

鋼
琴

视奏视唱练习曲

Sight reading Studies for Singing and Piano

廖志坚 曲



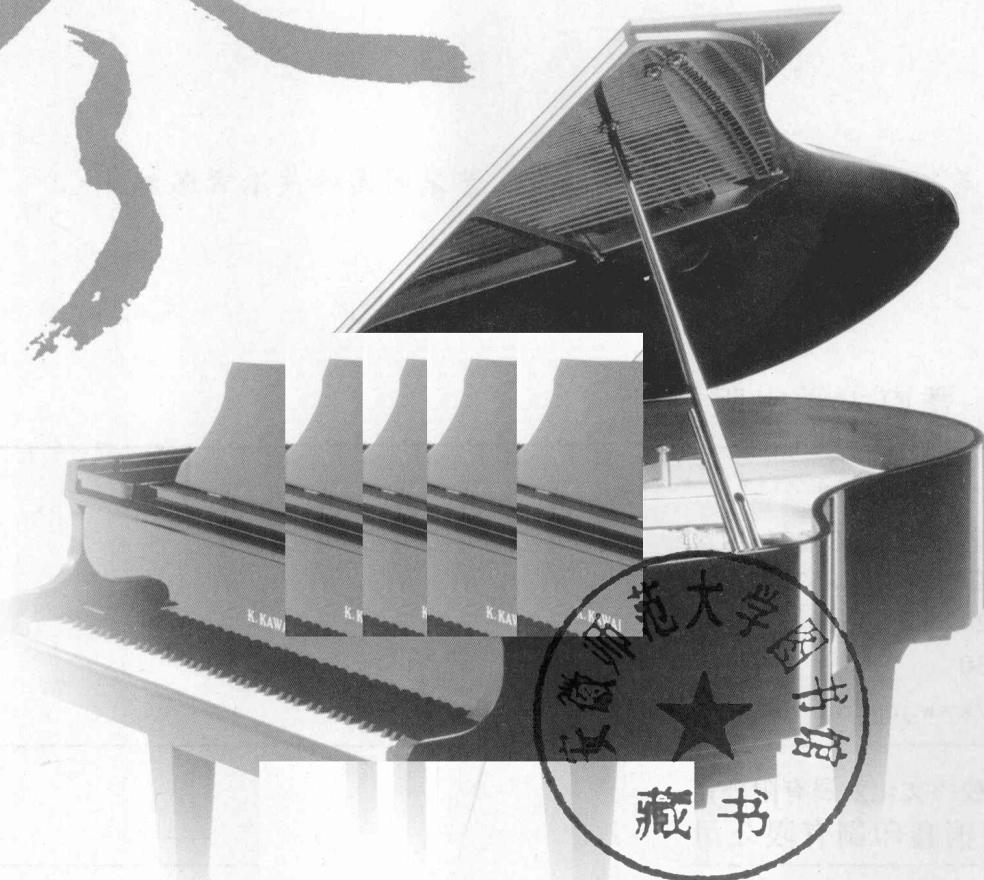
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序 言

廖先生目前这本书是针对学习歌唱和钢琴的学生的，它包含了一首首的视奏视唱练习曲，对有志向的音乐家而言，这是一册很实用的书籍。所有音乐家都不容忽视对视唱视奏重要性的强调，因此它是本书的一个显著的优点。这本学术性的创作应备受鉴赏，因为书中的材料既可以供两人相互合作练习，也可以一人投入其中，通过不断地消化领悟就能体会到它的价值所在。钢琴家更多的是和别人一起不断努力完成工作，而不是一人单干，这当中他或她就能和伙伴们共同分享合作的乐趣。所以，本书同时结合了两个主要参与者（钢琴家和歌唱家），一个良好的途径就是他们能携起手来克服类似的困难，那就是：当你一拿起谱子，就要能对付它。

非洲塞舌尔共和国国家艺术学院音乐学校校长 杰里·苏伟

Preface

A series of sight-reading and sight-singing exercises for the vocal and piano students contained in one book as presented by Liao, is a handy volume for the aspiring musicians. Emphasis on sight reading for all musicians is something that cannot be neglected, hence, it is a prerogative. This subject as approached in this digest merits appreciation since it includes exercises for two participants who even though could be playing together, only one would be engaged in it. The pianist would more often than not go through such exercises alone since he or she would be accompanying someone who is striving to accomplish this task, while his or her participation remains that of an assistant to the other one. Therefore, by combining works for two main participants (pianists and singers) in one volume in which both are engaged similarly doing the same thing is a good way to overcome the difficulties of playing a piece seen for the first time.



Jerry Souris

前　言

在钢琴艺术的门类中，钢琴视奏是一门重要的学科，也是一门容易被大家忽视的基础技术。往往有很多人认为：弹好钢琴就是把乐谱反复地苦练，就是为了当演奏家。这是一个误区。一位全面的钢琴演奏者必须具备一定的视奏能力、视唱能力、即兴能力、舞台经验和艺术修养，才能应付各种各样的演出要求。

音乐史上虽然也出过不少能像扫描机器一样读谱弹琴的人，但那毕竟是少之又少的天才人物。对广大的习琴者而言，如果有一册循序渐进的、难易相融的学习教材作为台阶，那么学起来就如虎添翼啦！

目前国内的书谱绝大部分视奏和视唱是分开的。视唱是音乐的基础学科，它一般和练耳结合在一起，称为“视唱练耳”。视唱练耳和音乐理论是所有音乐学科的基石，因而在各种形式的音乐考试中一定也少不了它们。但是，在音乐实践中我们发现，视唱是一种很枯燥、死板的练习。现在我把枯燥的视唱加进了钢琴伴奏，学习的情形便会变得很有趣，学习的效果也就会事半功倍。

学习者可以选择多种方式来应用本书：钢琴视奏、视唱+钢琴伴奏、弹唱、五线谱视唱和钢琴独奏等。

本曲集在创作过程中得到了上海音乐学院指挥系王觉教授的悉心指点和批改，在这里表示衷心的感谢！

真诚地期望能得到您的指正，以便进一步使之完善。

愿本书能给您的学习带来乐趣！

廖志坚

于非洲塞舌尔共和国国家艺术学院音乐学校

2009年8月

内容提要

本曲集是为学习视唱、钢琴视奏（有些为独奏）以及培养读谱能力的人员而设计创作。曲集内容短小精练，节奏、旋律以常见素材为主，视奏操作性强，简便易学。曲目全部为原创（第52首民歌改编除外），力求推陈出新。

本曲集共有60首曲子，根据难易程度可分为五部分：

第一部分（1~18）为初学音乐的少年儿童用，主要是读谱和简易的节奏、旋律、和弦以及音准练习；

第二部分（19~31）为基础性练习曲，主要训练视唱练耳和低、中音谱表的读谱能力；

第三部分（32~44）为扩展性练习曲，适合有键盘基础的人视奏、视唱练习用；

第四部分（45~56）为较高级别的视唱、视奏曲和钢琴独奏曲，对提高钢琴演奏能力有帮助；

第五部分（57~60）是三十个大小调的音阶转换练习，适合键盘转调技术训练和音准训练。

视奏时建议先从慢速开始，多考虑完整地弹奏。练习时应多注重声音、节奏的准确和乐句连贯，音质和音色为其次。视唱练习中遇到音域太高（或太低）的地方可用假声，即低八度（或高八度）替代。

练习时可用固定唱名法，也可用首调唱名法，还可以用母音（la）替代等，有条件也可用电化教学。教师可选择合适的内容，因人而异，灵活处理。

有需要的读者可以把视唱部分的内容改为小提琴、长笛或其他乐器，变成带有钢琴伴奏的器乐练习曲。

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1.

M.M. = 60

Voice

Piano

要点：认识中央C'，弄清楚全音符、二分音符和四分音符的音值关系。

2.

Andantino

Musical score for Andantino, 2. The score consists of two staves. The top staff is in treble clef and common time (4/4). It features a continuous eighth-note pattern with a melodic line above it. The word "dolce" is written below the notes. The bottom staff is in bass clef and common time (4/4). It features a continuous eighth-note pattern with a harmonic line below it. The word "legato" is written below the notes. The bass staff includes several bass clef symbols with different accidentals (B-flat, B-flat, B-flat, B-flat, B-flat).

Continuation of the musical score for Andantino, 2. The top staff continues the eighth-note pattern with a melodic line above it. The bottom staff continues the eighth-note pattern with a harmonic line below it. The bass staff includes bass clef symbols with different accidentals (B-flat, B-flat, B-flat, B-flat, B-flat).

Final continuation of the musical score for Andantino, 2. The top staff concludes the eighth-note pattern with a melodic line above it. The bottom staff concludes the eighth-note pattern with a harmonic line below it. The bass staff includes bass clef symbols with different accidentals (B-flat, B-flat, B-flat, B-flat, B-flat).

要点：围绕标准音，构建二度、三度和四度的视觉听觉感。

3.

Andante

legato

要点：以二度为主，构建三、四、五度的音程感。

4.

Andantino

mf

要点：纯四度的音准；钢琴右手的八分音符要轻巧些。

5.

Adagietto

Musical score for the first system, measures 1-2. The score consists of two staves. The top staff is treble clef, 3/4 time, with a tempo marking of Adagietto. It features a single melodic line. The bottom staff is bass clef, 3/4 time, featuring harmonic chords. Measure 1 starts with a half note on the fourth line, followed by quarter notes on the first and second lines. Measure 2 starts with a half note on the fourth line, followed by quarter notes on the first and second lines. Measure 3 starts with a half note on the fourth line, followed by quarter notes on the first and second lines.

Musical score for the second system, measures 3-4. The top staff is treble clef, 3/4 time. The bottom staff is bass clef, 3/4 time. Measure 3 starts with a half note on the fourth line, followed by quarter notes on the first and second lines. Measure 4 starts with a half note on the fourth line, followed by quarter notes on the first and second lines.

Musical score for the third system, measures 4-5. The top staff is treble clef, 3/4 time. The bottom staff is bass clef, 3/4 time. Measure 4 starts with a half note on the fourth line, followed by quarter notes on the first and second lines. Measure 5 starts with a half note on the fourth line, followed by quarter notes on the first and second lines.

要点：C大三和弦的音准。

6.

Moderato

The musical score consists of three staves, each in 3/4 time and F major (indicated by a treble clef and a B-flat symbol). The first staff shows a melody line with eighth-note pairs and quarter notes, connected by horizontal arcs. The second staff contains harmonic chords, with 'mf' dynamics placed above the first and third measures. The third staff provides harmonic support with bass notes and eighth-note pairs. The notation is divided into measures by vertical bar lines.

要点：3/4的拍感，F大调， $\text{J} \text{ J} \text{ J}$ 节奏型练习。

7.

Andantino

Musical score for piano, page 7, Andantino. The score consists of three staves: treble, bass, and a common staff for both hands. The treble staff starts with a quarter note followed by eighth notes. The bass staff has a bass clef and a common time signature. The common staff starts with a half note, followed by eighth notes. Dynamics include *mf* above the treble staff and *mp* below the bass staff.

Continuation of the musical score for piano, page 7, Andantino. The score continues with three staves: treble, bass, and common. The treble staff shows a series of eighth notes. The bass staff shows quarter notes. The common staff shows eighth notes. The dynamics from the previous section remain.

Final continuation of the musical score for piano, page 7, Andantino. The score continues with three staves: treble, bass, and common. The treble staff shows eighth notes. The bass staff shows quarter notes. The common staff shows eighth notes. The dynamics from the previous sections remain.

要点：小二度和纯四、五度的音准，视奏要把四部和声弹清楚。

8.

Spiritoso

Musical score for system 8, Spiritoso, 3/4 time, key signature of one sharp. The score consists of three staves: treble, bass, and bass. The treble staff has a dynamic marking *f*. The bass staff has a bass clef and a bass clef with a sharp sign. The bass staff also has a bass clef with a sharp sign and a bass clef with a sharp sign.

Continuation of the musical score for system 8, Spiritoso, 3/4 time, key signature of one sharp. The score consists of three staves: treble, bass, and bass. The treble staff has a dynamic marking *f*. The bass staff has a bass clef and a bass clef with a sharp sign. The bass staff also has a bass clef with a sharp sign and a bass clef with a sharp sign.

Continuation of the musical score for system 8, Spiritoso, 3/4 time, key signature of one sharp. The score consists of three staves: treble, bass, and bass. The treble staff has a dynamic marking *f*. The bass staff has a bass clef and a bass clef with a sharp sign. The bass staff also has a bass clef with a sharp sign and a bass clef with a sharp sign.

要点：连音、跳音和变化音**F**。

9.

Adagio

2/4
f

2/4

2/4

mf

要点：附点八分音符和八分音符、大三度和小三度的比较。