

MUSIC

詹天来 李欢 编著

钢琴花园

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编者的话

钢琴,这个被称为“乐器之王”的键盘乐器,受到全世界音乐爱好者的青睐。这不仅因为钢琴的音域宽广,音色优美动听,富有极强的表现力而且通过学习钢琴,还可以培养良好的听觉和全面的音乐感觉,进而愉悦身心,陶冶情操,发展智力。“钢琴王国”就像一个大花园,到处开满了艳丽芬芳的花朵,等待我们去发现、栽培和观赏。学习钢琴必须严格且循序渐进,除了应该有一位好的老师以外,还必须有一本好的教材。但对教、学二者来说,面对繁多的钢琴练习曲和风格各异的钢琴曲,在选择教材时往往无所适从,因而都希望有一本既能较全面反映钢琴演奏技能和表现特点,又能适应各级各类业余钢琴考级,同时还是一本能扩大学习者音乐视野,提高音乐素养的钢琴教材。为此,我们尝试着选编了这本钢琴曲集并取名为《钢琴花园》。

《钢琴花园》共分考级之路一、考级之路二两册。预想通过对第一册的学习,达到业余钢琴4—5级水平;通过对第二册的学习,达到业余钢琴7—8级水平。本曲集参阅了大量的钢琴练习教材和曲目,融会了众多钢琴教师和编者数十年的教学经验,以及中央与各地方钢琴考级的有关曲目和要求,精选了其中一些教学效果好、技术练习典型、艺术趣味性强、音乐风格独特和旋律优美动听的钢琴曲,其中有很多曲目就是钢琴考级常选用的曲目。我们按钢琴学习的循序渐进要求,归类编排为练习曲、复调乐曲、奏鸣曲和乐曲等四个方面,还附录了24个大、小调音阶,琶音的基本指法表。在使用本教材时,既可以按教材的进阶编排循序练习,也可以根据练习曲的程度,选择其它各部分程度相当的复调、小奏鸣曲或乐曲结合练习。本曲集主要对象是儿童,但同样也适用于想学习钢琴的成人。

我们深信,在老师的指导下,通过对《钢琴花园》的学习,不仅能使学习者逐步掌握钢琴的基本演奏技能和熟悉钢琴键盘,并达到一定级别,也能使学习者逐步了解钢琴特有的音乐语言及表现手法。同时,对提高音乐修养和培养学习兴趣等,也一定是大有裨益的。《钢琴花园》是您进入“钢琴王国”的通行证,是您参加钢琴考级的良师益友。愿《钢琴花园》这套曲集能成为所有钢琴爱好者的好朋友,带您步入那芬芳诱人、绚丽多彩的钢琴王国和音乐殿堂。

2000年7月

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手指的独立(练习曲)

弹钢琴与演奏其它乐器的最大区别在于,演奏者的左右手要同样的灵活和协调,特别是十个手指应具有相同的力量与活动能力。为此,每一个学习钢琴弹奏的人,都必须坚持长期地对自己左右手的十个手指进行系统而不间断的练习。

一般地说,人在生活与劳动中对右手的运用和依赖比较侧重,因而人的左手相对而言就成了“弱者”。因此,在钢琴的基本训练中,应对左手有特殊的“关照”才行。同理,人的十个手指的力量和灵活性也是不平衡的,如四、五两指就显得“惰性”较严重,因而在练习中也应给予更多的锻炼机会。除此以外,弹奏钢琴还需要掌握一些基本的方法和技能技巧。如:非连音、连音、跳音、断音、双音、和弦以及指间的扩张、各种基本指法的运用和双手配合协调等等。练习曲的弹奏目的正在于此。

本册的练习曲精选了施密特的钢琴五指练习、拜厄的钢琴基本教程、车尔尼的钢琴初步教程 599、莱蒙的钢琴练习曲集作品第 37 号等教材中的训练曲目,以便于大家进行有针对性的手指独立练习和基本技法练习。我们相信,只要你认真对待本教材所提供的每一条练习,通过日积月累,你一定会拥有一双灵巧的手和十只会唱歌的手指。

1.

Exercise 1 consists of three measures. The first two measures feature a continuous eighth-note pattern in both the treble and bass staves. The treble staff starts on G4 and ascends to D5, while the bass staff starts on G3 and ascends to D4. The third measure contains a whole note G4 in the treble and a whole note G3 in the bass.

2.

Exercise 2 consists of three measures. The first two measures feature a continuous eighth-note pattern in both the treble and bass staves. The treble staff starts on A4 and ascends to E5, while the bass staff starts on A3 and ascends to E4. The third measure contains a whole note A4 in the treble and a whole note A3 in the bass.

3.

Exercise 3 consists of three measures. The first two measures feature a continuous eighth-note pattern in both the treble and bass staves. The treble staff starts on B4 and ascends to F5, while the bass staff starts on B3 and ascends to F4. The third measure contains a whole note B4 in the treble and a whole note B3 in the bass.

4.

Exercise 4 consists of three measures. The first two measures feature a continuous eighth-note pattern in both the treble and bass staves. The treble staff starts on C5 and ascends to G5, while the bass staff starts on C4 and ascends to G4. The third measure contains a whole note C5 in the treble and a whole note C4 in the bass.

5.

Exercise 5 consists of three measures. The first two measures feature a continuous eighth-note pattern in both the treble and bass staves. The treble staff starts on D5 and ascends to A5, while the bass staff starts on D4 and ascends to A4. The third measure contains a whole note D5 in the treble and a whole note D4 in the bass.

6.

Musical notation for exercise 6, measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both hands end with a whole note chord consisting of G4, B4, and D5.

7.

Musical notation for exercise 7, measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both hands end with a whole note chord consisting of G4, B4, and D5.

8.

Musical notation for exercise 8, measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both hands end with a whole note chord consisting of G4, B4, and D5.

9.

Musical notation for exercise 9, measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both hands end with a whole note chord consisting of G4, B4, and D5.

10.

Musical notation for exercise 10, measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both hands end with a whole note chord consisting of G4, B4, and D5.

11.

4/4

1 3 1 3 5

2 2

5 2 3 1

12.

Comod

4/4

5 3 4 2 1

3

4/4

4/4

Allegretto

13.

Musical score for exercise 13, marked Allegretto in 3/4 time. The score consists of three systems of two staves each. The first system includes fingerings 5, 3, and 2. The second system includes fingerings 5, 1, 3, 4, and 5. The third system includes a fingering of 4. The piece concludes with a double bar line.

Allegretto

14.

Musical score for exercise 14, marked Allegretto in 3/4 time. The score consists of two systems of two staves each. The first system includes fingerings 1, 2, 3, 5, and 5. The second system includes fingerings 1, 2, and 3. The piece concludes with a double bar line.

15.

5

3 5

legato

16.

1

5

17.

1 3 5

3 1

18.

Musical score for measures 18-19. The top system (measures 18-19) features a treble clef with a 3/4 time signature. The right hand plays a melody of quarter notes, while the left hand plays a steady eighth-note accompaniment. The bottom system (measures 19-20) continues the same texture. The piece concludes with a double bar line.

Moderato

19.

Musical score for measures 19-20. The top system (measures 19-20) is in 4/4 time. The right hand has a melody with slurs and fingerings (1, 2, 3, 2). The left hand has a bass line with slurs and fingerings (5, 1, 3, 1, 5, 5). The dynamic marking *mf* is present. The word *legato* is written below the left hand.

Musical score for measures 20-21. The top system (measures 20-21) continues the melody and accompaniment. The right hand has slurs and fingerings (1, 2, 1, 1, 4). The left hand has slurs and fingerings (5, 1, 5, 5, 1, 2, 1, 5, 1, 3). A repeat sign is used at the end of the system.

Musical score for measures 21-22. The top system (measures 21-22) continues the melody and accompaniment. The right hand has slurs and fingerings (1, 2, 1, 1, 4). The left hand has slurs and fingerings (5, 1, 5, 5, 1, 3).

Musical score for measures 22-23. The top system (measures 22-23) continues the melody and accompaniment. The right hand has slurs and fingerings (1, 2, 1, 1, 4). The left hand has slurs and fingerings (5, 1, 5, 5, 1, 3). The dynamic marking *mf* is present. The piece concludes with a double bar line.

llegretto

20.

legat

2 3 4 1 2 3 2 4 5 3 1 2 1 3

Comodo

21.

mf *cres* *di*

f *im*

mf *cres* *dim*

22. *mf*

Allegretto

23. *dolc*
legat

Moderato

24. *dolc*

Allegretto

25. *mf*

leggierament