

SHUANGPAIJIAN DIANZIQIN
ZHONGGUO ZUOPINJI

双排键电子琴 中国作品集 [一]

杨 镇 曾立毅 编著



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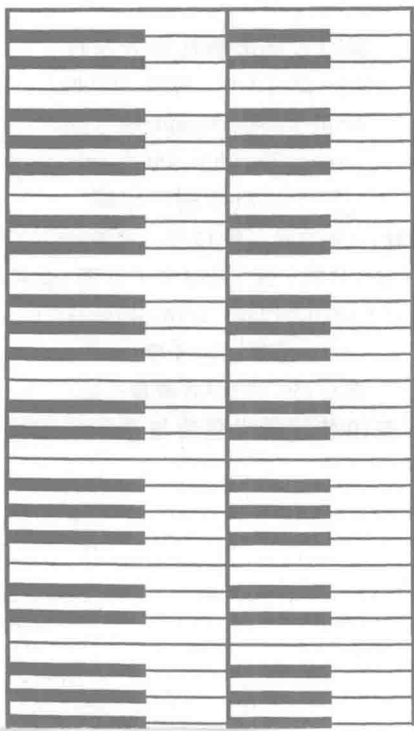
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作者简介

杨镇,福建厦门人,1951年出生。中国民主促进会会员。毕业于福建师范大学音乐系。1971年起任莆田地区文工团乐队队长,作曲指挥。1982年大学毕业后分配到厦门大学工作至今。历任音乐系理论作曲教研室主任、艺术实践委员会副主任、主任、音乐系副主任、副教授、音乐学作曲方向硕士研究生导师。中国音协会员,省音协合唱专业委员会主任,中国合唱协会常务理事,福建省音协音乐教育委员会副主任,厦门市音协合唱专业委员会主任,管乐协会主任。曾多次应邀赴香港及菲律宾、泰国等地指挥演出。经常应邀厦门市歌舞剧院乐团指挥演出。专著有《合唱、管弦乐指挥法教程》,《音乐学院附小钢琴教程精选》。4次获厦门大学“青年工作积极分子”、“教书育人百灵奖”、“清源奖”、“校园文明奖”。

曾立毅,福建省漳平县人,1965年3月出生。中国农工民主党党员。自幼学习小提琴、二胡。1977年考入福建省艺校龙岩汉剧班学习。1982年毕业后分别在上杭县汉剧团、漳平县歌剧团担任演员、演奏员。1984年考入厦门大学艺术学院音乐系,主修钢琴。1986年考入上海音乐学院日本雅玛哈双排键电子琴师资班学习,师从日本著名双排键电子琴演奏家日野正雄教授。1987年获得日本雅玛哈双排键电子琴演奏五级。现为中国音乐家协会电子琴学会会员、福建省音乐家协会会员、福建省音乐家协会电子琴专业委员会常务理事、厦门大学艺术学院音乐系器乐教研室主任,副教授。近年来多次担任福建省电子琴比赛评委、考级评委。主要专著有:《电子琴演奏与应用》、《双排键电子琴中国作品集》(一)。

前 言

双排键电子琴(Electone)从20世纪80年代引进中国已有20多年历史。如今全国各地的音乐学院都设立了该专业,一门新型乐器的学科在中国的大地上迅猛发展。厦门大学艺术教育学院音乐系于1992年开设了双排键电子琴专业。随着专业学习的学生人数逐年增多,如何选择规范、系统的教材成为双排键电子琴发展的一个重要因素。但是长期以来国内缺乏一套全面系统的融入中西乐曲的完整教材,尤其是双排键电子琴中国作品则更难见到。笔者深感到在教学中带来众多不便,因此萌生出版中国作品专集的想法。该书汇总收集多年来笔者在教学实践中逐步创作整理的中国作品,填补了双排键电子琴中国作品的空白。希望通过西洋乐器演奏中国的管弦乐优秀作品达到推动西洋乐器民族化的进程。也期望该作品集的出版能对双排键电子琴教育和业余爱好者的普及起着积极的推动作用。

本书主要编撰了10首双排键电子琴中国作品。作品的选择依由浅入深、循序渐进的体例,演奏者在学习的过程中能体会到每首乐曲都将双排键电子琴的个性、丰富的音色、节奏和演奏技巧融会贯通地在不同风格的作品表现出来,起着真正理解双排键电子琴这种新型乐器的内涵。同时附录一选编了脚踏键盘练习。通过音阶、顺次、半音、跳跃、两足等练习方法来解决双排键电子琴与其他键盘乐器的不同技巧难点,并逐步熟练脚键盘的各种演奏技巧,应用自如地在乐曲的演奏中表现出来。附录二即兴演奏要求演奏者应用已掌握的作曲、键盘和声、配器等知识,创造性的挖掘自己的创作能力,构建新的音乐表现形式和框架来提高自己的综合演奏能力。

本作品集的出版,得到了各位同行、师长的大力支持,我们表示衷心的感谢。由于作者的水平有限,作品中的不足之处在所难免。敬请各位同行不吝赐教并提出宝贵意见,我们将在今后的创作中加以改进,使双排键电子琴事业更加地蓬勃发展。

作 者

2004年8月1日

有关音色与软盘的注意事项

音色

1. 每本乐谱附带一张软盘,其中储存的是每一首乐曲的音色和节奏,在页面的右上角注明了每首乐曲所在的位置。
2. 适用的乐器型号:EL-900m/900/700/EL-90/87。在其他的 EL 型号上需要修改一下。
3. 软盘中存储的音色、节奏音量在不同型号的乐器上演奏会略有差异,可在教师的指导下进行调整。

软盘

1. 本乐谱的软盘没有经过加密保护,希望大家能够共享,也便于修改和调整。由于各种原因(存放的时间、地点、环境、温度等等),软盘可能会损坏,故须另外复制一张备用。
2. 软盘角端有写入保护开关,可根据需要开启或关闭。
3. 请小心地在琴体的驱动器中插入和取出软盘,以免造成软盘和驱动器的损坏。

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中华人民共和国国歌

作曲：聂耳
编曲：杨镇 曾立毅

EL-900.700	SONG 01	MODE
EL-90	SONG 02	USER

雄伟 庄严地

The musical score is written for a piano accompaniment. It features a melody line in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It also includes various musical notations, including triplets, sixteenth notes, and a crescendo. The score is divided into four systems, each with a measure number in a box (1, 2, 3, 4, 7). The first system starts with a measure number 1 in a box. The second system starts with a measure number 2 in a box. The third system starts with a measure number 3 in a box. The fourth system starts with a measure number 4 in a box. The fifth system starts with a measure number 7 in a box. The score includes a box labeled "SEQ ① RHYTHM START On" in the first system. The score includes a box labeled "6" in the fourth system. The score includes a box labeled "7" in the fifth system. The score includes a box labeled "ff" in the fifth system. The score includes a box labeled "6" in the fourth system. The score includes a box labeled "7" in the fifth system. The score includes a box labeled "ff" in the fifth system.

This page of musical notation consists of three systems of staves. The first system includes a treble staff, a grand staff (bass and tenor), and a bass staff. The second system also includes a treble staff, a grand staff, and a bass staff. The third system includes a treble staff, a grand staff, and a bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Articulations include accents (>) and trills (tr). Fingerings are indicated by numbers in boxes: 5, 6, 2, and 6. The notation includes various musical symbols such as notes, rests, beams, and slurs.



旱天雷

广东音乐
编曲：杨镇 曾立毅

EL-900.700 SONG 03

MODE
USER

轻快地

1 2

SEQ① ② RHYTHM STAR ON *mp*

The musical score is written in 4/4 time and the key of D major (indicated by two sharps). It consists of two systems of music. The first system begins with a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment starts with a sequence of chords, followed by a melodic line in the right hand. The second system continues the melodic and harmonic development, featuring more complex rhythmic patterns and dynamics. The tempo is marked '轻快地' (Allegretto) and the dynamics include 'mp' (mezzo-piano).

3

System 3 of a musical score in G major (one sharp). The system consists of three staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill on the final note. The middle staff (treble clef) has a series of chords and some eighth notes. The bottom staff (bass clef) provides a harmonic foundation with eighth and sixteenth notes. A box with the number '3' is located above the first measure of the top staff.

4

System 4 of the musical score. The top staff (treble clef) contains a melodic line with a trill and sixteenth-note runs. The middle staff (treble clef) has eighth notes and chords. The bottom staff (bass clef) continues the harmonic pattern with eighth notes. A box with the number '4' is located above the first measure of the top staff.

System 5 of the musical score. The top staff (treble clef) features a complex melodic line with many sixteenth notes and trills. The middle staff (treble clef) has chords. The bottom staff (bass clef) has eighth notes. This system does not have a measure number box.

2

System 6 of the musical score. The top staff (treble clef) has a melodic line with a trill. The middle staff (treble clef) has chords. The bottom staff (bass clef) has eighth notes. A box with the number '2' is located above the first measure of the top staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6. Measure 1 is the start of the first vocal line. Measures 2-5 are the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. Measure 6 is the start of the second vocal line. The second system contains measures 7 through 8. Measure 7 is the start of the first vocal line, and measure 8 is the end of the piece. The piano accompaniment continues with chords and a bass line. The tempo marking 'rit' (ritardando) is placed above the piano part in measure 7. The score is written in G major (one sharp) and 2/4 time.

好日子

作曲：李昕
编曲：杨镇 曾立毅

EL-900.700	SONG 04	MODE
		USER

热情的快板

1 > > > > > > > > > > > >

SEQ ① ② ③ RHYTHM START ON

The musical score is written for piano and bass. It begins with a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as chords, eighth notes, and rests. A box labeled 'SEQ ① ② ③ RHYTHM START ON' is present in the bass staff. The score is divided into four systems, each with a treble and bass staff. The first system includes a measure with a '1' and a series of eighth notes with accents. The second system continues the melody and accompaniment. The third system features a more complex rhythmic pattern with eighth notes and chords. The fourth system concludes the piece with a final chord and a key signature change to two flats (B-flat and E-flat).

2

3

4

5 *8va*

The musical score is written for piano and voice. It consists of five numbered sections. Section 2 begins with a vocal melody in the treble clef, featuring eighth and sixteenth notes with accents. The piano accompaniment in the bass clef consists of chords and eighth notes. Section 3 continues the vocal melody with a rising scale and a piano accompaniment with chords and eighth notes. Section 4 features a vocal melody with a rising scale and a piano accompaniment with chords and eighth notes. Section 5 is marked '8va' and shows a vocal melody with a rising scale and a piano accompaniment with chords and eighth notes.

8va

6

1

7

2

STOP

SEQ (4) RHYTHM START ON

1

> >

> > >