

玛琳巴

作品集

赵纪 编著

M a r i m b a
w o r k s

湖南教育出版社

湖南电子音像出版社

Marimba
Works

Hunan Education Publishing House
Hunan Electronic And Audio-Visual Publishing House

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赵 纪 编著

责任编辑 符本清 江 晓

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序 言

1955年在一些新建的国营大企业聘请较多的科学技术人员以后,我国高等院校也开始聘任了一些教学人员(大多是教授、副教授,一般都有副博士的学衔),但无论在企业或者学校都习惯地称他们为苏联专家。那时在中央音乐学院工作的有音乐史、作曲、钢琴、声乐、指挥、打击乐等苏联教师,当时文化部考虑聘请一个打击乐教师时,我还在文化部兼管艺术教育处的工作。我认为,中国打击乐遗产丰富,而西方打击乐在管弦乐队中有其特殊的地位。1955年我在伦敦,接待我的有英共中央负责文化工作的同志,他曾经是交响乐团的首席,后来主管进步书籍的出版和发行工作。他陪我去听音乐会,介绍我特别注意打击乐的演奏者,他说,这个音乐家是个盲人,失明前学打击乐,许多经典作品都可以从头到尾背奏,失明后,继续担任打击乐演奏工作,他的乐感和演奏受到全团的尊敬。过几天,这位英共的同志又约我去听音乐会,原来由于指挥鲍尔特爵士病了,全团共推这位

盲人打击乐家为指挥演出,并取得了极大的成功。我的这段经历使我对打击乐家有了一种特别的认识。而受聘来中央音乐学院的巴拉晓夫专家(莫斯科柴可夫斯基音乐学院教授),他的专业计有三种:打击乐、视唱练耳和指挥。因此,替他选择学生时颇费斟酌,最后选定的学生中,就是当时音乐学院少年班(附中的前身)中主修钢琴的赵纪,他在前两年中,学了打击乐和指挥。后来苏联专家撤退,他又在本科学了作曲理论等课程,毕业后分配到哈尔滨工作,后来调回学校担任打击乐教师,成为我国第一个受过系统训练的打击乐教师。“文革”后,我国对外文化交流工作开展,他从木琴独奏,又转为玛林巴琴演奏,我还曾鼓励他,对中国的京剧、川剧和其他民间的吹打乐继续学习与研究。他累计了近十几年的演奏经验,被评为一级演员,又在学校进行了十几年的教学工作,编写了一系列的有关打击乐的教材。他的这些教材要公开出版了,要我写个序言,我也就不自量力的同意了,因为我知道,在西方打击乐近年来有长足地发展,我国年轻一代的作曲家,有较多的立足于传统,写了一些新作品,有的着眼于现代技法,作了一些创新的实验,由于我年老多病,这些作品大多没有机会认真欣赏和学习,所以,不可能对打击乐的创作和演出进行比较全面的论述,只是认为,打击乐不论在东方和西方,在历史上和音乐实践中都具有重大的意义,因此才为赵纪同志的打击乐教材、曲集出版写上几句话,权以为序。

赵 胤

2001年春

赵胤:原中央音乐学院院长、党委书记、原国家教委艺术教育委员会主任、中国音协副主席

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※木琴和玛琳巴共用谱,其余为玛琳巴专用谱

※for Xylophon and Marimabaphon both,rest only for Marimbaphon

婚礼场面舞

(选自舞剧《鱼美人》)

吴祖强 杜鸣心 曲

赵 纪 赵箭瓶 编

Allegro festoso $\text{♩} = 144$

The musical score is written for Marimba. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro festoso' with a metronome indication of 144 quarter notes per minute. The first system consists of two staves, with the upper staff featuring a melodic line with glissando markings and the lower staff providing harmonic support. The second system continues this pattern. The third system introduces a new melodic line in the upper staff and a more active bass line in the lower staff. Dynamics range from forte (f) to mezzo-piano (mp).

Allegro festoso

f

mp

mf

8

※※ 可奏为

The musical score is written for Marimba and consists of five systems, each with three staves: a single treble staff for the Marimba, and a grand staff (treble and bass clef) for the piano accompaniment. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

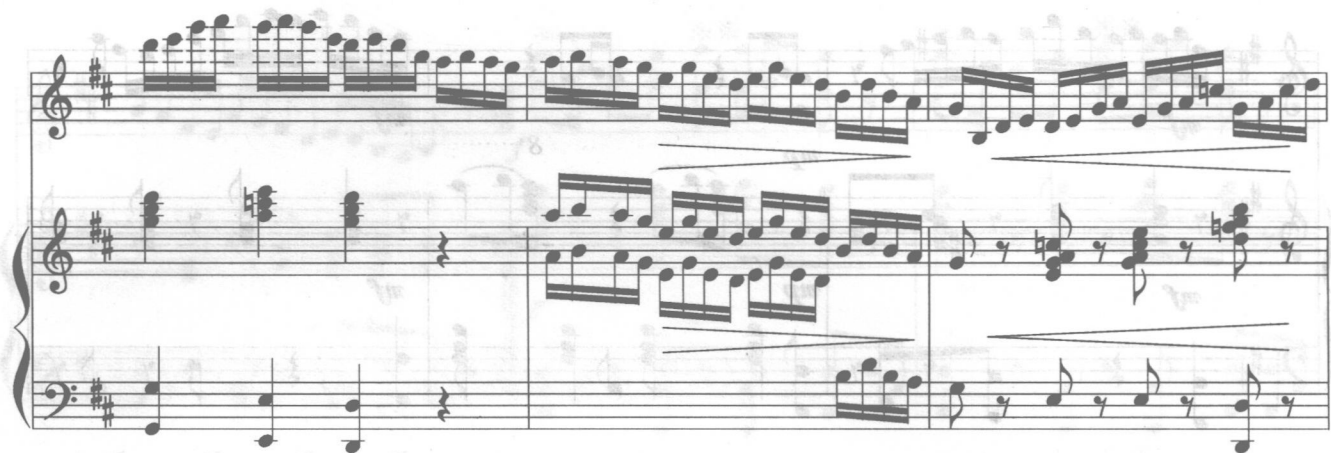
System 1: Marimba staff starts with a melodic line marked *mf*. Piano accompaniment features chords and moving lines, with dynamics *mf* and *mp*. An 8-measure rest is indicated in the piano part.

System 2: Marimba staff continues with a melodic line marked *mf*. Piano accompaniment features chords and moving lines, with dynamics *mp* and *mf*. An 8-measure rest is indicated in the piano part.

System 3: Marimba staff features a melodic line marked *f*. Piano accompaniment features chords and moving lines, with dynamics *mp* and *mf*. An 8-measure rest is indicated in the piano part.

System 4: Marimba staff features a melodic line marked *f*. Piano accompaniment features chords and moving lines, with dynamics *mp* and *mf*. An 8-measure rest is indicated in the piano part.

System 5: Marimba staff features a melodic line marked *f*. Piano accompaniment features chords and moving lines, with dynamics *f* and *morcato*. An 8-measure rest is indicated in the piano part.



《人民歌》陶铸词曲

Marimba score for "The People's Song" (《人民歌》) by Tao Zhuang. The score is written for Marimba and includes dynamics such as *f*, *mf*, *ff*, and *mp*. The piece features various musical notations including triplets, slurs, and articulation marks. The tempo is marked as "约1分35秒" (Approximately 1 minute 35 seconds).

约1分35秒

珊瑚舞

(选自舞剧《鱼美人》)

吴祖强 杜鸣心 曲

赵箭瓶 赵 纪 编

Allegro ♩ = 152

mp *leggero*

mp

The musical score is presented in two systems, each with a single melodic staff and a grand staff for piano accompaniment. The key signature is one sharp (F#). The piano accompaniment is highly active, featuring rapid sixteenth-note runs and dense block chords. The melodic line consists of a few notes with rests, followed by a final flourish. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

The musical score is written for a marimba and consists of several systems of staves. The key signature is one sharp (F#). The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *pp* (pianissimo) are indicated. The score is divided into sections, with some parts marked with a second ending (2.). The final section ends with a double bar line and a *pp* marking.

约1分40秒