

· 编者的话 ·

编著这部书稿的时候,一开始还有些忐忑不安,心想自己还年轻,不用这么早出书,等过些年再出也不迟。可当进入校稿阶段,静下心来写这篇前言时,我着实心头一颤:整日里忙碌于教学,畅游在音乐的海洋里,我竟然不知从事琵琶演奏已达30年之久!为此,我不得不感谢教师这个职业,与那些年轻快乐、朝气蓬勃的学生相伴,不知不觉间,自己已是一位年过四十的女性了!

也就是从这一刻起,我特别留意坐在我面前的这些挂着灿烂笑容的学生,从他们身上我似乎看到了自己20年前的影子……

我至今清楚地记得第一次见到琵琶时的情景,说实话我一眼就喜欢上这个外形优美、声音清亮的乐器了。当我的启蒙老师,也就是我从中专到大学一直师从的著名琵琶教育家、演奏家王俊生教授将一把当时与我身高几乎相等的琵琶交给我时,没想到我会为这件富有魔力的乐器奋斗一生、坚守一生!

比起那些工作阅历相对丰富的人来说,我的经历就过于简单了。至今只踏过两道“门”:从家门到学校门,严格说来,从16岁离开中学迈进山东艺术学院校门,上学、工作仅此而已。一个刚过中年的人在一个环境里生活工作近30年,且从未厌倦,反而心存感激,说明脚下这块沃土是多么富有灵性、富有生机、富有希望!

1978年对于我来说是难以忘怀的,那一年我乘着国家恢复高考的春风飞进了山东艺术学校这块心仪已久的艺术园地,3年后又升入本科。在长达7年的专业训练里,我不仅修炼了自己扎实的专业技能和系统的音乐理论,更重要的是这所校园给予了我有益于生命的全部养分。学校的一草一木都印刻在我的心里,老师的言传身教都融入了我的血脉!说来有些奇怪,我不知从何时起背上了这种含有报答意味的责任。

当学生生涯结束后,我荣幸地留在这所学校任教。命运给了我回报母校的机会,当神圣而崇高的教师称号落在了我的肩上时,我知道我要用百分的力量、千分地责任、万分的情感把它担起来!

在教学岗位的20年里,我基本上做到了这些,至少我从未松懈过。20年的耕耘也有了一些收获:近年来先后出版《琵琶教册》专著,《弹拨乐》CD专辑,撰写琵琶教学及演奏论文10余篇,改编、创作琵琶独奏曲10余首。其中独奏曲《楼兰梦》获文化部优秀新作品奖,论文《琵琶演奏中弹挑及其应用》、《琵琶教学方法浅探》等获山东省文化艺术科学优秀成果、优秀论文一等奖。

2002年随山东民族乐团赴维也纳金色大厅演出,同年随学院专家组赴韩国交流访问,均受到好评。

学生侯小林、陈伟在全国、全省比赛中获奖,2004年学生代文婧入选全国音乐最高奖“金钟奖”,这是山东省唯一入围的选手。

我爱琵琶这个民族乐器,也真诚地、自私地希望有更多的人热爱她。因为她既有空灵、淡远、含蓄的高雅气质,又具有轻快活泼、热情奔放的朴实品格,更为难得的是她还有宽阔的胸襟、大度的气派,站在当今现代音乐演奏的平台上,她既可以一手牵引中华民族的传统文化,也可以容纳西方音乐的精华。

编写这本琵琶专著,首先是对自己从事20年教学的一个小结,重要的是给帮助我、扶持我的老师、同事及朋友们的一个汇报。如果说该书能对从事琵琶教学或学习的老师和同学们有一些帮助的话,将幸甚!

本书共分三部分。第一部分收入作者创作、编写的练习曲10首,记谱采用简谱、五线谱对照模式。第二部分根据自己多年的教学实践,从中国传统作品、中国近现代作品、外国作品以及个人创作作品中精选了26首优秀的琵琶独奏、重奏、协奏曲。第三部分从教学角度精选本人发

表论文共 6 篇。

借此机会,向培养我的恩师王俊生教授和所有帮助我的朋友们表示真诚的感谢!因为有了你们的关爱,我的艺术生命才会蓬旺炽热;有了你们的扶持,我的艺术之花才能芳香四溢!

人们都说,女人的情感总是细腻的。是啊,正因为有如此细腻的情感,才会有以上的真情流露。

杨秀玉

2005 年 6 月于山东艺术学院

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1. D 调音阶练习

1=D $\frac{2}{4}$

① 1 1 1 1 2 2 2 2 | 3 3 3 3 4 4 4 4 | 5 5 5 5 6 6 6 6 | ② 7 7 7 7 1 1 1 1 | ① 2 2 2 2 3 3 3 3 |

× × (≡) × || || || || -

4 4 4 4 5 5 5 5 | 6 6 6 6 7 7 7 7 | ④ 1 1 1 1 1 1 1 1 | 1 1 1 1 7 7 7 7 | 6 6 6 6 5 5 5 5 |

4 4 4 4 3 3 3 3 | 2 2 2 2 ③ 1 1 1 1 | 7 7 7 7 6 6 6 6 | 5 5 5 5 4 4 4 4 | 3 3 3 3 2 2 2 2 |

|| ||

1 1 1 1 1 1 1 1 ||: 1 1 2 2 3 3 4 4 | 5 5 6 6 7 7 1 1 | 2 2 3 3 4 4 5 5 | 6 6 7 7 1 1 1 1 |

1 1 7 7 6 6 5 5 | 4 4 4 3 2 2 1 1 | 7 7 6 6 5 5 4 4 | 3 3 2 2 1 1 1 1 | 1 1 3 3 2 2 4 4 |

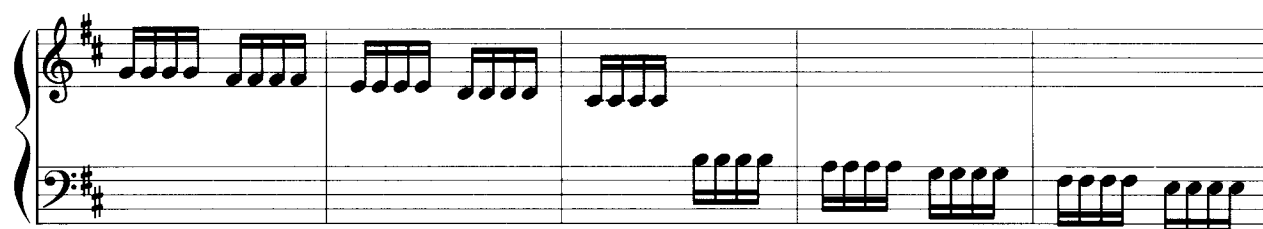
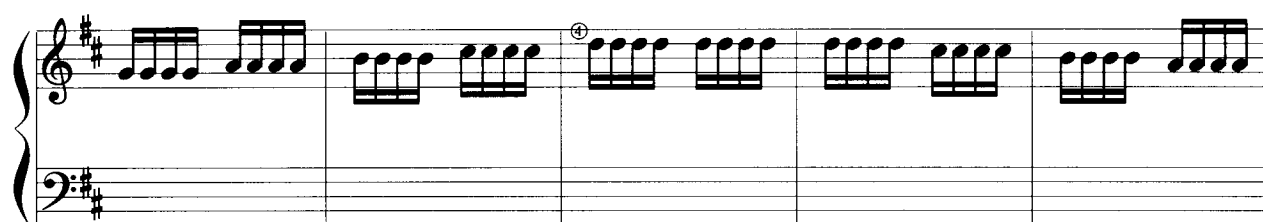
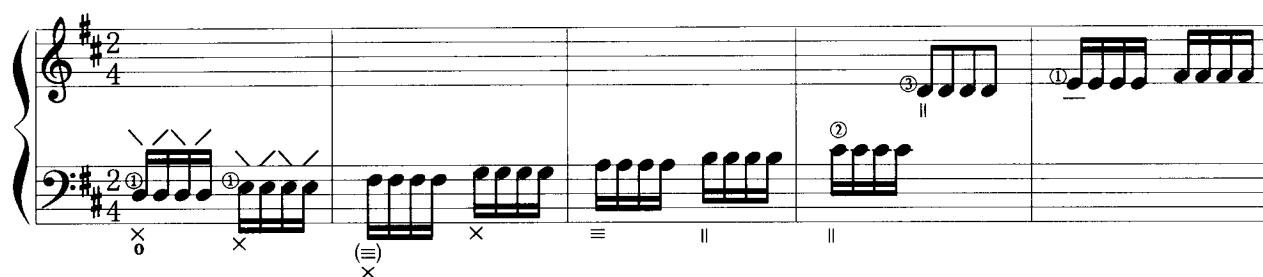
3 3 5 5 4 4 6 6 | 5 5 7 7 6 6 1 1 | 7 7 2 2 1 1 3 3 | 2 2 4 4 3 3 5 5 | 4 4 6 6 5 5 7 7 |

6 6 1 1 7 7 2 2 | 1 1 6 6 7 7 5 5 | 6 6 4 4 5 5 3 3 | 4 4 2 2 3 3 1 1 | 2 2 7 7 1 1 6 6 |

7 7 5 5 6 6 4 4 | 5 5 3 3 4 4 2 2 | 3 3 1 1 2 2 7 7 | 1 1 6 6 7 7 5 5 |

(x) (≡) x ||

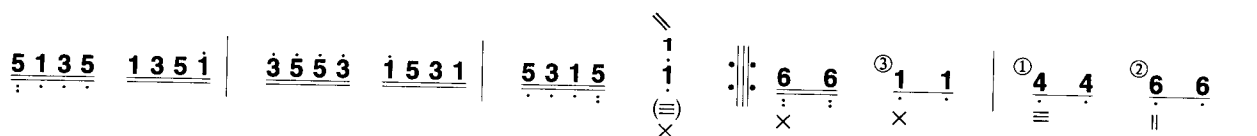
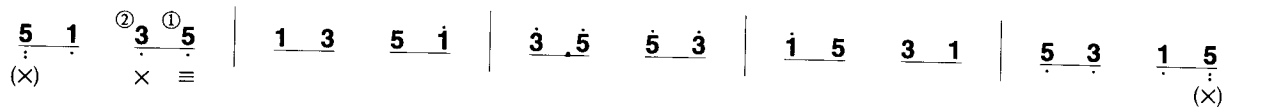
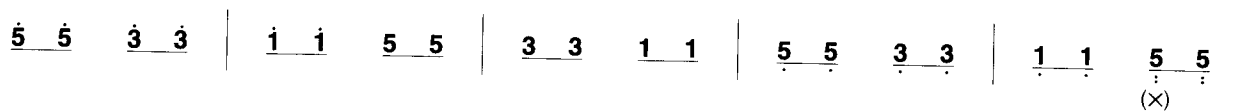
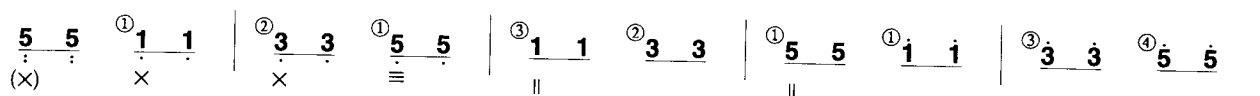
1. D调音阶练习





2. D调琶音音阶练习

1=D $\frac{2}{4}$



① 1 1 ① 4 4 ③ 6 6 ① 1̣ 1̣ ③ 4 4 ④ 6̣ 6̣ 6̣ 6̣ 4 4 | 1̣ 1̣ 6 6 |

4 4 1 1 | ② 6̣ 6̣ 4 4 | 1 1 6̣ 6̣ | 6̣ 1̣ 4 6̣ | 1 4 6̣ 1̣ |

4 6̣ 6̣ 4 | 1 6̣ 4 1 | 6̣ 4 1 6̣ | 6̣ 1̣ 4 6̣ 1 4 6̣ 1̣ | 4 6̣ 6̣ 4 1̣ 6̣ 4 1̣ |

6̣ 4 1̣ 6̣ ① 6̣ | 5̣ 5̣ 7̣ 7̣ | 2̣ 2̣ 5̣ 5̣ | 7̣ 7̣ 2̣ 2̣ | ① 5̣ 5̣ ③ 7̣ 7̣ |

① 2̣ 2̣ ④ 5̣ 5̣ | 5̣ 5̣ 2̣ 2̣ | ③ 7̣ 7̣ ① 5̣ 5̣ | ① 2̣ 2̣ 7̣ 7̣ | ① 5̣ 5̣ ① 2̣ 2̣ |

② 7̣ 7̣ 5̣ 5̣ | 5̣ 7̣ 2̣ 5̣ | 7̣ 2̣ 5̣ 7̣ | 2̣ 5̣ 5̣ 2̣ | 7̣ 5̣ 2̣ 7̣ |

5̣ 2̣ 7̣ 5̣ | 5̣ 7̣ 2̣ 5̣ 7̣ 2̣ 5̣ 7̣ | 2̣ 5̣ 5̣ 2̣ 7̣ 5̣ 2̣ 7̣ | 5̣ 2̣ 7̣ 5̣ 5̣ | 5̣ 5̣ 1̣ 1̣ |

3̣ 3̣ 5̣ 5̣ | 1̣ 1̣ 3̣ 3̣ | 5̣ 5̣ 1̣ 1̣ | 3̣ 3̣ 5̣ 5̣ | 5̣ 5̣ 3̣ 3̣ | 1̣ 1̣ 5̣ 5̣ |

3̣ 3̣ 1̣ 1̣ | 5̣ 5̣ 3̣ 3̣ | 1̣ 1̣ 5̣ 5̣ | 5̣ 1̣ 3̣ 5̣ | 1̣ 3̣ 5̣ 1̣ | 3̣ 5̣ 5̣ 3̣ |

1̣ 5̣ 3̣ 1̣ | 5̣ 3̣ 1̣ 5̣ | 5̣ 1̣ 3̣ 5̣ 1̣ 3̣ 5̣ 1̣ | 3̣ 5̣ 5̣ 3̣ 1̣ 5̣ 3̣ 1̣ | 5̣ 3̣ 1̣ 5̣ ③ 1̣ |

2. D调琶音练习

The musical score is divided into five systems, each containing two staves (treble and bass clef) and a 2/4 time signature. The key signature is D major (two sharps: F# and C#).

- System 1:** The first staff shows an ascending arpeggio (D, F#, A) with fingerings ①, ②, ③ and a 'II' marking. The second staff shows a descending arpeggio (A, F#, D) with fingerings ③, ②, ① and a 'II' marking. Below the staves are markings: (X), X, X, and ≡.
- System 2:** The first staff shows an ascending arpeggio (D, F#, A) with fingerings ①, ②, ③. The second staff shows a descending arpeggio (A, F#, D) with fingerings ③, ②, ①. A marking (X) is at the end of the second staff.
- System 3:** The first staff shows an ascending arpeggio (D, F#, A) with fingerings ①, ②, ③. The second staff shows a descending arpeggio (A, F#, D) with fingerings ③, ②, ①. Markings (X), X, and (≡) are below the first staff, and (X) is at the end of the second staff.
- System 4:** The first staff shows an ascending arpeggio (D, F#, A) with fingerings ①, ②, ③. The second staff shows a descending arpeggio (A, F#, D) with fingerings ③, ②, ①. Markings (X)(≡) and (≡) are below the first staff, and X, X, ≡, and II are below the second staff.
- System 5:** The first staff shows an ascending arpeggio (D, F#, A) with fingerings ①, ②, ③. The second staff shows a descending arpeggio (A, F#, D) with fingerings ③, ②, ①. Markings ④, ③, ②, ①, and ③ are below the first staff.

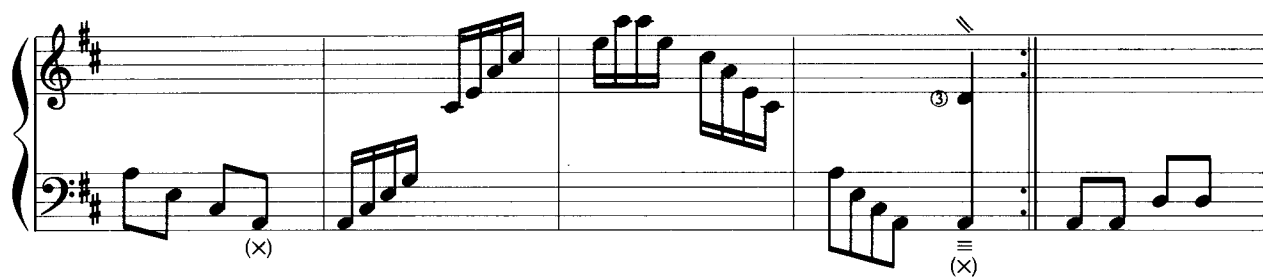
First system of musical notation. Treble clef: measures 1-2 contain a quarter note G4 (finger 1) and a quarter note A4 (finger 1). Bass clef: measures 1-2 contain a quarter note F3 (finger 2) and a quarter note G3 (finger 1). Measure 3: Treble clef is empty; Bass clef contains a quarter note A3 (finger 3) and a quarter note B3 (finger 1). Measure 4: Treble clef is empty; Bass clef contains a quarter note C4 (finger 1) and a quarter note D4 (finger 1). Measure 5: Treble clef contains a quarter note E4 and a quarter note F4; Bass clef is empty. Measure 6: Treble clef contains a quarter note G4 and a quarter note A4; Bass clef is empty. Below the bass clef staff, there are symbols: || under measure 1, ≡ under measure 2, X under measure 3, and X under measure 4.

Second system of musical notation. Treble clef: measures 1-2 contain eighth notes G4 and A4 (finger 1); measure 3 contains eighth notes B4 and C5; measure 4 contains eighth notes D5 and E5; measure 5 contains eighth notes F5 and G5; measure 6 contains eighth notes A5 and B5. Bass clef: measures 1-2 are empty; measure 3 contains eighth notes G3 and F3; measure 4 contains eighth notes E3 and D3; measure 5 contains eighth notes C3 and B2; measure 6 contains eighth notes A2 and G2.

Third system of musical notation. Treble clef: measures 1-2 are empty; measure 3 contains a quarter note G4 (finger 1); measure 4 contains a quarter note A4 (finger 1); measure 5 contains a quarter note B4 (finger 2) and a quarter note C5 (finger 1); measure 6 contains a quarter note D5 (finger 3) and a quarter note E5 (finger 1). Bass clef: measure 1 contains eighth notes G2 and F2 (finger 1); measure 2 contains eighth notes E2 and D2 (finger 1); measure 3 contains eighth notes C2 and B1 (finger 2); measure 4 contains eighth notes A1 and G1 (finger 1); measure 5 contains eighth notes F1 and E1 (finger 1); measure 6 contains eighth notes D1 and C1 (finger 1). Below the bass clef staff, there are symbols: (≡) under measure 1, (X) under measure 2, X under measure 3, X under measure 4, and ≡ under measure 5.

Fourth system of musical notation. Treble clef: measures 1-2 contain eighth notes G4 and A4 (finger 1); measure 3 contains eighth notes B4 and C5 (finger 3); measure 4 contains eighth notes D5 and E5 (finger 1); measure 5 contains eighth notes F5 and G5 (finger 2); measure 6 contains eighth notes A5 and B5 (finger 1). Bass clef: measures 1-2 are empty; measure 3 is empty; measure 4 is empty; measure 5 contains eighth notes G3 and F3 (finger 1); measure 6 contains eighth notes E3 and D3 (finger 1). Below the bass clef staff, there are symbols: ≡ under measure 5 and X under measure 6.

Fifth system of musical notation. Treble clef: measures 1-2 are empty; measure 3 contains eighth notes G4 and A4; measure 4 contains eighth notes B4 and C5; measure 5 contains eighth notes D5 and E5; measure 6 contains eighth notes F5 and G5. Bass clef: measures 1-2 contain eighth notes G3 and F3 (finger 2); measure 3 contains eighth notes E3 and D3; measure 4 contains eighth notes C3 and B2; measure 5 contains eighth notes A2 and G2; measure 6 contains eighth notes F2 and E2. Below the bass clef staff, there are symbols: X (X) under measure 1.



3. 活指练习(一)

1=D $\frac{2}{4}$

2 3 4 5 2 3 2 3 2 3 4 5 2 4 2 4 | 2 3 4 5 2 5 2 5 2 4 3 5 2 4 2 4 | 2 4 3 5 2 5 2 5 2 4 3 5 2 3 2 3 |

5 4 3 2 5 4 5 4 5 4 3 2 5 3 5 3 | 5 4 3 2 5 2 5 2 5 3 4 2 5 3 5 3 | 5 3 4 2 5 4 5 4 5 3 4 2 5 5 5 5 |
(-) (-)

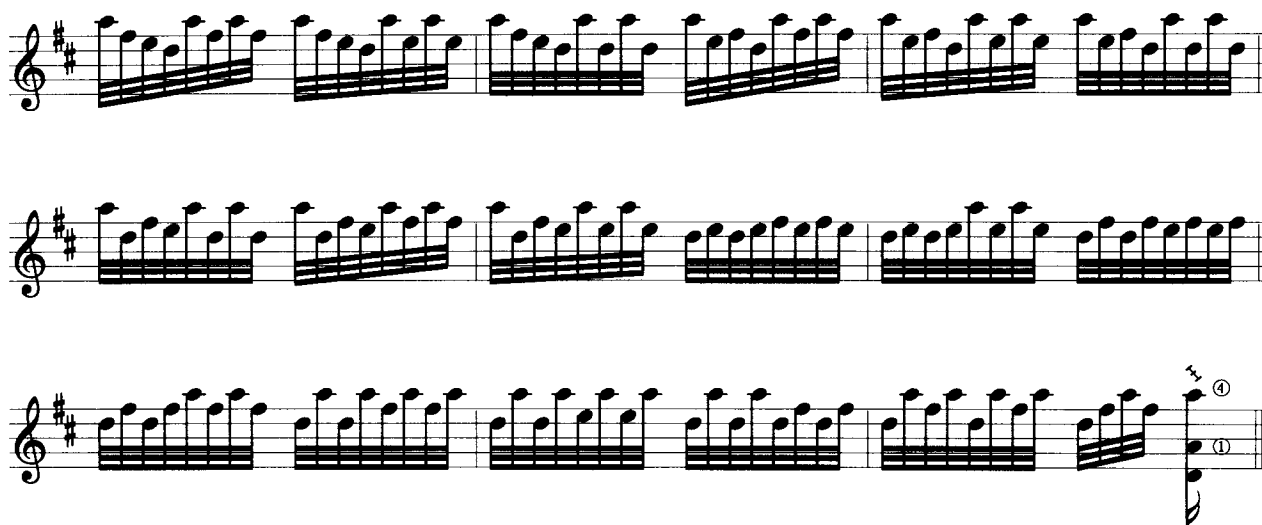
<u>5 2 4 3 5 2 5 2</u>	<u>5 2 4 3 5 4 5 4</u>	<u>5 2 4 3 5 3 5 3</u>	<u>2 3 2 3 4 3 4 3</u>	<u>2 3 2 3 5 3 5 3</u>	<u>2 4 2 4 3 4 3 4</u>
<u>2 4 2 4 5 4 5 4</u>	<u>2 5 2 5 4 5 4 5</u>	<u>2 5 2 5 3 5 3 5</u>	<u>2 3 2 3 2 4 2 4</u>	<u>2 4 2 4 2 5 2 5</u>	<u>2 3 4 5 2 3 2 3</u>
③ <u>4 5 6 7 5 6 5 6</u>	<u>5 6 7 1 5 7 5 7</u>	<u>5 6 7 1 5 1 5 1</u>	<u>5 7 6 1 5 7 5 7</u>	<u>5 7 6 1 5 1 5 1</u>	<u>5 7 6 1 5 6 5 6</u>
<u>1 7 6 5 1 7 1 7</u>	<u>1 7 6 5 1 6 1 6</u>	<u>1 7 6 5 1 5 1 5</u>	<u>1 6 7 5 1 6 1 6</u>	<u>1 6 7 5 1 7 1 7</u>	<u>1 6 7 5 1 5 1 5</u>
<u>1 5 7 6 1 5 1 5</u>	<u>1 5 7 6 1 7 1 7</u>	<u>1 5 7 6 1 6 1 6</u>	<u>5 6 5 6 7 6 7 6</u>	<u>5 6 5 6 1 6 1 6</u>	<u>5 7 5 7 6 7 6 7</u>
<u>5 7 5 7 1 7 1 7</u>	<u>5 1 5 1 7 1 7 1</u>	<u>5 1 5 1 6 1 6 1</u>	<u>5 6 5 6 5 7 5 7</u>	<u>5 7 5 7 5 1 5 1</u>	<u>5 6 7 1 5 6 5 6</u>
<u>1 2 3 5 1 2 1 2</u>	<u>1 2 3 5 1 3 1 3</u>	<u>1 2 3 5 1 5 1 5</u>	<u>1 3 2 5 1 3 1 3</u>	<u>1 3 2 3 1 5 1 5</u>	<u>1 3 2 3 1 2 1 2</u>
<u>5 3 2 1 5 3 5 3</u>	<u>5 3 2 1 5 2 5 2</u>	<u>5 3 2 1 5 1 5 1</u>	<u>5 2 3 1 5 3 5 3</u>	<u>5 2 3 1 5 2 5 2</u>	<u>5 2 3 1 5 1 5 1</u>
<u>5 1 3 2 5 1 5 1</u>	<u>5 1 3 2 5 3 5 3</u>	<u>5 1 3 2 5 2 5 2</u>	<u>1 2 1 2 3 2 3 2</u>	<u>1 2 1 2 5 2 5 2</u>	<u>1 3 1 3 2 3 2 3</u>
<u>1 3 1 3 5 3 5 3</u>	<u>1 5 1 5 3 5 3 5</u>	<u>1 5 1 5 2 5 2 5</u>	<u>1 5 1 5 1 3 1 3</u>	<u>1 5 3 5 1 5 3 5</u>	<u>1 3 5 3</u>
					⁴ 5 ^① 5 <u>1</u>

3. 活指练习(一)

This musical score is for a finger exercise in G major (one sharp, F#) and 2/4 time. It consists of nine staves of music.

- Staff 1:** Sixteenth-note runs, ascending and then descending.
- Staff 2:** Sixteenth-note runs, ascending and then descending.
- Staff 3:** Sixteenth-note runs, ascending and then descending.
- Staff 4:** Sixteenth-note runs, ascending and then descending.
- Staff 5:** Sixteenth-note runs, ascending and then descending. It includes a double bar line and a 'II' marking below the staff.
- Staff 6:** Eighth-note runs, ascending and then descending.
- Staff 7:** Eighth-note runs, ascending and then descending.
- Staff 8:** Eighth-note runs, ascending and then descending.
- Staff 9:** Eighth-note runs, ascending and then descending.

The key signature is G major (one sharp, F#). The time signature is 2/4. The exercise is designed to improve finger dexterity and control.



4. 活指练习(二)

1=D $\frac{2}{4}$

2 3 2 3 2 5 2 5 | 2^b 3 2 3 2 5 2 5 | 2 3 2 5 2 3 2 5 | 2 3 2 5 2^b 3 2 5 | 2 4 2 4 2 4 2 5 |

I

2[#] 4 2 4 2 5 2 5 | 2 4 2 5 2 4 2 5 | 2 4 2 5 2[#] 4 2 5 | 2 3 2 4 2 4 2 4 | 2^b 3 2 4 2 4 2 4 |

2 3 2 3 4 5 4 5 | 2^b 3 2 3 4 5 4 5 | 2 4 3 4 2 3 2 4 | 2[#] 4 3 4 2 5 2 5 | 2 4 2 4 3 5 3 5 |

2[#] 4 2 4 3 5 3 5 | 2 3 4 5 2 5 2 5 | 2^b 3 4 5 2 5 2 5 | 2 4 3 5 2 5 2 5 | 2[#] 4 3 5 2 5 2 5 |

2 3 4 5 2 3 4 3 | 5 5 | 5 6 5 6 5^① 5^④ 1 1 | 5 7 5 7 5 1 5 1 | 5 7 5 1 5 7 5 1 |

(X) × II

5 1 5 1 5 7 5 7 | 5 6 5 6 5 6 5 7 | 5 6 5 6 5 7 5 6 | 5 6 5 6 5 1 5 1 | 5 7 5 6 5 1 5 1 |

5 1 5 1 5 7 5 7 | 5 1 5 1 5 6 5 6 | 5 7 6 7 5 6 5 7 | 5 6 5 7 5 7 6 7 | 5 7 6 7 5 1 5 1 |

5 6 5 7 5 1 5 1 | 5 6 7 1 5 1 5 1 | 5 6 5 6 5 1 5 1 | 5 7 6 1 5 1 5 1 | 5 7 5 7 5 1 5 1 |

5 6 7 2 5 7 6 2 | 5 7 6 2 5 6 7 2 | 5 2 5 2 6 2 6 2 | 5 2 5 2 7 2 7 2 | 5 ⁰₂
III

⁰₅ 0 | 1 2 1 2 1 5 1 5 | 1 3 1 3 1 5 1 5 | 1 2 1 5 1 3 1 5 | 1 2 3 2 1 5 1 5 |

1 5 1 5 2 5 2 5 | 3 5 3 5 2 5 2 5 | 1 3 1 3 1 3 1 5 | 1 3 1 3 1 5 1 5 | 1 3 1 5 2 3 1 5 |

1 3 1 5 2 1 2 5 | 1 5 1 5 3 5 3 5 | 2 5 2 5 3 5 3 5 | 1 2 1 2 1 2 1 3 | 1 2 1 2 1 2 1 5 |

1 2 1 2 1 5 1 5 | 1 2 1 2 1 3 1 3 | 1 5 1 5 1 3 1 3 | 1 5 1 5 1 2 1 2 |

1 3 2 3 1 2 1 3 | 1 3 2 3 5 3 2 5 | 1 2 3 5 1 2 5 3 | 1 2 3 5 1 3 2 3 |

1 5 1 5 2 5 2 5 | 1 5 1 5 3 5 3 5 | $\begin{matrix} \wedge \\ \dot{1} \\ \dot{1} \\ \text{---} \\ (\equiv) \end{matrix}$ $\begin{matrix} \wedge \\ \dot{5} \\ \dot{5} \\ \vdots \\ (\times) \end{matrix}$ | $\begin{matrix} \uparrow \dot{1} \\ \vdots \dot{3} \\ \vdots \dot{1} \\ \text{---} \\ (\equiv) \end{matrix}$ 0 ||

4. 活指练习(二)

I

II

III



5. 活指练习(三)

1=D $\frac{2}{4}$

