

A large, expressive red ink wash illustration of a cello, rendered in a traditional Chinese style. The brushstrokes are bold and dynamic, capturing the form and texture of the instrument. The background is a light, textured beige color.

宋 涛编

大提琴教程  
音阶练习分集

人民音乐出版社



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## 前 言

为满足大提琴专业教学及广大业余爱好者的需要，编者从中、外各类型大提琴教材及演奏曲目中，选择较优秀的部分，按教学的系统要求，同时又考虑到选材的广泛多样，分类选编成这套《大提琴教程》，其中包括三个分集：

1. 练习曲分集（三册）
2. 乐曲分集（三册）
3. 音阶练习分集（一册）

《大提琴教程》音阶练习分集分为三章，分别与本教程练习曲分集的一、二、三册配合使用，可适用于不同程度的学生。音阶练习是提高演奏技巧极为重要的基础练习，各种弓、指法技巧均可先以音阶与琶音的形式练习，然后进一步在练习曲与乐曲中去运用和完善，这是循序渐进地发展技巧的有效途径。学生应该每天用一定的时间练习音阶，经过长期磨炼，定能使技巧日臻完美。

本教程在编辑过程中，得到了中央音乐学院及附中的领导和大提琴教师的同行们以及大提琴教师学会中上海、沈阳、四川、西安、天津、广州、南京、武汉、吉林等音乐、艺术院校大提琴教师的大力支持，在此深表谢意。

本教程原由我与王连三先生合作编写，但在我们编出练习曲分集第一册及乐曲分集第一册之后，王连三先生不幸于1986年4月因病逝世。谨以本教程的全部完稿、出版，表示我对王连三先生深挚的悼念！

宋 涛

1988年冬于中央音乐学院

## Preface

With the aim of satisfying the needs of both professional teaching and amateur studying, the present editor, observing the demand of pedagogical procedure and the consideration of wide-rang selecting, compiled categorically this series of "Course of Cello Playing" through selecting a great number of outstanding works from various cello teaching materials and repertoires published both in home and abroad.

The "Course of Cello Playing" includes the following three sub-series:

- ( 1 ) Series of Etudes (in three volumes);
- ( 2 ) Series of Pieces (in three volumes);
- ( 3 ) Series of Scale Exercises (in one volume).

This is the volume of Series of Scale Exercises

Song Tao  
Central Conservatory of Music  
Beijing, China  
Nov., 1988

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# 第一章 二个八度的音阶与琶音

本章可以配合《大提琴教程》中练习曲分集第一册的三个部分（第一把位，第一至第四把位，第五、六把位）使用。在一般情况下，初级程度的学生，可以只练习较容易的，完整的两个八度音程的音阶与琶音。本章共列举九个大调的音阶与琶音。

学生在练习时应注意做到：

1. 正确的持琴和坐的姿势，两手协调、自然而且放松的演奏状态。
2. 正确的握弓、运弓、发音以及对弓段的正确分配。
3. 正确的按弦姿势及把位观念，良好的音准与换把。

全弓是最主要的基本弓法，用下面所写的方式练习（以同样的弓速，连续演奏音阶数遍，每遍音符增加一倍），有利于培养稳定的节奏感，并在训练左手动作的同时，也培养右手有正确分配弓段的能力，这是发展右手技巧很重要的基础，但这一点却往往被人们忽略。教师还可以根据学生的具体情况，再选一两种弓法（详见本章最后部分）进一步练习音阶与琶音。

## 1. C大调（第一把小把位）



## 2. D大调 (第一把大把位)

This musical score is for a bass guitar piece in D major, first position. It consists of ten staves of music. The key signature has two sharps (F# and C#) and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (0-4). There are several 'V' markings above notes, likely indicating vibrato or a specific technique. The piece concludes with a double bar line.

## 3. G 大调 (第一把至第四把小把位)

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a natural G (0) and a V-shaped fingering (1, 3, 4, 0, 1, 3, 4, 0). The second staff begins with a first finger (1) and a V-shaped fingering (2, 4, 1, 3, 4, 2, 4, 2). The third staff begins with a natural G (0) and a V-shaped fingering (4, 3, 0, 4, 3, 0, 4, 3, 0). The fourth staff begins with a V-shaped fingering (0, 1, 3, 4, 0, 1, 3, 4, 0, 1, 3, 4). The fifth staff begins with a natural G (0) and a V-shaped fingering (1, 3, 4, 0, 1, 3, 4, 0). The sixth staff begins with a V-shaped fingering (1, 3, 4, 0, 1, 3, 4, 0). The seventh staff begins with a natural G (0) and a V-shaped fingering (3, 0, 4, 1, 4, 4, 4, 4). The eighth staff begins with a natural G (0) and a V-shaped fingering (0, 1, 3, 4, 0, 1, 3, 4). The ninth staff begins with a natural G (0) and a V-shaped fingering (4, 1, 4, 2, 1, 4, 2, 2). The tenth staff begins with a natural G (0) and a V-shaped fingering (0, 1, 3, 4, 0, 1, 3, 4).

## 4. E 大调 (第一把至第二把小把位)

The musical score is written in bass clef, 2/4 time, and E major (one sharp). It consists of ten staves of music. The notation includes various fingerings (0-4), slurs, and dynamic markings like 'V' for accents. The exercise covers a range of notes from E2 to E4.

## 5. F 大调 (第一把至第三把小把位)

4 0 1 2 4 0 1 2 4

0 1 2 1 3 4 p p 2 1 0

4 0 0 4 0

V 1 2 0 1 3 4 2

0 0 0 0 V

1 2 0 0 0

V 1 4 2 1 4 2 4

2 4 0 2 1 4 2 1

V 2 0 2 1 1 4 p p 1

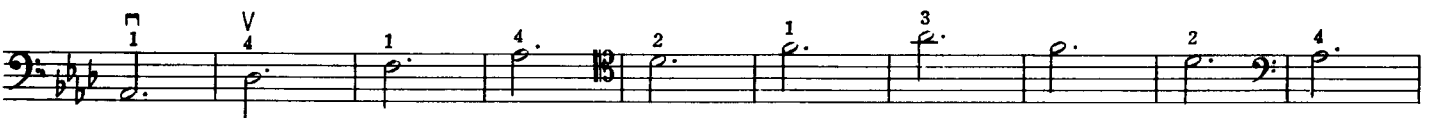
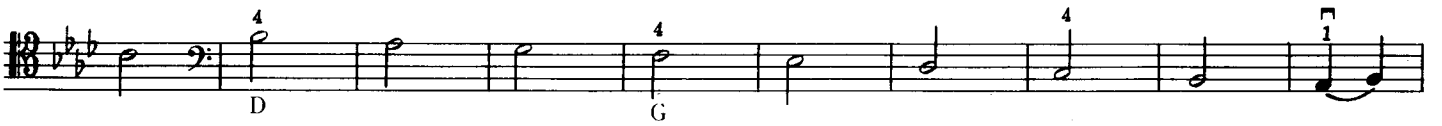
0 0 V 1 4 1 0

## 6. A大调 (第一把至第四把大把位)

The musical score consists of 12 staves of music in A major (two sharps: F# and C#) and 2/4 time. The notation includes various musical symbols and guitar-specific instructions:

- Staff 1:** Starts with a bass clef, key signature of two sharps, and a 2/4 time signature. It features a sequence of notes with fingerings: 4, 0, 1, 2, 4, 0, 1, 5. A vibrato (V) symbol is placed above the first measure.
- Staff 2:** Continues the sequence with fingerings: 4, 1, 2, 4, 3, 4, 2, 4, 3.
- Staff 3:** Includes fingerings: 0, 4, 2, 0, 4, 2, 1, 2, 4, 0. A vibrato (V) symbol is placed above the final measure.
- Staff 4:** Features slurs and fingerings: 1, 2, 0, 1, 3, 4, 1, 2, 4, 3, 4.
- Staff 5:** Includes slurs and fingerings: 4, 0, 4, 0, 4, 0, 1, 0, V, 0.
- Staff 6:** Features slurs and fingerings: 3, 4, 4, 0, 4, 4.
- Staff 7:** Includes slurs and fingerings: 1, V, 4, 1, 0, 1, 4, 3, 4.
- Staff 8:** Features slurs and fingerings: 0, 1, 1, 0, 1, 3, 4, 0.
- Staff 9:** Includes slurs and fingerings: 1, V, 0, 1, 4, 3, 4, 4, 0.
- Staff 10:** Features slurs and fingerings: 1, 0, 0, 1, 3, 4, 0, 0.
- Staff 11:** Includes slurs and fingerings: 1, 0, 0, 1, 3, 4, 0, 0.
- Staff 12:** Features slurs and fingerings: 1, 0, 0, 1, 3, 4, 0, 0.



7.  $\flat A$  大调 (第一把至第五把小把位)

8.  $\flat B$  大调 (第一把至第六把小把位)

This page contains ten staves of musical notation for guitar, written in the bass clef. The key signature is one flat ( $\flat B$ ), and the time signature is 2/4. The music is organized into ten staves, each containing a sequence of notes and rests. Fret numbers (0, 1, 2, 3, 4) are indicated above the notes to specify the fretting hand position. Fingerings (1, 2, 3, 4) are also indicated above the notes to show which finger should be used. Some notes are marked with a 'V' above them, indicating vibrato. The notation includes various rhythmic values, such as quarter notes, eighth notes, and sixteenth notes, as well as rests. The music is presented in a single system, with the staves connected by a vertical line on the left.

9. B 大调 (第一把至第六把半小把位)

弓法练习

