

# 爵士钢琴 JAZZ

黄道亨

## 即兴弹奏曲

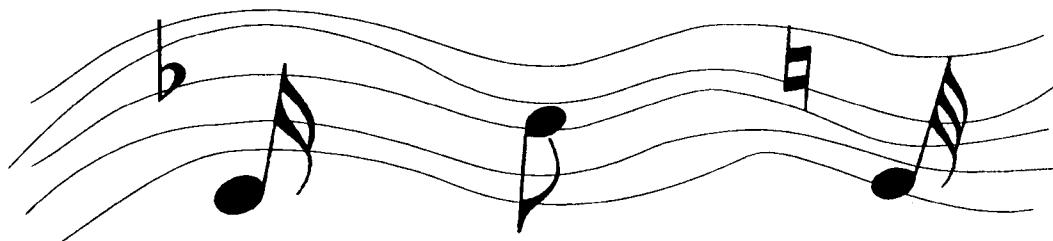


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上海音乐出版社

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## 前　　言

由于文化背景的不同,爵士风格的钢琴即兴弹奏在中国的流行不会达到在美国那样的程度。然而作为一种有活力、有个性的音乐风格去了解它,或在特定的环境中使用它,却并非多余,也可以说是一种需要。

三年前我的第一本《爵士钢琴即兴弹奏曲》出版后,受到再版的鼓励,使我产生了再次与上海音乐出版社合作的意向。在这本谱子中,我依据使用者对前一本曲谱的反映作了一点调整,主要是在保持爵士风格的前提下,尽可能在技巧上再容易些,并把调限制在二升二降范围内。

为适应本书使用者的需求,在本集中我也安排了几首非爵士的流行乐曲,另外也有意对“赞美诗”这一与爵士风格相去甚远的艺术形式作了爵士化的尝试。

写作这两本曲谱的目的,还是在提供一批可让演奏者直接演奏的曲谱的同时,介绍一些爵士手法。爵士风格的即兴弹奏主要抓住四个方面,即和弦、节奏、音色的选择使用和即兴发挥(变化弹奏),能够熟练掌握一些基本方法而又勇于创造,就能取得成功。如果使用者从我写作的两本曲谱中得到一些启发,这便是我最大的快乐。

作　者  
1998.6

## 演 奏 提 示

### **1. 你就是幸福**

这是一首伦巴节奏的乐曲,故不宜过分地强调作为爵士特征的切分。在句尾的长音处,加上连续的八分音符作为补充,就像最后几行中所作的安排是合适的。

### **2. 梁山伯与祝英台**

这是一首由何占豪、陈钢创作的家喻户晓、名扬四海的名曲。在这支源于越剧曲调的、委婉多情的优美曲调中加入一点 ROOK 的节奏,看看是不是更多了一些个性和活力?

### **3. 屈趣桑**

这是根据从南非教会听到的曲调的记忆加以编奏的,原名忘佚,故以英语 Church song 的读音替代。从曲调看,此曲与传统中的赞美诗没有什么共同之处,倒更像是一首优秀的流行歌曲或电影插曲。首尾段充分展现曲调自身的歌咏特征和大气,中部作了爵士节奏的处理。

### **4. 蒂莎菲娜塔**

这里伴随优美而任性的旋律的是类似伦巴的和弦织体,使用  $\flat = 170$  的速度有助于造成活跃的气氛和表现活泼的性格。

### **5. 祈望**

这是一首日本、港台流行曲风格的小调性乐曲,在节奏上作过于复杂的处理倒不如只用一般的分解和弦来得清纯。

### **6.7. 销魂曲**

此曲问世已经 95 年(由意大利玛尔切蒂创作),其浪漫的风韵依然迷人。这里写了两个方案:第一曲较短,只在原有和声调置的色彩变化上作简单的陈述;第二曲稍复杂些,用了双附点、三连音和运用连线造成节奏先现等变化手法,充分展示了爵士在慢三拍中的表现意义。

### **8. 主恩更多**

选择较快的速度和爵士的装饰风格使这首赞美诗完全改变了传统的面貌,尽管它仍然保留着四声部的织体写法。这是很有意思的。结尾处的三小节是想模仿八声部合唱的效果。

### **9. 好棒**

乐曲本是很有特色的爵士,编曲时用附点节奏突出爵士的一些特点。这里节拍和节奏的特点也是爵士鼓所常用的。

## 10. 爱的叙述

由弱拍起并运用同音反复的旋律具有“叙述”的性格，也为爵士的节奏感留出了位置。本曲用左手的断奏模仿打击乐的效果。乐曲风格有点类似伦巴又不全是。

## 11. 情绪

这是一首典型的爵士舞曲，根据乐队谱改编而成，弹奏时应尽量还原出乐队的效果。例如最后 coda 处原来是由两支小号吹奏平行六度推出高潮，非常有特色。

## 12. 简爱

当家庭女教师简爱在庄园主罗切斯特面前演奏这段抒情旋律时，在琴声中寄托了她略带感伤的情绪，同时在琴声中也自然流露出女性的温存。这里用了和弦的分解形式，但不填满，藉以保存主人公清新的气息和内心的一些未知信息。

## 13. 叶塞妮亚

在最简单的分解和弦中加了一些双手 3 对 2 的搭配，可为以后更复杂的节奏作个准备。

## 14. 小路

右手声部用了三度四度的平行旋律的进行，这也是一种处理抒情歌曲的办法，其效果既不浓重也不单调。

## 15. 暮情

此曲巧妙地运用了和弦的转位和切分音。既带有爵士味，又简单明了。高潮处连续用了 8 个反向的和弦进行，造成水到渠成的自然效果。

## 16. 月亮代表我的心

把邓丽君清甜的代表作（汤尼原曲）改编成钢琴即兴曲像这样是比较自然的，但完全可以有稍有难度的方法，待有机会再献给读者。

## 17. 我心依旧

这首 1998 年风靡全球的巨片《泰坦尼克号》的主题曲应当用摇滚的风格来配置。考虑本曲集的适应范围，只是忠于原作，未作较大变化。

## 18. 我的路

当 1969 年加拿大歌手安卡在影片《夺标》中使用这首法国歌曲时，不会想到 25 年后会得到法国文化部的骑士勋章。不管怎样，用爵士风格来表现影片所崇尚的百折不挠的精神，应当说是恰到好处。从第 26 小节起左手模仿电倍司的效果，意在加强音乐的力度。

## 19. 偿还

弹奏此类流行曲只要注意突出右手,左手连贯而不喧宾夺主,就会获得较好的效果。

## 20. 爱的罗曼史

这首西班牙民歌在影片《禁止的游戏》中采用现名前,原来就是用吉他伴奏或演奏的曲目。这里主要模仿吉他的音型(在B段为免织体的单调改用和弦形式)。

## 21. 小城故事

这首台湾流行歌曲(汤尼原曲)用分解和弦衬托。结尾(coda)处用了一个重复乐句,就像许多流行歌曲常用的处理办法。

## 22. 忌讳

在一拍半后连接3个八分音的动力性节奏是为此曲设计的织体。当主旋律反复出现时,要考虑采用不同的方式。

## 23. 鸳鸯茶

这首在《虎口脱险》等多部影片中被采用的音乐剧插曲(由尤默斯创作)是一首著名的“恰恰舞曲”。这里保持着它的典型性格;用4个四分音符作正拍,加上长音的即兴衬托,旋律则切分地插在其中。

## 24. 微风伴随我

曲中的四分音符用三连音造成“微风”的流动的感觉。其与左手搭配成的四合三的节奏对于表现一种有活力的心境也是恰当的。但应像一般的浪漫曲一样,让旋律声部突出些。

## 25. 开叉的礼服

这是一首以爵士构思的乐曲,注重“倍司”的作用和“立体”的效果,最后是以和声的语言来带动旋律的进行。

## 26. 多瑙河之波

对本书中仅有的快三形式不用常规的圆舞曲伴奏手法,而设计了两个八分音符加两个四分音符的基本结构,似乎更有活力、更有个性。

## 27. 恩友歌

这首1868年由查尔斯·康弗斯列作的曲子对于许多基督徒来说很熟悉,会引起受到关爱和同情、并不孤独的感受。对它的“爵士化”主要是应用较复杂的和声语言。在后半部分也作些变奏。

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你就是幸福  
besame mucho

$\text{♩} = 160$

mp

mf

f

dim.

A five-page musical score for piano, featuring two staves (treble and bass). The score consists of ten staves in total, with each page containing two staves. The music is divided into measures by vertical bar lines. Measure numbers (e.g., 1, 2, 3, 4, 5) are placed above certain notes. Articulation marks like dots and dashes are present. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 2 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 3 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 4 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 5 starts with a treble clef, a key signature of one sharp, and a common time signature.

A five-page musical score for piano, featuring two staves (treble and bass). The score consists of ten measures across five pages. Measure 1: Treble staff has eighth-note pairs (4, 5); Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note patterns (3, 1); Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note patterns (1, 3); Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs (4, 4); Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs (4, 5); Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs (4, 4); Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs (4, 4); Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs (2, 2); Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs (1, 1); Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs (2, 2); Bass staff has eighth-note pairs.

This page contains five staves of musical notation for piano, arranged in two systems separated by a double bar line.

**Staff 1 (Top):** Treble clef, B-flat key signature. Measures 1-2 show eighth-note patterns. Measure 3 begins with a dynamic *cresc.* Measures 4-5 show sixteenth-note patterns.

**Staff 2:** Bass clef, B-flat key signature. Measures 1-2 show quarter-note patterns. Measure 3 begins with a dynamic *f*. Measures 4-5 show quarter-note patterns.

**Staff 3 (Second System):** Treble clef, B-flat key signature. Measures 1-2 show eighth-note patterns. Measure 3 begins with a dynamic *dim.* Measures 4-5 show eighth-note patterns.

**Staff 4 (Bottom):** Bass clef, B-flat key signature. Measures 1-2 show quarter-note patterns. Measures 3-5 show eighth-note patterns with dynamics *mp* and *mf*.

梁山伯与祝英台  
butterfly celestial being immortal

*J = 100*

*p*      *mp*

*rit.*      *mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*mp*

This page contains five staves of musical notation for piano, starting with a treble clef and a bass clef.

**Staff 1:** Treble clef. Fingerings: 1 2, 2 4 5, 3. Dynamics: *mf*, *mp*. Measures show various note patterns with hand positions indicated by numbers below the notes.

**Staff 2:** Bass clef. Fingerings: 3 2 1, 2 1 2, 2 1 2 1, 2 1. Measures show eighth-note patterns with hand positions indicated by numbers below the notes.

**Staff 3:** Treble clef. Fingerings: 2, 5, 3, 1, 3. Measures show sixteenth-note patterns with hand positions indicated by numbers below the notes.

**Staff 4:** Bass clef. Fingerings: 2 1, 3, 1 5 3, 5 2 1 2 1 2, 5 2 1. Measures show eighth-note patterns with hand positions indicated by numbers below the notes.

**Staff 5:** Treble clef. Fingerings: 3, 5 4, 2, 5, 3 2. Dynamics: *f*. Measures show sixteenth-note patterns with hand positions indicated by numbers below the notes.

**Staff 6:** Bass clef. Fingerings: 2 1, 2 1 3 5 3 2 1 2. Measures show eighth-note patterns with hand positions indicated by numbers below the notes.

**Staff 7:** Treble clef. Fingerings: 1, 4, 1 2, 3 5, 2, 5. Measures show sixteenth-note patterns with hand positions indicated by numbers below the notes.

**Staff 8:** Bass clef. Fingerings: 5 4, 2 1 2 4, 2 1 2 4, 2. Measures show eighth-note patterns with hand positions indicated by numbers below the notes.

**Staff 9:** Treble clef. Fingerings: 3, 5. Measures show sixteenth-note patterns with hand positions indicated by numbers below the notes.

**Staff 10:** Bass clef. Fingerings: 2 1, 1 2 5, 3, 1 3 5, 5 2 1 5 3 2 1 2 1, 1 3 1 3 1 2. Measures show eighth-note patterns with hand positions indicated by numbers below the notes.

A five-page musical score for piano, featuring two staves (treble and bass). The score consists of ten measures per page, with a total of 50 measures across all pages. The music is in common time.

**Page 1:** Measures 1-5. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 2:** Measures 6-10. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 3:** Measures 11-15. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 4:** Measures 16-20. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 5:** Measures 21-25. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 6:** Measures 26-30. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 7:** Measures 31-35. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 8:** Measures 36-40. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 9:** Measures 41-45. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

**Page 10:** Measures 46-50. Treble staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). Bass staff: 1. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5). 2. Upward eighth-note, then sixteenth-note pairs (1, 2, 3, 4, 5).

8

5  
3  
2 1  
3 2 1

1 5  
3 2  
4 2 1  
4 2 1

4 5  
2 3  
1 2 1  
3 2  
3 2 1

5  
4  
3  
2 1  
1 2 4 2

3 5  
1 3  
1 1 2 1  
rit.  
mf  
D.S.

*Coda*

*8va*  
5  
2 4  
1 2 3  
4 1  
3 4 3  
2 1 5  
rit.  
3 2 1

# 屈趣桑

church song

$\text{♩} = 100$