

Fang Dinghao Flute Works of China



方定昊 中国长笛 作品集

(长笛与钢琴) Flute and Piano

方定昊 曲 Fang Dinghao 何声奇 编 He Sengqi



上海音乐学院出版社
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重温师情

——编者序

登上美国C07航班，从东部纽约飞向西部洛杉矶，望着机窗外湛蓝的天空和片片白云，挤身在满舱老外之中的我，思绪始终定格在已定居洛杉矶二十多年，我一生中最重要的、也是从启蒙开始直至大学四年级，一直在长笛专业上教育了我近十年，对我这一生影响至深的恩师——方定昊老师。

想起方老师，或者和他相处在一起，我就有一种莫名的拘谨和敬畏，这很是奇怪的，因为太不像平常的我了。我的学生时代、学习环境和方老师的特殊教学才华和教学过程，点点滴滴，历历在目，有如昨天。我能够遇到方老师，真是上天给予的运气！我学习的年代，正是“文化大革命”的特殊时期，一切“封资修洋”统统被禁止，可是，长笛是西洋乐器，不学习西洋教材怎么行。方老师为了给我完整的教育，用他正牌上音作曲系本科毕业的学识和才华，专门由浅入深地为我写作了五十多首长笛独奏曲，作为教材对我因材施教。这些作品融贯了大量的西洋教材基本训练手段和技巧，长笛吹奏的基本方法和丰富多变的演奏内容，又加上优美动听的我国各民族音乐素材，使得我在音乐上和技巧上有了系统的训练与充分的累积，为我的长笛演奏打下了坚实的基础。这一切，从我至今仍然得以保持良好的演奏状态可以见证。每当想起这些，我内心充满感动和感慨，我今天的成绩，皆因由方老师的教学思想、教学方法和教学设计所奠定的良好基础，并使我终身受益。这就使得我对他的拘谨和敬畏油然而生。

此去洛杉矶，利用赴爱德华兹高级艺术中学讲学的机会，顺道看望方老师，并且讨论为他出版作品集的事宜。在方老师宽敞的别墅中小住了几天，重温了师生间的真情厚意。我仍然拘谨，但很孩子气，享受着被老师关怀宠爱的快乐。方老师开车载着我满洛城逛游、吃喝，讲述他的洛城奋斗经历，真正感受到了做学生的幸福和开心。

方定昊先生出生于湖南长沙，儿童时期被父亲送到解放军部队学习音乐。1956年进入上海音乐学院专家班学习长笛演奏；1958年以优异成绩考入上海音乐学院作曲系，跟随著名作曲家邓尔博先生学习作曲；1963年以作曲系第一名的成绩毕业，后进入本院管弦系任长笛教师 and 作曲，教授了不少长笛学生，也先后创作了大量的器乐独奏曲、重奏曲、大合唱、交响曲等。



方定昊先生

十年“文革”这个特殊时期，因为不能使用外国教材，方老师为长笛和其他管乐器创作了大量的以中国民间音乐为素材的独奏曲和重奏曲，为当时特殊时期、特殊环境下的管乐教学作出了重大的贡献。

方老师的长笛演奏音色饱满通透，技术娴熟高深，加之在作曲方面的特殊条件，因此他的音乐不仅充满激情和表达力，在作品的结构和完整性方面也有独到之处，是上世纪六、七十年代我国长笛演奏家和教育家中的佼佼者，我本人就完全出自方定昊老师门下，在他班上学习近十年。

1981年，在我读大学四年级的时候，方定昊老师远赴美国，在一个著名的音乐机构中任作曲和长笛演奏，现

成功转型商场。方老师一生创作了很多作品，这次只是在他的众多的长笛创作作品中进行选择，编辑十首长笛独奏曲成集。

此书的编辑出版，既是对方老师的创作表示推崇和敬意，也是特殊时期的历史见证，更是填补了我国作曲家在运用中国传统音乐的素材进行长笛作品再创作方面的空缺，并增加了与世界交流、宣传中国音乐的可能性，起到了让世界更好地了解中国的作用。

本曲集中除了《幻想曲》这一首属原创以外，其他九首独奏曲都采用了中国经典的音乐素材和当年最红火、最流行的歌曲或戏曲音乐，既有民族性又有时代感，风格多样，内容丰富。加上方老师自身精通长笛演奏，在进行长笛演奏和改编创作时，既注意到中国音乐的抒情性和民族音乐的鲜明性，又有长笛演奏的技巧和难度，因此，这些乐曲无论是对长笛的学习还是演奏都是极为有价值的好教材和好作品。

希望本书的出版对当前长笛的整体发展起到积极的推动作用，帮助长笛演奏者们能更好地学习、了解和掌握演奏中国音乐风格作品的各种手段，演绎好中国作品，这是我的又一个愿望。

借这本曲集的出版，作为他的学生，我在此对方定昊老师的品格、恩情、才能和贡献表达深深的敬意和永远的敬佩。

本书所附CD唱片是编者本人为了表达对恩师的感激之情于近期录制的，既是对三十年前的学习进行回顾和重温，也是为了让本书更完整地呈现给读者。在演奏这些乐曲时，让我重温了师情、师恩、师才、师德！心中之情化作音乐语言，超越自我奔向理想境界。

上海音乐学院

何声奇

2008年5月1日

A Review of Teacher's Dedication

When I got on American Flight C07 flying from New York to Los Angeles, I looked at the blue sky and the white clouds out of the window. Sitting among a full cabin of foreigners, I thought about a mentor teacher of mine — Mr. Fang Dinghao who has already settled in Los Angeles for more than 20 years, and he had been teaching me to play the flute for nearly ten years until my senior grade in university. Being my first and most important teacher, Mr. Fang has made a deep impact on my whole life.

The moment that I think of Mr. Fang, I have a sense of awe and adoration. This is unusual, because it's not common for me. Now, everything is vivid in my mind as if it just happened yesterday, such as my studying days, the environment of study, his outstanding teaching talent and teaching process. It is my big fortune to have Mr. Fang as my tutor. Over the years of my study, China was undergoing the special period of the Cultural Revolution. During that time, everything related to feudalism, capitalism and western world would be prohibited, but how could I learn to play the flute which is a Western musical instrument without western materials! In order to give me a complete education, Mr. Fang wrote more than 50 easy-to-digest flute solos as the texts by his genuine. These works consist of a large number of fundamental western teaching and training means and skills, the basic method of flute playing, and rich contents of performance, as well as the materials about the beautiful music of all ethnic groups in China. By learning these works, I had been able to highly improve my musical techniques and laid a solid foundation for my flute recital. Now, all the efforts made by my tutor to help me can be witnessed by my good state of performance at the present days. When I think of the past, I can not fail to feel touched. It is Mr. Fang's ideology of teaching, teaching methods and arrangements that contributes my present achievement. Everything he did for me has helped me to lay a solid foundation for my flute performance and benefits my whole life. Naturally, I always have a sense of awe and adoration towards Mr. Fang.

This time, I went to Los Angeles. I paid a visit to Mr. Fang by the chance of teaching in Edwards Senior Secondary Art School. I had a short-time stay at his villa and memorized the true feelings between student and teacher. We discussed the publication of his collection of works. I still felt constrained and acted very childishly when I was indulged in love and care from him. Mr. Fang drove a Benz, showing me around Los Angeles. We also enjoyed delicious meals together. He described his struggle experiences in Los. I could really feel the happiness and joys of being his student.

Mr. Fang Dinghao was born in Changsha, Hunan province. His father sent him to the People's Liberation Army to study music when he was a child. In 1956, he entered the expert class of Shanghai Conservatory of Music to further study flute recital. In 1958, he was admitted to the Composition Department of Shanghai Conservatory of Music by his outstanding grades, and honorably became Mr. Deng Erbo's student to study how to compose. Mr. Deng Erbo is a well-known composer in the industry of music. In 1963, he graduated from Composition Department as an A student and entered Orchestral Department of Shanghai Conservatory of Music as a composer and a flute teacher. He taught a lot of flute students, and created many chamber solo, chamber music, choruses and symphonies.

During the special period of the Cultural Revolution, since we could not use foreign materials, Mr. Fang had to create a large number of solos and trio songs for the performance of flute and other musical instruments by using Chinese folk music materials. He had made a significant contribution to the orchestral teaching during such hard time.

Mr. Fang enjoys a good reputation in flute performance. In addition to the recitals, he also has talents in composing. His music is not only full of passion and impressive expression, but also has some unique specialties of the structure and completeness of the works. He was an outstanding educator during 1960s and 1970s in China. I was his student and studied music from him for a decade.

In 1981, when I was in the fourth grade in university, Mr. Fang left for the United States, and became a composer and flute performer in a well-known musical institution, and then he transferred himself successfully to be a business man. Mr. Fang has a lot of creative works. This time, we have to select only 10 flute solos for the

collection of works.

The editing and publishing of the book is not only to show honors and respects for Mr. Fang, but also to witness the special period of history. This book will fill a gap of re-creating flute music on the basis of China's traditional music material in the field of composing, and it provides a golden chance to let the world know more about Chinese traditional music and increase the possibility to publicize Chinese music; therefore, this book will play an important role in letting the world understand China more and better.

Apart from Fantasia which is produced by Mr. Fang, all the other nine solos are Chinese classical music materials and the most popular art songs, which distinctly involve the national characters and the sense of the times. These songs have diverse styles and rich contents. Mr. Fang deserves the crown as a master in flute playing in that he has made a great number of re-creation and adaptation of flute recitals. He has attached importance to the lyrical music, the distinct characters of folk music, and the difficult techniques of flute performance. 'Music' in this book enjoys a broad range, such as the richness of tones, difficult techniques, complicity, and diverse techniques of flute playing. It is an extremely valuable book, a good teaching material and a good music work both in aspect of flute studying and playing.

I hope that this book's publication will play a positive role in the overall development of the flute music. Furthermore, I expect this book to help flute players master various means of playing all kinds of Chinese music style.

As Mr. Fang's student, I would like to express my respects and admiration towards his talents, virtues, kindness and contributions by publishing this collection of works.

One CD album is specially enclosed to extend my gratitude to Mr. Fang. By doing so, I include 10 works of mine recorded recently as a review of my 30-year-study. All my passion has been transferred into the music language. I anticipate to surpass myself towards an ideal state. When we are performing these works, let us review our teacher's dedication, talents, virtues and his love to us!

Shanghai Conservatory of Music
He Shengqi
May 1st, 2008

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春江花月夜

Moonlight Of Spring River

古 曲
方定昊改编(1977)

自由地

Flute

p

Piano

pp

p

7

3

3

3

9

9

8^{vb}

15

15

pp

f

19

19

20

20

6

6

6

25

25

25

25

pp < > *pp*

pp < > *pp*

pp < > *pp*

6

30

30

30

30

6

6

rit.

32 慢板

pp

32

ppp

ppp

37

37

42

42

46

mf

6

6

8^{va}

6

6

6

6

46

pp

mp

49

49

52

52

55

8^{va}

55

58

rit.

58 (8^{va})

58

This musical score page contains measures 62 through 74. It is written for a piano and a voice part. The piano part is in G major, 4/4 time, and features a complex texture with many beamed sixteenth and thirty-second notes, often with grace notes. The voice part is in the soprano register, with some measures marked as *8va* (octave higher). Dynamics include *pp* (pianissimo) in measures 68 and 74. The score is organized into four systems, each with a vocal line and a grand staff for the piano.

62

62

66

66

70 (*8va*)

70

74

74

pp

pp

78

78

82

rit.
8va

略快

82

rit.

f

6

6

6

6

f

86

86

6

6

90

90

tr

p

p

94

94

rit.

98 慢板

mf

98

mp

102

102

8vb

106

106

110

110

ppp

114

114

8va

118

118

rit.

122

122

mp

This musical score page contains measures 110 through 122. It is written for piano and voice. The piano part is in G major, with a key signature of one sharp (F#). The voice part is in G major, with a key signature of one sharp (F#). The piano part features a complex texture with many chords and moving lines. The voice part has a melodic line with some grace notes and a final phrase marked 'rit.'. The score is divided into systems of two staves each. The first system covers measures 110-113, the second system covers measures 114-117, the third system covers measures 118-121, and the fourth system covers measures 122-125. The piano part has a 'ppp' (pianissimo) marking at measure 110 and an '8va' (octave) marking at measure 114. The voice part has a 'rit.' (ritardando) marking at measure 118. The piano part has a 'mp' (mezzo-piano) marking at measure 122.

126

突慢 渐快

mp *cresc.*

131

tr

137

142