

The world of rhythm  
Chinese works on snare drums

# 节奏世界

赵纪

小军鼓中国作品集



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## 自序



本作品集的七首作品是我从近十年创作的小军鼓独奏作品中挑选出来的。

《节日》是一首独奏曲。中国的民俗节日很多，其中春节最为隆重。在东北农村，一进腊月就开始了春节的筹备工作：扫房、写对联、杀猪、包饺子、排练节目，在凛冽的寒风中，飘荡着一缕醉人的肉香。到了春节这一天，小小的村落一下子变成了欢乐的海洋，大秧歌、高跷队、震耳的锣鼓声、鞭炮声、拜年声、嬉笑声，全部交织在了一起。人们纵情地享受着节日的欢乐，又迎着更加美好的希望。《节日》就是以一种直白的方式，描述春节的欢腾景象。乐曲中既有北方传统的秧歌点、也有嬉闹、逗趣的场景。

《大路进行曲》是以三种不同的节拍（ $\frac{4}{4}$ 、 $\frac{6}{8}$ 、 $\frac{2}{4}$ ）组成的军鼓独奏曲。这是一首表现队列行进的进行曲，也可名为“音乐会进行曲”。在威武的乐曲声中，加进了重音及滚奏的力度变化，使整首乐曲更加活泼。

《天津道情》是以天津快板为基调的独奏曲。中央音乐学院最初就建在天津，1958年迁到北京。我从小就生活和学习在天津，所以天津与我以及我的少年班学友有着难以割舍的情结。天津人特有的幽默和天津方言结合的是那么紧密，小事成了邪乎，大事成了风趣。这里没有忧愁，有的是遇事不慌的坦然。我虽然已经离开天津近五十年，但是地道的天津话还不时地能蹦出几句，而天津所赋予我的韧性却受益终身。《天津道情》是一首幽默曲，在6小节引子之后，就进入了天津快板节奏。乐曲速度很平稳，不断变化中的节奏及音色为全曲增添几分色彩。

《影子》是一首双军鼓的独奏曲。影子是一种普通的自然现象，你只要遮挡住光，就会产生影子。小的时候，我和一帮小伙伴用双手映出各种栩栩如生的飞禽走兽，还能同时编个小故事，既有形象，也有情节，童声稚趣、笑声不断，实在好玩。至今想起来还美滋滋的。影子给人以许多愉快，在现实生活中，又给人以许多联想。

这首乐曲在技术上要求单手能力很强，演奏要十分准确。乐曲结尾的中文提示纯为舞台效果而设（即不下场，原地奏出最后一个音符），当然可以改变。

《乡音》是一首小军鼓与大鼓的独奏曲。在国外，总会遇上久居海外的中国人，这些同胞对于祖国的方方面面都想了解。你从他们已经生疏的汉语和外语混合在一起的表述中，深深地体会到：道不尽的是乡情，挥不去的是乡音。

一段小军鼓与大军鼓的引子将记忆拉回到遥远的过去，紧接着秧歌点之后，是几段各有特色的地方舞曲。引子的再现又将这些景象珍藏在记忆的宝库中。

《哥俩好》是一首军鼓二重奏。像是一对朋友闹点小矛盾，最后重归于好。乐曲的重点在于“好”，这里既有摇滚、华尔兹、更有逗趣式的中国民间锣鼓句句双。至于“闹矛盾”乃至“解决”，没花太多音符。生活本来就是这样：朋友间、同事间，只要以诚相待、互相理解、礼让，还有什么矛盾化解不了？

乐曲中有不少的地方是独奏与伴奏，应在力度上注意主（独奏）次（伴奏）的变化。

《林中拾趣》是由四首独立的小曲组成，是以军鼓为主，其他打击乐为辅的打击乐组合。

《鸟的世界》表现的是森林中百鸟争鸣的情景。人们说森林是野兽出没的地方，而我去过的森林，百鸟却是那里的主人。它们精力充沛，大森林中的每根树枝成了它们飞荡跳跃的运动场。这些可爱的小精灵对于我们的闯入毫不介意：一对情侣在相互梳理羽毛；一只不知什么名字的小鸟叼个小虫在喂张着嘴巴的小宝宝；啄木鸟在不停地敲打着树干；隔树相望的小山雀扯开嗓门对着“山歌”。这里的生命是那樣的活跃、那樣的朴素、那樣的纯真、那樣的真好。

《追猎》是个借用名，实际上不是猎，而是追，追着小动物捉迷藏，直到小家伙跑得无影无踪。不一会儿这个小东西又朝着你伸头探脑，似乎在向你挑战，于是又一轮的捉迷藏开始了……。我拖着湿透的衣服，躺在树叶铺就的林间空地上，泥土和树叶的清香沁人肺腑，缕缕阳光星星点点地铺洒在我的身上，阵阵松涛伴随着鸟鸣令人陶醉，久违的童趣让我浮想联翩……。

《号子》，号子是劳动与歌声结合的最完美的音乐，是力量的宣言，是男子汉的呼喊。十几条壮汉拧成一股绳，他们可以担天，他们可以动地，他们可以抬着一根几千斤重的圆木，踏着统一的步伐，走过坑洼不平的路。劳动是繁重的，吼声是低沉的，而领唱的内容却是千变万化的。除了指挥之外，领唱的人几乎是见着什么唱什么，无遮无拦。我这副戴着眼镜的长相几乎被唱成算命先生。要是偶尔碰上个女性，领唱的内容可就不好说了。我倒是很理解这帮哥们：如果没有那种近似原始的风趣，多棒的汉子都会被长年累月的重负折了命。现在我们伐木变成种树，估计在森林中也很难听到号子了。但是作为一种艺术形式，或称之为音乐品种，不论任何劳动场合的号子，都应该保留下来。

《森林的呼唤》，森林是人类的朋友，它不仅给予我们无法取代的益处，同时也以它默默奉献的博大胸怀，让人类体会到和谐与和平，大自然就像一架巨大的天平，人类只有经过不懈的努力使这架天平保持平衡，才能最终得到自由。

从合奏到独奏，角色的转换必然给军鼓在演奏上带来变化。首先是演奏者身份上的变化。合奏是许多人完成的一件作品，军鼓在其中仅占一个部分，有时是很小的一部分。此时的军鼓演奏者就像拔河比赛中的一位运动员，你只要团结协作，步调一致，尽心尽力就可以了。合奏所体现出来的是乐队的共性，如果反其道而行之，把一群个性突出、风格各异的独奏家凑在一块儿搞合奏，未必是个好乐队。而独奏完全是个人表现，是独奏者个性风格、技能的全面展示。独奏者是作品唯一的解释者，他必须对所演奏的作品有深入的研究，有独到的见解，对作品所有的演奏技术驾驭自如。角色的转换带给演奏者心态上的变化也是巨大的，这是个很值得深入研究的课题，这里就不再赘述了。

角色的转换也给军鼓的演奏技术带来变化，或称之为发展。这样变化或发展在本曲集中已经有所体现。从技术层面上看，究竟变化了什么？为了说明这个问题，首先应该搞清楚什么是军鼓的基本技术。军鼓的基本技术可分为两大项：首先是执槌方法及基本敲击方式；再则是双跳、多跳、滚奏、装饰音及各种类型的节拍和节奏。所有的这些基本技术在军鼓独奏中仍然起着决定性的作用。如果在军鼓的基本技术上欠火候，那么很难有较完整的军鼓独奏。不仅如此，独奏对军鼓的基本技术提出了更高的要求，其中最明显的例子是对击鼓点准确性的要求更加严格，演奏者必须把击鼓点准确地控制在一个特定的区域内，以取得音色的变化。

军鼓独奏的最为明显的变化是音色的多样性。为此除了上面提到的“敲击不同的部位，取得不同的音色”之外，敲击方式也有了許多变化，如双槌互击，闷敲等等。至于在敲击上更是五花八门，从鼓面到鼓架子什么地方都可敲，有的甚至敲鼓架下的地板。鼓槌也在变化，除了传统的大头、小头、无头、粗杆、细杆的鼓槌变化外，其他打击乐的槌，如定音鼓槌，玛林巴槌等等也可以演奏军鼓。为了寻求音色的多样性，在军鼓组合所用的乐器上更是种类繁多，各取所需。这些变化除了要求独奏者有扎实的军鼓基本技术外，还要求有着良好的肢体协调性及机敏的音乐反应。

现代的记谱方法给了作曲者更大的思维空间，也给了演奏者更加宽松的表现余地。

目前，小军鼓独奏所表现的题材更加广泛，表演的形式也更加多样。我衷心希望通过这本曲集的出版，能够为促进小军鼓表演艺术进一步的繁荣与发展，尽我微薄之力。



2007年3月于中央音乐学院

## Preface

These 7 pieces are well selected from some snare drum works of mine written during the last decade.

As we know, Spring Festival (Chinese New Year) is the most important holiday for the Chinese. "Festa" is a solo piece which describes how people prepare for the Chinese New Year in the countryside of North-East China, such as traditions of house cleaning, writing classic Chinese couplets, killing holiday pigs, making dumplings, rehearsing ceremonies and so on. Though winters are very cold, every place is still filled with a sense of happiness and joy. On the first day of the Chinese New Year, people sing songs and dance while playing Chinese traditional instruments. They laugh, drink, and eat delicious food, all enjoying the festive spirit and offering good wishes for the coming year. "Festa" is based on a traditional dance called the "seeding dance". From this region of China likewise, the dance is filled with the occasion's playfulness and joyfulness.

"Marching on the Road" is a snare drum solo in  $\frac{4}{4}$ ,  $\frac{6}{8}$ ,  $\frac{2}{4}$  meter. It is a marching rhythm, which may also be called concert marching. Through the accent and role of dynamic change, the whole piece achieves greater liveliness.

Central Conservatory of Music was originally built in Tianjin; in 1958, it moved to Beijing. Tianjin is close to me. I spent my youth studying in Tianjin and still have a lot of friends there, I can't forget the special humor of Tianjin's people, so close with the Tianjin dialect; there is no worry, and people take things calmly as they come. Even though it has been fifty years since I left, Tianjin still influences me deeply. "The Passion of Tianjin" is a solo based on traditional music called "Fast wood block playing". After just six bars, the rhythm of Tianjin "fast wood block" is established. The whole piece plays on changing tempos, various rhythms, and tones changing. All this makes the piece more colorful.

"Shadow" is a snare drum duo.

We all know that we can see our shadows under the light. Remembering our childhood, we had a lot of games that were played with shadows: under the light we used our hands to make different animal shapes, and the shape of these shadows became a vivid story.

Similarly, this piece requires strong independent hand control technique and the ability to maintain rigorous precision. The Chinese reminder at the end of this piece is only for stage effect; it may be changed according to its staged performance.

"Local Accent" is a snare drum solo.

A lot of overseas Chinese can master a foreign language very well, but when they hear their local accent again they will immediately feel a kind of deep recognition and familiarity.

The snare and bass drum introduction summons up memories of the past, after the rhythm of the "seeding dance" come several sections of regional dance music characteristic of different locations. Once again, the intro retains all of these remembered images.

"Brothers" is a snare drum duo. Two friends recover their friendship after a conflict. In order to express the good relationship of these two friends, I used rock, waltz, and Chinese folk gong rhythms--the sounds are reminiscent of two very close friends. There is nothing that cannot be resolved between friends. Some parts are solo, and others are accompaniments; for dynamics there is a need to pay attention to the difference between solo and accompaniment.

"Fun in the forest" is a suite that consists of four solo pieces, played on the snare drum and other percussion instruments.

"Bird World" expresses the scene of a hundred birds singing in the forest. You can see a couple of birds teasing their feathers, birds feeding their young chicks, a woodpecker pecking a tree, or a chickadee singing. It seeks to portray life's activity, simplicity, purity and beauty.

"Hunt", the real meaning of hunt in this piece is chasing--about hide and seeks with animals. I remember as a child, I played with small animals, and got exhausted from chasing them, I lay on the leaf-covered ground while the smell of the earth and the leaves refreshed me, sunshine filtering through trees spread across my body, and the waving of the pines harmonizing with singing carried me off; these distant memories of childhood made thoughts go through my mind...

"Chant" is the perfect union between labor and song; the declaration of strength; the collective shout of human beings. A dozen strong men joined together by action: together they can move heaven and earth, united in step they can carry a thousand pounds of wood on a rough road, working is hard, shouting is deep--the leader of the group sings about whatever he sees. A lot of variations in a "chant" come from life. They tend to make fun in a primitive way, since no matter how strong man is, he loses his strength if he has no sense of humor.

Now, instead of cutting down trees, we are planting them. In the forest, it is also difficult to hear the "chant", but it is still a form of art, a music type, and we should preserve it.

"The Call from the Forest": the forest is human's best friend. It gives an irreplaceably great treasure, opens our mind, and helps us appreciate harmony and peace. Nature is like a giant scale in balance, and human beings must achieve and maintain their balance, before being free. In this piece, there is vivid life from forest which dances with humanity together as a family.

The role of drum in performance has great variation, sometimes playing solo, sometimes playing together. When played in a group, the snare drum only has small role: it and the musician needs to be a part of the music as a whole, before the music can be played well. If performing



solo, a musician can bring his or her own characteristics into the music, and show off particular techniques. One, as the musician, is the only interpreter of the music, and needs to have a deep understanding of the pieces. The role of change between the solo and ensemble is very important.

Change of role in performance brings different playing techniques for snare drum, and also can be referred to as "development". This collection demonstrates those changes of developments. What do changes mean from the viewpoint of playing techniques? To answer this question, we need to make clear the basic techniques for snare drum performance, which includes 2 main categories: How to hold and use the sticks and how to play to create rhythm? ...All these basic techniques play decisive roles in snare drum performance. If those techniques are not solid enough, it is very difficult to play a piece well.

Let's talk about some playing techniques. To attain a proper sound, you need to hit the right point of the snare drum: different points have different sounds. The method of hitting is also different: two sticks hit together, muted playing, etc. Sticks also have a lot of differences: large heads, small heads, headless, thin stick, or even timpani or marimba sticks can be used to play the snare drum. In order to get a greater variety of sound, the combination of snare drum and drum and another percussion instrument has even more effect. As a snare drum player not only needs to have proper technique, but also has his own body, as well as a very fast reaction time.

There is wide latitude for modern music notating, giving the player more flexibility in performance.

Today, there are a lot of pieces that can be played on the snare drum; pieces representing a great variety of expression. It is my wish that this book can offer small help to the development of the snare drum playing.

Zhao ji

# 目 录

## Index

自 序 .....	I
Preface	
乐 器 .....	1
Instruments	
特殊演奏记号 .....	3
Special notation	
乐 曲 .....	5
Music	
1. 节 日(小军鼓独奏) .....	5
Festa (snare drum solo)	
2. 大路进行曲(小军鼓独奏) .....	10
Marching on the road (snare drum solo)	
3. 天津道情(小军鼓独奏) .....	12
The passion of Tianjin (snare drum solo)	
4. 影 子(双小军鼓独奏) .....	16
Shadow (snare drum duo)	
5. 乡 音(小军鼓与大鼓独奏) .....	24
Local accent (snare drum and bass drum)	
6. 哥俩好(小军鼓二重奏) .....	30
Brothers (snare drum duo)	
7. 组曲:林中拾趣 .....	39
Suite: Fun in the forest	
(1) 鸟的世界(小军鼓与木鱼、鸟哨独奏) .....	39
Bird world (snare drum and temple block, bird whistle solo)	
(2) 追 猎(小军鼓与桶桶鼓、大鼓独奏) .....	43
Hunt (snare drum, tom-tom, bass drum)	
(3) 号 子(小军鼓与大鼓独奏) .....	50
Chant (snare drum and bass drum)	
(4) 森林的呼唤(小军鼓与木鱼、桶桶鼓、牛铃、鸟哨、刷子独奏) .....	54
The call from the forest (snare drum, temple block, tom-tom, cowbell, bird whistle, wire brush)	

# 乐 器

## Instruments

小军鼓 2 支

2 Snare Drum

(SD)



大 鼓 1 支

1 Bass Drum

(BD)



牛 铃 3 支

3 Cowbell

(COW)



木 魚 5 支

5 Temple Block

(TB)



桶 鼓 3 支

3 Tom-tom

(TT)



鼓 刷 1 支

1 Wire Brush

(WB)



定音鼓槌 1 副

1 Timpani Stick

(TS)



鳥 哨 1 支

1 Bird whistle

(BW)



# 特殊演奏记号

## Special notation

1.  上响弦  
With snare
2.  放响弦  
Without snare
3. 三种不同位置的音符代表三个不同的击鼓区  
Three different places on snare drum head
  - (1)  击鼓面中央  
In the center
  - (2)  击鼓面中央与鼓边  $\frac{1}{2}$  的鼓面  
Between center and edge
  - (3)  击靠近鼓帮的鼓面  
Near edge
4.  击鼓帮或磕鼓帮  
Play on the rim
5.  同时击鼓帮与鼓面（或一支槌击鼓帮，另一支槌击鼓面）  
Lay rim and head together
6.  用定音鼓硬槌或玛林巴硬槌  
With hard timpani stick or hard marimba mallet
7.  刷子，它的滚奏方式是用刷磨擦鼓面  
With brush, the roll way is to brush the head
8.  用军鼓槌  
With snare drum stick
9.  一支槌依节奏演奏，另一支槌放在鼓面上并渐渐加压力  
Use one stick to play rhythm and put the other stick on the head and give increasing pressure
10.  一支槌依节奏演奏，另一支槌压在鼓面上并渐渐减小压力  
Use one stick to play rhythm and put the other stick on the head and give reducing pressure

11.  双槌杆互击  
One stick play the other stick
12.  双鼓槌同时击鼓帮  
Two sticks play together on the rim
13.  一支槌头放在鼓面上，另一支槌击其杆  
Put one stick on the head and use the other stick to play this stick
14.  单槌无控制跳  
One hand roll
15.  双击音：双槌同时击鼓  
Use two sticks to play drum together
16.  渐慢（由滚奏渐慢至单音）  
Rit. (from roll to single)
17.  渐快（由单音渐快至滚奏）  
Accelerando (from single to roll)
18.  滚奏渐强并加快频率  
Roll (crescendo and accelerate frequency)
19.  滚奏渐弱并放慢频率  
Roll (diminuendo and slow frequency)
20.  自由演奏  
Improvise
21.  稍加快一些  
Free and a little faster
22.  闷鼓：用手掌或3、4、5指压在鼓面上，另一支手用槌击鼓面  
Put your palm of the hand or 3、4、5 fingers on the head and use the other stick to play head

# 乐 曲

## Music

### 1. 节 日

#### Festa

(小军鼓独奏)  
(snare drum solo)

Con animazione ♩ = 60

小军鼓  
SD



29

33

37

41

45

49

53

54

55

56

57



58 *mp sub.* *pp sub.*

59 *mp sub.* *pp sub.*

60 *mp sub.* *pp*

61 *ff*

65 *p sub.*

67 *ff*

71 *p sub.* *mf*

74 *mf*

77 *mf*

80 *mf*

83 *p* *mp*

♩ = 80 spigliato