

看譜唱音27課

27 Solfeggio Lessons

葉志明著
David Chi-Beng Yap





(葉志明五線譜首調法)

我的兒祖

于勉作此曲

曲譜

常有詩班指揮問我：「葉志明，你的首調法，
基礎訓練包括哪些步驟？」首先我向大家所學「首調法」
課，與「首調法」(Dedicated to God Trinity)出版以來，
我常與詩班指揮交流，他們認為我所寫的簡便易學，供詩班指揮
用時五線譜，因其簡單易懂，使指揮快速的進步，使我心中得欣慰。
為了使首調法更「簡單化」



葉志明

現任菲律賓馬可斯總統夫人主持的
“全國青少年及兒童音樂比賽統籌處”秘書長
世界華人基督教聖樂促進會總幹事
1982年應邀至匈牙利擔任國際Bela Bartok
合唱比賽評判員

谨将此书献于
三位一体真神
Dedicated to God Trinity

叶志明

叶柳素华

敬献



叶志明

叶志明夫人叶柳素华敬献
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(葉志明五線譜首調法)

我的見証

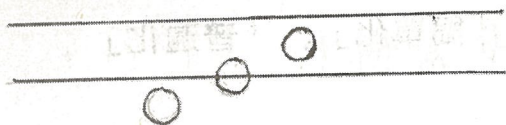
自序

常有詩班指揮問我如何提高詩班水準時，我的答案是："基礎訓練包括發聲與看譜"。自從多年前本人所著「看譜唱音27課」與「看譜唱調84課」(香港浸信會出版社出版)出版以來，有些指揮前來告訴我，他們採用我所首創視唱法的習題，供詩班團員習唱五線譜，証實班員看譜唱音有快速的進步，使我心中得欣慰。為了使視唱五線譜法更「簡單化」、「普遍化」，

本人首創的讀譜法定名為「葉志明五線譜首調視唱法」，得現代世界著名音樂教育家 Sir Frank Callaway 評為：首創的(Original)、革新的(Revolutional)及辨護的(Defendable)。使我得到

鼓勵，也自覺榮幸。但我卻因不此而自驕。在此，我應當寫出一段有關在聖靈引導下寫出首創此法的見証。

1980年，那時我擔任菲律濱文化中心主持的"全國青少年音樂比賽"秘書長，特邀請匈牙利著名音樂教育家 Gyorgi Gulyas教授來菲講授「高大宜譜法」(Kodaly Method) 他是高大宜(Zoltan Kodaly 1882-1967) 的得意門生。有一天，無意中我在巡視上課情況時，發現這位大師黑板上畫了簡單的二線及三音符



為了好奇心，我進而旁聽，他繼續地講述下去：有一天我的老師(Kodaly)講課時，在黑板上畫了二線及三音符，然後叫一小孩站在黑板前面，他指著最下面的一音符，唱出一音「do」，然後問小孩："中間的那一音符是什麼？你能唱嗎？"。小孩從容不迫地唱出 "re"。再問："最上面一音，你能唱嗎？"。小孩覺得不

難，唱出 "mi"。示範完了，他吩咐小孩回去，於是對我們說：上帝造人，能唱do, re, mi音，這是 "腦" 與 "心" 自然的感應而唱出 "音" 的一種「自然律」；因此，我們在唱歌時可以用"移動do"也可稱為"首調"來習唱。當時我甚同意他的說法，但卻沒有什麼反應。

回家後，忽然來了一陣靈感：如果發明一種視唱法，將"高音部記號"及"低音部記號"全拿掉，只留下"五條線"及"音符"，這樣不但男女可以共唱，也可任意移動"do"的位置而唱出不同調號。換句話說，我的視唱法先以 "唱音準" 入門，進一步才了解"樂理"的程序。我立即與內人素華商量前往碧瑤高山住幾天，於是我們往碧瑤住了三天，當時我的腦海中不斷地浮出"音"；就這樣，我一口氣寫完「看譜唱音 27 課」一書（香港浸信會出版社出版）。以上是我的見証，清楚這異象是出於聖靈的帶領與賜予。我滿心向神感恩。

當本人寫完全書後，一直在反覆思想，是否可以發表。於是就擱下來。一年後，我們又邀請來自美國的Dr. Arpad Daraz 達拉斯博士（已故）來菲講授"高大宜讀譜法"，他也是高大宜的得意

門生，是美國「高大宜協會」的創辦人，擔任美國南加羅連州大學音樂歌唱活動主任兼教授。當時我奉上「看譜唱音27課」稿本，欲徵求他的意見，想不到他卻驚喜地對我說："David, where did you get this idea? , by all means, publish it!"意即"大衛，(我的英名)你從那裏得到如此「奇妙構想」快快把它出版！"，這使我對此書的出版抱著更大的信心與決心。一般指揮者依據"傳統樂理"教詩班員視唱，當他們看見#(升號)及b(降號)時心中已蓋上了一層黑雲，更蒙上恐懼的心理，常半途而退縮了，乾脆採用"簡譜"來得容易。我所提倡的"視唱法"雖然沒有一個完整的"樂理系統"，然而卻適合一般初學者，特別是懂看"簡譜"的讀者更容易接受，在短期間裡必能唱出"音"來，那真是太奇妙了。我常告訴詩班員說：如果你懂得看簡譜，那麼你已佔有視唱五線譜百分之八十五的能力與機會了。

回憶過去30年來，我得到眾親友們的鼓勵，長女少薇、長男大有、次男大年全家大小的支持。最蒙恩的就是內人素華與我同心、同行事奉，走遍世界各地，舉辦聖樂營，訓練詩班指揮，教

導詩班員如何發聲，視唱。同時也訪問世界各地華人教會與華人神學院及往風景區拍攝景像作為製作聖詩 VCD 之用。

如沒有記錯的話，所到城市中包括（恕不排列）台灣之台北、台中、台南、台東、高雄、屏東、花蓮等，香港，菲律賓，新加坡，泰國之曼谷、清邁、妹賽等，馬來西亞之檳城、吉隆坡、古晉、詩巫、沙巴等、印尼之椰城、萬隆、泗水、棉蘭等，澳洲之柏斯、雪梨、墨爾門、坎墨拉等，新西蘭之奧克蘭、基督城、南島等，美國之三藩市、洛杉磯、西雅圖、紐約、新澤州、達拉斯、芝加哥、大小峽谷、邁亞米、亞拉斯加等，加拿大之多倫多、溫哥華、蒙地可、卡加利等，歐洲之倫敦、巴黎、瑞士、瑞典、匈牙利、羅馬、漢堡等等 11 國家，也到過中國之北京、上海、南京、廈門、泉州、漳州、福州、沈陽、西安、河南安陽、鄭州、武漢、哈爾濱、桂林、昆明、大理、溫州、平潭、閩南閩北地區，以及武夷山、張家界、黃山、燕蕩山、九寨溝、廬山、雲龍山、漓江、長江大小三峽、福建泰寧金湖等遊覽勝地。所到拍攝風景，都蒙神引領，這都是神特別恩賜與保守。我們同心獻上感恩。雖然欲窮千里眼，更上一層樓，這樣高瞻遠望，更應登

高自卑。願將此書獻給我們在世界各地教會詩班團員們及聖樂同工們，更願此小小的 VCD 碟出版後，能藉以推廣聖樂，榮神益人。

葉志明 誌於 澳洲柏斯

2001 年 4 月

唱音与唱调的学习

我们用了 10 节课的时间从 1.1 练到 2.9 (每节课平均用时间 1 小时左右), 两个班同时学, 所用的学习方法如下:

- 一, 上课内容多时: 因为不能占用时间多, 所以我们先集体唱选定的 2—3 首练习曲, 每首唱 2—3 遍, 然后分两大组, 一组唱, 一组听, 听的那组指出问题并唱出正确的音, 唱错的那组把正确的音再唱两遍。接着可随意让几个人轮流单独唱, 所有听的人听到唱错的音马上纠正, 唱出正确的音, 唱错的学生把正确的音再唱两遍。通过这样的学习, 提高了学生们的听力和识谱能力。
- 二, 上课内容少时: 因为时间充足, 所以我们先集体唱, 然后每个人过, 听的人及时纠正错的地方, 唱错的学生同样把正确的音唱两遍。如果用这样的方法还不能唱准确的学生, 就把这个练习曲给她留成作业, 下节课再让她唱。这样的方法能督促学生回家后多看多学, 尽快掌握音准, 节奏, 识谱。
- 三, 学生之间的帮带: 由于学习差的学生回家后没有正确引导的条件, 加之居住分散, 回家后无法学习, 所以我采用了两种帮带方法。1, 按照班和组来分: 唱的正确的学生帮助唱的不正确的学生, 单独辅导教唱。2, 按照居住地方来分: 如果住在一个地区或是在同一间教堂聚会的学生中有唱的准确的, 就把差的学生交给她来辅导教唱。这两种方法能让好的学生提高自己并积累教的经验。让差的学生有信心学下去, 尽快赶上来。

总而言之: 让学生们体会到学习的乐趣, 更体会到神家中的爱, 珍惜神家仆人们的辛勤耕耘; 尽快掌握知识, 做一个合神使用的器皿, 回报神的大爱! 愿神祝福我们! 以马内利!!!

序

葉志明之近作「看譜唱音27課」係根據Kodály之理論而從音樂教育與詩班之最基層方面着手。

本書內容有系統地藉着五聲、七聲、半音及無調性音階等，從固定「Do」到變動「Do」兩法之間之互相轉調及運用加以訓練。精通此二種方法須具技巧，且將大有助於培養音樂的才能。作者清楚地提供各種進階式之單音及合唱練習與應用方法，亦舉出不同節奏之型態，鼓勵在練習中發展創作之能力。

葉教授以多年來指導合唱團的經驗與心得寫出此書，本人確信學者一定能從它得到最大的效果，願每一位音樂教育者能熟悉葉教授此獨特的音樂訓練法。

菲律賓文化中心總裁

卡絲樂

FOREWORD

David Chi-beng Yap's latest book, *27 Lessons on Solfeggio*, finds relevance in an appropriate basic approach to music education and choir training based on the principle of the Kodály Method.

It systematically covers training in fundamentals of scales on fixed "do" from the pentatonic to the diatonic, chromatic and atonal scales, as well as their relative Modulations in movable "do" solfege. Familiarity in the two approaches to solfege makes for facility and versatility in both methods that would require much skill.

Pointers and steps on the use of the book are clearly given to increase learning processes not only in unison singing but also in part-singing. Varied rhythmic patterns are used to encourage creativity in the solfege exercises.

The many fruitful years of experience of Prof. Yap in handling choral training and direction are reflected in this set of solfeggio lessons toward effective and functional ends. Every music educator should be made aware of the unique Yap approach to musical training.



LUCRECIA R. KASILAG

President, Cultural Center of the Philippines
Over-all Chairman, National Music Competition
for Young Artists

序

葉志明教授手著之「讀譜唱音27課」，對於音樂訓練具有顯著的貢獻，因它有系統地提供許多依程度進階的旋律與節奏的學習。作者在此具體地證實其確信，即知識與技巧對任何音樂家都是不可或缺的。

本書乃經精心的編輯，以逐步進階式，藉節奏、旋律與聽覺訓練發揮音樂的才能。雖原以大專程度為對象，對較低程度之音樂訓練亦能成功，且可與課堂或自修之器樂、聲樂、理論作曲等相互配合應用。本書可達成雙重目的：發展學生之視唱技巧，且培養對音階周圍之各音高、音程及和弦之結構自然地產生分析的能力。

我們如果相信視唱是人一生培養音樂的工具，則葉教授之書乃眾所期待斯界極富價值的新作。

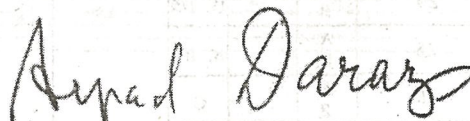
美國南加羅連州大學音樂歌樂活動主任兼教授

FOREWORD

The 27 Lessons on Solfeggio by Professor David Yap is a significant contribution to the field of musical training offering a wide scope of melodic and rhythmic exercises in a sequentially designed, graded material. The author's logical provence exemplifies his belief: that knowledge and skill is indispensable to musicians in all fields.

This very carefully prepared book presents a concise and accelerated avenue for developing musicianship through rhythmic and melodic readings and eartraining exercises. It is intended primarily for college training but may be successfully used at lower level of music instruction. It works equally well with integrated courses, like instrumental and vocal training, theory or compositional study, either through classroom use or programmed self-study. It fulfills a two-fold purpose: to develop the student's skill in sight singing, and also to foster analytical awareness to melodies with respect to the surrounding pitches of scalar, intervallic and triadic configurations.

If we believe that sight singing is a life-long tool for cultivation of music, then Professor Yap's book should be welcomed as a strong and valuable addition.



ARPAD DARAZS

Professor of Music

Director of Choral Activities

University of South Carolina

一覽表

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課數 LESSON NO.	DO 的位置 "DO" POSITION 線 LINE 間 SPACE	調 KEY	音階 SCALE	臨時記號 ACCIDENTALS	移調 TRANSPOSITION	頁 PAGE
1	第二 Second		五音階 Pentatonic (d r m s l)	沒有 None		3
2	第二 Second					3
3	第三 Third					4
4	第四 Fourth					4
5					一到四課的移調 Transposition of "do" in different position from lesson 1-4	5
6	第二 Second		自然七音階 Diatonic (d to d ^b)	f [#]		5
7	第二 Second			s [#] r [#] d [#] f [#]		6
8	第三 Third					6
9	第四 Fourth			s [#] l [#] f [#] d [#] r [#]		7
10					六到九課的移調 Transposition of "do" in different position from lesson 6-9	7
11	第一 First		五音階 Pentatonic (d r m s l)	沒有 None		8
12	第一 First					8
13	第三 Third					9
14					十一到十三課的移調 Transposition of "do" in different position from lesson 11-13	9
15	第一 First			j ^b s ^b l ^b f [#]		10
16	第一 First		自然七音階 Diatonic (d to d ^b)	m ^b r ^b s [#] l [#]		10
17	第三 Third			d [#] r [#] s [#] l ^b s ^b		11
18					十五到十七課的移調 Transposition of "do" in different position from lesson 15-17	11
19	第四 Fourth			f [#] d [#] r [#] s [#] l [#]	一到十八課的移調 Transposition of "do" in different position from lesson 1-18	12
20	A B	E, E ^b				13 14
21	A B	A, A ^b				15 16
22	A B	F		l ^b m ^b s ^b t ^b r ^b		17 18
23	A B	G				19 20
24	A B	D, D [#]				21 22
25	A B	B, B ^b				23 24
26	A B	C				25 26
27	A B	C			一到二十六課的移調 Transposition of "do" in different position from lesson 1-26	27 28

* 二十到二十七課女高、女低、童聲用A. 男高音、男低音B

* Lesson 20-27 separate Soprano, Alto, Children's voice: to-A, Tenor, Bass to-B

第一篇 基本練習

用法說明：

本書初步不用高音譜號 C 或低音譜號 F ，使學習者覺得簡單易學，且混聲四部均可同時齊唱。到了適當程度，才加入譜號。這時學習者對音程的移動，早已一目了然，加上譜號只是順理成章，並無複雜難懂之處，如此可收到事半功倍之效。以下就本書學習法作簡要之說明：

1. 音名之讀法以音階之首字代之，即 d = do, r = re, m = mi, f = fa, s = sol, l = la, t = ti (此音也可讀為 si, 然而 si 可代表 sol $\sharp$ 之名，又 s 已用來代表 sol，故以 ti 為宜)

2. 升半音 (d $\sharp$, r $\sharp$, f $\sharp$, s $\sharp$, l $\sharp$) 之讀法：根據「Movable do」升降半音應有不同之音名 (如 d $\sharp$ = di, f $\sharp$ = fi) 但為了避免過份複雜，在此可採用「fixed do」系統之讀法即 do $\sharp$, re $\sharp$, fa $\sharp$, sol $\sharp$, la $\sharp$ 之音乃讀唱：do, re, fa, sol, la 之字音，但音高應各高半音。

3. 降半音可依上述之讀法即 ti $\flat$, la $\flat$, sol $\flat$, mi $\flat$, re $\flat$ 之音仍讀以 ti, la, sol, mi, re 之字音，但音高應各降半音。然而讀者若已習慣以不同之音名唱上下行半音階 (do di, re ri, mi, fa fi,

sol si, la li, ti, do, do ti fe, la le, sol se, fa, mi me, re ra do) 則請放心使用，不必更改。

4. 指揮在每次練習時可以任何音高 (pitch) 起音唱「do」，詩班就依此音為準唱出練習。但指揮宜注意整個練習的高低度，以免超出音域、範圍，發生困難。

5. 練習時若非不得已，儘量以不用鋼琴為宜。

6. 詩班練唱時每次學習讀譜不宜過久，應視情形而定。

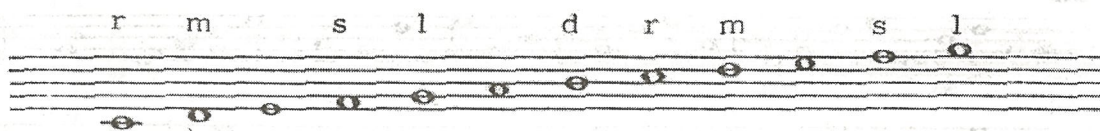
7. 讀譜之進度應視對象學習之快慢而定，不一定要全部各課之練習都唱完才進入另一課。

8. 學習時每位團員，宜人手一冊增進效率。

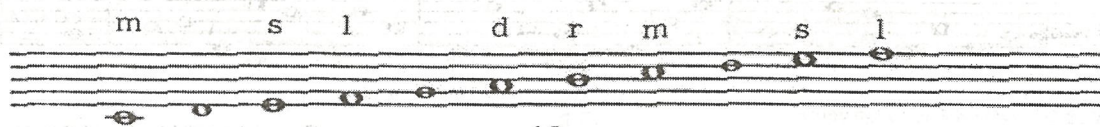
9. 本篇每課均有五個練習，第一課至十九課男女可以同時習唱，第二十至二十七課男女分開由兒童詩班與女聲同唱 A，男高音及男低音同唱 B。

10. 指揮或教師可任意指定任何「線」或「間」為「do」而使學習者唱出五聲音階 (fa 與 ti 不必唱出)，這樣初習時，在未開始第一課之前已了解「線」與「間」之距離及音別了)。

例(→)第三線為「do」



例(⇐)第二間為「do」



第一課 LESSON 1

第二間爲「do」

音階：五音階

2nd Space = do

Scale: Pentatonic (d, r, m, s, l)

I
練習

EXERCISES



1.1.

1.2.

1.3.

1.4.

1.5.

第二課 LESSON 2

第二線爲「do」

音階：五音階

2nd Line = do

Scale: Pentatonic (d, r, m, s, l)

I
練習

EXERCISES



2.1

2.2

2.3

2.4

2.5

第三課 LESSON 3

練習
EXERCISES

3.1



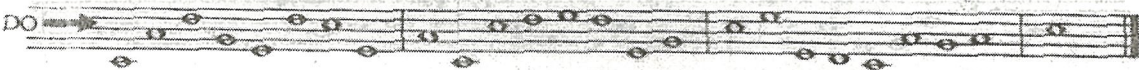
3.2



3.3



3.4



3.5



第三間爲「do」

音階：五音階

3rd Space = do

Scale: Pentatonic (d, r, m, s, l)

第四課 LESSON 4

練習
EXERCISES

4.1



4.2



4.3



4.4



4.5



第四線爲「do」

音階：五音階

4th Line = do

Scale: Pentatonic (d, r, m, s, l)

第五課 LESSON 5

音階：五音階

Scale: Pentatonic (d, r, m, s, l)

I 練習 EXERCISES

一到四課的移調

Modulation "Keys" covered in lessons 1 - 4

5.1 d d=l d=m

5.2 d l=s d=r

5.3 d l=m l=r

5.4 d m=r s=l

5.5 d l=r d=s

第六課 LESSON 6

第二間為「do」

音階：自然七音階

2nd Space = Do

Scale: Diatonic (d-d¹ + f#)

I 練習 EXERCISES

6.1

6.2

6.3

6.4

6.5

第七課 LESSON 7

第二線爲「do」

音階：自然七音階

2nd Line = do

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#])

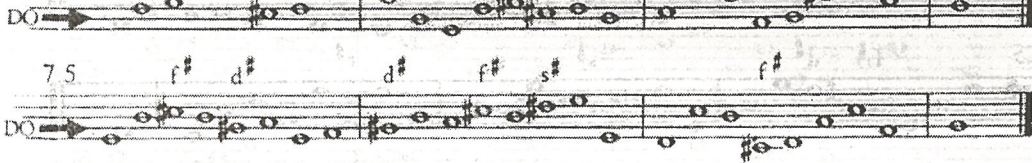
I
EXERCISES

7.1 DO → 

7.2 DO → 

7.3 DO → 

7.4 DO → 

7.5 DO → 

第八課 LESSON 8

第三間爲「do」

音階：自然七音階

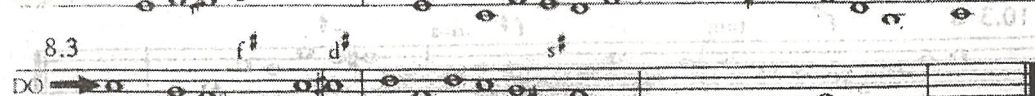
3rd Space = do

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#])

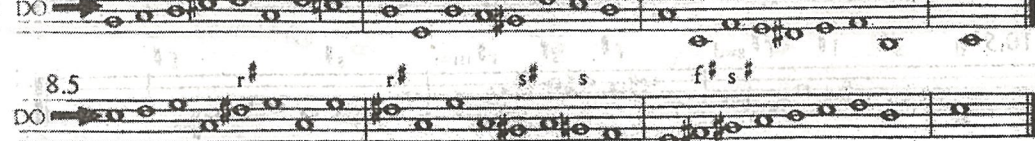
EXERCISES

8.1 DO → 

8.2 DO → 

8.3 DO → 

8.4 DO → 

8.5 DO → 

第九課 LESSON 9

第四線爲「do」

音階：自然七音階

4th Line = do

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#])

I
練習
EXERCISES

9.1

9.2

9.3

9.4

9.5

第十課 LESSON 10

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#])

I
練習
EXERCISES

Modulation of "keys" covered in lessons 6 - 9 六到九課的移調

10.1 d f[#] s=m f[#] l=do

10.2 d f[#] m=r r[#] d=r f[#] f

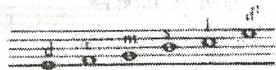
10.3 d f[#] t=m f[#] d=s r[#]

10.4 d f[#] s=d d[#] d l=m d[#] f[#]

10.5 d s[#] l[#] f[#] s=d f[#] s[#] r[#] m=r s[#] f[#]

第十一課 LESSON 11

I 練習 EXERCISES



第一線為「do」

音階：五音階

1st Line = do

Scale: Pentatonic (d, r, m, s, l)

11.1

DO →

11.2

DO →

11.3

DO →

11.4

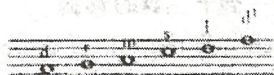
DO →

11.5

DO →

第十二課 LESSON 12

I 練習 EXERCISES



第一間為「do」

音階：五音階

1st space = do

Scale: Pentatonic (d, r, m, s, l)

12.1

DO →

12.2

DO →

12.3

DO →

12.4

DO →

12.5

DO →

第十三課 LESSON 13

第三線爲「do」

音階：五音階

3rd Line = do

Scale: Pentatonic (d, r, m, s, l)

I
練習

EXERCISES

13.1



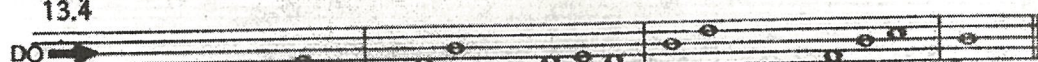
13.2



13.3



13.4



13.5



第十四課 LESSON 14

音階：五音階

十一到十三課的移調

Scale: Pentatonic (d, r, m, s, l)

I
練習

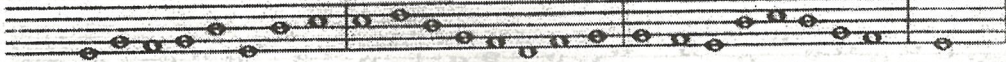
EXERCISES

Modulation of "keys" covered in lessons 11 - 13

14.1 d

l=r

l=m



14.2 d

r=l

s=d



14.3 d

m=d

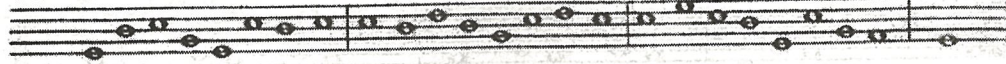
d=m



14.4 d

l=r

r=l



14.5 d

d=l

m=s



第十五課 LESSON 15

第一線爲「do」

音階：自然七音階

1st Line = do

Scale: Diatonic (d-d¹ + f[#], s^b, l^b, t^b)



EXERCISES

15.1

15.2

15.3

15.4

15.5

第十六課 LESSON 16

第一間爲「do」

音階：自然七音階

1st Space = do

Scale: Diatonic (d-d¹ + r^b, m^b, s[#], l[#])



EXERCISES

16.1

16.2

16.3

16.4

16.5

第十七課 LESSON 17

第三線爲「do」
音階：自然七音階
3rd Line = do

I
練習

EXERCISES

Scale: Diatonic (d-d¹ + d[#], r[#], s[#], s^b, l^b)

17.1



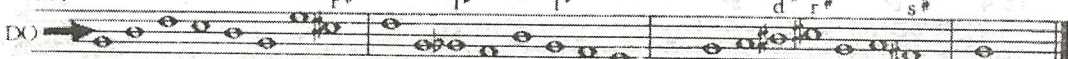
17.2



17.3



17.4



17.5



第十八課 LESSON 18

音階：自然七音階
十五到十七課的移調

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

I
練習

EXERCISES

Modulation of "keys" covered in lessons 15 - 17

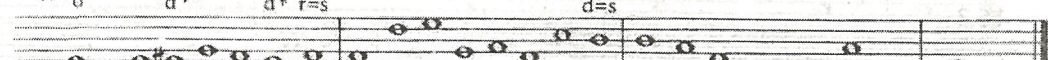
18.1 d



18.2 d



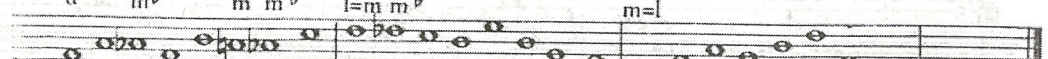
18.3 d



18.4 d



18.5 d



第十九課 LESSON 19

音階：自然七音階
一課到十七課的移調

I 練習 EXERCISES

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#]
r^b, m^b, s^b, l^b, t^b.)

Modulation of "keys" covered in lessons 1 - 17

19.1 d d=m m=l d[#] m=s

19.2 d d=l l=d

19.3 d d=l s[#] f[#] m=s

19.4 d r^b d[#] r=s r[#] f=d r[#] m^b r

19.5 d t^b d[#] d=m r^b r[#] m=d t^b f[#]

第二十課 A (女聲) LESSON 20 A (S.A.)

音階：自然七音階

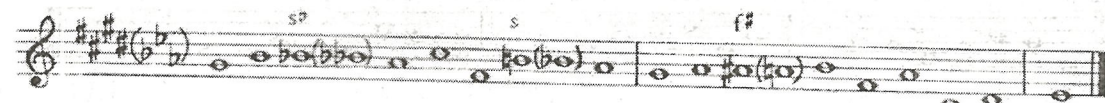
Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

Key of E

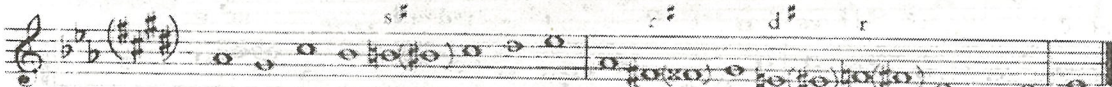
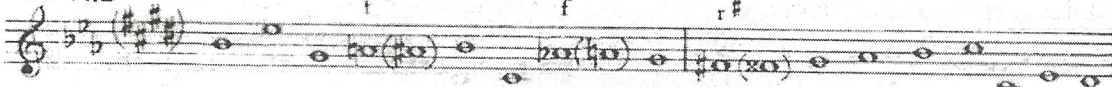
Key of E^b

I 練習 EXERCISES

20 A.1



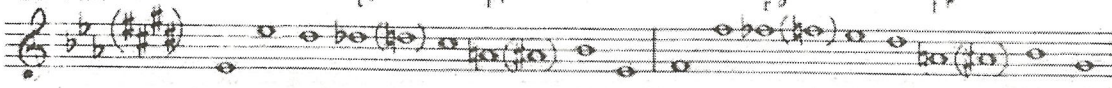
20 A.2



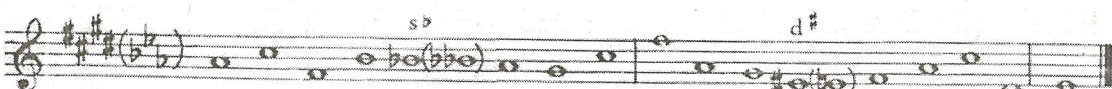
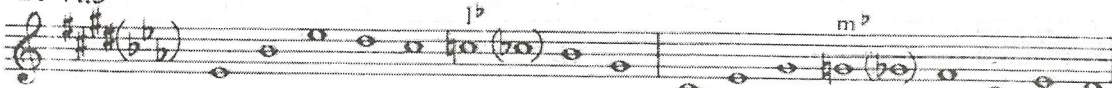
20



20 A.4



20 A.5



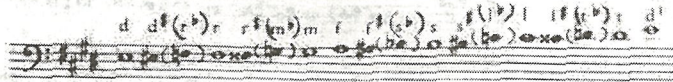
第二十課 B (男聲)

LESSON 20 B (T.B.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

Key of E

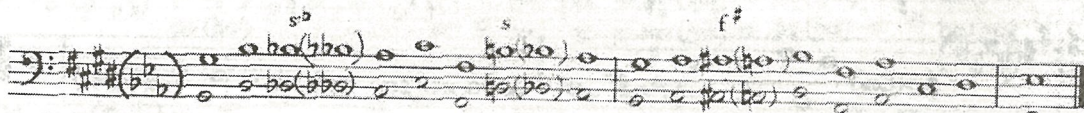
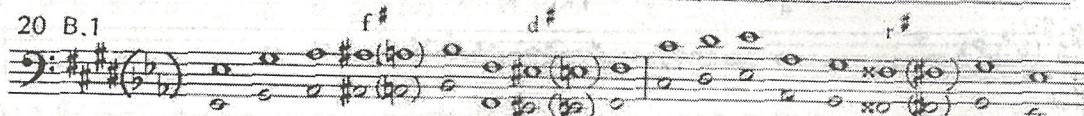


I 練習 EXERCISES

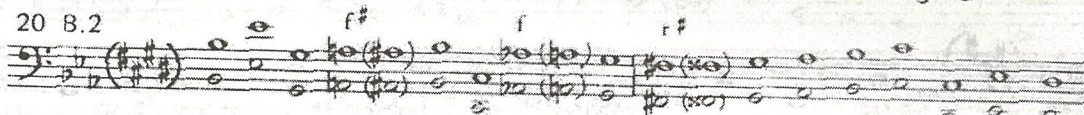
Key of E^b



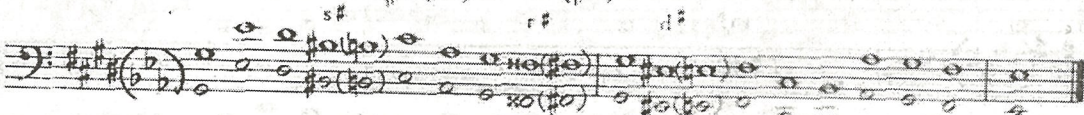
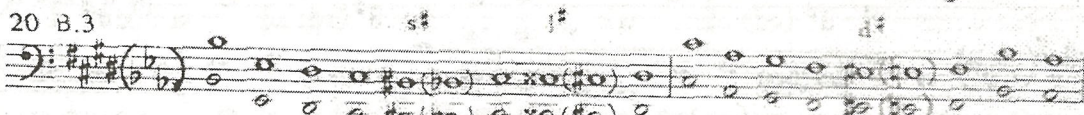
20 B.1



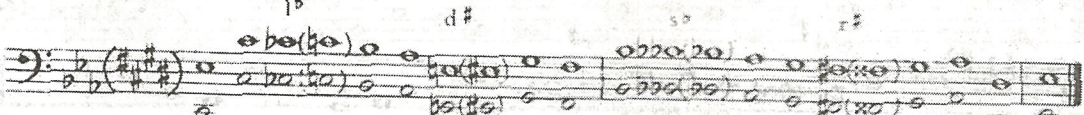
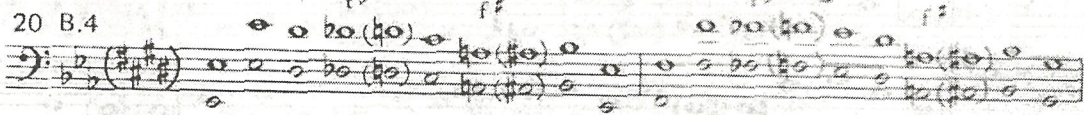
20 B.2



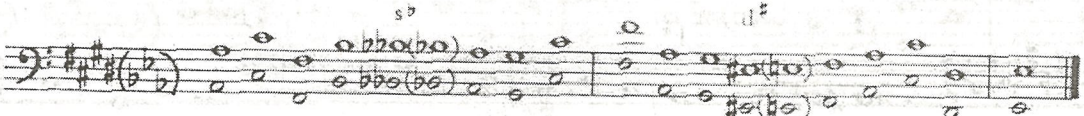
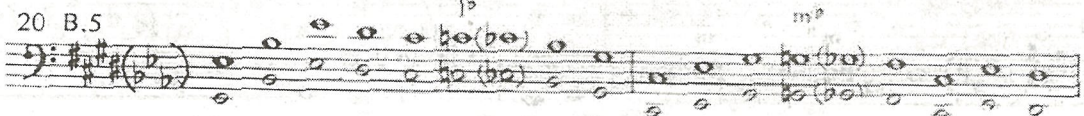
20 B.3



20 B.4



20 B.5

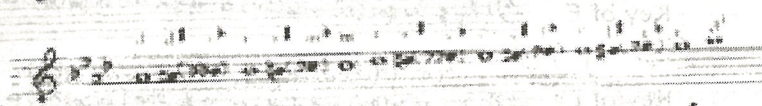


第二十一課 A (S.A.)

LESSON 21 A (S.A.)

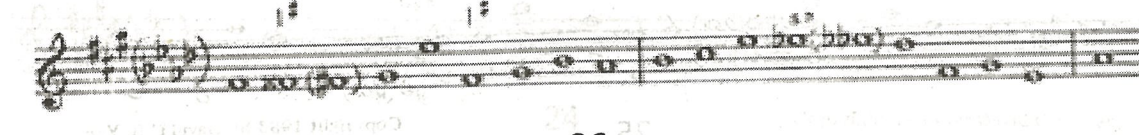
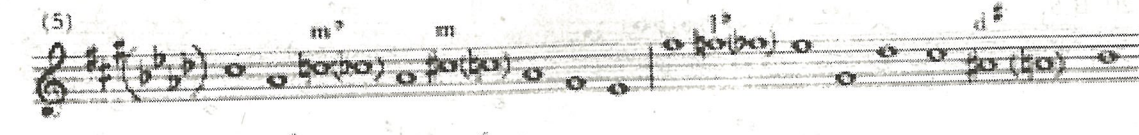
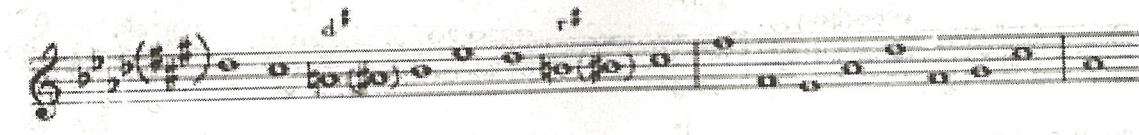
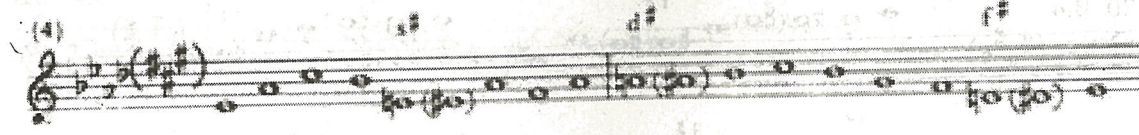
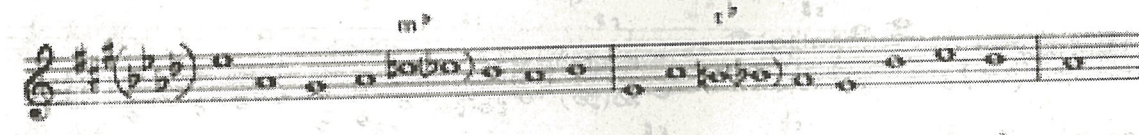
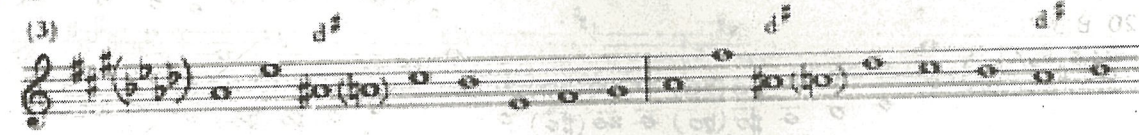
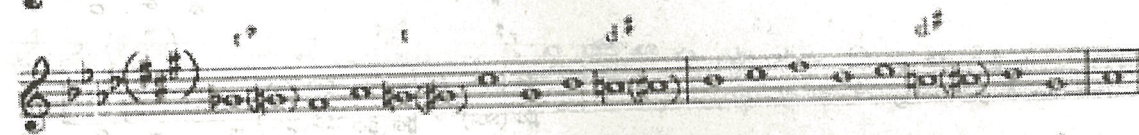
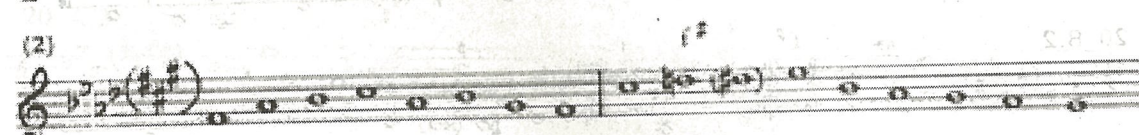
音階：自然七音階

Scales: Diatonic (d-d' + d, r, f, s, l, r, m, s, l, f, s)



練習
Exercise

(1) Key of A.A²



第二十一課 B (T.B.)

LESSON 21 B (T.B.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d, r, f, s, l, r, m, s, l, r, m)

d d¹ r f s l r m s l r m



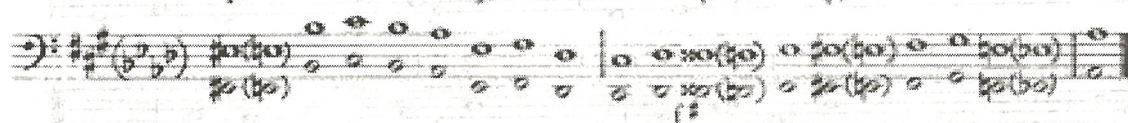
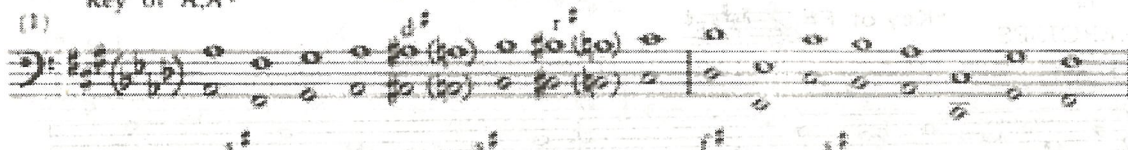
練習

Exercise

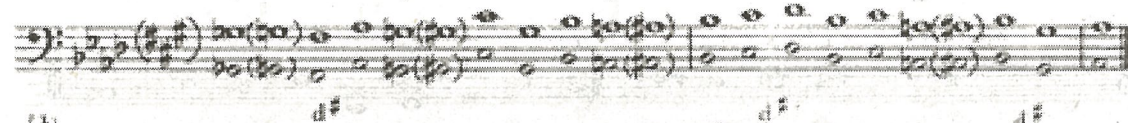
Key of A.A²



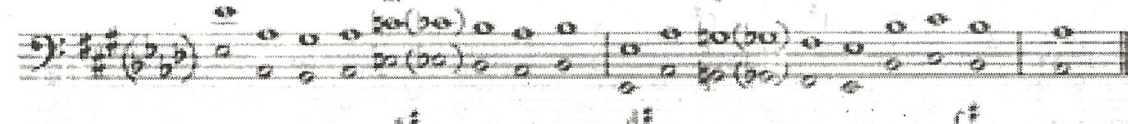
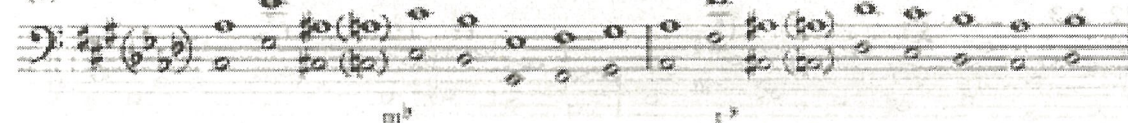
(1)



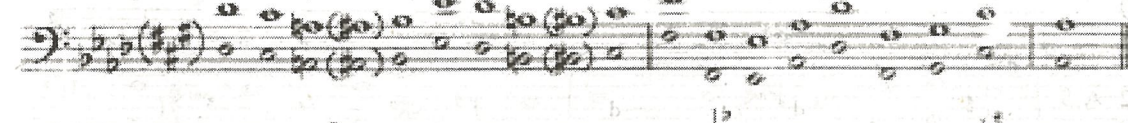
(2)



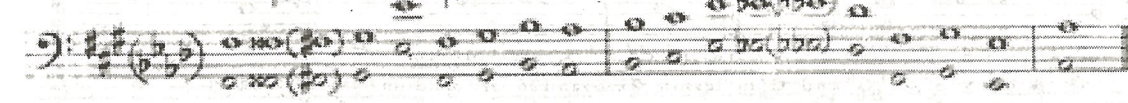
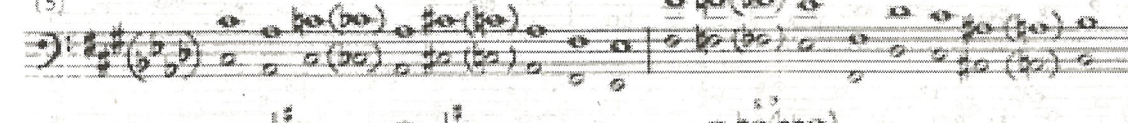
(3)



(4)



(5)



第二十二課 A (女聲) LESSON 22 A (S.A.)

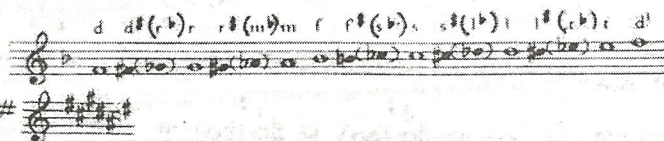
音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

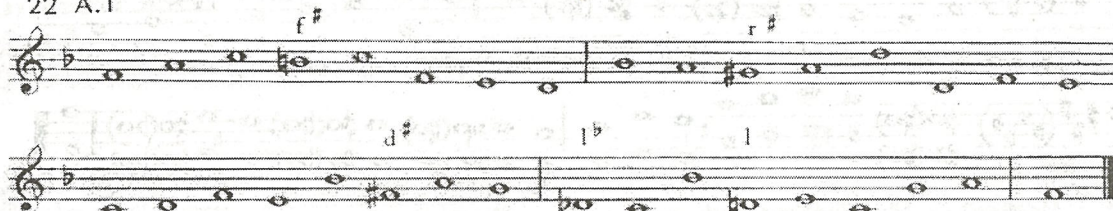
I 練習 EXERCISES

Key of F

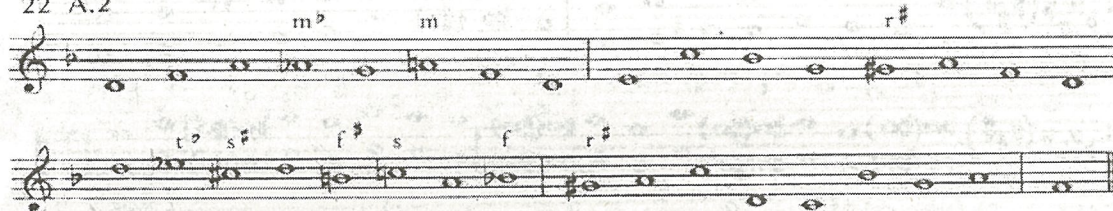
*Key of F[#]



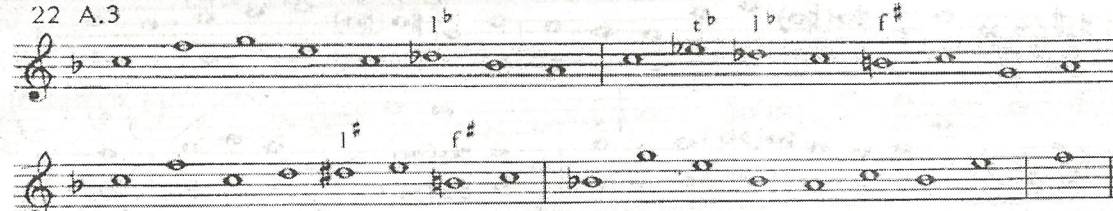
22 A.1



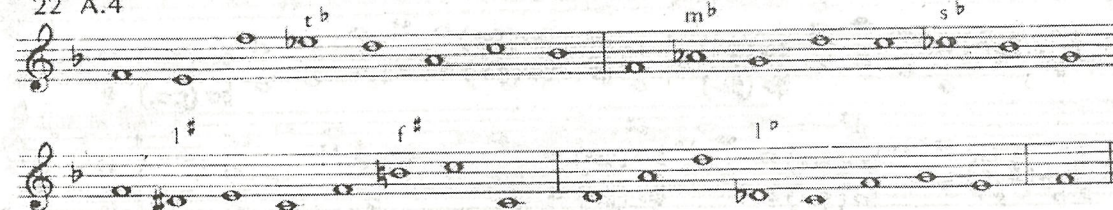
22 A.2



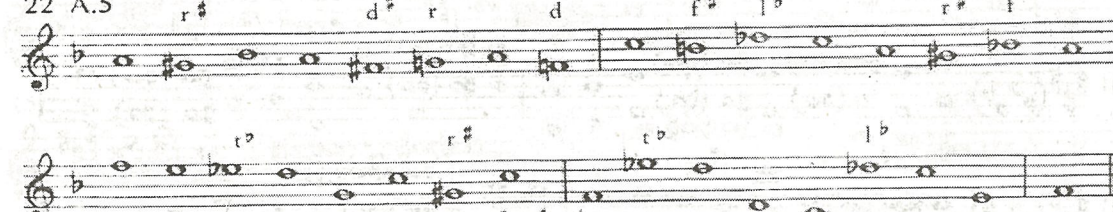
22 A.3



22 A.4



22 A.5



* 作者：二十、二十三、二十六課中 F[#], G[#], C[#] 等調很少用於歌唱

* Keys of F[#], G[#] and C[#] in lesson 22, 23 and 26 are seldom use in singing.

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第二十二課B (男聲)

LESSON 22 B (T.B.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, l^b, t^b)

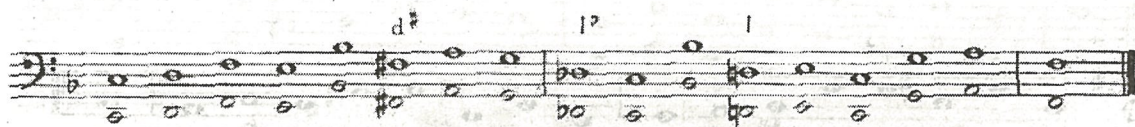
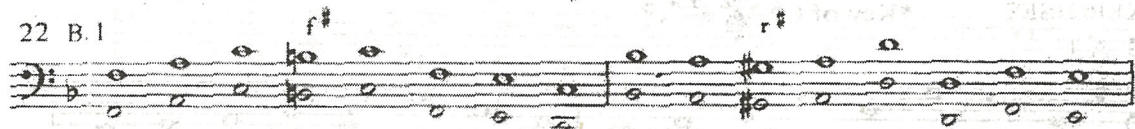
I 練習

EXERCISES

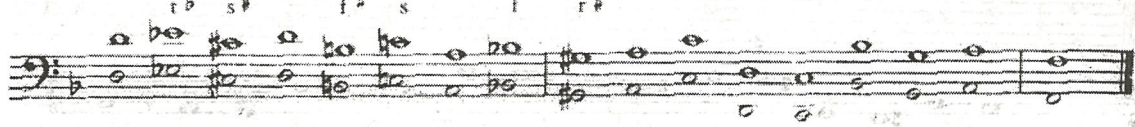
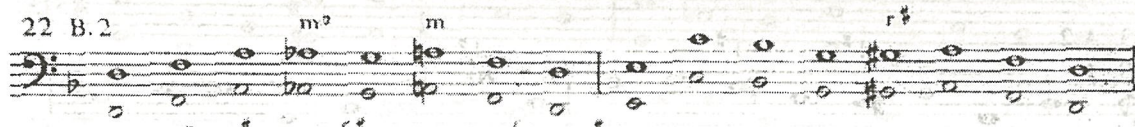
Key of F

*Key of F[#]

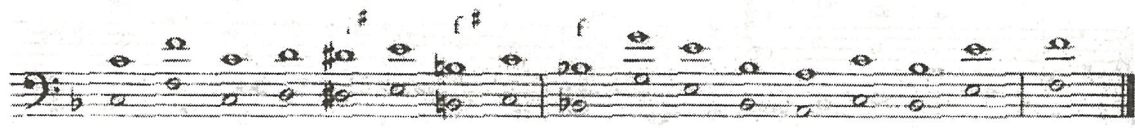
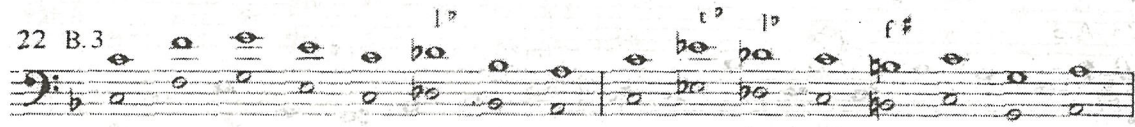
22 B.1



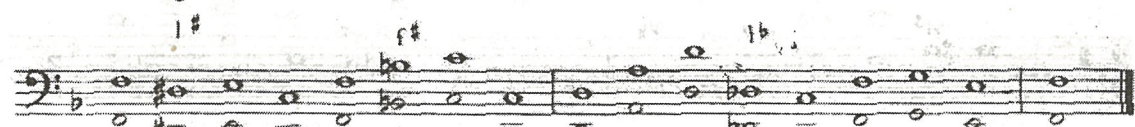
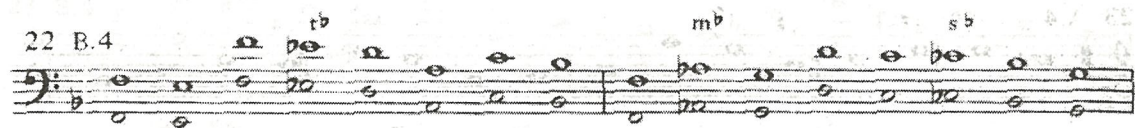
22 B.2



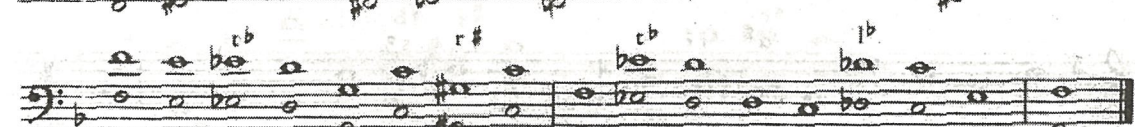
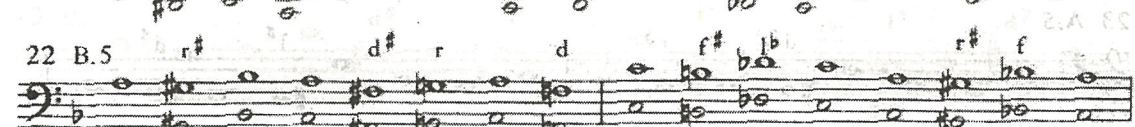
22 B.3



22 B.4



22 B.5



*F[#] Seldom used

第二十三課 A (女聲) LESSON 23 A (S.A.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

Key of G

*Key of G^b

EXERCISES

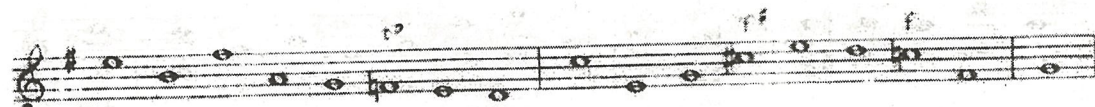
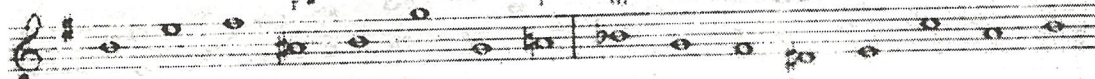
23 A.1



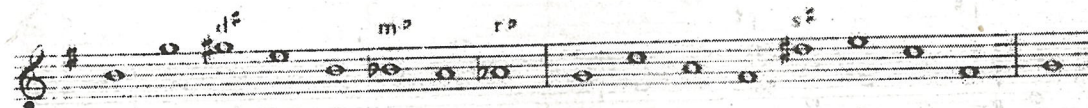
23 A.2



23 A.3



23 A.4



23 A.5



*G^b seldom used

第二十三課 B (男聲) LESSON 23 B (T.B.)

音階：自然七音階

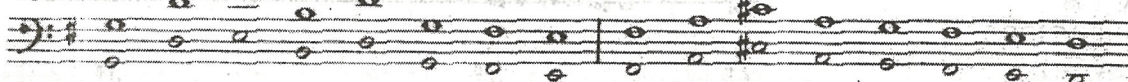
Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, l^b, t^b)

I 練習 EXERCISES

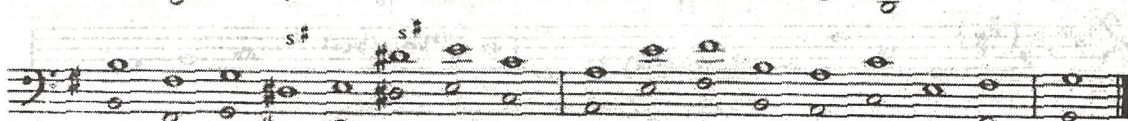
Key of G

*Key of G^b

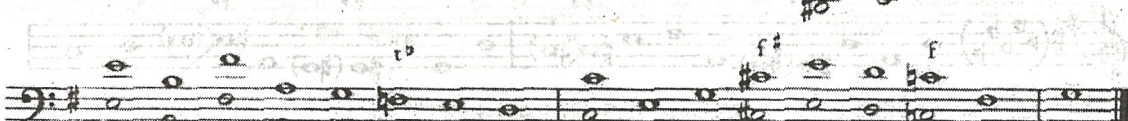
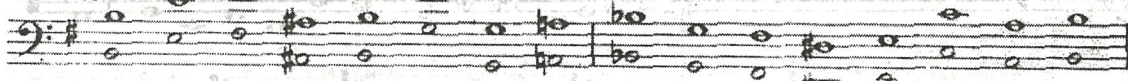
23 B.1



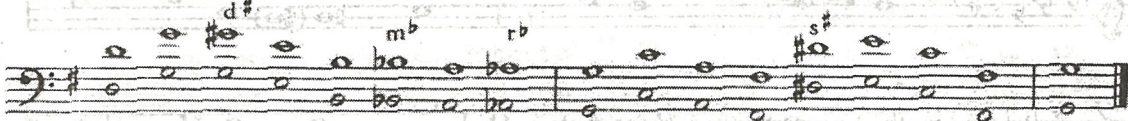
23 B.2



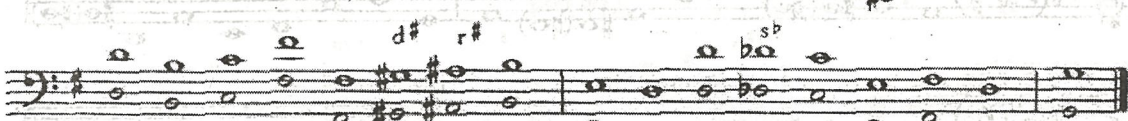
23 B.3



23 B.4



23 B.5



*G^b seldom used

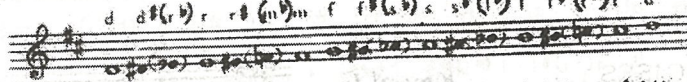
第二十四課 A (女聲)

LESSON 24 A (S.A.)

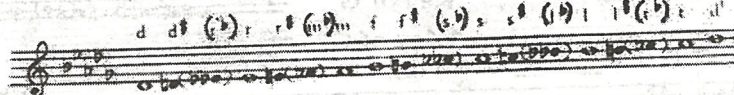
音階：自然七音階

Scale: Diatonic (d-d1 + d#, r#, f#, s#, l#, rb, mb, sb, lb, tb)

Key of D

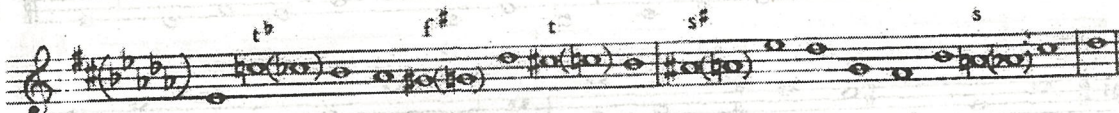
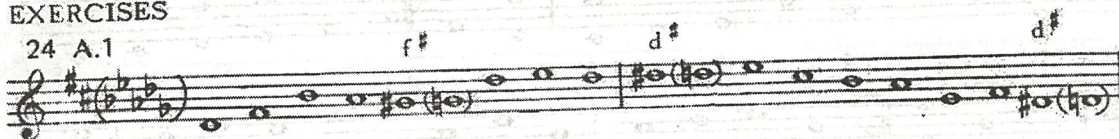


Key of Db

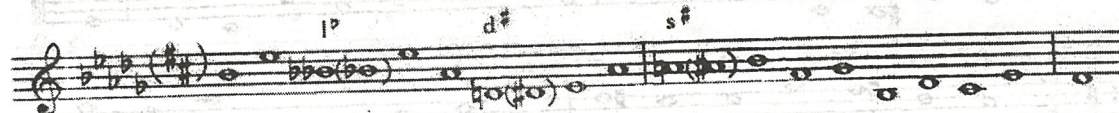
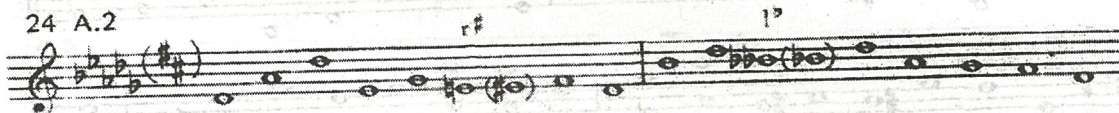


I 練習 EXERCISES

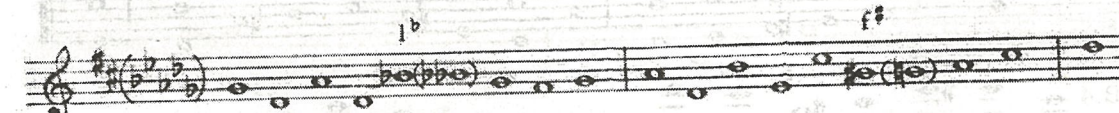
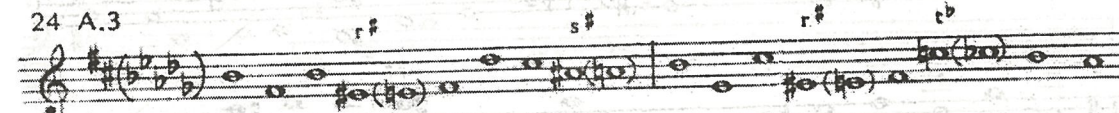
24 A.1



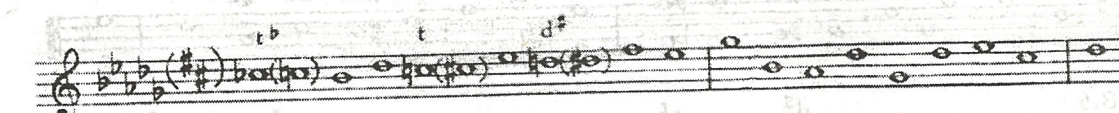
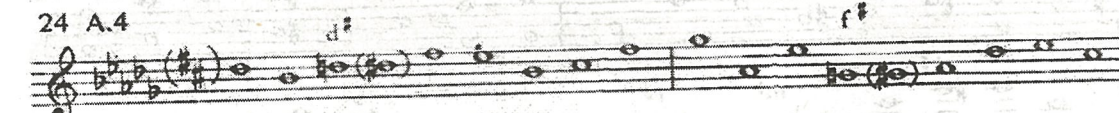
24 A.2



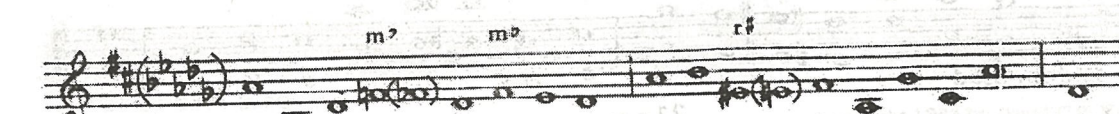
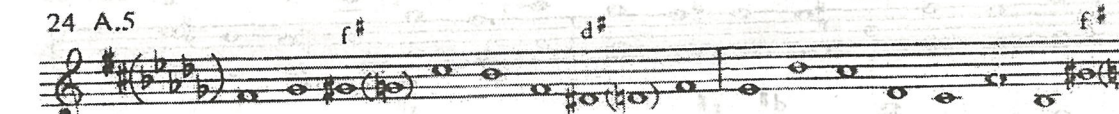
24 A.3



24 A.4



24 A.5



LESSON 24 B (T.B.)

Scale: Diatonic (d-d[#] + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, +^b.)

Handwritten musical notation on a five-line staff. The notation includes notes with stems and beams, and various accidentals (sharps, flats, naturals). Above the staff, there are handwritten labels: d , $d^{(r)}$, r , $r^{(m)}$, m , f , $f^{(s)}$, s , $s^{(l)}$, l , $l^{(r)}$, r , d . The notes are connected by horizontal lines, indicating a continuous melodic line.

$d \ d \sharp(r \flat) \colon r \sharp(m \flat) n \ f \ r \sharp(s \flat) \colon s \sharp(l \flat) l \ l \sharp(t \flat) \colon d'$

24 B.1

The musical score for 24 B.1 consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with various accidentals, including F# and D#. The second staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of notes with various accidentals, including F, S#, and S. The notation is complex, with many notes having multiple accidentals and some notes being beamed together.

24 B.2

Handwritten musical notation for exercise 24 B.2. The notation is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with notes, rests, and accidentals. A dynamic marking 'p' (piano) is visible. The second staff continues the piece, also in treble clef and one flat key signature, with further musical notation and accidentals. The handwriting is in dark ink on aged paper.

24 B.3

Handwritten musical score for two staves. The first staff contains two measures of music with notes and accidentals, and dynamic markings 'r#', 's#', and 'r#'. The second staff contains two measures of music with notes and accidentals, and dynamic markings 'b' and 'f#'. The notation is handwritten and includes various accidentals and dynamic markings.

24 B.4

The image shows a handwritten musical score for two staves. The first staff has a key signature of one flat and a common time signature. It contains two measures of music. The second staff has a key signature of one flat and a common time signature. It contains two measures of music. The notation includes various accidentals and dynamics.

24 B.5

The image shows a handwritten musical score for exercise 24 B.5. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music. The first measure has a whole note F# and a half note D#. The second measure has a whole note F# and a half note D#. The second staff has a bass clef and a key signature of one sharp (F#). It contains two measures of music. The first measure has a whole note Bb and a half note Bb. The second measure has a whole note Bb and a half note Bb. The notes are written in a stylized, handwritten manner.

LESSON 25 A (S.A.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, r^b)

Key of B

Key of B $\flat$

練習
EXERCISES

25 A.1

25 A.2

25 A.3

25 A.4

25 A.5

第二十五課 B (男聲)

LESSON 25 B (T.B.)

音階：自然七音階

Scale: Diatonic (d-d[♯] + d[♯], r[♯], f[♯], s[♯], l[♯], r^b, m^b, s^b, l^b, t^b)

I 練習 EXERCISES

Key of B

*Key of B^b

25 B.1

25 B.2

25 B.3

25 B.4

25 B.5

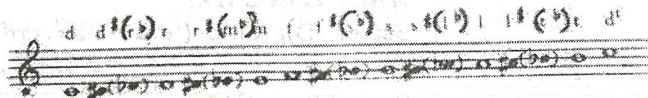
第二十六課 A (女聲) LESSON 26 A (S.A.)

音階：自然七音階

Scale: Diatonic (d-d[♯] + d[♯], r[♯], f[♯], s[♯], l[♯], r^b, m^b, s^b, l^b, t^b)

I
練習

Key of C

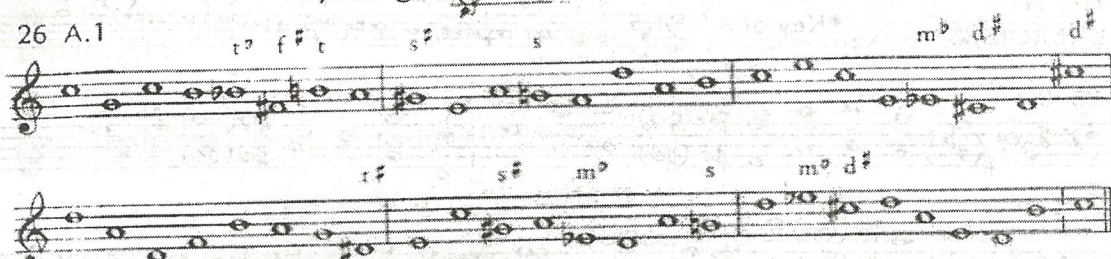


EXERCISES

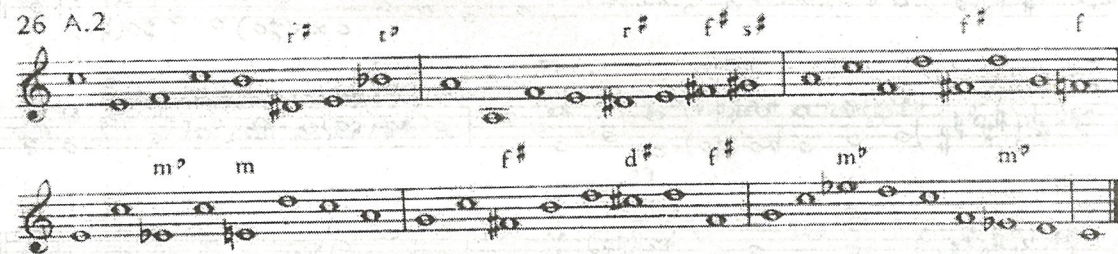
*Keys of C[♯]



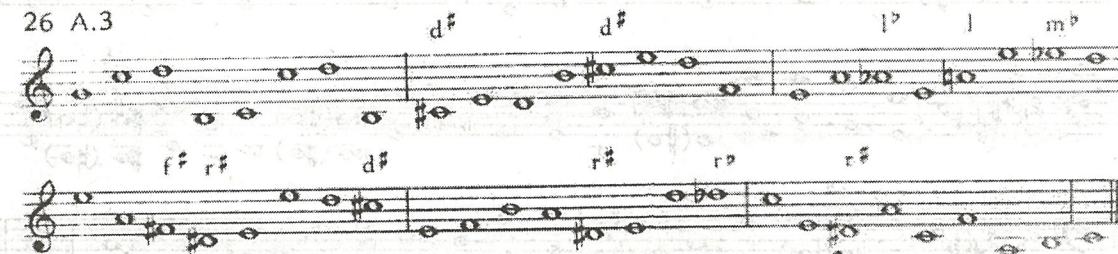
26 A.1



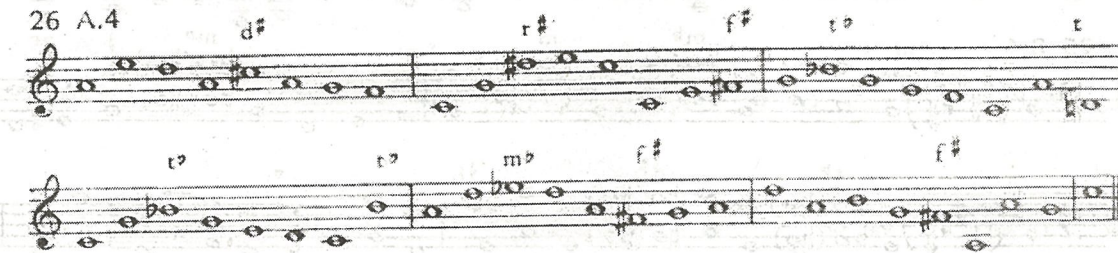
26 A.2



26 A.3



26 A.4



26 A.5



*C[♯] seldom used

第二十六課 B (男聲)

LESSON 26 B (T.B.)

音階：自然七音階 Scale: Diatonic (d-d^b + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

I

Key of C



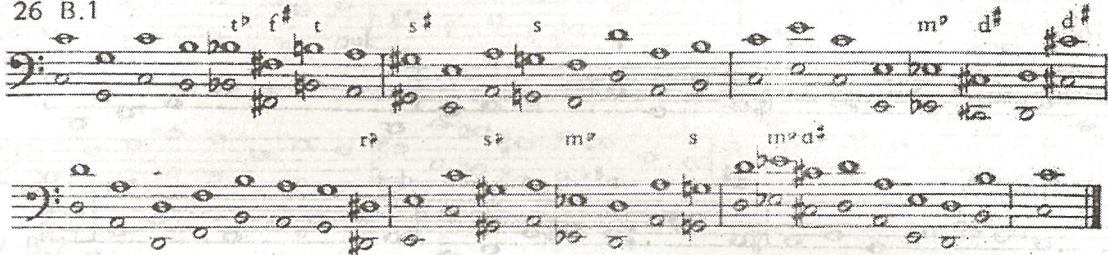
練習

EXERCISES

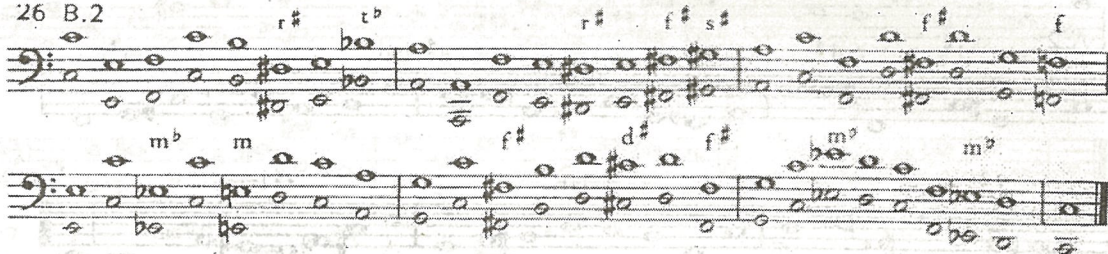
* KEY of C[#]



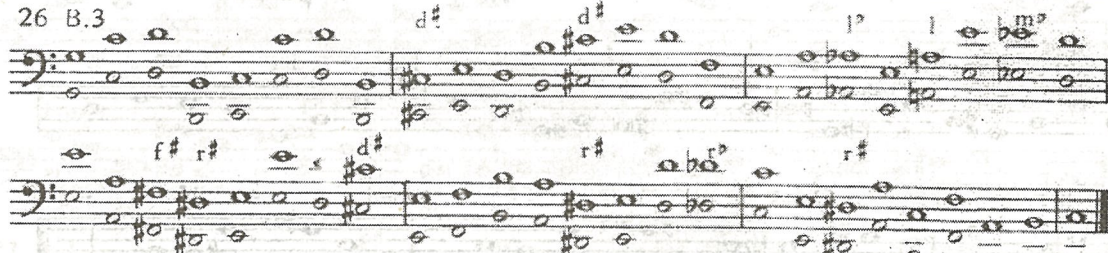
26 B.1



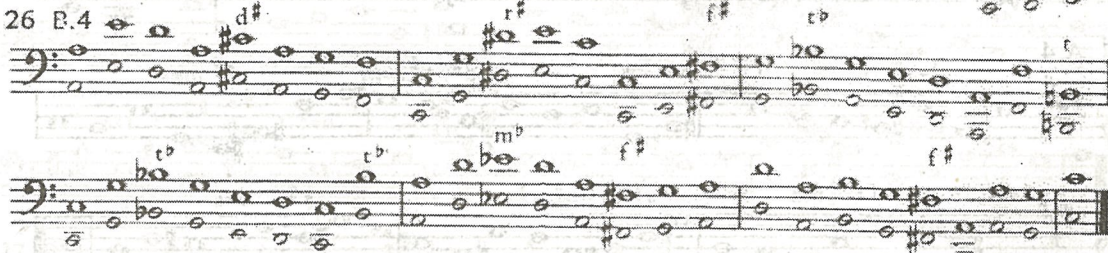
26 B.2



26 B.3



26 B.4



26 B.5



*C[#] seldom used

第二十七課 A (女聲) LESSON 27 A (S.A.)

音階：自然七音階

Scale: Diatonic (d-d[♯] + d[♯], r[♯], f[♯], s[♯], l[♯], r^b, m^b, s^b, l^b, t^b)

I

練習

Modulation of "keys" covered in lessons 1 - 26

EXERCISES

27 A.1 l=d d=s l=t

27 A.2 l[♯] d[♯] r=t s[♯] l=d m^b

27 A.3 s[♯]d=l s=r l[♯] l=d l=r

27 A.4 f=s f[♯] l=s d[♯] f[♯] s=m d[♯] m=s

27 A.5 f[♯] s[♯] l=m d[♯] r[♯] l=d

第二十七課 B (男聲) LESSON 27 B (S.A.)

音階：自然七音階

Scale: Diatonic (d-d¹ + d[#], r[#], f[#], s[#], l[#], r^b, m^b, s^b, l^b, t^b)

I

練習

EXERCISES

Modulation of "keys" covered in lessons 1 - 26

27 B.1

27 B.2

27 B.3

27 B.4

27 B.5

第二篇 實際運用與訓練

爲使第一篇之各項練習增加興趣，同時培養及發展，讀者之音樂修養，特提供下列各項富有變化之應用練習，使單調的唱音變爲充滿活潑的旋律。指導教師可視實際須要選用任何一首練習，應用下列之修何變化型式，使學員得以對音樂整體性的訓練瞭解及欣賞。

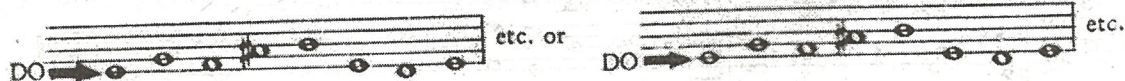
II-1 唱音訓練（以 I 15.1 之練習爲例）

I-15.1.

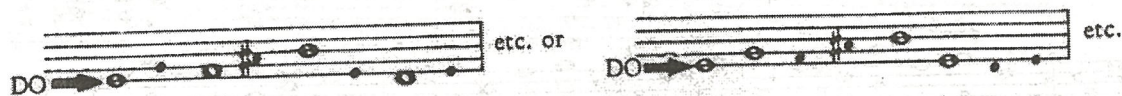
1.1 唱出 Solfege 之音名 *drm* 等。



1.2 以「Ah」或「La」唱出各音。



1.3 隔音而唱：唱出單數音，雙數音不唱出（唱在心內）而以「心耳聽之」餘此而推。如此可發揮「心聽」之能力。



II-2 節奏訓練 (以 1 2 2 之練習為例)

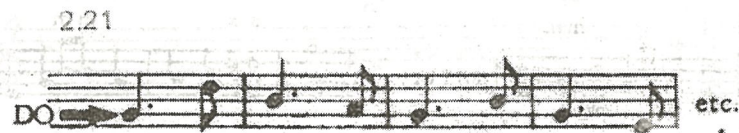
節奏型 (Rhythmic pattern) 可隨意選定，今謹舉數例如下：

	(A) $\frac{2}{4}$	(B) $\frac{3}{4}$	(C) $\frac{4}{4}$
2.11			
2.12			
2.13			
2.14			
2.15			
2.16			
2.17			

例：1 2.2



根據 2.14a



根據 2.14b



根據 2.17

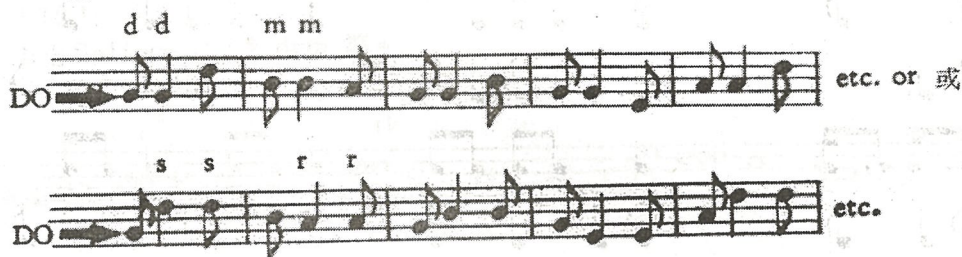
2.23



以八音爲一組而發展成不同節奏型，則宜注意各音之平均分配，即選其中之某音重覆，以保持音型（Figure）之平衡。

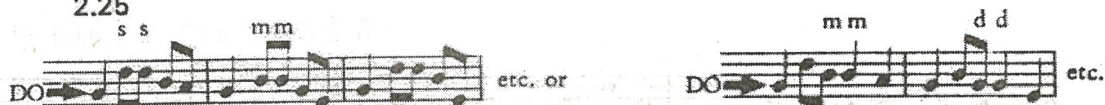
根據 2.17a

2.24



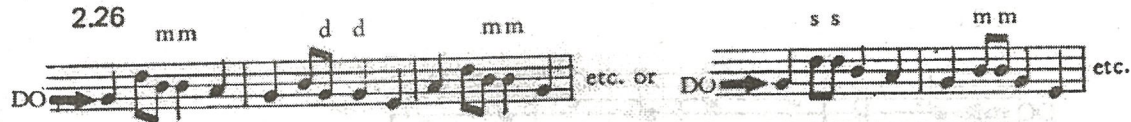
根據 2.16b

2.25



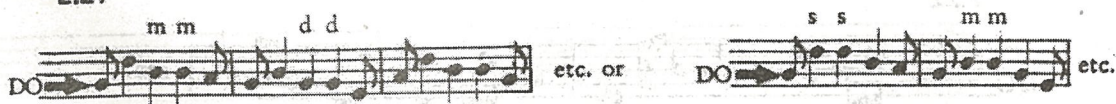
根據 2.14c

2.26



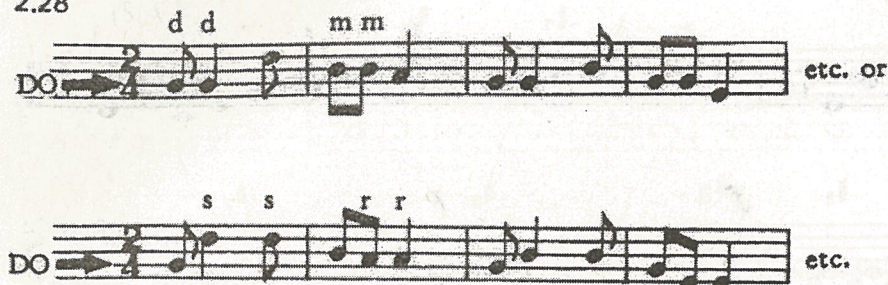
根據 2.17c

2.27



多種節奏型之配合，根據 2.17a 加上 2.13a

2.28



總之，節奏之變化無止境，只要教師有足夠的想像力，任何型式都可試驗，不勝枚舉。

II-3 樂句訓練

學員可依上述 2.21 至 2.28 之任何例子，以不同之樂句 (phrasing) 唱出，亦可選既有之詩或詞或由學員自己創作填詞唱之。

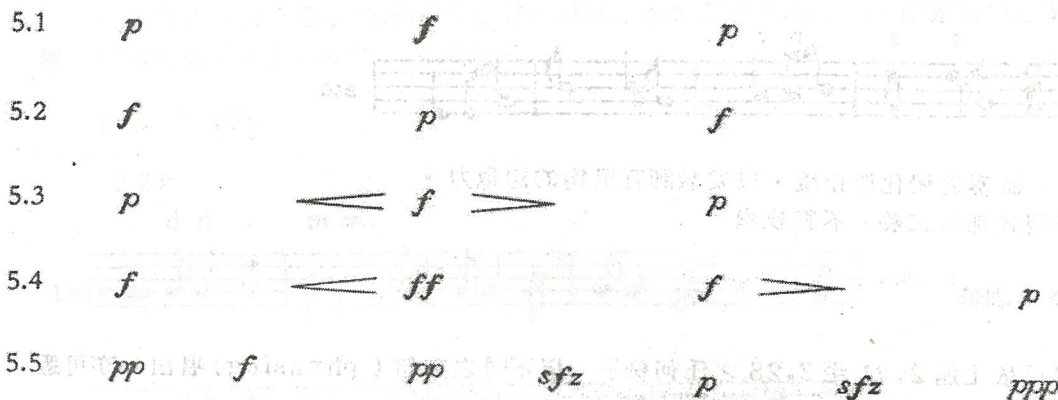
II-4 聽覺訓練 (以 I 22.1 之練習為例)

例：I - 22 1



- 4.1 彈音唱音：教師任意彈一音，學員即以「ah」唱出，為訓練音感，可作任何音程之變化。
- 4.2 彈音唱名：教師先指示何音為 do 後，彈出練習中之任何一音，學員必須能以音名唱出其音高，如 s r m 等。
- 4.3 彈旋律唱音名：教師可依 I 22.1 或任何練習彈出四音，八音或更長的旋律，學員模仿唱出，樂句可漸增長，以訓練其記憶力。
- 4.4 聽覺訓練：教師依上例或任何樂句唱出或彈出長短不同的樂句，學員以五線譜記下，然後唱出。

例：I-9.3



對速度之解釋因人而異，教師可用拍節器 (metronome) 依下列各術語所表示之速度使學生唱任何練習。

- 6.1 Adagio (慢板) 約每分鐘 60 拍。
6.2 Andante (行板) 約每分鐘 78 拍。
6.3 moderato (中庸速度) 約每分鐘 108 拍。
6.4 Allegro (快板) 約每分鐘 120 拍。
6.5 Presto (急板) 約每分鐘 168 拍。

II-7 獨立性訓練

(S.A.)

d[#] r[#]

s[#] s[#] f[#] s[#] s

(T.B.)

d[#] r[#]

s[#] s[#] f[#] s[#] s

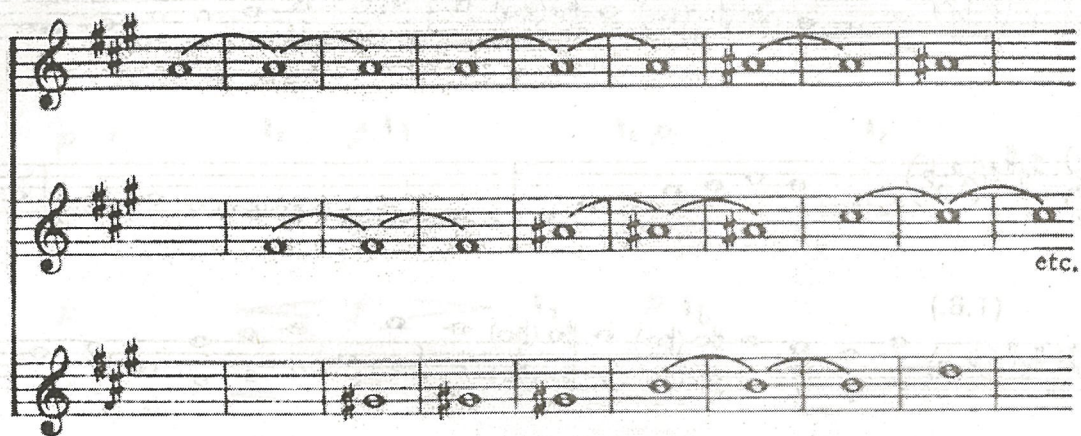
7.1 細胞小組法：為訓練詩班唱譜或歌唱之獨立性，可使他們有機會且有自信地唱出及聽出自己與鄰人的唱。

7.21 分部隔音唱法：（以 I 2.1 之練習為例）

獨立性之訓練亦可由分部隔（數）音之唱法予以加強音感之訓練，即將詩班分成二、三或四部，各部每隔一（二部）二（三部）或三（四部）音，依次唱其音且延長到第二個（二部）三個（三部）或四個（四部）全音符之長度，如此可增進其音感及獨立性，今舉例如下：

7.21 二部

7.22 二部



7.23 四部

etc.

II-8 創作訓練

- 8.1 教師彈出任何一音階（五聲六聲或七聲）讓學員依之創作旋律並配上歌詞。
- 8.2 依既有之歌詞自由創作旋律。

II-9 曲調分析

依本書 Tonic sol-fa 及轉調唱法（I 5, 10, 14, 18, 19, 27）分析下列各旋律，決定其調性及唱法。

(1)
 f# l=m

(2)
 l=d
 d=l l=d

(3)
 d# s# l=d d# l=m
 d# f# d=r

(4)
 d=s m=d
 f# s=m m?

請注意上例同樣一個旋律。因音階型式之變化，可有數個不同的唱法，雖其和聲并無屬和弦至主和弦之進行（即轉調已確立）由於新音階型式或新調性之出現，已構成「轉調」之效果，乃借用轉調之觀念作此練習。



葉志明

鼓浪嶼人、旅居馬尼拉、現遷居西澳柏斯。獲美國普林斯敦魏斯曼特學院音樂碩士，主修合唱指揮學聲學。馬尼拉聯合教會榮譽指揮。一九八二年擔任匈牙利國際合唱比賽評判員。曾獲得菲文化中心全國青少年音樂比賽發起人獎牌。現任世界華人基督教聖樂促進會理事長、西澳大學音樂院國際音樂教育資料研究中心之研究顧問。其著作有：中國音樂理論作曲新解、聖歌合唱指揮法、看譜唱音二十七課、讓兒童歡樂歌唱、成長中的歌聲、看譜唱調八十四課。作曲方面有：長詠曲《十架七言》、讓小孩前來、主是我亮光、主的愛（獨唱歌曲集）、聖誕故事（編曲、兒童詩班與聖景）、金鑰匙（閩南語聖歌劇）、以斯貼（閩南語／華語聖歌劇）、閩南聖詩增訂本（編）。他現任“華夏聖詩”主編。

DAVID CHI-BENG YAP

A native of Kulangyu, China, who later migrated to Manila, and is presently residing in Perth, Western Australia. He obtained his master's degree in music from the Westminster Choir College-U.S.A. Major in Choral conducting and voice. He is Conductor Emeritus of the Union Church of Manila; served as the panel of Judges at the International Bartok Choral Competition in 1982 Debrecin, Hungary; was awarded the founder's plaque by the Cultural Center of the Philippines National Music Competition for Young Artists; is presently president of THE WORLD CHURCH MUSIC ASSOCIATION. In Perth, he is the research adviser of the Frank Callaway International Resource Centre for Music Education at University of Western Australia. His publications include Chinese Amoy Hymnal (edited); A New Theory of the Chinese Music, Choral Conducting; 27 Lessons on Solffeggio; Let the Children Sing Joyfully; The Growing Voice; 84 Lessons on Sight Singing. Among his compositions include: Cantata: The Seven Last Words of Christ; Let The Children Come Near; The Lord is My Light; The Love of God (A collection of solo pieces); The Christmas Story (edited); The Golden Key (Amoy Sacred Operetta); Esther (Amoy/Mandarin Sacred Operetta). He is at present, editor of Hua-Xia Chinese Hymnal.

看譜唱音27課

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