的語句(phrase)有十分相似的地方，只是用不同的 cadence，如此，這一句便可稱為前一句的”consequent phrase”，而前一句也可稱為後一句的 antecedent phrase

3. A Period

i. Period 是由兩個連續的語句構成，而這兩句多是 antecedent phrase 和 consequent phrase.

ii. Parallel Period

Beethoven, String Quartet in Bb, Op.130, 2nd mvt

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iii. Single Enlarged Period

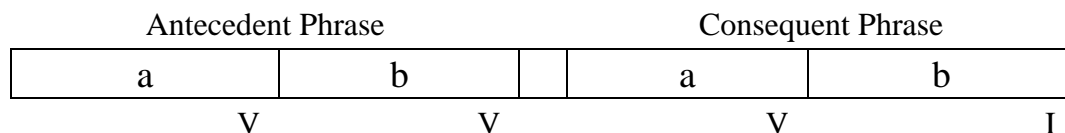
Beethoven, Sonata in C, Op.2 #3, 3rd mvt

C:V

G:1

iv. Double Period

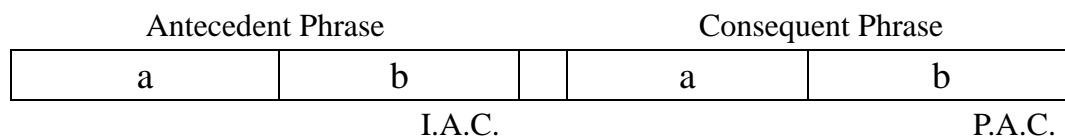
Double Period 是由兩句構成 antecedent phrase，和由兩句構成 consequent phrase。它們的結構可以不同，請參見下圖：



Mozart, String Quartet in Bb K.458, 4th mvt

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另外的結構可以如下：(中間點加上 imperfect authentic cadence)



Beethoven Symphony #7 in A, Op.92, 2nd mvt.

D:\DATA\T101 音樂結構與和聲(1)\6-1 Period-Double iac.MUS