中华乐谱

——最新现代音乐记谱法

韩贵富 著

吉林音像出版社

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前　言

本项发明属于学术方面的东西，应该由专家、教授们来完成，上帝错误的把这项重任，安在本人的头上，因本人是失业人员，每前进一步都是天大的困难。

地位的低下，接踵而来的自然是讽刺、讥笑、淡漠、打击、障碍等不断的袭来。可是本人反倒把这些当作前进的动力，因为新生事物一面世，都会得到这样的“待遇”，——证明这件事可能是作对了。

媒体的正面报导，社会各界传来的呼声，使我得到点儿安慰，坚定了出书的念头。

近千年来，用五线谱作为对儿童的音乐启蒙教育是不成功的，有了《韩氏乐谱》，你就可以轻松的进入音乐的殿堂。

人世间有谎言、有假品，但“科学来不得半点的虚伪”。

本谱不但能完全代替五线谱的所有功能，还必须明显强于五线谱。对有的人来说，还可以不学自通。

亲爱的读者，请您打开本书看看，一定会给您个惊喜！

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作者简介:韩贵富，1948 年生，汉族，毕业于吉林省农安县高中、农安县师范学校，后来在工厂工作多年，但对音乐的热爱没有递减。1994 年开始改革五线谱，1998 年下岗失业后，正式边研究边实践新乐谱，2004 年宣告成功，同年 10 月通过吉林省版权局的技术鉴定，得到了吉林省版权局颁发的《文化作品证书》，得到了国家的认可。

序

“中华乐谱”即原“韩氏乐谱”属于最新现代音乐记谱法，它是新世纪音乐教育领域里的一项重大的发明。这项发明的伟大意义就在于：让那些被繁琐的五线谱挡在音乐大门以外的人们，今天惊喜地获得能顺利地通向音乐殿堂的一把金钥匙。

教育家们一致认为，没有美感的教育是不完整的教育。在提高人类自身素质教育的同时，也都一致认识到了必须发展和普及音乐教育的重要性。世界各国都在大力发展音乐教育。然而，音乐教育的发展为什么这样缓慢？其中因五线谱过于复杂，孩子们学习困难是一个主要原因。于是那些千千万万爱好音乐的天真烂漫的孩子们从小就失去了接受音乐熏陶的机会。文化在发展，社会在进步，惟有五线谱几百年来还停留在那种神秘落后的状态，只能被少数专业人员所接受。而简谱又过于简单，不完善。若能发明一种即科学简单又能完全表达现代音乐的、能被大多数人接受的新乐谱该是何等重要。国际现代音乐记谱法学会总部设在美国，一直致力于简化五线谱的工作，并取得了一定的成效。

音乐理论家韩贵富先生在多年的音乐理论研究中，经过永不休止的摸索实践，采用了简谱的数字，五线谱的线，六弦谱的符号，将三种乐谱的优点集中在一起，按照大调音阶顺序排列，线和音节又巧妙地结合，按首调思维，便形成了我们目前所希望的最理想的乐谱。业界把它定名为“韩氏乐谱”。经过几年的实践，所有的现代音乐不但能完全的表达清楚，而且此谱比简谱更科学更严密，比五线谱更浅显、更直观更大众化。读谱不再浪费时间，没有死记硬背的地方，没有似是而非的神秘感觉。总之，识谱不是一种负担了，进入意境快，能一心一意的去学习音乐、去弹琴。无论怎样复杂的五线谱，译成“韩氏乐谱”后便一目了然，豁然开朗。读谱速度之快无法想象，学习效率的提高和学习周期的缩短更无法计算，从而节省了大量的学习时间和费用，深受学生和家长们的欢迎，得到了很多专家教授的极高评价，并获得了吉林省知识版权局颁发的文化作品版权登记证书。

发明人韩贵富先生应用“韩氏乐谱”改编了很多世界名曲，汇编成既有学术价值又可当教材的专著予以出版，这是一本老少皆宜的教材，只要你认识 1 2 3 4 5 6 7 这几个数字，就可以轻松的学会“韩氏乐谱”，就可以轻松的掌握识谱的要领，随意地学习音乐的演唱和演奏，这就为音乐教学的普及和推广带来了新的希望。

“韩氏乐谱”的诞生，标志着我国的音乐记谱法处在世界领先的位置。数字是人类最早的共同语言，完全数字化的“韩氏乐谱”，为中国音乐记谱法走向世界创造了有利条件。我们衷心祝愿这本“韩氏乐谱”早日获得世界的认可，希望能在全世界得到推广与普及，这也是中国人对全世界文化的又一重大的贡献。

华人　陈 晨

2005 年春于纽约

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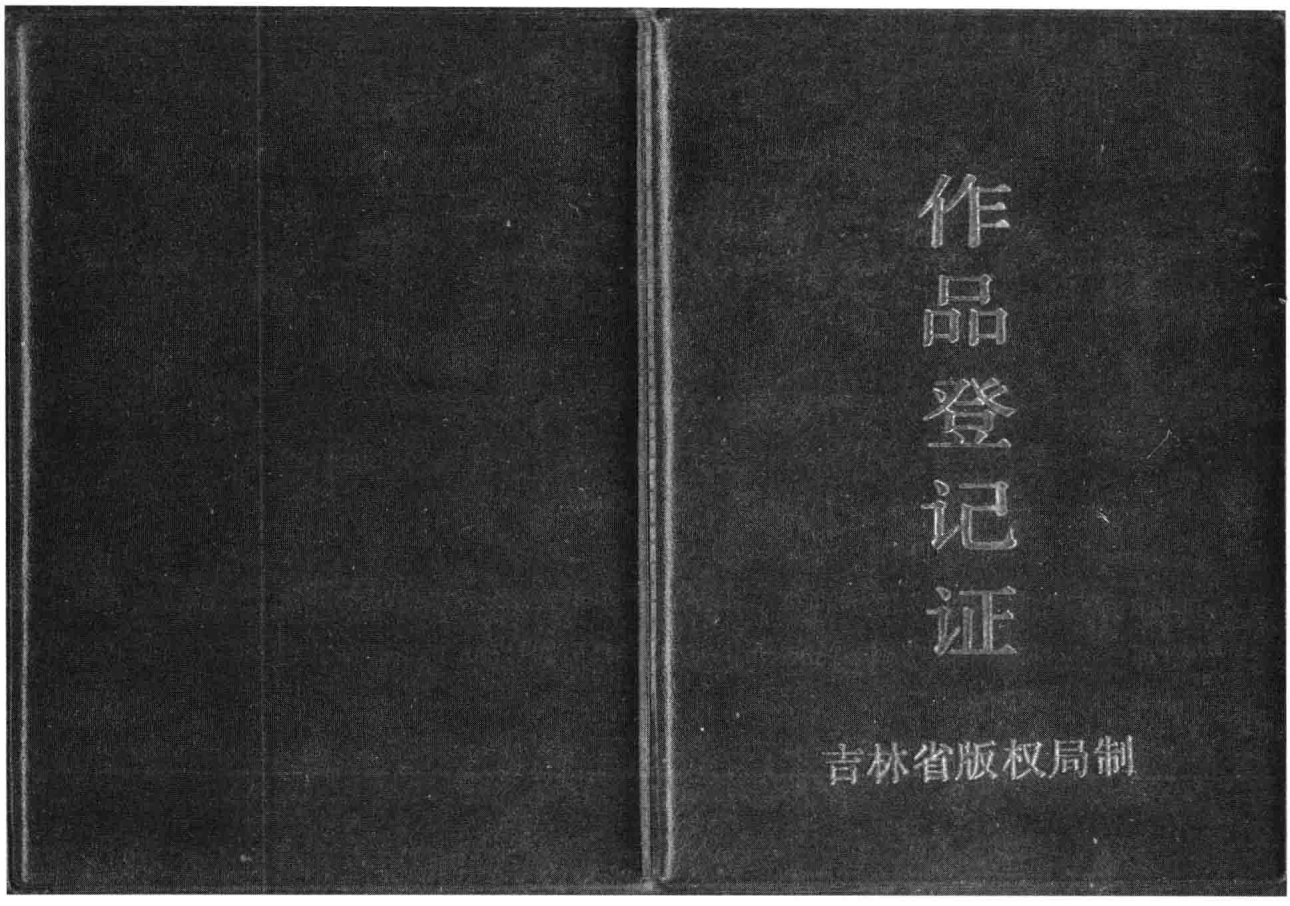

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Brief introduction to Han's music score

Abstract: " Han's music score" belong to the latest update music score writing, which is formed in accumulating of advantages from number of simple music score, lines of stave, and symbols of six-string score in a whole. This music score is popular and easy to study, as well as advantageous in speeding and developing of musical education.

Keywords: simple music score, stave, six-string score, Han's music score.

1. Initial intention in search and study of stave

Many educators consider that without aesthetic-feeling education there is not Complete education. To improve human quality and essence themselves, while development of culture and education by full efforts, we must develop and spread musical education. Inspite musical education get best regarded in every country, but musical education development is still too slow, why? Among them, one important reason is that the stave is too complicated, and lead to much difficult to study for school-age children. Culture is developing, social is marching on, everything is being innovated, only stave is still idled in a mystic condition for hundreds years, and which can be accepted by mirror professioners only. Simple music score is too simple, perfectly. If we are able to invent a kind of new music score which is both scientific and simple to learn, as well as can be accepted by most people, how important it will be! That is also a many years' dream for human being.

Stave was produced in 11^{th} century, which was invented by an Italian missconary named Quito, through hundreds years' successive improvement, renew, then which has became a most scientific music score in the world. But stave gives people an impression of mystic feeling, fear sense, it seems too high to ascend, too difficult to sing. At first, its fixed-do system must be specialized trained. It is too difficult to command for non-professional persons. This kind of singing makes people to produce poor feelings in mood of musical composition, in mood quality and in acoustics, especially it's hard to command the tune accuracy in score-singing and in string-instrument playing, so that seems not much appropriated in music spreading and teaching. Moveable-do system is a kind of singing to be accepted by professionalism and masses, each mood, mood quality , stringed symphony and sound scale is harmonically streamed to a good composition. But its 24 kinds of large-or-small parallel tunes have continuously changed, which leads to more complicated in change between line and space, it is not the same in expression of treble clef and bass clef, when playing piano, it is also not the same to left hand and right hand. It takes a long time to study the 24 tunes, and also needs considerable durability, this brings uneasiness to study music, therefore most of children will give up the chances of study.

Indeed stave plays an important role in development an handing down of musical educational cause from generation to generation, but it has stopped more people outside the music door. Chairman of Jilin Provincial Youth Musician Association, Mr. Li Zhou said: "Many people who want to study music, face to such a kind of book from heaven, such a kind of music score, feeling nothing can be done, stop in the origin point, hence the spreading of music is seriously hindrance, so the number of music blind is more than that of cultural blind in thousands times or more!" "The trend of modern music development and the necessity of music study have become a common consciousness. People do not satisfactory with common enjoyment of music and common singing of songs. Music has become one of the important art forms in human education and sound life development. Today, music needs rapid spreading, the question of score-reading has urgent to be paid more attention to."

2. About reform of music score

Stave has great deeds to music compositions and to the person of musical education from generation to

generation, but anything has its generation, development and innovation process. According to relative information, for hundreds years, people are successfully thinking to reform the stave. Even in 16th century, simple music score had appeared. In 17th century, it was revised by Mr. Sowentti, a Frech catholic, that was used to teach singing of church songs, In mid-18th century, Mr. Losou, a great European thinker, made a further revision, In 19th century, the score was revised and improved by Mr. Garan, Mr. Plice and Mr. Shewei. and constituted a completed score as we know today. Some years ago, a six-stringed score has appeared in china, it was more forwarded than stave, but it has not spread. Recently, some 9-stringed score and some 15-stringed score were appeared in the world, but they are not able to escape the sphere of labyrinth--style like stave.

Development of new music score is not a easy matter, it needs not only our hard practice and brave innovation, but also to overcome the hindrance from old force. In the process of music teaching and studying for many years, I consider that simple music score is single level, and is not able to express multi-sound parts and still not perfect, it is impossible to use simple score for compiling of piano teaching materials, but simple score has advantages in digilization, quick reflex subjective-ness, popular and easy to read, Stave is big in area, it can contain many sound parts and solved the shortage of simple score. Stave is able to express the music feelings completely, but it is not perfect in every way, too many changes between lines, not unification between treble clef and bass clef, tadpole-style symbols, dense charts, that result in waste studying time of students and lost interesting in music studying. According primary investigation, 90% of children is very interesting in studying piano in the initial time, but will feel uninteresting when come to tune-change stage because of feeling too much complete and then give up the music-studying chances. That results in piano and electronic musical instrument to be exhibited shows, which is not only a waste in resources, but also a losing of chance for children to further study music. AS for college students, the same as children, during initial learning they made decision to study hard, they think that they have passed the college entrance exams, so there is no problem in studying of stave, but finally they give up the chances to study stave as they touch the modified tunes. Due to stave is not much appropriate with current popularizing and development of music, therefore, the reform of stave is now to be needed urgently and to be carried out applicably.

3. Comparison of Han's music score with stave

It has been to years for me to study various music scores till the formation of Han's music score. Technically I make an integration of digits of simple score, the lines of stave and the symbols of six-stringed score in a whole, make a unification of lines and scales, make a big tune in sound scale, under the condition of thinking of move-able-do, result in a new music score, named' Han's music score'. Which has obtained certificate of work of copy right issued by Jilin Provincial Copy Right Bureau. At last it has been acknowledged by our country.

Now let me make an introduction to some features of the Han's music score as below:

(1) Music score: stave can be classified into treble clef and bass clef, each score contains tens of sound scales, their symbols are shown in tadpoles, that is not unification in left and right hands, people can hardly remember these scales, as for those musical alphabets added up and down, the sound scales are more difficult to distinguish. There is no such difficulty in this score. Please refer to: "Han's music score" and piano keyboard contrast table.

In this score, clefs and complicated key signatures of stave are deleted. When music melody lies in which group of the piano, it will be expressed with that group. For example, when melody lies in the second group of small character, the music is tune C, then we may use C2 to show clef and key signiture simultaneously. When melody lies in first group of big character, we may use C1 to show clef and key

signiture. When music is tune A, chief melody lies in third group of small character, we may use a3 to show clef and key signiture. Due to clef may move freely, most motes are displayed in score, they are easy to distinguished, each Layer is clear, close and concrete, we are able to free complication from adding notes up or down.

(2) In a stave, because of continuously change between line and scale, the way to express sound scale between groups is not unification, the treble clef and bass clef are also not unified. But in this score, each line has its own fixed musical alphabet, line and sound scale are unified, sound scales in each group are unified, treble clef and bass clef are unified, changes in line and scale are unified.

(3) "Han's music scale", its lines and sound scale are unified, from bottom to top, they may be called line C, line D, line E, line F, line G, line A, line B, line C, of course that line E, line F, line B, and line C, the same as sound scale, is the relation of half tone, the others are the relation of an integral tone, line is corresponding to piano's white keys, gap is corresponding to piano's black' keys, when you have seen the Han's music score, you may look at the keyboard of piano or electronic music instruments.

Stave is changeable in line and gap, it will depend on rising mark or falling mark to express the change of half tone. But in this music score, due to line E and line F, line B and line C, their relation of half to has been displayed, other half tones lie on gap, there are no need to distinguish, the rising and falling marks can be deleted,

(4) In stave, it is necessary to add many lines as marks when adding line up or adding line down, during recognizing, even many professionalisms may feel it difficult, slow and waste time. But in this score, because of digitalization, no matter how complex the melody may be, how broad the sound range may be, as long as you use the Han's music score to express them, you will be clear at all.

Although the sound notes with up-down adding position have no line and gap as marks, the signigicances of sound notes in the score are all the same. When sound range is beyond that of the same group, add a mark"|" on the top of the sound note to display that it is a note of the forwarded group, when there is sound note below this group, add a mark"\" at the bottom of the sound note to express that it is a note of the next group.

(5) When stave change a tune, there are much changes between line and gap to 24 big-small parallel tune, the treble clef and the bass clef are not unified. But for this score, tune-change maybe conducted in a very easy way, if you can make change once, you can make the other, no problem for difficulty in tune-changing will happen, this is the best advantage over stave.

(6) Because stave is complete, while creating works, the speed in recording of score is considerable slow, that is unable to catch up the thinking of the creater, this may result in losing of the thinking out of the creater. In this score, digitalization will give a fast speed to re write, it provides a large coverage and a big space, and may store many contents.

Some remarks:

(1)When you add sound notes on top or bottom and need temporary rising or falling, please add mark " ↑ ↓ " on the left top of the sound note, after deleting such mark ,it will be returned to the original condition.

Take care: the rising- falling marks is essentially different from those of stare.

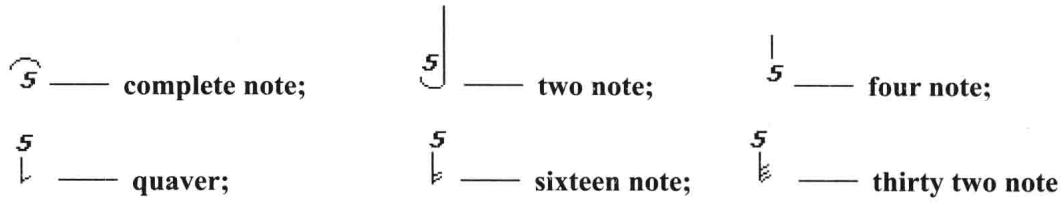
(2)Some sound notes in six-stringed score are expressed as grade ,but in this score are still notes .

(3)Except some ,new-stipulated symbols, other symbols may be common used with stave and simple music score.

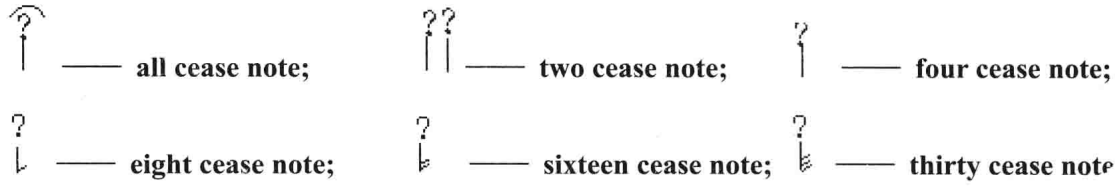
(4)Stave contents nine sound scales. But this stave contents eight scales and increases three lines, it is more dense than stave, when adding on top or bottom, it is thinner than stave, generally, they seem not much different.

(5)The gap between score lines is 2.5mm, and that between

(6)Sound note:



(7)Cease note:



4.Value confirmation and development prospect

Practice is the unique stander for checking of truth. They all feel the superiority of Han's music score, no matter they are specialists, professors, scholars or collegians,. Having directed the students and their parents, all of the them considered that this music score is more scientific and strict than the simple music score, and more objective, simplify, popularization than stave, and so easier to be accepted.

I have been taught music in Jilin Normal University ,the students said that when they looked at the Han's music score at first time , they felt a new scene, heart's open clear. In the past, upon seeing the stave ,the tadpole-style notes will make them headache, full of fear scene and at last gave up the stave studying. Since they used Han's music score to study piano, they fell entering the condition soon, study progress rapidly, had a big confidence, without any burden, able to play piano unraptedly, and had a very leisure feeling at all.

I have had translated a lot of world's famous music using Han's music score, practices have evidenced that has got good results, and has laid a strong basis for music education, popularization and development. It will be past that you may not study piano if you don't understand stave. As long as you know simple music score and six-stringed instrument, you are able to translate to Han's music score, and you can play piano fluently. Upon Han's music score being popularized, the development prospect is broad, that can cause part of players to return to the piano-playing, the music fans will grow more and more. We believe that Han's music score will be accepted by player in the near future. Mrli , Jilin Provincial Youth Musician Association said :"Han's music score is a creature absolutely, after it has been perfected, it seems to replace the stave."[2] As we know that Han's music score is a new born thing, that has unavoidable shortcoming itself, we sincerely hope criticism and correctness out of specialists and scholars from every circle so that make further improve.

References:

[1] Li Zhou <<Puzzles from music score knowing >> Taiway, Provincial symphony correspondence, No19 1993-07-01, Page 9-10

[2] Wang Enyue<<"Han's music score" has found bosom friends>> New Culture (newspaper) P13,2004.12.11

韩 氏 乐 谱 简 介

摘 要：“韩氏乐谱”属于最新现代音乐记谱法。是集简谱的数字.五线谱的线.六弦谱的符号等优点于一体而形成的 。此谱通俗易懂，便于音乐教育的普及和发展。

关 键 词： 简谱 五线谱 六弦谱 韩氏乐谱

一、探索研究五线谱的初衷

教育家们一致认为：没有美感的教育，是不完全的教育。要提高人类的自身素质，在大力发展文化教育的同时，必须发展和普及音乐教育。尽管各国都在重视音乐教育，为什么音乐教育的发展还这样缓慢？其中，五线谱过于复杂，学龄儿童学习困难是一个重要原因。

文化在发展，社会在进步，一切都在革新，唯有五线谱几百年来，还停滞在一种神秘状态，只能为少数专业人员所接受。而简谱又过于简单，不完善。能发明一种既科学又简单易学，能为大多数人所接受的老少皆宜的新乐谱，该何等的重要，同时也是人类多年的梦想。

五线谱诞生于十一世纪，是意大利名字叫规多的一个僧人发明了这种乐谱，经过了近千年的不断完善，翻新，成为世界上最科学的一种乐谱。但是他给人的印象始终是一种神秘感。望而生畏，高不可攀。唱起来就更难。首先，它的固定唱名法，必须经过专门训练，非专业人员很难掌握。这种唱法使人对乐曲的调式，调性，和声等方面的感觉甚差。尤其是在唱谱和弦乐器演奏时很难掌握音准。所以，很不适合于音乐的普及和教学。首调唱名法，是专业人员和业余的广大群众都能接受的唱法。无论调式，调性，和弦，音阶都顺理成章。但是它的 24 种大小平行调不断的变化，导致线和间的变化更加复杂，高低音谱表的表示不一样，弹钢琴时，左右手也不一样，光这 24 调学通需要大量时间，更需要一定的毅力，这样对学习音乐带来不便，所以大多数的孩子都放弃了学习的机会。更有甚者，在总谱上当 C 的同步大小调时，音阶的全音、半音关系根本表示不清，功能缺乏，造成理论与实际的不统一。想学通五线谱，在这方面必须有老师的课外指导。

五线谱为人类的音乐教育事业确实起到发展和传承的作用。但它也把更多的人挡在音乐大门之外。吉林省青年音乐家协会主席李洲说；“许多欲学习音乐的人，面对这种天书般的图表而感到无所适从、望而却步，从而极大的阻碍了音乐的普及。由此可知音盲的数目多于文盲何止千倍万倍！”“现代音乐发展趋势及学习音乐的必要，已为人们所共识，人们已不满足于一般欣赏音乐和唱唱歌而已，音乐已成为人类教育和人生健全发展的重要艺术形式之一，在音乐急需普及的今天，识谱的课题广泛引起我们的重视。”[1]

二、关于乐谱的改革

五线谱对音乐作品、音乐教育的传承作用，功不可没。但是任何事物都有它的发生、发展和变革的过程。据有关资料介绍，几百年来，人们一直在思索着，想改革五线谱的努力从未停止过。早在 16 世纪的欧洲曾出现了简谱，17 世纪法国天主教苏文帝加以修改后，用来教唱教会歌曲，18 世纪中叶，欧洲伟大思想家卢梭进一步修改，到 19 世纪经过加兰、帕里斯、谢伟等三人继续努力、改进、完善到今天的模样。几年前，中国也曾出现了六线谱，比五线谱前进了一步。没有流行开。近年来国际上出现了九线谱 、十五线谱等乐谱。它们都没脱离五线谱迷宫式的范围。

发展新乐谱并不是一件轻松的事，不但需要我们刻苦实践，勇于创新，而且还要克服旧势力的阻碍。本人在多年的音乐教学和研究过程中，认为简谱是单层次，不能表达多声部，还不完善。用简谱编写钢琴教材是不可能的。不过简谱的数字化、反映快、直观、通俗易懂是它的优点。五线谱面积大，能容下很多声部，解决了简谱的缺点。五线谱完全能表达出音乐的感受，然而它并不十全十美，线间变化多端，高低音谱表不统一，蝌蚪式的符号，密密麻麻的图表，不但学生浪费大量学习时间，也丧失了很多学习的兴趣。据初步调查显示，90%的儿童在初学钢琴的时候，兴趣很浓，学到变调时就感到非常繁锁，没了兴趣，放弃了学习的机会，结果钢琴、电子琴成了摆设。这不但是一种资源的浪费，更主要是学童失去了进一步接

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受音乐教育的机会。大学生和学龄儿童一样，刚学时也曾下过决心，不怕困难，认为高考都过来了，这一关算不了什么，边学边唱觉得很好玩，虽然他们对音乐的兴趣和爱好并没减少，但他们到变调时同样放弃了学习的机会。由于五线谱与当今音乐的普及与发展不相适应，因此，五线谱的改革已迫在眉睫，势在必行。

三、 “韩氏乐谱”与五线谱的比较

本人开始研究各种记谱法到形成“韩氏乐谱”，历经10年的实践研究，在技术上集简谱的数字、五线谱的线、六弦谱的符号于一体，线阶的统一、大调的音阶、在首调思维的情况下，形成了新的乐谱，命名为“韩氏乐谱”。并获得吉林省版权局颁发的版权作品登记证书，最终得到了国家的认可。

现把“韩氏乐谱”的几个特点介绍如下：

1、谱表；五线谱分为高音谱表、低音谱表。每个谱表包含几十个音阶。符号用蝌蚪来表示，左右手又不统一，人们不但很难记熟这些音阶，那些上下加的音名、音阶就更难辨认了。在本谱中没有这些困难。请参看“韩氏乐谱”与钢琴键盘对照表，

在本谱中，取消了五线谱的谱号和烦琐的调号。当音乐的旋律在钢琴的哪个组时，就用哪个组来表示。例如：当旋律在小字二组时，曲子是C调，就用C^2来同时表示谱号和调号。当旋律在大字一组时就用C_1表示谱号和调号。曲子是A调，主旋律在小字三组时，就用a^3表示谱号和调号，由于谱号自由移动，大部分音符都在谱上，容易辨认，层次分明，严密具体，免去了上下加音符的繁琐。

2、在五线谱中，由于线、间的不断变化，组与组之间音阶的表示方法不统一，高音谱表和低音谱表不统一。在本谱中，每条线都有自己的固定音名，线和音阶统一，各组音阶统一，高低谱表统一，线、间变化统一。

3、“韩氏乐谱”线和基本音阶是统一的，由下往上也可称为C线D线E线F线G线A线B线C线。当然E线与F线、B线与C线随同音阶一样，是半音关系，其余是全音关系。线与钢琴白键位置相对应、间与钢琴的黑键相对应。看到了“韩氏乐谱”就看到了钢琴电子琴等乐器的键盘。

五线谱不但线间变化多端，还要靠升降号来表示半音的变化。本谱中由于E线和F线
B线和C线的半音关系已经表达出来，其余半音都在间上，不用再标明，省去了升降号。

4、五线谱中上加下加时要加很多线作为标记，辨认时很多专业人员都觉得困难、缓慢、浪费时间。在本谱中由于数字化，不管怎样复杂的旋律，怎样宽的音域，只要用韩氏乐谱表示便一目了然，豁然开朗。

上下加位置的音符虽然没有线间作为标记，但与谱内的音符意义完全相同。当音域超过同组时，在该音符上部加上/号，标明是上一组的音符。相反在下加时，有低于本组的音符时，在该音符下部加上\号，表示下一组的音符。

5、五线谱变调时，24大小平行调的线间变化多端，再加上高低谱表的不统一。本谱变调时非常轻松自如。会一调其余全会，不存在变调难的问题，这是本谱超出五线谱最大的优点。

6、由于五线谱复杂，创作时画谱速度缓慢，跟不上创作人的思维。待手画完音符后，思维容易丢失。本谱数字化改写速度快，而且篇幅大、空间广、能容下很多内容。

几 点 说 明 ：

1、上下加音符需要临时升降时，在该音符左上方加上 ，消除此号后，表示还原。切记：此升降号与五线谱的升降号本质不同。

2、有些音符在六弦谱中表示品位，在本谱中表示音符。

3、除新规定的几个符号外，其余符号与五线谱、简谱通用。

4、五线谱容纳九个音阶，本谱容纳八个音阶，本谱增加三条线，比五线谱厚了些，但上下加时本谱比五线谱薄，总体上看差异不大。

5、本谱线与线间的距离2.5mm，半音间的距离为1.6mm。

6、音符 ——全分音符； ——二分音符 ——四分音符

——八分音符 ——十六分音符 ——三十二分音符

7、休止符 ——四分休止符 ——八分休止符

——十六分休止符 ——三十二分休止符

四、价值认定与发展前景

实践是检验真理的唯一标准。无论专家、教授、学者，还是大学生，他们都感到了“韩氏乐谱”的优越性。用“韩氏乐谱”指导过的学生、家长，都认为此谱比简谱更科学、更严谨，比五线谱更直观，更简便，更大众化，更容易被接受。

本人教过的吉林师范大学的学生也说，在第一次看到“韩氏乐谱”时，便觉得耳目一新，豁然开朗。以前一看到五线谱小蝌蚪式的符号就头疼，望而生畏，止步不前，中途放弃了学习。用“韩氏乐谱”学习钢琴，进入意境快，学习速度快，信心足，无负担，能一心一意的弹琴，心情非常轻松舒畅。

本人用“韩氏乐谱”翻译了很多世界名曲。实践证明，效果较好。为音乐教育的普及和发展奠定了较好的基础。不懂五线谱就不能学会钢琴的说法将被彻底打破。只要会简谱、六弦谱的人在很短的时间可以过度到“韩氏乐谱”，就可以流利的弹琴。“韩氏乐谱”一经普及，其发展前景是广阔的，能使一部分人又回到钢琴面前，喜欢音乐的人会越来越多，相信不远的将来，韩氏乐谱会被人们所接受。吉林省青年音乐家协会主席李洲认为：“‘韩氏乐谱’绝对是个创造，完善后的‘韩氏乐谱’有望取代五线谱。”[2] 但韩氏乐谱是个新生事物，不可避免有这样那样的不足之处。诚望各界专家、学者提出批评指正，以便进一步完善。

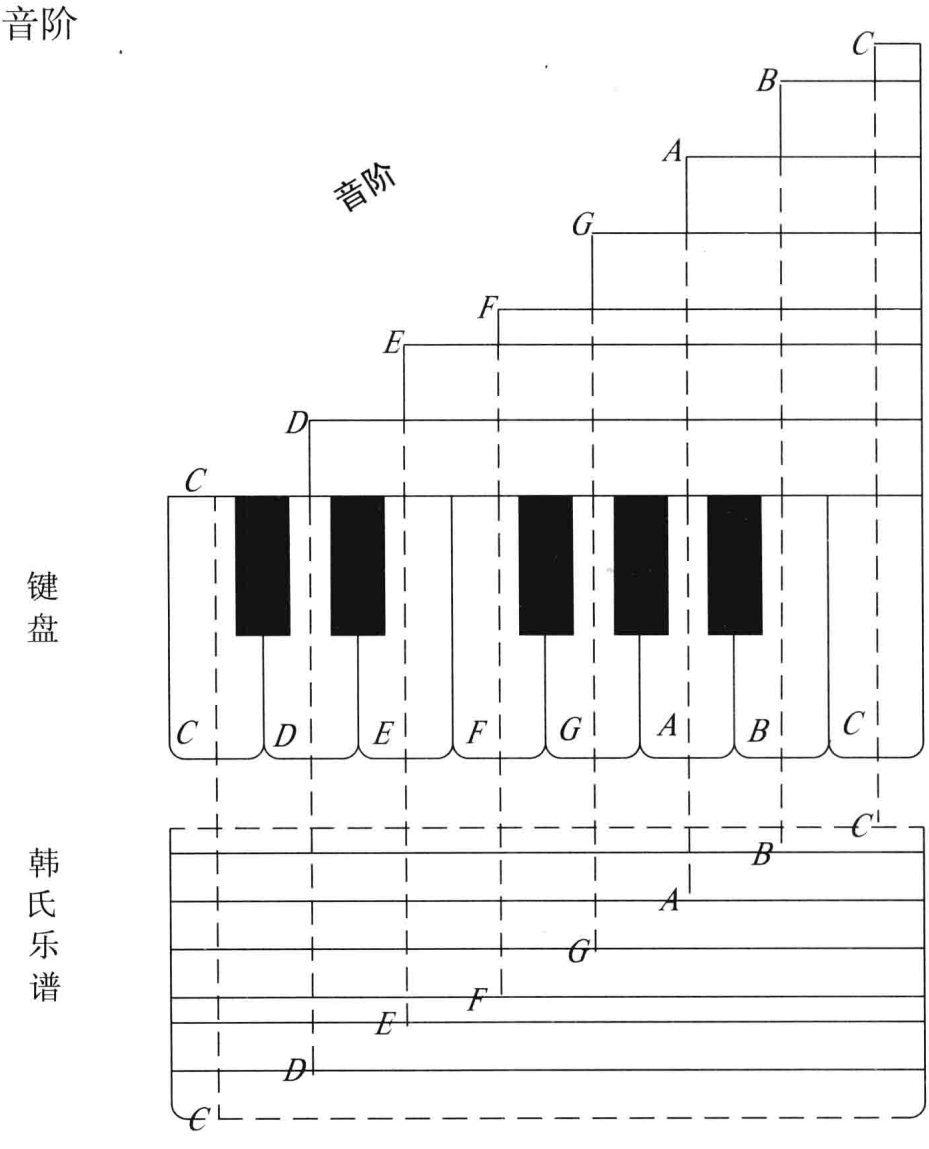
参考文献：

[1]李洲，识谱的困惑，台湾，省交乐讯，第十九期，1993.7.1，P9—10。

[2]王恩悦，“韩氏乐谱”找到了知音，新文化报，13版，2004.12.11

乐 理 知 识

一. 音阶



C、D、E、F、G、A、B、C这8个大写字母表示音名、排列起来叫音阶。它们之间的顺序不变，每个音阶都有自己的国际标准永远不变。

无论从音阶、键盘、韩氏乐谱上看，这7个音名都是统一的，不难看出，C到D，D到E，F到G，G到A，A到B的高度相同，称为全音程 ，简称为全音。E到F，B到C的高度是全音程的一半，称为半音程，简称半音。表现在键盘上时，EF和BC中间由于是半音关系，所以没有黑键，其它全音关系都有半音黑键。在韩氏乐谱中音名在线上，线与白键对应，琴的黑键，在间上，黑键与间对应，白键与临近的黑键半音关系，《韩氏乐谱》中线与相邻的间是半音关系。计算音程的单位叫度，全音程两音之间为大二度，半音程两音之间为小二度。除8个大写字母表示音名外，还有唱名，分别为：do re mi fa so la si do。当以C为主音 1 时，唱名与音名完全重叠，形成 C D E F G A B C 当然 3 和 4 、 7 和 1 是半音关系，其余
1 2 3 4 5 6 7 1
全音关系。音名固定不便，永远在线上。唱名随着主音 1 的变化而变化。当以A为主音 1 时 ，为A大调，唱名随着音乐的变化而变化。

当以D为主音1 时，为D大调，所有的唱名随着变化。这就叫变调。

二. 和弦：

我们知道什么是大二度小二度之后，开始学习和弦就容易了，按照三度关系三音重叠结合叫做三和弦，最下面为根音，中音叫三音，上音叫五音，根音到三音为大三度，三音到五音为 小三度的叫大三和弦 例如：

小三 G 五音
E 三音
大三 C 根音

大三和弦以根音音名为标记，此和弦为C大三和弦，此谱音符用数字表示所以组成：

G
E
C
大三和弦 → 5 3 1 → 原位和弦

1 5 3 —— 第一转位

3 1 5 —— 第二转位

按三度关系三音重叠结合，根音到三音为小三度，三音到五音 为 大三度的和弦为小和弦，例如

A
F
D
小三和弦 → 6 4 2 → 原位和弦

2 6 4 —— 第一转位

4 2 6 —— 第二转位

小三和弦表示方式仍以根据的音名和标记的后面加 m，此小三和弦标记为Dm

在大三和弦上加小二度即是属七和弦

F 4
D 2
B 7
G 5

表示法G7

三. 音符，休止符：

记录音的长短的符号叫音符（借用六弦谱中表示品位的符号在本谱中表示音符）。如：

4 —— 符头
| —— 符干

5 ：全音符时值为4拍； 5 ：二分音符时值为2拍； 5 ：四分音符时值为1拍；

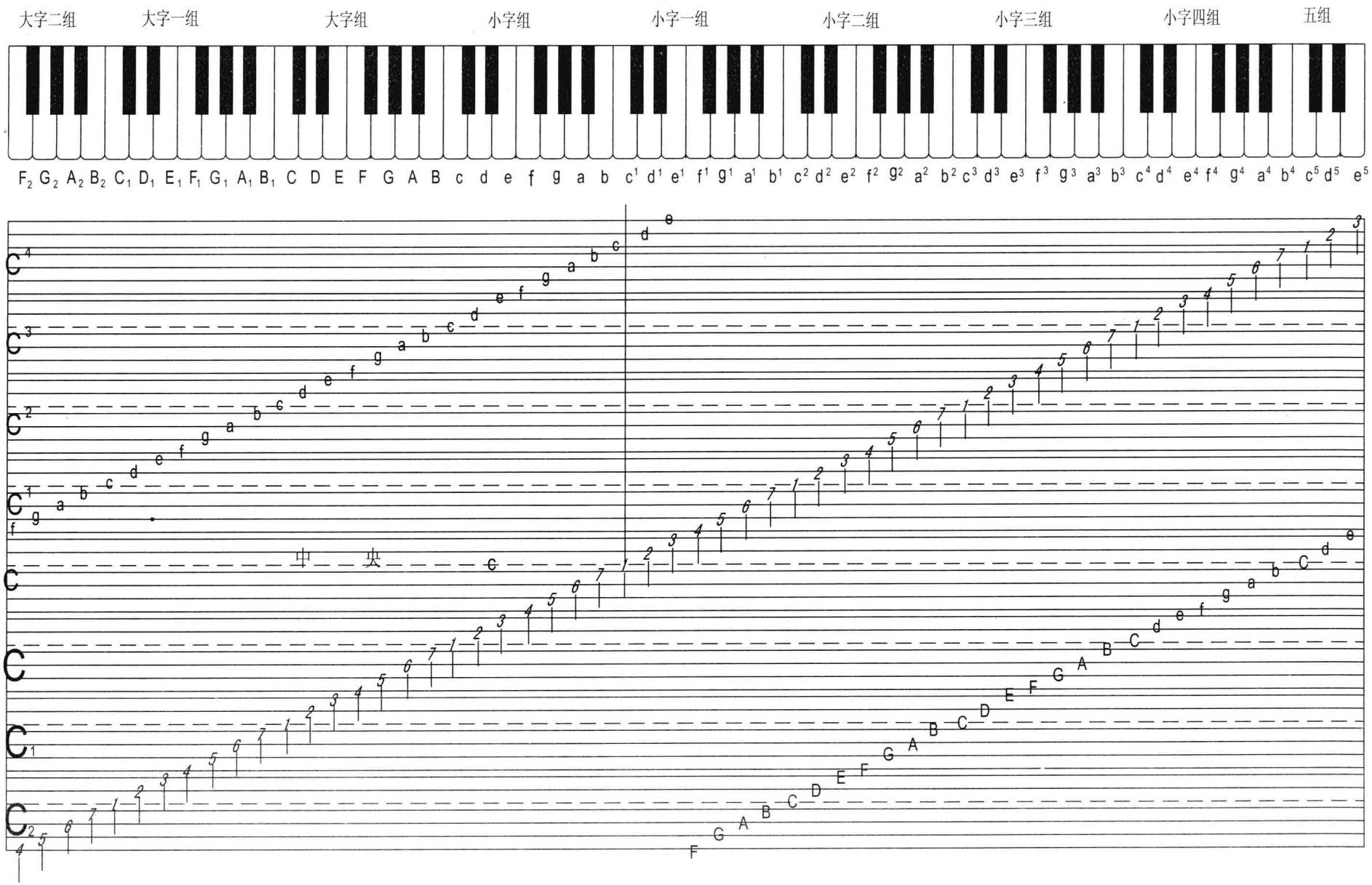
5 ：八分音符时值为1/2 拍； 5 ：十六分音符时值为1/4拍； 5 ：三十二分音符时值为1/8 拍；

记录音休息长短的符号叫休止符。如：

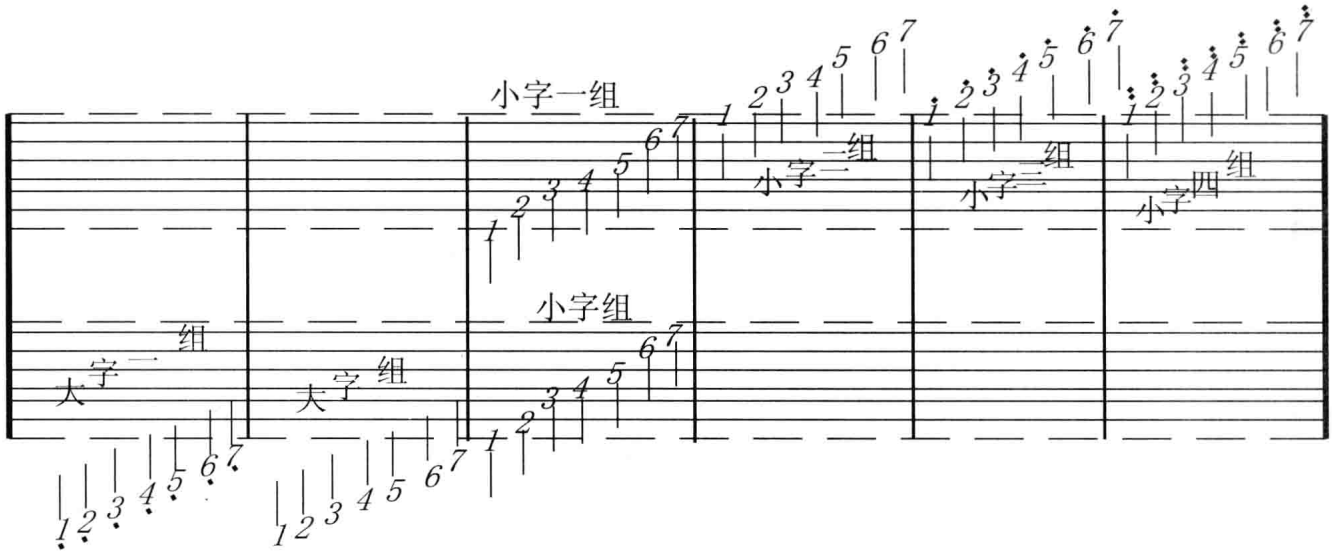
𝄻 ：全休止符休4 拍； 𝄼 ：2 分休止符休2 拍； 𝄽 ：4 分休止符休1 拍；

𝄾 ：8 分休止符休1/2 拍； 𝄿 ：16 分休止符休 1/4 拍； 𝅀 ：32 分休止符休 1/8 拍；

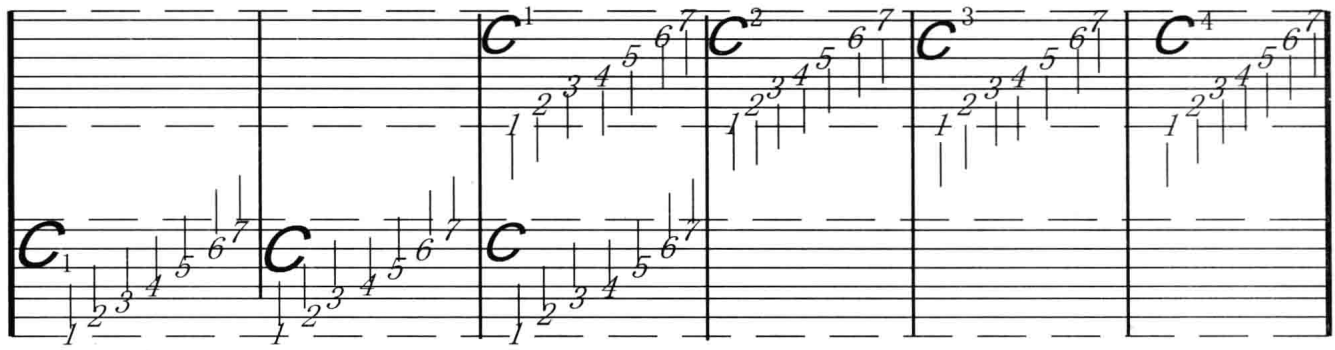
韩氏乐谱与钢琴键盘对照表



钢琴曲用韩氏乐谱表达原理

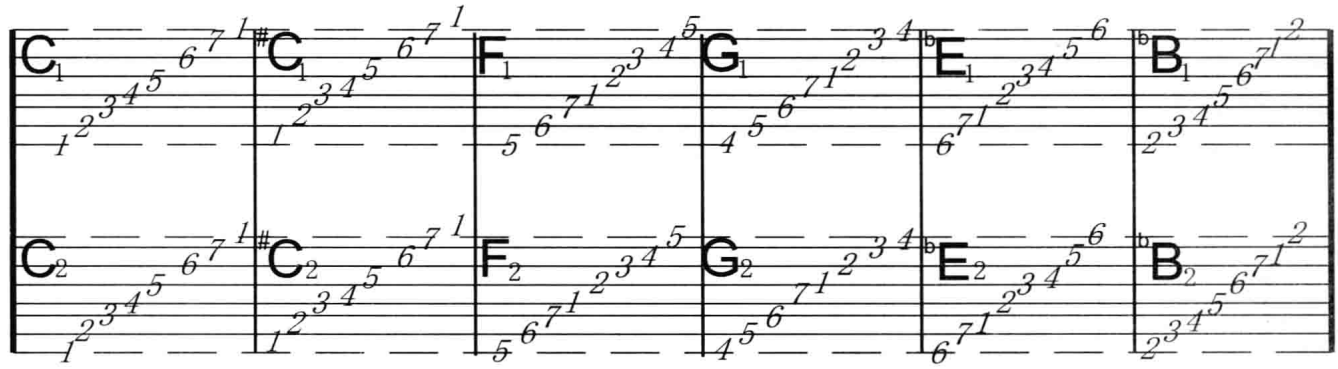


为方便起见上述形式变成以下形式 更容易表达少占篇幅



表示音符的几个数字在线、间时准确位置的辨认和几个大调音阶的排列

（一）



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