

中文摘要

本論文以四首箏與鋼琴作品之分析，論述現代箏樂的表現特色。作品包括：王中山《秋望》、景建樹、王中山《望秦川》、王建民《楓橋夜泊》、周昱國《雲裳訴》等四首，共分為四章：

第一章「緒論」，包括研究動機、研究目的、研究方法、研究範圍及文獻探討等。

第二章「近代箏樂發展概論」，從回顧 20 世紀箏樂的發展概況，淺談箏樂的創新發展動向，探討現代箏曲發展的脈絡。

第三章「以張淨文古箏獨奏會部分曲目為例，探討古箏與鋼琴搭配運用之表現特色」，以音樂會曲目為範圍分析《秋望》、《望秦川》、《楓橋夜泊》、《雲裳訴》四首樂曲作為箏樂在表演型式上搭配鋼琴伴奏之演奏詮釋。

第四章「結論」，綜合以上所述，分析箏樂演奏型式的發展趨勢，並探討箏樂的未來走向。

此四首現代箏樂作品具有研究價值的原因，在於過去箏樂不管在表演或比賽方面，多以獨奏性質居多；直到近十幾年加入伴奏樂器輔以陪襯的手法，尤其以鋼琴伴奏為首選，使箏樂作品在表現上更加豐富多彩，步入多元化的演奏型態。

研究內容包含作曲家介紹、創作背景理念及曲意說明、樂譜版本的選用、樂曲分析及古箏與鋼琴演奏詮釋探討等，並於結論時對整個研究進行總結，針對古箏藝術的發展提出個人的心得及想法，進而確定筆者未來努力的目標與方向。

關鍵字：古箏、箏樂、鋼琴伴奏、王中山、景建樹、王建民、周煜國

Abstract

This thesis explains the special characteristics of guzheng music by analyzing four various guzheng and piano pieces. Guzheng is a traditional Chinese musical string instrument that has made its way in the contemporary music scene. This thesis presents several works including Wang Zhongshan's "Qiu Wang", Jing Jianshu, Wang Chongshan's "Wang Qin Chuan", Wang Jianmin's "Feng Qiao Ye Bo", Zhou Yuguo's "Yun Shang Su", among others.

This study is divided into four chapters. The first part is the "General Introduction". It contains the research motives and intentions, research objectives, research methodology, research scope and limitations, and a review of related literature.

The second chapter is entitled "Introduction to the Latest Development in Guzheng Music". It starts from a review of the 20th century advancements in the Guzheng scene, followed by an overview of the creative trends Guzheng music has taken in recent times, and then a discussion on the general threads and patterns of modern Guzheng music.

The third chapter delves into an explanation on the applicable features of guzheng and piano arrangements using parts of the author's (Zhang Jingwen) solo performance piece as an example. Also, this part bases its analysis of the following works: "Qiu Wang", "Wang Qin Chuan", "Feng Qiao Ye Bo", "Yun Shang Su" within the author's range of guzheng solo concert.

The fourth chapter is the Conclusion, putting together a narrative and analysis of the forms and styles of guzheng music performances, as well as an in-depth discussion on guzheng music's future developments, trends, and direction.

Since these four modern guzheng works all have extensive cultural values in guzheng music performances or competitions, they are mostly characterized in solo performances. However the last ten years have seen a changing trend of accompanied guzheng performances, especially with piano as the first choice. The accompaniment makes the original guzheng music piece richer in depth and color, providing variety in the performance's form and style.

The contents of this research include an introduction on the composer, her creative background and music ideals. This study also covers an explanation on the meaning of her songs, choice of musical score versions, song analysis, and an annotated interpretation of guzheng and piano accompanied performances, among others. In addition, the conclusion part summarizes this research progress as a whole, focusing on the development of guzheng art to raise personal insights and opinions, in the end ensuring the author's compliance on this research's objective and direction.

Keywords: 古箏 Guzheng、箏樂 Guzheng Music、鋼琴伴奏 Piano Accompaniment、王中山 Wang Zhongshan、景建樹 Jing Jianshu、王建民 Wang Jianmin、周煜國 Zhou Yuguo