《十面埋伏》初析

游昌發

關鍵字：1、樂句 2、調式 3、段落 4、聽覺習慣 5、標題

甲. 樂句、樂段。
乙. 各段之調性、終止式。
丙. 各段之關係。
丁. 各段標題與內容。
戊. 結論。

凡例

1. 版本根據
1-1 樂譜根據李廷松整理之五線譜，但省去器聲技法之記載。實際音響根據望月文化出版有限公司出版。李廷松1997年之錄音。除丙2「時間解析」外，本文分析以樂譜為基礎。
1-2 樂節、樂句、樂段以文字說明外，並於譜中記出。
1-3 各段關係與調式、調性及樂節、樂句、樂段結構均可能有關，故必要時亦在調性與樂段之討論中加以說明。但為了解清楚起見，在「丙、各段之關係」中，又單立一段加以討論，因此，行文難免有重複處。

2. 研究範圍
2-1 由於本曲為長大之器樂曲，故除樂段、調性等外，故各段之關係及長度之比例為本研究之重點。
2-2 由於本曲為標題音樂，故各段之標題與內容是否恰當，亦為本研究之重點。
First Analysis of "All-Side Sabotage"

Chang-Fa Yiu

This paper examines an old 'pipah' piece: "All-Side Sabotage" with western form analysis methods. The analysis looks at four topics:

1. Phrase, sentence;
2. Mode and tonality;
3. Relationship between various sections;
4. Relationship between the title and musical content of various sections.

Similarities in phrase, sentence, their expansion, and repeating cadence between "All-Side Sabotage" and western music were found.

From the perspective of mode, "All-Side Sabotage" uses all types of hexachord: nature, hard and soft. It also uses pentatonic and seven scales (though less frequently). From the perspective of tonality, sol, do, re were more frequently used. (Sol and it's upper and lower fifth).

All the sections can be divided into four groups: 1, 2-6, 7-9, and 10-13. The four groups perform structural division for the entire piece. Regardless of melody material, organization of sentences, length of performance time, the result in division is the same.

From today’s music listening perspective, some of the sections in "All-Side Sabotage" match their titles, but some do not.

Key words: 1. phrase 2. mode 3. section 4. listening perspective 5. title