

中提琴音阶练习

王昌海 编著

人民音乐出版社

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图书在版编目 (CIP) 数据

中提琴音阶练习/王昌海编著.-北京:人民音乐出版社, 2002.8

ISBN 7-103-02619-X

I. 中… II. 王… III. 中提琴-音阶-教材
IV. J622.2

中国版本图书馆 CIP 数据核字 (2002) 第 034521 号

责任编辑: 王建卫
责任校对: 陈 芳

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码: 100036)

Http://www.people-music.com

E-mail: copyright@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

635×927 毫米 8 开 7 印张

2002 年 8 月北京第 1 版 2002 年 8 月北京第 1 次印刷

印数: 1—3,040 册 定价: 15.20 元

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序

中提琴是西方弦乐器中的一种特殊乐器,它虽然不十分引人注目,但却是管弦乐和室内乐中必不可少的乐器种类。中提琴在乐队中的作用十分重要:它作为中声部乐器,一方面将高音和低音的弦乐音色融合在一起,另一方面又使和声变得更加完美和充实,同时,它还能作为一组特殊音色的乐器为乐队增加色彩。中提琴在室内乐中的作用更为重要,它是弦乐三重奏、弦乐四重奏和钢琴五重奏等室内乐形式的组合乐器之一,是其中的重要声部。由于中提琴的音色温柔而富有诗意,它也往往作为独奏乐器出现。19世纪法国作曲家柏辽兹曾经为中提琴和管弦乐队写过一部以拜伦诗剧《哈罗尔德在意大利》为题材的同名交响乐。20世纪英国作曲家沃尔顿和匈牙利作曲家巴托克也都为中提琴写过协奏曲。德国作曲家、中提琴家兴德米特曾经写过四部中提琴协奏曲。

中提琴教学在我国相对比较薄弱,虽然各大音乐学院也都设有中提琴专业,但基本上都隶属于小提琴学科,教学的规范性和系统性也较之小提琴、大提琴等西洋乐器欠缺,我国中提琴教学水平也因此与世界高水平的教学相比有一定的差距。为了尽快提高我国中提琴教学水平,中央音乐学院管弦系于1998年成立了中提琴教研室。几年来,该教研室的教师做了大量工作,在他们的组织下举办了两届全国性的中提琴比赛,在完善教学的同时还积极编写中提琴教材。这本中提琴音阶练习是王昌海老师在国外著名中提琴音阶练习教材基础上,根据自己的教学经验编写而成的。据我所知,这是我国正式出版的第一部中提琴音阶练习教材。我相信,这部教材的出版,将对提高我国中提琴教学水平起到重要的推动作用。衷心希望它能成为音乐院校中提琴教学的基础教材,为进一步完善我国中提琴的专业教学做出贡献。

中央音乐学院院长 王次炤

2002.2.

前 言

这是一本给专业中提琴学生提供的中提琴音阶练习教材，也可供广大中提琴爱好者使用。音阶练习是每个学生每日必练的内容之一，它既是音准练习，也是流畅练习。中提琴学生一般以小提琴学习者改拉中提琴者居多，当然也有从小孩儿时期就开始练习中提琴的。无论前者或后者，对于专业中提琴学生来说，中提琴音阶练习是必不可少的教材之一。

我总结了这些年演奏和教学的经验，认为卡尔·弗莱什的小提琴音阶体系是最优秀的音阶体系之一，其大部分内容可为中提琴所用。当然，由于中提琴乐器的把位很大，卡尔·弗莱什音阶体系中的伸指八度和十度在中提琴上练习和演奏是很困难的。所以，我未将伸指八度和十度练习编入。本教材的编写，除卡尔·弗莱什音阶体系外，还参考了瓦格斯曼的中提琴音阶练习等教材，增加了一些常用的中提琴指法和换把练习。大家在练习中，可以将不同的弓法加入进去，根据需要因人而异进行练习。在本教材编写过程中得到了著名提琴教育家隋克强教授等专家的大力支持，我在这里表示衷心的感谢！本教材如有不妥之处，恳请大家批评指正。

编著者
2001.8.8

目 录

1. C 大调	(2)
2. a 小调	(4)
3. F 大调	(6)
4. d 小调	(8)
5. 降 B 大调	(10)
6. g 小调	(12)
7. 降 E 大调	(14)
8. c 小调	(16)
9. 降 A 大调	(18)
10. f 小调	(20)
11. 降 D 大调	(22)
12. 降 b 小调	(24)
13. 降 G 大调	(26)
14. 降 e 小调	(28)
15. B 大调	(30)
16. 升 g 小调	(32)
17. E 大调	(34)
18. 升 c 小调	(36)
19. A 大调	(38)
20. 升 f 小调	(40)
21. D 大调	(42)
22. b 小调	(44)
23. G 大调	(46)
24. e 小调	(48)

1

C 大调

This musical score is for a guitar piece in C major, consisting of ten staves. The notation includes various musical symbols such as treble and bass clefs, time signatures (12/4, 6/4, 4/4, 3/4, 2/4), and a key signature of one sharp (F#). The score is heavily annotated with fingerings (numbers 1-4) and fret numbers (0-4) above the notes. The music is written in a style that suggests a specific playing technique, possibly a form of fingerstyle or a specific guitar idiom. The staves are arranged in a single system, with each staff containing a line of music. The first staff begins with a 12/4 time signature and a key signature of one sharp. The subsequent staves show changes in time signature and key signature, including 6/4, 4/4, 3/4, and 2/4. The notation includes many triplets and complex rhythmic patterns. The score ends with a double bar line and a repeat sign.

[illegible]

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a 3/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). The tempo/mood is marked 'Andante'. The word 'segue' is written above the staff. The system ends with a double bar line.

The first staff of music is written on a single line with a 13-measure sequence. The notes are: 3, 2, 1, 0, 4, 3, 2, 1, 2, 1, 0, 4, 3. The sequence is repeated, ending with a repeat sign and a 4-measure sequence: 2, 1, 0, 4.

The first system of musical notation for "The Rose Tree" is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The melody consists of eighth notes and quarter notes, often beamed together. Fingering numbers (1-4) are placed above many notes. Below the staff, there are three groups of numbers: "3 2 3", "0 3", and "3 0 2".

[illegible]

The first system of the musical score for 'The Little Boat' is written in treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass line consists of eighth and quarter notes, with fingerings indicated by numbers 0-4. The system ends with a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of several measures, some of which are marked with fingerings (3, 4, 0, 1). The score ends with a double bar line and repeat dots.

2

a 小调

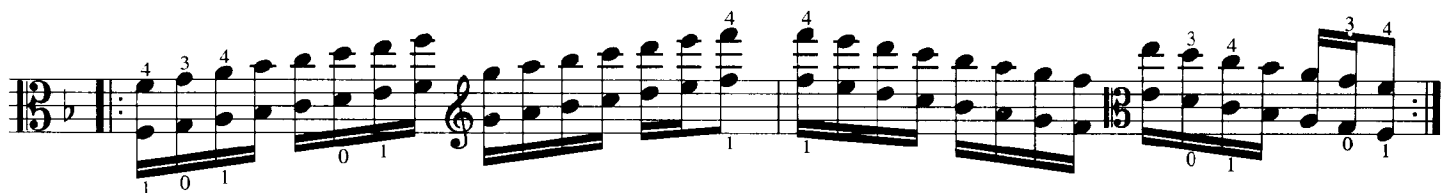
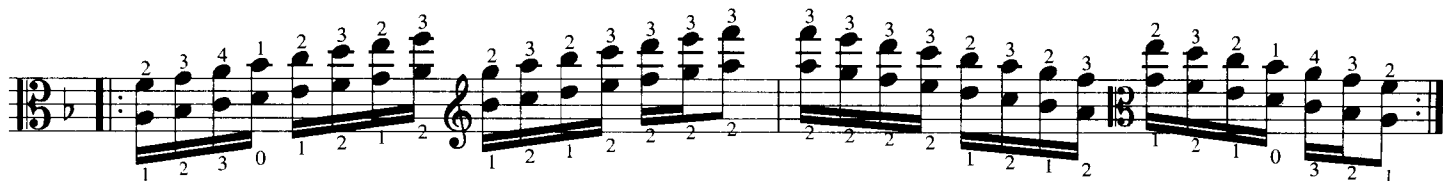
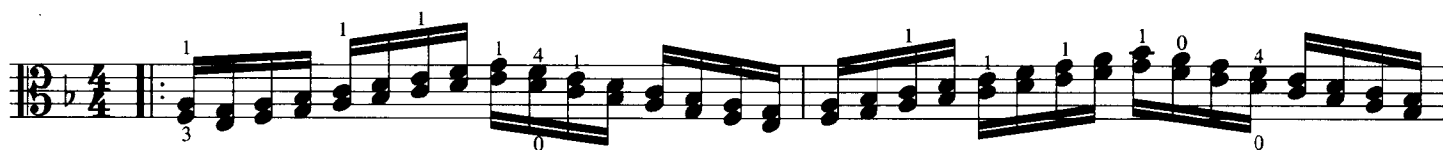
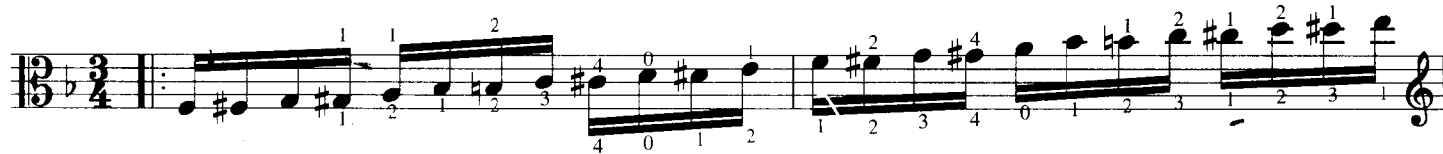
This musical score is for a piece in A minor, indicated by the key signature of one flat (B-flat) and the label 'a 小调'. The score consists of 12 staves, each containing a single melodic line. The notation is highly technical, featuring numerous trills, triplets, and complex fingering patterns (numbers 1-4) above the notes. The piece begins with a C-clef on the first staff, followed by a key signature change to one flat. The notation includes various clefs (soprano, alto, tenor, and bass) and a final double bar line with repeat dots. The overall style is that of a classical or romantic-era technical exercise or étude.

This page contains 11 staves of musical notation for guitar, written in 12/4 time. The key signature is one sharp (F#). The notation includes various chords, scales, and fingerings, with a key signature of one sharp (F#). The staves are arranged in a single system, with each staff containing a different musical phrase or exercise. The notation is written in a standard musical notation style, with notes, rests, and fingerings clearly indicated. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves use a combination of treble and bass clefs. The notation includes various chords, scales, and fingerings, with a key signature of one sharp (F#). The staves are arranged in a single system, with each staff containing a different musical phrase or exercise. The notation is written in a standard musical notation style, with notes, rests, and fingerings clearly indicated.

3

F 大调

The musical score is written in F major (one flat) and 4/4 time. It consists of 11 staves of music. The notation includes many fingerings (1-4) and breath marks. The piece concludes with a double bar line and repeat dots.



4

d 小调

The musical score is written for a single melodic line, likely for a guitar or violin, in the key of d minor (three flats: Bb, Eb, Ab) and 4/4 time. The piece consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with accents or slurs. The piece begins with a repeat sign and ends with a double bar line. The overall structure is a single melodic line with various rhythmic and melodic patterns.

This page contains ten staves of musical notation for guitar, written in B-flat major (one flat) and 12/4 time. The notation is complex, featuring many accidentals (sharps, flats, naturals) and numerous fret numbers (0-4) indicating fingerings. The music is organized into measures, with some measures containing multiple beamed notes or rests. The staves are connected by a single line, and the notation is presented in a standard musical score format.

5

降B大调

This musical score is for a piece in B-flat major, indicated by the key signature of two flats (B-flat and E-flat) and the title "降B大调". The score consists of ten staves, each containing a series of rhythmic patterns and fingerings. The notation is primarily in 4/4 time, with some staves featuring a 3/4 time signature. The patterns are complex, involving many eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1 through 4 above the notes. The score is written in a single system, with the staves connected by a brace on the left. The piece concludes with a double bar line and a repeat sign.

This page contains ten staves of musical notation, likely for guitar, in the key of B-flat major (two flats) and 3/4 time. The notation is arranged in a system of five pairs of staves. Each pair consists of a treble clef staff and a bass clef staff. The music features a variety of techniques, including single-note lines, chords, and double stops. Fingering numbers (1-4) are placed above or below notes to indicate finger placement. Accidentals (sharps, flats, naturals) are used to alter notes. The notation includes repeat signs and a final double bar line with repeat dots. The overall style is that of a technical exercise or a short piece of music.

6

g 小调

This musical score is for a piece in g minor, 12/8 time. It consists of ten staves of music. The notation includes a variety of triplets, often spanning across bar lines, and is heavily annotated with fingerings (1-4) and accents. The key signature has two flats (Bb and Eb). The piece concludes with a double bar line and repeat dots. The final staff shows a continuation of the melodic line with further triplet patterns.