



笙

中級教程
盧思泓編著



賽馬會中國音樂
教育及推廣計劃
2016-2018





這音是？_____



這音已不再是G音，它是 _____
它又在哪裡呢？_____

A 調的認識

1



想想看！

想想看！

A 調三段模進練習曲 I

2



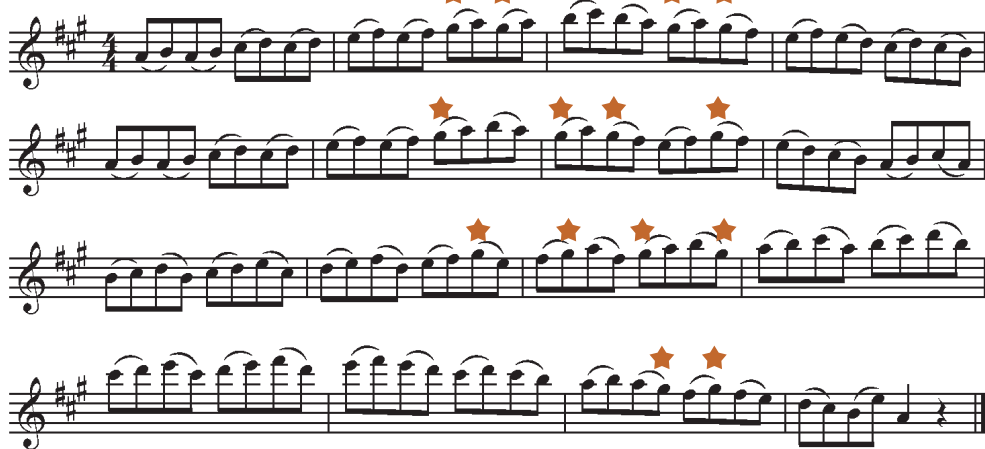
想想看！

想想看！

想想看！

A 調三段模進練習曲 II

3



盧思泓

低音的F[#], E及D

1 盧思泓

這音在哪裡呢？

A 調練習曲 I

2 盧思泓

行板 Andante 想想看！

mf

小心

A 調練習曲 II

3 盧思泓

行板 Andante

mp

mf

吹奏前請先看看

中速 Moderato

A調和弦練習 II

盧思泓



中速 Moderato

盧思泓

mf *simile.*

華爾滋舞曲 Waltz

A 調舞曲

盧思泓

I. - *mp*
II. - *mf*

1.

2.

f

mf *mp* *mf*

mp *cresc.*

附點節奏的認識

1

1a

1b

1c

2

中板 平靜

妝台秋思

古曲

mf

附點節奏的認識 II

1

1a

1b

2
中速 Moderato

A調的我的祖國

劉熾

mf

V

低音 G

一個升號不見了！那麼這是什麼音呢？
 這音在那裡呢？
 升號不見了，它是什麼音？

1

中速 Moderato

2

中速 Moderato

盧思泓

和弦練習

行板 *Andante*
Tempo *Rubato*

盧思泓

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a dynamic marking of *mp* and includes a *simile.* marking. The music features a mix of eighth and sixteenth notes, often beamed together, and is interspersed with sustained chords. The second and third staves continue the melodic and harmonic patterns established in the first staff, ending with a double bar line.

快速（活潑）Vivace

快速練習曲

盧思泓

mf

I

mp legato

II

simile.

staccato

Count:
1 2

1 2

1 2

低音D，C#，B和A

請找出下列各音。



1
快板 Allegro



2
中速 Moderato

盧思泓



2 **D調的我的祖國-低八度**

中速 Moderato

劉熾



D 調的旋律 I

盧思泓

中速 Moderato
歌唱地 Cantabile

mp

mf

f

Meno mosso

mp

p

pp

低八度的和弦練習

盧思泓

行板 *Andante*
Tempo rubato

The musical score is written for the Sheng instrument. It consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Andante' and 'Tempo rubato'. The first staff contains four measures of music, the second staff contains four measures, and the third staff contains four measures ending with a double bar line. The music features eighth and quarter notes, often beamed together, and various chordal textures.

G 調練習

只剩下一个#號，這是什麼調呢？



1

G 調的我的祖國

中速 Moderato

劉熾



2

快板 Allegro

盧思泓



3



1

八度練習I

盧思泓

Musical score for Exercise 1, an 8-degree exercise in G major, 2/4 time. It consists of four staves of music. The first staff shows a melodic line with eighth notes and quarter notes. The second and third staves show a harmonic accompaniment with chords and moving lines. The fourth staff continues the melodic line with eighth notes and quarter notes, ending with a double bar line.

2

八度練習II — 生日歌

Patty Hill
Mildred J. Hil

Musical score for Exercise 2, an 8-degree exercise in G major, 2/4 time, titled "Happy Birthday". It consists of two staves of music. The first staff shows the melody with quarter notes and eighth notes. The second staff shows the harmonic accompaniment with chords and moving lines, including a half note and a quarter note.

八度練習 III

如歌地 Cantabile

盧思泓

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *f*. The third staff has dynamic markings of *mp* and *mf*. The fourth staff has dynamic markings of *mp* and *mf*. The fifth staff has a dynamic marking of *f*. The sixth and seventh staves continue the melodic and harmonic development. The piece concludes with a final fermata on the seventh staff.

山丹丹花開紅艷艷

如歌地 Cantabile

陝北民歌
盧思泓編

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The melody consists of several phrases, including a first ending (marked '1.') and a second ending (marked '2.'). The score concludes with a fermata and a hairpin crescendo symbol.

動感手指練習曲

快速 Allegro

盧思泓

mf

6/8拍的認識

6/8練習曲 I

華爾芝舞曲 Waltz

盧思泓

Da Capo: 重頭開始

Fine: 完結

2

6/8練習曲 II

小快板 Allegretto

盧思泓

mf

f

三連音的認識

2

三連音練習曲

進行曲 March

盧思泓

甜美地 dolce

mp

simile.

甜美地 dolce

mf

f

附點節奏練習曲 II

盧思泓

中速 Moderato

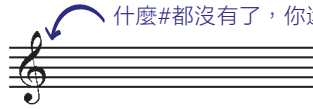


Piu mosso

Rubato

legato

沒有升降號的調號



什麼#都沒有了，你還記得嗎？這又是什麼調呢？

快板 **Allegro**

盧思泓



C調練習曲 I

小快板 Allegretto

simile.

盧思泓

mf

mp legato

mf

simile.

連結線

Four staves of musical notation in 2/4 time. Each staff contains a sequence of notes. Vertical dashed lines connect the notes between adjacent staves, illustrating the concept of 'connection lines' (連結線) where notes are played across different staves.


連結線練習曲

快速 Allegro 輕快 lively


盧思泓

Five staves of musical notation in 2/4 time. The first staff begins with a dynamic marking *mf*. Dashed arcs connect notes across staves, indicating where the connection lines should be played. The notation includes various rhythmic patterns and melodic lines.

這音之前學過了，它是 _____



這音是什麼？請找找。



F 調音階練習

中速 **Moderato**

盧思泓

想想看



想想看



流暢地 Smoothly

盧思泓

The musical score is written for the Sheng instrument in 6/8 time, featuring five staves of notation. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a *mp* dynamic and a crescendo hairpin leading to a *mf* dynamic. The second staff continues the melodic line. The third staff features a *mf* dynamic and a 'V' marking above a slur. The fourth and fifth staves conclude the piece with a final chord.



和



有分別嗎？他們在哪裡呢？

F 調及 B^b 調練習曲

輕快地 Lively

盧思泓



原速 a tempo





原速 a tempo



A# 與 D#



這音在哪裡？ _____



這音又在哪裡呢？ _____

湘江春歌選段

中速優雅地

李作明、翁鎮發曲

節奏練習曲 I

盧思泓

The musical score is written for笙 (Sheng) in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a treble clef, a sharp sign, and a 4/4 time signature. The music is primarily composed of chords and rhythmic patterns. Vertical dashed lines are drawn through the score at the first, second, and third measures of each staff to indicate a consistent rhythmic structure across the different parts. The notation includes various chord symbols and rhythmic values such as quarter notes, eighth notes, and rests.

節奏練習曲 II

盧思泓

mf

f *f*

mp *cresc.*

f

mp

cresc.

accel.

rall. *mp*

技巧訓練 — 雙吐

快速 Allegro



這音在哪裡？



雙吐練習曲 I

快速 Allegro

The musical score for '雙吐練習曲 I' is written in treble clef, key of D major (one sharp), and 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking 'f' (forte). The music is a continuous sequence of eighth-note patterns, primarily consisting of eighth-note pairs (double吐) and eighth-note triplets, with some sixteenth-note runs. The piece concludes with a final quarter note and a double bar line.

音階雙吐練習曲

Andante → Moderato

盧思泓

Musical score for '音階雙吐練習曲' (Scale Double Tonguing Exercise). It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Andante → Moderato'. The piece features a continuous eighth-note double tonguing exercise that starts slowly and gradually increases in speed. The final measure of the fourth staff is a whole note G4.

分解和弦雙吐練習曲 I

盧思泓

Musical score for '分解和弦雙吐練習曲 I' (Broken Chord Double Tonguing Exercise I). It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Andante → Moderato'. The piece features a continuous eighth-note double tonguing exercise that starts slowly and gradually increases in speed. The final measure of the fourth staff is a whole note G4, with a blue arrow pointing to it and the text '21簧可奏高八度' (21 reeds can play an octave higher).

快速雙吐練習曲

中速 Moderato

盧思泓

mf

mp

mf

複調練習曲

Slow, Relaxing ~

盧思泓

The first system of the piece consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line starting with a half note chord, followed by eighth-note patterns. The lower staff starts with a bass clef and provides a harmonic accompaniment with eighth-note chords. Dynamic markings include *mf* and *mp*. A hairpin crescendo is shown between the two staves.

The second system continues the piece with two staves. The upper staff maintains the eighth-note melodic pattern. The lower staff features a more active bass line with eighth-note chords and some longer note values. The dynamic remains *mp*.

The third system consists of two staves. The upper staff has a melodic line with some longer note values. The lower staff provides a steady accompaniment. The dynamic is marked *mf*.

The fourth system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a bass line with some longer note values. The dynamic is marked *sub p*.

The fifth system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a bass line with some longer note values. The dynamic is *sub p*.

Musical notation for the first system, measures 1-4. The right hand plays a continuous eighth-note pattern with slurs. The left hand plays a bass line with slurs. A *mf* dynamic marking is present in the second measure.

Musical notation for the second system, measures 5-8. The right hand has rests in measures 5 and 6, followed by eighth-note patterns in measures 7 and 8. The left hand continues with a bass line. A *mp* dynamic marking is in measure 8, and *a tempo* is written above the staff.

Musical notation for the third system, measures 9-12. The right hand plays a continuous eighth-note pattern with slurs. The left hand plays a bass line with slurs.

Musical notation for the fourth system, measures 13-16. The right hand plays a continuous eighth-note pattern with slurs. The left hand plays a bass line with slurs. The system ends with a double bar line.

3/8 複拍練習曲

流暢地

盧思泓

mp

mf

mf

sub p

mf

dim.

mp *cresc.*

dim.

dim.

dim.

綜合練習曲 I

快速 Allegro

The musical score is written in G major (one sharp) and 2/4 time. It begins with a *mf* dynamic. The first staff contains a series of eighth-note patterns. The second staff continues with similar rhythmic motifs. The third staff introduces a *mp* dynamic and features a triplet of eighth notes. The fourth staff returns to *mf* and includes a *dim.* (diminuendo) marking. The fifth staff is marked *f* (forte) and contains a complex rhythmic pattern with accents. The sixth staff continues the *f* dynamic with more intricate rhythmic figures. The seventh staff returns to *mf*. The eighth staff is marked *accel.* (accelerando) and features a series of sixteenth-note runs. The ninth staff continues the *accel.* section with further rhythmic complexity. The piece concludes on the tenth staff with a double bar line and a fermata.

綜合練習曲 II

快速 Allegro

mf

f

sf

sf

sf

sf

sf

sf

First staff: *f*

Second staff: *f*

Third staff: *dim.*

Fourth staff: *dim.*

Fifth staff: *pp*

綜合練習曲 III

快速 Allegro

The musical score is written for the Sheng instrument. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked '快速 Allegro'. The score consists of eight staves of music. The first six staves are filled with continuous sixteenth-note patterns, alternating between ascending and descending sequences. The seventh staff features a dynamic marking 'v' (vibrato) and a slur over a series of notes. The eighth staff also features a dynamic marking 'v' and a slur over a series of notes.



簡譜

有過去笙演奏的發展中，為數不少的樂譜均從數字形式記錄，習笙者亦因此除五線譜外，同樣需要理解並學習數字譜的表達方式。兩者實無沖突，惟學生或需花少許時間學習箇中之異同。

樂曲方面，絕大多數以D調或G調為主，我們亦因此集中學習該兩調。好了，讓我們從D調開始！

如樂曲是D調，於樂曲的開首會記上1=D

那麼，其實自然而言，2便等於E，如此類推了，請看下表：

1	2	3	4	5	6	7	ī
D	E	F [#]	G	A	B	C [#]	D'



這音多了一點，為何呢？

還有一個問題，雖然我們是用數字來表達，但我唱出來時卻是要用「唱名」啊，如下：

1	2	3	4	5	6	7	ī
Do	Re	Mi	Fa	So	La	Ti	Do'

好，準備好了嗎？要「背」的啊！！

後方多加一劃，便變成兩拍了！
這裡有多少拍呢？

這個0，就是休止一拍的意思~

這裡，一個數目字，就已經是一拍了！

明白了嗎？我們繼續學下去吧！

① $\frac{4}{4}$ 1 1 1 1 | 1 - 0 0 | 1 1 1 - | 1 - - - || ()

② $\frac{4}{4}$ 2 2 2 2 | 2 - 0 0 | 2 2 2 - | 2 - - - || ()

③ $\frac{4}{4}$ 3 3 3 3 | 3 - 0 0 | 4 4 4 - | 4 - - - ||

() ()

F#

④ $\frac{4}{4}$ 1 1 2 2 | 3 - 0 0 | 1 1 2 - | 1 - - - |

1 1 3 3 | 2 - 3 - | 1 1 3 3 | 1 - - - |

1 - 3 - | 1 1 2 2 | 3 - 2 - | 1 - - - |

1 1 4 - | 2 - 4 4 | 1 - 2 - | 1 - - - |



1 - 3 3 | 4 4 3 - | 2 - 3 3 | 1 - - - |

1 1 2 2 | 4 4 3 - | 2 2 3 - | 1 - 0 0 ||

(學完這頁後，必須已能將 1, 2, 3, 4 運用自如啦！)



繼續學習D調內的音

① $\frac{4}{4}$ 5 5 5 - | 5 5 5 - | 5 $\underset{\cdot}{5}$ 5 - | 5 $\underset{\cdot}{5}$ $\underset{\cdot}{5}$ - ||



() ()

下加一點


② $\frac{4}{4}$ 6 6 6 - | 6 6 6 - | 6 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ - | 6 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ - ||

() ()

③ $\frac{4}{4}$ 7 7 7 - | 7 7 7 - | 7 $\underset{\cdot}{7}$ $\underset{\cdot}{7}$ - | 7 $\underset{\cdot}{7}$ $\underset{\cdot}{7}$ - ||

() ()

④ $\frac{4}{4}$ i i i - | i i i - | i 1 1 - | i 1 1 - ||

()

⑤ $\frac{4}{4}$ 1 i i - | 1 i i - | 2 2 2 - | 2 $\underset{\cdot}{2}$ $\underset{\cdot}{2}$ $\underset{\cdot}{2}$ - ||

() ()



連線跟五線譜沒有分別呢 ~

兩點



⑥ $\frac{4}{4}$ 3 3 3 - | 3 3 3 - | 4 4 4 - | 4 4 4 - ||

(  )

⑦ $\frac{4}{4}$ 5 5 5 - | 5 5 5 - | 6 6 6 - | 6 6 6 - ||

( )

⑧ $\frac{4}{4}$ 7 7 7 - | 7 7 7 - | i i i - | i i i - ||

( )

在這裡以後，便要直接看數字譜的了~

第一個D調數字譜的練習

1 = D

$\frac{4}{4}$ 1 - 2 3 | 4 5 6 7 | $\dot{1}$ - 7 6 | 5 4 3 2 | 1 5 3 1 |

2 - 3 4 | 5 6 7 $\dot{1}$ | $\dot{2}$ - $\dot{1}$ 7 | 6 5 4 3 | 2 6 4 2 |

3 - 4 5 | 6 7 $\dot{1}$ $\dot{2}$ | $\dot{3}$ - $\dot{2}$ $\dot{1}$ | 7 6 5 4 | 3 7 5 3 |

4 - 5 6 | 7 $\dot{1}$ $\dot{2}$ $\dot{3}$ | $\dot{4}$ - $\dot{3}$ $\dot{2}$ | $\dot{1}$ 7 6 5 | 4 $\dot{1}$ 6 4 |

5 - 6 7 | $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ | $\dot{5}$ - $\dot{4}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ 7 6 | 5 $\dot{2}$ 7 5 |

6 - 7 $\dot{1}$ | $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ | $\dot{6}$ - $\dot{5}$ $\dot{4}$ | $\dot{3}$ $\dot{2}$ $\dot{1}$ 7 | 6 $\dot{3}$ $\dot{1}$ 6 |

7 - $\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ | $\dot{7}$ - $\dot{6}$ $\dot{5}$ | $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ | 7 $\dot{4}$ $\dot{2}$ 7 |

$\dot{1}$ - $\dot{2}$ $\dot{3}$ | $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ | $\ddot{1}$ - $\dot{7}$ $\dot{6}$ | $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ | $\dot{1}$ 5 3 1 |

5̣ - 6̣ 7̣ | 1 2 3 4 | 5 - 4 3 | 2 1 7̣ 6̣ | 5̣ 2 7̣ 5̣ |

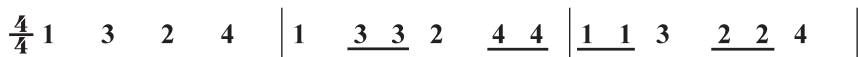
6̣ - 7̣ 1 | 2 3 4 5 | 6 - 5 4 | 3 2 1 7̣ | 6̣ 3 1 6̣ |

7̣ - 1 2 | 3 4 5 6 | 7 - 6 5 | 4 3 2 1 | 7̣ 4 2 7̣ |

1 - 2 3 | 4 5 6 7 | 1̣ - 7 6 | 5 4 3 2 | 1 - - - ||

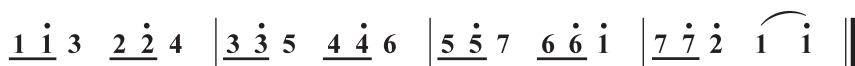
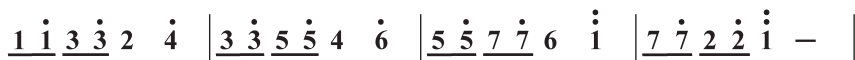
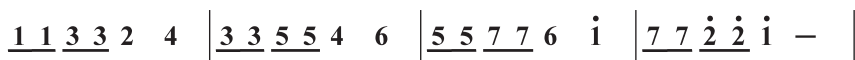
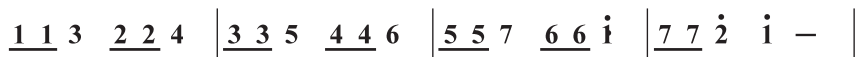
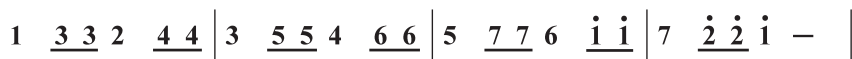
數字的半拍節奏

這方面非常簡單，跟五線譜的原則是一致的。請看看下表：



僅看上表，相信很直接，不難理解吧~

1 = D



② $\frac{2}{4}$ $\underline{1 \quad 5 \quad \dot{1} \quad 5}$ | $\underline{\dot{1} \quad \dot{5} \quad \ddot{1} \quad \dot{5}}$ | $\underline{1 \quad 5 \quad \dot{1} \quad 5}$ | 1 - |

$\underline{2 \quad 6 \quad \dot{2} \quad 6}$ | $\underline{\dot{2} \quad \dot{6} \quad \ddot{2} \quad \dot{6}}$ | $\underline{2 \quad 6 \quad \dot{2} \quad 6}$ | 2 - |

$\underline{3 \quad 7 \quad \dot{3} \quad 7}$ | $\underline{\dot{3} \quad \dot{7} \quad \ddot{3} \quad \dot{7}}$ | $\underline{3 \quad 7 \quad \dot{3} \quad 7}$ | 3 - |

$\underline{4 \quad \dot{1} \quad \dot{4} \quad \dot{1}}$ | $\underline{\dot{4} \quad \ddot{1} \quad \dot{4} \quad \dot{1}}$ | $\underline{4 \quad \dot{1} \quad \dot{4} \quad \dot{1}}$ | 4 - |

$\underline{5 \quad \dot{2} \quad \dot{5} \quad \dot{2}}$ | $\underline{\dot{5} \quad \ddot{2} \quad \dot{5} \quad \dot{2}}$ | $\underline{5 \quad 2 \quad 5 \quad \dot{2}}$ | 5 - |

$\underline{6 \quad \dot{3} \quad \dot{6} \quad \dot{3}}$ | $\underline{\dot{6} \quad \ddot{3} \quad \dot{6} \quad \dot{3}}$ | $\underline{6 \quad 3 \quad 6 \quad \dot{3}}$ | 6 - |

$\underline{7 \quad \dot{4} \quad \dot{7} \quad \dot{4}}$ | $\underline{\dot{7} \quad \dot{4} \quad 7 \quad \dot{4}}$ | $\underline{7 \quad 4 \quad 7 \quad \dot{4}}$ | 7 - |

$\underline{\dot{1} \quad \dot{5} \quad \dot{1} \quad \dot{5}}$ | $\underline{\dot{1} \quad \dot{5} \quad \dot{1} \quad \dot{5}}$ | $\underline{\dot{1} \quad \dot{5} \quad \dot{1} \quad \dot{5}}$ | $\dot{1}$ - ||

好了！讓我們用數字譜來演奏一些簡單的樂曲。

瑪莉有隻小綿羊

1 = D

① $\frac{4}{4}$ 3 2 1 2 | 3 3 3 - | 2 2 2 - | 3 5 5 - |

3 2 1 2 | 3 3 3 - | 2 2 3 2 | 1 - - - ||

$\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{3}$ $\dot{3}$ - | $\dot{2}$ $\dot{2}$ $\dot{2}$ - | $\dot{3}$ $\dot{5}$ $\dot{5}$ - |

$\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{3}$ $\dot{3}$ - | $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ | $\dot{1}$ - - - ||

1 = D

盧思泓

② $\frac{2}{4}$ $\underline{\dot{1} 7 6}$ | $\underline{\dot{1} 7 6}$ | $\underline{7 6 5}$ | $\underline{7 6 5}$ | $\underline{\dot{1} 7 6 7}$ | $\underline{\dot{1} \dot{2} \dot{1}}$ |

$\underline{\dot{1} 7 6}$ | $\underline{\dot{1} 7 6}$ | $\underline{\dot{7} 6 5}$ | $\underline{\dot{7} 6 5}$ | $\underline{\dot{1} 7 6 7}$ | $\underline{\dot{1} \dot{2} \dot{1}}$ |

$\underline{1 7 6}$ | $\underline{1 7 6}$ | $\underline{7 6 5}$ | $\underline{7 6 5}$ | $\underline{1 7 6 7}$ | $\underline{1 2 1}$ ||

一看便會明白的一拍半

不用多說了，看下面吧：

1 = D

① $\frac{4}{4}$ 1 1 2 3 3 2 | 3 3 4 5 - | 5 5 6 5 3 | 2 2 3 1 - ||

1 1 2 3 3 2 | 3 3 4 5 - | 5 5 6 5 3 | 2 2 3 1 - ||

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

1. 2 3. 2 | 3. 4 5 - | 5. 6 5 3 | 2. 3 1 - ||

漁舟唱晚選段

1 = D

② $\frac{4}{4}$ $\overset{\cdot}{3}$. $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ $\overset{\cdot}{1}$ $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{3}$ - - - | $\overset{\cdot}{1}$. $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ $\overset{\cdot}{1}$ | $\overset{\cdot}{2}$ - - - |

$\overset{\cdot}{3}$. $\overset{\cdot}{5}$ $\overset{\cdot}{2}$ $\overset{\cdot}{1}$ | $\overset{\cdot}{6}$ $\overset{\cdot}{1}$ $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ - | $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ $\overset{\cdot}{1}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ $\overset{\cdot}{1}$ | 5 - - - ||

十六分音符的認識

數字譜的節奏記法，其實跟五線譜沒有分別啊～

1 = D

③

$\frac{4}{4}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{2}$ | $\dot{3}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ - | $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ - ||



$\frac{2}{4}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{2}$ | $\dot{3}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ | $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ ||



$\frac{2}{4}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ | $\dot{3}$ $\dot{4}$ $\dot{5}$ | $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{3}$ $\dot{1}$ ||

對嗎？一點也不難吧！

我的祖國

劉熾

1 = D

中速

$\frac{4}{4}$ $\dot{1}$ $\dot{2}$ $\dot{6}$ $\dot{5}$ $\dot{5}$ - | $\dot{3}$ $\dot{5}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ - | $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ |


mf

$\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ - | $\dot{2}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ - | $\dot{2}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ |

$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ | $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{4}$ $\dot{6}$ | $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - ||

康定情歌

1 = D

這裡怎麼辦？

四川民歌
盧思泓編

$\frac{2}{4}$ $\underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}} | \underline{\dot{6}} \underline{\dot{3}} \underline{\dot{2}} | \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}} | \underline{\dot{6}} \underline{\dot{3}} \cdot | \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}} | \underline{\dot{6}} \underline{\dot{3}} \underline{\dot{2}} |$



$\underline{\dot{5}} \underline{\dot{3}} \underline{\underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}}} | \underline{\dot{2}} \underline{\dot{6}} \cdot | \underline{\dot{6}} \underline{\dot{2}} \cdot | \underline{\dot{5}} \underline{\dot{3}} \cdot | \underline{\underline{\dot{2}} \underline{\dot{1}}} \underline{\dot{6}} \cdot | \underline{\dot{5}} \underline{\dot{3}} \underline{\underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}}} |$

$\underline{\dot{2}} \underline{\dot{6}} \cdot | \underline{\underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}}} | \underline{\dot{6}} \underline{\dot{3}} \underline{\dot{2}} | \underline{\underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}}} | \underline{\dot{6}} \underline{\dot{3}} \cdot | \underline{\underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{5}}} | \underline{\dot{6}} \underline{\dot{3}} \underline{\dot{2}} |$

$\underline{\dot{5}} \underline{\dot{3}} \underline{\underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}}} | \underline{\dot{2}} \underline{\dot{6}} \cdot | \underline{\underline{\dot{6}} \underline{\dot{2}} \cdot} | \underline{\underline{\dot{5}} \underline{\dot{3}} \cdot} | \underline{\underline{\dot{2}} \underline{\dot{1}}} \underline{\dot{6}} \cdot | \underline{\underline{\dot{5}} \underline{\dot{3}} \underline{\underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}}}} | \underline{\dot{2}} \underline{\dot{6}} \cdot \text{||}$

青春舞曲

1 = D

$\frac{2}{4}$ $\underline{\dot{3}} \underline{\dot{2}} \underline{\dot{7}} \underline{\dot{1}} | \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{7}} | \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{4}} | \underline{\dot{3}} - | \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{7}} \underline{\dot{1}} | \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{7}} |$

這個東西叫第一房間！
重覆時不用再奏它了～跳去第二房間便成！

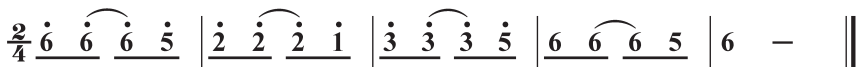
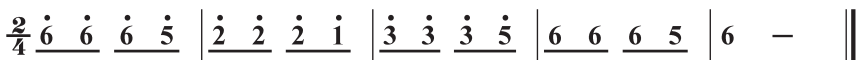
$\underline{\dot{6}} \underline{\dot{6}} \underline{\dot{6}} | \underline{\dot{6}} - | \overset{1.}{\underline{\dot{6}} \underline{\dot{6}} \underline{\dot{2}} \underline{\dot{4}} | \underline{\dot{3}} \underline{\dot{6}} \underline{\dot{4}} | \underline{\dot{3}} \underline{\dot{3}} \underline{\dot{2}} | \underline{\dot{3}} - \text{||}}$

$\overset{2.}{\underline{\dot{6}} \underline{\dot{7}} \underline{\dot{1}} \underline{\dot{7}} | \underline{\dot{1}} \underline{\dot{1}} \underline{\dot{7}} | \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{7}} \underline{\dot{6}} | \underline{\dot{7}} - | \underline{\dot{7}} \underline{\dot{1}} \underline{\dot{2}} \underline{\dot{4}} | \underline{\dot{3}} \underline{\dot{2}} \underline{\dot{1}} \underline{\dot{7}} | \underline{\dot{6}} \underline{\dot{6}} \underline{\dot{6}} | \underline{\dot{6}} \underline{\dot{0}} \text{||}$

切分音

這跟五線譜是一樣的。

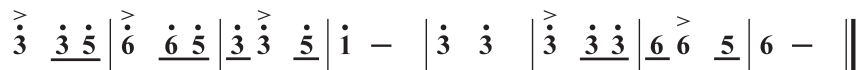
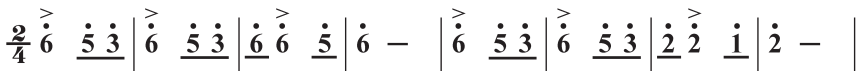
1 = D



紅彩妹妹

1 = D

小快板

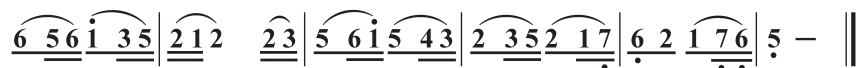
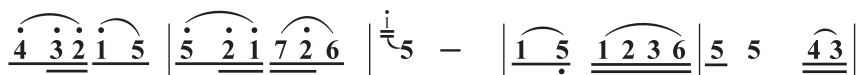
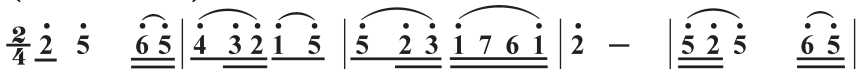


紅花遍地開選段

1 = D

中速

胡天泉、王會義曲



數字譜中的休止符

數字譜的休止符是怎樣表達的呢？
答案很簡單，永遠都是零(0)！請看下表

$$\text{—} = 0 \ 0 \ 0 \ 0$$

$$\text{—}^{\cdot} = 0 \ 0 \ 0$$

$$\text{—}^{\cdot\cdot} = 0 \ 0$$

$$\text{z} = 0$$

$$\text{v} = \underline{0}$$

$$\text{v}^{\cdot} = \underline{\underline{0}}$$

$$\text{v}^{\cdot\cdot} = \underline{\underline{\underline{0}}}$$

如此類推~

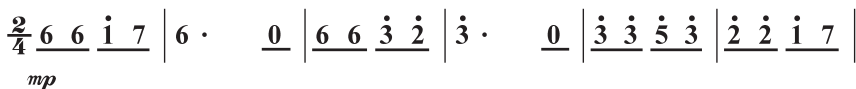
太簡單了吧！就讓我們看看下一個練習怎樣演奏吧！

《小草》 - 歌劇《芳心草》主題歌

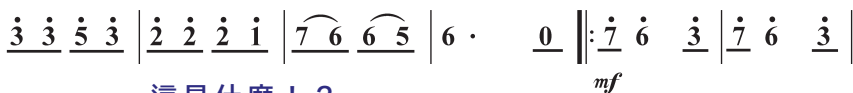
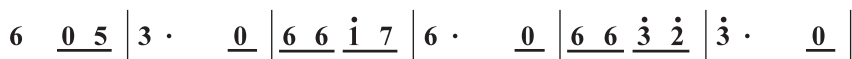
王祖皆、張卓嫻 曲
楊守成 定譜

1 = D

中速 純樸地 (♩ 7)

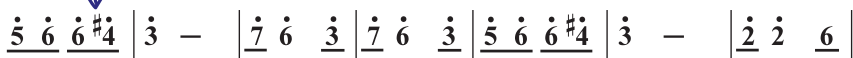


(♩ 7 ♪)



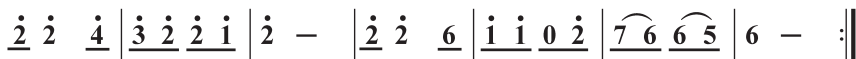
這是什麼！？

(可參考A部分頁1)



2nd time

rit. ...

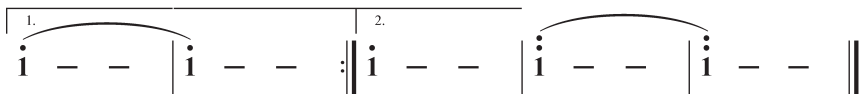
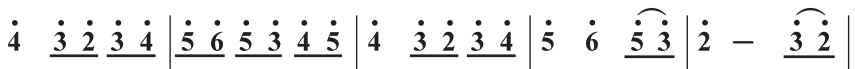
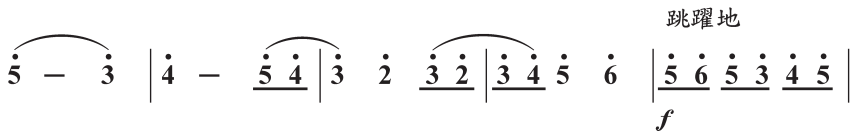
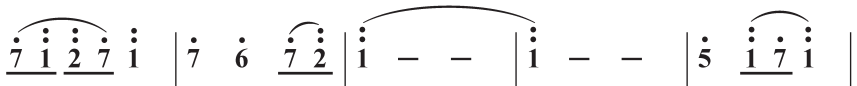
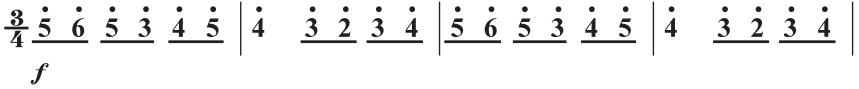


瑪依拉

1 = D

哈薩克民歌
楊守成定譜

熱情，活潑，跳躍地

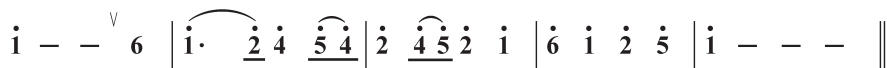
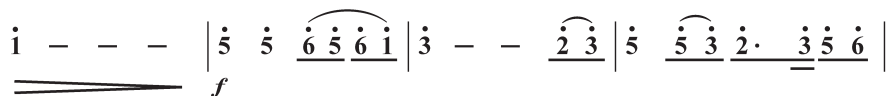
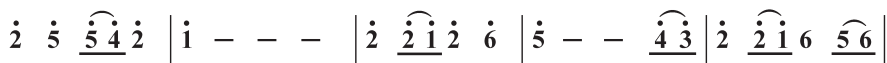
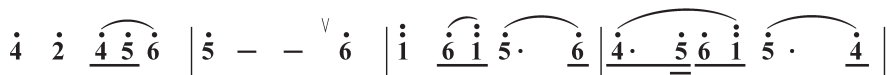
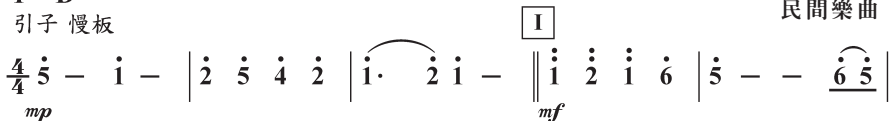


蘇武牧羊

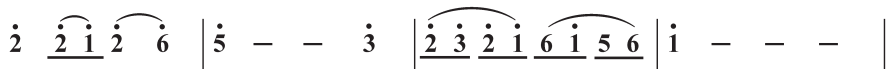
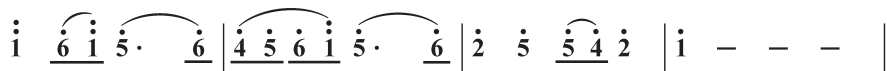
1 = D

引子 慢板

民間樂曲

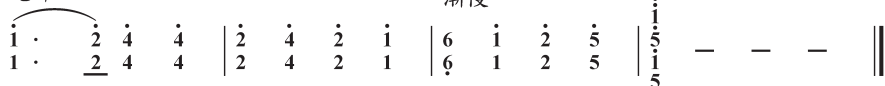


II



尾聲

漸慢



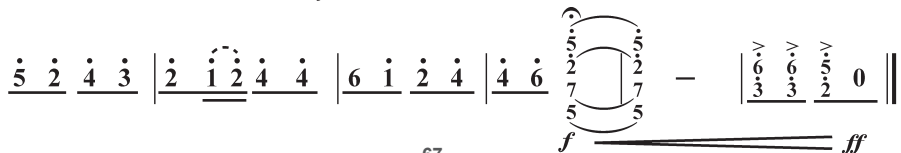
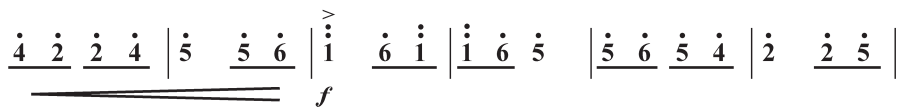
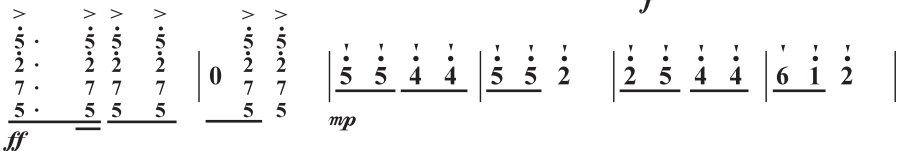
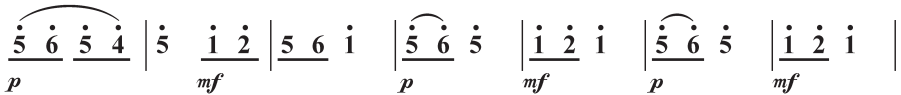
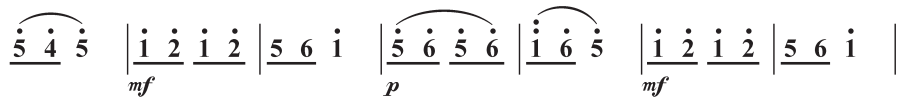
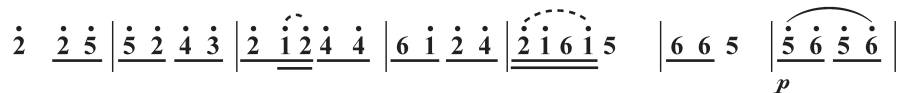
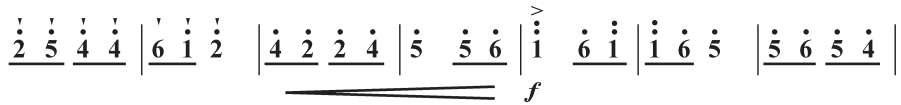
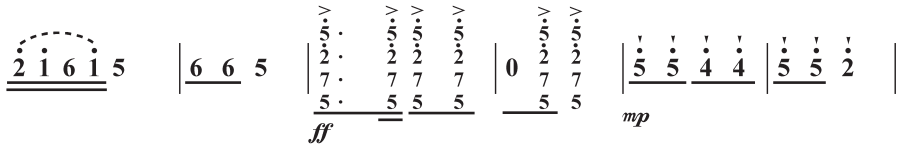
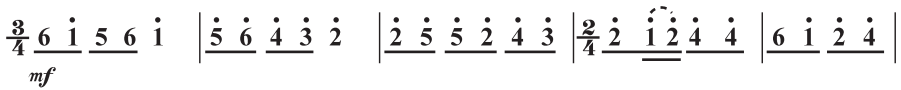
p

金蛇狂舞

1 = D

快板 活潑，歡快地

聶耳曲



彈起我心愛的土琵琶

呂其明曲

1 = D

I 民歌風格

mf

$\frac{4}{4}$ $\dot{3}$ $\underline{\dot{3}\dot{6}}$ $\underline{\dot{5}\dot{3}}$ | $\underline{\dot{2}\cdot}$ $\underline{\dot{1}\dot{3}}$ $\underline{\dot{2}\dot{1}}$ $\underline{\dot{6}}$ | $\dot{2}$ $\underline{\dot{2}\dot{5}}$ $\underline{\dot{2}\dot{7}}$ | $\underline{\dot{6}\cdot}$ $\underline{\dot{5}\dot{7}}$ $\underline{\dot{6}\dot{5}}$ - |

$\dot{1}$ $\underline{\dot{1}\dot{6}}$ $\underline{\dot{3}\dot{3}}$ $\underline{\dot{5}\dot{2}}$ $\underline{\dot{7}}$ | $\underline{\dot{6}-}$ $\underline{\dot{6}\dot{2}}$ $\underline{\dot{2}\cdot}$ $\underline{\dot{2}}$ | $\dot{5}$ $\underline{\dot{7}\dot{6}}$ $\underline{\dot{5}\cdot}$ $\underline{\dot{6}\dot{7}}$ $\underline{\dot{6}}$ | $\dot{5}$ - - 0 | $\frac{2}{4}$

II 稍快

mp

$\frac{2}{4}$ $\dot{1}\cdot$ $\underline{\dot{6}\dot{3}}$ $\underline{\dot{3}\dot{2}}$ | $\underline{\dot{1}\dot{1}}$ $\underline{0\dot{3}}$ | $\underline{\dot{6}\dot{5}}$ $\underline{\dot{3}\dot{3}}$ $\underline{\dot{5}\dot{5}}$ | $\underline{\dot{2}\dot{2}}$ 0 | $\dot{1}$ $\underline{\dot{1}\cdot}$ $\underline{\dot{2}}$ | $\underline{\dot{3}\dot{3}}$ $\underline{\dot{5}\dot{2}}$ $\underline{\dot{7}}$ |

$\underline{\dot{6}-}$ | $\underline{\dot{6}\dot{2}}$ $\underline{\dot{2}\cdot}$ $\underline{\dot{2}}$ | $\dot{5}$ $\underline{\dot{7}\dot{6}}$ | $\underline{\dot{5}\cdot}$ $\underline{\dot{6}\dot{7}}$ $\underline{\dot{6}}$ | $\dot{5}$ - | $\underline{\dot{3}\dot{3}}$ $\underline{\dot{6}\dot{1}}$ $\underline{\dot{1}\dot{1}}$ |

mp

腦筋急轉彎！

$\underline{\dot{3}\dot{2}}$ $\underline{\dot{3}\dot{1}}$ 0 | $\underline{\dot{3}\dot{3}}$ $\underline{\dot{6}\dot{5}}$ $\underline{\dot{5}\dot{3}}$ | $\underline{\dot{2}\dot{2}}$ $\underline{\dot{2}\dot{2}}$ | 0 $\underline{\dot{2}\dot{7}}$ $\underline{\dot{6}}$ | $\underline{\dot{5}\dot{5}}$ $\underline{\dot{3}}$ | $\underline{\dot{2}\cdot}$ $\underline{\dot{5}\dot{7}}$ $\underline{\dot{6}}$ |

mf \leftarrow *f* *rit...*

$\underline{\dot{5}\cdot}$ $\underline{\dot{3}}$ | $\underline{\dot{2}\cdot}$ $\underline{\dot{5}}$ $\underline{\dot{2}}$ $\underline{\dot{2}\dot{7}}$ | $\underline{\dot{6}\dot{5}}$ $\underline{\dot{7}\dot{6}}$ | $\underline{\dot{5}-}$ | $\dot{5}$ 0 | $\frac{4}{4}$

III 原速

$\frac{4}{4}$ $\dot{3}$ $\underline{\dot{3}\dot{6}}$ $\underline{\dot{5}\dot{3}}$ | $\underline{\dot{2}\cdot}$ $\underline{\dot{1}\dot{3}}$ $\underline{\dot{2}\dot{1}}$ $\underline{\dot{6}}$ | $\dot{2}$ $\underline{\dot{2}\dot{5}}$ $\underline{\dot{2}\dot{7}}$ | $\underline{\dot{6}\cdot}$ $\underline{\dot{5}\dot{7}}$ $\underline{\dot{6}\dot{5}}$ - |

$\underline{\dot{6}\cdot}$ $\underline{\dot{5}\dot{7}}$ $\underline{\dot{6}\dot{5}}$ $\underline{\dot{5}}$ - | $\dot{1}$ $\underline{\dot{1}\dot{6}}$ $\underline{\dot{3}\dot{3}}$ $\underline{\dot{5}\dot{2}}$ $\underline{\dot{7}}$ | $\underline{\dot{6}-}$ $\underline{\dot{6}\dot{2}}$ $\underline{\dot{2}\dot{2}}$ |

$\underline{\dot{5}\dot{5}}$ $\underline{\dot{7}\cdot}$ $\underline{\dot{6}\dot{5}}$ $\underline{\dot{6}\dot{7}}$ $\underline{\dot{6}}$ | $\dot{5}$ - $\underline{\dot{4}}$ - | $\underline{\dot{2}}$ - - - ||

f

傳統和音 — D調

傳統和音是源於傳統17簧笙音域內構成的和音組合，方得此名。此種和音的特色是「不分高低音」，所以不論音上有點還是沒有點，使用的和音組合都是相同的。

請看看下圖的解釋，我們先來學五個音。

$\begin{matrix} \cdot \\ 1 \\ \cdot \\ 5 \\ 1 \\ 5 \end{matrix}$ 任何1 = (do)	$\begin{matrix} \cdot \\ 6 \\ \cdot \\ 2 \\ 6 \end{matrix}$ 任何2 = (re)	$\begin{matrix} \cdot \\ 3 \\ \cdot \\ 7 \end{matrix}$ 任何3 = (mi)	$\begin{matrix} \cdot \\ 5 \\ \cdot \\ 2 \\ 5 \end{matrix}$ 任何5 = (so)	$\begin{matrix} \cdot \\ 6 \\ \cdot \\ 3 \\ 6 \end{matrix}$ 任何6 = (la)
--	---	--	---	---

既然每一個音都配有一個和音組合，因此下列的樂句

1 = D $\frac{4}{4}$ 1 2 3 5 | 6 6 5 - |

便應奏成

$$\begin{matrix} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ 1 & 6 & 3 & 5 & 6 & 6 & 5 \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ 5 & 2 & 7 & 2 & 3 & 3 & 2 \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ 1 & 6 & 7 & 5 & 6 & 6 & 5 \end{matrix} - |$$

又因為傳統和音「不分高低音」，因此不論是

	1	2	3	5		6	6	5	-		}	奏出來都是一樣的		
或	\cdot 1	\cdot 2	\cdot 3	\cdot 5		\cdot 6	\cdot 6	\cdot 5	-					
或	\cdot 1	\cdot 2	3	5		6	6	5	-					
或甚至	\cdot 1	2	\cdot 3	\cdot 5		\cdot 6	\cdot 6	5	-					
	1	2	3	5		6	6	5	-					

接著的《老六板》，樂曲頗長，但總體而言只包含五個音效(1, 2, 3, 4, 5)務請先背誦及牢記，才可流暢演奏《老六板》。傳統和音的記號為(傳)

老六板

江南絲竹
徐超銘定譜

1 = D 中板

(傳)

2/4 3̣ 3̣ 6̣ 2̣ | 1̣ 5 6 | 1̣ 6 1̣ | 1̣ 3̣ 2̣ | 3̣ 3̣ 6̣ 2̣ | 1̣ 5 6 |

1̣ 3̣ 2̣ | 1̣ 6 5 | 5̣ 5̣ 3̣ 3̣ | 5̣ 3̣ 2̣ | 3̣ 2̣ 1̣ 1̣ | 6 1̣ 2̣ |

3̣ 2̣ 2̣ 3̣ | 5̣ 5̣ 6̣ | 1̣ 6̣ 1̣ | 1̣ 6̣ 5̣ | 5̣ 6̣ 5̣ 3̣ | 2̣ 2̣ 3̣ |

5̣ 5̣ 6̣ | 5̣ 3̣ 2̣ | 2̣ 5̣ 5̣ 2̣ | 3̣ 2̣ 1̣ | 6 1̣ 5 6 | 1̣ 3̣ 2̣ |

2̣ 5̣ 5̣ 2̣ | 3̣ 2̣ 1̣ | 3̣ 3̣ 6̣ 2̣ | 1̣ 5 6 | 1̣ 3̣ 2̣ | 1̣ 6 5 |

二

3̣ 3̣ 3̣ 3̣ 6 1̣ 2̣ 3̣ | 1̣ 1̣ 1̣ 1̣ 5 1̣ 5 6 | 1̣ 1̣ 1̣ 1̣ 6 6 1̣ 1̣ | 1̣ 2̣ 3̣ 5̣ 2̣ 2̣ 2̣ 2̣ | 3̣ 3̣ 3̣ 3̣ 6 1̣ 2̣ 3̣ |

1̣ 1̣ 1̣ 1̣ 5 1̣ 5 6 | 1̣ 1̣ 1̣ 1̣ 3̣ 3̣ 2̣ 2̣ | 1̣ 1̣ 6 6 5 | 5̣ 5̣ 5̣ 5̣ 3̣ 3̣ 3̣ 3̣ | 5̣ 6̣ 5̣ 3̣ 2̣ 2̣ 2̣ 2̣ |

3̣ 3̣ 2̣ 2̣ 1̣ 1̣ 1̣ 1̣ | 6 5 6 1̣ 2̣ 2̣ 2̣ 2̣ | 3̣ 3̣ 2̣ 2̣ 2̣ 2̣ 3̣ 3̣ | 5̣ 5̣ 5̣ 5̣ 5̣ 3̣ 5̣ 6̣ | 1̣ 1̣ 1̣ 1̣ 6 6 1̣ 1̣ |

1̣ 2̣ 1̣ 6̣ 5̣ 5̣ 5̣ 5̣ | 5̣ 5̣ 6̣ 6̣ 5̣ 6̣ 5̣ 3̣ | 2̣ 2̣ 2̣ 2̣ 2̣ 1̣ 2̣ 3̣ | 5̣ 5̣ 5̣ 5̣ 5̣ 5̣ 6̣ 6̣ | 5̣ 6̣ 5̣ 3̣ 2̣ 2̣ 2̣ 2̣ |

2̣ 3̣ 5̣ 6̣ 5̣ 6̣ 5̣ 2̣ | 3̣ 5̣ 3̣ 2̣ 1̣ 1̣ 1̣ 1̣ | 6 5 6 1̣ 6 1̣ 5 6 | 1̣ 2̣ 3̣ 5̣ 2̣ 2̣ 2̣ 2̣ | 2̣ 3̣ 5̣ 6̣ 5̣ 6̣ 5̣ 2̣ |

3̣ 5̣ 3̣ 2̣ 1̣ | 3̣ 5̣ 3̣ 5̣ 6 1̣ 2̣ 3̣ | 1̣ 1̣ 1̣ 1̣ 5 1̣ 5 6 | 1̣ 1̣ 1̣ 1̣ 3̣ 3̣ 3̣ 2̣ | 1̣ 2̣ 1̣ 6 5 ||

傳統和音 — D調 · 續

我們之前學了五個，現在多學兩個，請看下表

$\begin{array}{c} \dot{1} \\ \text{任何 } 4 = 4 \\ (\text{fa}) \quad \dot{1} \end{array}$	$\begin{array}{c} \#4 \\ \text{任何 } 7 = 7 \\ (\text{ti}) \quad 7 \end{array}$
---	---

讓我們熟習各音的運作，請嘗試以傳統和音演奏以下樂曲：

1 = D

(傳)

$$\begin{array}{l} \frac{4}{4} \quad \underline{\dot{1} \dot{2}} \mid \dot{3} \dot{3} \dot{1} \underline{\dot{1} \dot{2}} \mid \dot{3} \dot{3} \dot{1} - \mid \dot{3} \underline{\dot{3} \dot{3} \dot{4}} \dot{3} \mid \dot{2} - - \underline{7 \dot{1}} \mid \\ \dot{2} \dot{2} 7 \underline{7 \dot{1}} \mid \dot{2} \dot{2} 7 - \mid \dot{5} \underline{\dot{5} \dot{4} \dot{3}} \dot{2} \mid \dot{1} - - \underline{\dot{1} \dot{2}} \mid \\ \dot{3} - - \underline{\dot{1} \dot{2}} \mid \dot{3} - - \underline{\dot{1} \dot{2}} \mid \dot{3} \underline{\dot{3} \dot{3} \dot{4}} \dot{3} \mid \dot{2} - - \underline{7 \dot{1}} \mid \\ \dot{2} \dot{2} 7 \underline{7 \dot{1}} \mid \dot{2} \dot{2} 7 - \mid \dot{5} \underline{\dot{5} \dot{4} \dot{3}} \dot{2} \mid \dot{1} - - \parallel \end{array}$$

洪湖水，浪打浪 · 準備練習

(傳)

① $\frac{2}{4} \quad \underline{\dot{2} \dot{2} \dot{3}} \underline{\dot{1} \dot{2}} \mid \underline{\dot{4} \cdot \dot{6}} \dot{5} \mid$

①a $\frac{2}{4} \quad 0 \underline{\dot{2} \dot{3}} \underline{\dot{1} \dot{2}} \mid \underline{\dot{4} \cdot \dot{6}} \dot{5} \mid$

(傳)

② $\frac{2}{4} \quad \underline{\dot{4} \cdot \dot{6}} \dot{5} \mid \underline{\dot{5} \dot{1}} \underline{\dot{6} \dot{5}} \mid \underline{\dot{4} \cdot \dot{3}} \dot{2} \mid$

②a $\frac{2}{4} \quad \underline{\dot{4} \cdot \dot{6}} \dot{5} \mid \underline{\dot{5} \cdot \dot{1}} \underline{\dot{6} \dot{5}} \mid \underline{\dot{4} \cdot \dot{3}} \dot{2} \mid$

(傳)

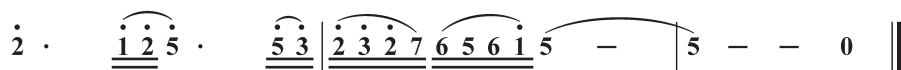
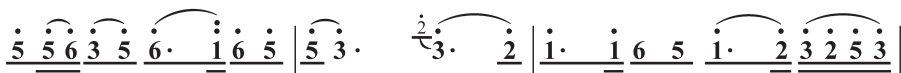
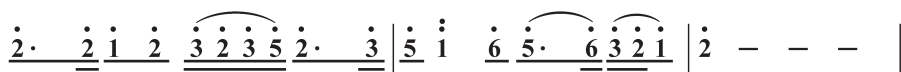
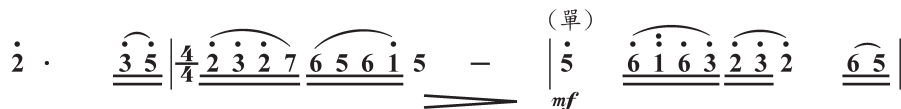
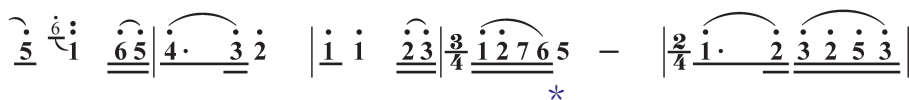
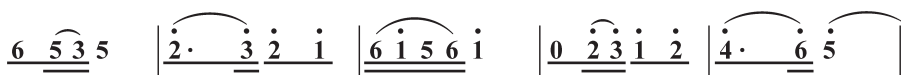
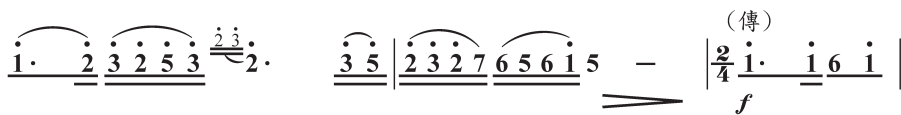
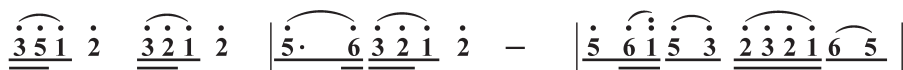
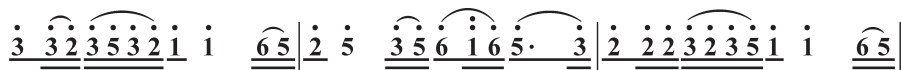
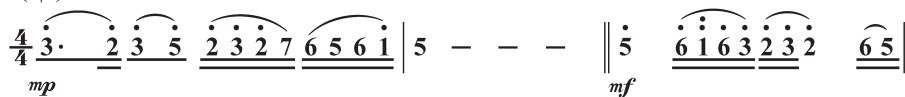
③ $\frac{3}{4} \quad \underline{\dot{1} \dot{2} 7} \underline{6} 5 - \mid \times 4 \text{次}$

洪湖水，浪打浪

張敬安、歐陽謙叔曲
楊守成定譜

1 = D 優美地

(單)



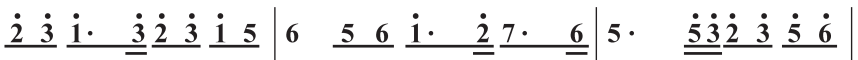
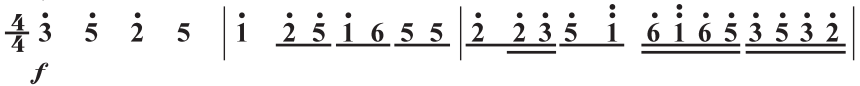
*：請留意在準備練習中已奏過

小開門

民間樂曲
楊守成定譜

1 = D 中速稍慢

(傳)



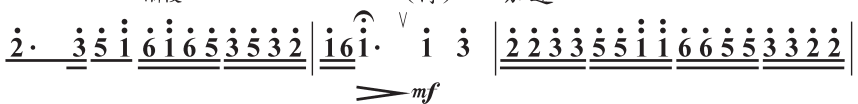
(單)



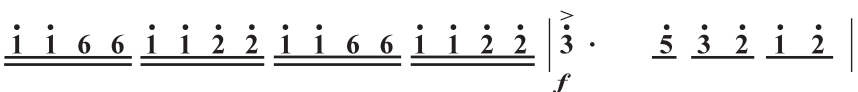
漸慢

(傳)

加速



快速



3̇ 3̇ 2̇ 2̇ 7 7 6 6 5 5 6 6 7 7 2̇ 2̇ | 6 6 1̇ 1̇ 2̇ 2̇ 5̇ 5̇ 3̇ 3̇ 2̇ 2̇ 7 7 6 6 |

[>]5̇ 6 1̇ 2̇ 7 6 | 5 5 6 6 1̇ 1̇ 2̇ 2̇ 6 6 1̇ 1̇ 6 6 5 5 | [>]3̇ 6 5 2 3 5 |

1̇ 1̇ 1̇ 6 1̇ 2̇ | [>]3̇ 2̇ 1̇ 6 1̇ 2̇ | 3̇ 3̇ 2̇ 2̇ 5̇ 5̇ 1̇ 1̇ 6̇ 6̇ 5̇ 5̇ 3̇ 3̇ 2̇ 2̇ |

5̇ 5 1̇ 1̇ 2̇ 2̇ 3̇ 3̇ 5̇ 5̇ | 2̇ 2̇ 3̇ 3̇ 5̇ 5̇ 1̇ 1̇ 6̇ 6̇ 5̇ 5̇ 3̇ 3̇ 2̇ 2̇ |

1̇ 1̇ 6 6 1̇ 1̇ 2̇ 2̇ 3̇ 3̇ 1̇ 1̇ 2̇ 2̇ 3̇ 3̇ | 1̇ 1̇ 2̇ 2̇ 3̇ 3̇ 5̇ 5̇ 2̇ 2̇ 3̇ 3̇ 1̇ 1̇ 7 7 |

6̇ 6 2̇ 2̇ 7 7 6 6 7 7 | 2̇ 2̇ 7 7 6 6 7 7 2̇ 2̇ 7 7 6 6 7 7 |
 漸強

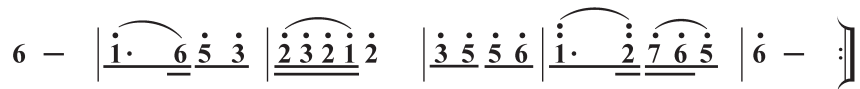
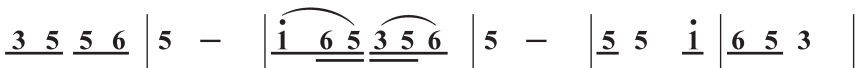
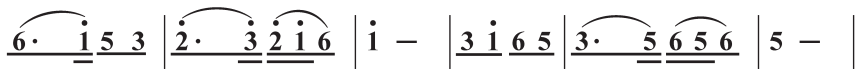
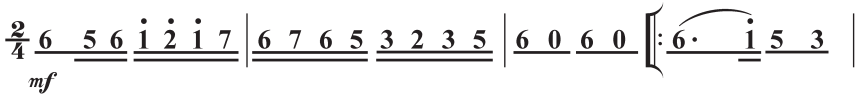
6̇ ' 5 6 1̇ 2̇ 7 6 | 5 ^v 5̇ 3̇ 2̇ 3̇ 5̇ 6̇ | 1̇ - - - ||
 慢

紫竹調 I

傳統樂曲
骨幹譜

1 = D 流暢地

(傳)

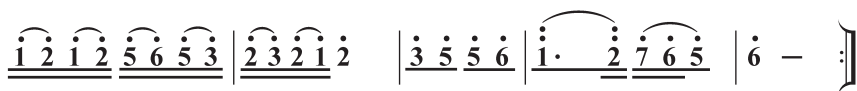
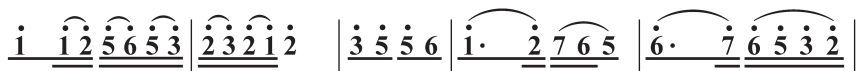
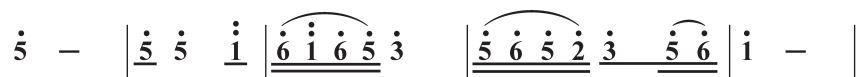
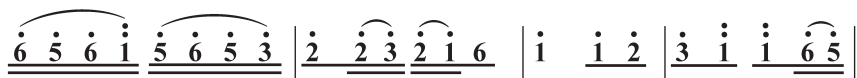
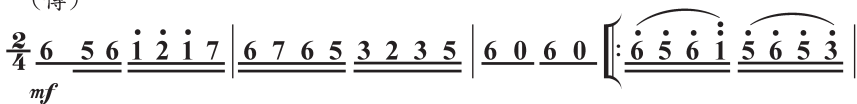


紫竹調 II

傳統樂曲
楊守成定譜

1 = D 流暢地

(傳)



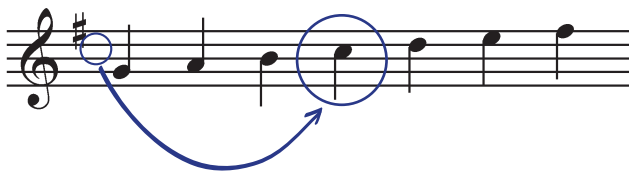
G 調的認識

接下來我們要接受一個非常大的挑戰！

要學習 G 調了！

首先，G 調的意思就是將 G 作為 1 (do) 音，即是 1=G。
那麼，所有的數目字，跟前面所學 D 調中的音，全部都不同了！
請看看下面列表～

G	A	B	C	D	E	F#
1	2	3	4	5	6	7
do	re	mi	fa	so	la	ti



要再背的啊！

這個過程會很痛苦，很混亂的，**但都要努力啊！**

熟習一段時間後，必定能夠掌握的。

現在我們先來學習一些短曲。



很久以前

1 = G

輕快

Bayly

① $\frac{4}{4}$ 1 1 2 3 3 4 | 5 6 5 3 - | 5 4 3 2 - | 4 3 2 1 - |

1 1 2 3 3 4 | 5 6 5 3 - | 5 4 3 2 3 2 | 1 - - - |

5 4 3 2 - | 4 3 2 1 - | 5 4 3 2 - | 4 3 2 1 - |

1 1 2 3 3 4 | 5 6 5 3 - | 5 4 3 2 3 2 | 1 - - - ||

1 = G 中速

② $\frac{2}{4}$ 1 1 3 | 5 5 | 6 6 3 | 5 - | 6 6 5 | 3 1 | 3 3 2 | 2 - |

1 1 3 | 5 5 | 6 6 3 | 5 - | 5 5 6 | 5 3 | 2 5 3 2 | 1 - ||

1 = G 行板

③ $\frac{2}{4}$ 3 3 3 2 | 1 1 1 | 4 4 4 3 | 2 2 2 | 3 4 5 2 | 3 4 5 4 | 3 3 2 2 | 1 1 1 ||

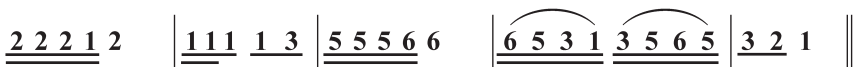
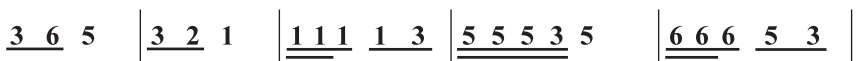
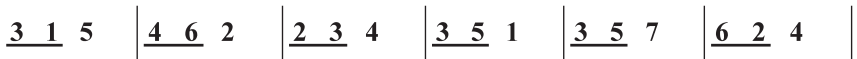
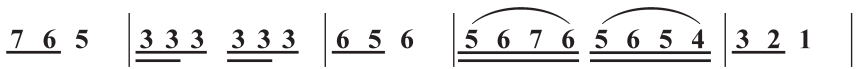
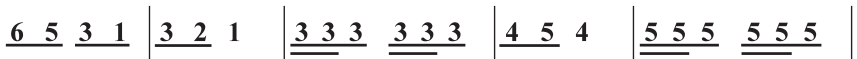
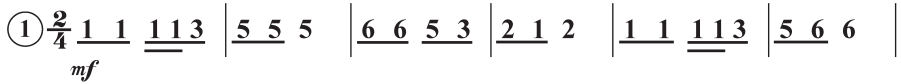
看！不太難吧！讓我們再來些更難的！



1 = G

盧思泓曲

快速



盧思泓曲

1 = G

② $\frac{2}{4}$ 7 6 5 4 7 6 5 4 | 3 5 5 | 6 5 4 3 5 4 3 2 | 3 5 1 | 3 3 3 3 3 |

$\overset{>}{1}$ $\overset{>}{3}$ $\overset{>}{1}$ $\overset{>}{3}$ | 4 4 4 4 4 | $\overset{>}{7}$ $\overset{>}{4}$ $\overset{>}{7}$ $\overset{>}{4}$ | 5 4 5 | 3 3 3 3 3 |

3 2 1 | 3 5 6 5 3 5 1 5 | 7 6 5 | 3 5 1 5 3 5 6 5 | 1 5 3 |

5 6 7 6 5 6 7 6 | 3 5 6 5 | 7 6 5 4 7 6 5 4 | 3 2 1 5 | 3 6 5 6 7 6 5 6 |

2 6 5 6 1 6 5 6 | 3 6 5 6 7 6 5 6 | 3 6 5 6 5 4 3 2 | 1 6 5 6 7 6 5 6 | 3 6 5 6 2 6 5 6 |

3 6 5 6 5 4 3 2 | 1 5 6 5 2 5 6 5 | 3 5 6 5 4 5 6 5 | 1 5 6 5 2 5 6 5 | 3 5 6 5 4 5 6 5 |

cresc.

5 5 6 5 6 5 6 5 | 7 6 5 4 6 5 4 3 | 5 4 3 2 4 3 2 3 | 1 0 0 ||

相信對先前的7個音已經很熟練了，
如高一個八度的話，又會是怎樣呢？
請看看下表：

已學 →

看！每一音上都加了一點，在五線譜上則可看到相對的音。

1 = G

盧思泓曲

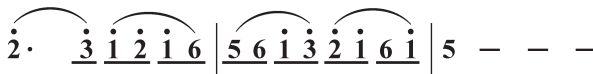
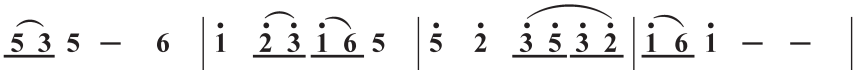
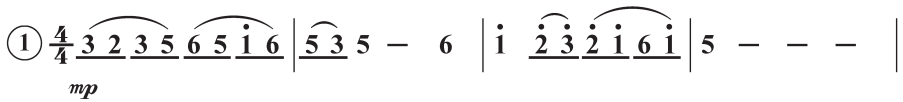
$\frac{4}{4}$ 1 1 1 1 $\dot{1}$ | 2 2 $\dot{2}$ - | 3 3 3 3 $\dot{3}$ | 4 4 $\dot{4}$ - |
 5 5 5 5 $\dot{5}$ | 6 6 $\dot{6}$ - | $\dot{7}$ $\dot{7}$ 7 7 7 | $\dot{1}$ 1 1 - |
1 2 1 2 3 2 3 5 | $\dot{1} \dot{2} \dot{1} \dot{2} \dot{3} \dot{2} \dot{3} 5$ | 3 2 3 5 6 5 6 $\dot{1}$ | $\dot{3} \dot{2} \dot{3} \dot{5} \dot{6} \dot{5} \dot{6} \dot{1}$ |
7 6 7 3 4 3 4 6 | $\dot{7} \dot{6} \dot{7} \dot{3} \dot{4} \dot{3} \dot{4} \dot{6}$ | 5 3 1 3 2 3 4 2 | $\dot{5} \dot{3} \dot{1} \dot{3} \dot{2} \dot{3} \dot{4} \dot{2}$ |
 $\dot{1} \dot{3} \dot{5} \dot{5} \dot{3} \dot{5} 1$ | 5 3 1 3 $\dot{5} \dot{1}$ $\dot{1}$ | 7 7 6 7 $\dot{2} \dot{3} \dot{2}$ | 7 6 4 2 $\dot{3} \dot{6} 5$ |
5 3 5 1 $\dot{3} \dot{5} 5$ | 6 4 6 2 $\dot{7} \dot{6} 5$ | 5 $\dot{3} \dot{1} \dot{5} \dot{6} \dot{4} \dot{2}$ | 7 $\dot{6} \dot{5} \dot{4} \dot{3} \dot{5} \dot{1}$ |
 1 $\dot{1} \dot{1} \dot{1} \dot{1}$ $\dot{1}$ | 2 $\dot{2}$ $\dot{2}$ - | 3 $\dot{3} \dot{3} \dot{3} \dot{3}$ $\dot{3}$ | 4 $\dot{4}$ $\dot{4}$ - |
 5 $\dot{5} \dot{5} \dot{5} \dot{5}$ $\dot{5}$ | 6 $\dot{6}$ $\dot{6}$ - | 7 $\dot{7} \dot{7} \dot{7} \dot{7}$ |) 0 (| $\dot{1} \dot{1} \dot{1} \dot{1}$ 0 ||



1 = G

茉莉花

江蘇民歌

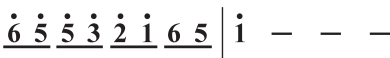
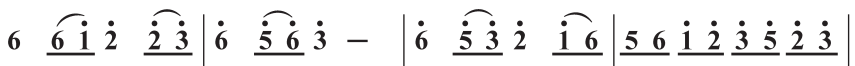


記得嗎？
我們奏過的了！
(參看初級頁53)

水庫引來金鳳凰

高揚、王慶琛曲

1 = G



我們奏過的了！
(參看初級頁53)

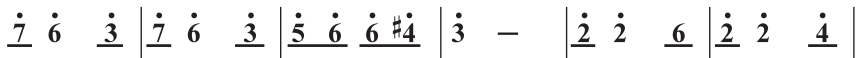
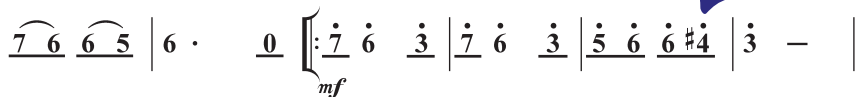
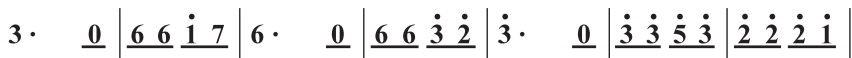
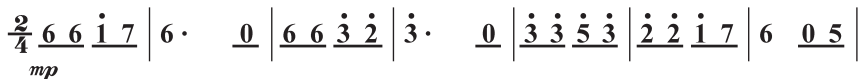
又奏？你能說出跟前面有何分別嗎？



小草

王祖皆、張卓婭曲

1 = G 中速 純樸地



這又是什麼？

好了，若是低一個八度的話，又應該怎樣呢？

已學 →

1 2 3 4 5 6 7

(1) 2 3 (4) 5 6 7

這兩個音，
不是所有的笙都有啊~

道理跟在高音上方加一點是一致的，這些都是低音，
所以就在下方加一點呢~

1 = G

中板

$\frac{2}{4}$ 2 3 5 6 | 2 3 5 6 | 2 3 5 6 | 7 6 5 6 | 2 3 5 6 | 2 3 5 6 |

mf

2 3 5 6 | 7 6 5 6 | 2 3 5 7 | 2 3 5 7 | 2 3 5 7 | 6 5 3 6 |

2 5 3 6 | 2 5 3 6 | 2 5 3 6 | 5 2 3 6 | 2 6 3 6 | 2 6 3 6 |

2 6 3 6 | 2 5 2 6 | 7 6 5 6 | 7 6 5 6 | 7 6 5 6 | 7 5 7 6 |

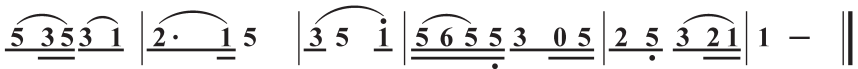
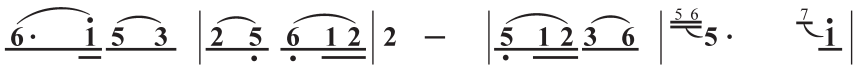
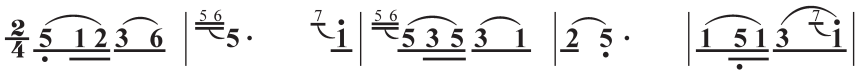
2 6 3 5 | 6 2 6 5 | 2 6 3 5 | 2 6 2 5 | 6 2 3 5 | 6 - ||



海島的早晨 — 選段

1 = G 如歌地

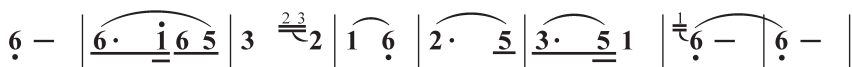
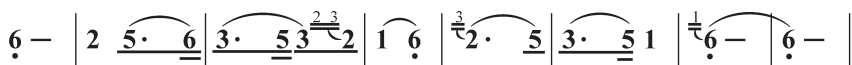
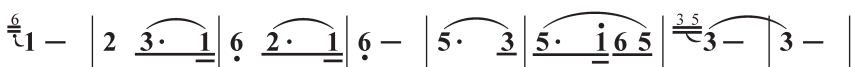
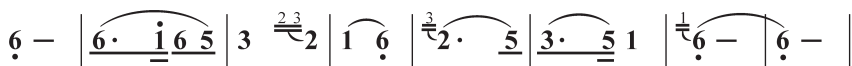
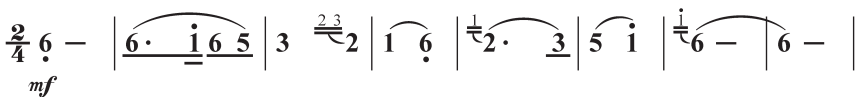
王乃兩、任寶楨曲



草原馬奇兵 — 選段

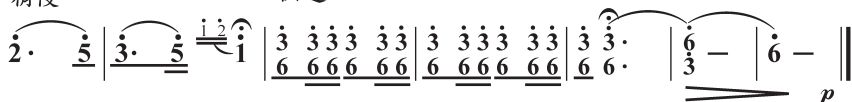
1 = G 如歌地

原野、吳瑞、胡天泉曲



稍慢

快速





掛紅燈 — 選段

1 = G 慢板 深情地

蕭江、牟善平曲

mp

mf

1 = G 優美地

蝴蝶戀花片斷

pp

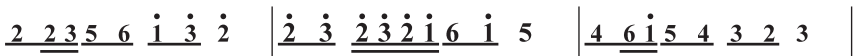
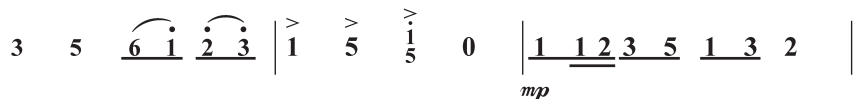
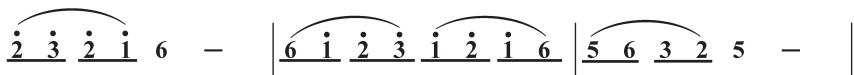
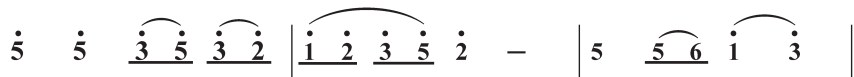
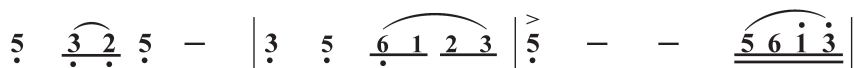
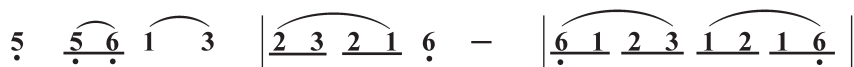
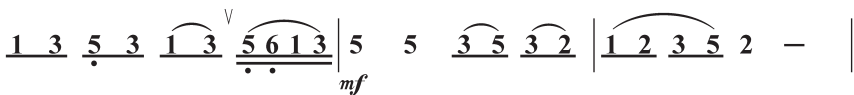
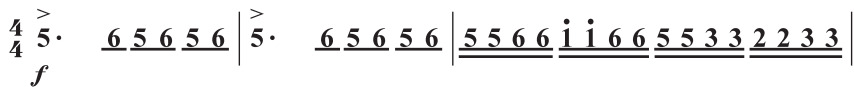
f

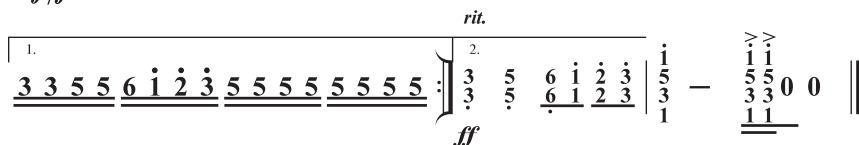
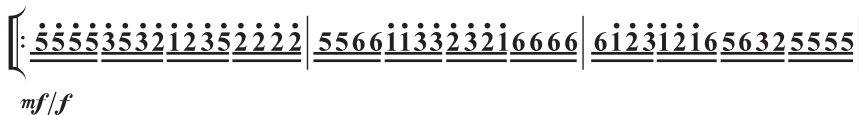
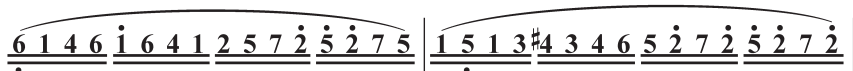
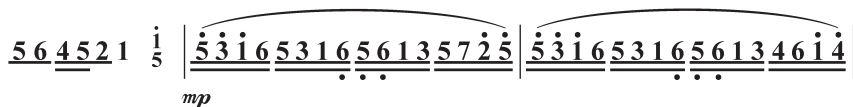
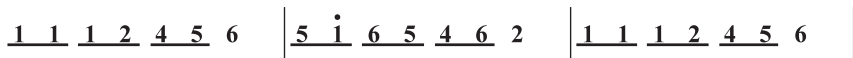
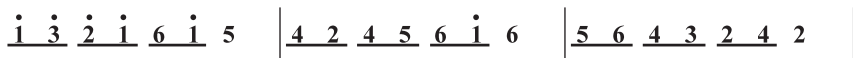
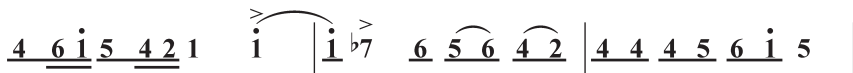
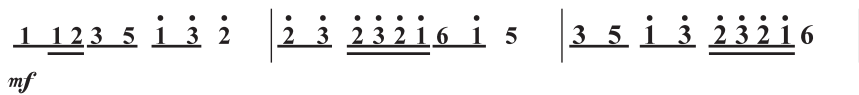
mf

花好月圓

黃貽鈞曲
盧思泓編

1 = G 熱烈的快板





好了，G調的簡譜，用單音演奏應該已經蠻熟練了~

還記得傳統和音嗎？

不用緊張！我們慢慢來想想看~
G調音階各音及其「音名」如下：

唱名	1	2	3	4	5	6	7
音名	G	A	B	C	D	E	F#

每一個音所配搭的「傳統和音」組合，
其實是沒有改變的，只有一個C音，在之前還未學習，
請看看下表吧~

唱名	1	2	3	4	5	6	7
音名	G	A	B	C	D	E	F#

傳統和音 

「傳統和音」是不分高低音的，所以現時只有七個音啊~
雖然是有點複雜，但其實不難吧！
謹記，要在短時間內把它們弄清楚，不然將來會變得更困難呢！

(* 之前學的C#，組合是  ；所以C就是  了。)



平調緒

山東民間樂曲
趙風印傳譜
翁鎮發整理

1 = G

(反把指法)

(傳)

留意！只有六個音。

$\frac{4}{4}$ 5 3 5 532 235 55 | 3 553 223 553 22 | i 6 i ii 5 56 i ii |
6 i 6i653 35i i6 | 5 3 5 552 235 56 | i 6 i ii 3 5 3532 |
i. 6 i 6 i 5 5 [: 6 5 32352 2 2 3 | 5 532 2 2 3 5 55 |
3 553 2 3 5 3 2 | i 6 i i 5 56 i i | 6 i 6i653 5 i i6 |
5 3 5 532 235 56 | i 6 i ii 3 5 3532 | i. 6 i. 6 i 5555 :]
 [: 6765323522222223 | 5553222523235555 | 3355332233553322 |
ii66iiii5356iii6 | 56ii6i653355i2i6 | 5636555325235356 |
ii66iiii23576532 | 1. iii6i6i6i 0 5555 :] 2. 100 0 0 ||



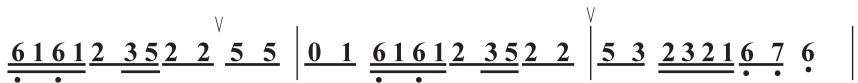
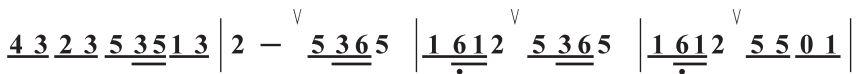
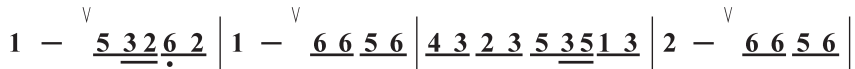
句句雙

東北民間樂曲
凌其陣傳譜
蔣朗蟾整理

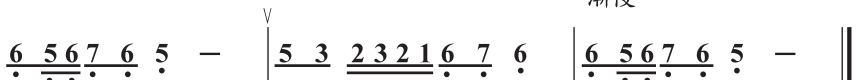
1 = G

中板

(傳)



漸慢



五字開門

山東民間樂曲
魏永堂傳譜
牟善平整理

1 = G

【一】(傳)

$\frac{2}{4}$ 6̣. 5̣. 1̣. 5̣. | 6̣. 1̣ 6̣. 5̣. | 6̣. 5̣. 3̣ 2̣ | 1̣. 1̣. 6̣. 1̣. 6̣. 1̣. | 6̣. 5̣. 1̣. 5̣. | 6̣ 1̣. 1̣ | 2̣. 1̣. 6̣. 1̣. |

6̣ 1̣. 6̣. | 5̣. 5̣. 6̣. | 1̣. 3̣ 2̣ 1̣ | 6̣. 5̣. 1̣. 6̣. | 5̣. 5̣. 3̣. 5̣. | 5̣. 1̣. 6̣. 5̣. | 3̣. 2̣. 1̣. 2̣. |

3̣. 3̣. 6̣. 5̣. | 3̣. 5̣. 3̣. | 5̣. 6̣. 5̣. 3̣. | 2̣. 3̣. 5̣. | 6̣. 5̣. 3̣. 2̣. | 1̣ 1̣. 1̣ | 2̣. 1̣. 6̣. 1̣. | 6̣. 5̣. 1̣ |

6̣. 5̣. 3̣. 2̣. | 1̣ 6̣. 2̣ | 1̣. 6̣. 1̣. 2̣. | 3̣ 5̣. 5̣ | 3̣. 5̣. 1̣. 2̣. | 3̣. 3̣. 2̣. 2̣. | 1̣. 6̣. 5̣. 3̣. |

【二】

5̣ 1̣. 6̣. | 5̣. 3̣. 5̣. 6̣. | 1̣ 1̣. 1̣ | 2̣. 5̣. 3̣. 2̣. | 1̣. 1̣. 6̣. 1̣. 6̣. 1̣. | 6̣. 5̣. 1̣. 5̣. | 6̣. 1̣. 6̣. 5̣. |

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2̣. 1̣. 6̣. 1̣. 5̣. 1̣. 5̣. 1̣. | 6̣. 1̣. 5̣. 1̣. 6̣. 5̣. 3̣. 2̣. | 1̣ 5̣. 6̣. 1̣. 6̣. 1̣. 1̣. | 2̣. 3̣. 2̣. 1̣. 6̣. 1̣. 5̣. 1̣. | 6̣. 6̣. 6̣. 5̣. 1̣. 5̣. 1̣. |

6̣. 1̣. 5̣. 1̣. 1̣. 5̣. 3̣. 2̣. | 1̣ 6̣. 1̣. 6̣. 5̣. 3̣. 2̣. | 1̣. 6̣. 1̣. 6̣. 1̣. 6̣. 1̣. 2̣. | 3̣ 2̣. 3̣. 5̣. 1̣. 5̣. 1̣. | 6̣. 1̣. 5̣. 1̣. 3̣. 2̣. 1̣. 2̣. |

3̣ 5̣. 3̣. 2̣. 3̣. 2̣. 1̣. | 6̣. 1̣. 3̣. 6̣. 5̣. 6̣. | 5̣. 6̣. 5̣. 2̣. 1̣. 6̣. 1̣. | 5̣. 1̣. 5̣. 6̣. 5̣. 3̣. 2̣. | 1̣. 5̣. 6̣. 1̣. 6̣. 1̣. |

【三】稍快

2 3 5 1̇ | 6 5 3 2 | 1 5 6 1 6 1 | 6̇ 5̇ 1̇ 5̇ | 6̇ 6̇ 1̇ 1̇ | 2 1 6 1 | 6 6 1 6 | 5 5 5 6 |

1 3 2 1 | 6 5 1 6 | 5 5 3 5 | 5 1 6 5 | 3 2 1 2 | 3 3 6 5 | 3 5 3 3 |

5 6 5 3 | 2 3 5 5 | 6 5 3 2 | 1 1 1 1 | 2 1 6 1 | 6 6 5 1 | 6 5 3 2 |

1 1 6 2 | 1 6 1 2 | 3 3 5 5 | 3 5 1 2 | 3 3 2 2 | 1 6 5 3 | 5 5 1 6 |

【四】

5 3 5 6 | 1 1 1 1 | 2 5 3 2 | 1 1 6 1 6 1 | 6 6 5 5 | 1 1 5 5 | 6 6 6 6 | 1 1 1 1 |

2 2 1 1 | 6 6 1 1 | 6 6 6 6 | 1 1 6 6 | 5 5 5 5 | 5 5 6 6 | 1 1 3 3 | 2 2 1 1 | 6 6 5 5 | 1 1 6 6 |

5 5 5 5 | 3 3 5 5 | 5 5 1 1 | 6 6 5 5 | 3 3 2 2 | 1 1 2 2 | 3 3 3 3 | 6 6 5 5 | 3 3 5 5 | 3 3 3 3 |

5 5 6 6 | 5 5 3 3 | 2 2 3 3 | 5 5 5 5 | 6 6 5 5 | 3 3 2 2 | 1 1 1 1 | 1 1 1 1 | 2 2 1 1 | 6 6 1 1 |

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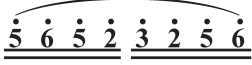

3 3 5 5 | 1 1 2 2 | 3 3 3 3 | 2 2 2 2 | 1 1 6 6 | 5 5 3 3 | 5 5 5 5 | 1 1 6 6 | 5 5 3 3 | 5 5 6 6 |

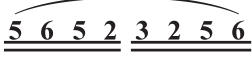

突慢

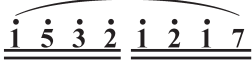

1 1 1 1 | 1 1 1 1 | 2 2 5 5 | 3 3 2 2 | 1̇ · 1 2 | 3 5 | 2 1 5 6 | 1̇ - || *ff*

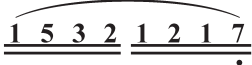

《海青歌》準備練習

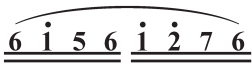

1 = G

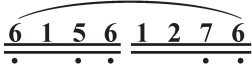

a)  ➔ 

a1)  ➔ 

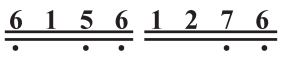
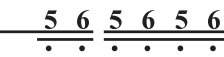
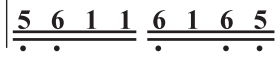
b)  ➔ 

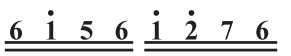
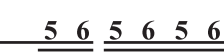
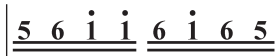
b1)  ➔ 

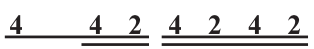
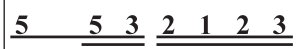
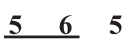
c)  ➔ 

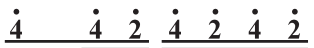
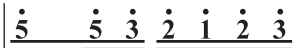
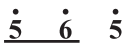
c1)  ➔ 

請亦以不同八度演奏以下樂句：

a)  |  |  |

a1)  |  |  |

b)  |  |  |

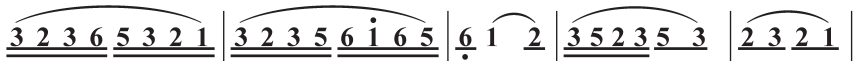
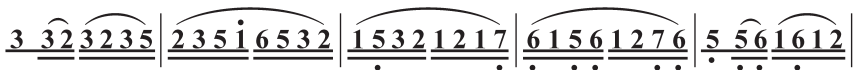
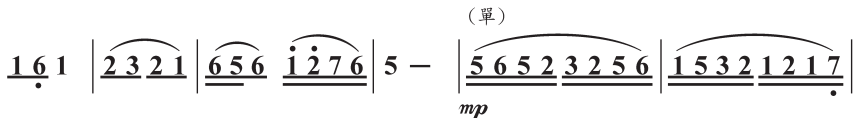
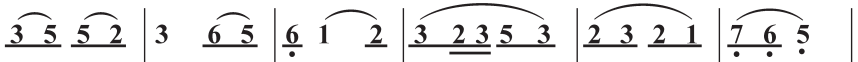
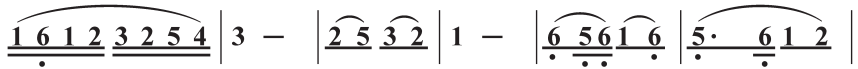
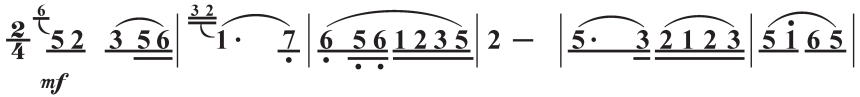
b1)  |  |  |

海青歌

傳統樂曲
曹建國改編

1 = G
慢速

(傳)



$\underline{\underline{7 \cdot 6 \cdot 5}} \mid \underline{\underline{6 \cdot 1 \cdot 5 \cdot 6 \cdot 1 \cdot 2 \cdot 7 \cdot 6}} \mid \underline{\underline{5 \cdot 5 \cdot 6 \cdot 5 \cdot 6 \cdot 5 \cdot 6}} \mid \underline{\underline{5 \cdot 6 \cdot 1 \cdot 1 \cdot 6 \cdot 1 \cdot 6 \cdot 5}} \mid 4 \underline{\underline{4 \cdot 2 \cdot 4 \cdot 2 \cdot 4 \cdot 2}} \mid$

$5 \underline{\underline{5 \cdot 3 \cdot 2 \cdot 1 \cdot 2 \cdot 3}} \mid \underline{\underline{5 \cdot 6 \cdot 1 \cdot 5}} \mid \underline{\underline{1 \cdot 6 \cdot 1}} \mid \underline{\underline{2 \cdot 5 \cdot 3 \cdot 2 \cdot 3 \cdot 2 \cdot 1}} \mid \underline{\underline{6 \cdot 1 \cdot 5 \cdot 6 \cdot 1 \cdot 2 \cdot 7 \cdot 6}} \mid$

$5 \cdot 0 \mid \underline{\underline{5 \cdot 2 \cdot 3 \cdot 5 \cdot 1 \cdot 2 \cdot 1 \cdot 7}} \mid \underline{\underline{6 \cdot 5 \cdot 1 \cdot 3 \cdot 2 \cdot 1 \cdot 2 \cdot 3}} \mid \underline{\underline{5 \cdot 3 \cdot 2 \cdot 3 \cdot 5 \cdot 1 \cdot 6 \cdot 5}} \mid \underline{\underline{1 \cdot 6 \cdot 2 \cdot 5 \cdot 3 \cdot 2 \cdot 3 \cdot 5}} \mid$

$\underline{\underline{2 \cdot 5 \cdot 3 \cdot 2 \cdot 1 \cdot 2 \cdot 1 \cdot 7}} \mid \underline{\underline{6 \cdot 5 \cdot 1 \cdot 6 \cdot 5 \cdot 6 \cdot 1 \cdot 2}} \mid \underline{\underline{3 \cdot 5 \cdot 5 \cdot 2 \cdot 3}} \overset{v}{\underline{\underline{6 \cdot 5}}} \mid \underline{\underline{6 \cdot 1 \cdot 2 \cdot 3 \cdot 2 \cdot 5 \cdot 3}} \mid$

$\underline{\underline{2 \cdot 3 \cdot 2 \cdot 1 \cdot 7 \cdot 6 \cdot 5}} \mid \underline{\underline{6 \cdot 2 \cdot 1 \cdot 6 \cdot 5 \cdot 6 \cdot 5 \cdot 6}} \mid \underline{\underline{5 \cdot 1 \cdot 6 \cdot 5 \cdot 4 \cdot 2 \cdot 4 \cdot 2}} \mid \underline{\underline{5 \cdot 3 \cdot 2 \cdot 3 \cdot 5 \cdot 6 \cdot 5}} \mid$

(傳)

$\underline{\underline{1 \cdot 6 \cdot 1 \cdot 3 \cdot 2 \cdot 3 \cdot 2 \cdot 1}} \mid \underline{\underline{6 \cdot 5 \cdot 1 \cdot 6 \cdot 5}} \mid \underline{\underline{5 \cdot 1 \cdot 6 \cdot 5}} \mid 4 \cdot \underline{\underline{3}} \mid 5 \cdot \underline{\underline{3 \cdot 2 \cdot 1 \cdot 2 \cdot 3}} \mid$

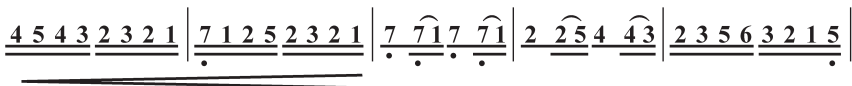
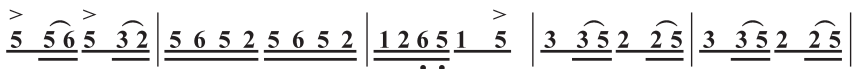
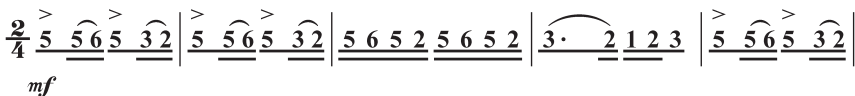
$5 \underline{\underline{6 \cdot 1 \cdot 5}} \mid \underline{\underline{1 \cdot 6 \cdot 1}} \mid \underline{\underline{2 \cdot 3 \cdot 2 \cdot 1}} \mid \underline{\underline{6 \cdot 1 \cdot 5 \cdot 6 \cdot 1 \cdot 2 \cdot 7 \cdot 6}} \mid 5 - \parallel$

喜洋洋

劉明源曲
盧思泓編

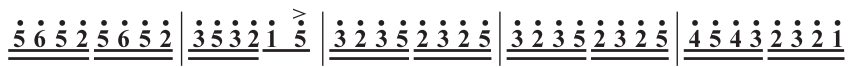
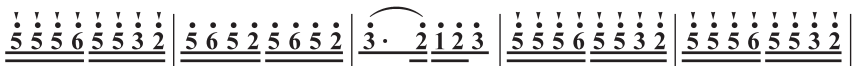
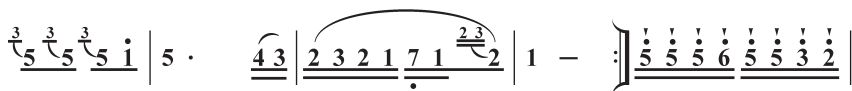
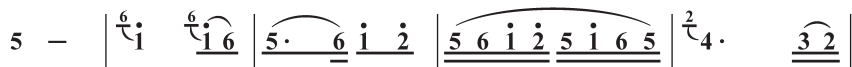
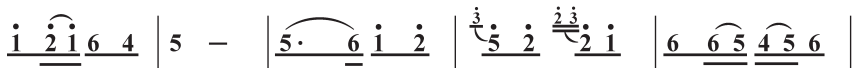
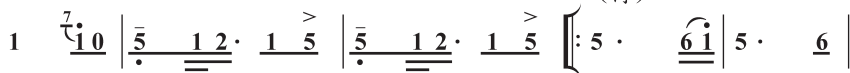
1 = G

熱烈 活潑
(單)



I. (單) 流暢地

II. (傳)



水庫引來金鳳凰 - 準備練習

1 = G

(單)

a) $\frac{2}{4}$ $\widehat{5\ 6\ 1\ 2}$ | $\widehat{3\ 2\ 1\ 6}$ | $\widehat{5\ 6\ 1\ 2}$ | $\widehat{3\ 2\ 1\ 6}$ | $\widehat{5\ 6\ 1\ 2}$ | $\widehat{3\ 5\ 3\ 2}$ | $\widehat{3\ 2\ 1\ 6}$ | 5 - ||

(單)

b) $\frac{2}{4}$ 1 - | 2 2 3 | 5 6 1 2 | 3̣ - | 2̣ 3̣ | 1̣ - ||

$\frac{2}{4}$ 1 - | 2̣ 2 3 | 5 6 1 2 | 3̣ - | 2̣ 3̣ | 1̣ - ||

$\frac{2}{4}$ 1 - | 2̣ · 3̣ | 5 5 6 6 1 1 2 2 | 3̣ - | 2̣ 3̣ | 1̣ - ||

$\frac{2}{4}$ 1 - | 2̣ · 3̣ | 55661122 | 3̣ - | 2̣ 3̣ | 1̣ - ||

c) (傳) 三吐練習

5 3 3 6 3 3 | 6 3 3 5 3 3 | X 4

5 3 3 6 3 3 | 5 3 3 6 3 3 | X 4

d) $\frac{5}{4}$ 3 2 1 2 | 留意當中的 3 2 1 要連續吹奏，不可間斷。

$\frac{5}{4}$ 3 2 1 2 | $\frac{6}{4}$ 3 2 1 2 |

(另可在 3 2 1 加花舌)

e) (傳)

1̣ → 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣

1̣ 6 1̣ - → 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 6 6 6 6 6 6 6 6 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣

5 5 6 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6

打音
↓

f) (傳) 雙吐練習

6 6 6 6 5 5 5 5 | 1 1 1 1 6 6 6 6 | X 4

(傳)

2 2 2 2 1 1 1 1 | 3 3 3 3 2 2 2 2 | X 4

(傳)

3 3 3 3 5 5 5 5 | 5 5 5 5 3 3 3 3 | X 4

(傳) 2 2 2 2 (傳)

3 3 5 5 5 5 3 3 | 3 3 5 5 5 5 3 3 | X 4

(傳)

3̣ 2̣ 2̣ 2̣ | 2̣ 1̣ 1̣ 6 | 5 5 6 6 1 1 2 2 | 3̣ 3̣ 5 5 2 2 3 3 | 3̣ 3̣ 2 2 2 2 | 6 6 5 5 5 5 3 3 | 2 2 1 1 6 6 5 5 | 1̣ 0 ||

(傳)

(傳)

(在這裡，請特別留意，若樂譜寫上 $\frac{2}{5}$ 及 $\frac{3}{6}$ 兩個組合，學生需按指示演奏。)

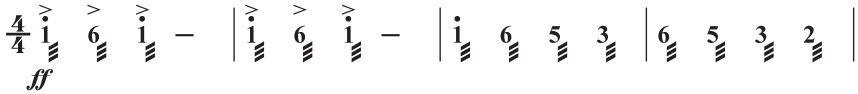
水庫引來金鳳凰

高揚、王慶琛曲

1 = G

極慢板 奔騰 激動地

【一】(傳)

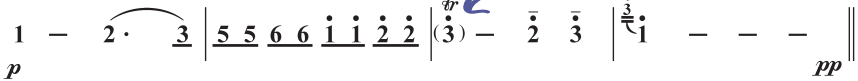


(單音)

快

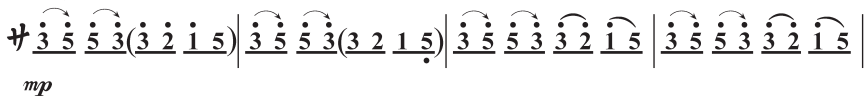
原速

在3音的指孔上晃動



(滑音)

慢起漸快



慢

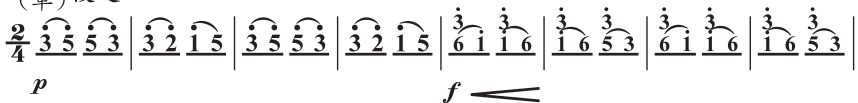
【二】慢板 優美 歌唱地



【三】快板 歡舞跳躍地

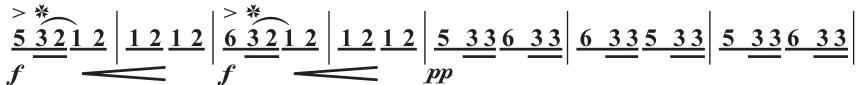
(單)慢起

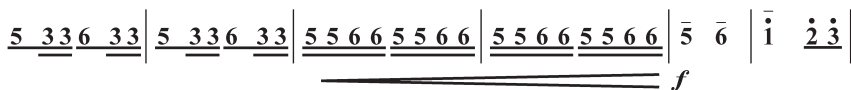
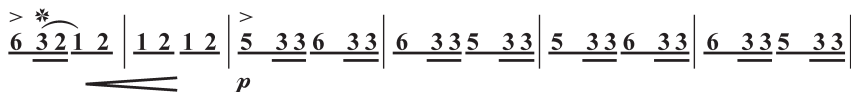
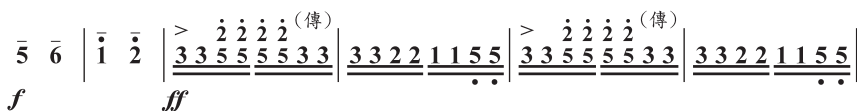
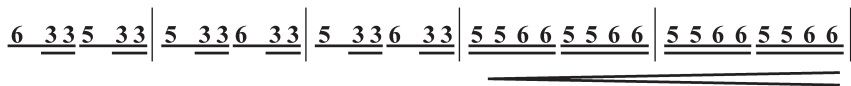
加快



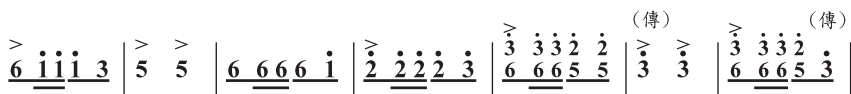
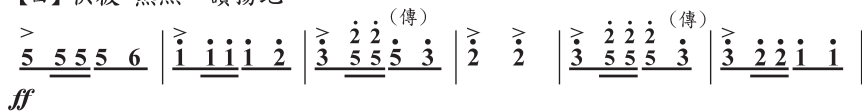
快速

(傳)-----



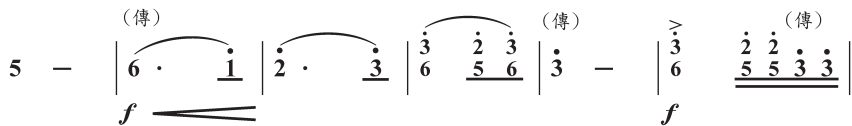
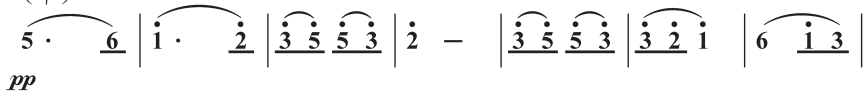


【四】快板 熱烈，讚揚地

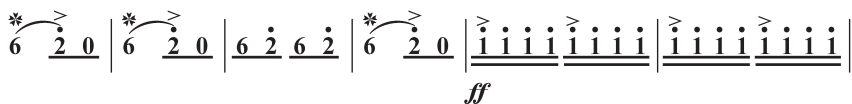
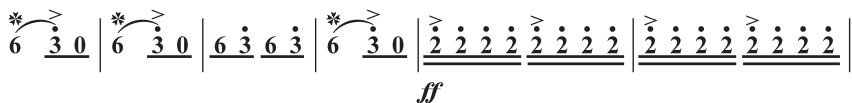
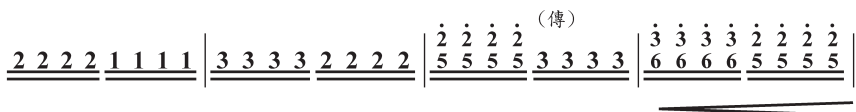
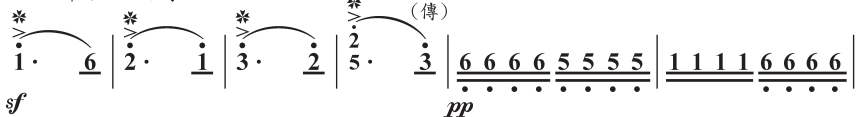


如歌地

(單)



【五】幸福，自豪地



$\overset{*}{\curvearrowright} \overset{\text{>}}{\dot{6}} \dot{1} 0 \mid \overset{*}{\curvearrowright} \overset{\text{>}}{\dot{6}} \dot{1} 0 \mid \underline{\dot{6} \dot{1} \dot{6} \dot{1}} \mid \underline{\dot{6} \dot{1} \dot{6} \dot{1}} \mid \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \mid \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{1}} \mid \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \mid \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \mid \overset{\text{>}}{\dot{1}} \dot{0} 0 \mid \frac{4}{4}$

fp

【六】極慢板 奔騰 激動地

$\frac{4}{4} \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{6}} \overset{\text{>}}{\dot{1}} - \mid \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{6}} \overset{\text{>}}{\dot{1}} - \mid \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{6}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{3}} \mid \overset{\text{>}}{\dot{6}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{3}} \overset{\text{>}}{\dot{2}} \mid$


ff

(單)

安靜，深遠地

$1 - - - \mid \overset{\text{>}}{\dot{3}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{5}} \overset{\text{>}}{\dot{3}} \overset{\text{>}}{\dot{3}} \overset{\text{>}}{\dot{2}} \overset{\text{>}}{\dot{1}} \overset{\text{>}}{\dot{5}} \mid \overset{\text{>}}{\dot{1}} - - - \parallel$

p *pp*


 (用滑音的方法吹奏)

雙音和音

我們將要學習一種新的和音，叫「雙音和音」，這和音與「傳統和音」和分別在於每音的高低八度，跟單音一樣都分清楚，而每一個音配上其「輔助音」*而構成，每兩音為一組，故名雙音。

請看看下表，應該不難明白，只是難記吧……

我們曾學G調的音，包括如下：

	2̣	3̣	5̣	6̣	7̣	1	2	3	4	5	6	7	1̣	2̣	3̣	4̣	5̣	6̣	7̣
雙音	6̣	7̣	2	3	#4	5	6	7	1̣	2̣	3̣	7	1̣	2̣	3̣	4̣	5̣	6̣	7̣
	2̣	3̣	5̣	6̣	7̣	1	2	3	4	5	6	#4	5	6	7	1̣	2̣	3̣	#4

五線譜

供21簧笙使用（大寫為主，細寫為附）

到這裡，學生們需要經歷一個頗痛苦的記憶過程，有信心已弄清楚同學，我往一頁繼續學習，不然必須以「雙音」反覆練習頁77-87，以鞏固其記憶。當然，兩者同時進行都是可以的。在這裡，學習的進度雖因人而異，但用短時間來把「單」、「傳統」、「雙音」弄清楚還是比較好的。

*輔助音以在主音上方加一個五度音「或」在主音下方加一個四度音。

茉莉花 - 準備練習

段落【一】及【二】所用的雙音，其實只有8個，請看看下表：

	5̣	6̣	1̣	2̣	3̣	5̣	6̣	1̣
	↓	↓	↓	↓	↓	↓	↓	↓
雙音和音	2̣ 5̣	3̣ 6̣	5̣ 1̣	6̣ 2̣	7̣ 3̣	2̣ 5̣	3̣ 6̣	1̣ 5̣

五線譜對照

請用「雙音」試奏以下樂句：

1 = G

a)

段落【三】則用上較多的和音組合，共12個。把它們都能流暢應用的話，G調的雙音指法，基本上可說是學懂了，這是很關鍵的，千萬不要弄錯啊！請看看下表：

	6̣	1̣	2̣	4̣	5̣	6̣	[★] 7̣	1̣	2̣	4̣	5̣	6̣
雙音和音	3̣ 6̣	5̣ 1̣	6̣ 2̣	1̣ 4̣	2̣ 5̣	3̣ 6̣	4̣ 7̣	5̣ 1̣	6̣ 2̣	1̣ 4̣	2̣ 5̣	3̣ 6̣

留意！這是7音

所以^b7的話就是如下了~

五線譜對照

1 = G

a)

b)

顫音記譜法

在這樂曲中，共有兩個顫音(tr)的地方，笙的顫音，跟其他樂器不一樣，本教材特此建立一套記錄方法，以方便演奏者能直接掌握樂曲的要求。

- a) 樂譜中記著 $\overset{\dot{5}}{\underset{(3)}{tr}}$ ，()內的音表示負責按該孔的手指需要在演奏時在孔上顫動，另外的音則為持續者。

因此 $\overset{\dot{5}}{\underset{(3)}{tr}}$ 的效果則應為 $\underline{\underline{\underline{\overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3} \overset{\dot{5}}{3}}}}$

- b) 樂譜中記著 $\overset{\dot{5}}{\underset{(2)}{tr}}$ ，效果則應為 $\underline{\underline{\underline{\overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2} \overset{\dot{5}}{2}}}}$

茉莉花

高沛、維康曲

1 = G

引子【自由地】

(雙) (單)

mp *p*

$\overset{\overset{\underline{\underline{2\ 3\ 2}}}{\downarrow}}{\underline{\underline{3\ 2\ 3\ 5\ 6\ 2\ 1\ 6}}}$

$\overset{\overset{\underline{\underline{5\ 6\ 5\cdot}}}{\downarrow}}{\underline{\underline{5\ 3\ 5\ 6}}}$

rit.

$\left[\begin{array}{c} \overset{\overset{\underline{\underline{6\ 2\ 3\ 1\ 6\ 5}}}{\downarrow}}{\underline{\underline{2\ 1\ 2\ 3}}} \\ \text{伴奏} \\ \left[\begin{array}{c} \overset{\overset{\underline{\underline{X\ X\ 0\ 0\ X}}}{\downarrow}}{\underline{\underline{X\ X\ 0\ 0\ X}}} \end{array} \right] \end{array} \right]$

【一】優美如歌

(單)

$\frac{4}{4}$ $\underline{\underline{3\ 2\ 3\ 5}} \underline{\underline{6\ 5\ 1\ 6}} \mid \underline{\underline{5\ 3\ 5}} - 6 \mid \underline{\underline{1\ 2\ 3\ 2\ 1\ 6\ 1}} \mid 5 - - - \mid$

$\underline{\underline{5\ 3\ 5}} - 6 \mid \underline{\underline{1\ 2\ 3\ 1\ 6\ 5}} \mid 5\ 2\ \underline{\underline{3\ 5\ 3\ 2}} \mid \underline{\underline{1\ 6\ 1}} - - \mid$

$\underline{\underline{3\ 2\ 1}}\ 2\cdot\ \underline{\underline{3}} \mid 5\ \underline{\underline{6\ 1\ 6}}\ 5 \mid \underline{\underline{5\ 3\ 2}}\ \underline{\underline{3\ 5\ 3\ 2}} \mid \underline{\underline{1\ 2\ 6}} - 1 \mid$

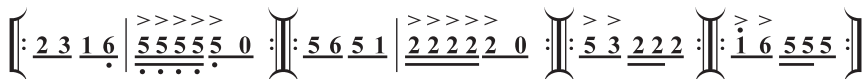
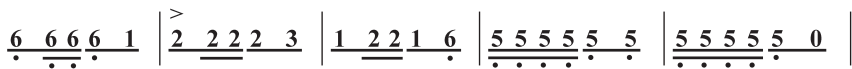
(雙)

$2\cdot\ \underline{\underline{3\ 1\ 2\ 1\ 6}} \mid \underline{\underline{1\ 6\ 5}} - - \mid \underline{\underline{3\ 2\ 1}}\ 2\cdot\ \underline{\underline{3}} \mid 5\ \underline{\underline{6\ 1\ 6}}\ 5 \mid$

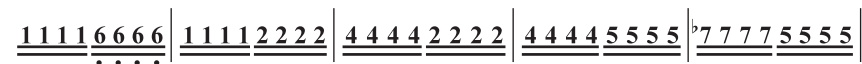
$\underline{\underline{5\ 3\ 2}}\ \underline{\underline{3\ 5\ 3\ 2}} \mid \underline{\underline{1\ 2\ 6}} - 1 \mid 2\cdot\ \underline{\underline{3\ 1\ 2\ 1\ 6}} \mid \underline{\underline{1\ 6\ 5}} - - \mid$

(單)

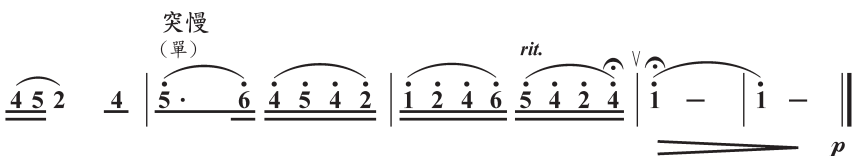
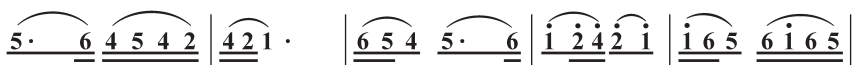
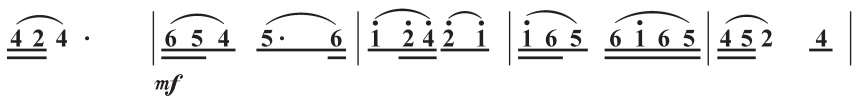
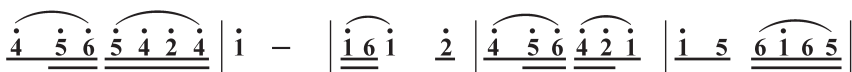
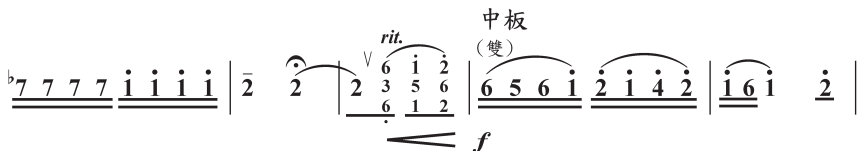
$3\cdot\ \underline{\underline{5\ 6\ 1\ 1\ 6}} \mid 5\cdot\ \underline{\underline{3\ 5\ 6}} \mid \overset{\overset{\underline{\underline{5\ 4\ 2}}}{\downarrow}}{\underline{\underline{1\cdot\ 3\ 2\ 3\ 2\ 1}}} \mid \underline{\underline{6\ 5\ 1\ 6\ 5}} - \mid$



【三】



mp *cresc.*



D調雙音

在之前，我們經歷過D調的「單音」及「傳統和音」。剛剛的幾個章節，我們已把G調的「單音」、「傳統和音」和「雙音」弄得很清楚了。接下來，我們又有新挑戰了！D調雙音其實一點也不難，只要在看譜上不要弄錯就是了。

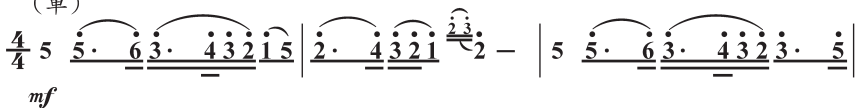
首先，我們複習一下D調的單音。同學亦可先重溫本教材的p.1 - p.14。又如果你對D調的記憶還算不錯，可直接嘗試以下的片段：

南海漁歌片斷

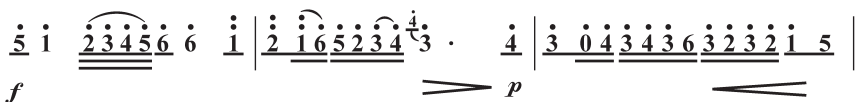
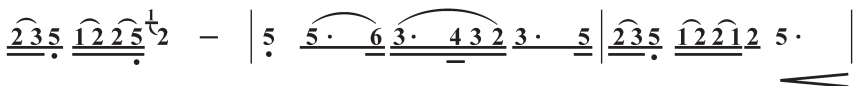
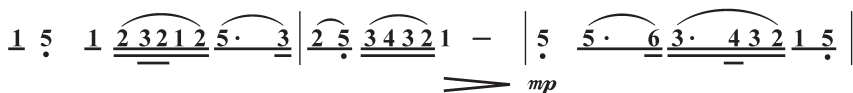
1 = D

優美 讚頌地

(單)



稍慢



D調雙音跟G調雙音的原則是一樣的，「每一個音都配上其附助音而構成(見p.43)」，每兩者為一組。我們剛剛複習過D調的音，包括如下：

5̣ 6̣ 7̣ 1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 7̣ 1̣̇ 2̣̇ 3̣̇ 4̣̇ 5̣̇ 6̣̇ 7̣̇ 1̣̇̇ 2̣̇̇ 3̣̇̇

雙音

2̣ 3̣ (#4) 5̣ 6̣ 7̣ 1̣̇ 2̣̇ 3̣̇ #4̣̇ 5̣̇ 6̣̇ 7̣̇ 3̣̇ 4̣̇ 5̣̇ 6̣̇ 7̣̇ 1̣̇̇ 2̣̇̇ 3̣̇̇
 5̣ 6̣ 7̣ 1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 7̣ 1̣ 2̣ 7̣ 1̣̇ 2̣̇ 3̣̇ #4̣̇ 5̣̇ 6̣̇ 7̣̇

21簧筚使用

(5)(6)
(2)(3)

五線譜

供21簧筚使用 (大寫為主，細寫為附)

看！不難吧！大部份的組合於早前已學習過了，只是「唱名」不同吧。現在就先用前一頁的樂句，練習一下：

(雙)

1) $\underline{5\ 1} \ \underline{\underline{2\ 3\ 4\ 5\ 6\ 6}} \ \underline{5\ 6} \mid \underline{5\ 1\ 2\ 3\ 4\ 5} \ \overset{5}{3} \cdot \overset{3}{\underline{2\ 3\ 2}} \mid \underline{1\ 5} \ \underline{1\ 2\ 3\ 2\ 1\ 2} \ \underline{5\ 5} \ \underline{3} \mid \underline{2\ 5} \ \underline{3\ 4\ 3\ 2\ 1} -$

$\overset{2}{5} \ \overset{6}{7} \ \overset{1}{2} \ \overset{2}{3} \ \overset{3}{3} \mid \overset{2}{2} \ \overset{3}{3} \mid \overset{2}{2} \ \overset{5}{5} \ \overset{6}{6} \ \overset{7}{7} \ \overset{1}{2} \ \overset{2}{3} \mid \overset{5}{5} \ \overset{6}{6} \ \overset{7}{7} \ \overset{6}{6} \mid \overset{5}{5} \ \overset{2}{2} \ \overset{7}{7} \mid \overset{6}{6} \ \overset{2}{2} \ \overset{7}{7} \ \overset{1}{1} \ \overset{7}{6} \ \overset{5}{5}$

$\underline{5\ 4} \ \underline{\underline{2\ 3\ 4\ 5\ 6\ 6}} \ \underline{5\ 6} \mid \underline{5\ 1\ 2\ 3\ 4\ 5} \ \overset{5}{3} \cdot \overset{7}{\underline{2\ 3\ 2}} \mid \underline{1\ 5} \ \underline{1\ 2\ 3\ 2\ 1\ 2} \ \underline{5\ 5} \ \underline{3} \mid \underline{2\ 5} \ \underline{3\ 4\ 3\ 2\ 1} -$

(雙)

2) $\underline{\overset{5}{5}\ \overset{1}{1}} \ \underline{\underline{\overset{2}{2}\ \overset{3}{3}\ \overset{4}{4}\ \overset{5}{5}\ \overset{6}{6}\ \overset{6}{6}}} \ \overset{1}{1} \mid \underline{\overset{2}{2}\ \overset{1}{1}\ \overset{6}{6}\ \overset{5}{5}\ \overset{2}{2}\ \overset{3}{3}\ \overset{4}{4}} \ \overset{4}{3} \cdot \overset{4}{4} \mid \underline{\overset{3}{3}\ \overset{0}{0}\ \overset{4}{4}\ \overset{3}{3}\ \overset{4}{4}\ \overset{3}{3}\ \overset{6}{6}\ \overset{3}{3}\ \overset{4}{4}\ \overset{3}{3}\ \overset{2}{2}\ \overset{1}{1}\ \overset{5}{5}} \mid \underline{\overset{5}{5}\ \overset{3}{3}\ \overset{2}{2}\ \overset{5}{5}\ \overset{1}{1}\ \overset{2}{2}} \ \overset{1}{1} -$

f > *p*

$\overset{5}{5} \ \overset{6}{6} \ \overset{3}{3} \ \overset{4}{4} \ \overset{5}{5} \ \overset{6}{6} \ \overset{6}{6} \ \overset{1}{1} \mid \overset{2}{2} \ \overset{1}{1} \ \overset{6}{6} \ \overset{5}{5} \ \overset{2}{2} \ \overset{3}{3} \ \overset{4}{4} \mid \overset{2}{2} \ \overset{1}{1} \ \overset{6}{6} \ \overset{5}{5} \ \overset{2}{2} \ \overset{3}{3} \ \overset{4}{4} \mid \overset{3}{3} \ \overset{4}{4} \ \overset{3}{3} \ \overset{4}{4} \ \overset{3}{3} \ \overset{6}{6} \ \overset{5}{5} \ \overset{2}{2} \mid \overset{5}{5} \ \overset{3}{3} \ \overset{2}{2} \ \overset{5}{5} \ \overset{1}{1} \ \overset{2}{2} \mid \overset{5}{5} \ \overset{6}{6} \ \overset{2}{2} \ \overset{5}{5} \ \overset{1}{1} \ \overset{2}{2} \mid \overset{5}{5} \ \overset{6}{6} \ \overset{2}{2} \ \overset{5}{5} \ \overset{1}{1} -$

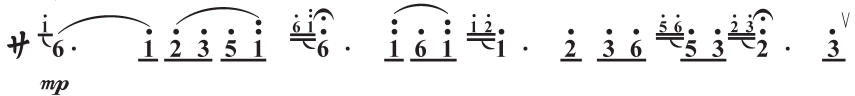
f > *p*

祖國的邊疆新西藏

1 = D

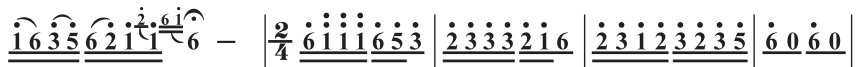
引子 自由地

(單)

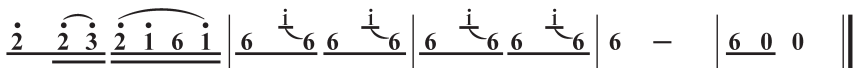
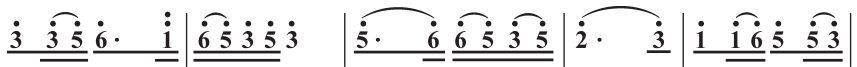
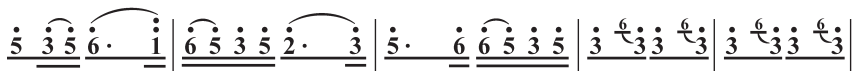
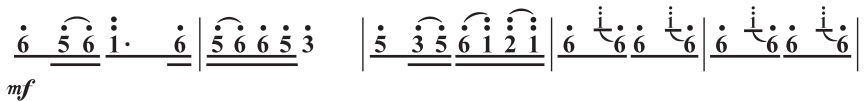


漸慢

中板 稍快



(雙)



高原放歌 - 準備練習

1 = D

(單)

a) $\frac{2}{4}$ 6 - | 6 . $\underline{\dot{2}}$ | $\dot{3}$ $\underline{\dot{2} \dot{3}}$ | $\dot{1}$ 6 |

拍子： 1 2 1 2 1 2 1 2

6 - | 6 . $\underline{\dot{2}}$ | $\dot{3}$ $\underline{\dot{2} \dot{3}}$ | $\dot{1}$ 6 |

6 - | 6 . $\overset{\dot{1}}{\underline{\dot{2}}}$ | $\dot{3}$ $\underline{\dot{2} \dot{3}}$ | $\dot{1}$ 6 |

段[二]進階版

$\underline{\underline{6\ 6\ 6\ 6\ 6\ 6\ 6\ 6}} \quad \underline{\underline{6\ 6\ 6\ 6\ 6\ 6\ \dot{1}\ \dot{2}}} \quad \underline{\underline{\dot{3}\ \dot{3}\ \dot{3}\ \dot{3}\ \dot{2}\ \dot{2}\ \dot{3}\ \dot{3}}} \quad \underline{\underline{\dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ 6\ 6\ 6\ 6}} \quad \times 10000$

1 2 1 2 1 2 1 2

↓ 慢慢的要加密至如下，或者更加密

$\underline{\underline{6666666666666666}} \quad \underline{\underline{6666666666666666\ \dot{1}\ \dot{2}\ \dot{2}\ \dot{2}}} \quad \underline{\underline{333333333322223333}} \quad \underline{\underline{\dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ \dot{1}\ 66666666}}$

🌀 哇！眼花了，還是直接看回原譜好一點……

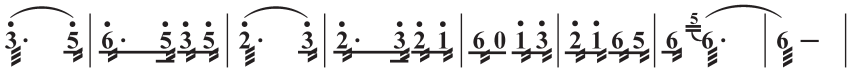
高原放歌（片斷）

1 = D

【二】



（雙）



山丹丹開紅艷艷

陝北民歌
張之良改編

1 = D

自由地
(單)

$\text{♩} \hat{2} - - \underline{\underline{2456\dot{1}}} \hat{2} - \overset{V}{\text{♩}} \overset{>}{6\dot{2}} - \dot{5} \underline{\underline{\dot{2}\dot{5}\dot{2}\dot{1}\dot{2}\dot{1}6\dot{5}\dot{2}\dot{5}6\dot{1}}}$
mp *f*

$\overset{\dot{1}}{\text{♩}} \underset{6}{6} - \overset{V}{\text{♩}} \overset{>}{\dot{1}\dot{6}} \hat{2} - \underline{\underline{\dot{6}\dot{2}\dot{6}\dot{5}\dot{6}\dot{5}\dot{3}\dot{2}\dot{5}\dot{2}\dot{3}\dot{5}\dot{6}\dot{2}\dot{5}\dot{3}}} \hat{2} - - - \parallel$
f

【一】慢板

$\frac{4}{4} \hat{2} \underline{\underline{\dot{3}\cdot\dot{2}\dot{6}\cdot}} \underline{\underline{6\dot{6}6}} | \hat{2} \underline{\underline{\dot{3}\dot{2}\dot{2}}} - | \underline{\underline{\dot{6}\dot{2}}} \hat{2} - - - \underline{\underline{\dot{6}\dot{2}\dot{6}\dot{5}}} \frac{4}{4} 3 \underline{\underline{\dot{2}\dot{3}\dot{2}'}} \underline{\underline{\dot{5}\dot{5}}}$
mp

$6 \underline{\underline{\dot{6}\dot{3}\dot{2}}} \underline{\underline{\dot{1}\dot{7}}} | \underline{\underline{\dot{6}\dot{4}\dot{5}\dot{6}}} \hat{2} | \overset{(21\text{簧笙高八度})}{\underline{\underline{\dot{5}\dot{4}\dot{3}\dot{2}\dot{6}\dot{1}}} | 2 - - - \underline{\underline{\dot{5}\dot{5}}}$

$6 \underline{\underline{\dot{6}\dot{3}\dot{2}}} \underline{\underline{\dot{1}\dot{7}}} | \underline{\underline{\dot{6}\dot{4}\dot{5}\dot{6}}} \hat{2} | \overset{(21\text{簧笙高八度})}{\underline{\underline{\dot{5}\dot{4}\dot{3}\dot{2}\dot{6}\dot{1}}} | 2 - - -$

(雙)

$\hat{2} \underline{\underline{\dot{3}\dot{2}\dot{6}\cdot}} \underline{\underline{6\dot{6}6}} | \hat{2} \underline{\underline{\dot{3}\dot{2}\dot{2}}} - | \hat{2} - - - | \underline{\underline{\dot{2}\cdot\dot{5}\dot{1}\dot{7}\dot{6}}} \underline{\underline{\dot{5}}} - - -$
mf

$6\cdot \underline{\underline{\dot{3}\dot{2}\dot{1}\dot{7}}} | \underline{\underline{6\dot{4}-\dot{5}}} | \overset{(21\text{簧笙高八度})}{\underline{\underline{\dot{6}\dot{5}\dot{3}\dot{2}\dot{6}\dot{1}}} | 2 - - - \parallel \frac{2}{4}$
rit.

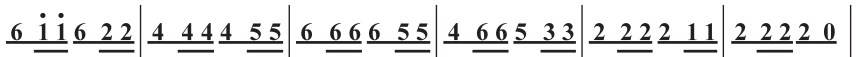
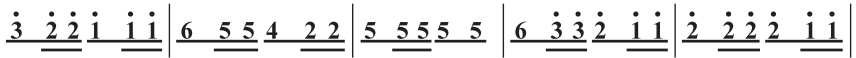
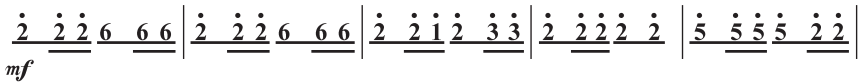
【二】快速 熱烈地

$\frac{2}{4} \hat{2} \underline{\underline{\dot{6}}} | \underline{\underline{\dot{2}\dot{6}}} | \overset{>}{\underline{\underline{\dot{2}\cdot\dot{2}\dot{2}\dot{3}}} | \hat{2} - | \underline{\underline{\dot{5}\dot{5}\dot{2}}} | \underline{\underline{\dot{3}\dot{2}\dot{1}}} | \underline{\underline{\dot{6}\cdot\dot{5}\dot{4}\dot{2}}} | \underline{\underline{\dot{5}}} -$
f

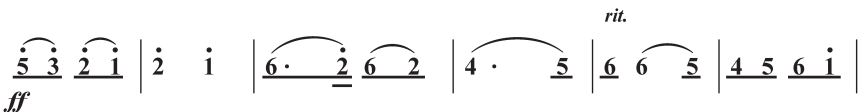
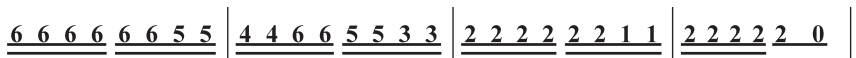
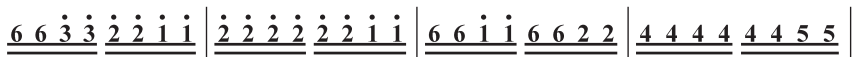
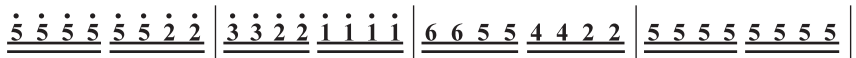
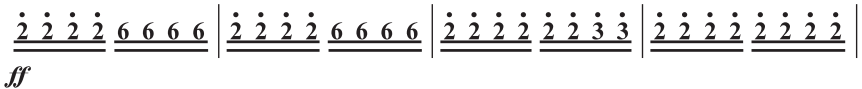
$\underline{\underline{\dot{6}\dot{3}\dot{2}\dot{1}}} | \underline{\underline{\dot{2}'\dot{2}\dot{1}}} | \underline{\underline{\dot{6}\dot{1}\dot{6}\dot{2}}} | \underline{\underline{4\cdot\dot{5}}} | \underline{\underline{\dot{6}\dot{6}\dot{5}}} | \underline{\underline{\dot{4}\dot{6}\dot{5}\dot{3}}} | \underline{\underline{\dot{2}\cdot\dot{1}}} | 2 -$

2

【三】跳躍地

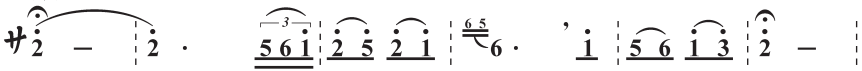


【四】



【五】自由地

(單)



讓我們來總結一下

其實，我們一直在學
2 個調（D 及 G）的
3 種奏法
（單）、（傳）、（雙），
所以共有
6 種奏法，
在這級別要好好掌握啊！




D 調	5̣	6̣	7̣	1	2	3	4	5	6		7	1̇	2̇	3̇	4̇	5̇	6̇		7̇	1̇	2̇	3̇
G 調	2̣	3̣		5̣	6̣	7̣	1	2	3	4		5	6	7	1̇	2̇	3̇	4̇		5̇	6̇	7̇



D 調	1	2	3	4		5	6	7
G 調	4	5	6		7	1	2	3

各種手法的特色

- (單)：用單音吹奏，音色跟和音不同，相對較單薄，但不用背和音組合啊！
- (傳)：源於傳統17簧笙，組合所用的音不會低於  音。不分高低音，但音色豐富，運指流暢。
- (雙)：以上加五度或下加四度構成，高低音分野清晰。

