



申氏吉他基本练习曲



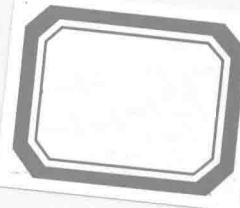
[匈]申德瑞·卡尔波尔 著
刘式 编译

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172 号

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内容说明

刘式

申德瑞·卡尔波尔是匈牙利杰出的吉他演奏家、教育家，他所编著的《吉他基本练习曲》，在欧洲传布甚广，具有很好的声誉。原书分为一、二两册，现将其合并为一译订出版。

申氏的书，以简明、实用、易学、全面为其特色，层次安排循序渐进，选材严谨又富兴趣，是一本不可多得的学习资料。

学习器乐演奏，扎扎实实打好基本功是极为重要的。尤如建筑大厦，首先得搞好房基工程，否则势必带来不良后果。学习吉他亦复如此，对于练习基本功，有时似乎会产生平凡单调之感，其实它对日后的发展，乃是十分关键的，切不可有忽视心理。

对于基本练习曲，要求有认真、严格、耐心的态度，要一步一个脚印地前进，切忌马马虎虎，东搞一下西摸一下，结果陷于一事无成。具体地说，就是要一条一条地学习，学好一条再学下一条，而不能跳来跳去，这一条还没弹好又去弹另一条。

练习时还要密切注意姿势的合理、速度的适当、节奏的准确、强弱的分明，以免在不知不觉中，养成不良习惯，日后难以纠正。

另外，学习者必须要有信心，相信掌握了良好的基本功，就能为将来的发展，开辟出一条平坦的前进道路。

1

吉他练习曲

$\text{♪} = 80-100$

8*

a) ① $\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

b) ② $\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

c) ② ③ $\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \\ 2 & & 2 & & 2 & & 2 & & 2 \end{array}$

柯达伊

$\text{♪} = 72-112$

9

$\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

$\text{♪} = 72-92$

10*

$\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

$\text{♪} = 80-144$

11*

$\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

Tempo giusto, $\text{♪} = 74-168$

12*

$\begin{array}{ccccccccc} \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

$\begin{array}{ccccccccc} \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

Tempo giusto, $\text{♪} = 40-84$

13*

$\begin{array}{ccccccccc} \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} & \widehat{m} & \widehat{i} \\ \text{3} & & \text{3} & & \text{3} & & \text{3} & & \text{3} \end{array}$

注: 凡未署名练习均为申德瑞·卡尔波尔·拉兹罗所作

Tempo giusto, $\text{♩} = 52-76$

14*

Tempo giusto, $\text{♩} = 44-76$

15*

16

(4)

17

(5)

18

(6)

$\text{♩} = 60-92$

19*

$\text{♩} = 60-92$

20*

Tempo giusto, $\text{♩}=80-112$

21*

Musical score for measure 21 in 2/4 time. The melody consists of eighth notes and sixteenth-note patterns. Fingerings like 2, 2, 2, 2, 3, 2, 2, 3, 3, 2, 3 are indicated above the notes. Pedal marks (P) are placed under the first five notes, with an arrow pointing to the right.

Musical score for measure 22 in 2/4 time. It continues the melodic line with eighth notes and sixteenth-note patterns. Fingerings such as 2, 2, 3, 3, 2, 2, 3, 3, 2, 3 are shown above the notes.

Tempo giusto, $\text{♩}=40-63$

22*

Musical score for measure 22 in 2/4 time. The melody continues with eighth notes and sixteenth-note patterns. Fingerings like 2, 2, 3, 3, 2, 2, 3, 3, 2, 3 are indicated above the notes. Pedal marks (P) are placed under the first two notes, with an arrow pointing to the right.

Tempo giusto, $\text{♩}=80-144$

23*

Musical score for measure 23 in 2/4 time. The melody features eighth notes and sixteenth-note patterns. Fingerings such as 3, 2, 3, 2, 3, 3, 2, 3, 3, 2, 3 are shown above the notes. Pedal marks (P) are placed under the first four notes, with an arrow pointing to the right.

$\text{♩}=46-69$

24*

Musical score for measure 24 in common time (C). The melody consists of eighth notes and sixteenth notes. Fingerings like 3, 2, 3, 2, 3, 3, 2, 3, 3, 2, 3 are indicated above the notes. Pedal marks (P) are placed under the first three notes, with an arrow pointing to the right.

$\text{♩}=46-84$

25*

Musical score for measure 25 in 2/4 time. The melody includes eighth notes and sixteenth-note patterns. Fingerings such as 2, 2, 2, 2, 1, 2, 3, 2, 3, 2, 3 are shown above the notes. Pedal marks (P) are placed under the first four notes, with an arrow pointing to the right.

Musical score for measure 26 in 2/4 time. It concludes the piece with a melodic line featuring eighth notes and sixteenth-note patterns. Fingerings like 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 3, 2, 3 are indicated above the notes.

26

Tempo giusto, $\text{♩}=44\text{--}96$

27*

a) $\text{♩}=60\text{--}100$

28*

b)

c)

a) ♩ = 63-84



a) ♩ = 63-96



$\text{♩} = 63-96$

31* a)

 b)

 c)

32 a)

 b)

33 a)

 b)

34 a)

 b)

a)

35

1 2 3 4 2 1 5

b)

1 2 3 4 3 2 1 0

a)

36

1 2 3 4 3 2 1 -

b)

1 2 3 4 3 2 1 0

a)

37

1 2 3 4 3 2 1 0

b)

1 2 3 4 3 2 1 0

$\text{♩} = 54.92$

38*

$\text{♩} = 54.92$

Tempo giusto, ♩-63-100

39*

Musical score for measure 39. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '2'). The melody consists of eighth and sixteenth notes. Some notes have stems pointing up, while others point down. There are several grace notes indicated by small 'i' symbols above the main notes.

Poco rubato, ♩-52-69

40*

Musical score for measure 40. The key signature is A major. The time signature is common time. The melody features eighth and sixteenth notes. Grace notes are present, indicated by '3' over a note followed by a smaller '2'. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

♩-52-86

41*

Musical score for measure 41. The key signature is A major. The time signature is common time. The melody includes eighth and sixteenth notes. Grace notes are marked with '3' over a note followed by a smaller '1'. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

Continuation of the melodic line from measure 41. The key signature is A major. The time signature is common time. The melody continues with eighth and sixteenth notes, including grace notes marked with '3' over a note followed by a smaller '1'. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

a) ♩-72-104

42*

Musical score for measure 42a. The key signature is A major. The time signature is common time. The melody consists of eighth and sixteenth notes. Grace notes are marked with '3' over a note followed by a smaller '2'. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

b)

Continuation of the melodic line from measure 42a, part b. The key signature is A major. The time signature is common time. The melody continues with eighth and sixteenth notes, including grace notes marked with '3' over a note followed by a smaller '2'. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

Continuation of the melodic line from measure 42b. The key signature is A major. The time signature is common time. The melody consists of eighth and sixteenth notes. Dynamic markings include 'P' (pianissimo) and a crescendo arrow pointing right under the notes.

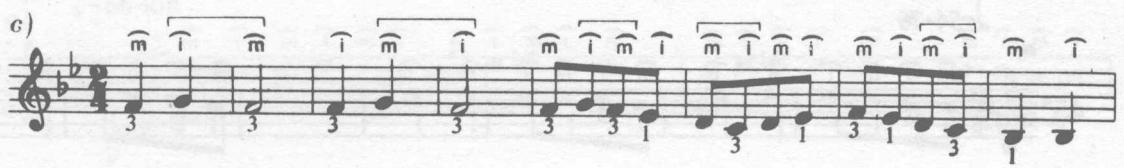
c) d) e) f)

$\text{♩} = 56-72$

43*

a)

b)



a) $\text{J}=56-92$



b)



c)



d)



J-54-76

45*

a)

b)

Tempo giusto, J-66-108

46*

a)

b)

a) $\text{♩}=66-108$

47*

P

b)

P

a) $\text{♩}=56-92$

48*

b)