

北京舞蹈学院“十五”规划教材



现代钢琴 应用教程

下册

王千 张旭编著

 **SMPH**
上海音乐出版社



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Modern Piano Practical Course

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张 旭 北京舞蹈学院音乐剧系主任、北京舞蹈学院音乐剧研究中心主任、北京市高等教育学会艺术教育研究分会理事。1990年入民族歌舞团，两年后，考入北京舞蹈学院民族舞剧系。1994年留学日本，入四季剧团和日本大学专研音乐剧。1999年春，返回母校北京舞蹈学院，从事音乐剧艺术的教学与研究。

内容提要

音乐剧是集歌、舞、剧为一体的高难度的艺术形式。在中国，音乐剧是一门新兴的学科。本教程是为音乐剧专业钢琴教学编写的。同时也可供初、中、高不同程度的钢琴学习者，为提高钢琴弹奏能力与伴奏能力同步发展而使用，所以十分注重新曲目的扩充，使之成为符合时代需要的、有特色的钢琴教材。

本教程由流行音乐(包括中国大陆和港台地区、日韩、欧美歌曲)、外国名歌、爵士、布鲁斯、摇滚和音乐剧(从1927年至1998年的经典作品)几个部分组成。乐谱中特别加注的和声功能谱，使教师和学生可以作为即兴伴奏教材，也可以作为弹唱训练曲谱，还能帮助演奏者分析和弦的构成。在音乐剧部分，按年代的顺序编排，既便于查阅又显现出音乐剧的发展史。我们希望通过弹奏这些作品，让使用者在弹奏和伴奏能力上得到启示和提高。

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和平通道

Peace Pipe

Ernest Wilkins

Medium bounce  = 88

Medium bounce ♩ = 88

Chords: B $\flat$ ₆, Am₇, D $\flat$ ₉, Gm₇, G $\flat$ m₇, Fm₇, B $\flat$ ₉ $\flat$, E $\flat$ ₆, Edim, B $\flat$, G₇, C₇, Cm₇, F $\flat$ ₉, B $\flat$ ₆, Am₇, D $\flat$ ₉, Gm₇, G $\flat$ m₇, Fm₇, B $\flat$ ₉ $\flat$, B $\flat$ ₆, Edim, B $\flat$, G₇, C₇, F₇.

Tempo: Medium bounce

Time Signature: 4/4

Measure Numbers: 1, 4, 7, 10, 13.

16 B^b_6 $Fm7$ B^b_9 $Fm7$ B^b_9 B^b_9

19 E^b_{maj7} E^b_{m7} A^b_9

22 E^b_{m7} A^b_5 D^b_{maj7} F_9

25 B^b_6 $Am7$ D_9 $Gm7$ G^b_{m7} $Fm7$ B^b_9

29 E^b_6 $Edim$ B^b $G7$ $C7$ $F7$ B^b_6 B_9 B^b_6

布鲁斯的邀请

Invitation To The Blues

Heavy beat ♩ = 88

Gerald Martin

mf

legato

f

Fine.

sf

D.C. Fine.

香槟雷格

Champagne Rag

Not fast ♩ = 108

Joseph F. Lamb

1 *mf* F 1 1 5 3

5 *G7* *C7* *F* *A^bdim C⁷*

9 *mf* F 1 1 5 3

13 *G7* *C7* *F* *F⁺* *F* *C⁷* *F* 2

17 *f* *C⁷* 5 *F⁶* 2

41 B^b G_7 C_7

mp

45 F_7 F_7 B^b

49 D G_m 3 D_7 G_m

f

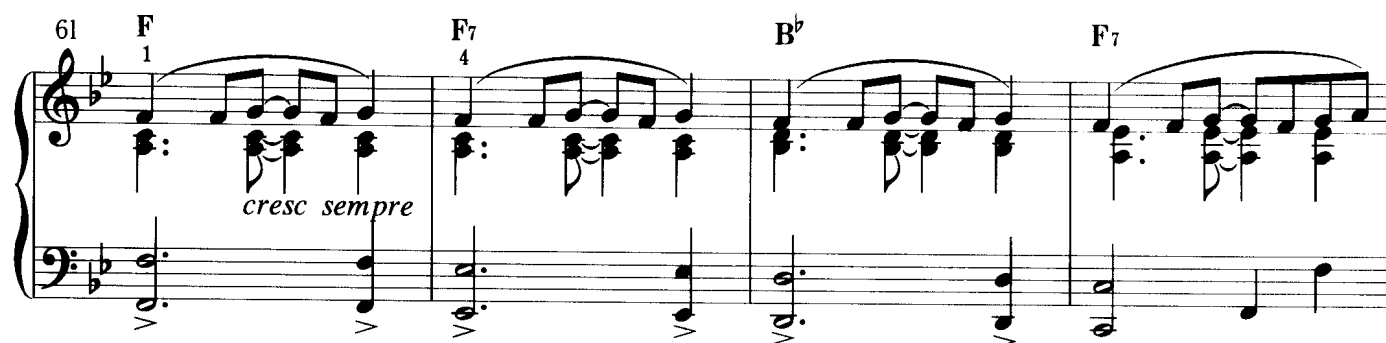
2

53 C F C_7 F

57 F G^b_7 F C_7 F G^b_7 F C_7 F

61 F F_7 B^b F_7

cresc sempre

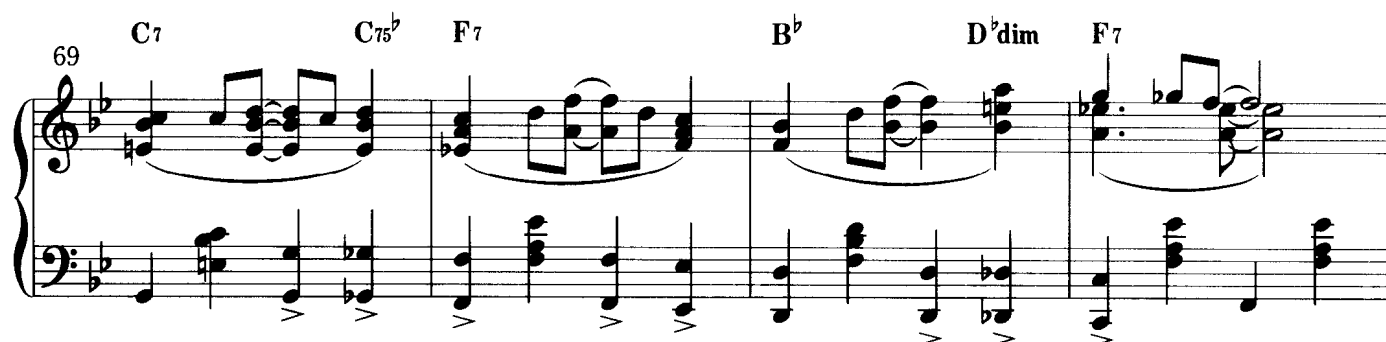


65 B^b

ff



69 C_7 C_7^b F_7 B^b $D^b \dim$ F_7

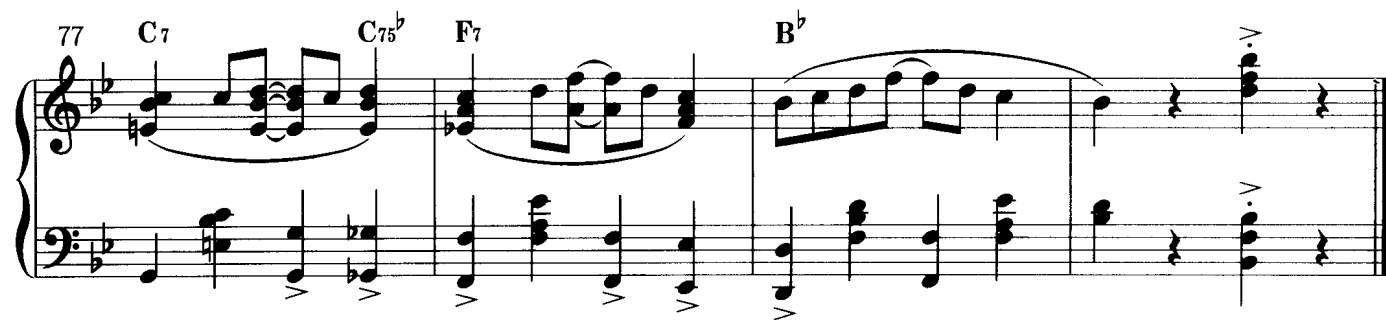


73 B^b

f



77 C_7 C_7^b F_7 B^b



肯德基雷格

Kentucky Rag

David Hellewell

Bright and lively ♩ = 176

The musical score for "Kentucky Rag" is written for piano in 4/4 time, with a tempo of 176 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each containing two staves (treble and bass clef).

- Measures 1-5:** Measure 1 has a treble staff with a C major chord and a melody starting on G4, and a bass staff with a C major chord. Measure 2 has a treble staff with a C major chord and a melody starting on A4, and a bass staff with a C major chord. Measure 3 has a treble staff with a C major chord and a melody starting on B4, and a bass staff with a C major chord. Measure 4 has a treble staff with a C major chord and a melody starting on C5, and a bass staff with a C major chord. Measure 5 has a treble staff with a C major chord and a melody starting on D5, and a bass staff with a C major chord. The first system ends with a double bar line.
- Measures 6-10:** Measure 6 has a treble staff with a C major chord and a melody starting on E5, and a bass staff with a C major chord. Measure 7 has a treble staff with a C major chord and a melody starting on F5, and a bass staff with a C major chord. Measure 8 has a treble staff with a C major chord and a melody starting on G5, and a bass staff with a C major chord. Measure 9 has a treble staff with a C major chord and a melody starting on A5, and a bass staff with a C major chord. Measure 10 has a treble staff with a C major chord and a melody starting on B5, and a bass staff with a C major chord. The second system ends with a double bar line.
- Measures 11-15:** Measure 11 has a treble staff with a Dm7 chord and a melody starting on C5, and a bass staff with a Dm7 chord. Measure 12 has a treble staff with a Dm7 chord and a melody starting on D5, and a bass staff with a Dm7 chord. Measure 13 has a treble staff with a Dm7 chord and a melody starting on E5, and a bass staff with a Dm7 chord. Measure 14 has a treble staff with a Dm7 chord and a melody starting on F5, and a bass staff with a Dm7 chord. Measure 15 has a treble staff with a Dm7 chord and a melody starting on G5, and a bass staff with a Dm7 chord. The third system ends with a double bar line.
- Measures 16-20:** Measure 16 has a treble staff with a F major chord and a melody starting on A5, and a bass staff with a F major chord. Measure 17 has a treble staff with a F major chord and a melody starting on B5, and a bass staff with a F major chord. Measure 18 has a treble staff with a F major chord and a melody starting on C6, and a bass staff with a F major chord. Measure 19 has a treble staff with a F major chord and a melody starting on D6, and a bass staff with a F major chord. Measure 20 has a treble staff with a F major chord and a melody starting on E6, and a bass staff with a F major chord. The fourth system ends with a double bar line.
- Measures 21-24:** Measure 21 has a treble staff with an E major chord and a melody starting on F6, and a bass staff with an E major chord. Measure 22 has a treble staff with an E major chord and a melody starting on G6, and a bass staff with an E major chord. Measure 23 has a treble staff with an E major chord and a melody starting on A6, and a bass staff with an E major chord. Measure 24 has a treble staff with an E major chord and a melody starting on B6, and a bass staff with an E major chord. The fifth system ends with a double bar line.

Chord symbols are placed above the treble staff: C, C, C, C, C, C, F, C, Dm7, F, C, Dm, E, E, D7, C, E7, C. Dynamics include *mf*, *f*, *p*, *sfz*, and *sim.* (sustained). Fingerings are indicated by numbers 1-5. A subtitle "Sub. (um-cha)" is written below the treble staff in measures 5-10.

26 E7 Am D7 G Am

31 G Gmaj7 G

cresc.

f

35 C E C G C

1 2 1

40 F C Cm C A

45 D7 C F C

1. 2.

3 1

sfz