



陕西省重大文化精品项目

Anthology of 30 Shaanxi Folk Songs

# 陕西民歌

## 金曲30首

五线谱版



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赵季平 冯健雪 黎琦 编著

五线谱版

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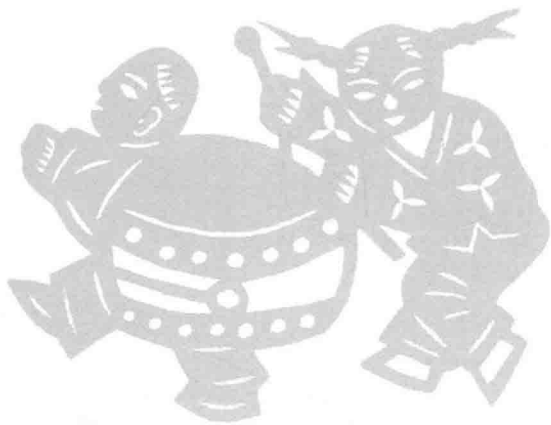
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## 序言

### 陕西民歌与民歌中国



在中国民歌文化的版图上,陕北民歌受黄河母体乳汁滋养生成,关中民歌受黄河子河渭水滋养生成,陕南民歌受长江支流汉水滋养生成。三方水土丰饶竞秀,使陕西民歌同时拥有黄河文化和长江文化的血脉灵性,成为中国民歌海洋中最具原根性、民族性、代表性的民歌大系。

民歌作为中华母体文化的一脉,与生俱来就依附农耕文明的演进传承着、流变着。打开五千年文化典籍,被誉为第一部乐歌总集的《诗经》,半数歌章都在陕西厚土上生成,发祥于周南故地(今陕西省合阳县洽川)的《关雎》,以“风之始也”列为卷首,成为中华文明史灿烂的文化开篇。

民歌作为中华母体文化的血流,始终伴随岁月长河的浪淘风簸、沥沙澄金。遗憾的是受古代科学进步程度的影响和音声曲谱保存条件的制约,从周秦汉唐的乐府声诗到宋元明清的词调曲令,历朝历代民歌的有声旋律几乎丧失殆尽。只有少量民歌旋律以口耳相传的方式在民间艰难保存下来,才有了今天我们能听到的活态音乐化石。

回溯中国民歌百年文化传播史,1939年在延安成立的中国民歌研究会(后改名中国民间音乐研究会),是由19位鲁艺音乐家组成的研究中国民歌的第一个现代文化团体。三年里他们下乡采风收集民歌2000余首,整理油印的《陕甘宁边区民歌》是以陕北民歌为主体的第一本简谱歌集。1942年后在延安兴起的以新秧歌运动为标识的边区群众歌咏活动,是当时最澎湃的一波民歌传播浪潮。唱响的大量红色民歌经典和传统民歌金曲,对后来一个时期中国音乐的审美形态产生重要影响。

新中国成立后,上世纪六十年代初由中国音乐家协会发起,各省市自治区音乐家协会组织的民歌普查采集活动,采集各民族民歌达40万首。其中陕西普查采集了陕北、陕南、关中民歌近15000首,是全国民歌资源最为丰厚的省份之一。1994年由文化部、国家民委、中国音乐家协会编纂的《中国民间歌曲集成》30卷,5250万字,收入各民族民歌40000余首。陕西卷188万字,收入民歌1308首,其中陕北民歌594首、陕南民歌458首、关中民歌256首。这是第一部由国家文化主管部门审订出版的权威性、专业性民歌集成(简谱)志书。

新世纪以来,国家不断加大对优秀传统文化的保护力度,陕北民歌、陕南紫阳民歌和镇巴民歌先后列入“国家非物质文化遗产保护名录”,民歌生态得到改善,民歌传承受到重视。同时我们也看到伴随农业文明的现代跨越,社会生产环境的巨大变迁,传统民歌



的生态保护、传承发展面临严重冲击和新的挑战,引起尊崇中华优秀传统文化的人们对母体文化安全和陕西民歌生态前景的深切关注。

《陕西民歌金曲 30 首》是陕西音乐家依照陕西建设文化强省,实施八大文化工程“民歌繁荣工程”的要求,怀着对优秀传统文化的敬畏之心、钟爱之情、传承之任,提出民歌创新、民歌惠民的文化项目。希望通过对陕西民歌的再学习再认识,选取众口皆碑的优秀民歌为母本,本着“守根固本,活态传承”的宗旨,进行从生活层面到艺术精神的转化、创造和创新,把原生民歌相对粗放的文化品格和音乐品质,尽可能拓展、提升到声乐作品和艺术精品的理想程度。让被赋予新的时代内涵和现代表达形式、焕发新的生命活力的陕西民歌,走进学校课堂,走进城乡社区,走进民众心中,唱响陕西,唱响中国,唱响世界音乐艺术之林。

《陕西民歌金曲 30 首》是陕西音乐家在孔子编修《诗经》文化精神的感召下,发扬“向群众学习,向民间学习”的鲁艺传统,借鉴整理陕甘宁边区五首革命民歌的创作经验,以新的音乐思维审美视觉对陕西民歌进行新的解读和诠释,也是一代音乐家民歌观念艺术结晶的现代表达。艺术没有完美,这本民歌金曲难免会有这样或那样的瑕疵与不足,但陕西音乐家的初心可鉴,真情可鉴。这就是他们希望用自己今天对陕西民歌探索实践的一小步,换取明天中国民歌创新发展的一大步。

《陕西民歌金曲 30 首》包括重新整理、编创的 10 首陕北传统民歌和 10 首红色民歌、5 首关中传统民歌、5 首陕南传统民歌。这是国内第一部带有钢琴伴奏谱与简谱配套发行的省版民歌作品专集。我希望陕西音乐家的这个民歌创新实践,能引起全国音乐家特别是年青一代音乐家的关注。我想如果每个省市自治区的音乐家都能像陕西音乐家这样,推出各自的“民歌金曲 30 首”,就会有 1000 多首新民歌金曲唱响中国。

那时,实现美丽的“民歌中国梦”将不再遥远……

中国音乐家协会主席

2014 年 7 月 20 日

## Preface



### Shaanxi Folk Songs and the Culture of Chinese Folk Music

Zhao Jiping (Chairman of Chinese Musicians Association)

In the wealthy culture of the Chinese folk music, Shaanxi folk songs are a major branch most representative and characteristic of both the Chinese indigenous culture and the Chinese national spirit. Consisting of three types defined by the regions where they originated and spread, these folk songs have inherited the essence of two primary Chinese cultural traditions. The northern and central Shaanxi folk songs, the latter also known as Guanzhong folk songs, were cultivated in the center of the Yellow River civilization, while folk songs from southern Shaanxi, born in the area along the Hanjiang River, the biggest tributary of the Yangtze River, were shaped by the southern Chinese civilization represented by the longest river of China. As part of the Chinese national culture, folk songs have almost always evolved on the basis of agricultural civilization. In *Shijing* (Classic of Poetry), the oldest collection of Chinese poetry, half of the 305 works come from the land of Shaanxi Province; the very beginning of this cherished heritage, *Crying Ospreys*, originated from Zhounan area, now the town of Hechuan, Shaanxi.

Unfortunately, the Chinese folk songs suffer from the loss of most of its music due to the lack of sufficient notation, a problem shared with many other ancient musical cultures. As a result, only a very small and thus precious part of music has been preserved through an oral tradition.

In the history of conscious preservation of folk music in modern times, one of the early major events is the foundation of the Institute of Chinese Folk Song Studies (later renamed as the Institute of Chinese Folk Music Studies) in Yan'an 1939, the first organization, with its 19 members, dedicated to this field. These musicians spent three years gathering more than 2000 folk songs and compiled them into the first collection dominated by northern Shaanxi folk songs. A large-scale movement of singing and spreading northern Shaanxi folk songs began in 1942 and had profound influence on the stylistic features and aesthetics of later Chinese music.

After the foundation of People's Republic of China, Chinese Musicians Association initiated in the 1960s a national activity of collection folk songs. Among the 400,000 songs collected, there were nearly 15,000 coming from Shaanxi, making it one of the provinces richest in folk songs. The remarkable *Collections of Chinese Folk Songs*, including 400,000 songs in 30 volumes, was finally completed in 1994. Compiled and edited by Ministry of Culture, State Nationalities Affairs Commission and Chinese Musicians Association, they are the first official chorographical official chorographical collection of folk songs in China. The Shaanxi volume had 1308 songs, among which there are 594 from the northern region, 256 the central and 458 the southern.

Since the beginning of the 21st century, the government has been reinforcing the preservation of cultural traditions. Several subgenres of Shaanxi folk songs have been included into List of

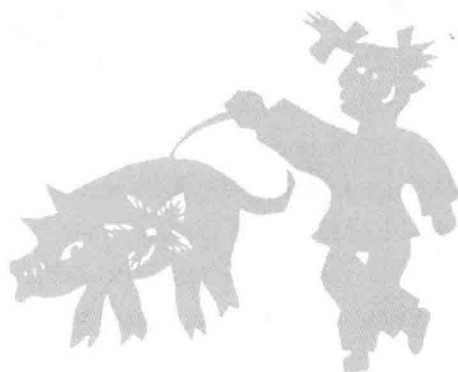
the National Intangible Cultural Heritage. On the other hand, great changes in modern life and society also pose various new challenges to the existence and prospect of folk songs, which is a topic causing more and more concern.

*Anthology of 30 Shaanxi Folk Songs* is a collective effort made by Shaanxi musicians to reinvigorate this time-honored tradition, on which much of their own artistic creation has been built. Selecting 30 most representative and popular songs and transforming them into art music, this anthology aims to invest the old austere music with contemporary zeitgeist and proper artistic sophistication, making it more accessible in the modern urban life.

The anthology includes 10 northern Shaanxi folk songs, 10 revolutionary folk songs, 5 Guanzhong folk songs and 5 southern Shaanxi folk songs. It is the first folk song collection on provincial level with both numbered musical notation and scores of piano accompaniment. Drawing on earlier experience, the arrangement of these songs gives new interpretation to old folk music with modern perspective and techniques.

Art knows no perfection. As compilers and arrangers of this anthology, we are fully aware of the possible defects in our work. However, it is our humble hope that this attempt could draw more and closer attention from musicians all over China, especially the young generation, to the responsibility of keeping our musical living tradition continuously alive.

2014.7.20, Xi'an



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# 陕北民歌

Northern Shaanxi Folk Songs





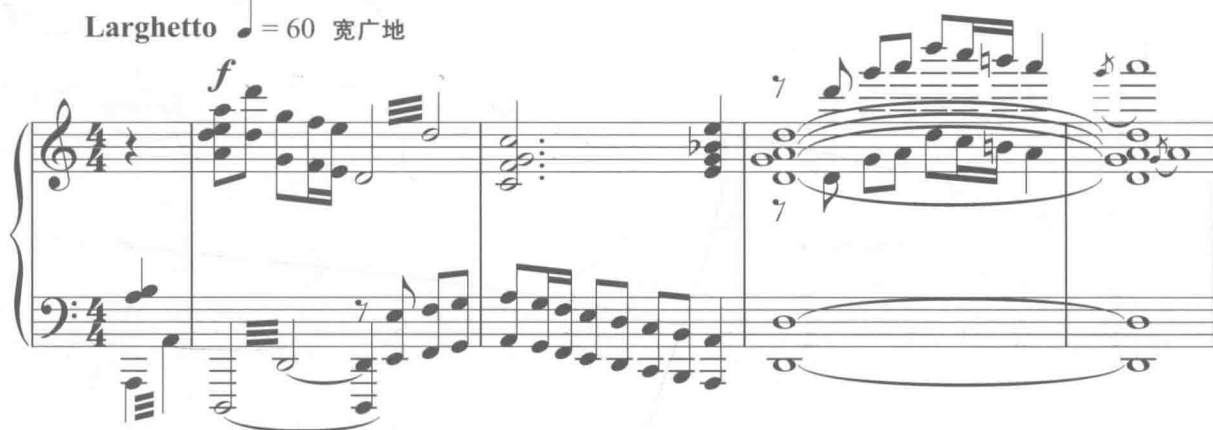
# 天下黄河

## The Great Yellow River

(男声领唱·合唱)

陕北民歌  
李思命原作  
赵季平、张坚编曲

Larghetto  $\text{♩} = 60$  宽广地



5

男领

你晓得黄河有几十道湾 (哎)?

The vocal line (male lead) starts on a half note, followed by quarter notes and eighth notes. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

9

男领

你晓得黄河上有几十只船?

The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and bass lines.

13

男领

你 晓 得 黄 河 上 有 几 十 几 座 几 十 几 座 几 十 几 座 险 滩 ？

S.  
A.

T.  
B.

(啊)

17

男领

(哎) (哎)

S.  
A.

T.  
B.

(哦)

$\text{♩} = 144$

21

S. A.

T. B.

划哟!

划哟!

25

S. A.

T. B.

划哟!

划哟!

*rit.*

30

$\text{♩} = 72$

*mf*

S. A.

T. B.

你 晓 得, 天 下 黄 河

*f*



33

S. A. 几 十 几 道 湾 (哎)? 几 十 几 道

T. B. 几 十 几 道 湾 (哎)

36

S. A. 湾 上, 几 十 几 只 船 (哎)?

T. B. 几 十 几 道 湾 上 几 十 几 只

39 几 十 几 只 船 上 几 十 几 根 杆 (哎)? 几 十 几 个 艄 工 (哟 嗬)

S. A. (哦) (哦) (啊)

T. B. 船 (哎)?