

王鼎藩 编著

# 钢琴音乐知识入门

• 4 •



中国文联出版社

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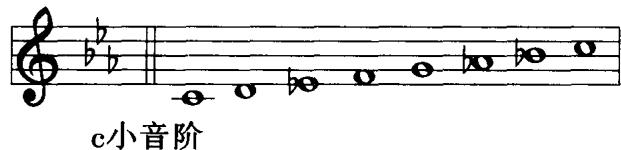
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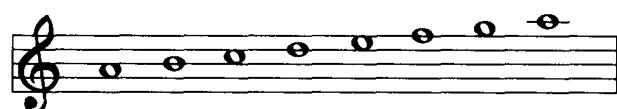
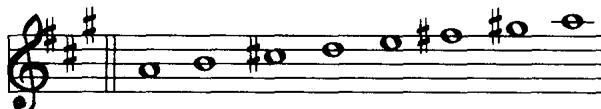
# 第一课 同名大、小调与调号

同名大、小调即同主音大、小调。

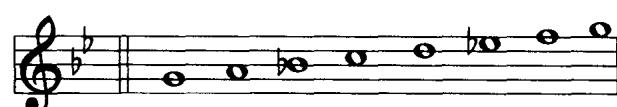
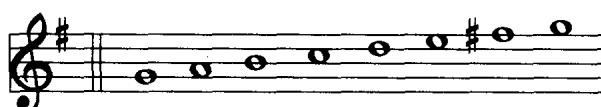
把自然大音阶的三、六、七级音降低半音，就变成自然小音阶。



由上例可见，同名小调的调号比同名大调的调号多降三个音。如果是A大调变成同名小调，只需将升号取消便是。A大调音阶是三个升号，三个升号全取消后，A大调就变成了a小调。



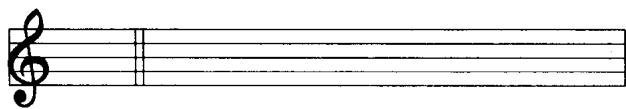
再如：G大调是一个升号，取消一个升号再加两个降号后，就变成g小调。g小调的调号是两个降号。



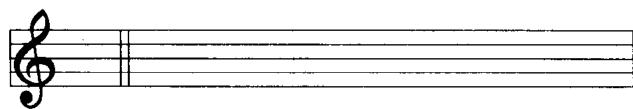
又如：B大调是五个升号，取消三个升号剩下两个升号后，即是b小调。b小调的调号是两个升号。



1.写出以下同名大、小音阶及调号(如上例所示):



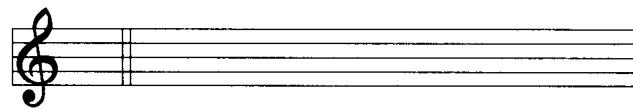
D:



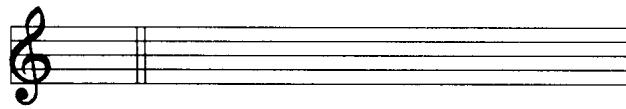
d:



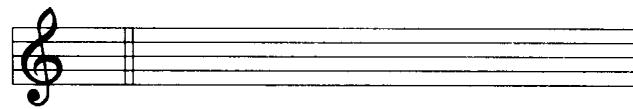
F:



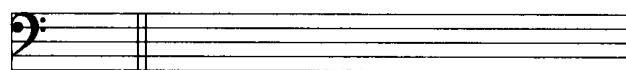
f:



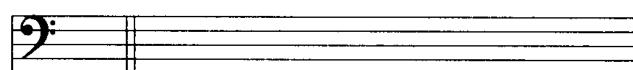
E:



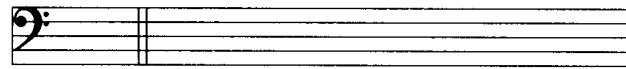
e:



B:



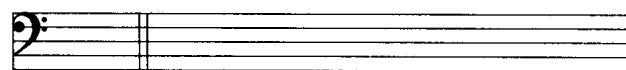
b:



G:



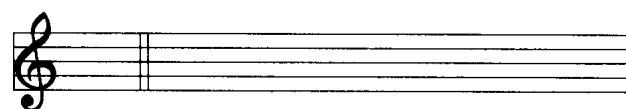
g:



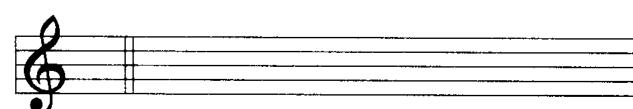
$\flat$ E:



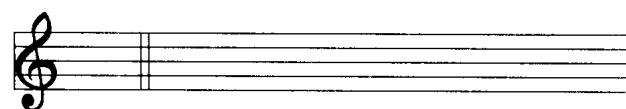
$\flat$ e:



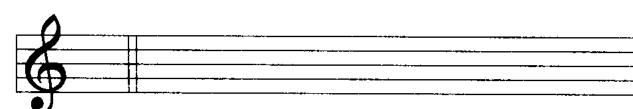
C:



c:



$\sharp$ F:



$\sharp$ f:



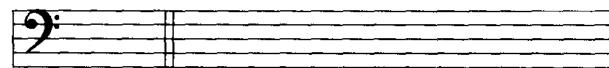
A :



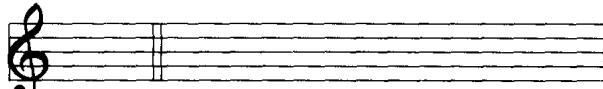
a :



$\flat$ A :



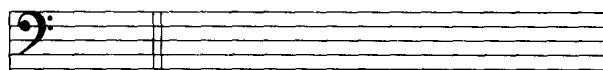
$\sharp$ g :



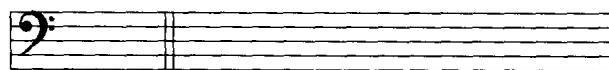
$\flat$ D :



$\sharp$ c :



$\flat\flat$ B :



$\flat$ b :

2. 说明下列同名大、小调的调号（如第一例所示）：

E大调 ..... 四个升号

e小调 ..... 一个升号

B大调 .....

b小调 .....

G大调 .....

g小调 .....

$\flat$ B大调 .....

$\flat$ b小调 .....

$\flat$ E大调 .....

$\flat$ e小调 .....

A大调 .....

a小调 .....

D大调 .....

d小调 .....

F大调 .....

f小调 .....

$\flat$ A大调 .....

$\sharp$ g小调 .....

$\flat$ D大调 .....

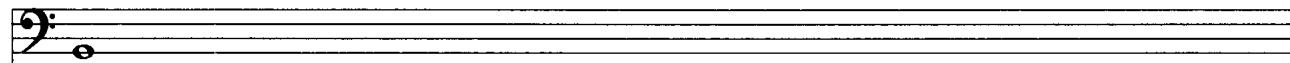
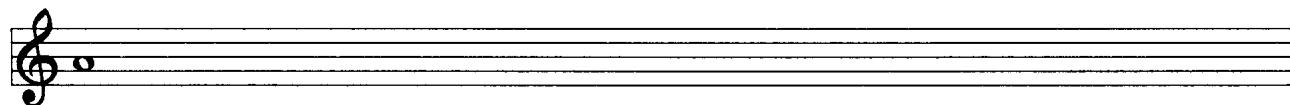
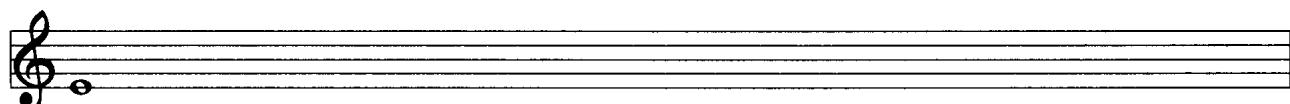
$\sharp$ c小调 .....

## 第二课 半音音阶、全音音阶

半音音阶是由一个八度内的十三个音组成的音阶。半音音阶的写法可以简单地用升号写上行半音阶，用降号写下行半音音阶（当然还有别的写法）。如：



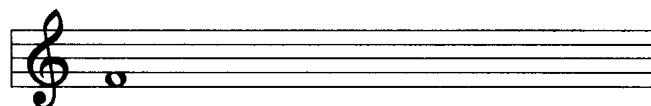
1.写出以下列各音开始的上、下行半音音阶（如上例所示）：



全音音阶各音之间的距离均为大二度(两个半音)，因此，全音音阶只有七个音。



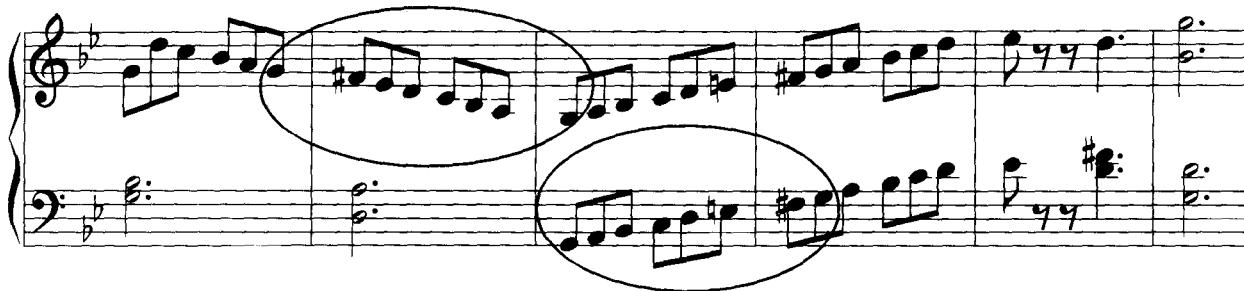
2.写出从下列各音开始的全音音阶(如第一例所示)：



3. 下面的谱例中有的是大音阶或小音阶，有的是半音音阶或全音音阶。请你说明画圈的音阶是那一种音阶（如第一例所示）：

①

摘自汤普森《捉迷藏》



②

摘自卡巴列夫斯基《回旋曲》

A musical score for piano in G major (no sharps or flats). The melody is in the treble clef staff. A large oval circle covers the first four measures of the melody. Below the oval is the label "g和声小音阶" (G harmonic minor scale).

③

摘自肖邦《玛祖卡》

A musical score for piano in G minor (two flats). The melody is in the treble clef staff. A large oval circle covers the first measure of the melody. Below the oval is the label "g和声小音阶" (G harmonic minor scale).

④

摘自贝多芬《致爱丽丝》

8va

p

⑤

摘自德彪西前奏曲《帆》

f

p

⑥

摘自舞剧《白毛女》

sf

p

p

f

p

### 第三课 I、IV、V( $V_7$ )和弦(续)

I、IV、V三个正三和弦中已包含了音阶的所有音，因此，用这三个和弦便可以简单地为曲调配伴奏。

1.下面是I、IV、V( $V_7$ )和弦连接的公式，熟练地背奏，会有利于即兴伴奏（括弧内的音为可省略音）。

The image contains two sets of musical staves. The top set is in C major (G clef) and shows the progression: I ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ),  $\text{IV}_4^6$  ( $\text{F}\text{ F}^6\text{ G}^6\text{ A}$ ),  $\text{V}_5^6$  ( $\text{G}\text{ G}^6\text{ A}^6\text{ B}$ ), I ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ),  $\text{I}_6$  ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ), IV ( $\text{F}\text{ F}^6\text{ G}^6\text{ A}$ ),  $\text{V}_2$  ( $\text{G}\text{ G}^6\text{ A}^6\text{ B}$ ),  $\text{I}_6$  ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ),  $\text{I}_4^6$  ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ),  $\text{IV}_6$  ( $\text{F}\text{ F}^6\text{ G}^6\text{ A}$ ),  $\text{V}_7$  ( $\text{G}\text{ G}^6\text{ A}^6\text{ B}^{\#}$ ),  $\text{I}_4^6$  ( $\text{C}\text{ C}^6\text{ D}^6\text{ E}$ ). The bottom set is in A minor (F# clef) and shows the progression: i ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ),  $\text{IV}_4^6$  ( $\text{D}\text{ D}^6\text{ E}^6\text{ F}$ ),  $\text{V}_5^6$  ( $\text{E}\text{ E}^6\text{ F}^6\text{ G}$ ), i ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ),  $\text{i}_6$  ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ), IV ( $\text{D}\text{ D}^6\text{ E}^6\text{ F}$ ),  $\text{V}_2$  ( $\text{E}\text{ E}^6\text{ F}^6\text{ G}$ ),  $\text{i}_6$  ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ),  $\text{i}_4^6$  ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ),  $\text{IV}_6$  ( $\text{D}\text{ D}^6\text{ E}^6\text{ F}$ ),  $\text{V}_7$  ( $\text{E}\text{ E}^6\text{ F}^6\text{ G}^{\#}$ ),  $\text{i}_4^6$  ( $\text{A}\text{ A}^6\text{ B}^6\text{ C}$ ).

将以上公式在二十四个大、小调上熟练弹奏。

#### 伴奏音型

一组和弦用不同的音型弹奏，可以表现出不同的音乐形象。

块状的和弦加上平稳的节奏犹如进行曲：



分解和弦的音型使音乐变得流动：

The image shows a bass line in G major (Bass clef) with a 3/4 time signature. It consists of eighth-note patterns:  $\text{I}$  (two eighth notes),  $\text{IV}_4^6$  (one eighth note followed by a sixteenth-note rest),  $\text{V}_5^6$  (one eighth note followed by a sixteenth-note rest), and  $\text{I}$  (two eighth notes).

下面为你提供数种伴奏音型，先在原调弹奏，然后尽可能移调练习，并应用于歌曲或曲调的伴奏。

和弦及节奏变化：

①

②加休止符

③加附点

④用后半拍

⑤三连音



和弦的分解：

①

②

③

④



圆舞曲伴奏音型



C: I IV<sup>6</sup><sub>4</sub> V<sup>6</sup><sub>5</sub> I

上面的音型出现在 $\frac{4}{4}$ 、 $\frac{2}{4}$ 、 $\frac{6}{8}$ 拍中：

①

②

③

④

⑤



阿尔贝蒂低音(这是一种简单的分解和弦伴奏法，由18世纪意大利人阿尔贝蒂首创)：

①

②

③



在次强拍上可换和弦的五音或其他音：

①                  ②                  ③

开阔的音型

①                  ②                  ③                  ④                  ⑤

⑥                  ⑦                  ⑧

⑨

手小者右手可改为单音：

选择伴奏音型时,要考虑哪一种音型更适合你所想表现的音乐形象。各种音型在不同音区、速度、力度以及弹奏法(连奏、断奏、跳奏)的使用时效果各异。

2.为下面的曲调配伴奏(伴奏音型及和弦已经标明)

①

布拉姆斯《摇篮曲》

F: I I  $\text{IV}_4^6$  I  $\text{V}_5^6$   $\text{V}_5^6$   $\text{V}_7$

I  $\text{IV}_4^6$  I  $\text{V}_5^6$  I  $\text{IV}_4^6$  I  $\text{V}_7$  I

②

摘自J·施特劳斯《拨弦波尔卡》

$\text{V}_3^4$   $\text{V}_7$  I  $\text{I}_4^6$   $\text{V}_3^4$   $\text{V}_7$  I  $\text{I}_4^6$

$\text{V}_3^4$   $\text{V}_7$  I  $\text{I}_4^6$   $\text{V}_3^4$   $\text{V}_7$  I

③

摘自福斯特《故乡的亲人》

Musical score for Example 3, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a '4'). The score consists of four measures. The first measure shows a single note followed by a sixteenth-note pattern. The second measure shows a single note followed by a sixteenth-note pattern. The third measure shows a single note followed by a sixteenth-note pattern. The fourth measure shows a single note followed by a sixteenth-note pattern.

F: I I  $\text{IV}_4^6$  I  $\text{V}_5^6$

Continuation of the musical score for Example 3. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a '4'). The score consists of five measures. The first measure shows a single note followed by a sixteenth-note pattern. The second measure shows a single note followed by a sixteenth-note pattern. The third measure shows a single note followed by a sixteenth-note pattern. The fourth measure shows a single note followed by a sixteenth-note pattern. The fifth measure shows a single note followed by a sixteenth-note pattern.

I I  $\text{IV}_4^6$  I  $\text{V}_7$  I

④

摘自格林卡《波尔卡》

Musical score for Example 4, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a '4'). The score consists of four measures. The first measure shows a sixteenth-note pattern followed by a single note. The second measure shows a sixteenth-note pattern followed by a single note. The third measure shows a sixteenth-note pattern followed by a single note. The fourth measure shows a sixteenth-note pattern followed by a single note.

d: i  $\text{iV}_4^6$   $\text{V}_7$  i

Continuation of the musical score for Example 4. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a '4'). The score consists of four measures. The first measure shows a sixteenth-note pattern followed by a single note. The second measure shows a sixteenth-note pattern followed by a single note. The third measure shows a sixteenth-note pattern followed by a single note. The fourth measure shows a sixteenth-note pattern followed by a single note.

i  $\text{iV}_4^6$   $\text{V}_7$  i

⑤

摘自毕夏普《可爱的家》

F :            I             $V_3^4$             I             $V_3^4$             I

I             $V_3^4$             I             $V_3^4$             I

⑥

摘自柴可夫斯基《那不勒斯舞曲》

$\flat$ E :      I             $I_4^6$              $V_3^4$             V<sub>7</sub>            I

$I_4^6$              $V_3^4$             V<sub>7</sub>            I

## 第四课 收束(终止)式(续) ii 级和弦与重属(VV)和弦

ii 级和弦是副和弦，而且和弦中三个音全是动音，因而要求解决到静音的倾向性较为强烈。ii 级和弦常接 V，ii - V - I 的和弦进行使收束感更强。

1. 练习下面的和弦连接公式，并尽可能多作移调练习。

请看：

### 海顿《小奏鸣曲》

A musical score for piano, consisting of two staves. The top staff uses a treble clef and 3/4 time signature, featuring a sequence of notes and rests. The bottom staff uses a bass clef and 3/4 time signature, showing harmonic progressions indicated by Roman numerals: I, I, V<sub>5</sub><sup>6</sup>, V<sub>7</sub>, I, II<sub>6</sub>, V<sub>7</sub>, I.

1. 标出下面谱例的和弦（如上例所示）：

A musical score consisting of two staves. The top staff is in treble clef and common time, with a tempo of 120 BPM. It contains a continuous eighth-note pattern. The bottom staff is in bass clef and common time, with a tempo of 100 BPM. It contains a continuous quarter-note pattern.

2. 按指定和弦及伴奏音型为下面的曲调配伴奏(各小节第2、3拍的两个和弦音的连接要尽可能将共同音保留在同一声部,另一声部级进)。

C: I I II<sub>6</sub> V I<sub>6</sub> II<sub>6</sub> V<sub>7</sub> I

重属和弦: 顾名思义, 就是属和弦的属和弦。

C: V(II)V F: V(II)V

重属和弦的根音是音阶的二级音。在大调中, 二级和弦是小三和弦(II), 因此, 必须将和弦的三音升高半音, 使其成为有导音倾向的属和弦性质。如再加上七音, 变成重属七和弦, 其向属和弦的倾向性就更强。如:

C: V<sub>5</sub><sup>6</sup> (II<sub>5</sub><sup>6</sup>)V<sub>7</sub> I

复习收束(终止)式

正格收束: V(V<sub>7</sub>) - I。正格收束有“完满”和“不完满”两种。前者 V-I 均用原位, 主音出现在高声部, I 和弦终止在强拍。完满收束式的终结性最强, 尤其是 V 和弦前边再加上IV和弦的“完全收束”, 收束感就更强。如:

I IV V<sub>7</sub> I