RODOLPHE KREUTZER
克莱采尔

18首低音提琴练习曲
18 STUDIES FOR DOUBLE BASS

罗 兵编注
Edited by Luo Bing

上海音樂學院出版社
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序 言

鲁道夫·克莱采尔（Rodolphe Kreutzer,1766~1831），法国著名小提琴家、作曲家。一生共创作了40余部歌剧、19首小提琴协奏曲和数十首弦乐重奏作品。其中著名的《克莱采尔42首小提琴练习曲》是小提琴演奏技巧训练中最为重要的基础教材之一，演奏者通过学习这本练习曲可以打下全面扎实的技术基础。

19世纪伟大的低音提琴家、作曲家、维也纳音乐学院教授西曼德尔先生（Franz Simandl，1840~1912）后来将这本练习曲移植改编成为《克莱采尔—西曼德尔18首低音提琴练习曲》，使之也成为低音提琴基础训练中必不可少的教材之一。

这本练习曲需要学习者在严格、准确的指导下使用，但现有的几个版本在演奏要求方面并没有详细的提示，因而日常教学中会发现学习者在指法设置和弓段运用方面存在不合理的情况。初级学习者需要详细的注释来提高练习的准确性，在这一前提下，我在原作的基础上就指法和弓段的运用进行了重新编订并增加了练习提要。

衷心希望这本练习曲能为学习者提高演奏技巧带来一定的帮助！

罗 兵

2017年5月18日于上海

Preface

Rodolphe Kreutzer (1766-1831) was a famous French violinist and composer. He has produced over 40 operas, 19 violin concertos and dozens of works for string ensembles. One of the most important basic teaching materials in the training of violin playing is "Kreutzer 42 Violin Etudes". These pieces can lay a comprehensive and solid technical foundation for the performer.

Franz Simandl (1840-1912),the great contrabass player, composer in the 19th century, and professor at the Vienna Conservatory, adapted these pieces into "Kreutzer-Simandl 18 Contrabass Etudes". From then on, this teaching material has become one of the essential basic teaching materials for contrabass.

These etudes should be used under strict and accurate guidance, but several existed versions are lacking in requirements of playing with detailed tips, thus in daily teaching, the fingering and bowing of learners often appear to be unscientific and unreasonable. Beginners need more detailed instructions to guarantee the accuracy in training. So on this premise, I made some revision and compilation to the fingering and bowing, and added some notes for performance.

I sincerely hope that this work will help learners improve their playing skills.

Luo Bing
May 18, 2017 in Shanghai

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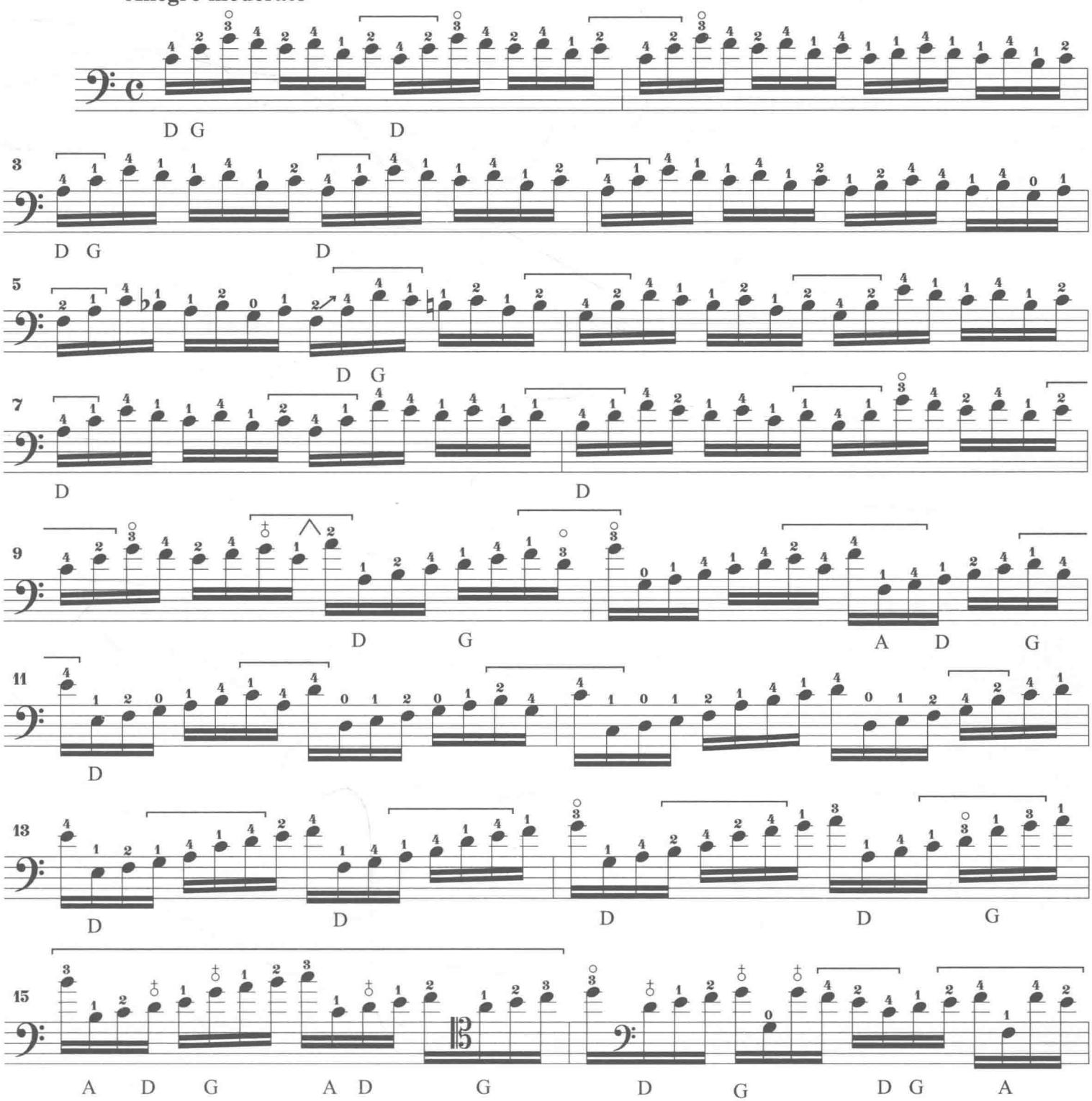
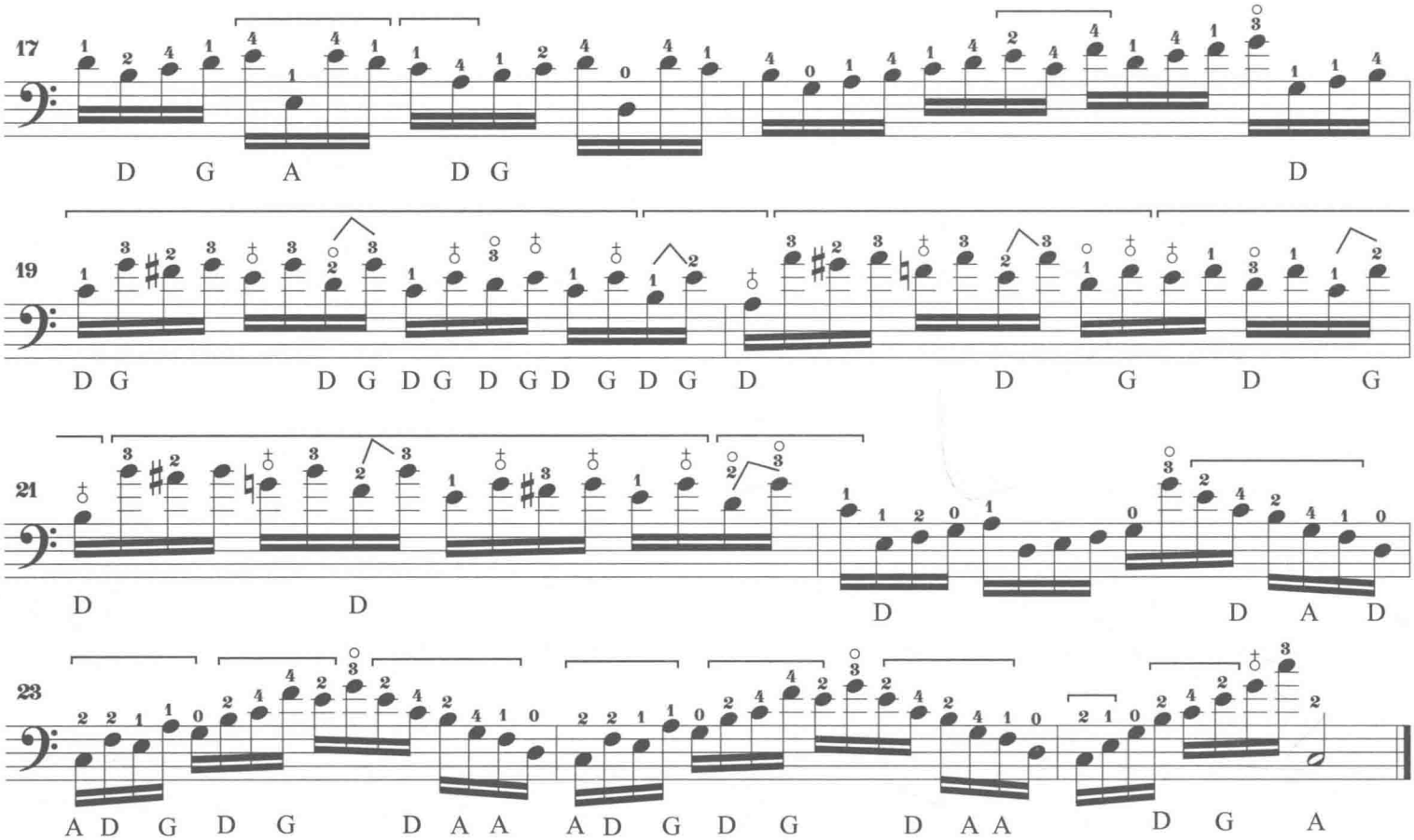
1.

由慢至快，在下半弓、中弓、上半弓参照不同弓法进行练习，注意左手手指按弦所需的力度以及换把动作的干净。

Practice from slow to fast in the lower half of the bow, the middle of the bow and the upper half of the bow, using different bowing techniques. Pay attention to the stength of pressing the string by the finger of the left hand, and the movement of position shift needs to be clean.

Allegro moderato

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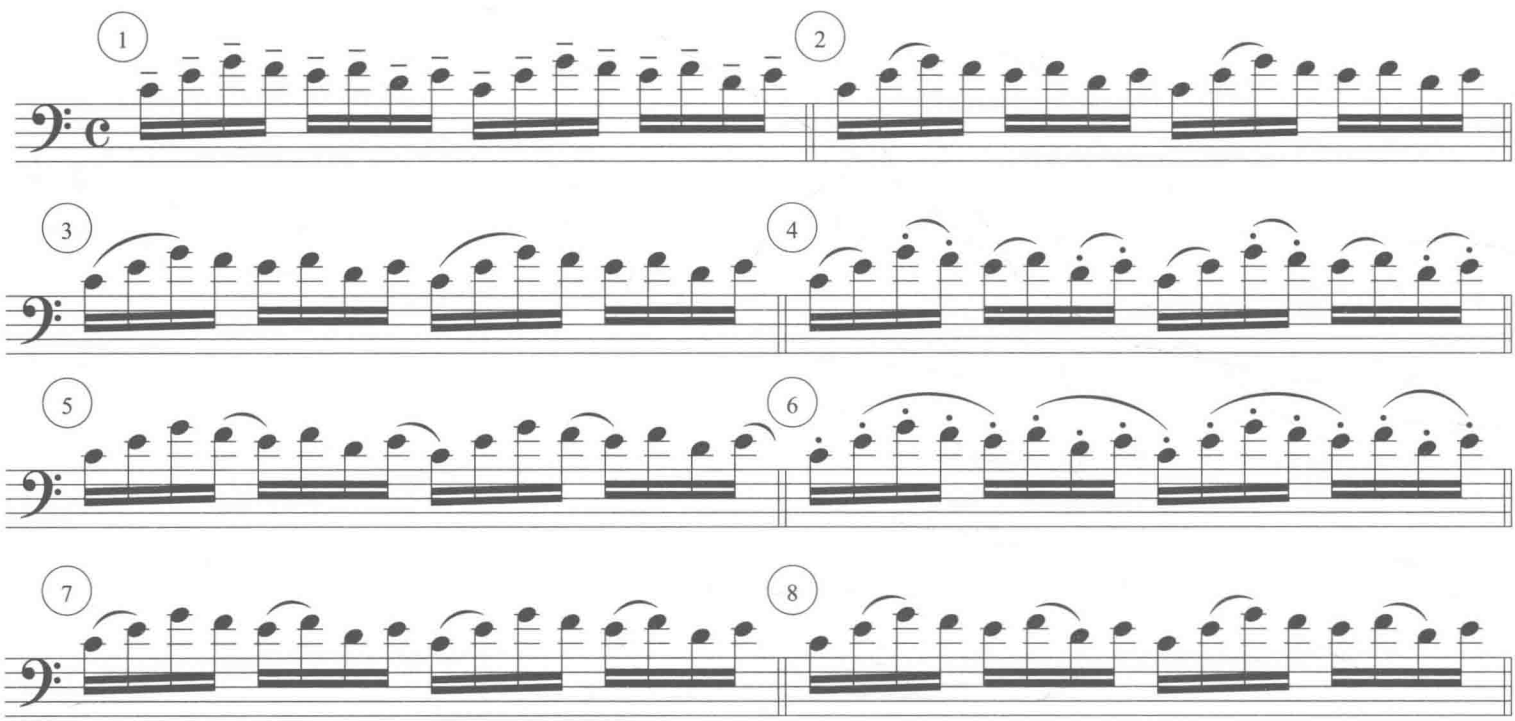
弓法
Bowing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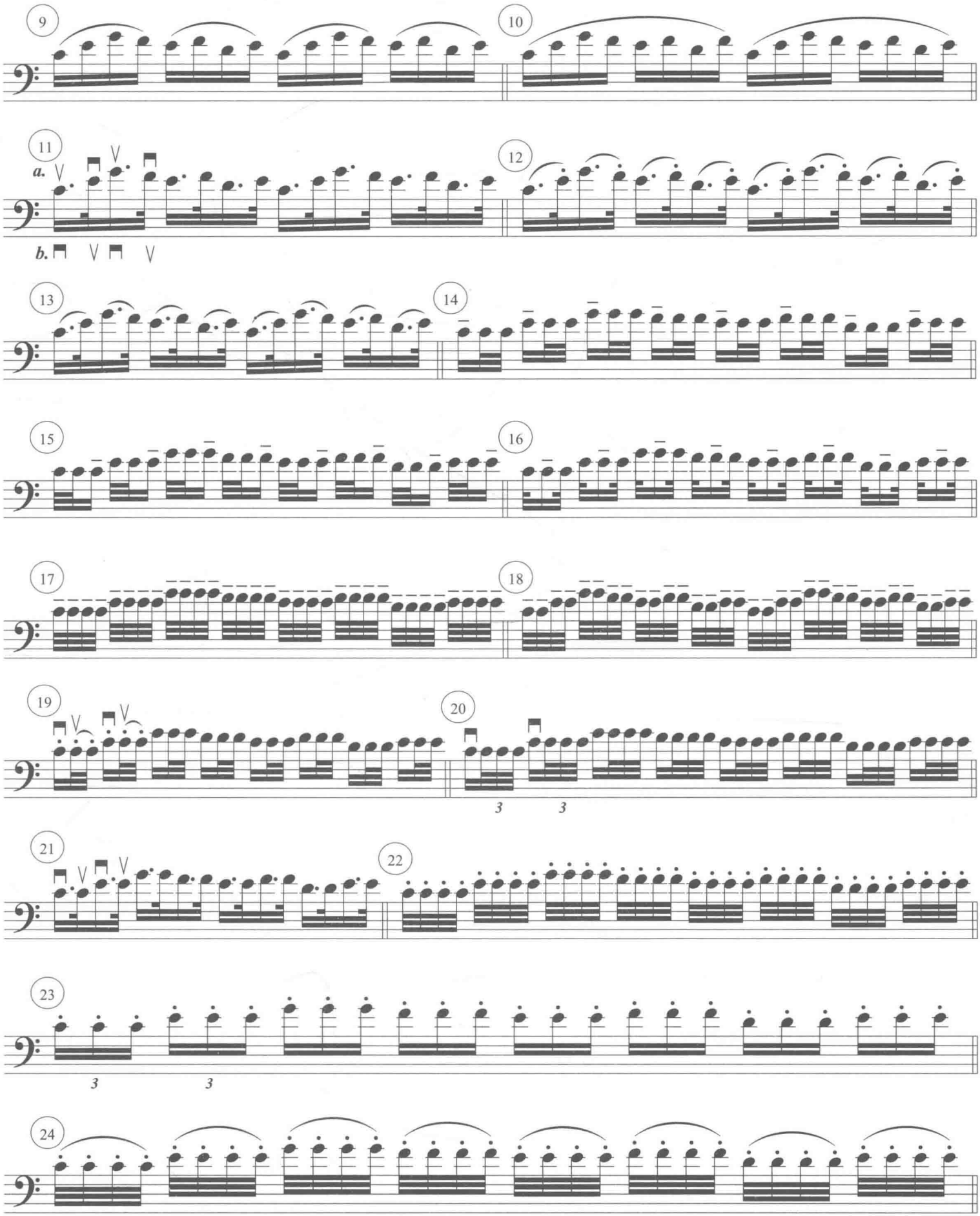
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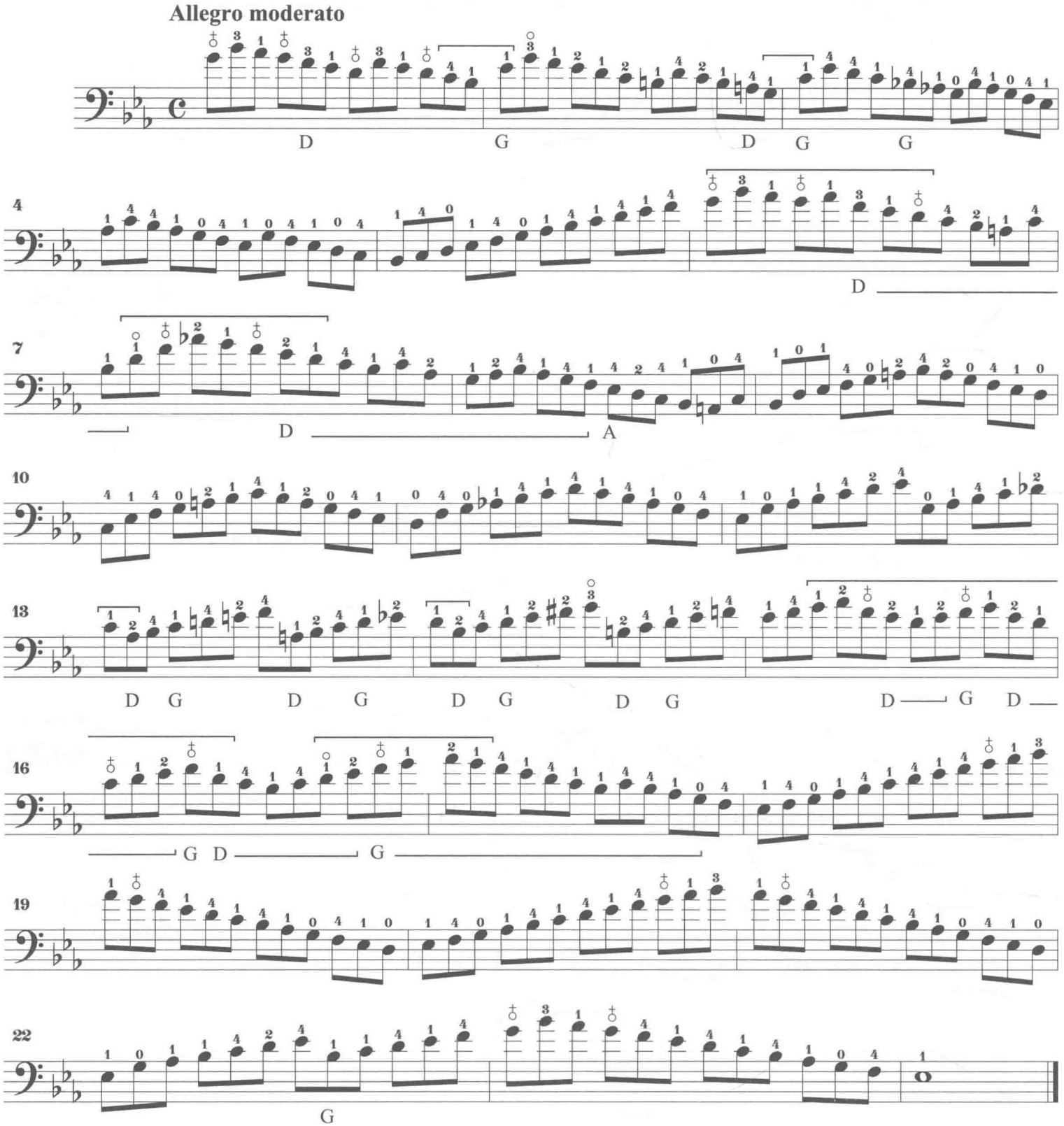
2.

为了能演奏出均衡饱满的音色，在不同把位演奏时，弓子需要在指板末端与琴马位置之间进行合理的调节。

In order to play a balanced full tone, when playing in different positions, the bow needs some reasonable adjustment between the end of the fingerboard and the bridge.



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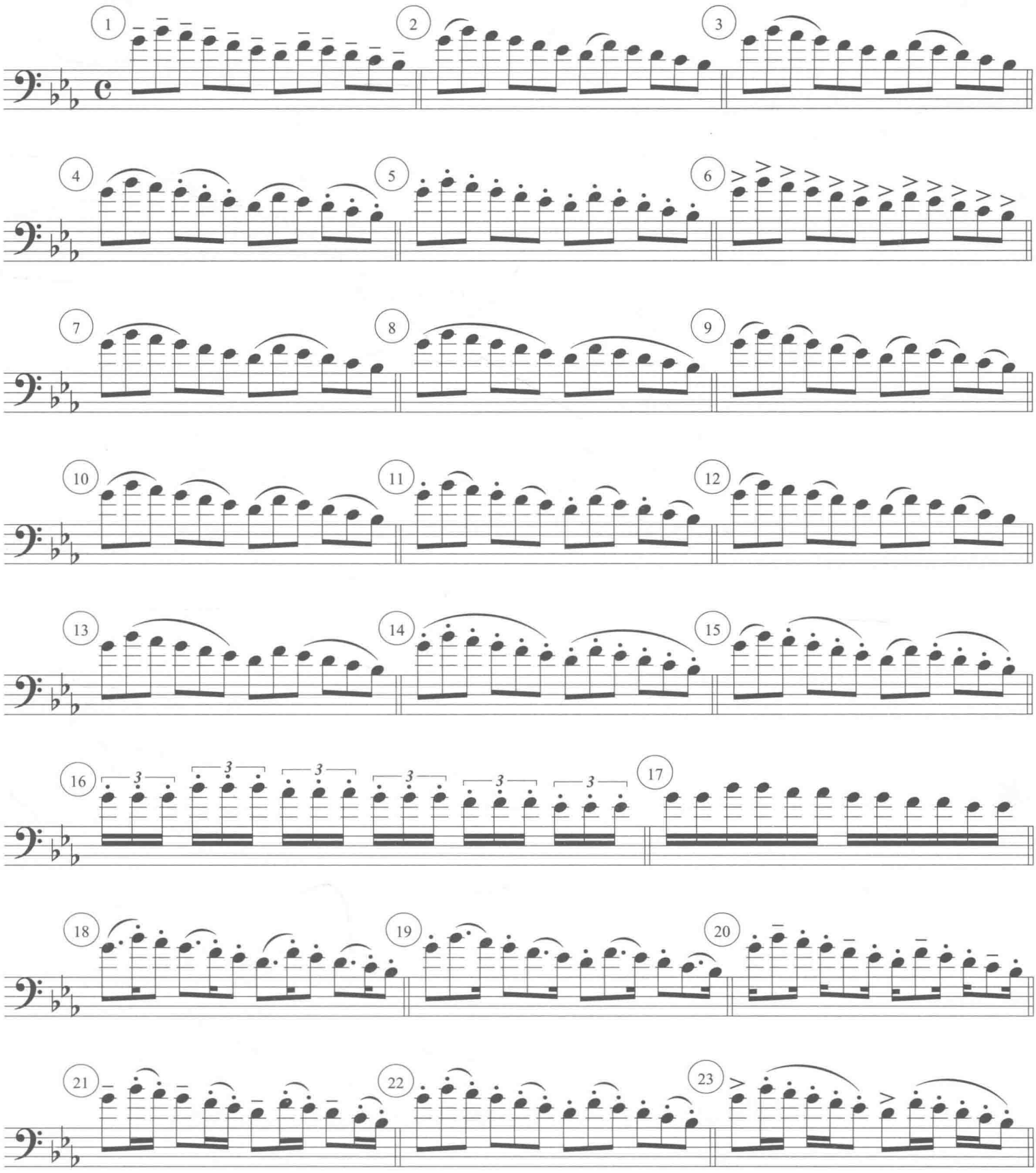

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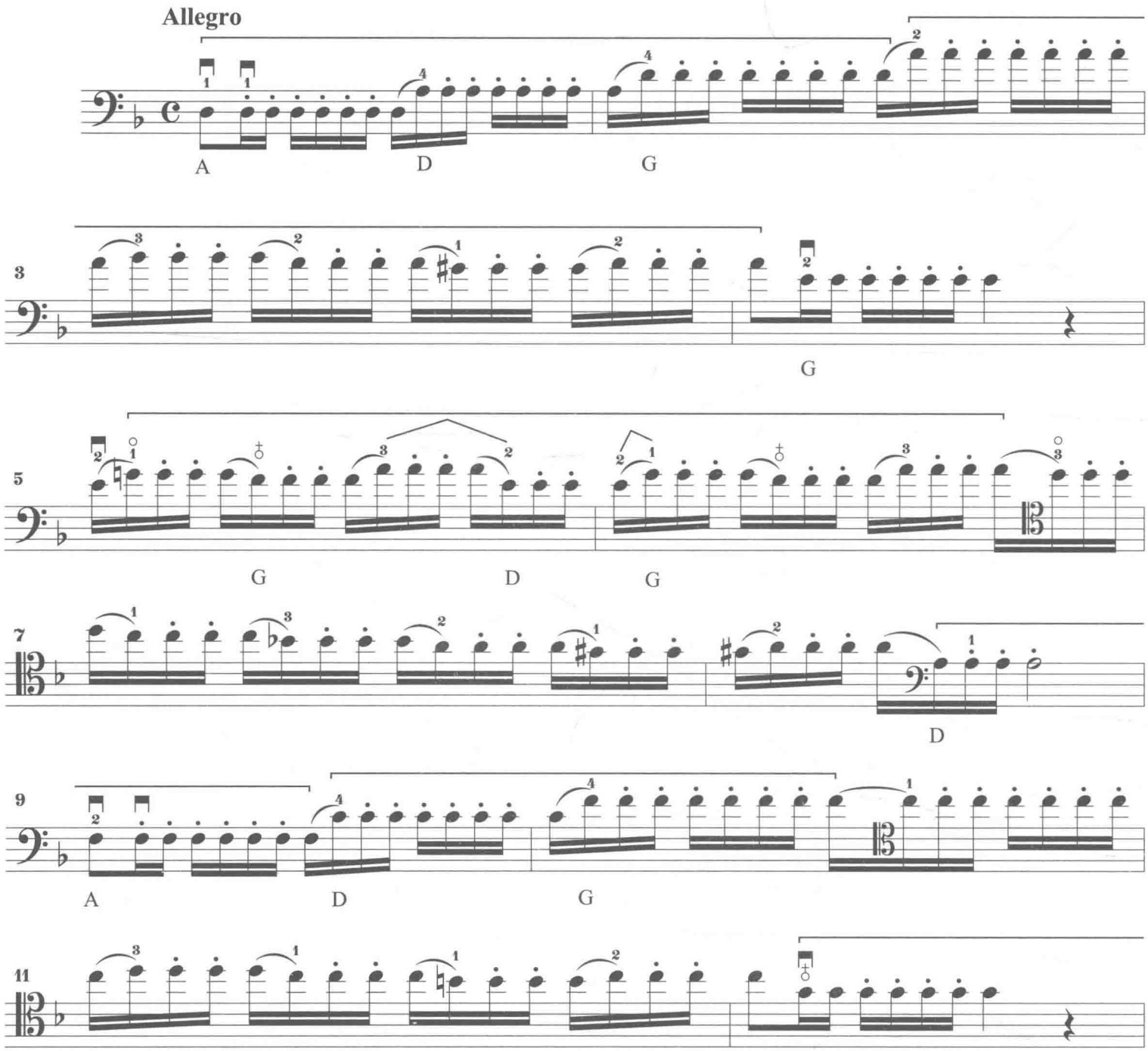
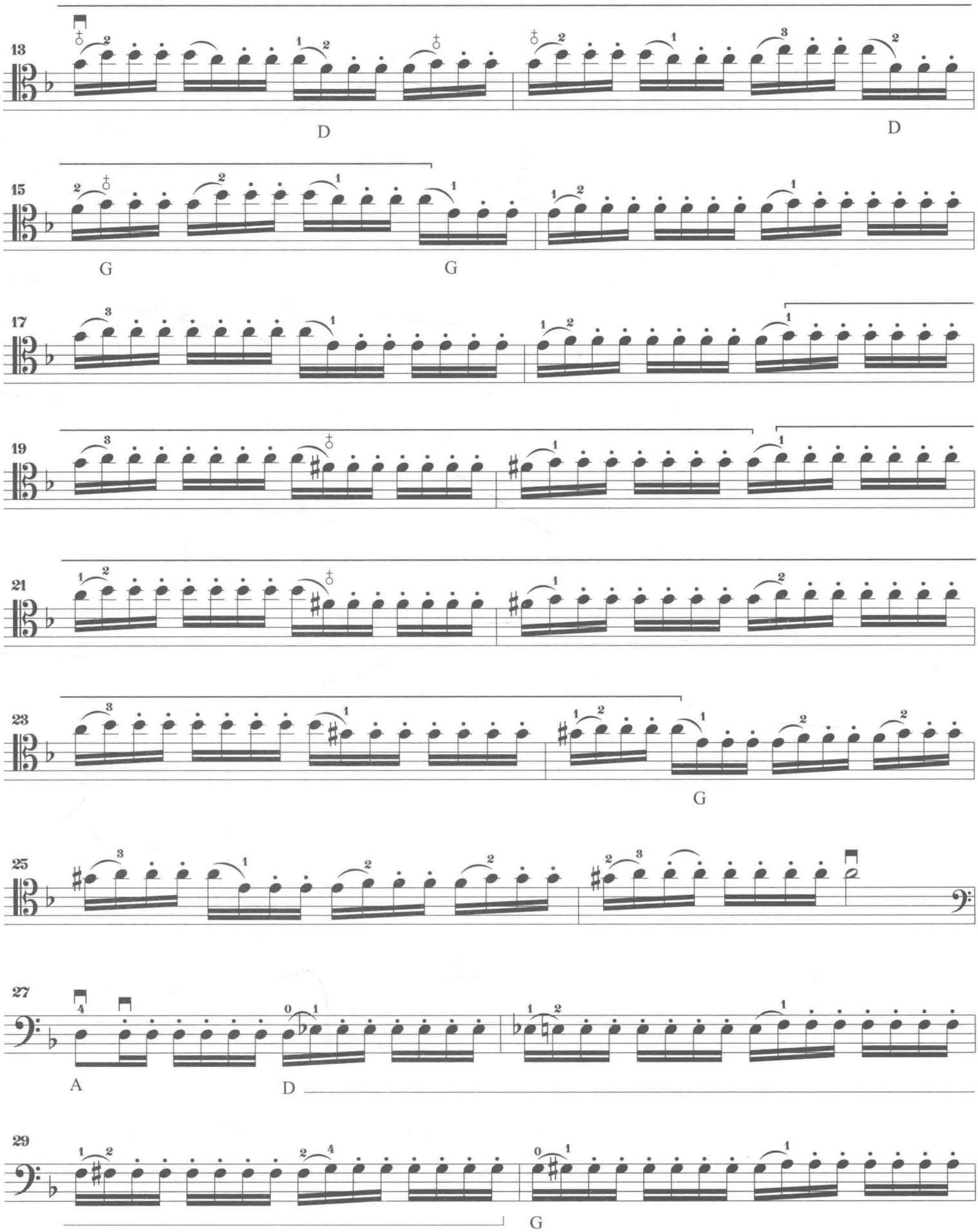
3.

这首练习曲需用跳弓快速演奏，弓子不必弹跳过高，尽量贴弦演奏。注意音质的弹性和时值的均匀。为了能演奏结实有力的跳弓，尽量借助下臂力量，不要过多使用手腕动作。

To play in fast spiccato, the bow does not have to bounce too high and should be close to the string as far as possible. Pay attention to the elasticity of the tone quality as well as the uniformity of the time value. For the purpose of playing powerful spiccato, try to use the strength of the lower arm and do not use too much wrist.

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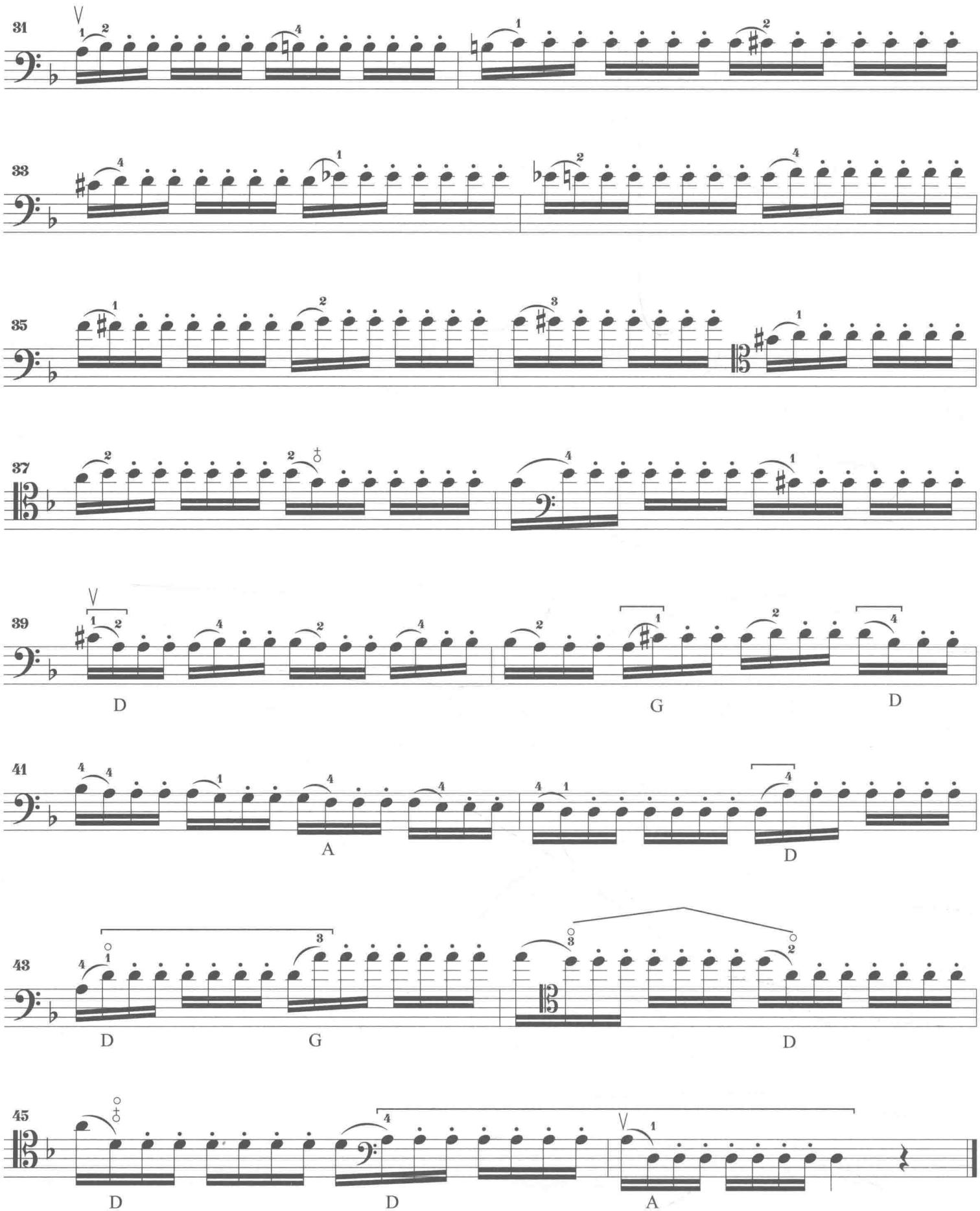
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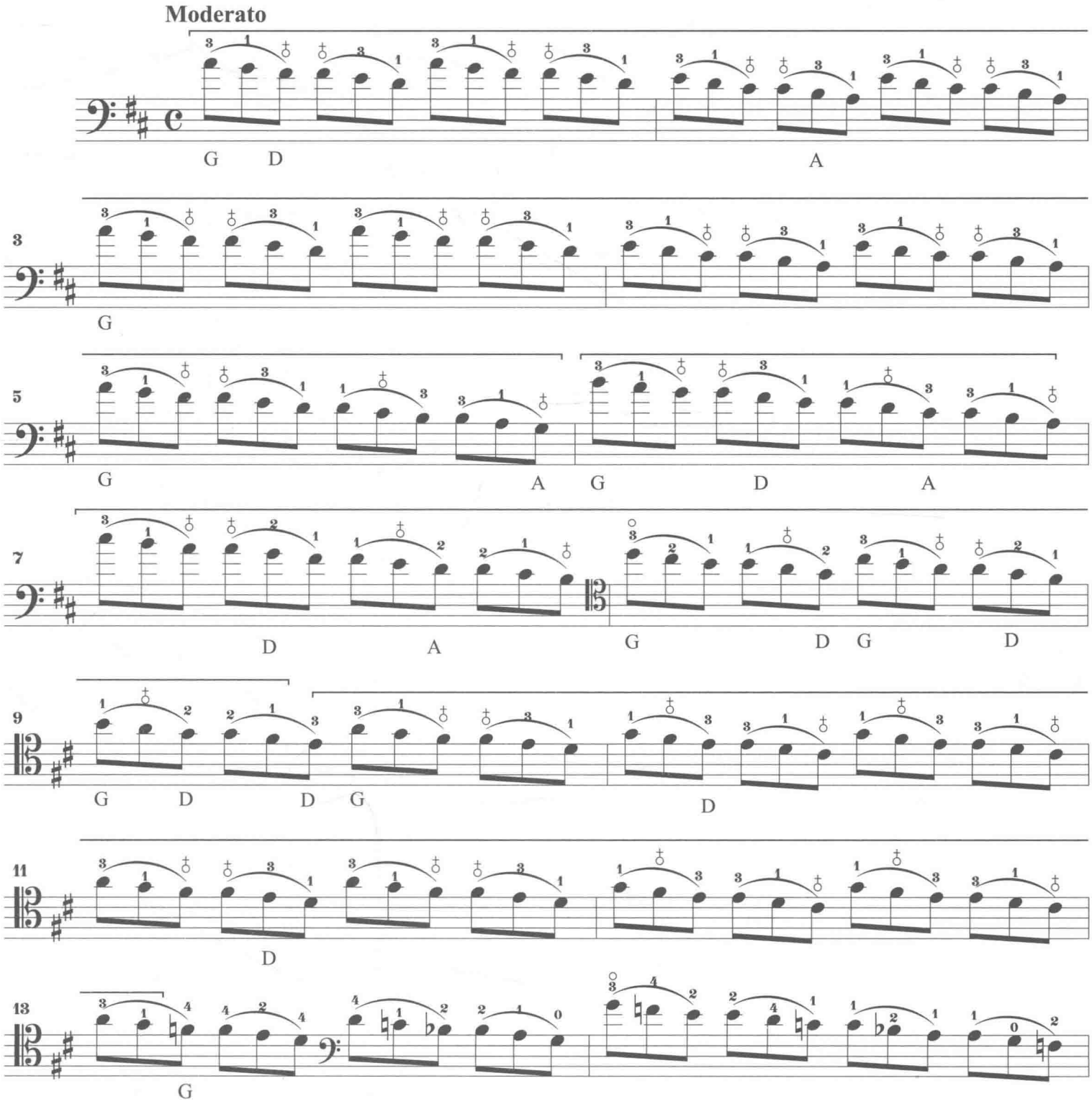
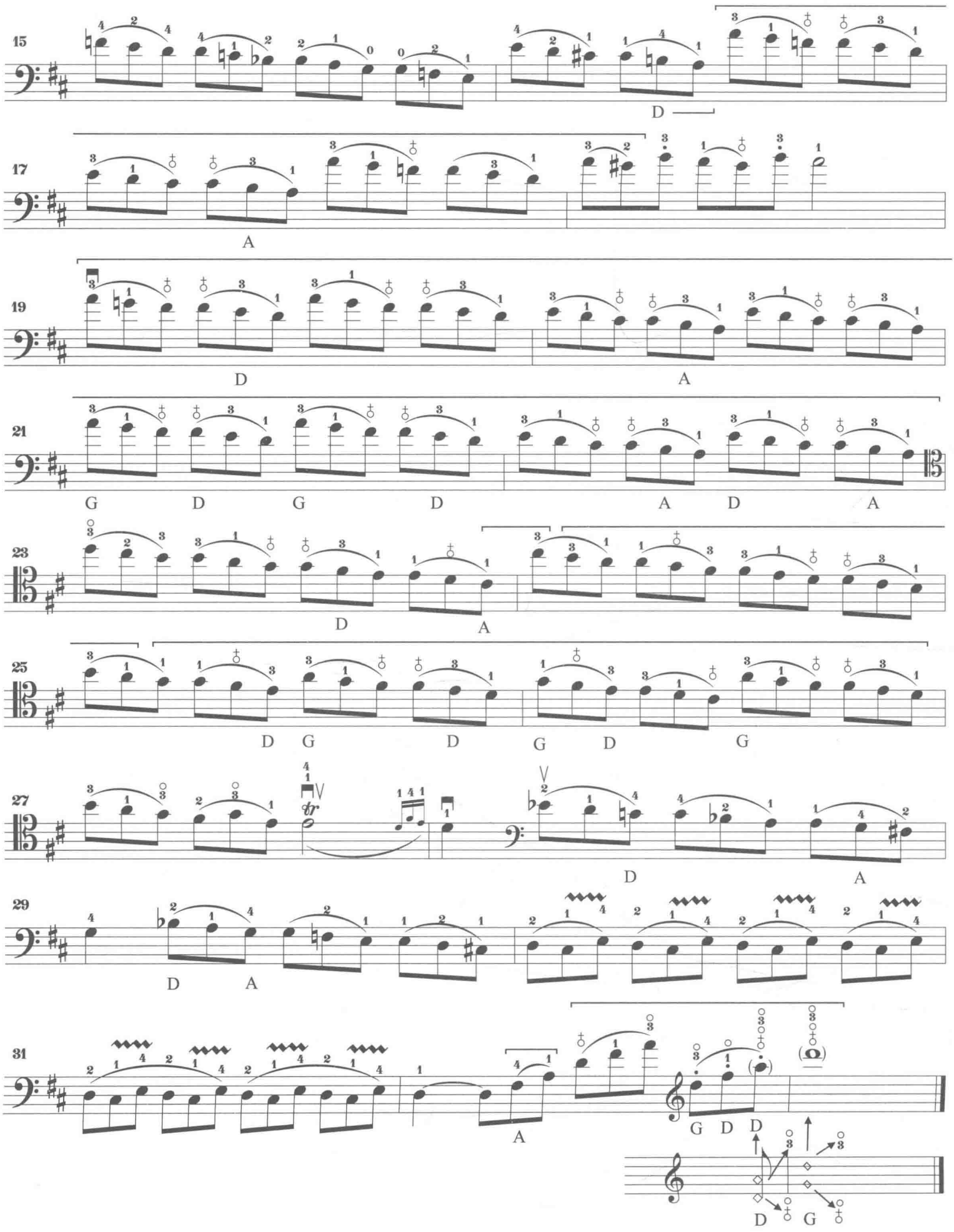
4.

这首练习曲标注了很多拇指把位间的横向指法，目的是为了更全面地训练学习者的左手技术。为了避免频繁换把，在曲尾部分设计了两小节伸张指法。

There is a lot of horizontal fingering for the thumb position in this piece, the purpose of which is to train learner's left-hand techniques more comprehensively. In order to avoid frequent change of positions, two measures of fingering for extended fingers are added in the end.

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31
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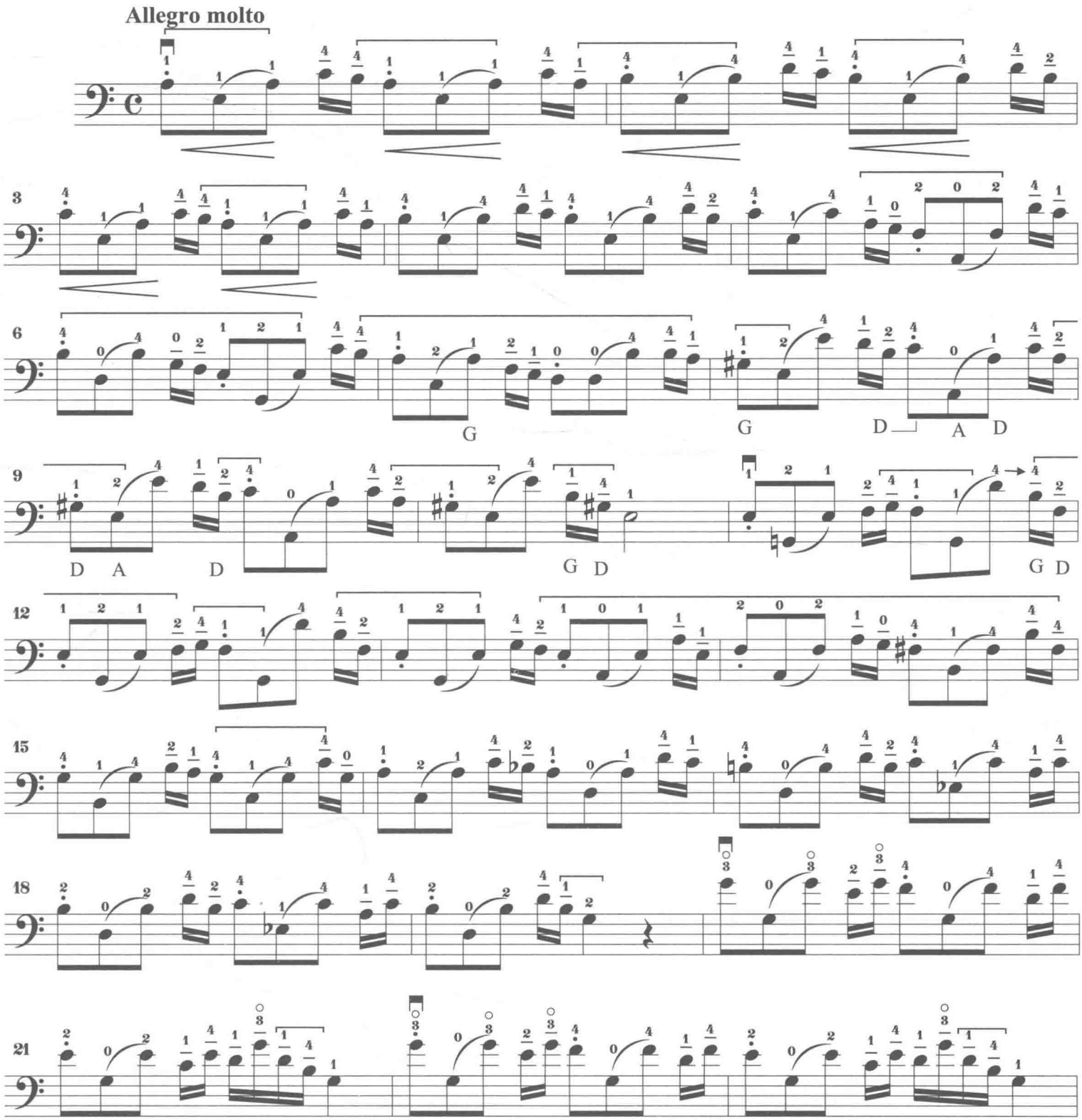
5.

这首a小调练习曲调性感比较浓厚，需要演奏者具备很好的音准技术，并用不同的演奏方式来体现乐曲中不断变化的调性。

This exercise in a minor has a strong tonal feeling, thus requires the player having good technique in intonation as well as using different interpretations to show the changing tonlaity of the piece.



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