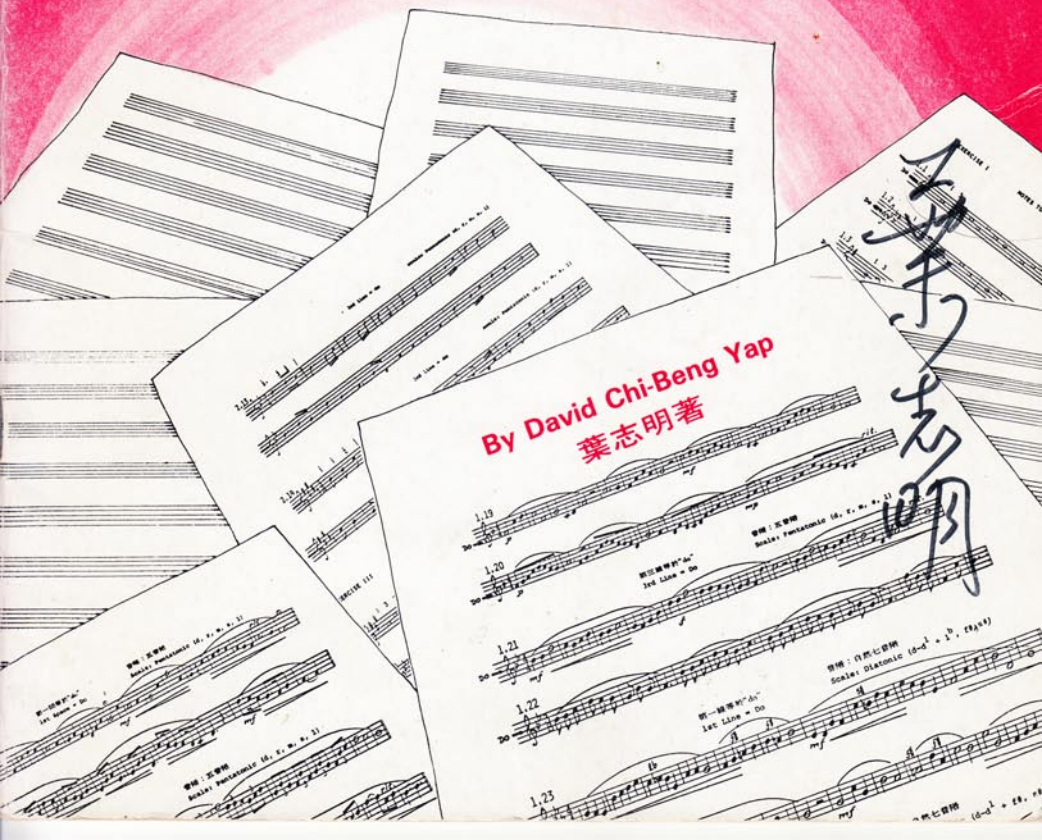
看譜唱調84課

84 LESSONS IN MELODY SINGING

（附習題手冊 • with Work Books）





葉志明

現任菲律賓文化中心“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
美國威斯敏斯特音樂學院音樂碩士
1982年應邀至匈牙利擔任國際巴爾陶克
合唱比賽評判員

David Chi-Beng Yap

Secretary General, National Music
Competition for Young Artists, (NMCYA)
Philippines

Secretary General, The World Association
For Chinese Church Music (WACCM)
Master of Music at Westminster
Choir College
Was invited to judge for the 1982
International Bela Bartok Choral
Competition in Debrecen, Hungary.

前言

當我初次加入唱詩班時，剛好是孩童變聲期後不久，因此被分配坐在比我年長的兩位男低音中間，聽他們宏亮的歌聲，不但優美動人，且唱得十分投入，眞是羨煞了我。而那時的我，不但唱不出聲來，還加上不懂得看譜，幾乎要呆坐在那裏聽人家唱歌。按照一般的情況，所有的詩班員都是各顧自己的：各看自己的譜，各唱自己的聲部。指揮也從不傳授讀譜法，於是只好自己摸索着讀譜。那時我是這樣學的：根據聖詩線譜上標明的數字 1、2、3（do、re、me）來計算 do 在那裏，再依此推算出其他的音。就這樣居然摸進了學習讀譜的途徑。

東方人的唱歌，大都是以「移動do」movable do 爲基本唱法，所以讀譜時以主調音do 作爲歌唱的方法最爲普遍，而且是最能快速收效的。這種唱法，在音樂專科學校中並沒有強調使用，那是爲了整體的音樂系統的緣故，所以他們便採用「固定do」Fixed do 爲主要的唱法。但從唱歌的立場來說，本人極力主張採用「移動do」的方法，這方法乃是當代著名的匈牙利作曲家高大宜zoltan kodâly（1822—1967）所倡用的，百年來得到音樂界廣泛而熱烈的接受，極著果效。

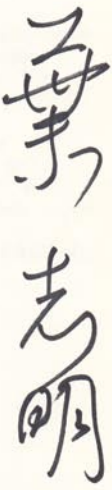
本書乃繼前著「看譜唱音27課」而寫的，由淺入深，循序漸進。目的在使學者不但能唱出音，且能把整個調（旋律）都流暢的唱出來。附加的習題，是供自修學習的，讀者若能耐心學習，必能享受唱歌的樂趣。

摯友駱維道博士曾幽默的說：「看譜唱音27課，可能是你畢生最重要的著作了」。這話本人深具同感。

謹將此書獻給愛妻柳素華女士，她是我一生在家庭中，事業及音樂事奉上的最好助手。

承菲律賓文化中心總裁卡西拉博士賜序，又蒙浸信會出版社紀哲生先生對本書詳加校訂並賜序，謹此致萬分謝意！

葉志明



MESSAGE

During my adolescence, at the time when physical change affected my voice, I joined a local choir as a bass. My companions were going through every note of the hymn singing effortlessly and beautifuly while I was still groping for the next note on the next bar. How I envied them! The members of the choir, including the conductor, were reluctant to teach me and I felt frustrated and incompetent to sing along with them, so I had to learn the rudiments of sight reading on my own. I began to related notes to the numbers written on the upper portion of every bar, like for instance, 1·2·3 for Do·Re·mi. Thus, by counting spaces and lines after determining where Do was, I began to develop my skills in sight reading.

In the Orient, the most popular method of teaching Basic Sight reading is by the use of the "Movable Do" system. Music conservatories in the East give less emphasis on this system, they use the "Fixed Do" system for the purpose of cultivating general musicianship. However, in singing, I strongly recommend the use of "Movable Do" system as a basic approach. One proponent of this technique is Zoltan Kodály (1882), who popularized the system called Kodaly Method, by using the "Movable Do". This is a widely accepted and recognized method of teaching Solfeggio in the music world.

This book is the continuation of my preious book "27 Lessons on Solfeggio", published a few years ago, with the purpose of singing the note in tune. This edition includes a work book, and the readers can use it as a guide for self study. Sensing the value and practical need of church choirs, my friend Dr. I-to Loh once commented jokingly that my "27 Lesson on Solfeggio" was probably the most important publication in my musical career. I certainly hope it has served the purpose. This "84 Lessons in Melody Singing" is a continuation of the previous book, it is designed to established a good foundation and proceed to better understanding and appreciation of music.

Once again I dedicate this book to my wife Esther So Hua, who has been a constant and most supportive rate in the family and in my ministry as well. I would like to express my special thanks to Dr. Lucrecia R. Kasilag and to Mr Gabriel Chi for their preface.

David Chi-Beng Yap
Dec. 16, 1986 Baguio

卡序

有關視唱練習的書，確很少見。百年來僅推但豪斯Dannhauser及高大宜 kodály 兩位音樂教育家所著有關這類的書最具權威性，在教學實踐中，也証實深具宏效。

葉志明教授，繼他的「看譜唱音27課」之後，又有新著「看譜唱調84課」，以音樂理論爲基礎，充份表現出是一本有系統有創造性的好書。從他一手創辦的菲律賓文化中心兒童實驗詩班使用這本書後，所獲得的斐然成績，証明這本書具有相當高的價值。

本書的另一特色是附有習題，依謝氏譜式（簡譜）的樂音填入五線譜，這是視唱練習書的首創，更能增加讀譜的效能，使讀者更易掌握視唱法。

音樂界的同仁，不僅應熟悉「固定 do」的方法，還須熟悉「移動 do」的方法，以擴大視唱技能的範圍。是爲序。

卡西拉

FORWARD

Books written about solfeggio are guite rare. There are books written by Dannhauser and Kodaly within the last hundred years or so. These have immensely benefited musicians and students to the present.

84 Lessons in Melody Singing by Prof. David Yap is a continuation of his 27 Lessons on Solfeggio. This book presents a truly systematic and creative approach to music theory. Much of the materials in this book were arrived at through the laboratory of the Manila Children's Choir of the Cultural Centre of the Philippines.

A special feature of the book is a series of homework exercises using the so-fa system (Cheve System) and solfeggio system. This indeed is a pioneer attempt to gain mastery of the lessions presented in the book.

It will be well for musicians to be knowledgeable not only in the fixed "do" method, but also in the movable "do", to expand their skills into wider dimensions.

LUCRECIA R. KASILAG

紀序 PREFACE

視唱練習，乃是音樂的進階，可惜有關這方面的書，有如鳳毛麟角，以致不少愛好音樂的人士，因找不到門徑，只好望門興嘆！

葉志明教授，早歲留學美國，得名師傳授，音樂有良好根基。加上他的天賦恩賜，和不斷的努力鑽研，確有不少寶貴的心得。又因他擔任「世界華人基督教聖樂促進會」總幹事，經常在東南亞各國及美國，加拿大……等處推動聖樂，發現教會的需要，曾先後著有不少有關聖樂的書籍，貢獻良多。

今次葉教授著「看譜唱調 84 課」，是繼「看譜唱音27課」而成，前後連貫，循序漸進。既吸取了名家的精華，又加上自己可貴的心得，確是難得的好書。他的「27課」被音樂專科學校及詩班採用爲課程，獲得極佳的果效。現再繼以「84課」，有如錦上添花，益具良效，實應廣爲推介，故樂爲之序。

紀哲生

Practice in sight reading is a basic step in music but unfortunately books concerning this aspect of music are very rare and limited. Therefore, many people who like music just look at this door which they can't seem to enter and give a sigh.

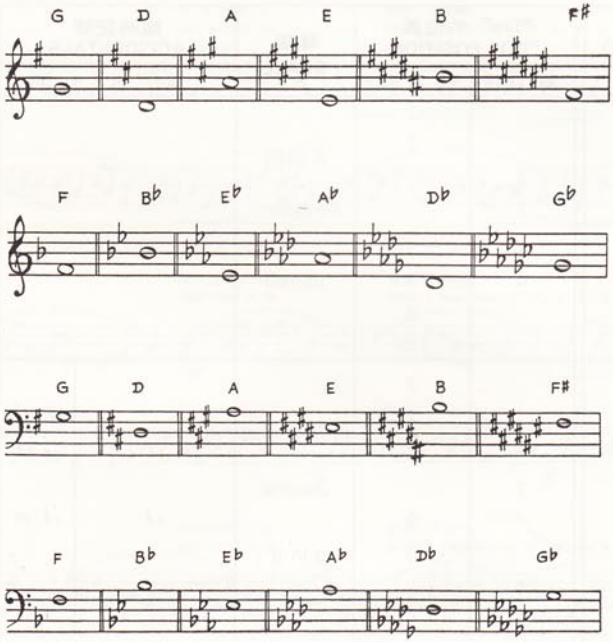
Professor David Yap went to the United States to study at a very young age, obtaining an excellent musical foundation there under several famous teachers. In addition, he is very talented in music, has continuously and studiously applied himself to the study of music and definitely has many precious insights in the field. Because he is the Secretary General of The World Association for Chinese Church Music, he frequently goes to Southeast Asia, America, Canada and other countries to promote sacred music.

The needs of churches are very clear to Professor Yap. Has has, in fact, made a great contribution to churches through the large number of books which he was written concerning sacred music. Now Professor Yap has written the book 84 Lessons in Melody Singing (With Workbooks), which is a follow-up of the book 27 Solfeggio Lessons. These two books are sequential in nature, moving forward from one step to the next. This new book is really fine in that Professor Yap has grasped the essence of Zoltan Kodaly, a famous musician, and has added to this his own precious insights. The book 27 Solfeggio Lessons is being used by many music colleges and choirs with very good results. Now Professor Yap has added good on top of good with this sequel, 84 Lessons in Melody Singing. This new book should also produce excellent results and therefore, it should be widely recommended. For this reason I am happy to write this preface.

Gabriel Chi

各調中 “do” 的位置

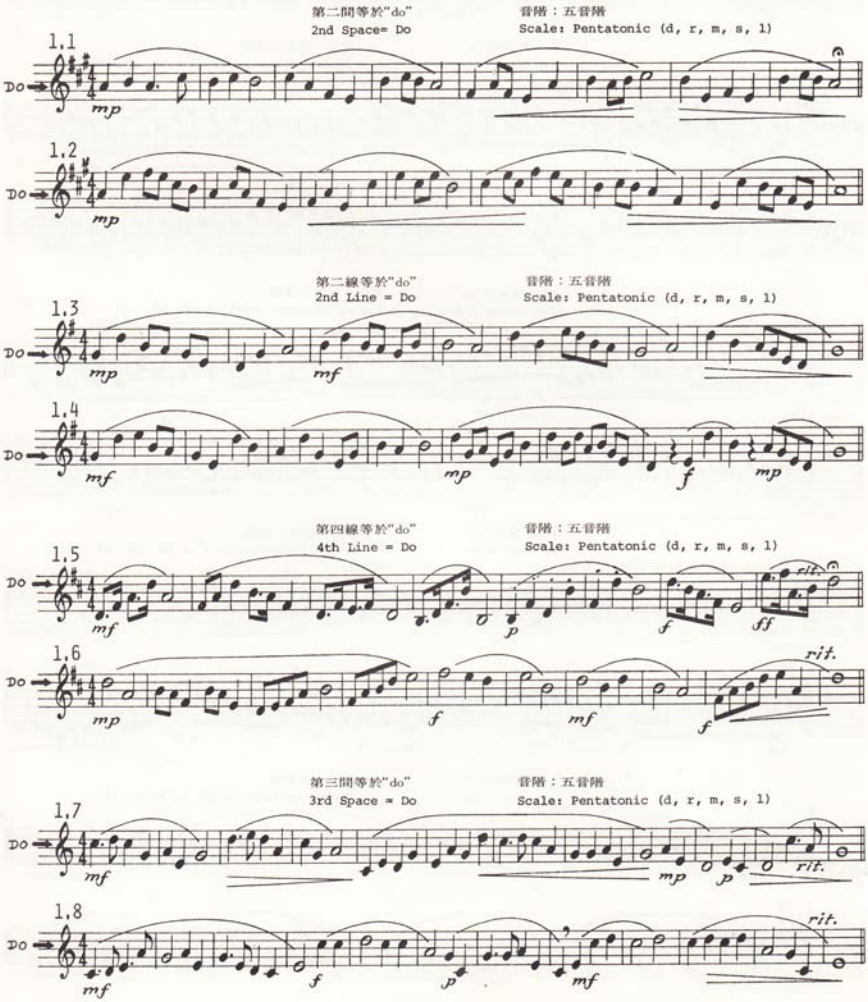
“do” position of different key signature

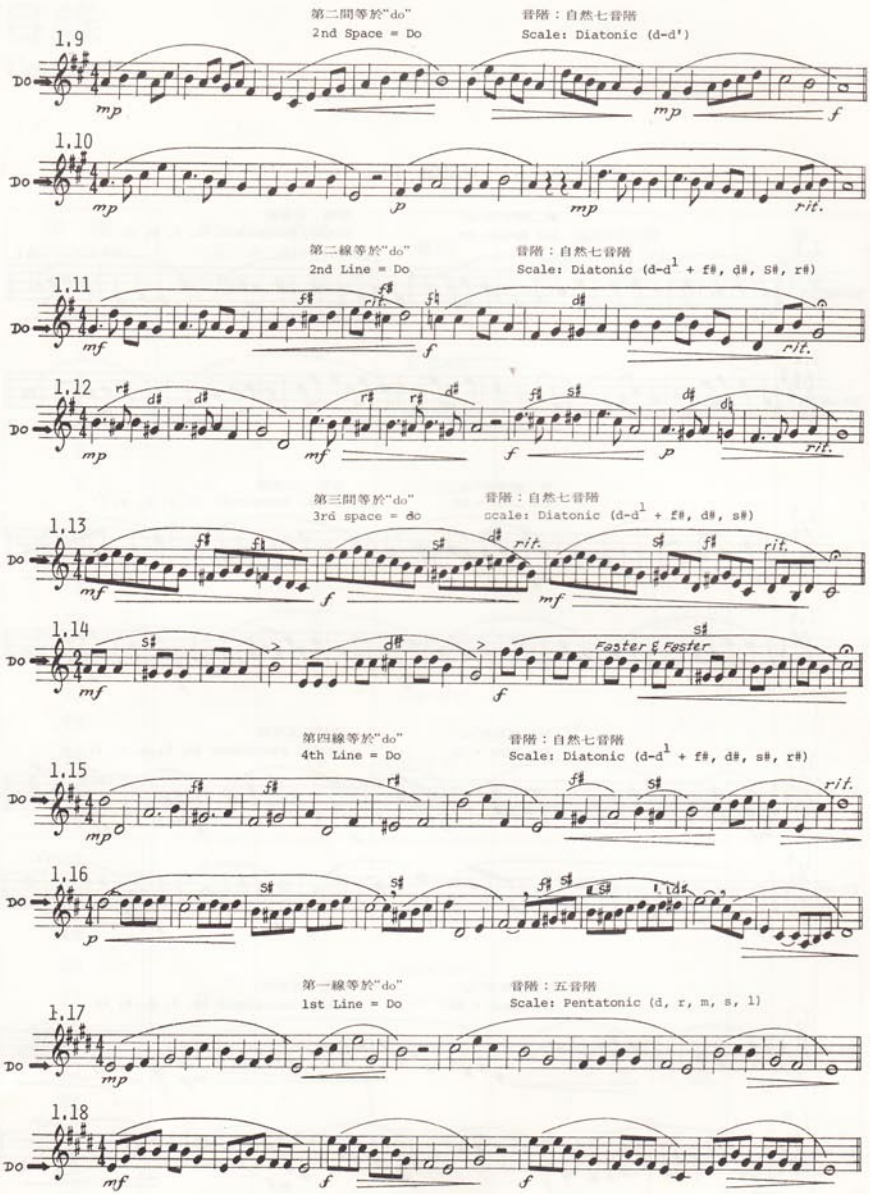


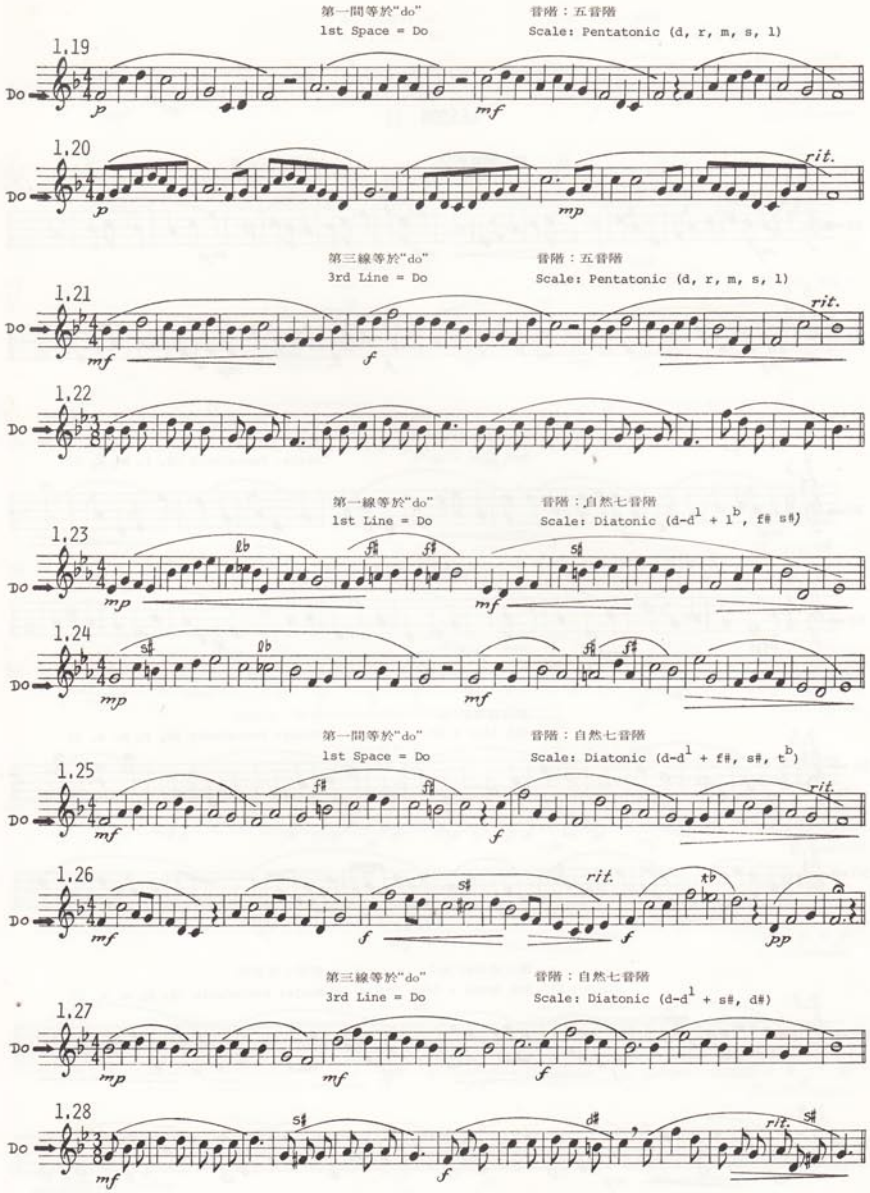
目錄
Contents

課數 LESSON NO. I/II/III	"Do" 的位置 "DO" POSITION 線 LINE	間 SPACE	音階 SCALE	臨時記號 ACCIDENTALS I	II	III	頁 PAGE I	II	III
1		2							
2		2	五音階						
3	2								13
4	2		Pentatonic				7	10	
5	4								
6	4		(drmsl)						
7		3							
8		3							14
9		2							
10		2				f#, d#,			
11	2		自然七音階	f#, d#, s#,		s#, l#,			
12	2		Diatonic						
13		3		r#		r#, t♭	8	11	15
14		3	(d to d')						
15	4								
16	4								
17	1								
18	1		五音階						
19		1							16
20		1	Pentatonic						
21	3		(drmsl)						
22	3								
23	1				f#, m♭,	f#, d#,	9	12	
24	1								
25		1	自然七音階	f#, s#	s#, l♭	s#, r#			17
26		1	Diatonic	t♭, d#	d#, r#	l#, l♭			
27	3		(d to d')		l#				
28	3								

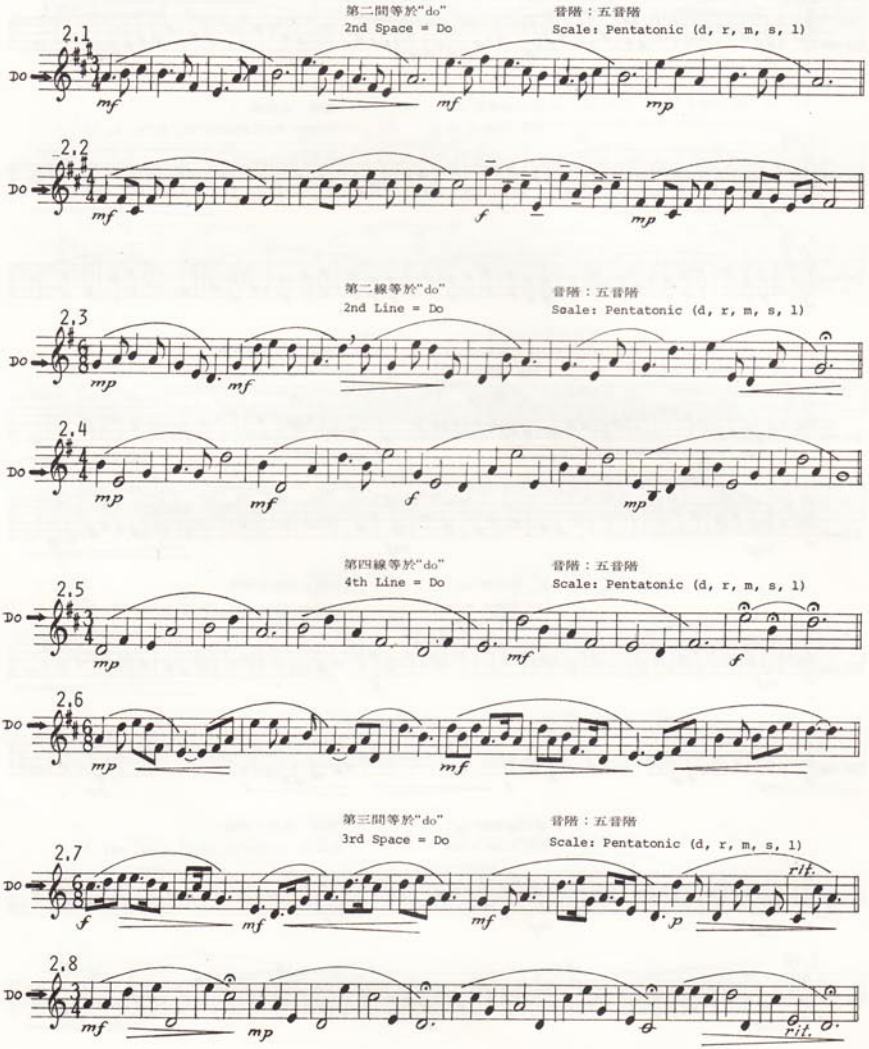
LESSON I

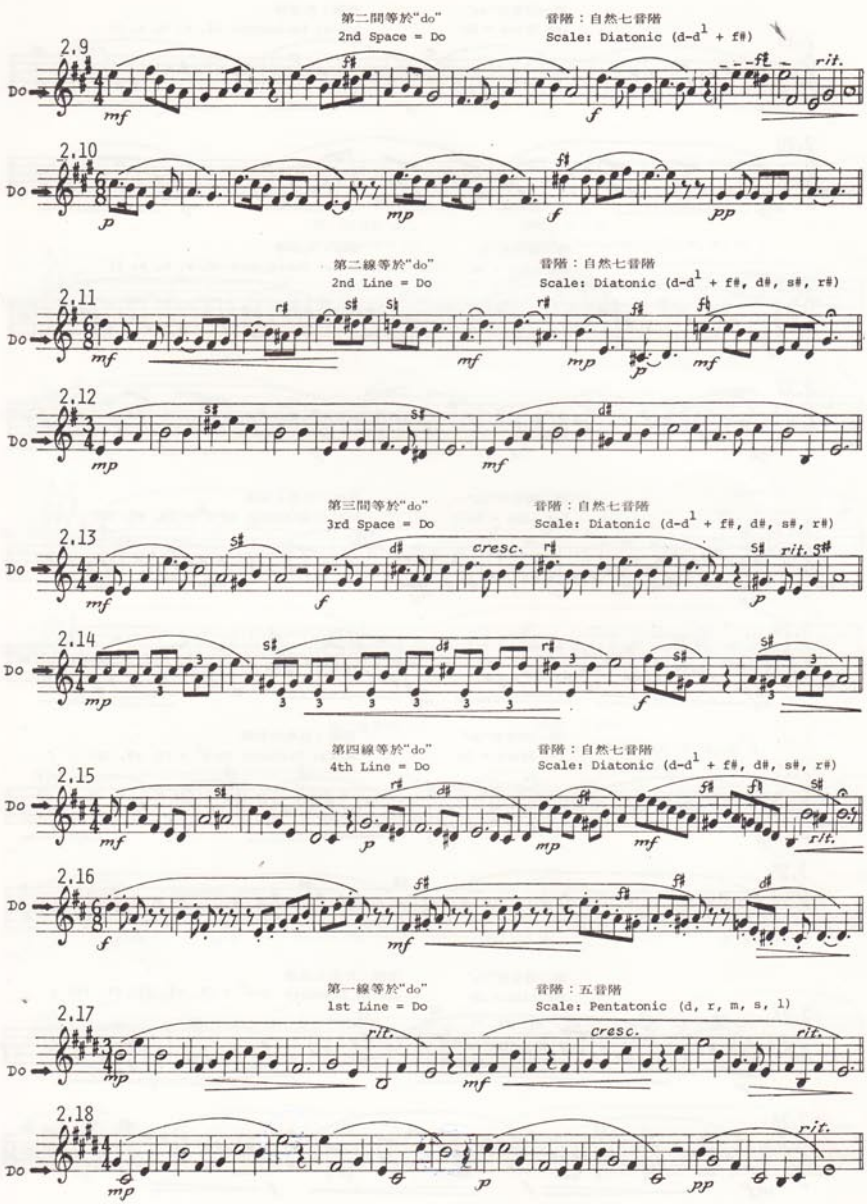

第二間等於"do"
2nd Space= Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.1
Do
mp
1.2
Do
mp
第二線等於"do"
2nd Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.3
Do
mp
mf
1.4
Do
mf
mp
f
mp
第四線等於"do"
4th Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.5
Do
mf
p
f
ff
rit.
1.6
Do
mp
f
mf
f
rit.
第三間等於"do"
3rd Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.7
Do
mf
mp
p
rit.
1.8
Do
mf
f
p
mf
rit.

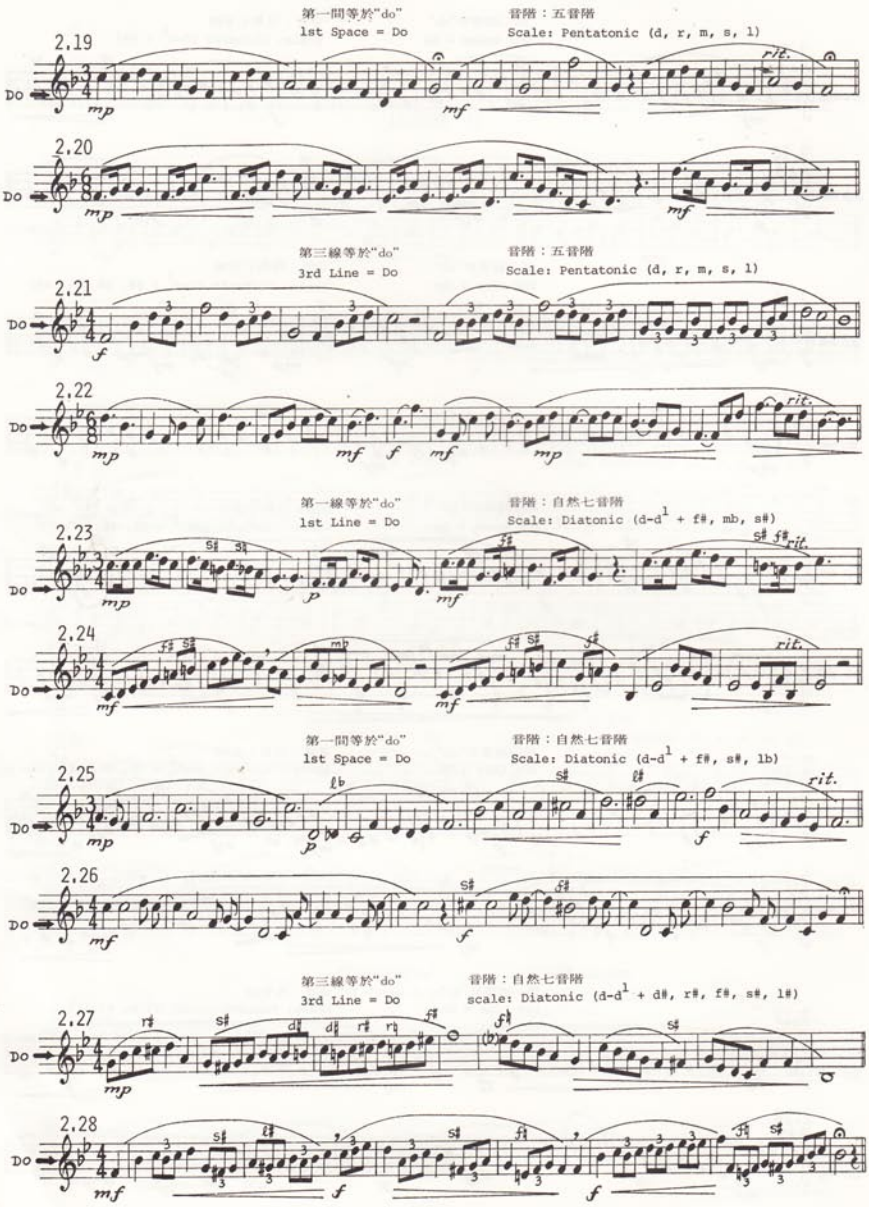

第二間等於"do"
2nd Space = Do
音階：自然七音階
Scale: Diatonic (d-d')
1.9
Do
mp
mp
f
1.10
Do
mp
p
mp
rit.
第二線等於"do"
2nd Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, S#, r#)
1.11
Do
mf
f
rit.
rit.
1.12
Do
mp
mf
f
p
rit.
第三間等於"do"
3rd space = do
音階：自然七音階
ccale: Diatonic (d-d1 + f#, d#, s#)
1.13
Do
mf
f
mf
rit.
rit.
1.14
Do
mf
f
Foster & Foster
第四線等於"do"
4th Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#)
1.15
Do
mp
rit.
1.16
Do
p
第一線等於"do"
1st Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.17
Do
mp
1.18
Do
mf
f
f


第一間等於"do"
1st Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.19
Do
p
mf
1.20
Do
p
mp
rit.
第三線等於"do"
3rd Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
1.21
Do
mf
f
rit.
1.22
Do
第一線等於"do"
1st Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + 1b, f# s#)
1.23
Do
mp
mf
1.24
Do
mp
mf
第一間等於"do"
1st Space = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, s#, tb)
1.25
Do
mf
f
rit.
1.26
Do
mf
f
rit.
f
pp
第三線等於"do"
3rd Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + s#, d#)
1.27
Do
mp
mf
f
1.28
Do
mf
f
rit.

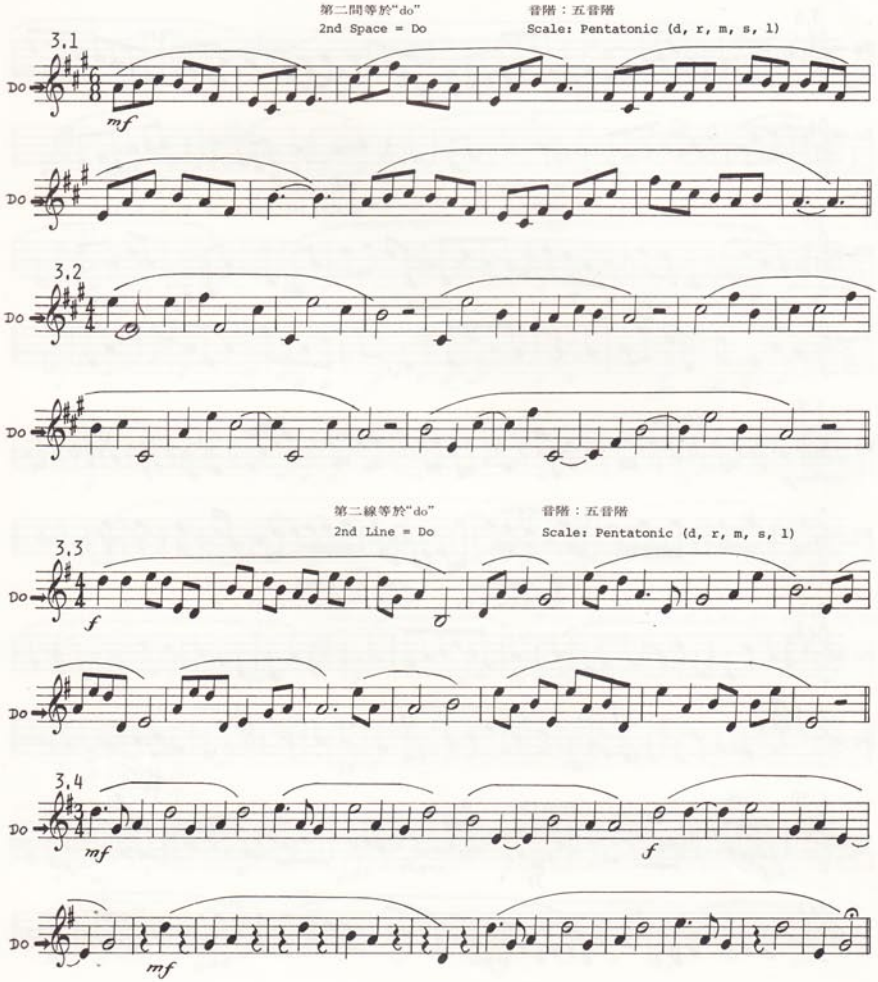
LESSON II

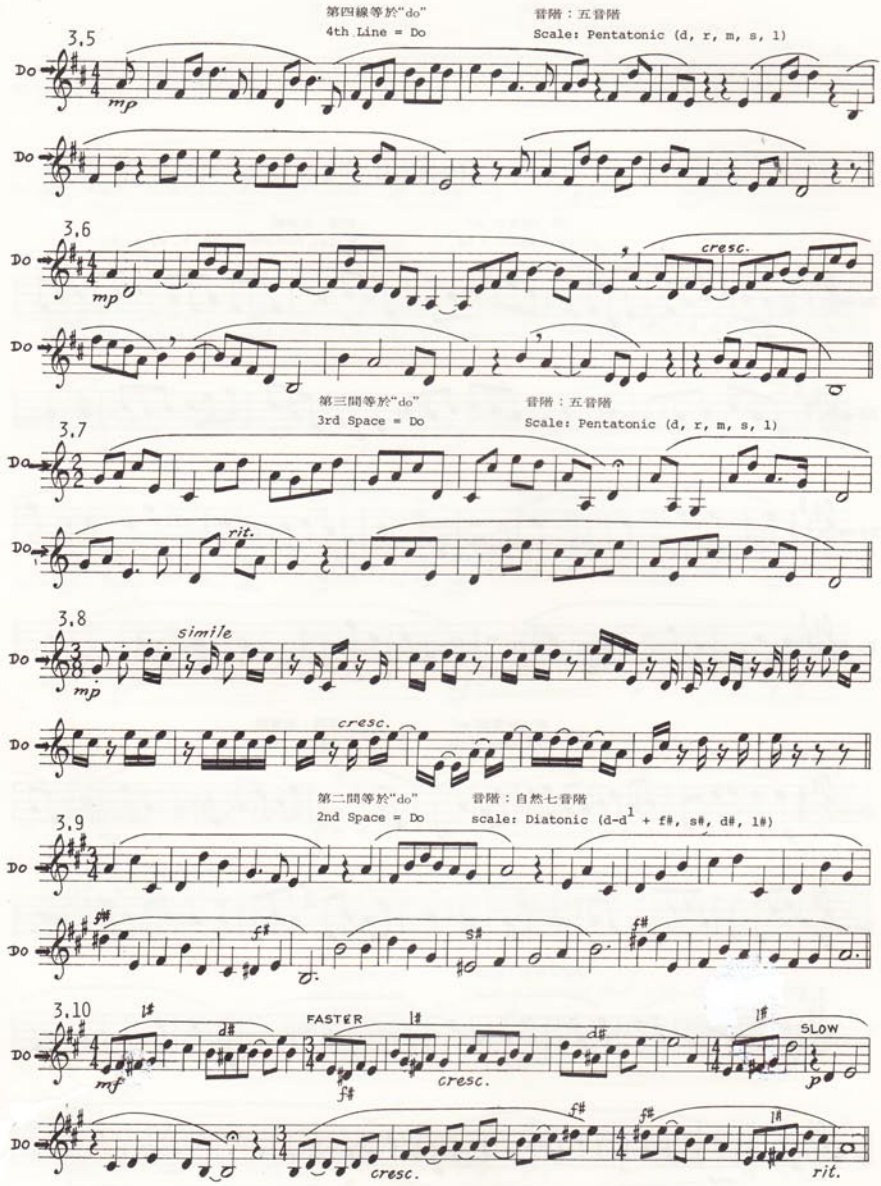

第二間等於"do"
2nd Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.1
Do
mf
mf
mp
2.2
Do
mf
f
mp
第二線等於"do"
2nd Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.3
Do
mp
mf
2.4
Do
mp
mf
f
mp
第四線等於"do"
4th Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.5
Do
mp
mf
f
2.6
Do
mp
mf
第三間等於"do"
3rd Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.7
Do
f
mf
mf
p
rit.
2.8
Do
mf
mp
rit.

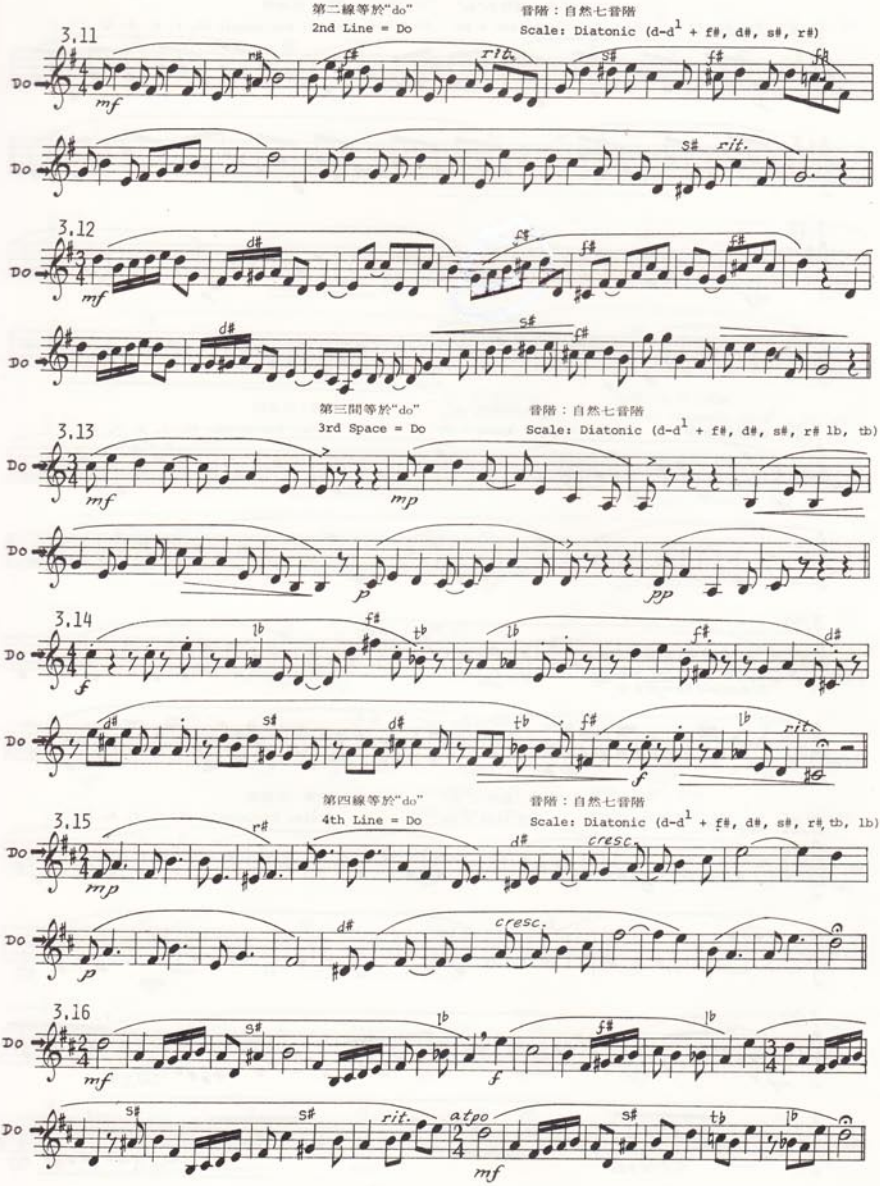

第二間等於"do"
2nd Space = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#)
2.9
Do
mf
f
rit.
2.10
Do
p
mp
f
pp
第二線等於"do"
2nd Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#)
2.11
Do
mf
mf
mp
p
mf
2.12
Do
mp
mf
第三間等於"do"
3rd Space = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#)
2.13
Do
mf
f
cresc.
p
rit.
2.14
Do
mp
f
第四線等於"do"
4th Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#)
2.15
Do
mf
p
mp
mf
rit.
2.16
Do
f
mf
第一線等於"do"
1st Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.17
Do
mp
rit.
mf
cresc.
rit.
2.18
Do
mp
p
pp
rit.

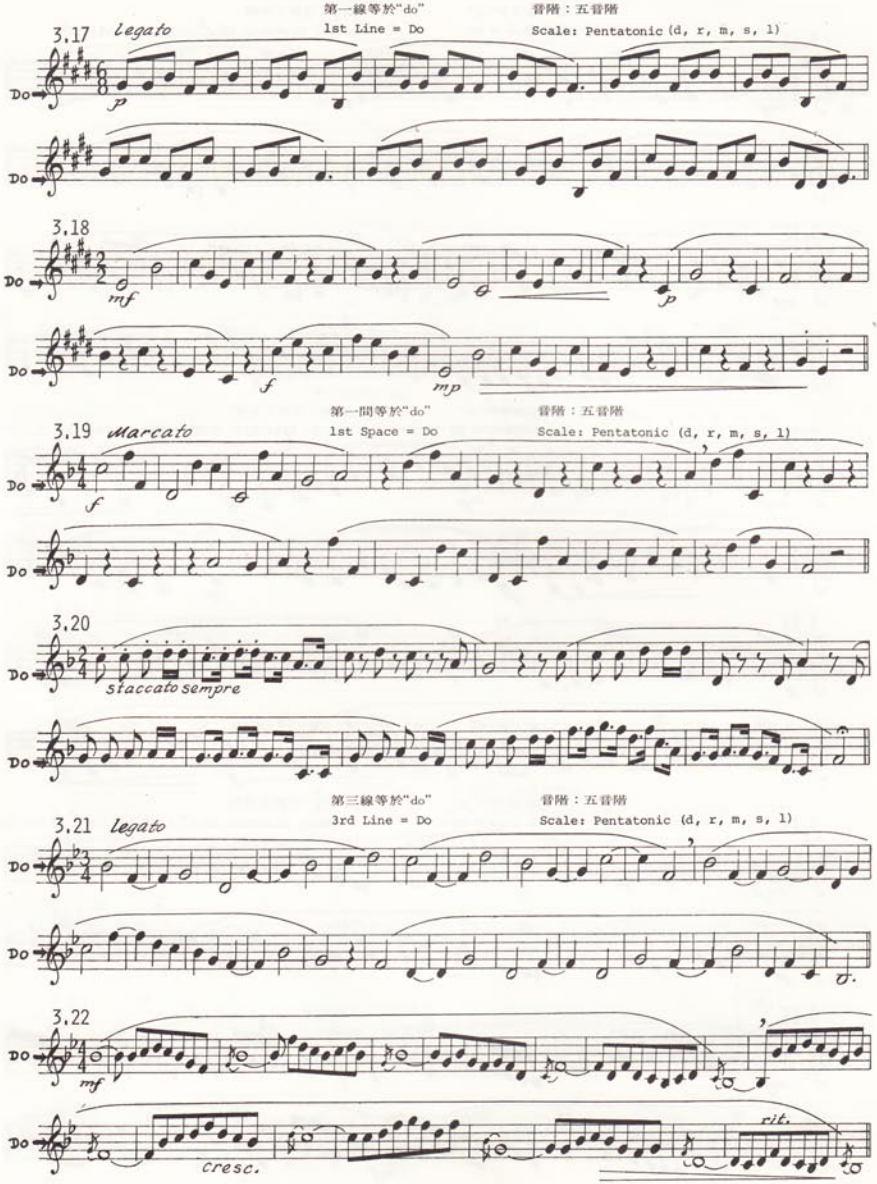

第一間等於"do"
1st Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.19
Do
mp
mf
rit.
2.20
Do
mp
mf
第三線等於"do"
3rd Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
2.21
Do
f
2.22
Do
mp
mf
f
mf
mp
rit.
第一線等於"do"
1st Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, mb, s#)
2.23
Do
mp
p
mf
rit.
2.24
Do
mf
mp
mf
rit.
第一間等於"do"
1st Space = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, s#, lb)
2.25
Do
mp
p
f
rit.
2.26
Do
mf
f
第三線等於"do"
3rd Line = Do
音階：自然七音階
scale: Diatonic (d-d1 + d#, r#, f#, s#, l#)
2.27
Do
mp
2.28
Do
mf
f
f

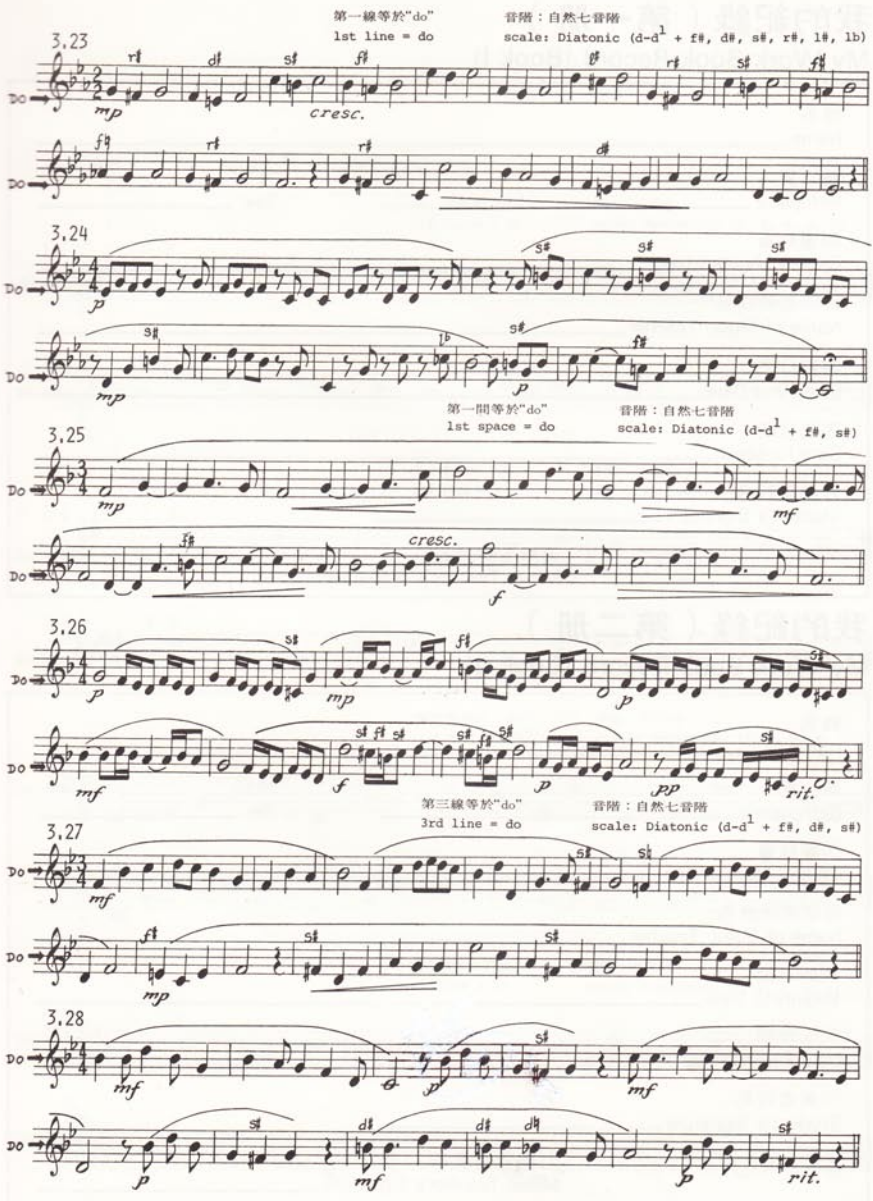
LESSON III


第二間等於"do"
2nd Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
3.1
Do
mf
3.2
第二線等於"do"
2nd Line = Do
3.3
f
3.4
mf
f


第四線等於"do"
4th Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
3.5
Do
mp
Do
3.6
Do
mp
cresc.
Do
第三間等於"do"
3rd Space = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
3.7
Do
Do
rit.
3.8
Do
mp
simile
cresc.
Do
第二間等於"do"
2nd Space = Do
音階：自然七音階
scale: Diatonic (d-d1 + f#, s#, d#, l#)
3.9
Do
Do
3.10
Do
mf
FASTER
cresc.
SLOW
p
Do
cresc.
rit.


第二線等於"do"
2nd Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#)
3.11
3.12
第三間等於"do"
3rd Space = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r# lb, tb)
3.13
3.14
第四線等於"do"
4th Line = Do
音階：自然七音階
Scale: Diatonic (d-d1 + f#, d#, s#, r#, tb, lb)
3.15
3.16
Do
mf
mp
p
pp
f
rit.
cresc.
atpo


第一線等於"do"
1st Line = Do
音階：五音階
Scale: Pentatonic (d, r, m, s, l)
3.17
legato
Do
p
3.18
mf
f
mp
第一間等於"do"
1st Space = Do
3.19
Marcato
f
3.20
staccato sempre
第三線等於"do"
3rd Line = Do
3.21
legato
3.22
mf
cresc.
rit.


第一線等於"do"
1st line = do
音階：自然七音階
scale: Diatonic (d-d1 + f#, d#, s#, r#, l#, lb)
3.23
Do
mp
cresc.
3.24
p
mp
第一間等於"do"
1st space = do
音階：自然七音階
scale: Diatonic (d-d1 + f#, s#)
3.25
mf
cresc.
f
3.26
mp
rit.
第三線等於"do"
3rd line = do
音階：自然七音階
scale: Diatonic (d-d1 + f#, d#, s#)
3.27
3.28

我的紀錄（第一册）
My Work Book Record (Book I)

姓名
Name _____

籍　貫　　性別
Birthplace _____　Sex: _____

所屬教會
Church Membership _____

音樂老師姓名
Name of Music Teacher _____

開始日期
Beginning Date _____

完成日期
Date Finished _____

作業者簽名
Student's Signature _____

音樂老師簽名
Music Teacher's Signature _____

我的紀錄（第二册）
My Work Book Record (Book II)

姓名
Name _____

籍　貫　　性別
Birthplace _____　Sex: _____

所屬教會
Church Membership _____

音樂老師姓名
Name of Music Teacher _____

開始日期
Beginning Date _____

完成日期
Date Finished _____

作業者簽名
Student's Signature _____

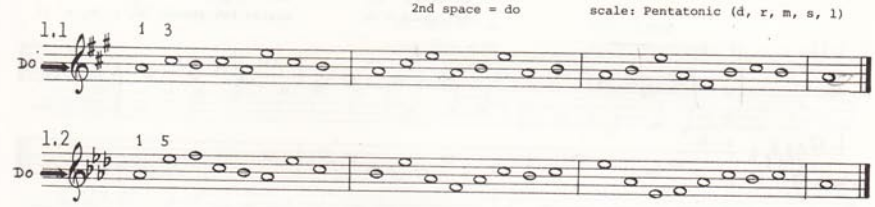
音樂老師簽名
Music Teacher's Signature _____

注意：當作業完成時，老師方可簽名。
Note: The teacher should sign only after the workbook is completed

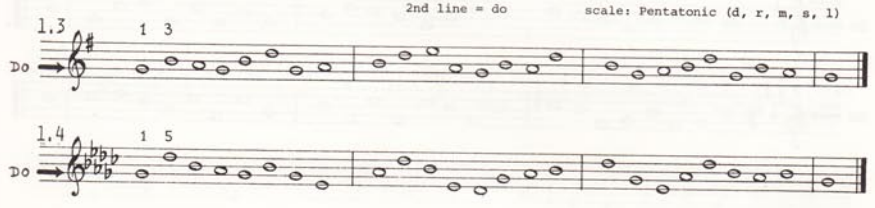
BOOK I

EXERCISE I NOTES TO - FIGURE

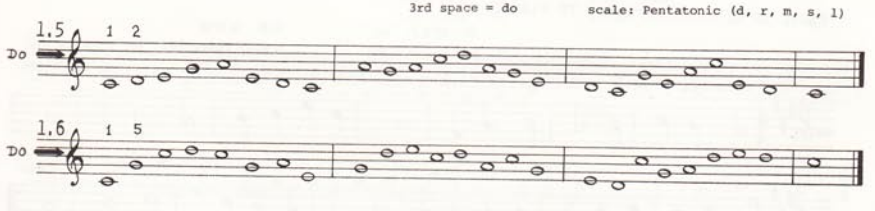
第二間等於 "do" 音階：五音階
2nd space = do scale: Pentatonic (d, r, m, s, l)



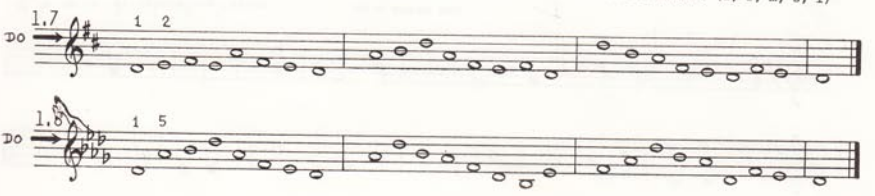
第二線等於 "do" 音階：五音階
2nd line = do scale: Pentatonic (d, r, m, s, l)



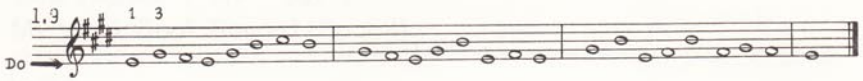
第三間等於 "do" 音階：五音階
3rd space = do scale: Pentatonic (d, r, m, s, l)

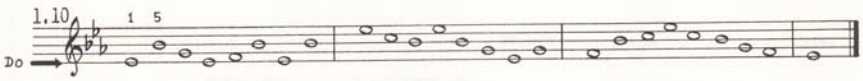


第四線等於 "do" 音階：五音階
4th line = do scale: Pentatonic (d, r, m, s, l)

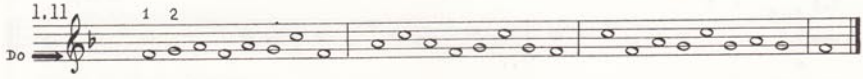


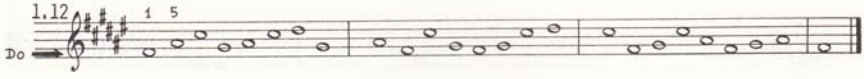
第一線等於 "do"　　音階：五音階
1st line = do　　scale: Pentatonic (d, r, m, s, l)



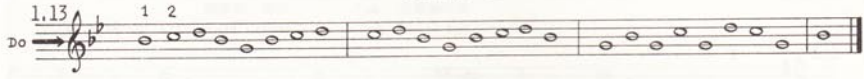


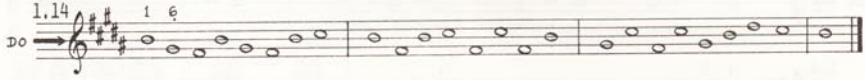
第一間等於 "do"　　音階：五音階
1st space = do　　scale: Pentatonic (d, r, m, s, l)





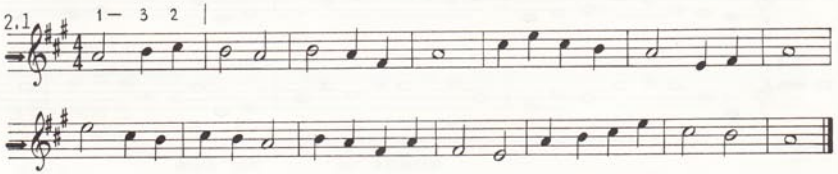
第三線等於 "do"　　音階：五音階
3rd line = do　　scale: Pentatonic (d, r, m, s, l)



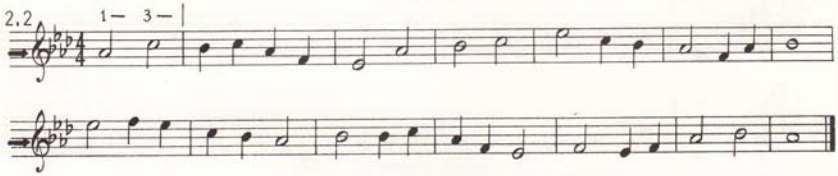


EXERCISE 11　　MELODY TO FIGURES

第二間等於 "do"　　音階：五音階
2nd space = do　　scale: Pentatonic (d, r, m, s, l)

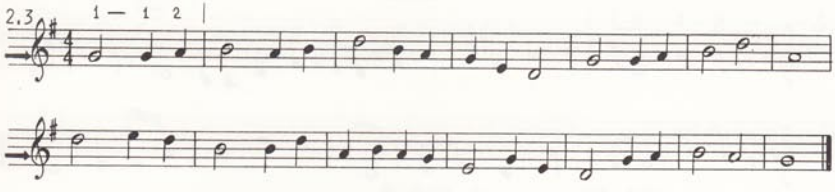


第二間等於 "do"　　音階：五音階
2nd space = do　　scale: Pentatonic (d, r, m, s, l)



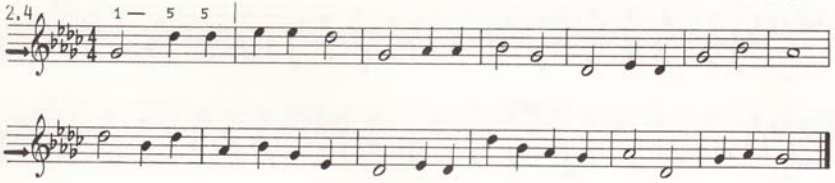
第二線等於 "do"　　音階：五音階
2nd line = do　　scale: Pentatonic (d, r, m, s, l)

2.3



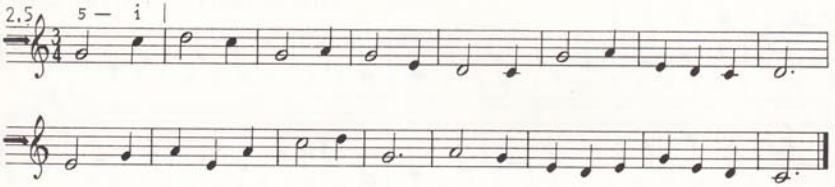
第二線等於 "do"　　音階：五音階
2nd line = do　　scale: Pentatonic (d, r, m, s, l)

2.4



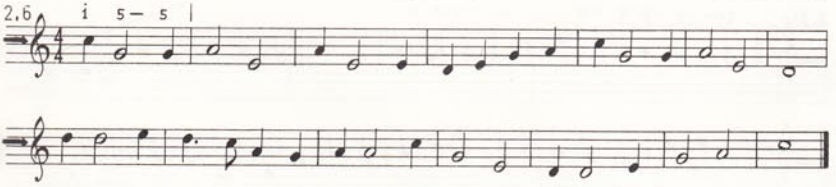
第三間等於 "do"　　音階：五音階
3rd space = do　　scale: Pentatonic (d, r, m, s, l)

2.5



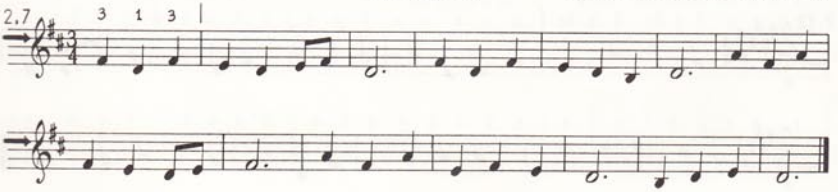
第三間等於 "do"　　音階：五音階
3rd space = do　　scale: Pentatonic (d, r, m, s, l)

2.6



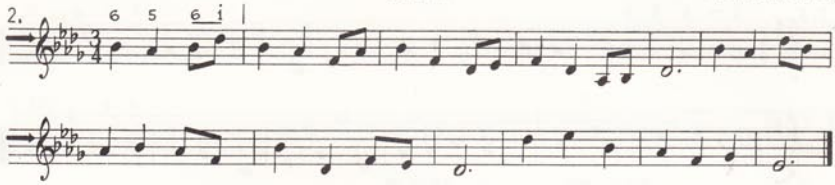
第四線等於 "do"　　音階：五音階
4th line = do　　scale: Pentatonic (d, r, m, s, l)

2.7



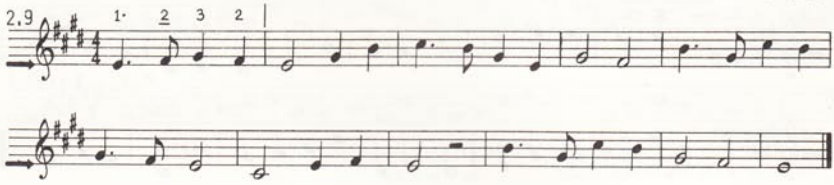
第四線等於 "do"
4th line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)



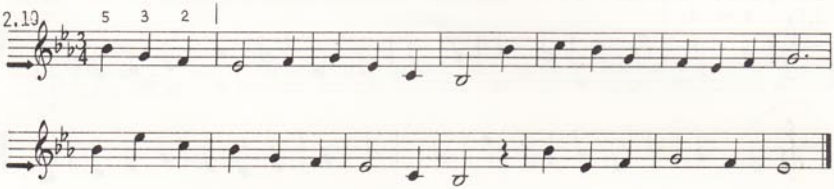
第一線等於 "do"
lst line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)



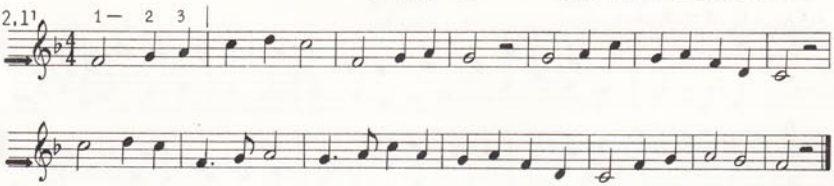
第一線等於 "do"
lst line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)



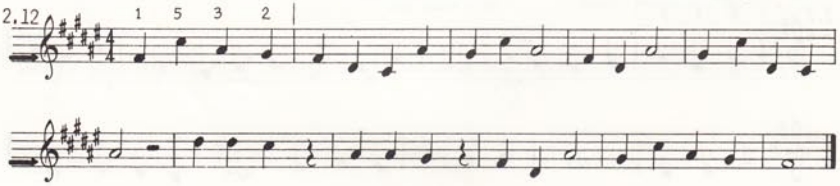
第一間等於 "do"
lst space = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)



第一間等於 "do"
lst space = do

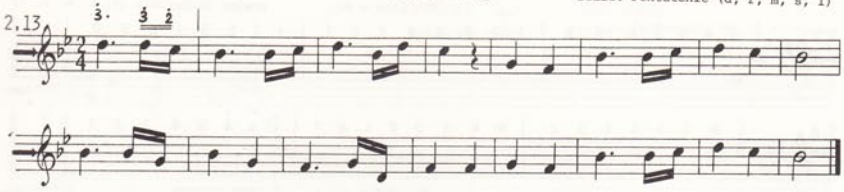
音階：五音階
scale: Pentatonic (d, r, m, s, l)



第三線等於 "do"
3rd line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)

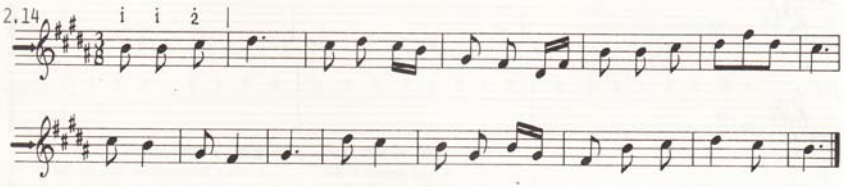
2.13



第三線等於 "do"
3rd line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)

2.14

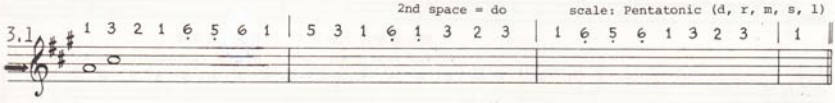


EXERCISE III FIGURE TO NOTES

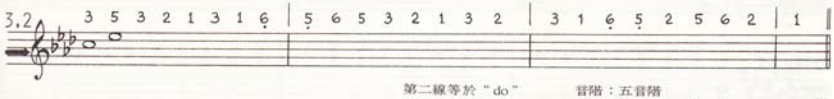
第二間等於 "do"
2nd space = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)

3.1



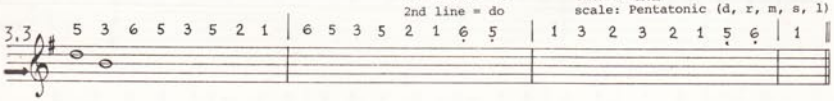
3.2



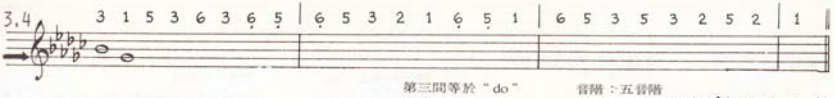
第二線等於 "do"
2nd line = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)

3.3



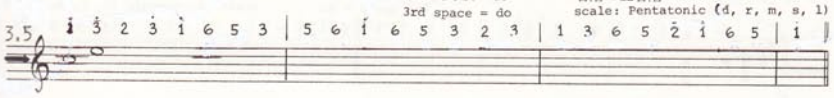
3.4



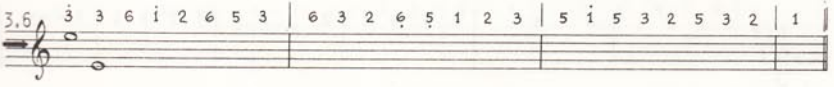
第三間等於 "do"
3rd space = do

音階：五音階
scale: Pentatonic (d, r, m, s, l)

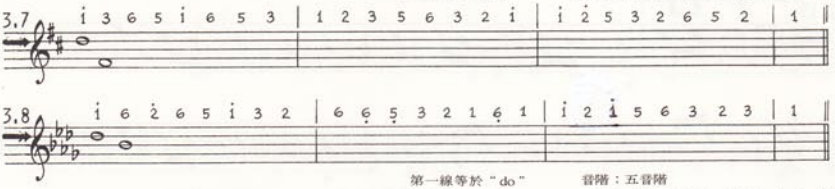
3.5



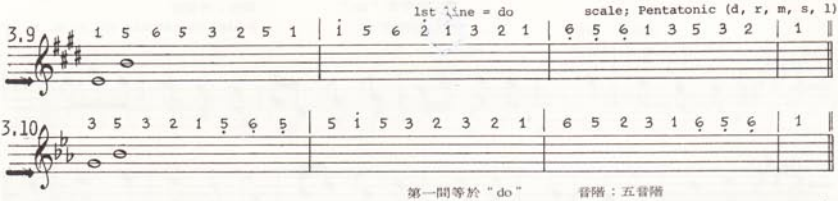
3.6



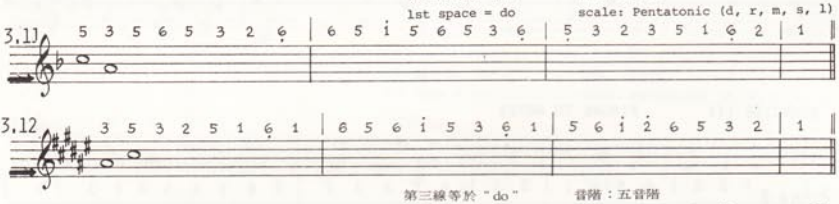
第四線等於 "do"　　音階：五音階
4th line = do　　scale: Pentatonic (d, r, m, s, l)



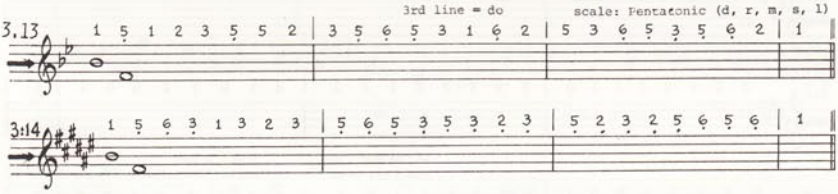
第一線等於 "do"　　音階：五音階
1st line = do　　scale: Pentatonic (d, r, m, s, l)



第一間等於 "do"　　音階：五音階
1st space = do　　scale: Pentatonic (d, r, m, s, l)

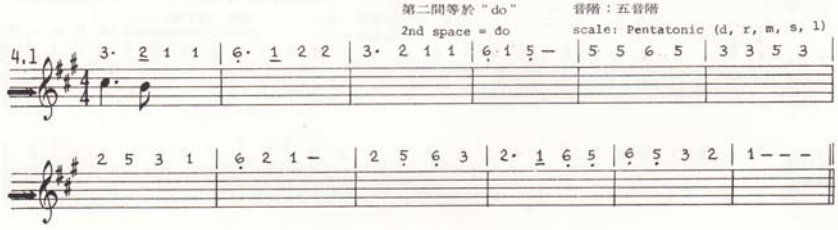


第三線等於 "do"　　音階：五音階
3rd line = do　　scale: Pentatonic (d, r, m, s, l)

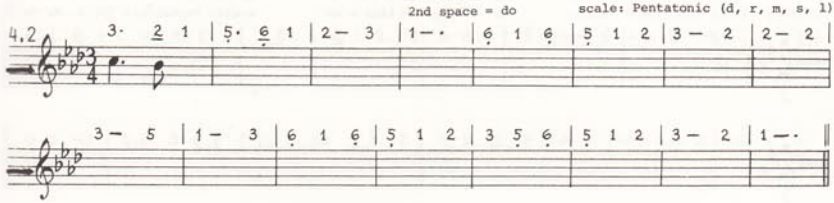


EXERCISE IV　　FIBURE TO MELODY

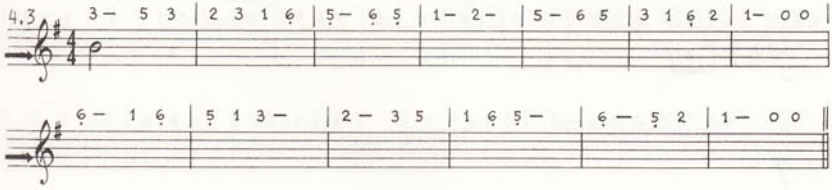
第二間等於 "do"　　音階：五音階
2nd space = do　　scale: Pentatonic (d, r, m, s, l)



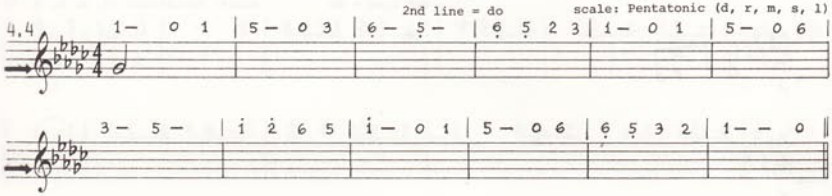
第二間等於 "do"　　音階：五音階
2nd space = do　　scale: Pentatonic (d, r, m, s, l)



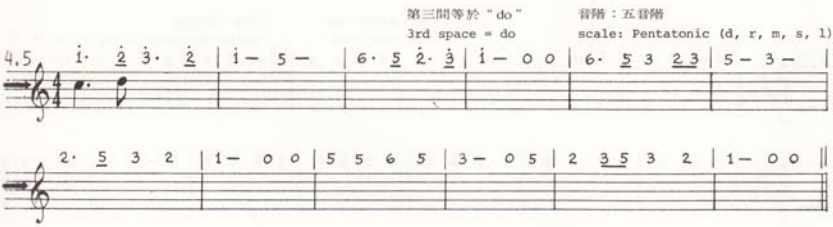
第二線等於 "do"　　音階：五音階
2nd line = do　　scale: Pentatonic (d, r, m, s, l)



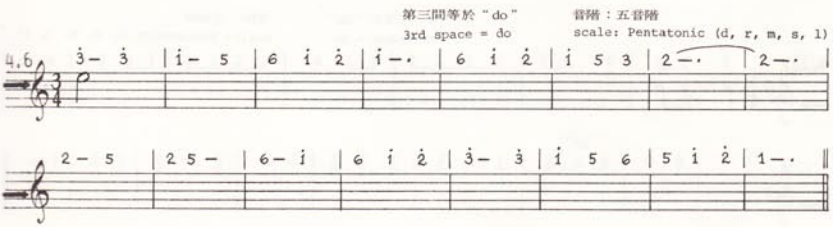
第二線等於 "do"　　音階：五音階
2nd line = do　　scale: Pentatonic (d, r, m, s, l)

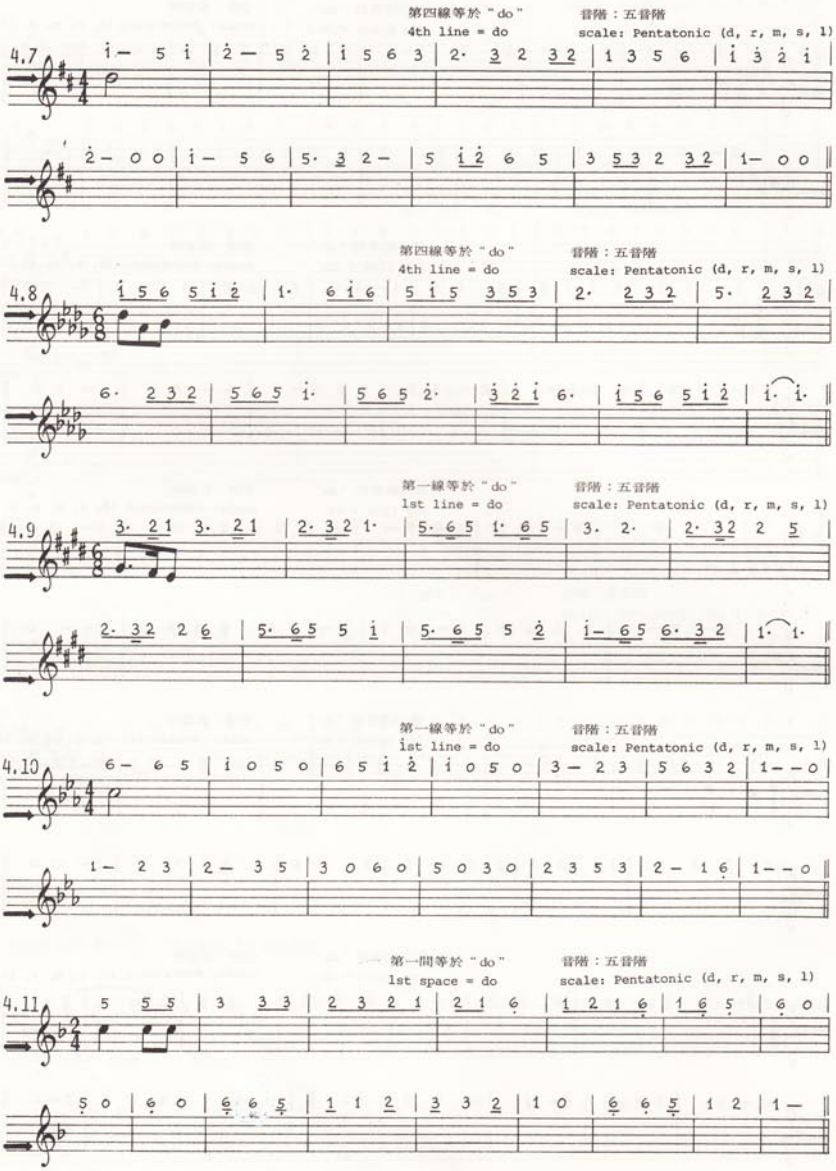


第三間等於 "do"　　音階：五音階
3rd space = do　　scale: Pentatonic (d, r, m, s, l)

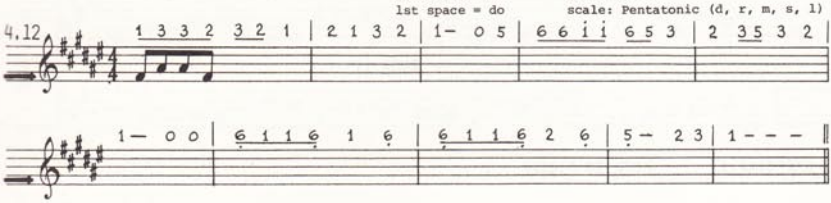


第三間等於 "do"　　音階：五音階
3rd space = do　　scale: Pentatonic (d, r, m, s, l)

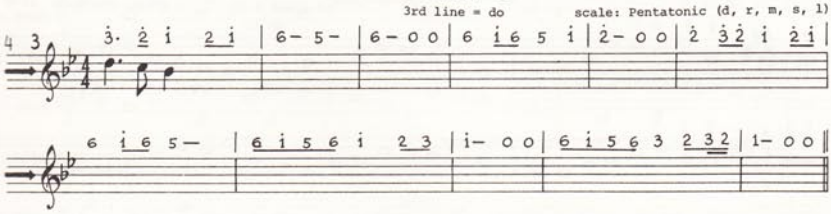



第四線等於 "do"
4th line = do
音階：五音階
scale: Pentatonic (d, r, m, s, l)
4.7
第四線等於 "do"
4th line = do
音階：五音階
scale: Pentatonic (d, r, m, s, l)
4.8
第一線等於 "do"
1st line = do
音階：五音階
scale: Pentatonic (d, r, m, s, l)
4.9
第一線等於 "do"
1st line = do
音階：五音階
scale: Pentatonic (d, r, m, s, l)
4.10
第一間等於 "do"
1st space = do
音階：五音階
scale: Pentatonic (d, r, m, s, l)
4.11

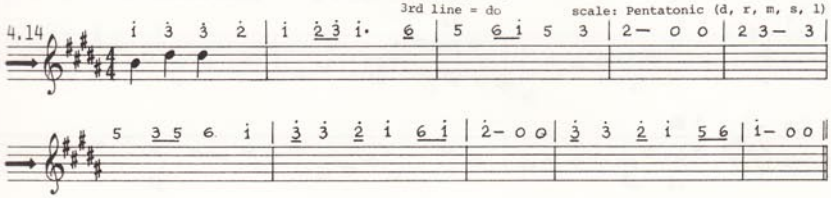
第一間等於 "do"　　音階：五音階
1st space = do　　scale: Pentatonic (d, r, m, s, l)



第三線等於 "do"　　音階：五音階
3rd line = do　　scale: Pentatonic (d, r, m, s, l)



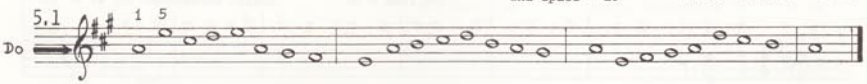
第三線等於 "do"　　音階：五音階
3rd line = do　　scale: Pentatonic (d, r, m, s, l)

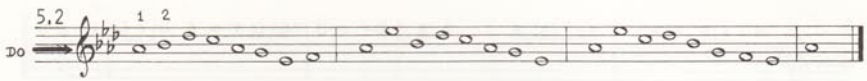


BOOK II

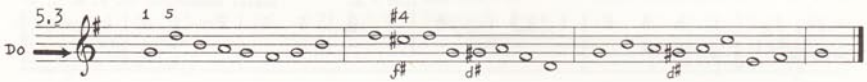
EXERCISE I NOTE TO FIGURE

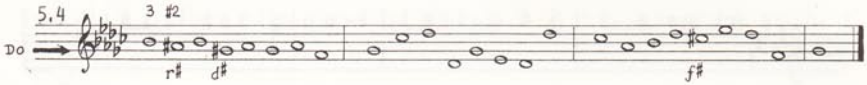
第二間等於 "do" 音階：自然七音階
2nd space = do scale: Diatonic (d-d^1)



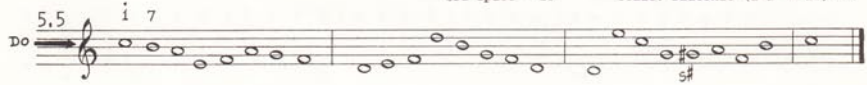


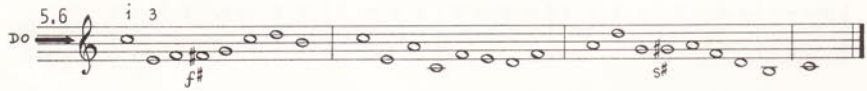
第二線等於 "do" 音階：自然七音階
2nd line = do scale: Diatonic (d-d^1 + d#, r#, f#)



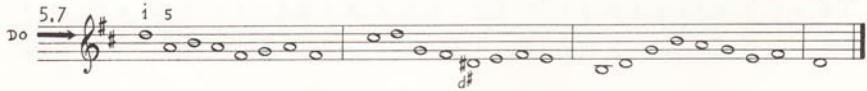


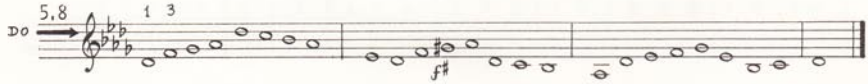
第三間等於 "do" 音階：自然七音階
3rd space = do scale: Diatonic (d-d^1 + f#, s#)



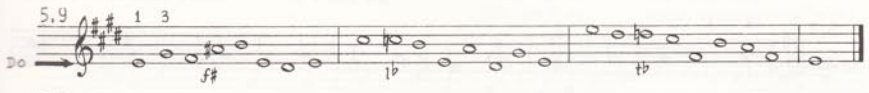


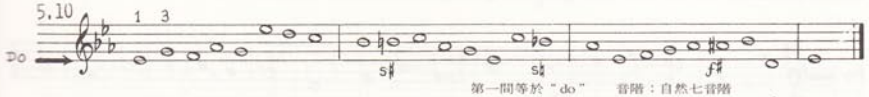
第四線等於"do" 音階：自然七音階
4th line = do scale: Diatonic (d-d^1 + d#, f#)



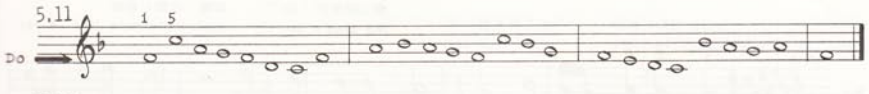


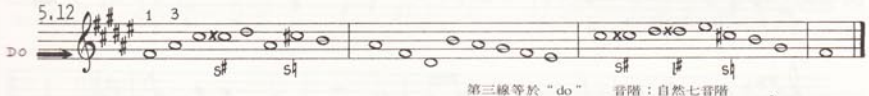
第一線等於 "do"　　音階：自然七音階
1st line = do　　scale: Diatonic (d-d^1 + f#, s#, lb, tb)



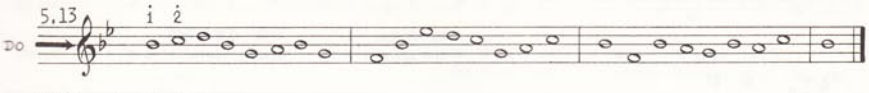


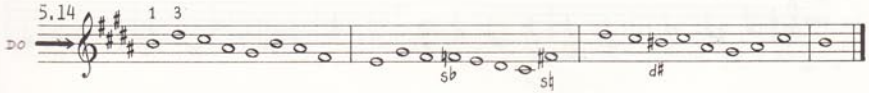
第一間等於 "do"　　音階：自然七音階
1st space = do　　scale: Diatonic (d-d^1 + s#, l#)





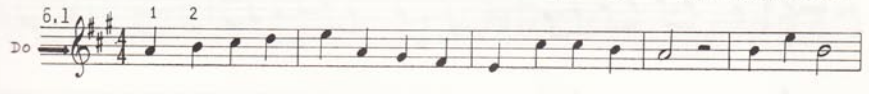
第三線等於 "do"　　音階：自然七音階
3rd line = do　　scale: Diatonic (d-d^1 + d#, sb)

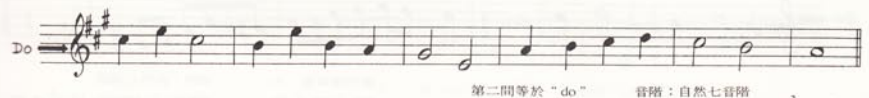




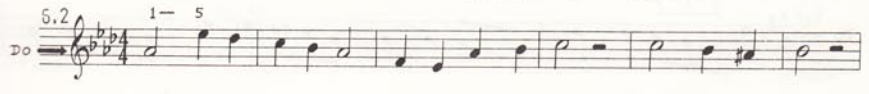
EXERCISE II　　MELODY TO FIGURE

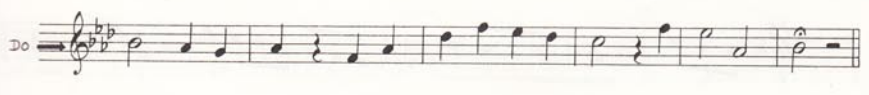
第二間等於 "do"　　音階：自然七音階
2nd space = do　　scale: Diatonic (d-d^1)



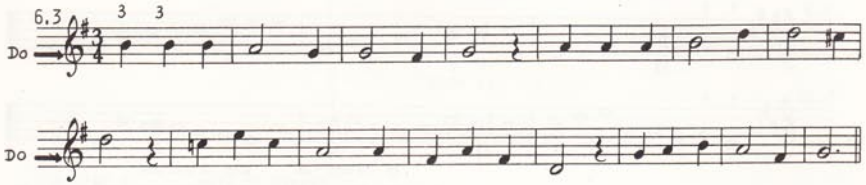


第二間等於 "do"　　音階：自然七音階
2nd space = do　　scale: Diatonic (d-d^1 + d#)

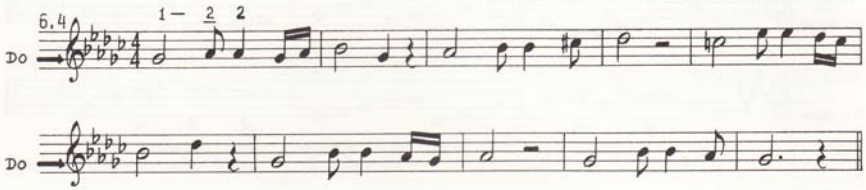




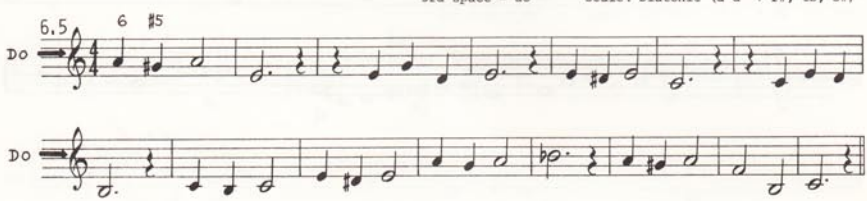
第二線等於 "do"　　音階：自然七音階
2nd line = do　　scale: Diatonic (d-d^1 + f#)



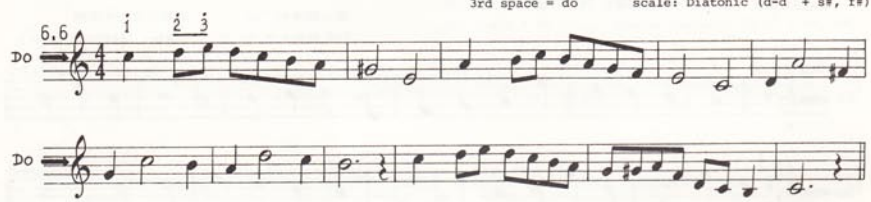
第二線等於 "do"　　音階：自然七音階
2nd line = do　　scale: Diatonic (d-d^1 + f#)



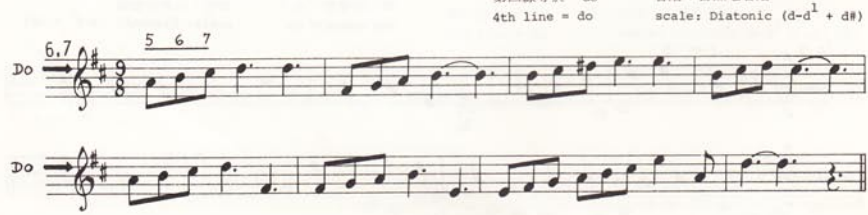
第三間等於 "do"　　音階：自然七音階
3rd space = do　　scale: Diatonic (d-d^1 + r#, tb, s#)



第三間等於 "do"　　音階：自然七音階
3rd space = do　　scale: Diatonic (d-d^1 + s#, f#)

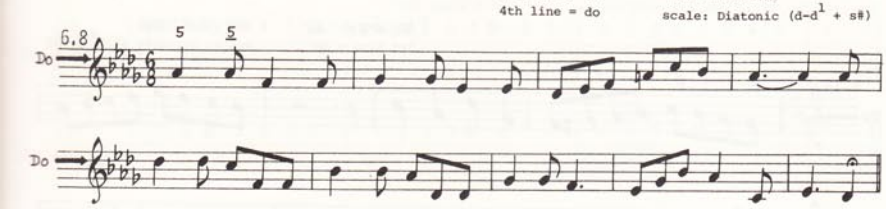


第四線等於 "do"　　音階：自然七音階
4th line = do　　scale: Diatonic (d-d^1 + d#)



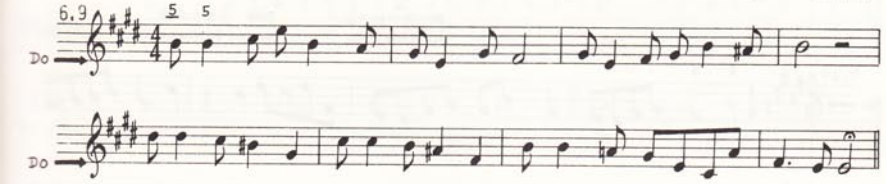
第四線等於 "do"
4th line = do

音階：自然七音階
scale: Diatonic (d-d^1 + s#)



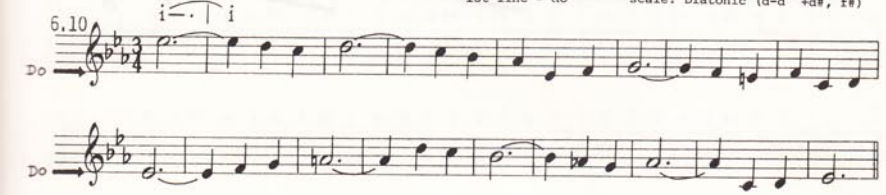
第一線等於 "do"
lst line = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#, s#)



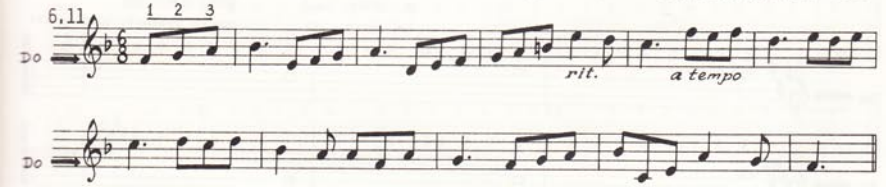
第一線等於 "do"
lst line = do

音階：自然七音階
scale: Diatonic (d-d^1 +d#, f#)



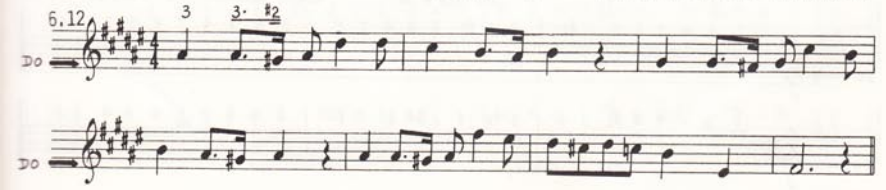
第一間等於 "do"
lst space = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#)



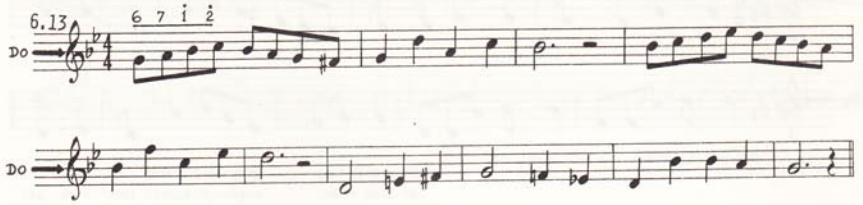
第一間等於 "do"
lst space = do

音階：自然七音階
scale: Diatonic (d-d^1 + r#, d#, l#)



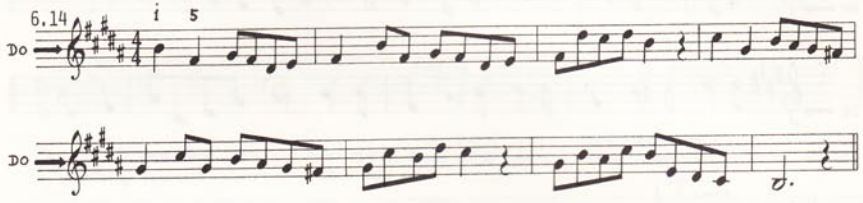
第三線等於 "do"
3rd line = do

音階：自然七音階
scale: Diatonic (d-d^1 + s#)



第三線等於 "do"
3rd line = do

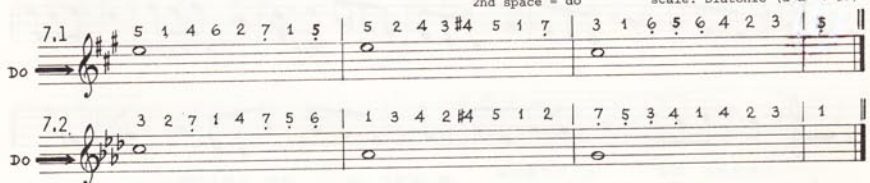
音階：自然七音階
scale: Diatonic (d-d^1 + s#, d#)



EXERCISE III FIGURE TO NOTES

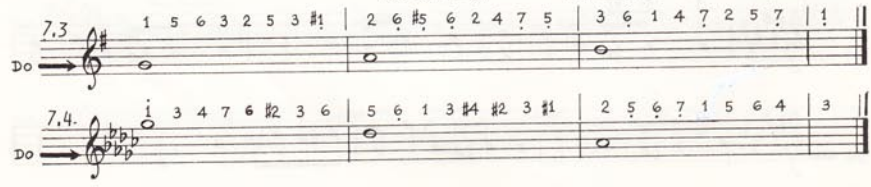
第二間等於 "do"
2nd space = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#)



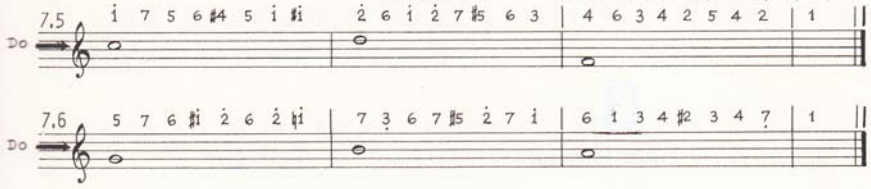
第一線等於 "do"
2nd line = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, f#, s#)



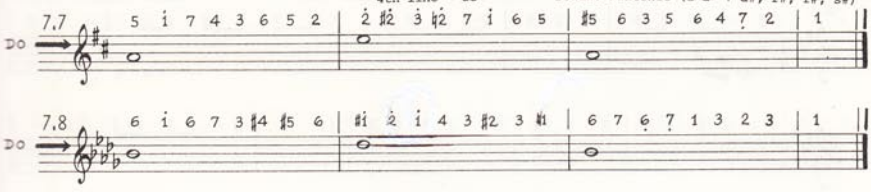
第三間等於 "do"
3rd space = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, f#, s#)



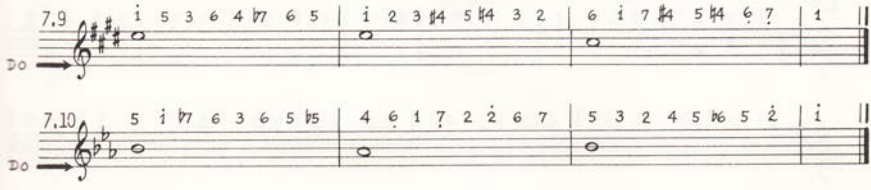
第四線等於 "do"
4th line = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, f#, s#)



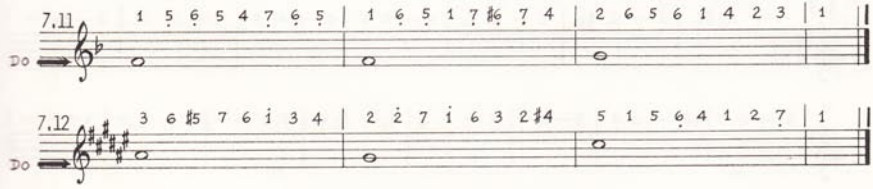
第一線等於 "do"
1st line = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#, sb, lb, tb)



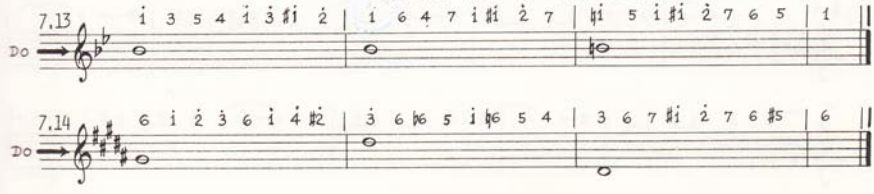
第一間等於 "do"
1st space = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#, s#, l#)

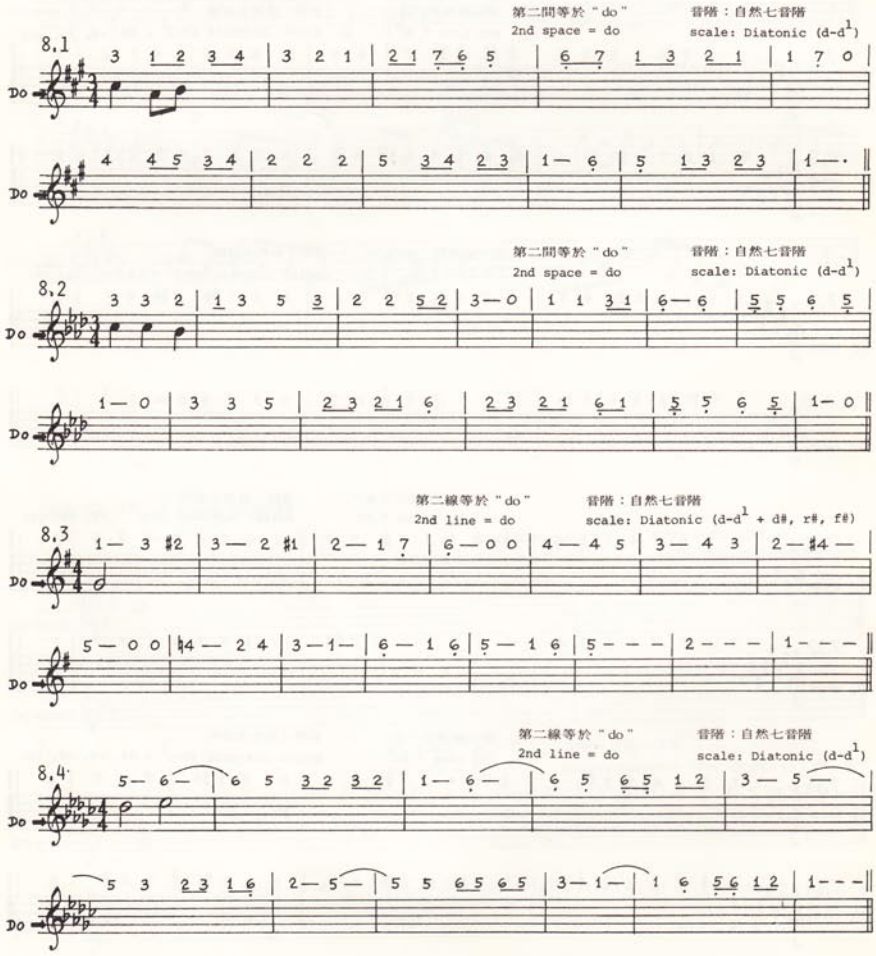


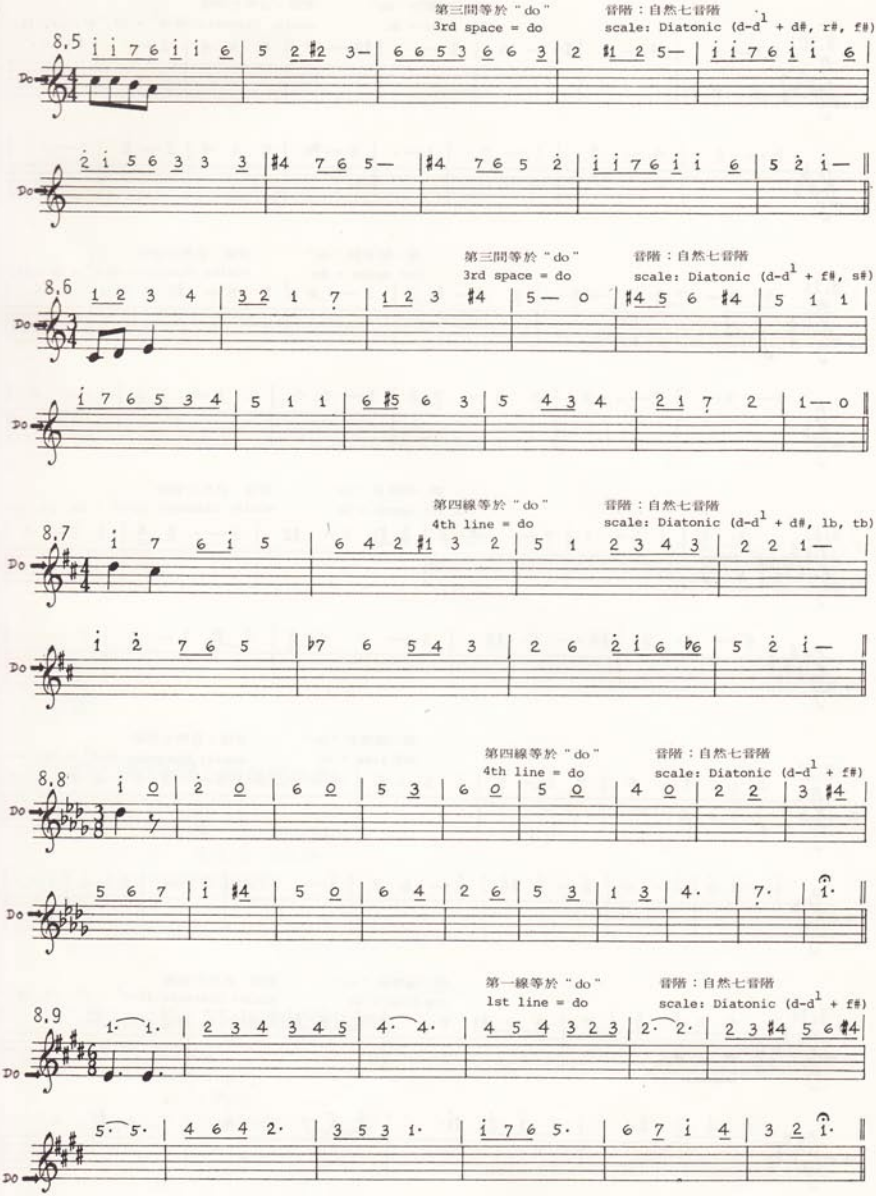
第三線等於 "do"
3rd line = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, s#, lb)



EXERCISE IV FIGURE TO MELODY

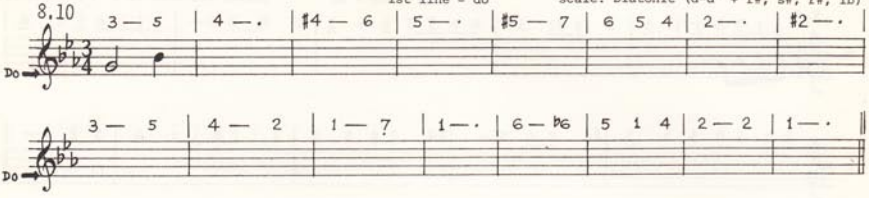



第三間等於 "do"
3rd space = do
音階：自然七音階
scale: Diatonic (d-d1 + d#, r#, f#)
8.5
Do
第三間等於 "do"
3rd space = do
音階：自然七音階
scale: Diatonic (d-d1 + f#, s#)
8.6
Do
第四線等於 "do"
4th line = do
音階：自然七音階
scale: Diatonic (d-d1 + d#, lb, tb)
8.7
Do
第四線等於 "do"
4th line = do
音階：自然七音階
scale: Diatonic (d-d1 + f#)
8.8
Do
第一線等於 "do"
1st line = do
音階：自然七音階
scale: Diatonic (d-d1 + f#)
8.9
Do

第一線等於 "do"
lst line = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#, s#, r#, lb)

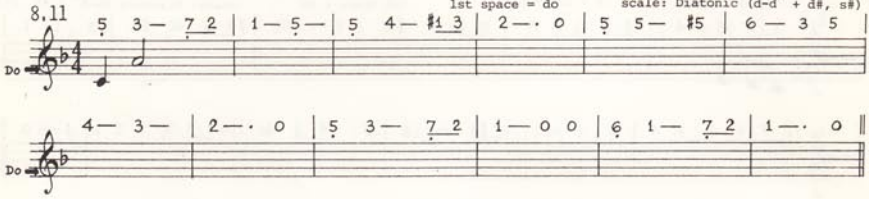
8.10



第一間等於 "do"
lst space = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, s#)

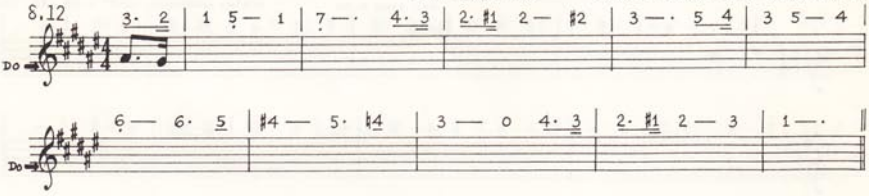
8.11



第一間等於 "do"
1 lst space = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, f#)

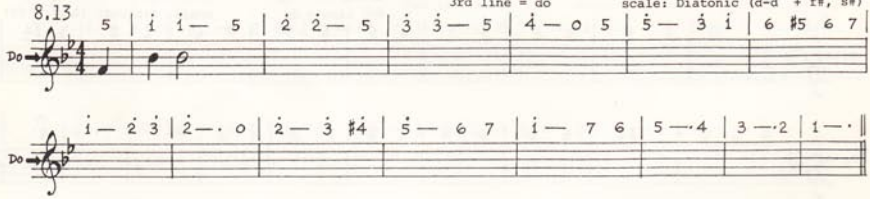
8.12



第三線等於 "do"
3rd line = do

音階：自然七音階
scale: Diatonic (d-d^1 + f#, s#)

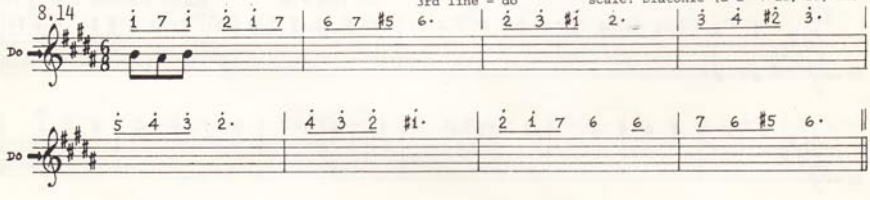
8.13



第三線等於 "do"
3rd line = do

音階：自然七音階
scale: Diatonic (d-d^1 + d#, r#, s#)

8.14



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