

## 第七章 口笛曲譜記錄與分析

### 一、吹奏特色分析

本計畫共收錄、採譜口笛曲九首，以五線譜和簡譜呈現，其中雙管口笛五首，單管口笛四首，在每首之後將音域、音階（使用音）、起首音型、終止音型分別以五線譜列出，同時把指法以圖像顯示之。

雙管口笛當中一管開孔，另一管無孔，受訪者因各人習慣開孔之一管有置於右者，如劉惠紅，亦有置於左者，如林石張、許坤仲、董明文、涂文祥等四人，後者當中林石張右手置於上方，左手置於下方。許坤仲、董明文、涂文祥則持相反位置。不過，巧的是他們都同樣右手使用食指、中指和無名指，左手則使用食指和中指。

單管口笛、管孔可分為五孔（李正）、六孔（金賢仁）和七孔（邱善吉、蔡國良）等三種。而七孔的使用者（邱善吉和蔡國良）都隸屬來義鄉，不知這是否有地緣的因素就不得而知了。左右手的位置，除了邱善吉右手在下、左手在上之外，其餘三位則持相反的方式。後三者當中，李正與其他二位不同，右手使用中指和無名指、食指則不按孔。單管口笛受訪者則共同不使用最底下一孔，至於其他指孔的運用就因人而異了。底下就簡單分析每位受訪者的一些特色。

#### (一) 許坤仲 (pairhang 家名 Pavavalung, tavadan 村)

許坤仲不時有顫音的表現，音域的使用極為廣闊，主旋律（左手）就使用了十四度的範圍，本曲明顯地靈活運用了四個旋律組

1. 高於八度的 F<sup>b</sup>、E<sup>b</sup>、D<sup>b</sup>。
2. 和 E<sup>b</sup>、D<sup>b</sup>、C<sup>b</sup>。
3. 八度內的 B<sup>b</sup>、A<sup>b</sup>、G<sup>b</sup>。
4. 及低於八度 E<sup>b</sup>、B<sup>b</sup>、A<sup>b</sup>。

並在接近結束時以 pp. ppp. 呈現，使本曲強弱分明、深沈豐富。另一無孔管隨著旋律的流走和吹氣大小的運用，在 D<sup>b</sup> 和 G<sup>b</sup> 音中產生移動式的低音。

(二) 林石張 (tjivurangan 家名 Tjaugadu , Tjukuvul 德文村)

林石張善於使用顫音，記譜極為不易，顫音多以 G<sup>#</sup> 右手無名指巧妙運用，使全曲產生啜泣的效果。兩音之間的滑音常出現在 G<sup>#</sup> 到 F<sup>#</sup> 下行之音階上。

(三) 劉惠紅 (tjiatjiu 家名 Rulaten , t jukuvul 德文村)

本曲旋律都還繞在 B 、 A<sup>#</sup> 、 G<sup>#</sup> 音之間，起首音至終止音呈現由上而下的走向，並都在 F<sup>#</sup> 小長音結束。旋律中在 C<sup>#</sup> 音表現其高峰凸顯了吹奏者的心境。

(四) 董明文 (laugia 家名 Tjaverengan , tjailaiking 賽嘉村)

右手無孔管除了起首音及幾處沒有音之外，全曲以類似頑固低音的型式於 G 音呈現。左手則以活潑而流暢的技法把主旋律表現的生動活潑。

(五) 涂文祥 (uliu 家名 Kaviangan , tjailaiking 賽嘉村)

本曲自起首音至終止音很明顯是以由上而下的形式呈現，這也就是排灣族民謡當中最典型的曲式。接近結束的地方，如同許坤仲一樣以低於八度並以 pp. ppp. 的方式詮釋全曲的意境。

(六) 李正 (tsegav 家名 Tjarhulaiaz , padain 現居排灣村)

本曲可分兩段，型式皆以由上而下的曲式呈現，兩段之間以來連接。兩段很明顯地又可分為兩種型式。前段在高於八度的 D 和 B 之間遊走，後段則在 E 和低於八度的 B 之間，兩者的低音處卻以弱小的聲音表現。十六分音符之使用亦是本曲值得重視的特色之一。

(七) 金賢仁 (ligeai 家名 Tjaududu , paiuan 排灣村)

八分、十六分音符是本曲的特色，一拍組成的八分或十六分音符又都以下行的型式出現，使每個樂句形成了波浪的節奏型。

(八) 蔡國良 (kapang 家名 Tariu , 由 kulalau 古樓村遷居南和村)



七孔口笛，最下方一孔不使用，左手中指的指孔於本曲中保持按著不開，因此，少了 A 與 C 之間的音。本曲亦屬五聲音階， $F^{\uparrow}$  音略高於正常之 F 音，本曲同樣由上而下行至結束音的曲式。

#### (九) 邱善吉 (tsujui 家名 Tjakisuvung , kulalau 古樓村)

七孔口笛，最底下一孔不使用，底下第二孔右手無名指的指孔全曲中保持按著不開，使用的指孔雖然有六個，但因 D 音不曾出現，因此，本曲只使用了

$B^{\uparrow}$ 、 $C^{\#}$ 、E、 $F^{\#}$  和  $G^{\#\uparrow}$  的五聲音階。 $B^{\uparrow}$  和  $G^{\#\uparrow}$  都比原來的 B、G $^{\#}$  音高出一些是為其特色，使本曲產生不安或戀情中人的感覺。

綜合以上分析，顫音的運用、曲式由上而下的走向，起首音大都以高音、結束音以低音長音呈現。雙管口笛除了一管無孔之外，另一有孔管每一指孔都有使用，每一位受訪者使用的口笛都同樣有五孔。

單管口笛雖然管孔有五孔、六孔、七孔不等，但是，最底下的一孔則都不使用。

## 台灣民族誌數位影音典藏計畫

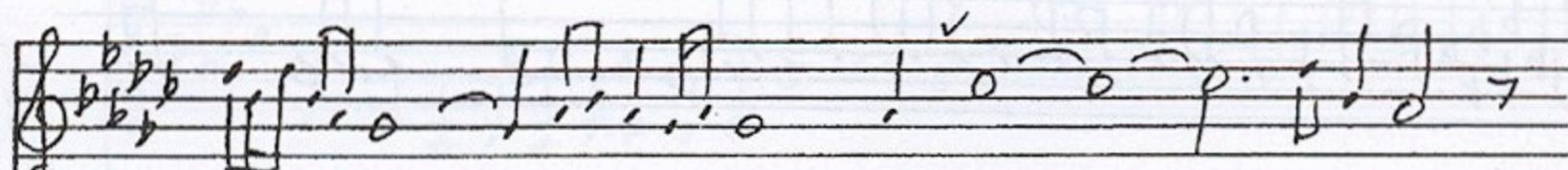
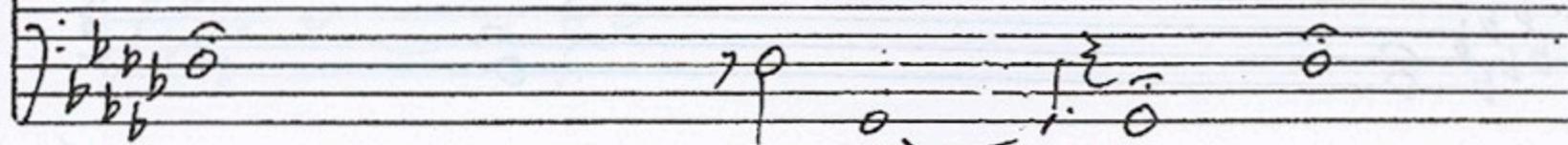
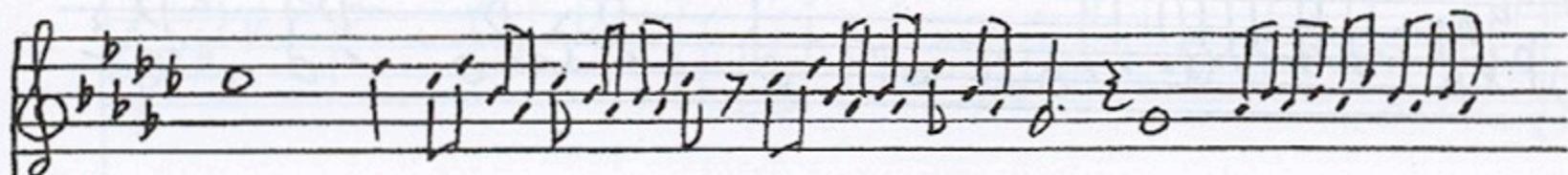
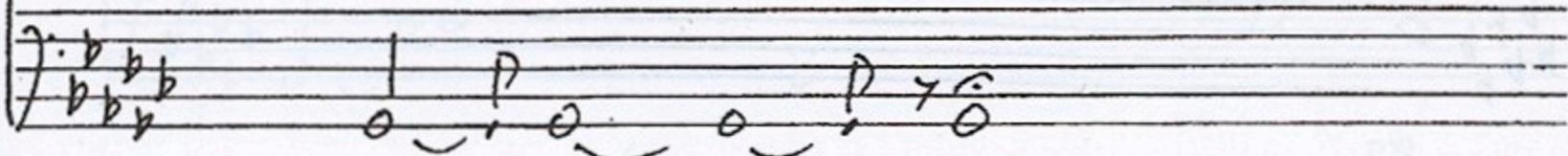
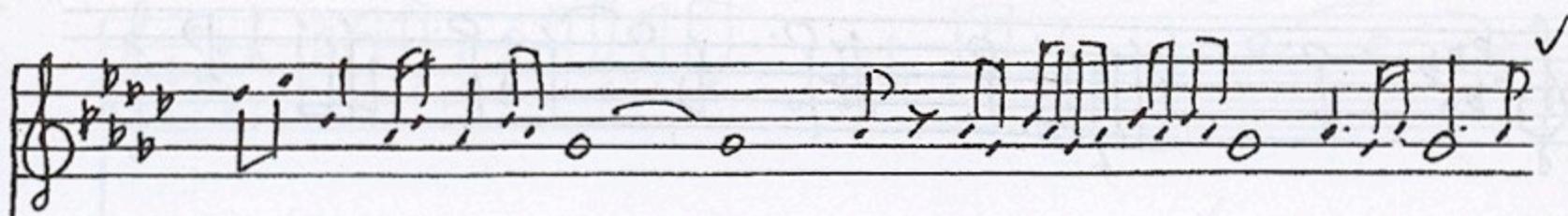
### 二、曲譜記錄

(一) 許坤仲（雙管）

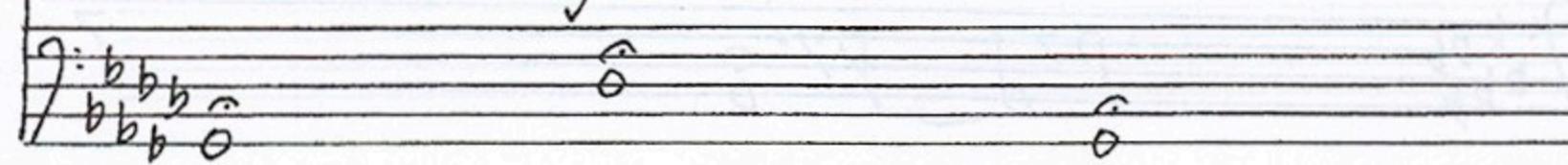
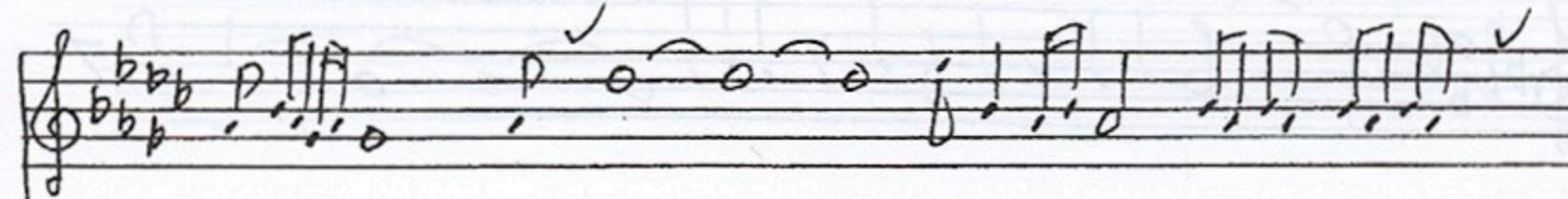
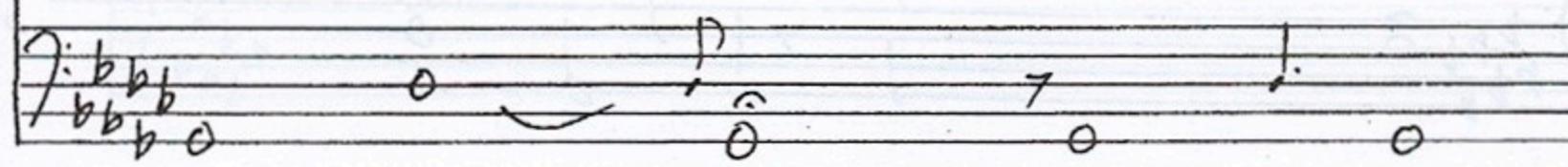
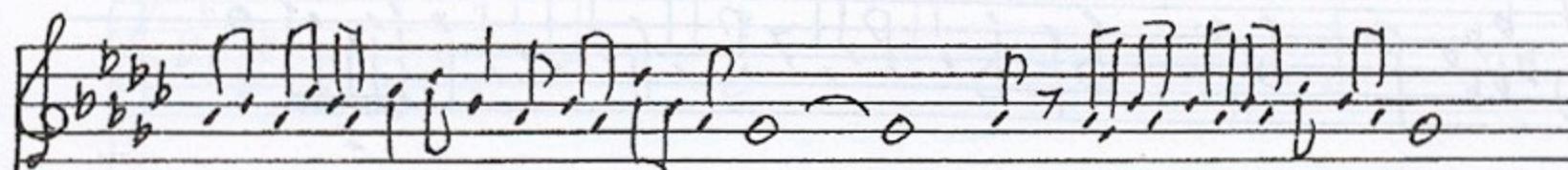
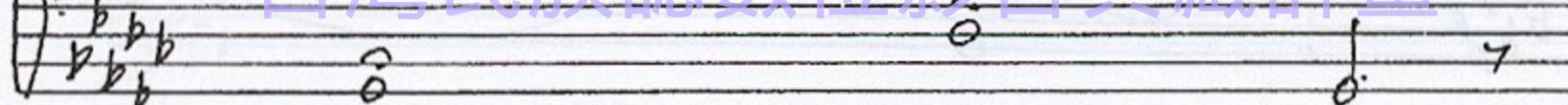
♩ = 104 實音記譜

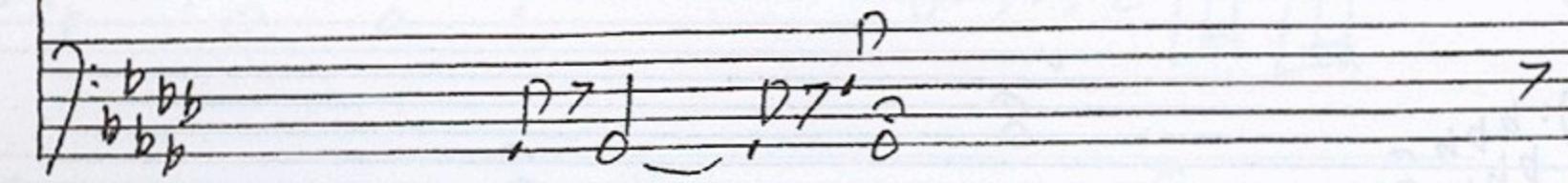
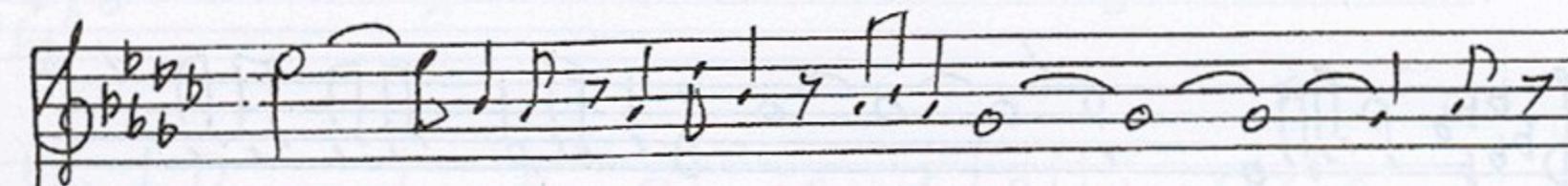
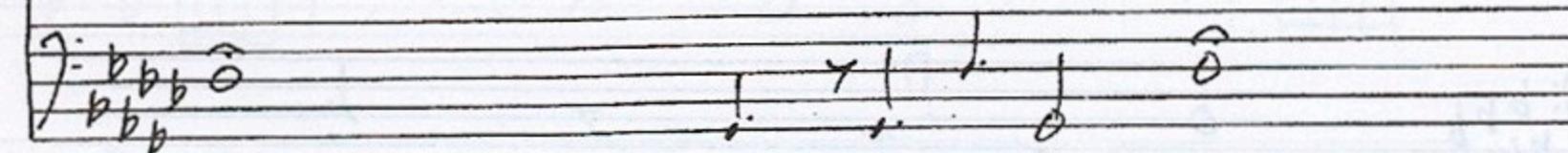
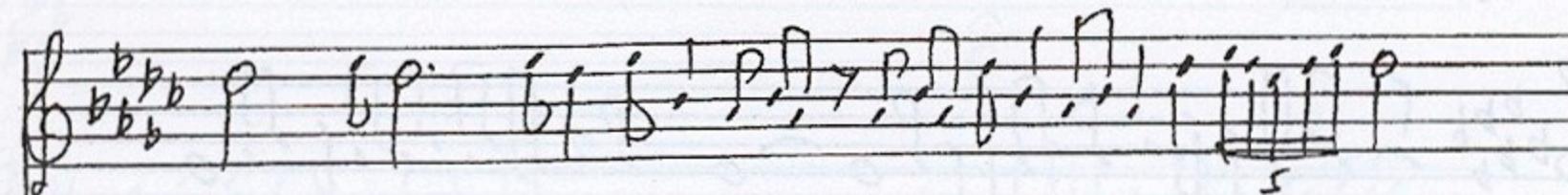
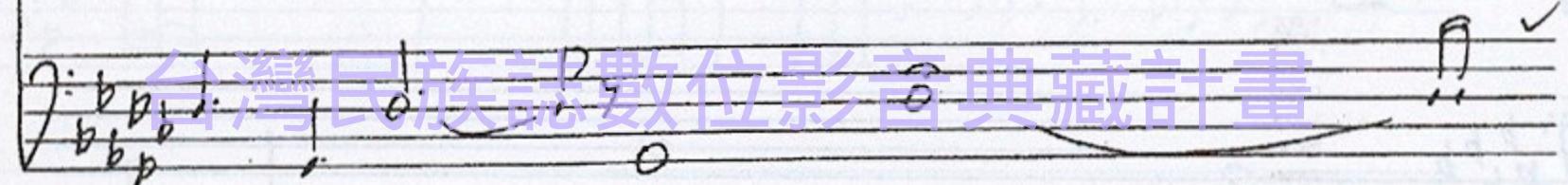
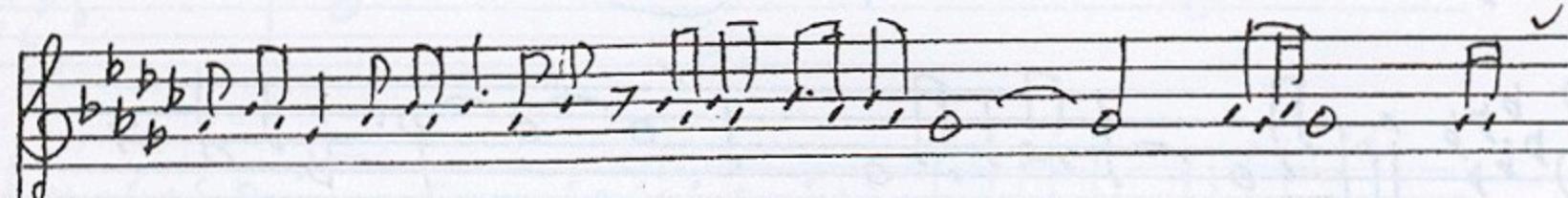
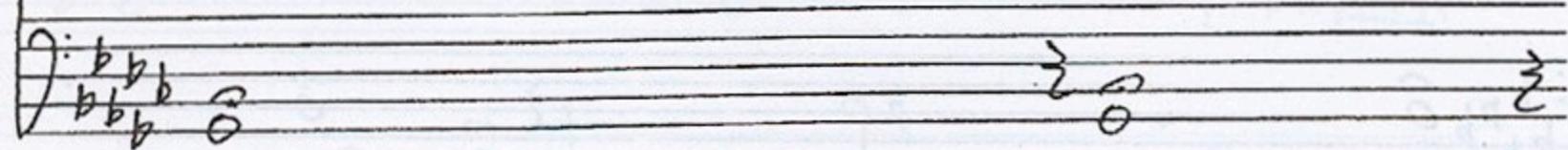
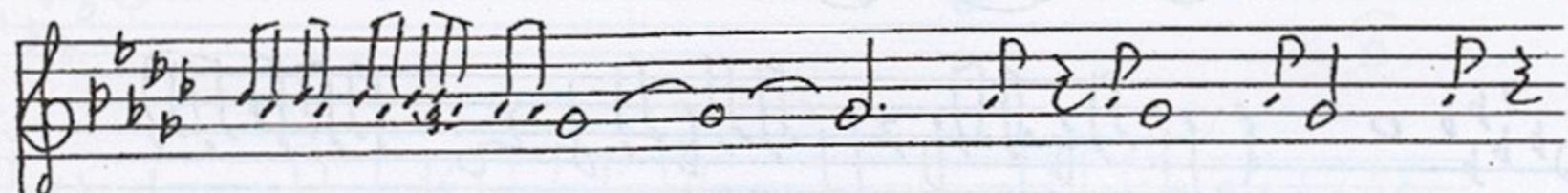
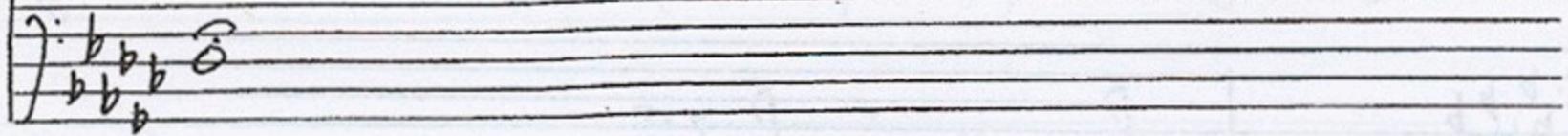
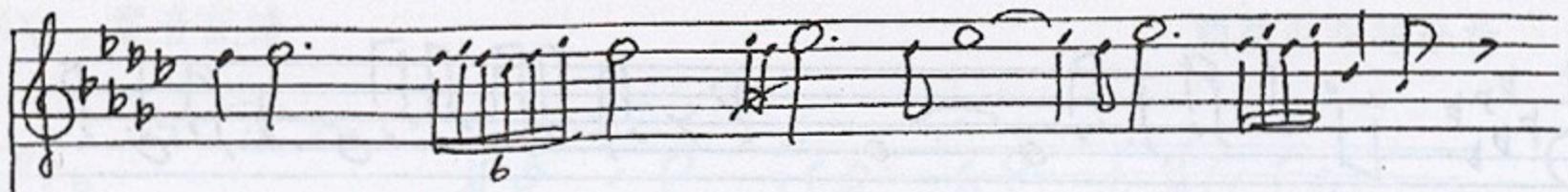
賴朝財採譜分析

台灣民族誌數位影音典藏計畫



## 台灣民族誌數位影音典藏計畫

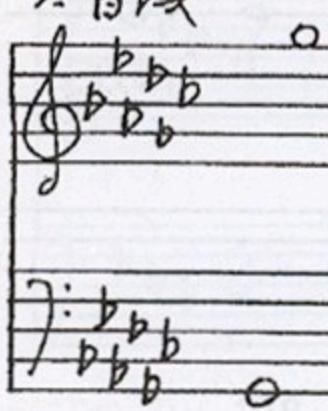




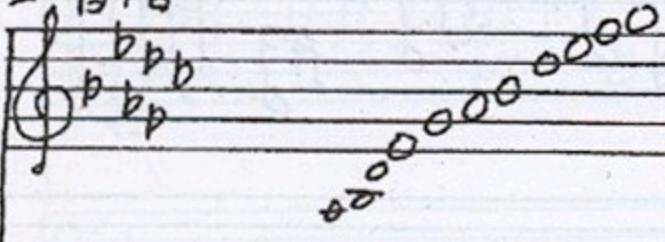
台灣民族誌數位影音典藏計畫

許坤仲

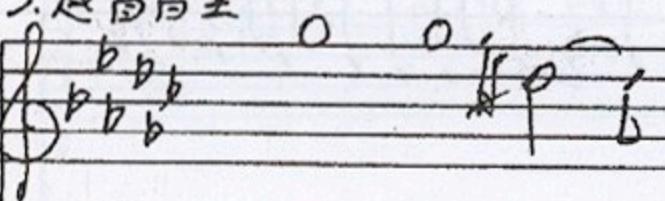
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2. 音階

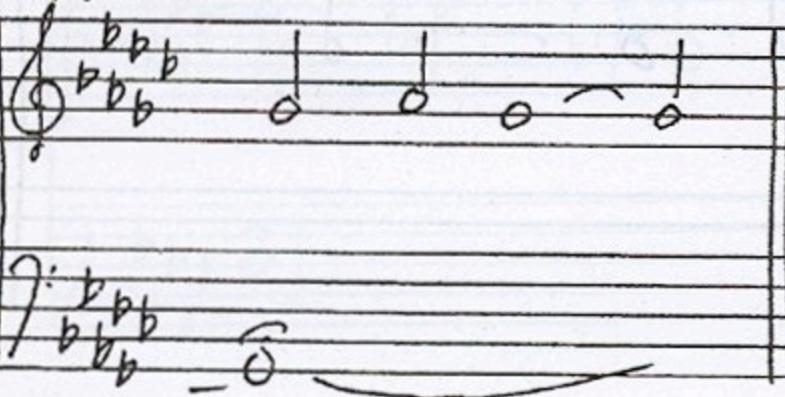


3. 起首音型



台灣民族誌數位影音典藏計畫

4. 終止音型



$\text{A}=104 \text{ in } \text{G}$  寶音記譜 許坤仲 (双管口笛) (短歌仔舞譜)

$\left\{ \begin{array}{l} \text{i---i---} \quad \overset{16}{\text{5}} \text{---} \text{5} \text{---} \text{6} - \text{2}\underline{\text{6}} \text{5} \text{---} \text{v} \quad \overset{65}{\text{6}} \text{---} \text{2} \quad \overset{67}{\text{6}} \text{5} \\ \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \text{6}\underline{\text{5}} \text{1} \text{---} \text{1} - \text{3}\underline{\text{2}} \text{3}\cdot\text{2} \text{3}\underline{\text{2}} \text{3}\cdot\text{2} \text{3}\underline{\text{2}} \text{1} \text{---} \text{1} - \text{2}\underline{\text{1}} \text{2} \text{1}\underline{\text{2}} \text{v} \\ \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \text{5}\text{5}\underline{\text{6}} \text{5}\underline{\text{6}} \text{5}\underline{\text{4}} \text{6}\underline{\text{5}} \text{6} \text{5} \text{---} \text{5} - \text{6}\underline{\text{5}} \overset{3}{\text{4}} \text{5}\text{6} \text{5} \text{6} \text{3}\text{3}\underline{\text{2}} \text{3} \text{2} \text{3} \text{2} \text{v} \\ \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \text{5} \quad \overset{65}{\text{4}} \overset{3}{\text{5}} \overset{6}{\text{6}} \text{5} \cdot \text{3} \text{2} \text{3}\underline{\text{2}} \text{1} \text{---} \text{1} \text{---} \text{1} - \text{1}\underline{\text{2}} \text{1}\underline{\text{2}} \text{5} \text{3}\underline{\text{2}} \text{5} \\ \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \overset{65}{\text{6}} \overset{3}{\text{5}} \overset{6}{\text{6}} \text{3} \text{2} \text{1} \text{---} \text{1} - \text{2} \quad \overset{v}{\text{5}} \text{---} \text{5} \text{---} \text{5} \text{---} \text{5} \text{3} \text{2} \text{3} \text{2} \text{0} \\ \text{5} \end{array} \right.$

## 台灣民族誌數位影音典藏計畫

$\left\{ \begin{array}{l} \text{5}\underline{\text{6}} \overset{3}{\text{5}} \overset{6}{\text{6}} \text{5} \text{6} \text{3} \text{2} \text{3} \text{2} \text{2} \text{3} \text{2} \text{1} \text{---} \text{1} \text{---} \text{2} \text{0} \text{2} \text{1} \text{3} \text{2} \text{1} \text{2} \\ \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \text{3}\text{2} \text{3}\text{2} \text{1} \text{---} \text{2} \cdot \text{1}\underline{\text{2}} \text{1} \text{---} \text{2} \quad \overset{v}{\text{4}} \text{---} \text{5} \text{4} \text{5} \text{3}\text{2} \text{4} \\ \text{!} \end{array} \right.$

$\left\{ \begin{array}{l} \text{3}\text{2} \text{3}\text{2} \text{4} \text{0} \text{4} \text{5} \text{3} \text{2} \text{3} \text{2} \text{5} \text{3} \text{2} \text{1} \text{---} \text{0} \text{1} \text{---} \text{2} \text{3} \text{2} \text{3} \text{2} \text{4} \text{3} \text{2} \text{3} \text{2} \text{5} \text{3} \text{5} \text{3} \text{2} \\ \text{5} \text{---} \text{0} \text{5} \text{---} \text{!} \text{---} \text{!} \text{0} \text{!} \text{---} \text{5} \end{array} \right.$

$\left\{ \begin{array}{l} \text{1} \text{---} \text{1} \text{2} \text{3} \text{2} \text{1}\underline{\text{2}} \text{1} \text{---} \text{2} \quad \overset{v}{\text{4}} \text{---} \text{4} \text{---} \text{4} \text{---} \text{5} \text{3} \text{2} \text{0} \\ \text{!} \end{array} \right.$

$\left\{ \begin{array}{l} \text{2} \text{3} \text{2} \text{4} \text{3} \text{2} \text{4} \text{5} \text{3} \text{2} \text{3} \text{2} \text{5} \text{3} \text{2} \text{1} \text{---} \text{1} \text{---} \text{2} \text{0} \text{2} \text{1} \text{3} \text{2} \text{3} \text{2} \text{4} \text{3} \text{2} \\ \text{!} \text{---} \text{5} \text{---} \text{5} \text{!} \text{---} \text{0} \text{!} \text{---} \text{5} \end{array} \right.$

$\left[ \begin{matrix} 1- - - 2 \underline{3212} 1- - - 2 \\ !- - - ! \end{matrix} \right] \quad \begin{matrix} ^v 5- \overbrace{---}^5 \overbrace{---}^5 \overbrace{---}^6 3 \geq 3 \\ ^v 5- \end{matrix} 2- !-$

$\left[ \begin{matrix} \underline{3232} \underline{3232} \\ ! \end{matrix} \right] \quad \begin{matrix} ^v 5 5- - \underline{\underline{565456}} \\ ^v 5- \end{matrix} 5- \underline{65} 6- - \underline{5} 6- -$

$\left[ \begin{matrix} \underline{5} 6- - \underline{\underline{5656}} 3 \geq 0 \\ 5- \end{matrix} \right] \quad \begin{matrix} 3 \underline{232} \underline{3232} \underline{3232} \underline{22} \\ ! \end{matrix} 1- \overbrace{---}^1 \overbrace{---}^1 1- - 2 0$

$\left[ \begin{matrix} \geq 1- - - 2 1- - 2 0 \\ ! \end{matrix} \right] \quad \begin{matrix} \geq 32 1 \geq 32 3 \cdot \geq 1 0 \\ 0 5 \cdot \end{matrix} \quad \begin{matrix} 3232 3 \cdot 232 \\ 5 \cdot 5 \cdot - - 5 0 ! - - - \end{matrix}$

$\left[ \begin{matrix} 1- - - - \underline{212} 1- - - \underline{11} \\ 5- \end{matrix} \right] \quad \begin{matrix} ^v 5- \underline{65} - - \underline{65} \underline{6} 3 \geq 32 0 \\ \underline{\underline{55}} \quad ^v 5- \end{matrix} \quad \begin{matrix} ! \cdot 0 \\ ! \cdot 0 \end{matrix}$

$\left[ \begin{matrix} \geq 32 \underline{5} \underline{323} \underline{25} \underline{65456} \\ ! \cdot 5 \cdot \end{matrix} \right] \quad \begin{matrix} \underline{5} \underline{6} \underline{3} \underline{0} \underline{25} \underline{30} \underline{23} \underline{2} \\ \underline{\underline{50}} \underline{!} \underline{-} \underline{\underline{10}} \underline{5} \underline{!} \end{matrix}$

$\left[ \begin{matrix} 1- \overbrace{---}^1 \overbrace{---}^1 1- - - 1 \geq 0 \geq 1232 \\ ! \end{matrix} \right] \quad \begin{matrix} 1 \geq 3232 \underline{3232} \underline{3232} \quad 1- \overbrace{---}^1 \\ 0 \cdot ! \underline{-} \underline{\underline{15}} \quad ! \end{matrix}$

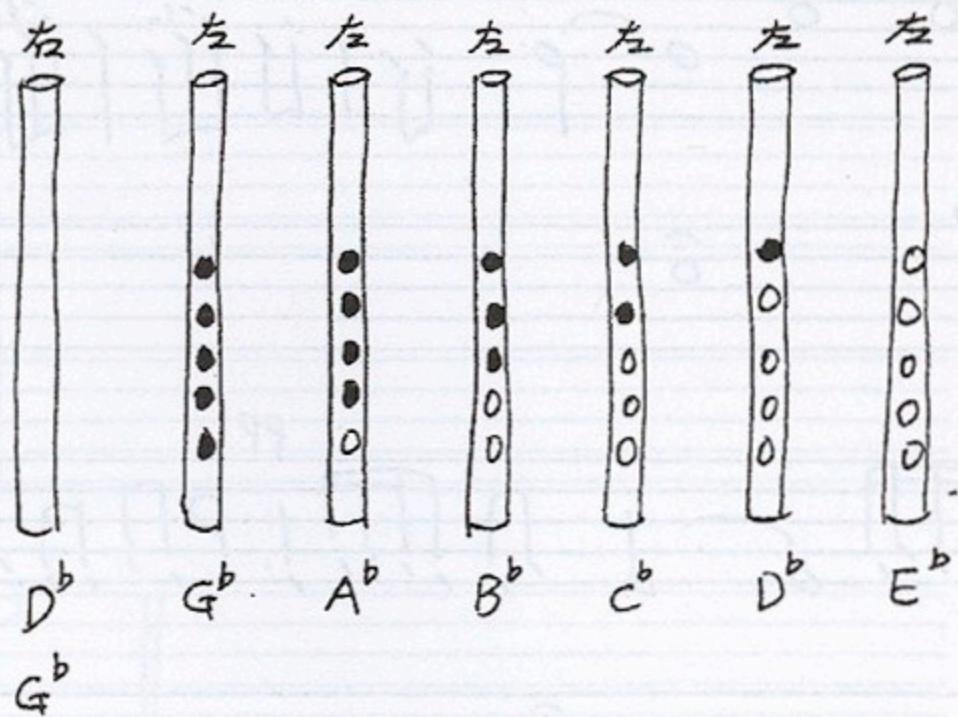
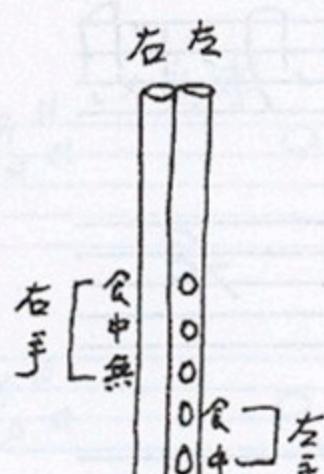
$\left[ \begin{matrix} \underline{212} 1- 2 \\ ! \end{matrix} \right] \quad \begin{matrix} ^v 5- \overbrace{---}^5 \overbrace{---}^5 \overbrace{---}^5 \overbrace{---}^5 \overbrace{---}^6 3 \geq \\ ^v 5- \end{matrix} \quad \begin{matrix} ^v 565 \underline{456} \underline{56} \\ 51 \quad ^v 5- - - \end{matrix}$

$\left[ \begin{matrix} 3 \underline{45} 2- - 32 1- \\ 5 \cdot \end{matrix} \right] \quad \begin{matrix} \overset{PP}{(5- - \underline{\underline{65456}} \underline{56} 3 \cdot 2- \underline{3232} \underline{32}} \\ ! \end{matrix}$

$\left[ \begin{matrix} 1- \overbrace{---}^1 - \geq 0 \geq 31 1 \geq 3232 \underline{3232} \quad 1- \overbrace{---}^1 \overset{PPP}{2- - 1-} \\ ! \end{matrix} \right]$

$\left[ \begin{matrix} 2- 1- \overbrace{---}^1 - \\ ! \end{matrix} \right]$

許坤仲指法 (根據黎朝久才擇譜)



台灣民族誌數位影音典藏計畫

(二) 林石張 (雙管)

$\text{♩} = 130$  實音記譜

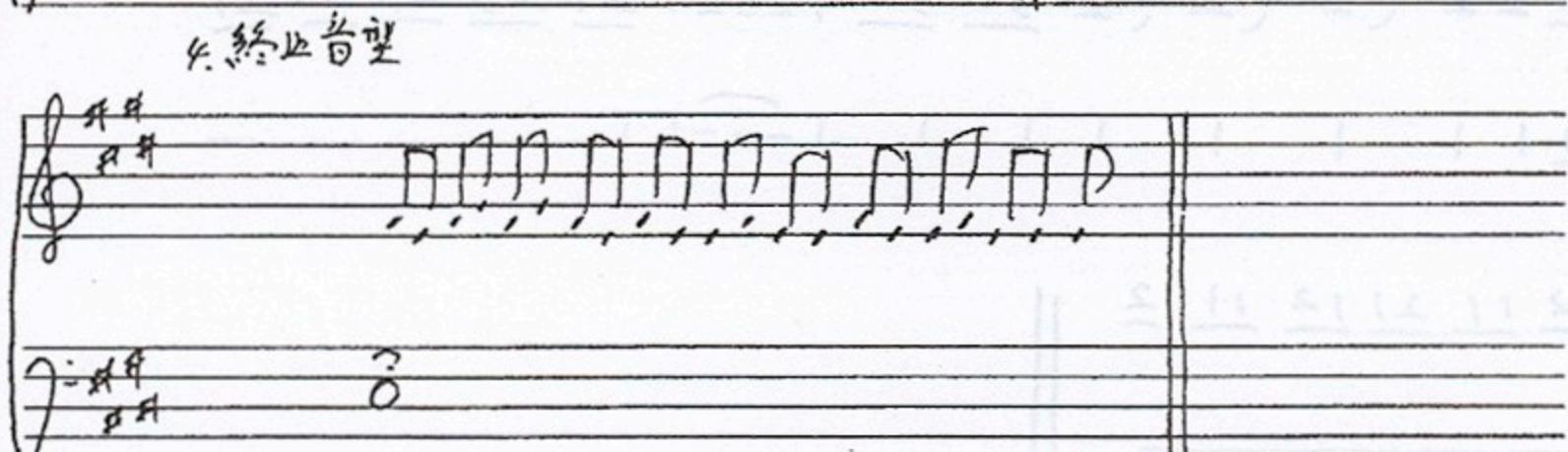
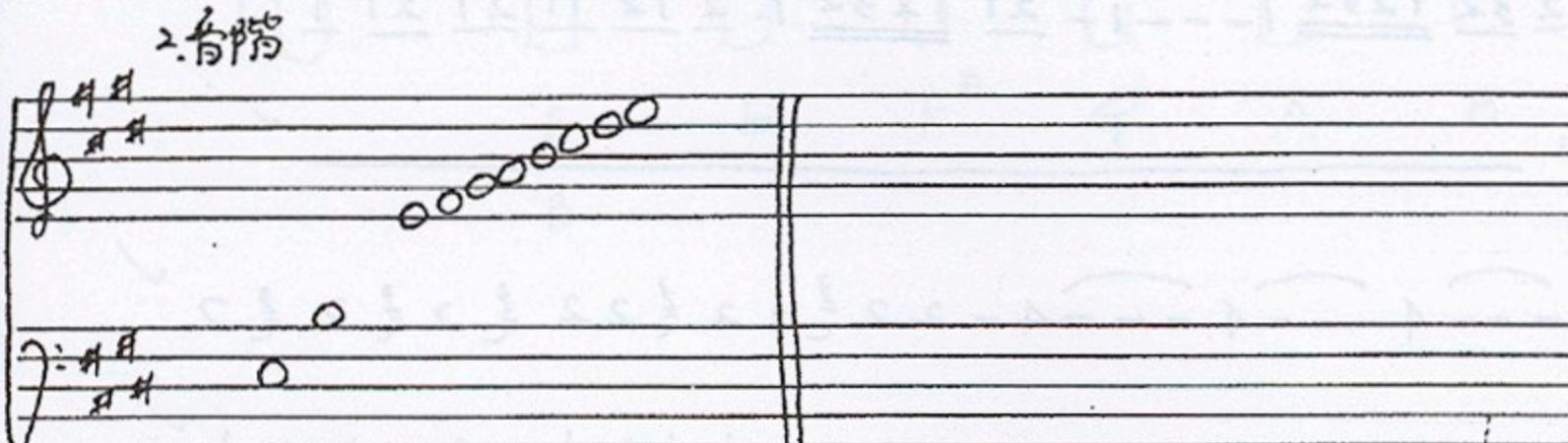
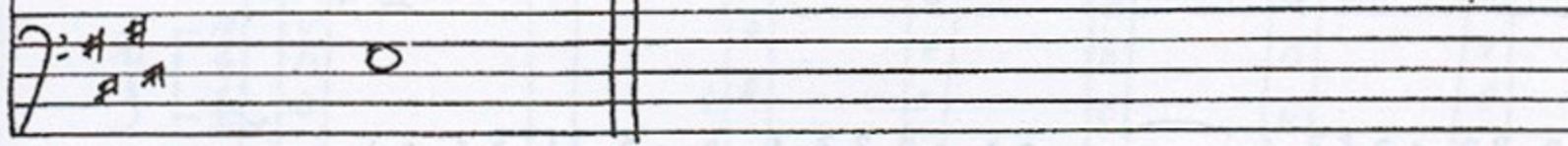
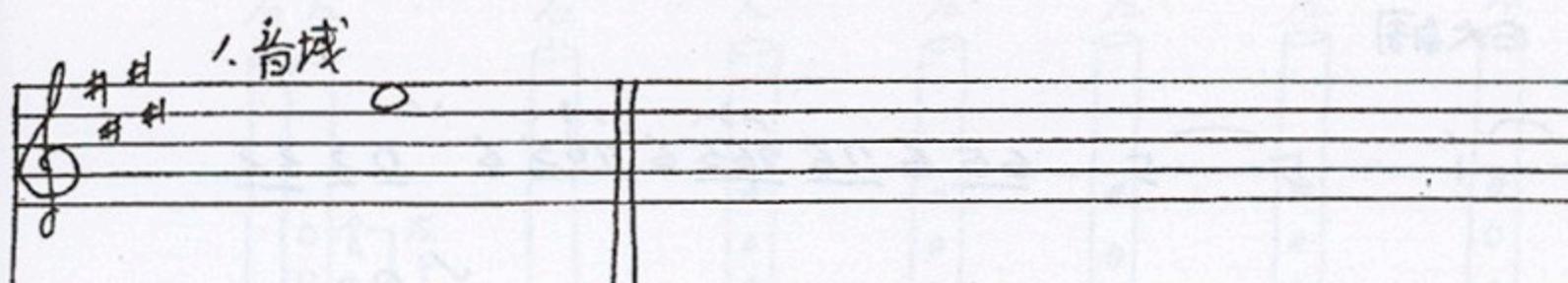
賴朝財採譜分析

A handwritten musical score for two voices. The top staff is in G major (two sharps) and the bottom staff is in A major (no sharps or flats). The music consists of six measures. The first measure has a bass clef, the second has a treble clef, and the third has a bass clef. Measures 4 through 6 have a treble clef. Measure 1 starts with a whole note followed by a half note. Measures 2 and 3 start with half notes. Measures 4 through 6 feature eighth-note patterns. Measure 6 ends with a fermata over the bass note. The bottom staff begins with a whole note, followed by a half note, then a dotted half note. Measures 5 and 6 end with half notes.

A handwritten musical score for two voices. The top staff is in G major (two sharps) and the bottom staff is in A major (one sharp). The music consists of eighth and sixteenth note patterns. Dynamics include pp, v, and o.

Handwritten musical score for two voices. The top staff is in common time, treble clef, and A major (two sharps). It features a series of eighth and sixteenth note patterns followed by a fermata over the last note. The dynamic is marked as ppp. The bottom staff is in common time, bass clef, and G major (one sharp). It shows a continuation of the rhythmic pattern from the top staff.

木石章 双管口笛



$\text{J} = 130$

林石章 双管口笛

E大調

{  $i\overline{---}i\overline{---}5\overline{---}5\overline{---}6\overline{5}6\overline{76}\overline{\overset{3}{6}}\overline{\overset{3}{6}}\overline{5}6\overline{76}\overline{5}6\overline{0232}$  ✓  
 5 \_\_\_\_\_ | \_\_\_\_\_ ✓ 01.

{  $0232\overline{1232}1\overline{---}1\overline{-21}\overline{1232}1.2\overline{12}\overline{11}\overline{21}\overline{21}1$  ✓  
 01 \_\_\_\_\_ ✓

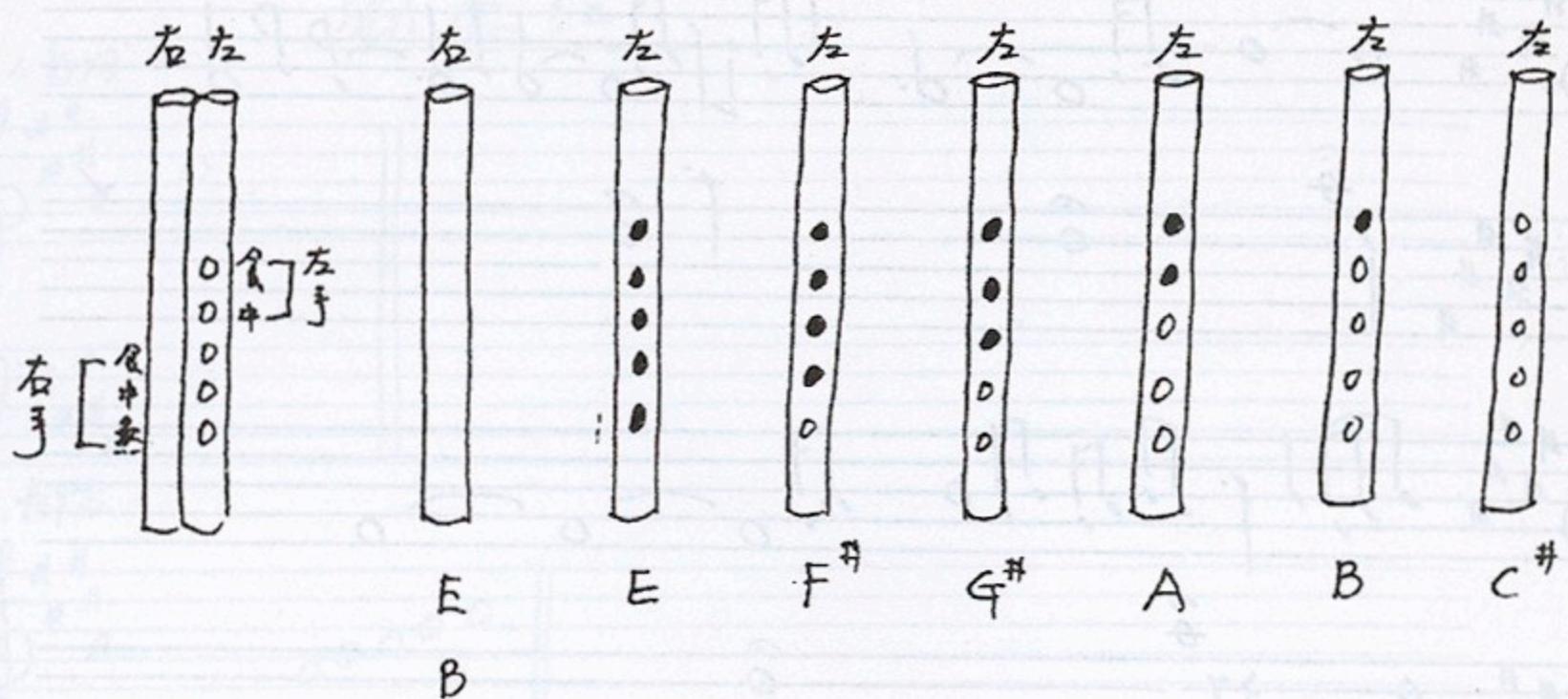
{  $4\overline{---}4\overline{---}4\overline{---}4-22\overset{3}{2}2\overset{3}{2}2\overset{3}{2}2\overset{3}{2}2\overset{3}{2}2$  ✓  
 1 \_\_\_\_\_ 1 1 1 1 1 1 1 1 ✓

{  $\overset{3}{4}\overset{3}{2}\overset{3}{2}2\overset{3}{2}2\overset{3}{2}54532\overline{32}\overline{32}1\overline{---}1\overline{---}1\overline{---}1\overline{---}21$  ✓  
 1 1 1 1 1 1 1 1 1 1 1 ✓

{  $0122\overset{3}{2}\overset{3}{2}\overset{3}{2}\overset{3}{2}\overset{3}{2}36\overline{32}1\overline{---}1\overline{21}\overline{23}\overline{23}\overline{21}\overline{21}$  ✓  
 0111 1 1 1 1 1 1 1 1 1 1

{  $12\overline{11}\overline{21}\overline{12}\overline{11}\overline{2}$  ||  
 \_\_\_\_\_

## 林右章 指法 (根据賴朝財指譜)



台灣民族誌數位影音典藏計畫

(三) 劉惠紅(雙管)

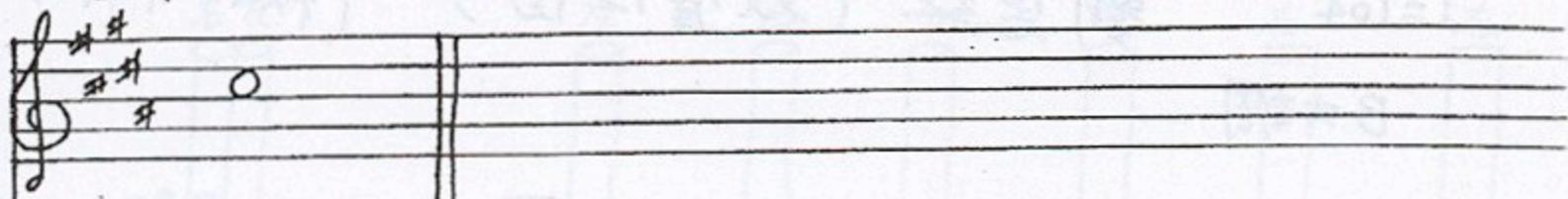
$\text{♩} = 104$  實音記譜

賴朝財採譜分析

台灣民族誌數位影音典藏計畫

劉憲紅

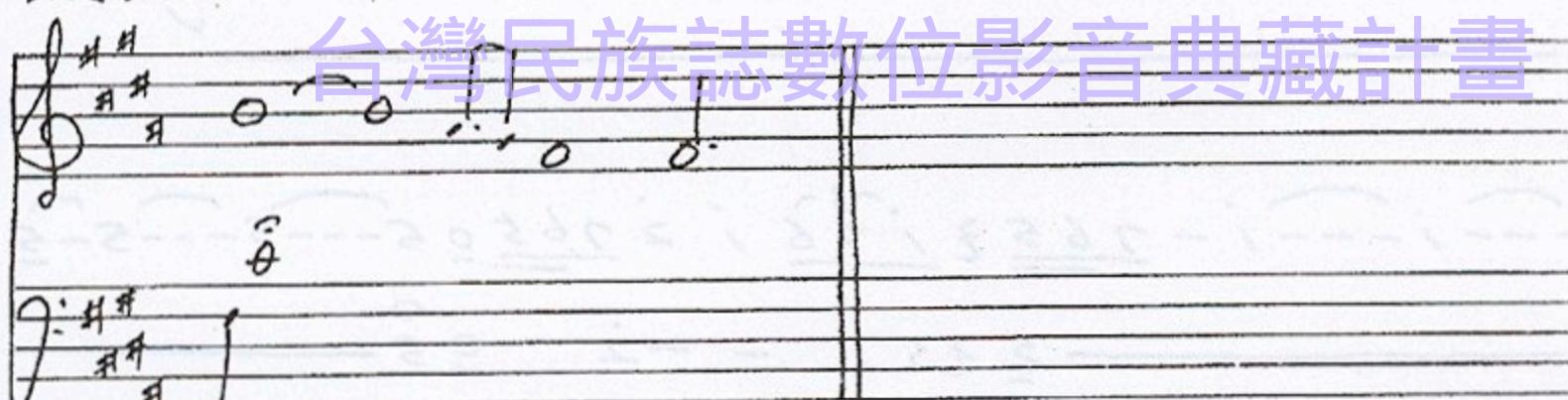
1. 音域



2. 音階



3. 起首音型



4. 終止音型



台灣民族誌數位影音典藏計畫

J = 104

劉惠紅（双管口笛）（軟韻財揮譜）

B大調

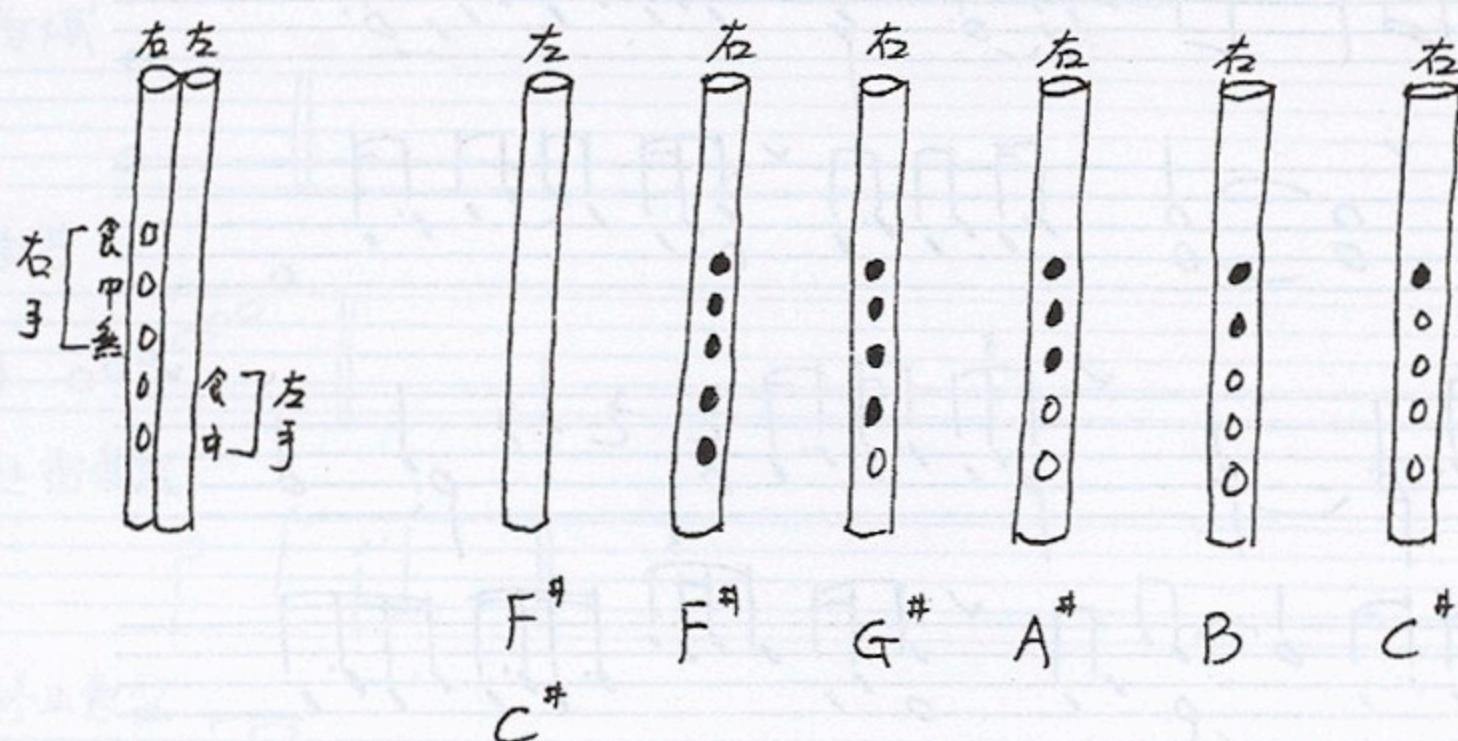
i---i---7.65---5---i76i27.65---5-65---565- ✓  
 52-----5-----2. 5----- ✓

i 76 i 2. 7 i 76 i 7 i --- 7.6 5---5---5---  
5 - 2 2 - 5 -

台灣民族誌數位影音典藏計畫

[ 6 5 - - - 5 - ] ||

劉惠紅 指法(根據賴朝財採譜)



台灣民族誌數位影音典藏計畫

(四) 董明文(雙管)

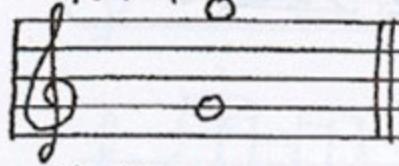
♩ = 66 實音記譜

錢善華採譜 賴朝財分析

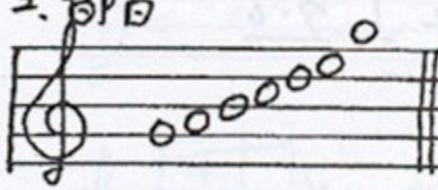
台灣民族誌數位影音典藏計畫

董明文

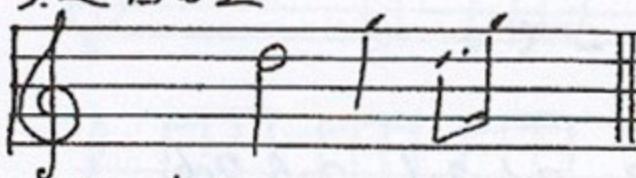
1. 音域。



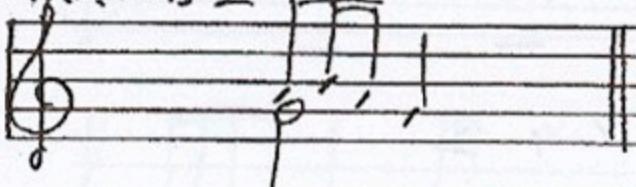
2. 音階



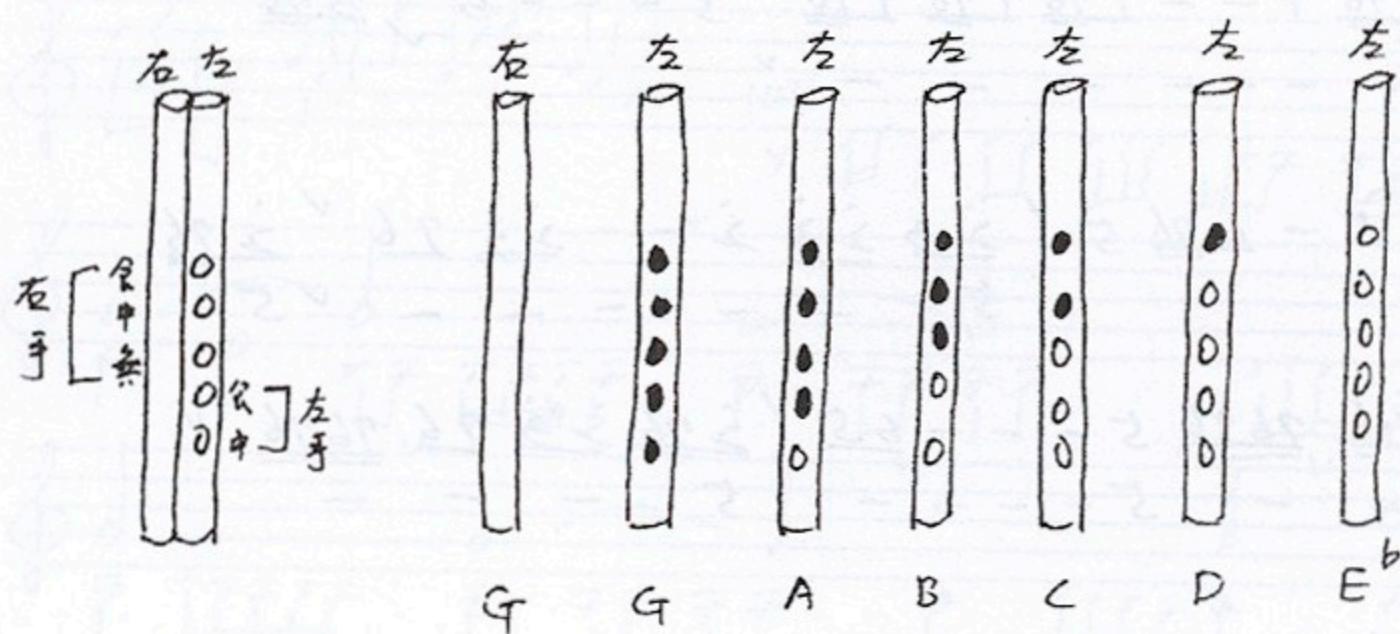
3. 起音音型



4. 終止音型



台灣民族誌數位影音典藏計畫  
董明文 指法 (松鶯錄音手稿)



$\text{d}=60$  inc

董 明文 (双管) 口笛

(譜高半音)

$\left[ \begin{matrix} \dot{2}-\dot{5} \underline{\dot{2}\cdot\dot{5}} \dot{2}-\dot{2}\dot{3} \underline{\dot{7}\cdot\dot{6}\cdot\dot{5}} \dot{5}-\dot{6}^v \underline{\dot{6}\cdot\dot{7}\cdot\dot{6}} \underline{\dot{7}\cdot\dot{6}} \underline{\dot{7}\cdot\dot{6}\cdot\dot{5}} \dot{5}- \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \underline{\dot{6}\cdot\dot{7}\cdot\dot{6}} \dot{5}-^v \dot{1}-\dots \underline{\dot{7}\cdot\dot{6}} \underline{\dot{7}\cdot\dot{6}} \dot{2}\cdot\dot{6}^v \dot{1}\underline{\dot{7}\cdot\dot{6}} \dot{1}\dot{2}\dot{1} \dot{2}\cdot\dot{6} \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{2}\underline{\dot{7}\cdot\dot{6}} \underline{\dot{7}\cdot\dot{6}\cdot\dot{5}}-\dot{6}^v \dot{5}-^v \dot{6}\cdot\dot{7}\cdot\dot{6} \dot{2}\cdot\dot{6} \dot{2}\cdot\dot{6} 00 \dot{2}065-\dot{5}^v \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{2}-\dots \underline{\dot{2}\cdot\dot{6}} \underline{\dot{2}\cdot\dot{6}} \dot{2}-\dot{2}\dot{3} \dot{2}\cdot\dot{6}^v \dot{2}\underline{\dot{7}\cdot\dot{6}} \dot{2}\underline{\dot{3}\cdot\dot{2}\cdot\dot{3}} \underline{\dot{7}\cdot\dot{6}} \dot{7}\cdot\dot{6} \dot{7}\cdot\dot{6} \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{5}-\dots \dot{6}^v \underline{\dot{6}\cdot\dot{7}\cdot\dot{6}} \underline{\dot{5}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} \underline{\dot{7}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} \dot{5}-\dots \dot{6}5^v \dot{1}\dot{2} \\ 5-\dots \end{matrix} \right]$

## 台灣民族誌數位影音典藏計畫

$\left[ \begin{matrix} \dot{1}\dot{2}\dot{1} \underline{\dot{7}\cdot\dot{6}} \dot{1}\dot{2} \dot{1}\dot{2} \dot{7}\cdot\dot{6} \underline{\dot{7}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} \dot{6}^v \dot{6} \underline{\dot{7}\cdot\dot{6}} \dot{5}\dot{6} \dot{6}-\dots \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{1}\dot{7}\cdot\dot{6} \dot{1}\dot{2} \dot{1}\dot{7}\cdot\dot{6} \dot{1}-\dots \dot{1}\dot{7}\cdot\dot{6} \dot{1}\dot{7}\cdot\dot{6} \dot{1}\dot{7}\cdot\dot{6}^v \dot{5}-\dots \dot{6}^v \dot{6}\dot{7}\cdot\dot{6} \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \underline{\dot{5}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} \dot{2}\cdot\dot{6}\cdot\dot{5}\dot{5}-\dot{6}\dot{7}\cdot\dot{6}5^v \dot{2}\cdot\dot{3} \dot{2}\cdot\dot{3} \dot{2}-\dots \dot{2}\cdot\dot{3} \dot{2}\cdot\dot{6}^v \dot{2}\cdot\dot{7}\cdot\dot{6} \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{2}\cdot\dot{3}\cdot\dot{2}\cdot\dot{3}^v \dot{3} \dot{7}\cdot\dot{6} \underline{\dot{7}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} 5-\dots \dot{6}\dot{5}^v \dot{2}\dot{7}\cdot\dot{6} \dot{2}\cdot\dot{3} \dot{2}\cdot\dot{6} \underline{\dot{7}\cdot\dot{6}\cdot\dot{7}\cdot\dot{6}} \\ 5-\dots \end{matrix} \right]$

$\left[ \begin{matrix} \dot{5}-\dots \dot{6}\dot{7}\cdot\dot{6} \dot{5} \parallel \\ 5-\dots \end{matrix} \right]$

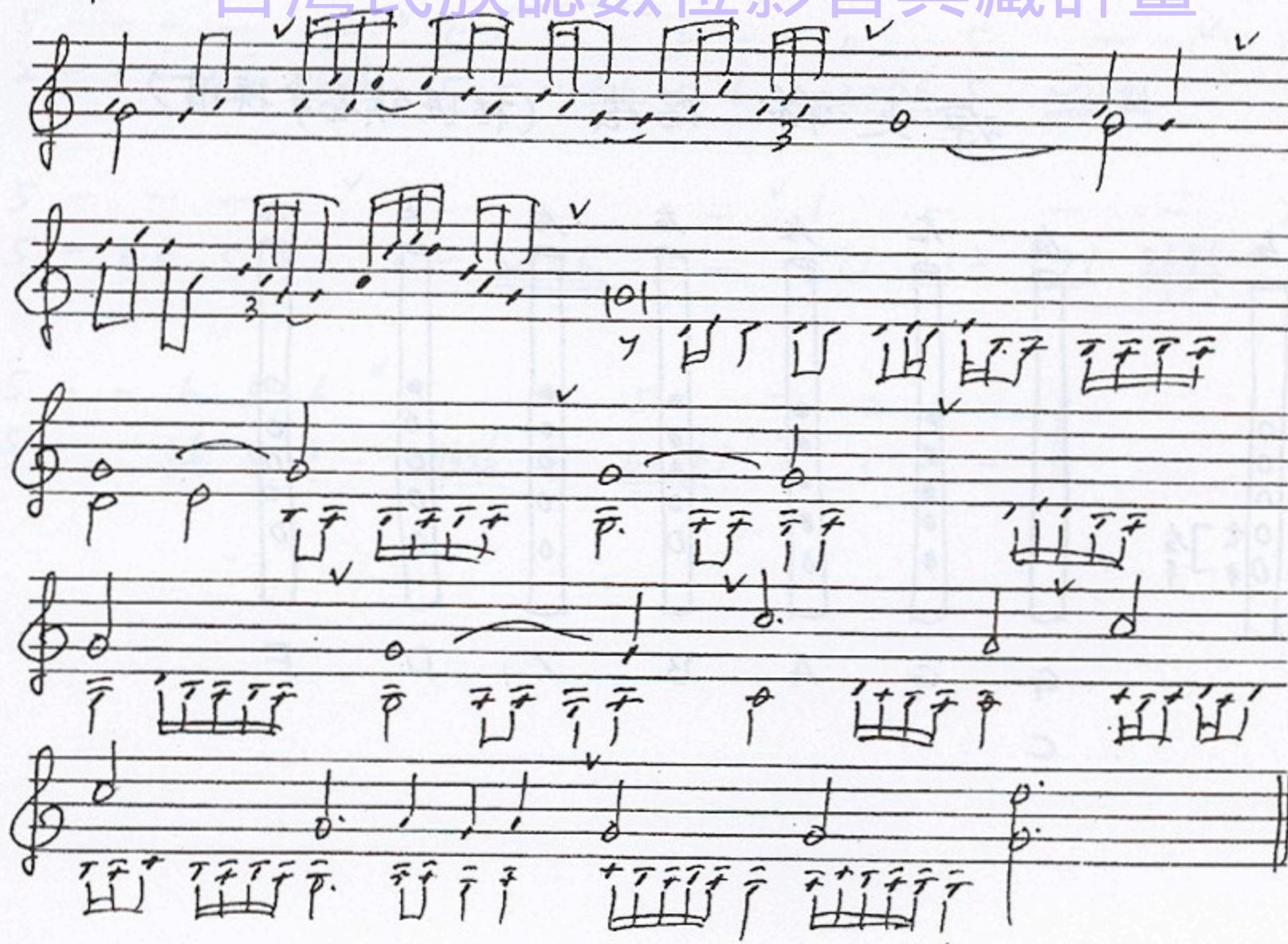
(五) 涂文祥(雙管)

♩= 66 實音記譜

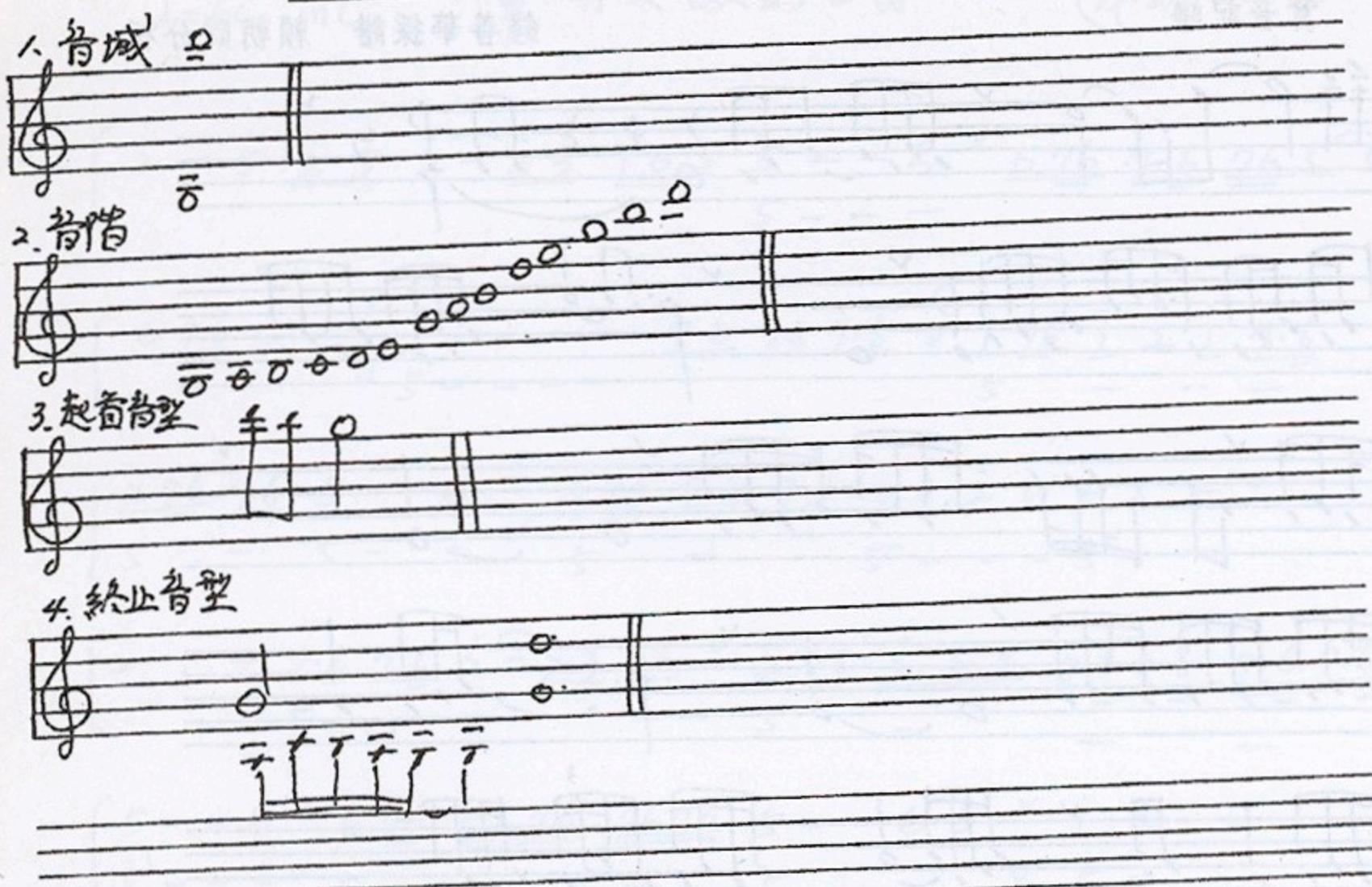
錢善華採譜 賴朝財分析



台灣民族誌數位影音典藏計畫

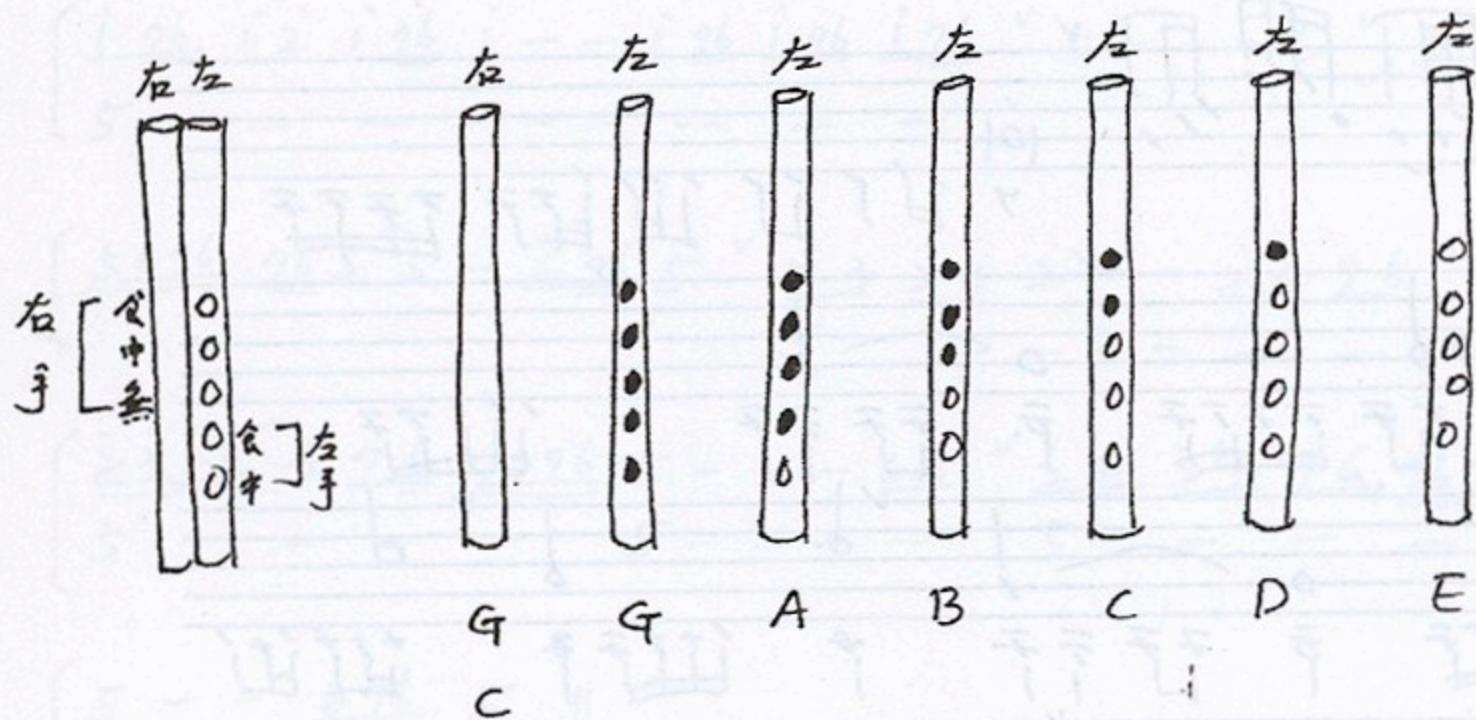


# 涂文祥



## 台灣民族誌數位影音典藏計畫

涂文祥 指法 (根據錢嘉章採譜)



$d=66$  in C 涂文祥 口笛(双管) (钱善章持谱)

A handwritten musical score in traditional notation (staves with vertical stems) and Western-style rhythmic values (e.g., 5, 6, 7, 8). The score consists of six staves, each with a unique key signature and time signature. The notation includes various note heads (circles, squares, triangles) and rests. The first staff uses a 2/4 time signature and a key of 5. The second staff uses a 3/4 time signature and a key of 5. The third staff uses a 2/4 time signature and a key of 5. The fourth staff uses a 2/4 time signature and a key of 5. The fifth staff uses a 2/4 time signature and a key of 5. The sixth staff uses a 2/4 time signature and a key of 5.

台灣民族誌數位影音典藏計畫

(六) 李 正(單管)

♩= 63 實音記譜

錢善華採譜 賴朝財分析

台灣民族誌數位影音典藏計畫

$\text{J} = 63$  in A 李正 薩管口笛 (錢嘉章譜)

4 - - - - 50  $\frac{232}{3}$  1 - - - - - 20  $\frac{1232}{3}$  2 - - - -  
1232 321 1 - - - 20 5 - - 45. 45432 4.32 5.32  
 $\frac{3 \cdot 232}{3}$  1 - - - 12  $\frac{3 \cdot 232}{3}$  1 - - - 23232 1 - - - 20 1.2.  
4.5.5 - - - 4.5. 45432 4.5.5 - 5.45. 45432  
5432 4321 1 - - - - 20 1.2.323. 23432 434  
 $\frac{3 \cdot 2 \cdot 2}{3} - \frac{23532}{3}$  3232 1 - - - 20 1.2.3232 - - - -  
232 45 45432 3.2 3232 1 - - - - 2 4 - - - 4532

432 45 321 321 1 - - - - 2 4 - - - 4532

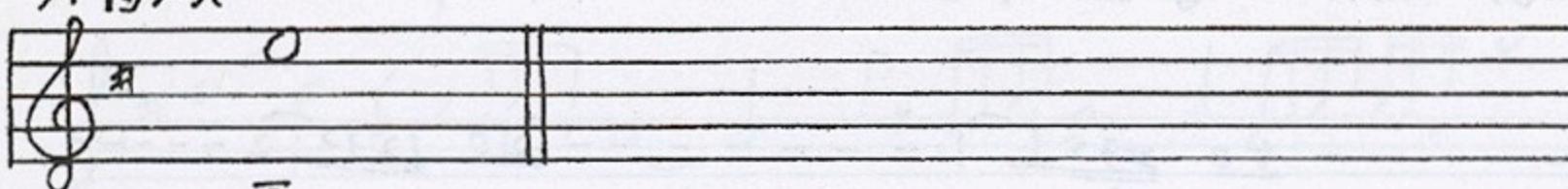
1212 4 - - - 432 432 3.2 321 1 - - - 1 - - -

212 321 1 - - - 2 1 - - - 212 3234 3245 3232

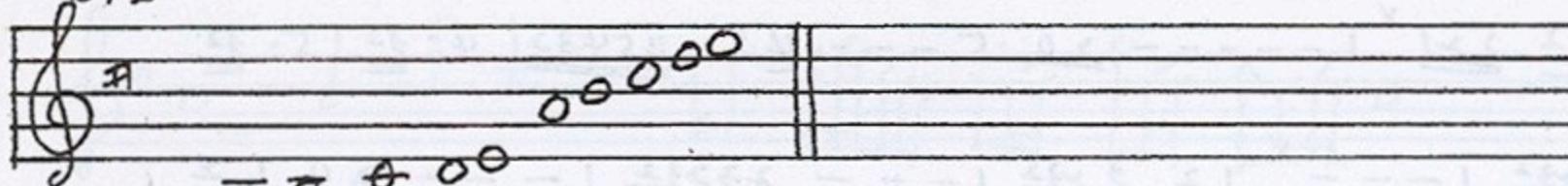
! - - - - 2. ||

# 李正

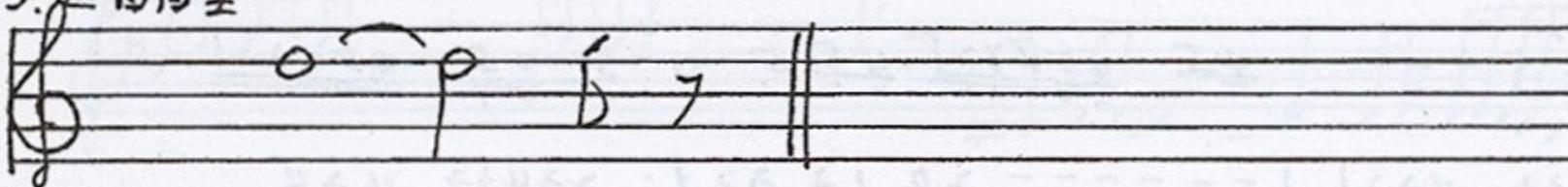
1. 音域



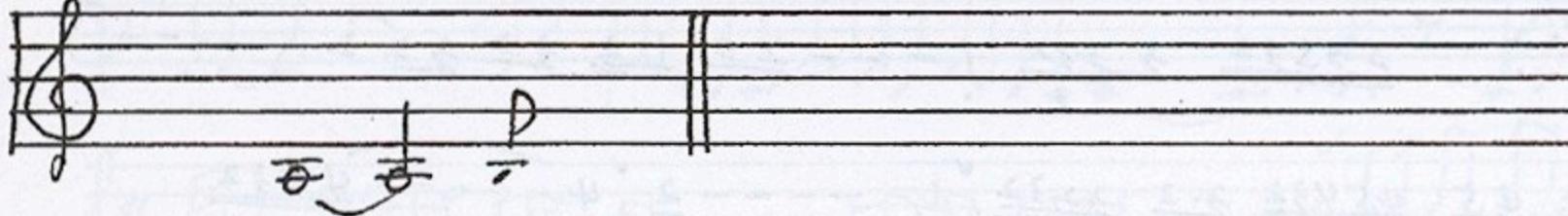
2. 音階



3. 起音音型

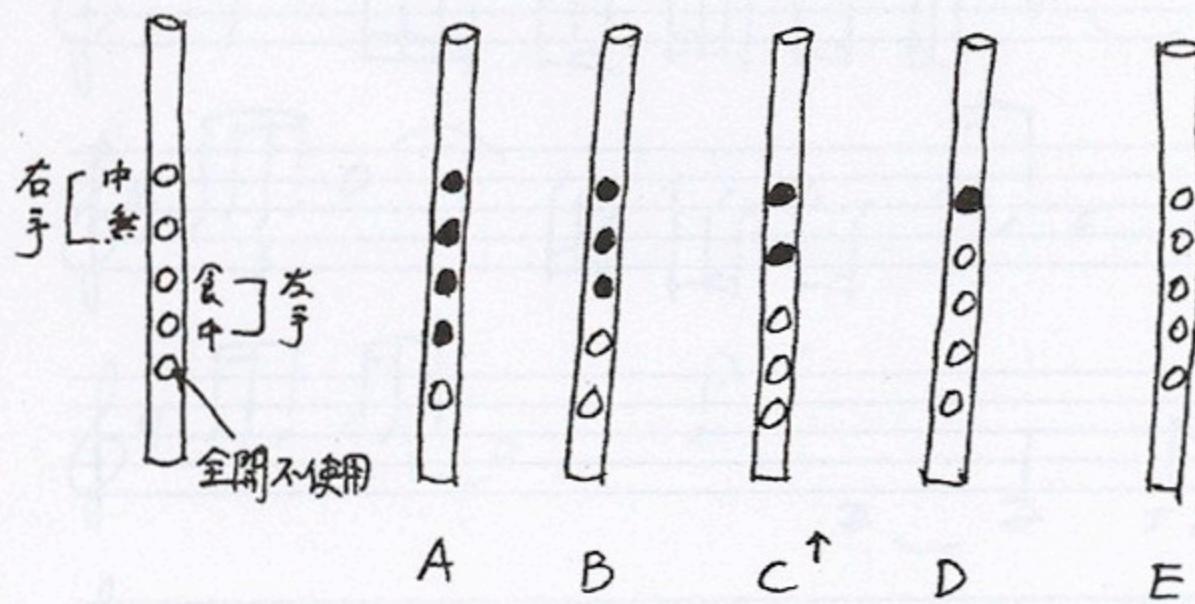


4. 終止音型



## 台灣民族誌數位影音典藏計畫

李正 指法 (根據錢善華擇錄)



(七) 金賢仁（單管）

♩ = 69 實音記譜

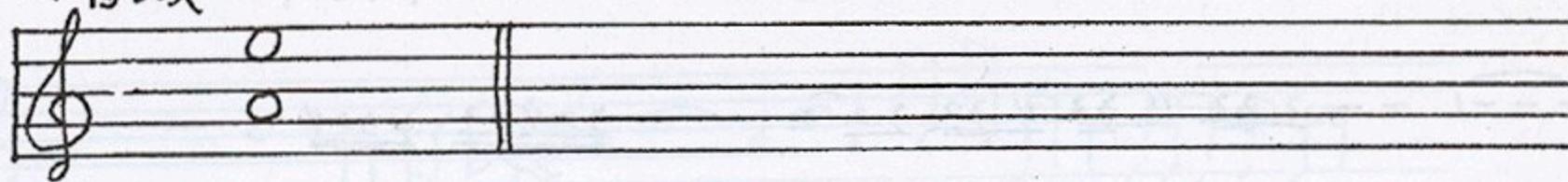
錢善華採譜 賴朝財分析

台灣民族誌數位影音典藏計畫

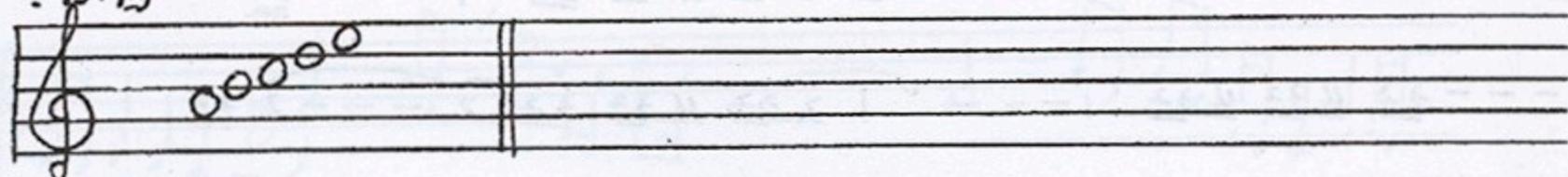
A handwritten musical score on five staves of five-line staff paper. The music is in common time, with a key signature of one sharp (F#). The notes are represented by vertical strokes of varying lengths, with horizontal dashes indicating stems. The lyrics are written in traditional Chinese characters, corresponding to the notes. The score consists of two systems of music. The first system ends with a double bar line and repeat dots, indicating a return to the beginning. The second system concludes with a final cadence.

# 金賢仁

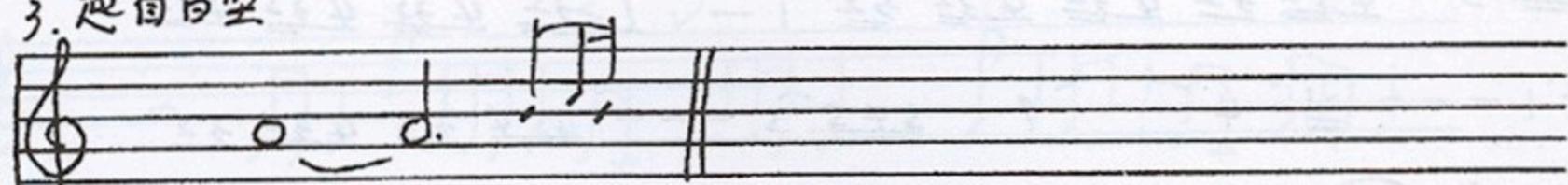
1. 音域



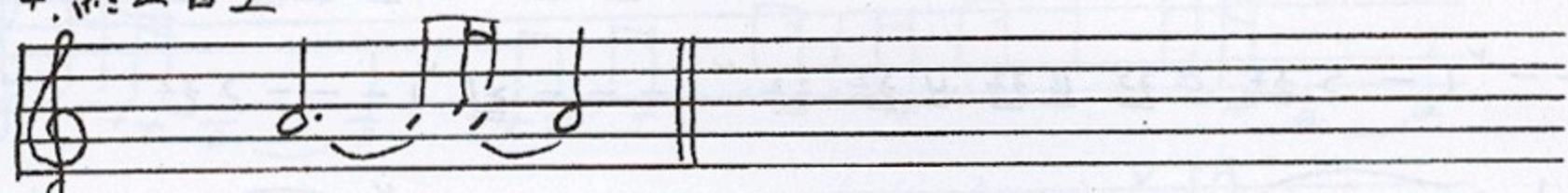
2. 音階



3. 起首音型

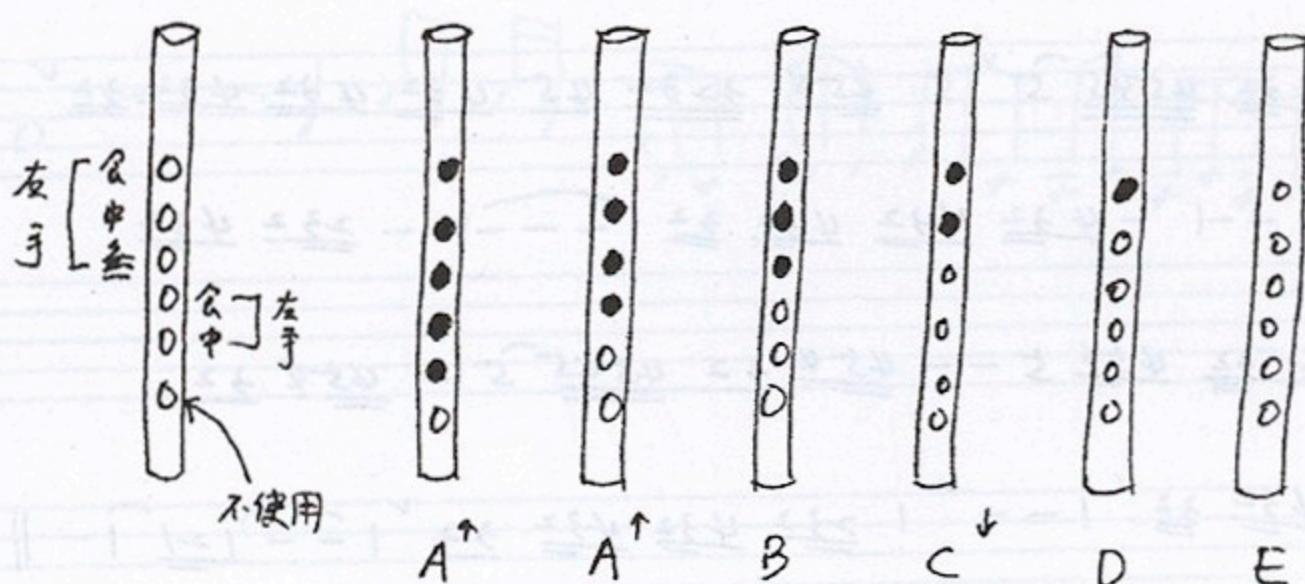


4. 終止音型



## 台灣民族誌數位影音典藏計畫

金賢仁 指法 (根據錢善華擇譜)



$J=69$  in A

金賢仁 薑管口笛

(金東喜伴奏譜)

1 - - - 1 - - 2 3 2 4 3 2 4 3 2 3 2 2 - - - 3 2 4 3 2 4 3 2 4 5 -  
4 5 4 3 2 3 2 4 3 2 3 2 <sup>v</sup> 1 - <sup>v</sup> 0 1 2 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - - 2 1 <sup>v</sup>  
4 - - - 3 2 4 3 2 4 3 2 <sup>v</sup> 1 - - - <sup>v</sup> 1 2 3 2 4 3 2 3 2 2 - - - 2 3 2  
4 5 4 5 - 4 5 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - <sup>v</sup> 1 2 3 2 4 3 2 4 3 2 4 3 2  
3 2 1 - - - 2 1 <sup>v</sup> 4 - - - 4 - 5 4 5 5 - - - 4 5 4 3 2 4 3 2 3 2  
2 - - <sup>v</sup> 2 - 2 3 2 4 5 4 5 - - 4 5 4 3 2 4 5 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup>  
1 - - <sup>v</sup> 1 - 2 3 2 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - - 2 1 <sup>v</sup> 1 - - - 2 3 2  
3 2 1 2 - - - 2 3 2 4 5 4 5 4 5 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - - 1 2

1 - <sup>v</sup> 5 - 台灣民族誌數位影音典藏計畫

4 5 4 3 2 3 2 4 3 2 3 2 2 - - 2 3 2 4 5 4 5 5 4 5 4 3 2 4 3 2 4 5 4  
3 2 4 3 2 3 2 0 1 - <sup>v</sup> 1 - 2 3 2 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - - 1 2 1 <sup>v</sup>  
1 2 3 2 3 - - - 3 - - 3 2 4 3 2 4 3 2 3 - - <sup>v</sup> 3 2 4 3 2 4 3 2 3 2 <sup>v</sup>  
1 - - - 2 3 2 4 3 2 4 5 4 5 5 4 5 4 3 2 3 2 4 5 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup>  
1 - - - 2 1 <sup>v</sup> 4 - - - 1 - 4 3 2 4 3 2 4 3 2 3 2 1 - - - 1 - 2 3 2 4 3 2  
4 3 2 3 2 2 - <sup>v</sup> 2 3 2 4 5 4 5 - - 4 5 4 3 2 4 5 4 5 5 - 4 5 4 3 2  
4 5 4 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - <sup>v</sup> 1 2 3 2 4 3 2 4 3 2 3 2 <sup>v</sup> 1 - - 1 2 1 1 - ||

(八) 蔡國良(單管)

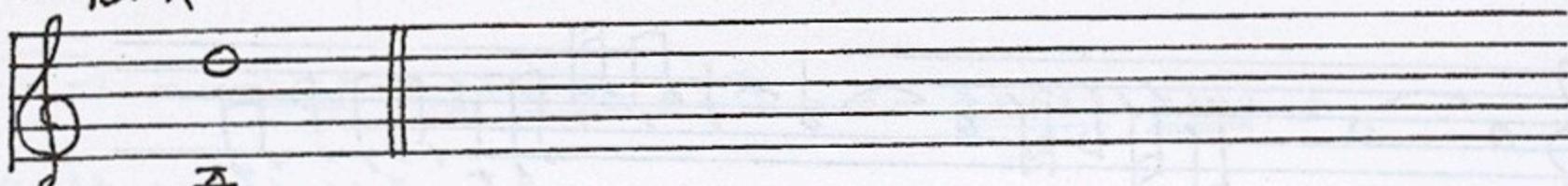
實音記譜

賴朝財採譜分析

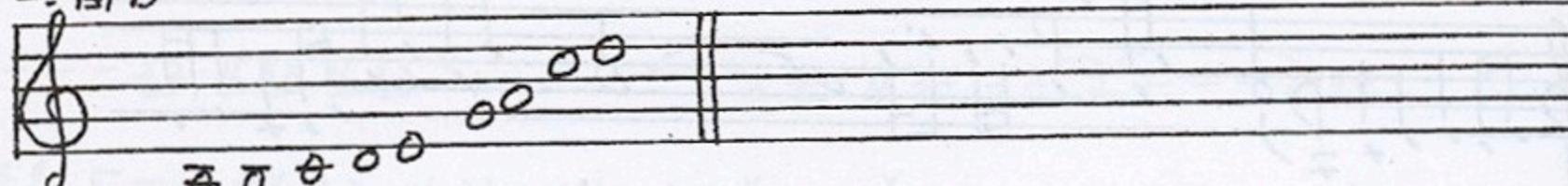
台灣民族誌數位影音典藏計畫

蔡國良

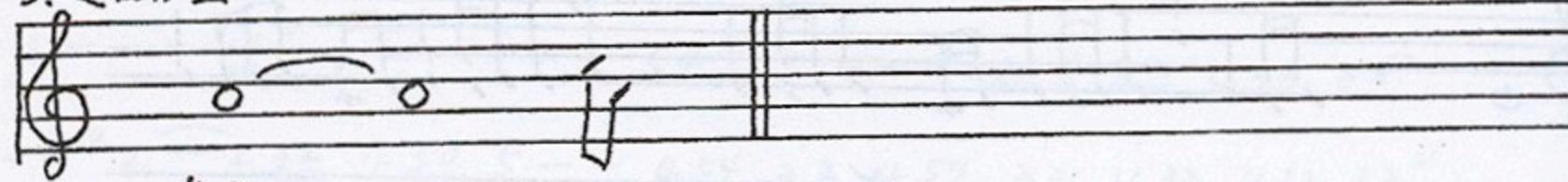
1. 音域



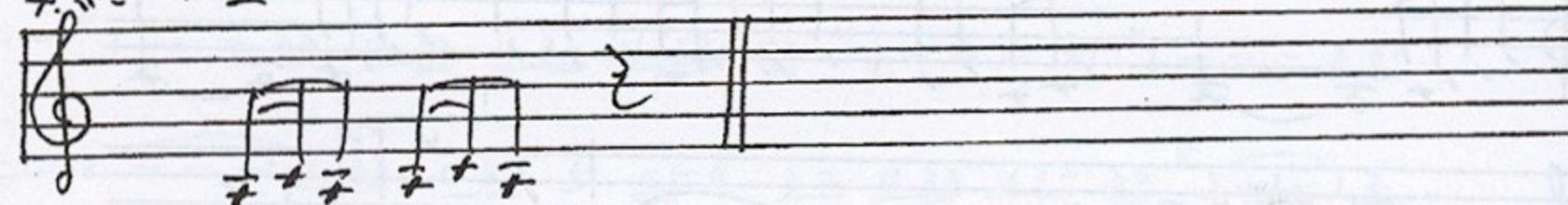
2. 音階



3. 起音音型

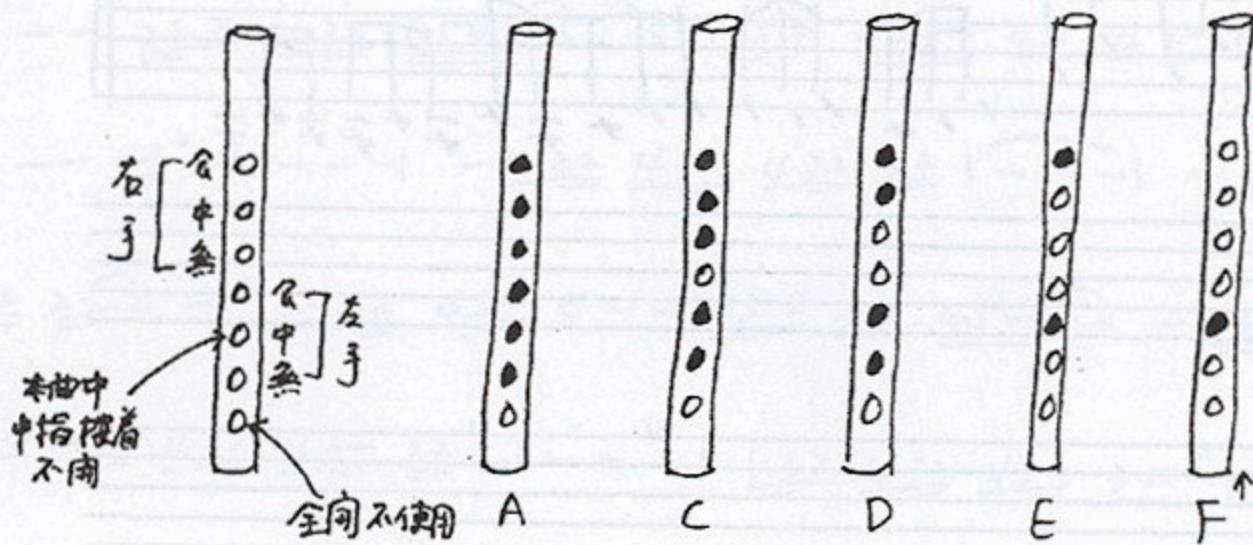


4. 終止音型



台灣民族誌數位影音典藏計畫

蔡國良 指法 (根據宋朝財採譜)



$\text{J}=104$  in C 蔡國良 口笛(單管第二首第一節)

6---6--- i6 21 22 6 ---6--- i6 i6 32 1 232 3 21 32 3  
21 6 - i6 <sup>v</sup> 6 21 22 i6 ---6- i6 i6 32 1 332 3 - - -  
32 3 4 332 3 21 <sup>v</sup> 332 3 - 4 332 3 21 332 3 4321 6 ---6-  
16 21 <sup>v</sup> 32 3 21 32 3 4321 6 ---6 16 21 32 3 21 61 6 16  
6---6 i6 <sup>v</sup> 6.1 21 6 ---6 ---6- i6 i6 32 1 332 3 5 3  
32 3 - - 32 3 21 <sup>v</sup> 332 3 4 332 3 21 323 3216 21 332 321  
612 321 61 616 6 ---6 i6 i6 321 323 321 61 616. 616 ||

台灣民族誌數位影音典藏計畫

(九) 邱善吉（單管）

♩= 120 實音記譜

賴朝財採譜分析

The musical score is handwritten on six staves. The key signature is G major (two sharps). The time signature varies across the staves. The notation uses a unique system of note heads and vertical strokes. Some notes have small arrows pointing upwards or downwards, and there are several checkmarks (✓) placed above certain notes. The score begins with a whole note followed by a half note, then a series of eighth and sixteenth note patterns. The middle section features a more complex rhythmic pattern with many eighth and sixteenth notes, some with vertical strokes indicating pitch. The final section includes a staff with a single note followed by a series of eighth and sixteenth notes.

$\text{J} = 120$

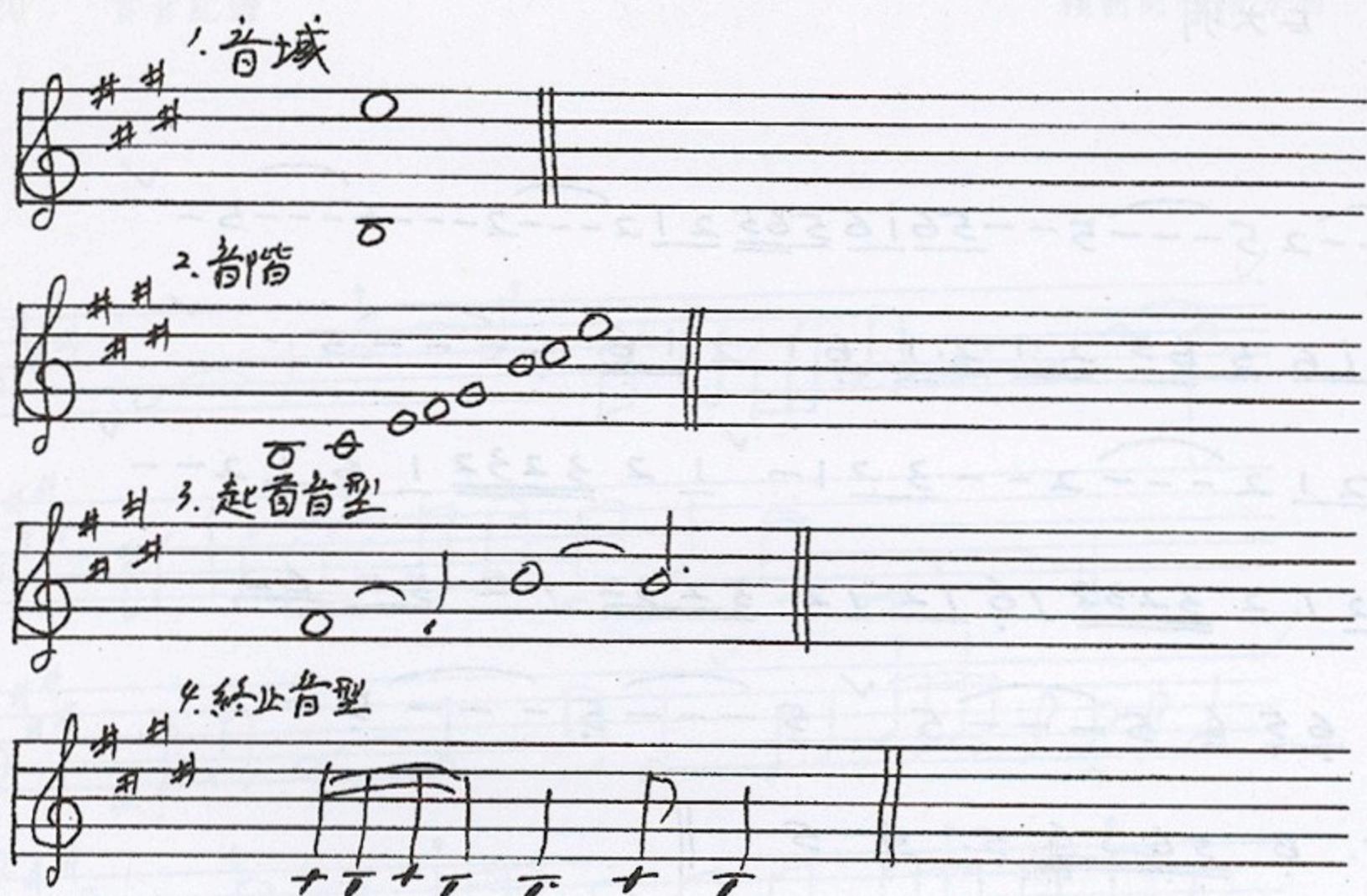
邱善吉 (单管口笛) (較鄭財接譜)

E大調

2 --- 2 5 --- 5 - - 5 6 i 6 5 6 5 2 1 2 --- 2 --- 5 --- 5 -  $\checkmark$   
 5 6 i 6 5 6 5 2 1 2 . 1 6 1 2 1 6 5 --- 5 -  $\checkmark$   
 6 1 2 1 2 --- 2 - - 3 2 1 -  $\checkmark$  1 2 3 2 3 2 1 6 1 2 - -  $\checkmark$   
 2 3 2 1 . 2 3 2 3 2 1 6 1 2 1 2 3 2 3 2 1 2 3 2 6 2  
 6 2 6 5 6 5 --- 5  $\checkmark$  5 --- 5 --- 5 -  $\checkmark$   
 6 1 . 6 5 6 5 6 5 6 5 ||

台灣民族誌數位影音典藏計畫

邱喜吉 (單管口箇)



台灣民族誌數位影音典藏計畫

邱喜吉 指法 (根據賴朝財採譜)

