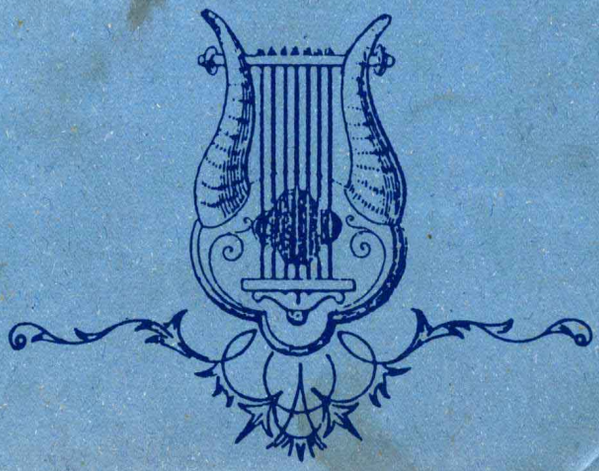
鋼琴八度技術練習教程

田春雨 著

A COURSE OF PIANO OCTAVE TECHNIQUE PRACTICE

Composed by
Tian Chun-yu



時代文藝出版社

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鋼琴八度技術練習教程 GANGQINBADUJISHULIANXIJIAOCHENG 田春雨 著

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前　　言

本書的特點及學習方法

自從鋼琴問世以來的兩個多世紀裏，衆多鋼琴作曲家(他們往往也是鋼琴演奏家)，曾寫出很多種有效和係統的鋼琴技術練習教程。而如何才能全面克服在鍵盤上演奏好八度這一技術難題，我認爲他們還沒有解決好，沒有抓住彈好八度這個訣竅。雖然他們曾寫過一些短小的八度技術練習教材，但你就是把前人這些教材彈得再好，當實際應用到樂曲和伴奏中很難的八度片斷時，你就會感到彈這些片斷既費力、又費時。彈奏的耐久力、速度、力度、音色及觸鍵的準確性都不够。進而更談不上完美、準確地表現作曲家的創作思想和時代風格。其主要原因是這些八度技術教材的實際應用面狹窄、不係統，所以程度不同地一直困擾着衆多的國內外鋼琴演奏者而無法從根本上解決八度演奏技術中出現的諸難點，并成爲困擾鋼琴演奏者的一個世界性的技術難題。爲了解決這一難題，從1980年起，我就開始着手，一定要寫出一本適用和係統的八度技術教程，以解決衆多鋼琴專業和業餘愛好者在短時間內，克服在鍵盤上演奏八度的技術困難，從而使鋼琴眞正成爲較易於演奏的樂器。

綜合我以前的教學與演奏的實踐經驗，經兩年的不斷努力，我終於創作出一套經過實踐和時間檢驗，能克服并輕鬆演奏任何大段高難度八度片斷的科學的、有效的、係統和適用的鋼琴八度技術練習教程。本套教程完全解決了演奏八度碰到的耐久力、速度、力度、音色及觸鍵的準確度諸難點，從而第一次完全解決了困擾國內外鋼琴演奏者們近280年之久的這一技術難題。任何人只要彈好本教程，再重彈過去你在樂曲和伴奏中碰到的曾認爲相當難甚至是高不可攀的八度片斷，你就會突然狂喜地發現，這些八度片斷今天竟被你毫不費力地輕鬆地彈了下來。現在你既能準確地觸鍵，輕鬆而持久地達到各種作品所要求的演奏速度，又能得心應手地控製音量和音色。鋼琴八度演奏技術，這一鋼琴演奏技術方面的最高峰，今天終於被你輕鬆地踩在脚下。昨天你還望而生畏的八度技術難關，今天已被你征服而成爲遙遠的過去。

本教程爲何能迅速解決八度演奏技術困難，現就以下幾個方面說明之。

一、熟悉鍵盤，準確觸鍵:

這本教程，就是以熟悉演奏整個鋼琴鍵盤爲基礎的八度技術練習。本教程的八度演奏音域從頭至尾始終覆蓋整個鍵盤（A_2 至a^4 ）。其最高音域只寫到85鍵，即a^4，目地使本教程在85鍵和88鍵鋼琴上都能演奏。

爲何這樣寫，衆所周知，音樂作品的旋律進行主要是由各級音程（級進、跳進、同音反復）聯接而成的。這些音程聯接用手指跑動技術彈，人們會覺得容易些。但用八度技術彈，就會覺得很困難。其根本原因是因爲八度技術——這一始終在鍵盤上進行各級音程距離跳躍彈奏的特殊技巧，會給每位彈八度的人的雙手帶來準確觸鍵的很大困難。而克服其困難的唯一辦法就是針鋒相對，作一首彈奏整個鋼琴鍵盤的在各不同組八度以內各級音程（小二、大二、小三、大三、純四、增四、純五、小六、大六、小七、大七、純八度）距離的八度特殊技術練習。這是因爲鋼琴作品曲目繁多，全部琴鍵都用得上。任何人要達到準確觸鍵，就必須把鍵盤的每個鍵位印在腦海裏，做到得心應手，以免因熟悉每個鍵位而浪費時間。本教程就是一個極好地熟悉各鍵位的八度技術練習。只要你彈好本教程，就等于你熟悉了整個鋼琴鍵盤。這不僅使你提高了演奏八度的準確性，還提高了你用單指及多指彈奏跨度大的音程及和弦的準確性。實爲一舉多得。

二、耐久力、速度:

鋼琴作品中八度片斷的連續進行最多只有幾分鐘，平時因你沒有係統地受到耐久力的鍛煉，彈幾分鐘，甚至幾十秒鐘連續的八度片斷，手和臂就會很疲勞，這必然會影響你的演奏速度。而本教程彈一遍則需二十幾分鐘，這對你演奏八度的耐久力是極大地鍛煉和提高。只要你能把本教程輕鬆地彈下來，再彈過去你很難保持原速度的幾分鐘八度片斷，就會毫不費力，易如反掌。隨着耐久力的極大提高，過去嚴重困擾你難以持久地保持原速度問題也會隨着耐久力的提高而迎刃而解了。

三、力度、音色:

過去因你沒有經受過大運動量的八度技術練習，這是直接影響你彈奏八度的力度和音色的主要原因。只要你現在經受過這種大運動量的專門練習，肯定會提高和加強指肌和掌肌的支撐力，及指、掌和臂肌的反應能力和彈力。進而會使你很容易控製力度和多種音色變化，完美而準確地表現作曲家的創作思想和時代風格。

四、練習方法:

本套教程雖然沒分段，但對於本教程的初學者，本書的每一行樂譜都可算做一段，這有利于初學者逐步學習和提高。只要你在練習時手和臂感到疲勞，即可在本書的任何一行樂譜中停下來，分數次彈完，不必堅持到結尾，不要急于彈完，休息一會兒再練，以免因過度疲勞而練傷手。我相信，任何具有一定程度的鋼琴演奏者，只要以此方法按本教程練下去，最終都能輕鬆地把本套教程完整地彈下來。并一定會在短時間內，全面地克服在鍵盤上演奏八度所碰到的一切技術困難，全面而迅速地提高自己的鋼琴演奏技術水平。

田春雨
吉林藝術學院
1985.5

A COURSE OF PIANO OCTAVE TECHNIQUE PRACTICE

Preface
——About This Course and Study Method

In the past two centuries since the piano came into being, numerous composers of piano music, who have usually been pianists, have created multitudinous effective and systematic practice courses of pianism. In my opinion, however, they have not so far well solved the technical problem of completely overcoming the difficulty in playing the octave on the piano keyboard, for they have not mastered the key to success in the technique. It is true that there have been composed some brief courses on the octave playing skill, but even if you can play these courses considerably well, when you attempt long passages of piano music or accompaniment in which there are difficult octaves, you will find it both strenuous and time-consuming to play them. And you will also find your endurance in playing, tempo, dynamics, tone colour and the accuracy in key touching inadequate and unsatisfactory, not to mention accurately and perfectly expressing the composers' ideas of creation and the age styles. The main reason for this phenomenon is that these octave practice courses are not systematic and that their coverage in application is not wide enough. Therefore, this problem has constantly been perplexing, to various extents, the numerous piano players both at home and abroad, who are unable to solve such technical problems as endurance in playing, tempo, dynamics, tone colour and the accuracy in key touching. And these have become a universal difficult problem in pianism. In order to solve this problem, I have, ever since 1980, been endeavouring to write out a suitable and systematic course on the octave technique, which can help numerous professional and amateurish piano players overcome the technical problem of playing the octave on the piano. So, this course will make the piano a musical instrument which is relatively easy to play in the near future.

After two years' constant hard work, summing up my previous experiences in teaching and playing the piano, I have at last created a scientific, effective, systematic and practicable octave technique practice course, which has undergone examination of time and practice and has proved suitable for playing any long and extremely difficult passages of the octave. This course has completely resolved all the difficult points in playing the octave—endurance in playing, tempo, dynamics, tone colour and the accuracy in key- touching, and so has, for the first time, completely solved such a technical problem as has troubled piano players boty at home and abroad for about two hundred and eighty years. If you are only able to play this course well, when you resume what you considered to be quite difficult or even unattainable octave passages that you have encountered while playing musical pieces or accompaniment, you will suddenly find out with wild joy that you can now easily complete those difficult octave passages. And now not only can you accurately touch the keys and easily play various pieces of music at the reuired tempos for a long time, but you can also control the volume and tone colour with great facility. Thus, the octave technique, the highest peak in the skill of pianism, has at last been surmounted by you. With your conquest, the obstacle of octaves, which used to strike you with awe, is now gone.

Why can this course swiftly resolved the difficulty of the octave technique? The following aspects are to be explained:

1. Familiarity with the Keyboard and Accurate Touching of the Keys:

This course is just an octave technique practice based upon a good mastery of the skill of playing upon the whole piano keyboard. Throughout the course, the compass covers the entire keyboard—from A_2 to a^4. the highest note is written to the 85th key, that is, a^4, the purpose being that the course may suit both the pianos with eighty-five keys and those with eighty-eight.

Why is the course composed in such a way? As is well known, the melody motion of musical works consists of intervals at different levels (conjunct motion, disjunct motion and unison repeat) connected together. If these

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intervals are connected by means of normal fingering, you will find it easy to play. However, if octave technique is applied, you will find it quite difficult. This is because the use of the octave technique—the special skill of constantly leaping at a distance over all the intervals on the kdyboard—can bring great difficulty to the hands of the player in touching the keys accurately while playing the octave. Then, the only way to overcome this setback is to compose a practice course on this special technique in which intervals at all the different levels (Minor Second, Major Second, Minor Third, Major Third, Perfect Fourth, Augmented Fourth, Perfect Fifth, Minor Sixth, Major Sixth, Minor Seventh, Major Seventh and Perfect Octave) within all the different octaves on the piano keyboard are played. The course is so composed because piano compositions are multitudinous and that all the keys are likely to be used. Whoever wants to touch the keys accurately must bear in mind the position of every key so as to be able to play with efficiency and avoid the waste of time due to the necessity of getting familiar with the keyboard. This course is just a wouderful octave technique practice for you to get familiar with the position of every key on the piano keyboard. If you can play this course well, that means you have familiarized yourself with the piano keyboard. This will not only improve your accuracy in playing the octave but also inprove your accuracy in playing large-span intervals and chords with one finger and with several fingers. These can truly be said to be achieving several things at one stroke.

2. Endurance and Tempo:

Passages of consecutive octaves in piano compositions generally last for at most several minutes. But since you have not got any systematic exercise for endurance, you can feel very tired in the hands and arms after consecutively playing the octave for several minutes or even for tens of seconds. This, of course, affects your playing speed. However, it takes more than twenty minutes to play this course over just once, so, it can effectively harden and greatly improve your endurance in playing the octave. If only you can lightly play this course over, you will find it extremely easy—almost as easy as turning your hand palm—to play those several-minute-long octave passages that you could hardly play at the required tempo in the past. With the endurance greatly enhanced, the problem of keeping the required tempo, which used to bother you annoyingly, will be easily solved.

3. Dynamics and Tone Colour:

It is mainly because you have not been subjected to an enormous dose of exercise on the octave technique in the past that your dynamics and tone colour in playing the octave are directly affected. However, if you now undergo this kind of enormous dose of special exercise, you are certain to enhance and strengthen the sustaining force of the muscles of your fingers and palms and the reactivity and elasticity of the muscles of your fingers, palms and arms. It can thus enable you to control the dynamics and various tone colours easily, so as to perfectly and accurately express the composers' ideas of creation and the age styles.

4. Method in Practice:

This course is not divided into sections. But for beginners trying this course, every line of music score in this book can serve as a passage. This is helpful for gradual study and improvement. While practising, you can stop at any line if you feel very tired in the hands and arms, and complete the course at several strokes; you do not have to persevere to the end. Don't be too eager to complete the course. Take a rest before continuing to practise, lest you should hurt your hands because of overfatigue. I believe that any piano player who has mastered a certain level of skillfulness of pianism can in the end be able to play this course over easily at one stroke, if only he adopt this method while practising the course, and that he will in a short time surmount all the difficulties in playing the octave on the piano keyboard and enhance his level of piano-playing skills comprehensively and rapidly.

Tian Chun-yu
at Jinlin Institute of Arts
in May, 1985

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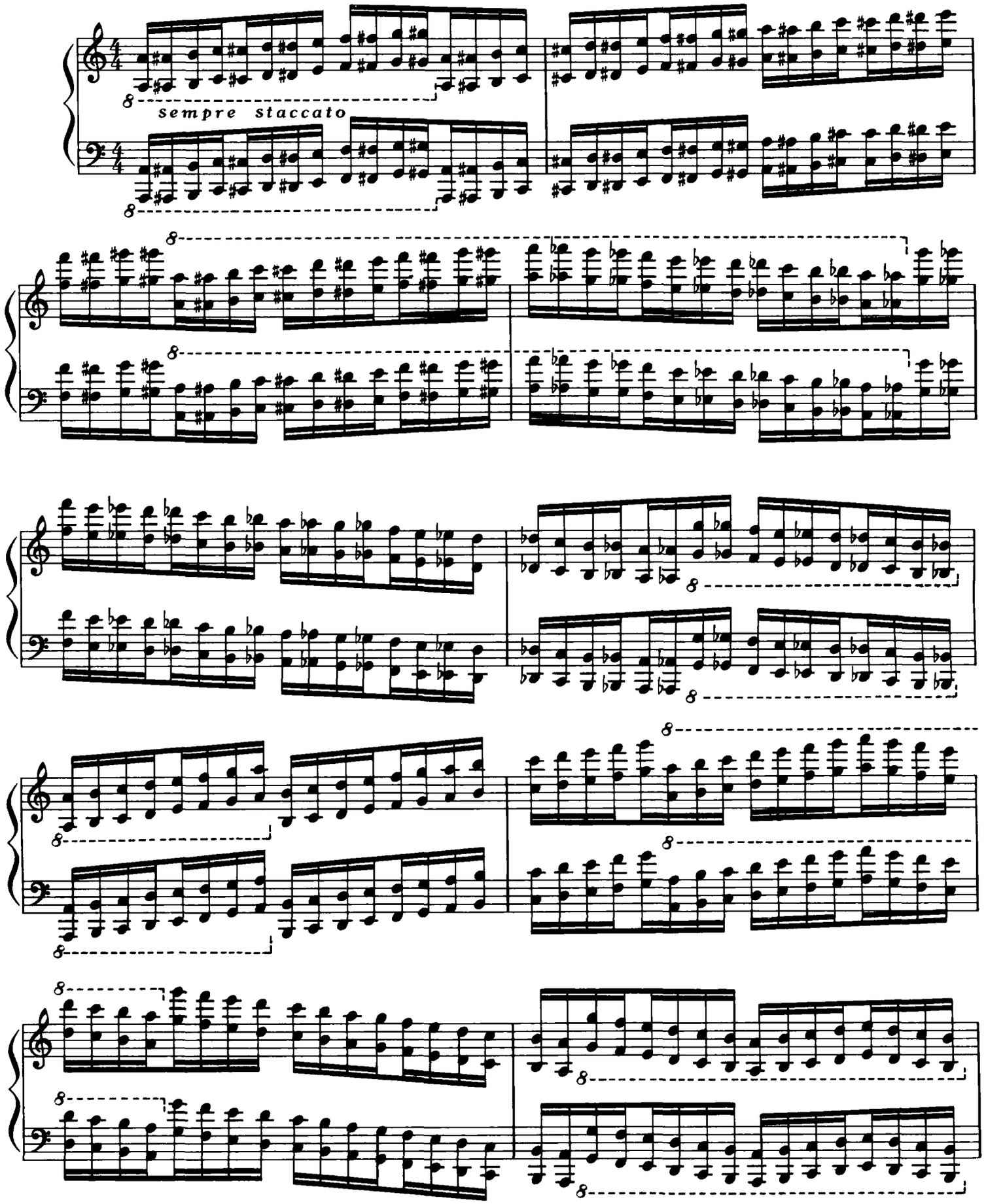

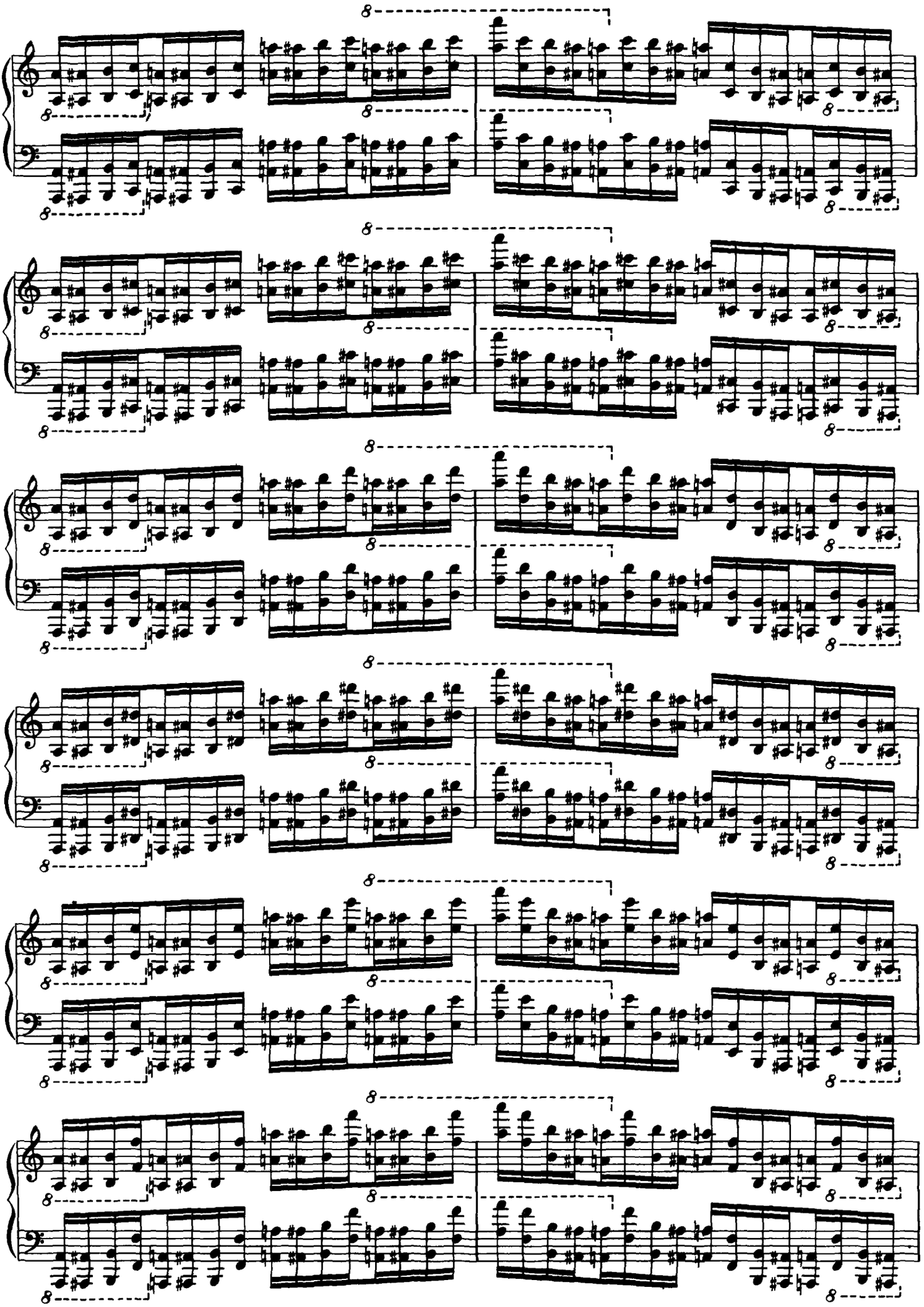

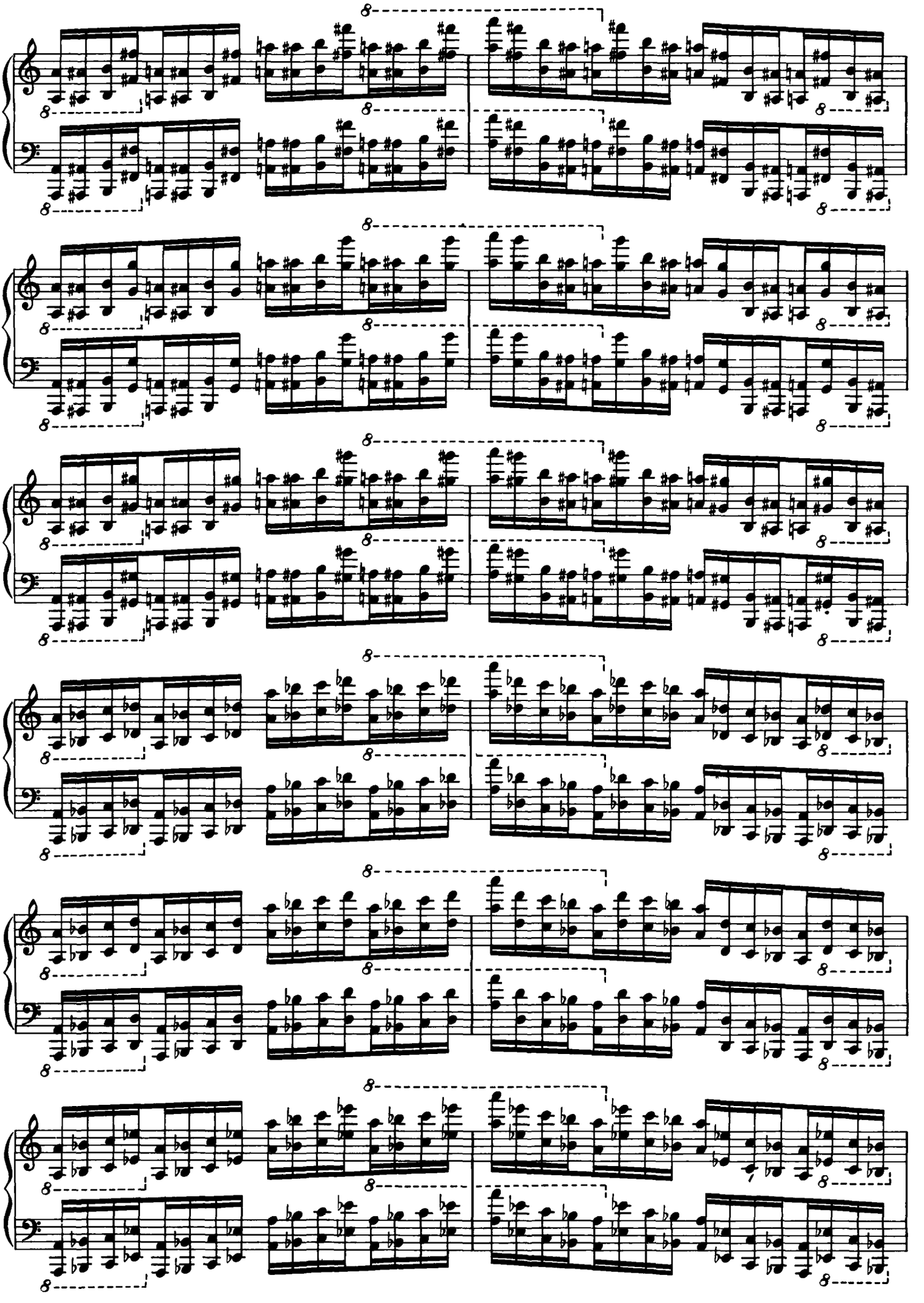

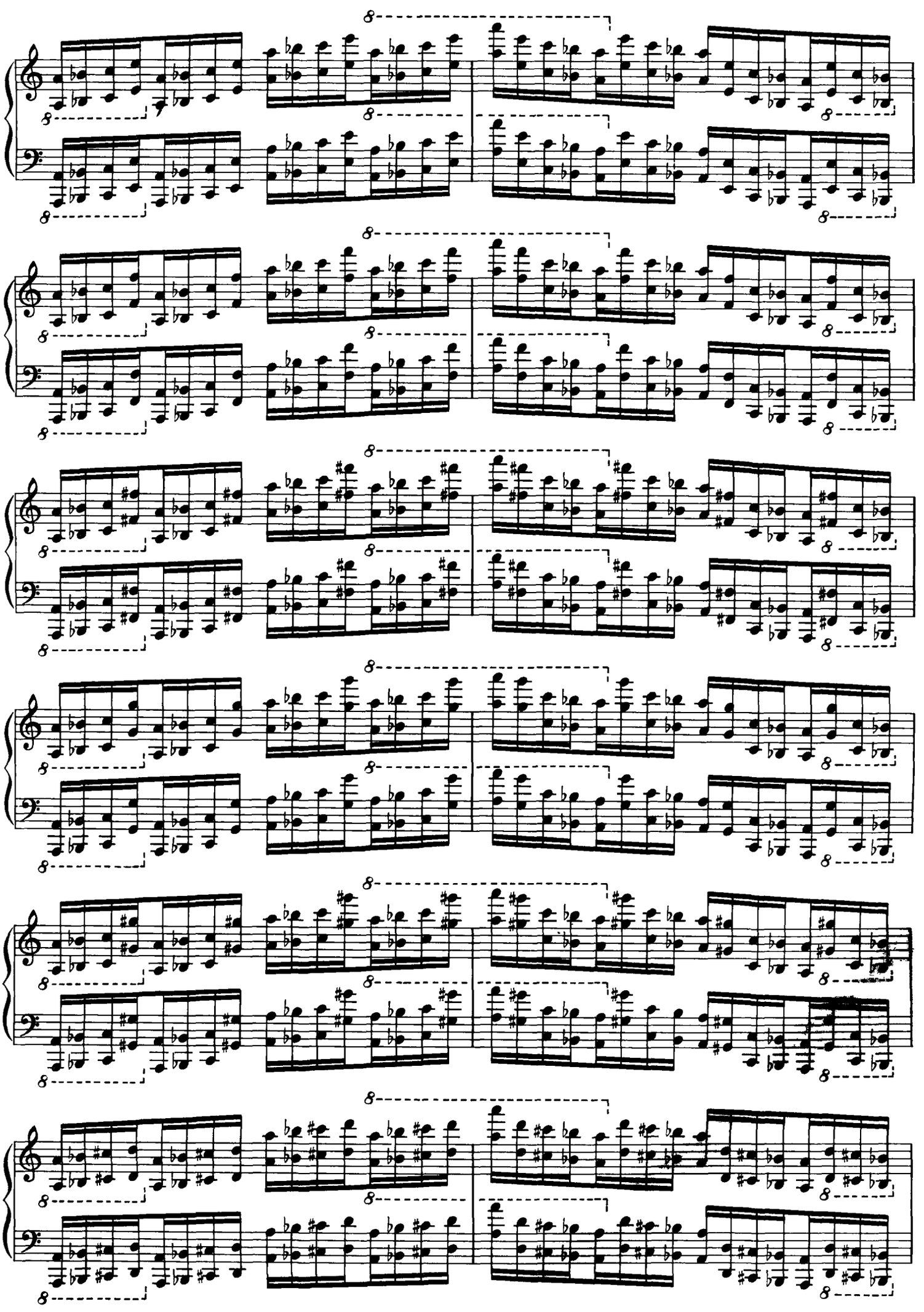

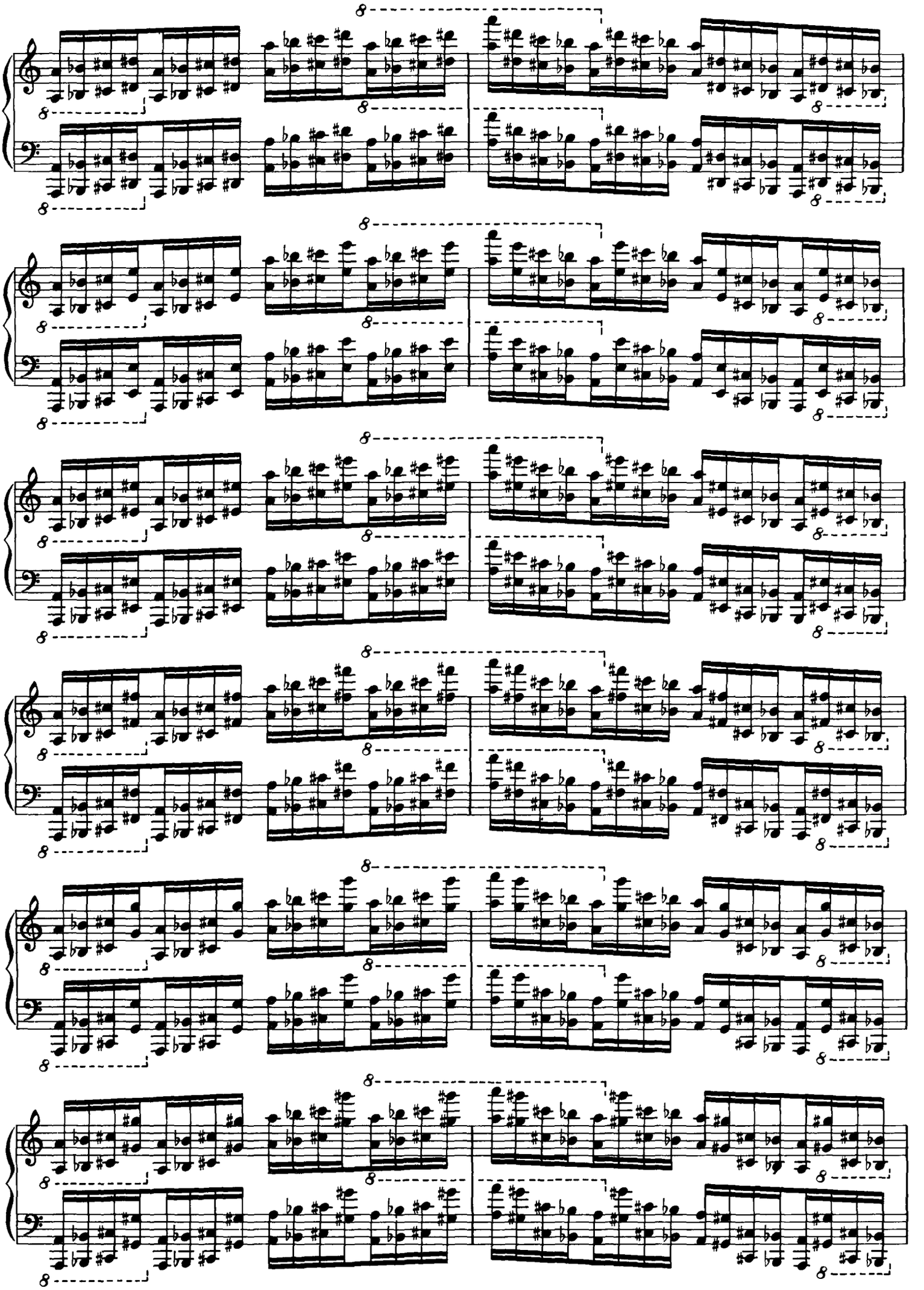

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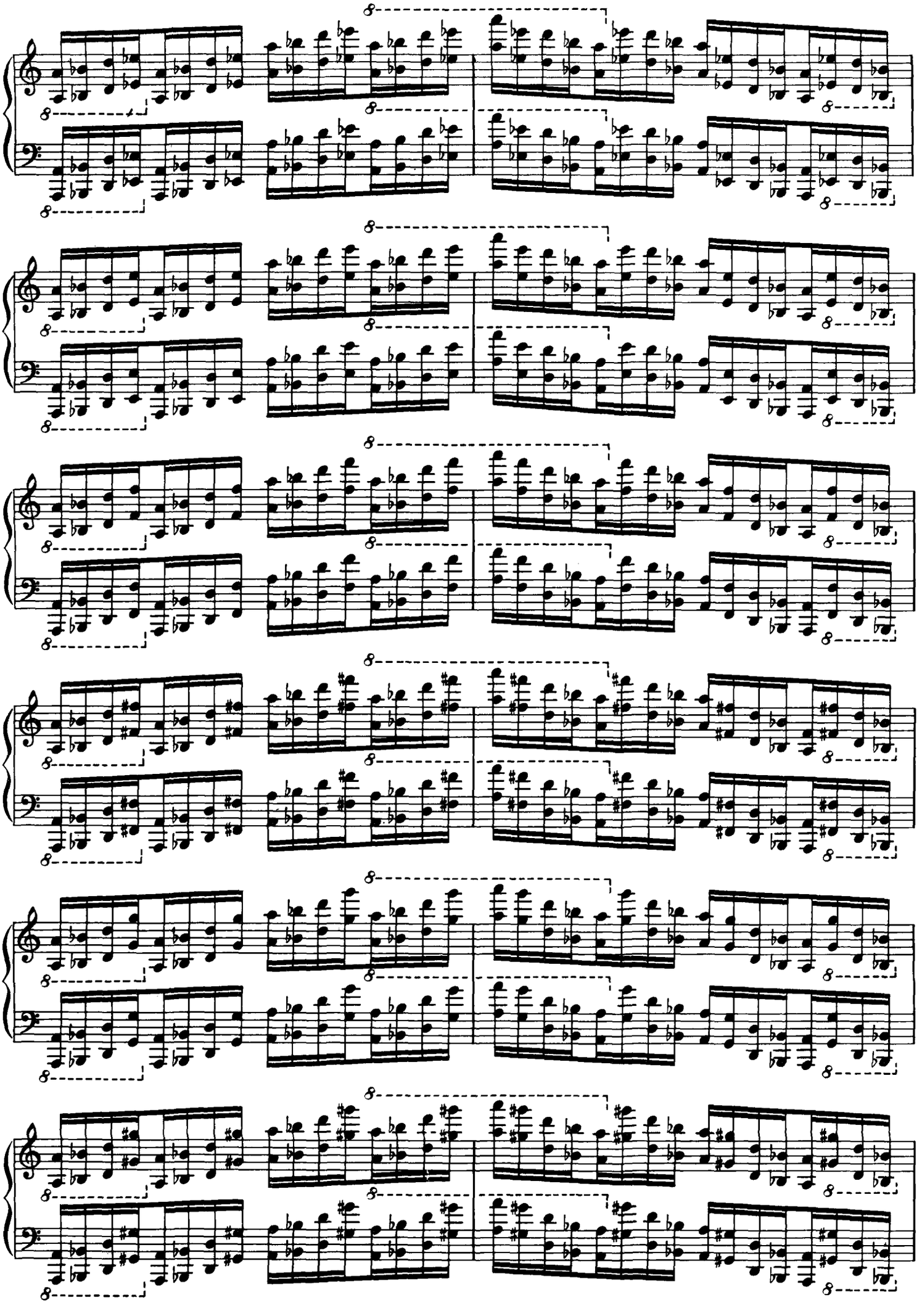

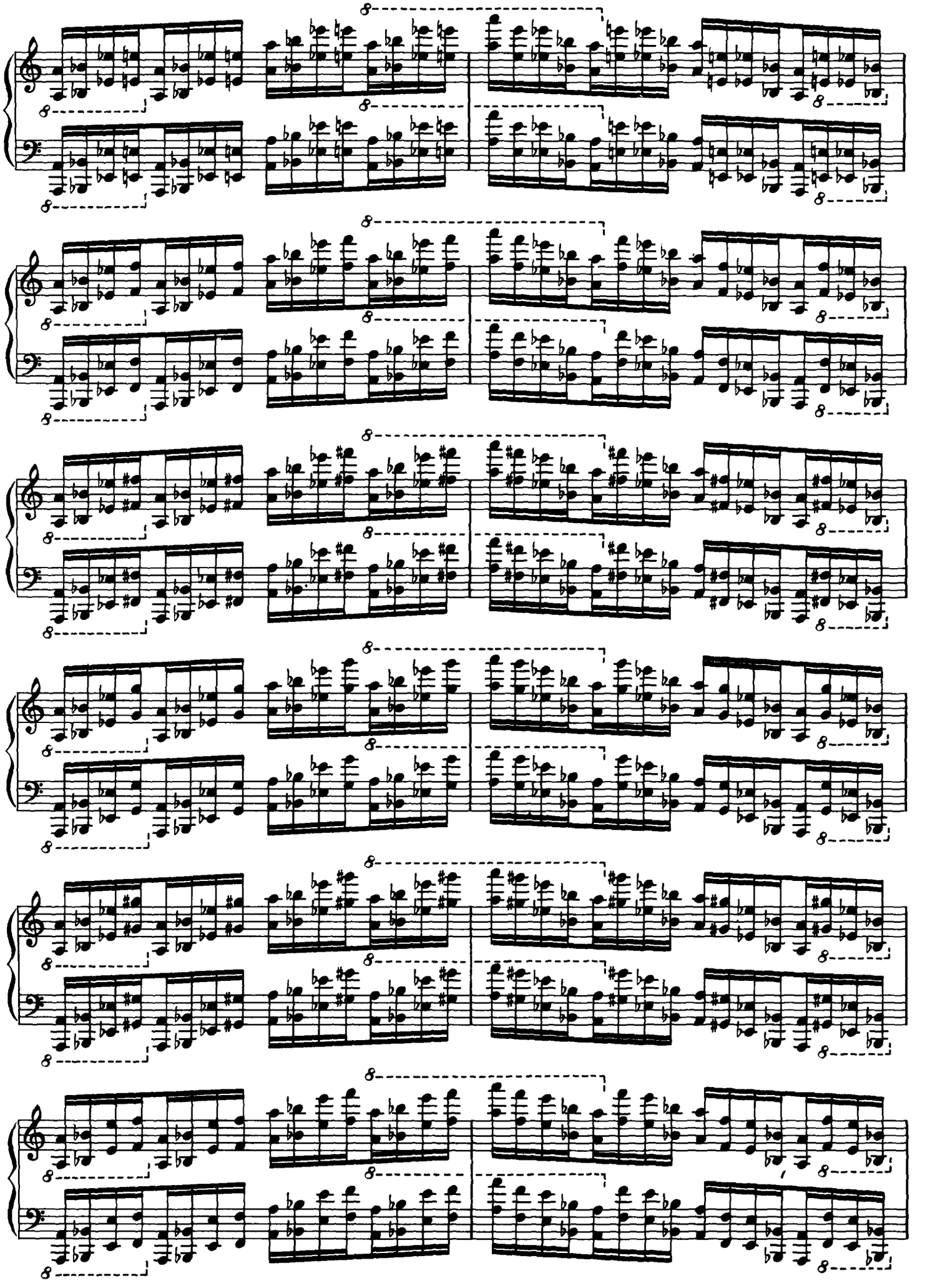

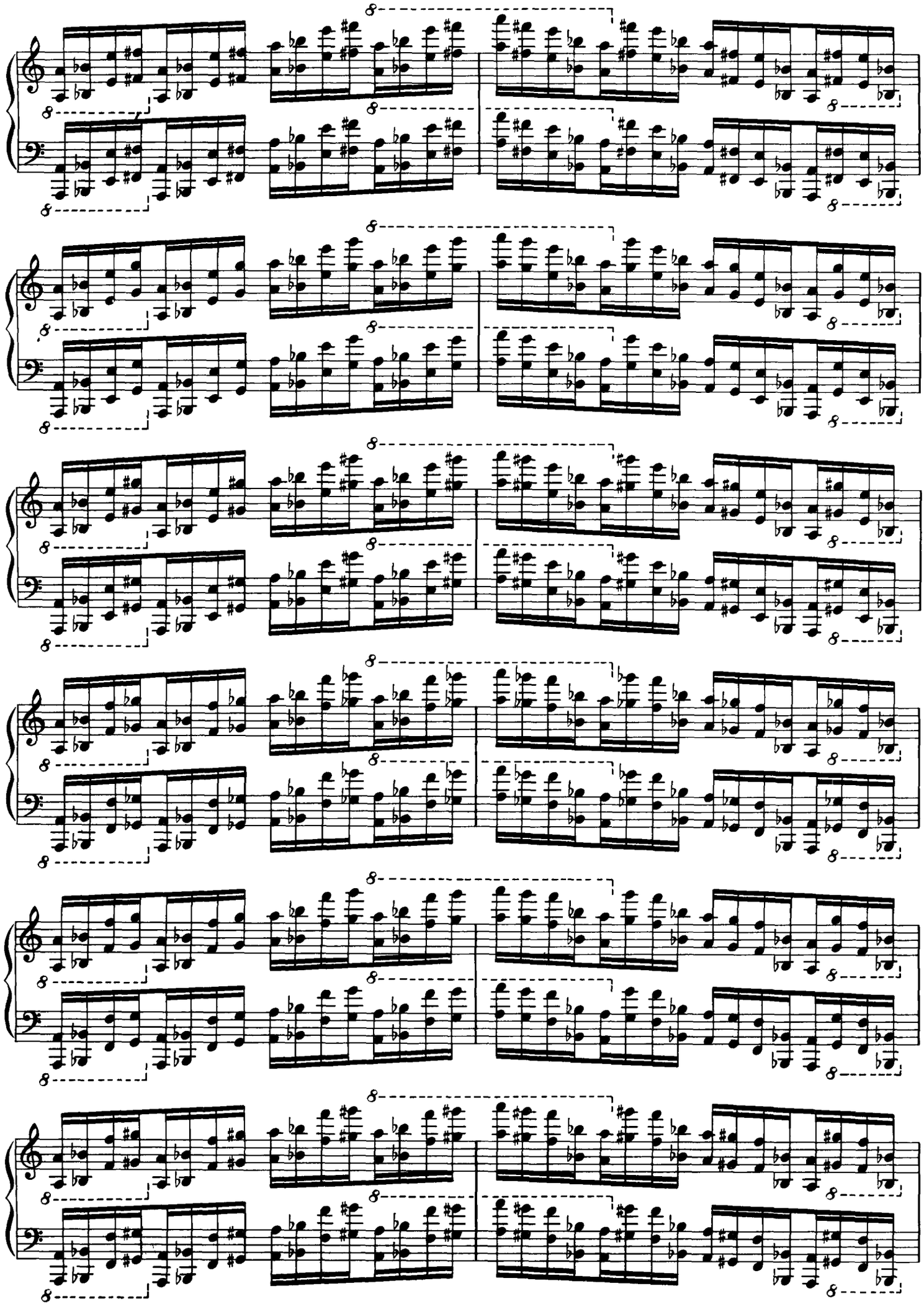

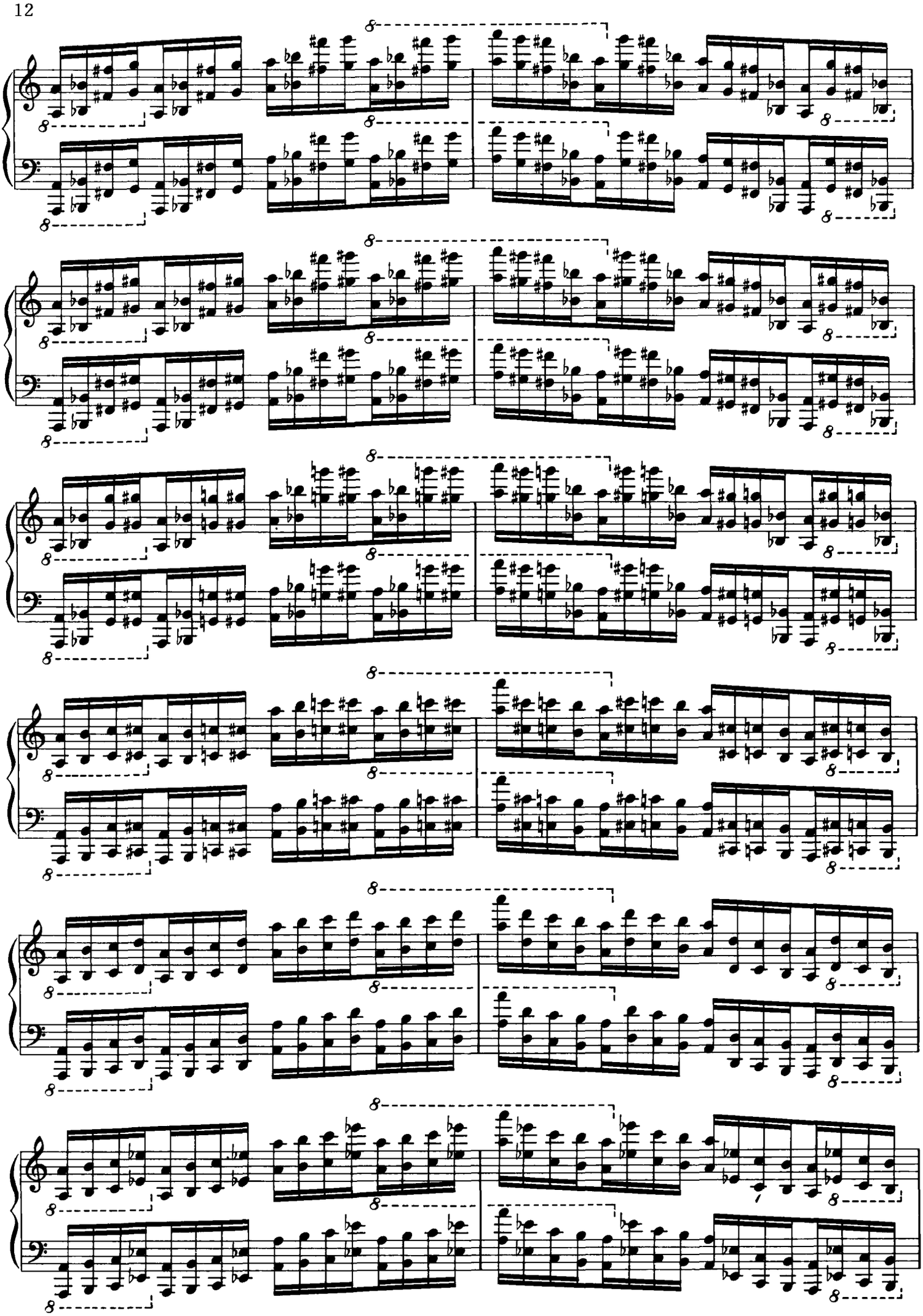

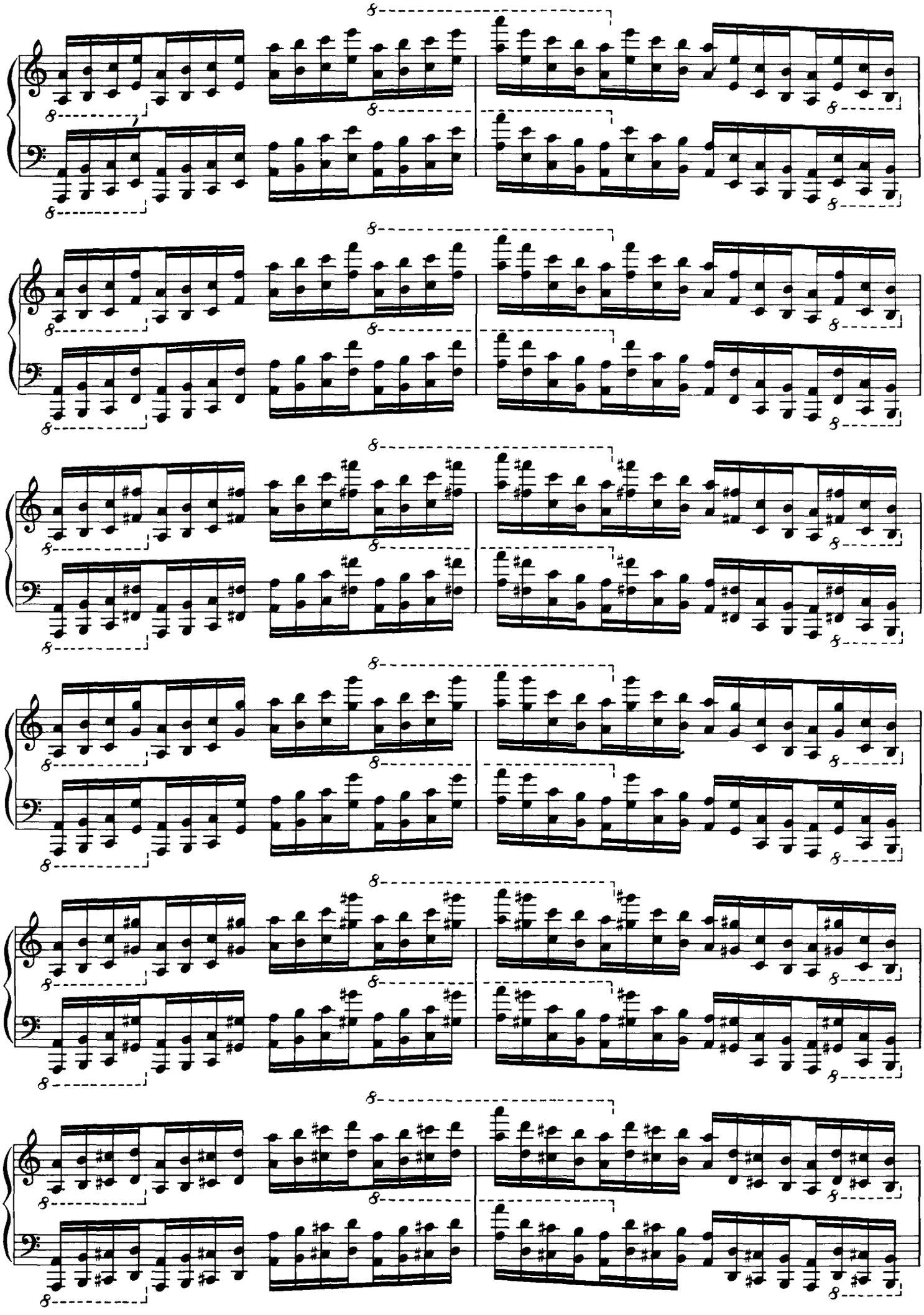

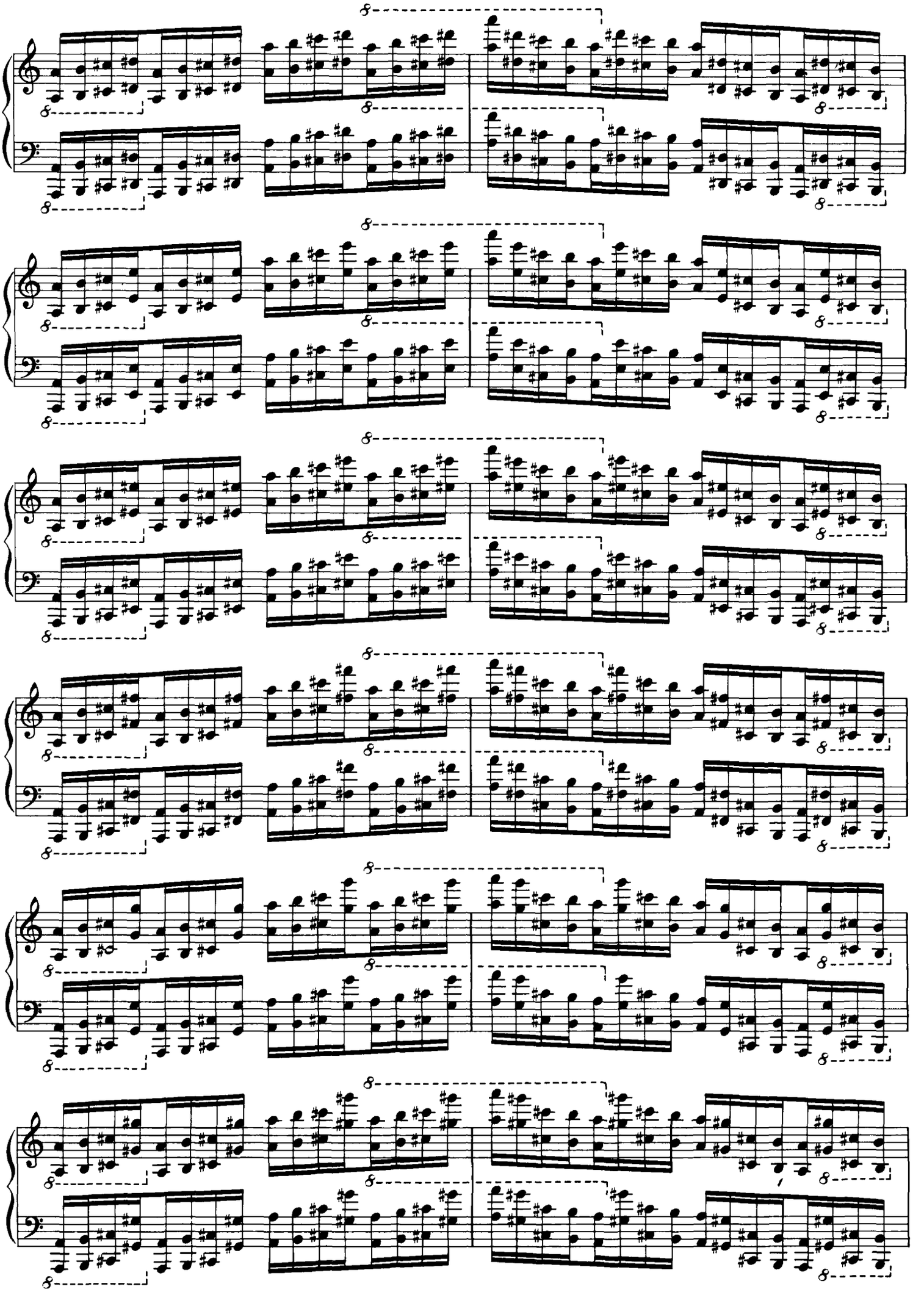

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