

QUANGUO REHU YEYU KAOJI ZUOPINJI

全国二胡_{业余}考级作品集

QUANSHI

诠释

● 张慧元 著

航空工业出版社

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前 言

二胡艺术作为中国器乐演奏专业,是一门发展中的学科。自本世纪初刘天华先生将其纳入高等学府开课,迄今不过 70 余年的历史。在刘天华、阿炳百年诞辰之际,中国音协全国器乐考级委员会二胡专家委员会编辑的《全国二胡 < 业余 > 考级作品集》出版发行,旨在“使日益兴盛的二胡业余普及教育工作沿着更科学、规范的路子健康发展。”

音乐是一种特殊的语言,其思维表现方式与其它艺术门类不同,因此,对音乐作品的理解和要求,就不能象分析文学作品那样对内容与情节进行“音乐说明”,而只能依据音乐本体的特质,通过音乐结构形式的表现特征,探求乐思的发展规律,进而理解作品的情感、思想内涵和创作意图。为此,本书的诠释,以作品结构形式为基点,在旋律、特性音调、风格、发展手段以及乐器性能发挥等因素的具体分析过程中,确认作品乐思的发展规律和创作特征,以此作为艺术处理的前提,并从教学的视角,提出用于教学演奏实践的建议。

本书对练习曲中的基础练习和应用练习,依其内容性质和训练目的,作了系统的归类,提示其难点、要领、学生易出现的毛病及纠正方法,强调训练中的循序渐进,因材施教的原则,强调训练方法的科学性。

《作品集》编选的作品,从《良宵》至协奏曲《长城随想》,包容了传统音乐、近代刘天华阿炳等人的代表作、建国后创作的中小型优秀曲目以及 80 年代推出的包括专业作曲家创作的大中型新音乐创作。乐曲难易的幅度极为宽广,几乎涵盖了专业院校教学内容的全部范围。由于多年来专业院校二胡教材会没有召开,留下民

乐理论建设处于薄弱状态的现实,因此,《诠释》适当地兼顾了专业性。愿以此为引玉之砖,求得同行专家的赐教,以促进二胡科研理论的发展。

《作曲集》编选的曲目,风格各异,其地方性显见,但也确有些曲目,由于资料匮乏和笔者的民族音乐功力所限,只能依据调式、旋法特征,作推测性的识辩,界定未必准确,恳望曲作者给予指正。

对于传统音乐,近代作品以及建国初期老一辈音乐家整理创编的乐曲,本书提出了应将其视为本源文化并给予保存、定位的建议。执教中,应尽可能以录音、资料为依据,遵循原作,力求原样传授。

《诠释》适当地引证了国内外音乐理论家与演奏家的理论研究成果,并将参考文献附于书末,这是必须说明的。

本书对部分作品的素材来源,进行了识辩分析,以便确立把握乐曲风格,并对某些作品,分别在内容、结构、艺术处理诸方面,作了不同的解释和说明,权作一家之言,谨供参考。

序

张慧元的论著《〈全国二胡业余考级作品集〉诠释》(以下简称《诠释》)一书,即将付梓面世了。洋洋三十余万字,浸透了作者多年的演奏、教学经验和理论积累,不仅令人叹服,这真是了不起!没有高超的演奏实践和渊博的理论造诣,是难以胜任的。

张慧元是二胡艺术前辈张继让教授的高足,63年以优异成绩毕业于原哈尔滨艺术学院,继而留校任教。30多年来,他孜孜以求,不受外界的干扰和影响,坚持民族音乐的研究和教育事业,曾创作发表了《洱源歌舞》、《中州盛会》、《京韵·南梆子》等二胡独奏曲;撰写发表了《刘天华二胡曲京剧因素的识辨》、《刘天华两首二胡曲的再识》、《中国传统器乐教学审视》、《传统音乐美感特征和传承方式》等论文,培养了具有国际影响的演奏人才;并先后赴日本、俄罗斯等国讲学、演奏和考察,在国内外产生一定的影响,早就卓有成就的集演奏、教育、理论于一身的音乐艺术家。他现任哈尔滨师范大学艺术学院音乐系主任,《诠释》是他在繁忙的行政事务中,以勤奋之笔,仅用一年多的时间完成的。

《诠释》的价值和作用,显而易见,它可谓《全国二胡业余考级作品集》的姊妹篇,与之珠联璧合,相得益彰。它以二胡艺术的自身发展规律为基点,在强调传统音乐文化本源的前提下,以民族音乐的思维方式来分析作品的创作方法、形态特征、技法应用,并突出了对作品结构形式的分析,进而探求音乐情感、乐曲内容和审美理想,体现了作者科学态度。

《诠释》针对《全国二胡业余考级作品集》的中、高级作品,着意在乐思的深层蕴涵、旋律表现形式的美感特征、素材的提炼应

用、音乐发展的结构逻辑等方面,做了详尽的分析。并从教学的视角,提出了加强表演艺术理论教材建设的意见与将中西音乐融合的探索,体现于优秀作品的创作成果作为专业学科前沿的建议。

作者熟悉京剧艺术,具有深厚的民族戏曲音乐功底,对刘天华等人的代表性曲目,做了素材考证分析,这是全书中有独特学术价值的部分,也是作者博学广蓄和学术研究的成果。

《诠释》在引证国内外理论家与二胡演奏家的文章时,多在书后附了翔实的文献参考,体现了作者严谨的治学态度。

《诠释》中,对作品的概述、结构分析、素材风格的认定、艺术处理、阶段性小结,尤其在概述和小结中,以民族文化传统为中心,结合当前的文化现象与民乐走向,进行了引申性的论述,并提出了有关民乐人才培养的一些有益的建议和思路。

综观全书,既高屋建瓴又脚踏实地,既深邃丰厚又深入浅出,融宏观艺术规律与微观艺术技巧于一炉,说它是一部好书佳作,诚不为过。

我在欣喜振奋之余,写了上面一些话,是以为序,实难涵盖《诠释》的全貌,仅以向这位诚恳、淳朴、执著追求发展民族音乐事业的学者表示祝贺!诚望再出佳作,永葆民族艺术本色。

张 韶

1996年4月于北京

FOREWORD

Erhu, a speciality in China's traditional musical instrumental performance, is a developing art, which has a short history of about 70 years since Mr. Liu Tian-hua introduced it into colleges as a subject. On the occasion of the centennial of Liu Tian-hua's birthday, THE COLLECTION OF ERHU WORKS FOR THE NATIONAL EXAMINATION (AMATEUR) is published, which is edited by the COMMITTEE OF ERHU EXPERTS OF THE NATIONAL MUSICAL INSTRUMENTAL EXAMINATION COMMISSION attached to the CHINESE MUSICIANS' ASSOCIATION, "to help the Erhu's booming amateur universal education develop healthily along the more scientific and normal road."

Music is a kind of special language which is quite different from other sorts of arts in the mode of thinking and form of expression. So the study and comprehension of the musical works should not be "musical explanation" just as the analysis of the contents and the plots of the literary works, but seeking the developing rules of musical thoughts and then proceeding to understand the feelings, annotation and creative purpose, which depending on the musical characteristic itself and special expressing forms in the musical structure. Thus, annotations of the present book, based on the work's structive form, affirm the developing rules and creative characteristics

of the work's musical thoughts in the process of various factors of analysing concretely the melodies, specific tones, styles, developing methods and the elaboration of the musical instrumental performance, and use it as the prerequisite of the artistic handling. It also makes some suggestions from the educational angle, which can be used both in teaching and performing.

In this book, all the etudes, including the basic and the practical ones, are classified according to their contents' characters and training aims, in which all the difficult points, essentials and errors which may be happened are all pointed out and given methods to solve. It stresses on principles of training in an orderly way and teaching students in accordance with their aptitude as well as scientific methods.

The collection contains traditional Erhu works, masterpieces of Liu Tian-hua and A Bing(Hua Yan-jun), excellent middle and small-sized pieces created since New China was founded, and some new ones in large and medium sizes produced by professional composers in 1980s, including Liu Tian-hua's "Joyful Night" and Liu Wen-jin's concerto "Capriccio of Great Wall", which covers nearly all contents in the academic teaching. Meanwhile, the book properly makes some specific suggestions, due to the fact of lacking necessary conferences discussing the Erhu's teaching materials and the theoretical construction of the Chinese traditional music, simply to attract experts' instruction and help the development of Erhu's scientific research.

The selected works in this book are of various styles and

regional colors. However, some of them still remain uncertainty, as a result of the writer's limited knowledge as well as the short of materials, which are mainly inferred by the mode and the melody. Here, I hope sincerely the original composers and colleagues will offer instruction and correction.

The book suggests that the traditional Chinese music, modern musical masterpieces and famous musicians' works be treasured and positioned. It also emphasizes in teaching the original music work should be taught by recording materials as much as possible.

In the annotations, the author quoted and used some of the research results of musical theorists and performers both at home and abroad. Grateful acknowledgement is made to them here and a list of reference is attached to the book.

The author also paid special attention to some works' original sources and analysed them in the contents, structures and artistic handling, so on and so forth, providing some independent explanations and interpretations which may be regarded as the author's own opinion and used for reference only.

PREFACE

Zhang Hui -Yuan' s work THE ANNOTATION OF THE COLLECTION OF ERHU WORKS FOR THE EXAMINATION (THE ANNOTATION in the following) is to be published. It is an excellent work with 300,000 words, which is the fruit of the writer' s performance, teaching and theoretical research. Here, I congratulate the writer for his splendid performing art and rich knowledge in music, without that the work could not be done.

Zhang Hui-yuan, one of the best disciples of Profssor Zhang Ji-rang who was among the most famous artists of Erhu in China, graduated from the former Harbin Arts Collge in 1963 with excellent marks and immediately became a teacher at the college. Since then, he has been devoting himself to the studies and teaching cause of the Chinese traditional music constantly and consistently. He composed and published several Erhu solos, including SONG AND DANCE OF ERYUAN, A GRAND GATHERING IN HENAN, BEIJING DIALECT. NAN BANGZI. Meanwhile ,he also wrote and published some treatises, such as ON THE JINGHU FACTORS IN LIU TIAN-HUA'S TWO MASTERPIECES OF ERHU AGAIN, ON TEACHING THE CHNESE TRADITIONAL MUSIC INSTRUMENTS and ON THE AESTHETIC FEELING AND TEACHING METHODS OF THE CHINESE TRADITIONAL MUSIC, etc. And he has fostered some excellent Erhu professional performers both at home and abroad. And he visited Japan and Russia where his lectures, performance and inspections influenced greatly. Now, Zhang Hui-yuan, the Dean of

the Music Department of Harbin Arts College attached to Harbin Normal University, is an eminent musical artist combined performance, teaching and theory. THE ANNOTATION is the result of his serious study in his spare time which is finished within a single year.

The value and function of THE ANNOTATION is very clear, which may be used as the best aid of THE COLLECTION OF ERHU WORKS FOR THE NATIONAL EXAMINATION. Based on Erhu's artistic developing rule and stressed on the origin of the Chinese traditional musical culture, the writer analyzes the creative methods, formal characteristics and application of skills of the works with typical thinking modes of the Chinese traditional music, and at the same time emphasizes the analysis of the works' musical structures, to seek further the musical feeling and contents as well as the aesthetic ideals, which shows the writer's scientific attitude.

THE ANNOTATION provides detailed analysis to the inner contains of the music thoughts, the aesthetic characteristics of the melodic forms, the choice and application of the materials as well as the structural logic in musical development, which aims directly to the advanced and medium works in THE COLLECTION OF ERHU WORKS FOR THE NATIONAL EXAMINATION. Moreover, he also proposes that the artistic theories of performance in teaching materials be reinforced and the combination of the Chinese music and foreign music be further studied, which embodies the idea of using the excellent creative works as the professional forward subjects.

The writer is familiar with Beijing Opera. And with a very profound understanding of Chinese operatic music, he analyzes

the original subjects of the masterpieces of Liu Tianhua's and some other composers', which is the most valuable parts in the academic field and the result of the writer's wide study and deep research.

THE ANNOTATION also shows the writer's serious attitude in work, proved by the detailed reference materials attached to the book which include quotations from works of both domestic and foreign musical theorists and performers.

THE ANNOTATION not only expounds the structural analysis, definitions of the subjects' style, artistic handling and periodical summary, but also discusses the present cultural phenomena and the tendency of the traditional music. Furthermore, he makes some helpful suggestions and ideas on the traditional culture.

In a word, this is an excellent work indeed, a combination of the macroscopic artistic rules and microcosmic artistic skills, which is deep in theory but simple in comprehension.

I feel very pleased to show my respect to Professor Zhang Hui-yuna — an honest and stubborn scholar who has been striving for the development of Chinese traditional music. What I said above may be served as a preface to his book THE ANNOTATION, and I hope here he will still continue his research work and keep his artist color evergreen.

ZHANG SHAO
Beijing, April, 1996

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