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每日必练 单簧管

Sunshine Everyday Basic Exercises for CLARINET

进阶教程



附MP3一张

史蒂芬·布拉卡瓦尔 著
胡越菲 译

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《每日必练进阶教程》(1) 从无升降号的调开始，一直到三升三降的调。《每日必练进阶教程》(2) 从四升四降的调开始，一直到五升六降的调。集中练习单簧管的最高音和最低音。

我衷心祝愿每个人都能从练习中收获许多快乐和进步，让阳光照耀每一天吧！

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This book is dedicated to my teacher Rit Schelstraete and to my parents, who encouraged me to practice scales and arpeggios 'every day'.

Preface

Practicing scales and arpeggiated chords is essential to learning an instrument. However, why not add a bit of fun to your daily routine? **Sunshine Everyday** shines a light on the study of chords and arpeggios, and no longer makes them seem boring or tedious. Now you are making music!

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The pieces are shorter than a minute each. Because of this short duration, the player will learn to practice, transpose and memorize very quickly. Playing these short exercises daily will quickly deliver results by using a small exercise, over a long period of time, with big results!

Each book includes a CD which features 'backing tracks' in three tempi for all exercises, which adds up to 168 different accompanimental samples, 8 demos and a tuning note! These backing tracks allow the player to maintain a consistent tempo without the use of a metronome, and at the same time encourages music making. The samples create musical logic while practicing scales and arpeggios, and at the same time makes the player want to practice.

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I wish everybody a lot of joy and progress, and... let the sun shine everyday!

Stefan Bracaval

To learn more about the author go to www.stefanbracaval.com.

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目 录

Contents

本书使用说明	4
记号和命名	4
每日漂浮	5
每日阳光	6
每日摇摆	9
每日即兴	11

每日漂浮、每日摇摆和每日阳光	15
C大调 (C) 每日漂浮	16
C大调 (C) 每日阳光	19
A小调 (Am) 每日摇摆	20
A小调 (Am) 每日阳光	21
F大调 (F) 每日漂浮	22
F大调 (F) 每日阳光	25
D小调 (Dm) 每日摇摆	26
D小调 (Dm) 每日阳光	27
G大调 (G) 每日漂浮	28
G大调 (G) 每日阳光	31
E小调 (Em) 每日摇摆	32
E小调 (Em) 每日阳光	33
B ^b 大调 (B ^b) 每日漂浮	34
B ^b 大调 (B ^b) 每日阳光	37
G小调 (Gm) 每日摇摆	38
G小调 (Gm) 每日阳光	39
D大调 (D) 每日漂浮	40
D大调 (D) 每日阳光	43
B小调 (Bm) 每日摇摆	44
B小调 (Bm) 每日阳光	45
E ^b 大调 (E ^b) 每日漂浮	46
E ^b 大调 (E ^b) 每日阳光	49
C小调 (Cm) 每日摇摆	50
C小调 (Cm) 每日阳光	51
A大调 (A) 每日漂浮	52
A大调 (A) 每日阳光	55
F [#] 小调 (F [#] m) 每日摇摆	56
F [#] 小调 (F [#] m) 每日阳光	57

每日即兴	59
A小调 (Am)	60
D小调 (Dm)	61
E小调 (Em)	62
G小调 (Gm)	63
B小调 (Bm)	64
C小调 (Cm)	65
F [#] 小调 (F [#] m)	66

伴奏一览表	67
-------------	----

单簧管指法	69
-------------	----

About this book	4
Notation and Naming	4
Floating Everyday	5
Sunshine Everyday	6
Swinging Everyday	9
Jamming Everyday	11

Floating, Swinging and Sunshine Everyday ...	15
C major Floating Everyday	16
C major Sunshine Everyday	19
A minor Swinging Everyday	20
A minor Sunshine Everyday	21
F major Floating Everyday	22
F major Sunshine Everyday	25
D minor Swinging Everyday	26
D minor Sunshine Everyday	27
G major Floating Everyday	28
G major Sunshine Everyday	31
E minor Swinging Everyday	32
E minor Sunshine Everyday	33
B ^b major Floating Everyday	34
B ^b major Sunshine Everyday	37
G minor Swinging Everyday	38
G minor Sunshine Everyday	39
D major Floating Everyday	40
D major Sunshine Everyday	43
B minor Swinging Everyday	44
B minor Sunshine Everyday	45
E ^b major Floating Everyday	46
E ^b major Sunshine Everyday	49
C minor Swinging Everyday	50
C minor Sunshine Everyday	51
A major Floating Everyday	52
A major Sunshine Everyday	55
F [#] minor Swinging Everyday	56
F [#] minor Sunshine Everyday	57

Jamming Everyday	59
A minor	60
D minor	61
E minor	62
G minor	63
B minor	64
C minor	65
F [#] minor	66

Overview backing tracks	68
-------------------------------	----

Clarinet fingering	69
--------------------------	----

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目 录

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本书使用说明	4
记号和命名	4
每日漂浮	5
每日阳光	6
每日摇摆	9
每日即兴	11

每日漂浮、每日摇摆和每日阳光	15
C大调 (C) 每日漂浮	16
C大调 (C) 每日阳光	19
A小调 (Am) 每日摇摆	20
A小调 (Am) 每日阳光	21
F大调 (F) 每日漂浮	22
F大调 (F) 每日阳光	25
D小调 (Dm) 每日摇摆	26
D小调 (Dm) 每日阳光	27
G大调 (G) 每日漂浮	28
G大调 (G) 每日阳光	31
E小调 (Em) 每日摇摆	32
E小调 (Em) 每日阳光	33
B ^b 大调 (B ^b) 每日漂浮	34
B ^b 大调 (B ^b) 每日阳光	37
G小调 (Gm) 每日摇摆	38
G小调 (Gm) 每日阳光	39
D大调 (D) 每日漂浮	40
D大调 (D) 每日阳光	43
B小调 (Bm) 每日摇摆	44
B小调 (Bm) 每日阳光	45
E ^b 大调 (E ^b) 每日漂浮	46
E ^b 大调 (E ^b) 每日阳光	49
C小调 (Cm) 每日摇摆	50
C小调 (Cm) 每日阳光	51
A大调 (A) 每日漂浮	52
A大调 (A) 每日阳光	55
F [#] 小调 (F [#] m) 每日摇摆	56
F [#] 小调 (F [#] m) 每日阳光	57

每日即兴	59
A小调 (Am)	60
D小调 (Dm)	61
E小调 (Em)	62
G小调 (Gm)	63
B小调 (Bm)	64
C小调 (Cm)	65
F [#] 小调 (F [#] m)	66

伴奏一览表	67
-------------	----

单簧管指法	69
-------------	----

About this book	4
Notation and Naming	4
Floating Everyday	5
Sunshine Everyday	6
Swinging Everyday	9
Jamming Everyday	11

Floating, Swinging and Sunshine Everyday ...	15
C major Floating Everyday	16
C major Sunshine Everyday	19
A minor Swinging Everyday	20
A minor Sunshine Everyday	21
F major Floating Everyday	22
F major Sunshine Everyday	25
D minor Swinging Everyday	26
D minor Sunshine Everyday	27
G major Floating Everyday	28
G major Sunshine Everyday	31
E minor Swinging Everyday	32
E minor Sunshine Everyday	33
B ^b major Floating Everyday	34
B ^b major Sunshine Everyday	37
G minor Swinging Everyday	38
G minor Sunshine Everyday	39
D major Floating Everyday	40
D major Sunshine Everyday	43
B minor Swinging Everyday	44
B minor Sunshine Everyday	45
E ^b major Floating Everyday	46
E ^b major Sunshine Everyday	49
C minor Swinging Everyday	50
C minor Sunshine Everyday	51
A major Floating Everyday	52
A major Sunshine Everyday	55
F [#] minor Swinging Everyday	56
F [#] minor Sunshine Everyday	57

Jamming Everyday	59
A minor	60
D minor	61
E minor	62
G minor	63
B minor	64
C minor	65
F [#] minor	66

Overview backing tracks	68
-------------------------------	----

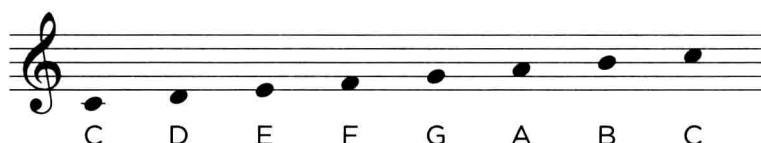
Clarinet fingering	69
--------------------------	----



记号和命名 NOTATION AND NAMING

在这本书中,音阶及和弦用大写字母来表示。

Scales and chords are represented by capital letters in this book.



加在字母后面的升号或降号表示将这个音符升高或降低半音。大调用该调主音的大写字母来表示,如有需要,后面紧跟升号或降号。小调则通过在该调主音的字母后面加“m”来表示。

A sharp or flat symbol is added after the letter to either raise or lower the note one half step. Major keys are indicated by the capital letter of the tonic, followed by the sharp or flat symbol as needed. For minor keys the letter of the key is followed by an m, which refers to the key being minor.

0	C - Am	C大调和A小调 / C Major and A minor
1 \flat	F - Dm	F大调和D小调 / F Major and D minor
1 \sharp	G - Em	G大调和E小调 / G Major and E minor
2 \flat	B \flat - Gm	B \flat 大调和G小调 / B \flat Major and G minor
2 \sharp	D - Bm	D大调和B小调 / D Major and B minor
3 \flat	E \flat - Cm	E \flat 大调和C小调 / E \flat Major and C minor
3 \sharp	A - F \sharp m	A大调和F \sharp 小调 / A Major and F \sharp minor
4 \flat	A \flat - Fm	A \flat 大调和F小调 / A \flat Major and F minor
4 \sharp	E - C \sharp m	E大调和C \sharp 小调 / E Major and C \sharp minor
5 \flat	D \flat - B \flat m	D \flat 大调和B \flat 小调 / D \flat Major and B \flat minor
5 \sharp	B - G \sharp m	B大调和G \sharp 小调 / B Major and G \sharp minor
6 \flat	G \flat - E \flat m	G \flat 大调和E \flat 小调 / G \flat Major and E \flat minor

这种命名方式同样用于表示大三或小三和弦。若字母后面有“7”，则表示该和弦为七和弦。

“每日漂浮”“每日摇摆”和“每日阳光”中的练习包含了和弦标记，以便在没有伴奏音频的情况下进行伴奏。

《每日必练进阶教程》(1)和《每日必练进阶教程》(2)使用了从6个降号到5个升号的所有调。7个降号和6-7个升号的调未包括在内，因为它们与之前练习中所使用的调是异名同音的(7个降号的C \flat 大调即B大调，6个升号的F \sharp 大调即G \flat 大调，7个升号的C \sharp 大调即D \flat 大调——译者注)。

This method of naming is also used to indicate major or minor chords. If the name is followed by a '7' it includes an additional seventh.

The pieces featured in Floating Everyday, Swinging Everyday and Sunshine Everyday include notated chords. These make it possible to accompany the piece without using the backing track.

Sunshine Everyday 1 and 2 uses all keys ranging from 6 flats to 5 sharps. The keys using 7 flats and 6-7 sharps are not included, since they are enharmonically equivalent to keys used in previous exercises.



每日漂浮 FLOATING EVERYDAY

在“每日漂浮”中，你将练习大调音阶，它们就像微风中的羽毛般，轻柔地上下漂浮后落到地面上。共有七条练习，你可随着三种不同速度的伴奏进行练习。

—首先是三条音阶式上下行级进练习，让你逐步探索更高音区，并熟悉新的音。

—接着是三度模进练习。

—最后两条是指定音阶在不同音区的分解和弦练习。

关于练习的几点建议：

—从与速度1（最慢的速度）相对应的伴奏开始练习。当不再有任何困难时，将速度提高到2，最后是3。

—首先按连线所示演奏这些练习，确保八分音符的演奏是连贯的。变换指法时，所有手指要同时移动（以免产生杂音）。之后便可抛开连线提示自由演奏了。

—注意音符中的变音。练习时，你可以将这些变音抽离出来单独练习，然后再将其融入整个练习中。整个过程可按以下方式操作：

In Floating Everyday you will practice major scales, which float to the ground as gently as a feather on a soft breeze... There are seven different exercises which you can practice in three different tempi while being accompanied:

- at first three exercises where you explore one step after another in higher range and get used to these (newer) notes,
- following this an exercise to practice the movement between thirds,
- finally two exercises to practice broken chords of particular scales in different ranges.

Suggestions for practice:

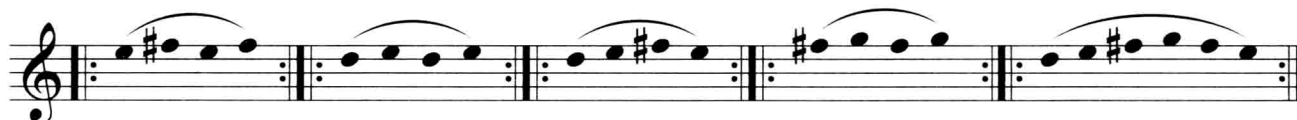
- Start an exercise with the corresponding backing track in tempo 1 (slowest tempo). When this no longer presents any difficulty, move on to tempo 2 and finally tempo 3.

- Play the composition slurred at first, making sure that the eighth notes are CONSISTENT, and the positional changing of the hands happens with all fingers simultaneously (so as to avoid little parasite notes which do not belong there). After this you can play the composition not slurred.

- Pay attention to irregularities between notes. Should this happen you can isolate these irregularities and practice them individually, after which you can again insert the fragment into its original location. This process can be practiced as follows:

假设你正在练习 G 大调音阶。当从高音 E 转到高音 F# 时,你注意到手指未能同时移动。可用连音练习交替演奏这两个音。接着用同样的音型练习高音 D 和高音 E 的交替。现在如果你将这两个音组合并,就创造了由高音 D、高音 E 和高音 F# 构成的全新三音音组。接着可通过练习高音 F# 和高音 G 的交替来扩大这一音组。将高音 G 加入之前的三音音组后,就形成了一个四音音组,包括高音 D、高音 E、高音 F# 和高音 G。以此类推。

Imagine you are practicing a G major scale. You notice that your fingers do not move at the same time when going from the high E to the high F#. Practice these two notes by playing them following each other and slurring them. Now practice the two note figure using the high D and the high E. If you now combine the two note groups, you create a new group consisting of three notes which contain the high D, the high E and the high F#. Now expand the note group by first practicing the high F# with the high G. Add these to your three note group and you have a four note group including the high D, high E, high F#, and the high G. Naturally, you must continue in this way, on and on...



你可能会注意到,在“每日漂浮”中,有些音符的印刷字号较小。这些音符代表了旋律线上的经过音。可用休止符代替这些音符,并按连线所示演奏,这会给你留出必要的换气空间。在以更快的速度演奏时,如果你需要的换气次数减少,那么你可以选择演奏这些小音符。

You will notice that some notes featured in Floating Everyday have been printed in a smaller size. These notes represent the logical movement of the musical line. Replace these notes with rests, and proceed using the indicated slurs. This will give you the necessary space for breathing. If you require fewer breaths when playing faster, you can choose to play the small notes.

如果你觉得伴奏听起来有种似曾相识的感觉,那么你是对的! 这些伴奏和弦就是在那首由巴洛克时期作曲家约翰·帕赫贝尔创作的名曲《D 大调卡农》中所使用的。这一和声进行也被频繁地用在许多现代流行歌曲中。

If you have the impression that the accompaniment on the backing tracks seems familiar, then you are right! The accompanying chords are those used in the famous Canon in D, by baroque composer Johann Pachelbel. This chord progression is also frequently used in modern pop songs.

另外,还有个好消息:通过练习大调音阶,你同时也练习了其关系小调的音阶——这迟早有用!

Good to know: by practicing this exercise you also practice the relative minor scale - that will come in handy!

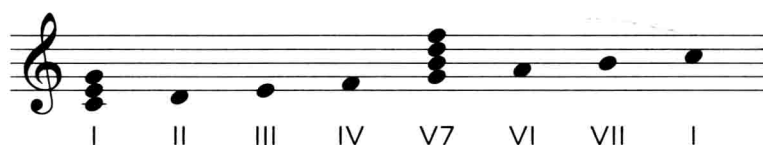
每日阳光 SUNSHINE EVERYDAY

在“每日阳光”中,你将练习大调音阶和小调音阶的分解和弦。

In Sunshine Everyday you practice broken chords in major and in minor scales.

这样你就能练习音阶中最重要的和弦:主和弦(I)及属七和弦(V7)。

In this way you practice the most important chords in a scale: the arpeggiated chord on the tonic (I) and the arpeggiated chord on the dominant seventh chord (V7).



“每日阳光”中的示例将帮助你学习不同位置上的这些和弦及其转位,音符相同但顺序不同。这些和弦在示例下方的练习中都有所应用,从而让你学会在无伴奏的情况下再次演奏这些和弦。试着记忆其转位。以下是帮助记忆的一些建议。

—记住每个四音音组的起始音:注意力应放在第一个音上,其他音会自然奏出;

—构建一个以低音起始的四音音组(例如从C起始的C-E-G-C);

—再构建一个四音音组,这次以第二个音起始(例如E-G-C-E);

—继续构建类似的四音音组,直到奏出最高音为止;

—现在反方向构建这样的四音音组,直到奏出最低音为止;

—最后,回到你最初的起始音。

一旦你记住了主和弦及属七和弦的所有位置及其转位,那么就可以进行下一步,即随着伴奏的和声进行,自由演奏这些和弦及其转位。

你可能想知道为什么“每日阳光”要集中练习这两类和弦。好吧,这其实与一个爱情故事有关!属和弦爱上了主和弦,因而他总是试着靠近她,于是就产生了紧张感!演奏示例时你可以亲身体会到属和弦要去触碰主和弦的那种迫切感。

音阶中的第五个音带有紧张感,从属于稳定的第一个音,因此名为“属音”。通过趋向主音来解决属音带有的这种紧张感,就像被抛至空中的皮球一样,总是会回到原地。所以音阶中的第一个音叫做基音或主音。

属七和弦包含四个音,以第五个音为根音三度叠置而成。由于该和弦的根音和第四个音为小七度,所以被称作属七和弦,记作V7。

The excerpts in Sunshine Everyday help you study these chords in different positions and inversions, always using the same notes but in different order. Beneath the excerpt you will find both chords is featured in the exercise. This lets you play the chords again without accompaniment. Try to memorize these inversions. Here are a few suggestions to help you remember.

- remember which note is at the beginning of each four note group: your attention should be on the first note, the others will follow automatically;

- build a four note group starting with the bass note (for example in C: C-E-G-C);

- build again a four note group, this time starting on the second note (for example in C: E-G-C-E);

-continue building these four note groups until you reach the highest note you can play;

-now do the same thing going in the opposite direction, until you reach the lowest note you can play;

-return to your original starting note in the end.

Once you have memorized all chords and inversions of the I and V7 chords, you can take the next step and play the chords and inversions in free order with the chord progression on the backing track.

You might wonder why Sunshine Everyday focuses on these two chords. Well, the reason for this is a love story! The V chord is in love with the I chord, because he is always trying to reach her. There is tension in the air! You can feel it yourself, while you play the excerpts, and sense the never ending urge of V to reach I.

It is said that the fifth scale degree dominates the scale with its tension. This is how it received its name: the dominant. By resolving the tension featured in the dominant by moving to the tonic, it is like a ball that you throw up into the air, which will always fall back to the ground. This is why the first note is called the bass note or tonic.

The V7 chord is made of four notes built in thirds on the fifth scale degree. Since the distance between the first and the last note is seven notes, this chord is called a dominant seventh chord. It is notated in this way: V7.

那么属七和弦中的紧张感又从何而来呢？从和弦中的三音和七音而来。这两个音之间正好有三个全音，构成了不协和的增四音程。该音程在中世纪时被认为相当刺耳，有着“魔鬼的音程”之称，因此被禁止在音乐作品和演出中使用，否则有可能被处以火刑。幸好时代变化了！

注意，同名大小调中的属七和弦是相同的。例如：G7 和弦既是建立在 C 大调第五个音（V7）上的，也是建立在 C 小调第五个音上的。你会发现其实已经练习过这类和弦的琶音了。为了给这类和弦添加必要的大小调色彩，可在和弦的最上方增加一个三度音。这样，和弦便由四个三度音程组成，最下面的音和最上面的音之间相距九度。这个附加音在大调中用“9”来表示，在小调中则用“b9”来表示。



“每日阳光”中的练习以非洲古巴风（即萨尔萨舞曲风）写成。在背景音乐中，你会听到演奏者以敲击木棍的方式打拍子。这种开场节拍被称为“克拉维”，在西班牙语中是“调”的意思。这种节奏是古巴音乐的基础。

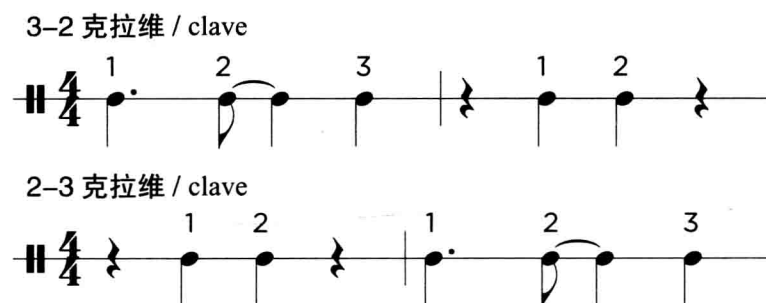
克拉维有两种形式：3-2 克拉维和 2-3 克拉维，根据两小节中音符的数量命名（见下例）。“每日阳光”主要使用了 2-3 的方式。

But where does the tension in the dominant seventh chord come from? It comes from the third and the seventh of this chord. The distance between these notes is exactly three whole steps. This distance is also referred to as a ‘tritone’. In the music of the middle ages this interval was considered so offensive. It was called ‘the devils chord’, and was not allowed to be featured in compositions or music performances. Otherwise you might be sentenced to burn at the stake - thankfully times have changed!

Note that the dominant seventh chord is the same in a major or minor scale with the same note name. For example: the G7 chord is built on the fifth scale degree (V7) in C major as well as C minor. You will notice that you have already been practicing these arpeggiated chords. To give the chord the necessary major or minor color, an additional third is added on top. Thus the chord consists of four thirds on top of each other, and the distance between the bottom and top note is now 9 notes. This extra note is indicated by a 9 in a major key, and a b9 in a minor key.

The pieces in Sunshine Everyday are written in African-Cuban style, which is also called ‘salsa’. When you listen to the backing tracks, you will hear the performer counting by beating wooden sticks. These opening beats are called ‘claves’, the Spanish word for ‘key’. The rhythm produced in this way is the foundation of Cuban music.

There are two types of claves: 3-2 clave and 2-3 clave, named according to the amount of notes featured in the two-measure segments (see example below). Sunshine Everyday features countoffs in 2-3.



虽然萨尔萨舞曲最适合用断奏演奏，但连奏更适合练习手位的准确移动。

每天演奏这些让人联想到丰富南美风格节奏的练习，你会发现自己每天都处在阳光的照耀下！

Although separate articulation is best for salsa, slurring the notes can be very welcome to practice accuracy of position changes.

By practicing this piece daily, calling you with its rich South-American rhythms, you will find Sunshine Everyday!



每日摇摆 SWINGING EVERYDAY

“每日摇摆”将帮助你练习小调式的五声音阶和布鲁斯音阶。

五声音阶是一种仅由五个音符组成的音阶。“Penta”是一个希腊词语,意思是“五”。你可以在世界各地的音乐文化中找到类似的音阶。这种音阶听上去非常悦耳,因为它不包含任何半音。

布鲁斯音阶(blues scale)是一种“忧郁的”(blue)音阶吗?你的猫去世了吗?你是不是爱上了街对面的男孩或女孩,然而对方甚至不知道你的存在?如果是,那么你就知道“布鲁斯”听上去应该是怎样的感觉了!想想“忧郁星期一”的含义——在一个放松的周末过后,不得不在周一清晨早早地起床。“蓝色”代表忧郁、忧伤。著名画家帕布罗·毕加索也曾有“蓝色时期”。他那个时期的所有画作都用不同的蓝色阴影绘成,充满了忧伤的情绪。

什么是布鲁斯音阶?

布鲁斯音阶因为其音阶中“忧郁的”,或称“哭泣的”音符而得名。这些音符由大调音阶中的三级、五级和七级音降低半音构成,用 $b3$ 、 $b5$ 和 $b7$ 表示。它们就是“忧郁的”音符,因为降低了半音所以听上去让人难过。这些音符非常不稳定,你甚至可以听到它们在“屈服”,这就形成了一种哀悼的感觉。

举一个例子,我们将 A 大调音阶转换成 A 小调布鲁斯音阶。首先你写下 A 大调的一级、三级、四级、五级、七级音以及最后一个音(又是主音)。现在将三级音和七级音降低半音(得到 A 小调五声音阶)。然后再简单地添加降低半音后的五级音,就得到了从常规的 A 大调音阶衍变而来的 A 小调布鲁斯音阶!

Swinging Everyday helps you practice the minor pentatonic scale and blues scale.

A pentatonic scale is simply a scale made of five notes. 'Penta' is the Greek word for 'five'. You can find this scale in many different musical cultures around the world. This scale is very pleasant to the ear, since it does not contain any half tones.

Is a 'blues' scale a 'blue' scale? Has your cat passed away? Are you in love with the boy or girl across the street, however, he or she does not even know you exist? Then you know what the blues should feel like! Just think about the expression 'Blue Monday' - having to get up early Monday morning after a relaxing weekend. The 'blue' stands for sadness. The painter Pablo Picasso also had a 'blue period'. All of his paintings from this time period were sad and filled with melancholy, all painted in various shades of blue.

What is a blues scale?

The blues scale gets its name from the blue or crying notes within the scale. These can be found by lowering the third, fifth and seventh scale degree of a major scale by a half tone. We indicate these notes with $b3$, $b5$ and $b7$. These are the blue notes. Lowering a note thus makes it 'sad'. These notes are very unstable and you can hear them 'bend', which creates a feeling of mourning.

As an example we will convert an A major scale to a A minor blues scale. First you write the notes of the first, third, fourth, fifth and seventh scale degrees, as well as the last note (again the tonic). Now you must lower the third and seventh scale degree (now you have an A minor pentatonic scale). Now simply add the lowered fifth scale degree. Now you have a blues scale in A, derived from a regular A major scale!

A 大调音阶 / A Major scale



A 小调五声音阶 / A minor pentatonic



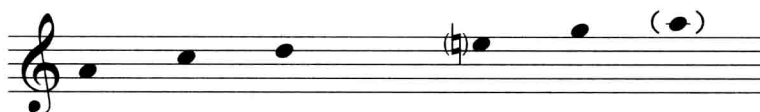
A 小调布鲁斯音阶 / A minor blues scale



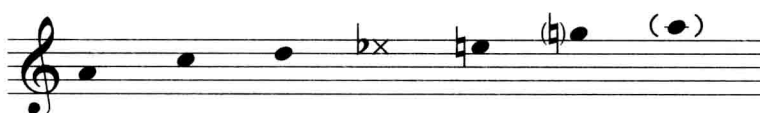
从以上示例可以看出,布鲁斯音阶只是在小调五声音阶(有两个忧郁音符,即 $b3$ 和 $b7$)的基础上增加了 $b5$ 音。这一附加的忧郁音符用 x 来表示(含义同“附加物”)。你可以先跳过这个附加音练习(此时是小调五声音阶),然后再加上这一音符(即构成布鲁斯音阶)。用这种方式,你可以真正感受到这一忧郁音符所蕴含的苦中带甜的感情色彩。

Now you can see that a blues scale is the same as the minor pentatonic scale (which features two blue notes, being $b3$ and $b7$) with the addition of one note ($b5$). The extra blue note is and will be indicated by an x (as in x-tra). You first practice without the extra note (minor pentatonic), and then with the extra blue note (blues scale). In this way you can truly appreciate the bittersweet soulfulness of this blue note.

A 小调五声音阶 / A minor pentatonic



A 小调布鲁斯音阶 / A minor blues scale



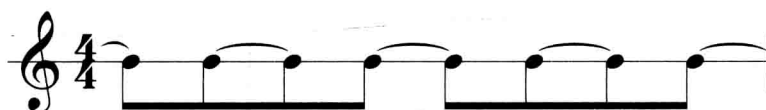
请注意那些降低半音的布鲁斯音符,它们与未变化的音符一起在伴奏中出现,因此你会同时听到小三度和大三度。布鲁斯音乐家真是疯狂啊……

Notice that the lowered notes - the blues notes - are played on top of the original unchanged notes in the accompaniment, which lets you hear the minor third and major third at the same time. These crazy blues musicians...

“每日摇摆”向你展示了如何在小调五声音阶的三音音组中上行和下行。练习的最后两小节用到了“装饰句”(lick),这种旋律优美的音型对布鲁斯音乐风格而言很常见。它也被称为“cliche”,你将学习在各个调中进行演奏。如有需要,你可以学习印在下方的另一条旋律。那条旋律较为简单,在以更快的速度演奏时也更为容易。

Swinging Everyday shows you how to ascend and descend within a minor pentatonic scale in groups of three notes each. The last two measures of the piece feature a ‘lick’, which is a very melodic figuration very common to this style. It is also called a ‘cliche’, and you will learn to play it in every key. If necessary you can learn the alternative melody (which is printed below). This melody is slightly easier and certainly more comfortable to play in a faster tempo.

练习如标题所示是“摇摆风格”的。演奏摇摆风格时两个八分音符的时值不均等：第一个音应比第二个音稍长。要特别注意谱中标记的连线。连线下二音音组的第一个音并不在拍点上，而是在弱拍上（连音吐奏）。你经常可以看见爵士音乐家们用脚在弱拍上打拍子，比如第二拍和第四拍。在突出了这些通常来说并不非常重要的音符后，音乐的节奏自然就摇摆起来了！



建议你先听一下示范，然后打开伴奏，让自己沉浸在其节奏中，按连线所示正确演奏。这样你就能顺畅地从头演奏到结尾。

The piece features 'swing style', as indicated by the title. Playing swing style means playing the groups of two eighth notes slightly uneven: the first note must be a bit longer than the second note. Pay close attention to the indicated slurs. The first note in the slurred pair is not on the beat, but rather an off beat (legato tonguing). You can often see jazz musicians beating their foot on the off beats, these being the second and the fourth beat. By accentuating these notes, which naturally are not very important, the rhythm starts to swing by itself!

I suggest you first listen to the demo. Then turn on the backing track and let yourself be swept away by the rhythm of the accompaniment, while playing with the correct slurs... in this way you will reach the end safely.



每日即兴 JAMMING EVERYDAY

一旦你掌握了布鲁斯音阶，就是时候进行下一步了。你无需再担心是否演奏了正确的音符，因为你的手指已经记住了所有的位置。布鲁斯音阶最大的优点就是演奏时不会出现错音。真的是这样！现在你可以开始创作自己的旋律了，讲述自己的心情故事。这就是我们通常所说的即兴。现在就开始吧，从此音乐将与众不同！

Once you have mastered the blues scales it is time to take the next step. You no longer have to worry about playing the correct notes since your fingers have memorized everything you need to know. The best part about the blues scale is that it is impossible to play any wrong notes. It really works! You now can start creating your own melodies and tunes, telling your own stories and moods. This is what we call improvisation or jamming. Starting now music will never be the same!

“每日即兴”有两种类型的伴奏：

— 布鲁斯风格的伴奏；

— 乡村爵士风格的伴奏（慢速）：因为乡村爵士源于布鲁斯，所以在这里你也可以用它作伴奏。

准备好伴奏，熟记布鲁斯音阶中的正确音符，然后就开始跟着感觉演奏吧……这是一个梦想成真的时刻，因为演奏时不可能出现任何错音！

There are two types of backing tracks for Jamming Everyday:

- Blues backing track;

- Funk backing track (slow): since the blues is forefather of the funk, you can also use it in this case.

Turn on the given backing track, make sure of the correct note for the blues scale, and simply start playing the notes as you feel them... it is a dream come true, since it is not possible to play any wrong notes!