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中国钢琴音乐创作与演奏的五度关系研究

作者：中国艺术研究院05基博士 秦川 来源： 发布时间：2007-5-29 10:32:41

中国风格钢琴曲是在学习西方传统技法的基础上发展起来的，从创作到演奏都离不开西方的影响，本文通过《小河淌水》不同版本以及具有代表性的中国钢琴作品的分析比较，发现五度关系及其延伸的五声性特点、同宫系统以及中国传统音乐中的调式音阶理论是中国风格钢琴作品的代表特征。在结合一些西方近现代作曲技法的钢琴作品中，五度关系特征依然具有显著的外部特征和地位，它是区别于西方传统大小调体系的主要特征，为中国风格钢琴作品自身特色的形成奠定了基础。从五度相生律角度解释五度关系特征的形成，为音响的实际处理和音程的功能倾向性提供了理论上的参考依据，但实践检验的道路还很漫长。演奏的实践正是利用平均律对自然律的替代作用，通过演奏技术的灵活运用为听觉的转化起到指引作用。触键的力与距离的关系构成了演奏技术理论的基础，它们的相互转化为演奏的二度创作开辟了更广阔的音响空间，中国风格钢琴作品的演奏特色就是在这一空间下与创作中的五度关系特征结合的产物，它最主要的表现还是与大小调体系对比下的对五度关系的强调和对三度关系的弱化。

关键词：五度关系，中国风格特色，自然律，听觉转化，触键

Abstract

The piano music with Chinese style has been developed based on traditional Western techniques with its strong influence in both composition and performance. Based on the comparative analysis of various editions of Running Water in Brooks and some other representative piano music works, the author of this dissertation finds that the Quinte-Quarte relation, its extended Five-Tone features, identical Tong system and the melody and scale system in traditional Chinese music are the representative features of Chinese piano music. The Quinte-Quarte relation is still an obvious exterior feature and of importance in some piano music combined with certain modern western techniques. As the base for the formation of Chinese piano music style, it is the main feature to distinguish from traditional western major and minor keys. The formation of Quinte-Quarte relation feature explained from the perspective of temperament of Fifth degrees ' mutual engendering offers theoretical referring evidence for the practical treatment of acoustics and tones ' functional inclination. But it is still a long way to go for practice. The practical performance is exactly the guidance for audial transformation through equal temperament replacing natural temperament and flexible performance techniques. The base of performance techniques theory is the relationship between the strength and distance to touch the keys and their transformation can widen the acoustic space during the recreation of performance. The performance features of the piano music with Chinese style is exactly the product of combination with Quinte-Quarte relation features of composition in this space. It is mostly revealed in the emphasis of Quinte-Quarte relation and softness of Third-Sixth relation, comparing with the major-minor keys system.

Key Words: Quinte-Quarte relation , Chinese Ethnic Features, Natural Temperament, Audial Transformation, Key-Touch

科研秘书 Email: mp@ccom.edu.cn 电话: 010-66425730
网站编辑 Email: zlexin@ccom.edu.cn 电话: 010-66412839
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