



Hometown of Dragon-boat Tune

# 龙船调的故乡

中国·恩施土家族传统民歌钢琴小曲65首

65 Short Piano Pieces Recomposed from Enshi Tujia Native  
People's Traditional Folk Songs of China

唐安琪 编著  
Angel Tang



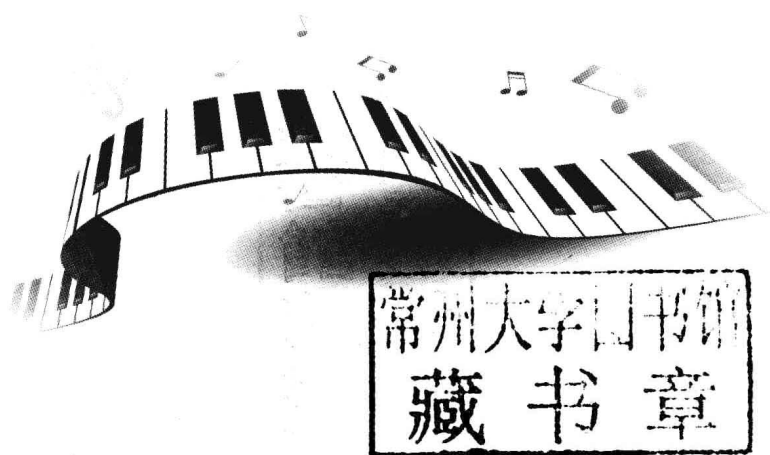
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## 内容简介

《龙船调的故乡——中国恩施土家族传统民歌钢琴小曲65首》是中央音乐学院音乐教育系2007级普通本科学学生唐安琪根据她搜集的湖北省恩施土家族传统民歌改编而成的钢琴小曲集。

这本钢琴小曲集中的每一首钢琴小曲均写有汉英标题，并附有汉英歌词，以提示钢琴小曲所要表达的内容。排列顺序从第1首到第65首是以恩施土家族人的生活情节串联起来。每一首钢琴小曲都是一个生活小片段，将这65首乐曲连在一起，就是一幅完整的恩施土家族人的生活画卷。演奏这些钢琴小曲，可以从中感受到恩施土家族传统民歌优美动听的旋律及其独特的风格。





## Introduction

*Hometown of Dragon-boat Tune——65 Short Piano Pieces Recomposed from Enshi Tujia Native People's Traditional Folk Songs of China* is a collection of short piano pieces recomposed by Angel Tang, a junior at Music Education Department in Central Conservatory of Music, on the basis of her many years' collecting and research on Enshi Tujia Native people's traditional folk songs in the southwestern Hubei Province.

The present collection of short piano pieces features that each piece has both Chinese and English titles with both Chinese and English scripts to show the general meaning of each piece.

The composing order from 1 to 65 is organized chronologically according to the living snapshots of Tujia people. And each short piano piece is a small segment in Tujia people's routine lives. Therefore, the 65 short piano pieces together form a complete picture of Tujia, and playing each of these piano pieces, one can sense the sweet melodies and beautiful distinctive styles of Enshi Tujia Native people's traditional folk songs.



## 作者简介

唐安琪，女，土家族，1989年9月24日出生于湖北省恩施土家族苗族自治州恩施市。她深受恩施土家文化和音乐的影响，从小喜爱音乐并师从湖北民族学院陈伦旺副教授学习钢琴。2004年9月考入中央音乐学院附属中等音乐学校，师从陈曼春教授学习钢琴；2007年8月考入中央音乐学院音乐教育系普通本科，师从陈漪涟教授学习钢琴，在音乐教育系老师们的教导和培养下，系统学习专业音乐知识和音乐技能。2009年以来，陆续在《音乐周报》上发表《女人的心不再烦恼》、《撒尔嗬——人间潇洒走一回》、《妹娃儿要过的那条河》、《太阳，月亮》、《中秋的月亮，妈妈的月饼》、《山旮旯儿里上网了》六首歌曲作品。《龙船调的故乡——中国恩施土家族传统民歌钢琴小曲65首》是她根据自己搜集来的家乡传统民歌改编而成的钢琴小曲集。



唐安琪近照

## About the Author

Angel Tang, a Tujia girl, was born in Enshi City, Enshi Tujia and Miao Autonomous Prefecture of Hubei Province, on September 24, 1989. As a young girl, she was greatly influenced by Tujia culture and music, and studied the piano under Mr. Lunwang Chen, associate professor of Hubei Institute for Nationalities. She went to Higher Music School Affiliated to Central Conservatory of Music in September 2004, and studied the piano under Miss Manchun Chen, professor of the school. And in August 2007, she was admitted to the Music Education Department of Central Conservatory of Music, and studied the piano under Miss Yilian Chen, professor of the university. With the help of the staff members of the department, she improved her musical professional knowledge and techniques. Since 2009, she published her six songs on *Music Weekly*: *No Trouble for Women Any More*; *Sa-Er-He the Unrestrained Life*; *The Stream A Young Girl is about to Wade Across*; *The Sun ,The Moon*; *Moon in Middle-autumn Festival*, *Mooncakes by Dear Mom*; *The Newly Installed Internet in the Rural Village*. The present collection *Hometown of Dragon-boat Tune—— 65 Short Piano Pieces Recomposed from Enshi Tujia Native People' s Traditional Folk Songs of China* is short piano pieces recomposed from the traditional folk songs in her hometown.





## 序

唐安琪是一个年轻的恩施土家族姑娘，从小听妈妈和老乡们唱民歌长大。她热爱和熟悉故乡的民间音乐，特别是对一些藏在大山深处鲜为人知的恩施土家族美妙动听的民歌，她学习音乐专业以后就有意识地搜集了上百首。看到黎英海等许多老一代作曲家们在探索中国民族化和声的过程中把许多民歌谱写成钢琴小曲，她颇受启发。因此她也精选了65首土家族民歌，并根据歌词的内容，连成一定的故事情节，配上符合民歌旋律的和声和钢琴织体，谱写成钢琴小曲。

这些小曲具有土家族民歌的独特风格。在编写的过程中，作者追求自然、朴实、优美的曲风。根据民歌的不同性质，她的钢琴曲编配得简单朴素，又丰富多样。她还为每首小曲撰写了文字说明，便于演奏者理解民歌的内容。

《龙船调的故乡——中国恩施土家族传统民歌钢琴小曲65首》的出版，为弘扬中国民族文化又增添了一朵绚丽的鲜花。这本曲集可以作为钢琴初学者的补充教材使用，同时也可让我们的琴童从小熟悉少数民族之一的土家族民歌。

中央音乐学院  
Central Conservatory of Music

周广仁

于中央音乐学院



## Forewords

Angel Tang is a young Tujia girl from Enshi, growing up with the folk songs of her mother and her country fellows. She loves and is acquainted with her hometown's folk music, especially with the sweet and enjoyable folk songs which are hidden in the depth of mountains and rarely known to the outside world. She has collected more than one hundred pieces of them since she majored in music. Enlightened by the short piano pieces recomposed by such forefathers of composers as Yinghai Li based on the folk songs in the course of exploring Chinese nationalized harmony, Miss Tang has chosen 65 pieces of Tujia folk songs in the same way, and organized them into certain story-style plots according to the words of songs, dubbed in harmony suitable for the folk song melody and in piano texture, thus recomposed into the short piano pieces.

All these pieces have a distinctive flavour of Tujia folk songs. In addition, the author pursues the nature, simplicity and beauty in the procession of recomposing. Consequently, she makes piano harmonization natural, simple and full of varieties according to the characteristics of each folk song. What's more, she adds text description to her piano pieces in order that it is convenient for the performers to have a better understanding of folk songs.

The publication of *Hometown of Dragon-boat Tune——65 Short Piano Pieces Recomposed from Enshi Tujia Native People's Traditional Folk Songs of China* can promote the Chinese national culture and add one more fresh flower to it. The present collection can be used as a complementary teaching material to the preliminary piano learners, and at the same time, it can also make the young piano addicts familiar with Tujia ethnic folk songs from the young.

Guangren Zhou

At Central Conservatory of Music

## 前 言

我生长在湖北省恩施土家族苗族自治州。这里是巴人（现土家族人）的发源地之一，也是巴文化的发祥地之一。由于特殊的地理位置，这里还是巴楚文化、巴渝文化的交融地带。因而，这里有绚丽多彩的民族文化和民间音乐，被称为“歌舞之乡”。世界25首著名民歌之一的《龙船调》就诞生在这里。因此，我从小就深受土家族文化和音乐的影响。

我从小学习钢琴，并于2007年考入中央音乐学院音乐教育系普通本科。进校后，在音乐教育系老师们的教导和培养下，使我的音乐知识更加丰富，大大开阔了我的音乐视野，同时，更增强了我保护和传承民族、民间音乐的责任心。这几年来，我利用假期时间学习恩施土家族文化和音乐，并大量搜集和整理民歌。结合在大学里学习的专业音乐知识和音乐技能，我萌发了要将恩施土家族民歌改编成钢琴小曲的想法。经过努力，我从搜集来的恩施土家族民歌中精选了65首短小的民歌，将其改编成钢琴小曲。我尝试用钢琴这个音乐载体来表现恩施土家族传统民歌，弘扬土家族的文化，将土家族音乐向全国乃至全世界传播，让世人接触和了解藏在大山深处的恩施土家族美妙动听的民间音乐。

恩施土家族民歌有着悠久的历史，并有其自身的特点和独特的风格，虽然有少部分恩施土家族民歌，如《龙船调》、《黄四姐》流传山外，但大部分仍藏在深山无人知晓，也极少有人将恩施土家族民歌改编成钢琴曲。

我在选材过程中，进行了读词唱曲、情节分类、列表分析等各种详细工作，力争用民歌将土家族人的生活片段串联起来，让演奏者在演奏时有画面感。在改编过程中，我尽量保留原乐曲旋律的完整性，有的乐曲采取了去音或加音的处理方法；有的乐曲在改编时做了移调处理；有的乐曲则做了音区的调整，让音乐更加生动形象。在和声写作上做了一些大胆的探索和尝试，力求使和声写作能够适应并体现恩施土家族民歌的独特风韵；在音乐效果上追求自然朴实、优美生动的艺术效果。

在此，我要衷心地感谢中央音乐学院音乐教育系的全体老师对我的教导和培养，衷心地感谢著名钢琴家、教育家周广仁教授为本书作序，衷心地感谢安徽文艺出版社的老师为这本书的出版付出了辛勤的劳动！感谢您们对我的鼓励和帮助。

感谢所有帮助过我的朋友们！

唐安琪

于中央音乐学院



## Preface

I was born in Enshi Tujia and Miao Autonomous Prefecture, Hubei Province, the birthplace of Ba (now it is called Tujia) people and Ba culture. Its typical geographical position is shown as the joint place of Bachu and Bayu cultures. It is the cradle of Tujia culture with a variety of ethnic cultures and folk music, and called “hometown of singing and dancing.” It is also the birthplace of *Dragon-boat Tune*, one of the 25 world-famous folk songs. All these influenced me greatly.

I began to study piano when I was young. In 2007 I went to Music Education Department of Central Conservatory of Music. Thanks to the training and instructing of all the staff members of the department, I could get insight into the fields of musical knowledge and enlarge the horizon of music, and at the same time I have sensed the great responsibility to protect and pass on all the heritages of the ethnic folk music. In the past three years, I have collected and sorted out hundreds of folk songs and finally singled out 65 pieces out of them and recomposed them into the piano pieces. I hope my attempt can popularize Enshi Tujia traditional folk songs by means of the carrier of piano and let the outside world have a good chance to contact Tujia music and to have a better understanding of Tujia beautiful folk songs.

Enshi Tujia folk songs are rooted deep in the mountains, and are isolated from the modern world, with only few exceptions such as *Dragon-boat Tune* and *Sister Huang, the fourth* with its own traits and typical styles known to outside world, not to mention recomposing these invaluable folk songs into piano pieces.

In selecting the material, I have used such ways as cantata reading words, plot category, diagram analysis, and have tried to combine the small segments of Tujia people's daily life together and to make the performers have a space of imagination. During the course of the recomposing, I have tried to reserve the completion of the original music, only using some minor ways, such as deletion or addition of individual

notes, transposition, and adaptation of tone area, to make some of the music more vivid. As for piano harmonization, I have made some bold attempts to make the harmonization match for the typical flavour of Enshi Tujia folk songs. In music, I have tried to pursue the artistic effects of being natural, simple, beautiful and vivid.

Great thankfulness, first and foremost, must go to the famous pianist, the great educator, Professor Guangren Zhou for her forewords for the book. Second, my sincere gratitude must go to the staff members of Music Education Department of Central Conservatory of Music for their kind instruction and training. Last but not least, my thanks must go to the staff members of Anhui Literature and Art Publishing House for their hard work at the book and encouragement to me.

Thank all the friends who have helped me!

Angel Tang

At Central Conservatory of Music



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