

“ 十 一 五 ” 国 家 重 点 图 书 项 目



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Huang Huwei  
Selected Works For The Piano

# 黄虎威

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**黄虎威** 1932年生于四川省金堂县。四川音乐学院教授，作曲系前主任。

1954年毕业于西南音乐专科学校（四川音乐学院前身）作曲系，后留校任教。1956年12月起在中央音乐学院作曲系师从苏联作曲家列·西·古洛夫学习一年余。1976年10月起借调到中央音乐学院作曲系任教一年半，后回四川音乐学院。



1985年被评为“成都市优秀教师”。1989年以教学成果“培养优秀作曲人才”获“四川省普通高等学校第一届优秀教学成果评奖”一等奖。

正式发表、出版成果一百四十余件。主要成果有专著《转调法》、《斯波索宾等〈和声学教程〉习题解答》；论文《四川汉族民歌的调式》；器乐曲《巴蜀之画》、《F小调小奏鸣曲》、《嘉陵江幻想曲》、《音诗》、《赛里木湖抒情曲》、《峨眉山月歌》、《阳光灿烂照天山》；歌曲《永恒的歌》、《月光摇篮曲》、《我爱雪莲花》、《我驾飞船上蓝天》等。

曾任中国音乐家协会创作委员会委员（1980—2000）。现任中国音乐著作权协会理事（1993至今）。曾担任“全国第三届音乐作品评奖”（1983）、“上海国际音乐比赛”（1987）、香港“2000第二届中国作品钢琴比赛”评委。

**Huang Huwei** born in 1932 in Jintang county, Sichuan Province. professor of composition, former director of the Composition Department in Sichuan Conservatory of Music.

In 1954 he graduated from the Composition Department of the Southwest Musical Training School (the present Sichuan Conservatory of Music), and was assigned to teach composition after graduation. In December 1956, he went to the Central Conservatory of Music to study with the Soviet composer L.S. Gulov for over one year. From October 1976, he taught in the composition department in the Central Conservatory of Music for a year and a half, after which, he returned to Sichuan Conservatory of music.

In 1985, he was awarded the “Outstanding Teacher in Chengdu”. In 1989, he won the first prize of *Cultivating Excellent Composers* in the first “Sichuan Provincial Appraisal for Excellent Teaching Achievements in the Higher Learning Institutes”.

He has published over 140 works. The most remarkable are as follows: monographs *Technique of Modulation* and *Answers to the Exercises in Sbosobin's A Course of Harmony*; thesis “*Modes of the Han Folk Songs in Sichuan*”; instrumental music *Pictures from Bashu*, *Sonatina in F minor*, *Jialing River Fantasia*, *Tone Poem*, *Lyric for the Sailimu Lake*, *A Song of the Moon on the Mt. Emei*, and *The Bright Sun Shines over the Tianshan Mountains*; songs *An Eternal Song*, *Moonlight Lullaby*, *I Love Snow-Lotus*, *I Fly to the Blue Sky in a Spaceship* and so on.

During 1980- 2000, he was member of the composition committee of the Chinese Musicians' Association. Since 1993, he has been executive member of the Music Copyright Society of China. In 1983, 1987 and 2000, he acted as judge at the “3rd National Appraisal of Musical Works”, the “Shanghai International Music Competition”, and the Hong Kong “2000 Second Chinese Works Piano Competition”, respectively.

(Translation: Zheng Yuzhang)

顾问 周广仁 鲍蕙荞

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# 编 者 的 话

童道锦 王泰雄

原由人民音乐出版社启动的《中国作曲家钢琴作品系列》丛书,在新世纪之初的 2001 年,决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动,自 2004 年起分三年三批陆续面世,这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书,是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出贡献的著名作曲家的主要作品,是一套极具学术研究价值,且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事,将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问,约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等十八位著名作曲家的钢琴作品专集。每一部专集均由作曲家本人进行筛选、修订、加注指法和演奏注释,并撰写创作笔记;几乎所有的专集都收选了他们未曾发表过的作品或为专集而创作的新作。我们还为丛书专门设定了作者自序和专家评介文章,并都附有英译,这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中,常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炙热的情感而兴奋与激动,这一部部凝聚着中国作曲家天才、智慧与勤奋的作品专集,是中华民族钢琴音乐的瑰宝,是展现在世界乐坛上的一束奇葩,是奉献给我国音乐界广大专业音乐工作者和音乐爱好者们的一份最好的精神食粮。

我国钢琴艺术事业虽然起步晚、历史短,且发展的道路曲折而艰难。但是,经过几代音乐人执着、努力的创作,已为我们的事业能够持续不断地发展奠定了坚实的基础。作为音乐出版人,我们同样肩负着神圣的使命,我们愿和音乐界同仁一道,为发展我们的钢琴艺术事业做出应有的贡献。《中国著名作曲家钢琴作品系列》丛书的出版,便是我们在这方面所作的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界,以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004 年 5 月

## Editor's Note

*Tong Daojin    Wang Qinyan*

The publication of the "Series of Piano Works by Chinese Composers" originally started with the People's Music Publishing House, has now, as from the year 2001—the beginning of a new century, been restarted by the Shanghai Music Publishing House, which encouraged by an effort to push forward the build-up of the Chinese culture and arts and will publish a new "Series of Piano Works by Famous Chinese Composers" step by step in three parts in three years. This is indeed a very exciting and pleasant event.

This voluminous Series introducing major works of the famous Chinese composers who have made outstanding contributions in piano music in China, in the form of selections of personal composition, is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educationist, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album is selected and revised by the composer himself with annotations of techniques of fingering and playing and notes on the intention of their creation. In almost all the selections is some unpublished pieces or some written for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to open the channel and facilitate the communication of the Chinese music with the outside world.

When reviewing the papers in editing, we were very often stirred and excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for



our music cause. As publishers of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

**2004.5**

**(Translation: Lu Ruiling)**

# 总 序 I

周广仁

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七、八十年里，钢琴已成为中国人民喜闻乐见的、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这里出版的作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的兴趣越来越大，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的作曲家为钢琴谱曲，更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

## Foreword I

*Zhou Guangren*

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

2002.2.25

(Translation: Lu Ruiling)

## 总 序 II

鲍蕙荞

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20 世纪 30 年代，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是 20 世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演释。

如果我们真正为中国悠久的历史 and 古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006 年 2 月于北京

## Foreword II

*Bao Huiqiao*

*The Shepherd Boy's Flute*, was the first known piece of Chinese piano music to Westerners. Composed by He Luting in 1934, won the first place in a composition competition organized by the world renowned Russian composer Alexander Tcherepnin. Since then and especially after 1949, when the People's Republic of China was established, Chinese composers have composed quite a number of pieces for the piano.

Rooted in the traditional Chinese native culture and its rich folk diversities, the definition of "Chinese piano music" has evolved constantly along the lines of Western compositional techniques as well. The mixture of the two cultures certainly bears an implication to neo-eastern nationalism, although it has yet to develop systematically. The development of Chinese piano music has only progressed when the gates of China gradually opening to the outside world.

At the turning point of the 21 century, Chinese piano music would certainly represent a valuable treasure to the world of piano literature. As there could not be the "German Piano School" without generations of German pianists interpreting the works of great masters such as Bach, Beethoven, and Brahms; "French Piano School" without French artists performing the works of Debussy and Ravel; and "Russian Piano School" without Russians embracing the music of Tchaikovsky, Rachmaninoff and Scriabin, a significant piano school of thought can not be established without its composers and various delightful interpretation and appreciations. Currently there are some series of piano works, composed by well-known Chinese composers, available through the Shanghai Music Publishing House. Their significance is integral to the musical culture of China today. As such I wish to purpose a challenge to all professional pianists, music educators, as well as pupils, make it your mission and responsibility to bring Chinese piano music onto the historical map of the classical music arena, and to further develop and push the boundaries of the musical cultures composers will prove that you are truly excited by the colorful folk music of our nation, proud of our heritage and civilization, and that you have already found a key to enjoy these treasures.

2006.2, Beijing

(Translation: Cui Zhenzhen)

# 序

王震亚

这本钢琴曲集收集了黄虎威教授从 20 世纪 50 年代到 20 世纪末将近半个世纪创作的 10 首钢琴作品和 12 首用四川民歌旋律改编的钢琴曲。部分作品是应约稿而创作的。绝大部分作品曾以各种方式发表过。在编选此曲集时，作者对每首作品都进行了校正或修订。

10 首作品中，《巴蜀之画》、《嘉陵江幻想曲》以四川的民间音调为基础，表现作者在家乡巴山蜀水风土人情中孕育的真切感受；《乡村的节日》采用云南民歌《跳花灯》的素材，表现欢乐的节日场面；《欢乐的牧童》采用新疆哈萨克民歌的素材，表现童真的欢乐。音乐都栩栩如生，属标题音乐。

作曲家赞赏巴托克“要完整地吸收农民音乐的语汇，……并把这种语汇作为自己的音乐母语来使用”的主张。这些曲子都采用了民间音乐素材。自发状态的民间音乐素材经过作曲家的处理，具有了成为特定音乐结构的音乐主题的素质，可以合乎逻辑地发展变化，使乐思在展开中深化，创作出具有专业水平的作品。

采用民间素材创作的作品需要和民间音乐风格协调的和声。《乡村的节日》和《欢乐的牧童》大致保留着一般的和弦结构与和弦序进。建立在五声性音阶调式上的《巴蜀之画》和《嘉陵江幻想曲》则采用与之相适应的和弦结构与另一种和弦序进的逻辑。

两首变奏曲和三首小奏鸣曲中的《儿童小奏鸣曲》、《复调小奏鸣曲》是作曲家为少年儿童创作的无标题音乐作品。《复调小曲三首》虽有《乡音》、《春天》、《山歌》等标题，音乐主要从复调写法着眼，亦属无标题性质。这几支乐曲的创作理性因素占主导地位，不同于前四首表现特定感受的曲子。

这几首乐曲用简明的结构和具有民族风格的音乐语言，向少年儿童展示乐曲的多种结构，主题与副题相互对比的关系，乐思展开性发展后的再现，多种复调音乐写法，音乐的多种变奏形式以及套曲的基本特征等等。各首作品着重点各不相同，大小难易各异，从多种不同角度培养少年儿童对钢琴艺术的理解，为以后掌握大型的、更艰深的和具有民族风格的钢琴乐曲作准备。西方钢琴音乐文献中有大量基础训练的经典作品，其钢琴艺术才有高度发展。我们亦须积累具有民族特色的基础训练的钢琴作品，为钢琴艺术进一步发展作准备。

这些乐曲写得清晰、严谨，在简单中寻求变化，在平易中显示新颖，看似顺手拈来，却时时表现出作者的匠心。多样的复调性章节，能在保持曲调民族风格的同时，力求不同声部

的音程与节奏的结合符合复调写作的规范，排除偶然因素，显得严谨缜密。作曲家力求一首作品演奏的难易保持在相近的水平上，避免跨度太大，使这些乐曲在教学中便于流传。

《四川民歌十二首》着眼于探索民间歌曲的和声配置与音乐织体写法。作者说：“我的作品只是一朵山野里的小花。”10首作品规模都不很大，《巴蜀之画》中的《晨歌》只有9小节，29秒钟就演奏完了，是最小的一首。这些作品乐思清新，风格鲜明，结构精练，笔法简洁，四十多年以来在钢琴教学中被广泛采用，有些曲子还是钢琴演奏家手上的保留曲目，从音乐创作的角度亦值得做进一步的认真研究。

以前虽见过黄虎威教授的钢琴曲，感到很清新，此次为写序较仔细地看过之后，才发现这些简洁的作品在和声、复调、音乐的展开、曲式的运用等都有新意。这样不务虚名、不事浮夸、认真写作的作品实属难得。这个曲集的出版应受到人们的欢迎。

2002年11月

## Preface

*Wang zhenya*

This volume contains the ten piano pieces and the twelve piano works arranged from the Sichuan folk songs, which Professor Huang Huwei wrote through the 1950s to the end of the twentieth century. Some of the pieces were commissioned for special occasions, but most of them were published in earlier days. The composer did the proofreading and revising when he compiled this volume.

Of the ten pieces, *Pictures from Bashu* and *Jialing River Fantasia* are based on the Sichuan folk tunes and portray the composer's heartfelt reflections on the local landscape and the people in his hometown of Sichuan. *Rural Festival*, with its material coming from the Yunnan folk song *Flower-lantern Dance*, reveals the joyful scenes from the festival. *The Happy Shepherd Boy* originates from a Xinjiang folk song. It intends to show the great joy and innocence in childhood. The music paints the picture of lifelike images. They all belong to the domain of program music.

The composer highly appreciates Bartok's conception of music, that is, a composer must absorb the farmer's music vocabularies wholly, ..... and then apply them as his own mother language in music. Most of the composer's pieces use a lot of materials from folk music. The spontaneous source of material for folk music, handled by the creativity of composers, is offered the significance of becoming the musical theme in certain works. Composers may develop it in a more logical way, deepen his own musical ideas and subsequently compose some works of higher standard set by professionals.

The works originated from the folk music must have relevant harmony related to its style. *Rural Festival* and *The Happy Shepherd Boy* retain the general chords and chord succession. *Pictures from Bashu* and *Jialing River Fantasia* written in pentatonic scale of mode, use the corresponding chords and the logic of chord succession.

The two variations, *Sonatina for Children* and *Polyphonic Sonatina* of the three sonatinas, are absolute musical works composed for children. In *Three Polyphonic Pieces*, titles like *Voice from Hometown*, *Spring* and *Mountain Song* can be seen, but the music is largely concerned with the polyphonic techniques, whereas it still has the quality of absolute music. In these pieces, the rational factor on composition plays a dominant part and they are different from the above-mentioned four pieces.

These pieces use the precise structure and folk-style music language to display to children the varied structures, the contrast of principal theme and subordinate theme, the recapitulation of the musical ideas after their development, the assorted composing techniques of polyphonic music, the assorted skills of musical variation, as well as the fundamental features of cycle form and so on.



Each piece has its own focal point and their sizes and difficulties are different. The purpose of the composer is cultivating the children's understanding of the piano art in varied aspects and fitting them for the future mastery of more difficult piano works in folk style. As is known to all, there are numerous masterpieces for basic training in the western piano literature, which guarantee the steady development of its piano art. To us, it is also urgent to accumulate piano works with national characteristics for the basic training. It is our duty to get ready for the further development of piano art in China.

These works are clear and rigorous. The composer seeks change in simplicity, and expresses novelty in the easy approach. As a result, the composer's ingenuity is fully exposed in his works. While the movements and passages of counterpoint retain the national style in tunes, they conform to the principle of polyphonic composition in joining the intervals and rhythms in different voices. Without any accidental factor, the pieces are deliberate and compact. The composer manages to keep the pieces at a certain level and avoid using the large span of difficulty, so that they can be adopted in teaching.

*Twelve Folksongs from Sichuan* aims to explore the techniques of the arrangement of harmony and texture writing in folk songs.

The composer said, "My composition is just a small wild flower in champaign." The ten pieces are not big in size. *Morning Song in Pictures from Bashu*, the smallest of all, is composed of only nine bars and is to be played in 29 seconds. These small pieces are fresh in ideas, distinctive in style, concise in structure and smooth in writing. Over the past forty years, his works have been widely used in piano teaching and some have become the repertoires for piano virtuosos. In view of musical creation, his works deserves further exploration and study.

I have had access to Professor Huang Huwei's piano works before, and have been fascinated by his strikingly fresh and concise style. Now invited to write a preface for him, I once again find that his application of harmony, counterpoint, musical form in his works and even the development of music itself, are undoubtedly novel and fresh. So far, it is not often to see works written by composers without seeking undeserved reputation and exaggeration. I strongly believe that the publication of this volume will be favorably received. May this volume lead many readers to devote wide-ranging attention to the works of professor Huang Huwei.

2002.11

(Translation: Zheng Yuzhang)