

中等师范学校课本

琴 法

(试 用 本)

第 一 册

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一、钢（风）琴弹奏常识

（一）弹奏的姿势和触（按）键方法

弹奏者姿势的正确与否，包括座位的高低、远近都会影响到弹奏的效果。

人要坐在琴凳的前半部，腰部挺直，上身略向前倾，肩、臂放松，全身保持自然。琴凳的高度要使弹奏者的下臂和键盘基本平行或略高于键盘为宜。琴凳稍离键盘，以便两手能自由地奏及全部琴键。

手的基本形状应保持弧形（如握球状）。大拇指与食指之间保持圈形。整个手掌要处在能保持第四指（无名指）基本垂直于琴键的姿势。指间距离要以手指能落在邻近键上为度。

手腕要与键盘平行，略低于手背，并且要放松。手腕提起时动作要柔和，指、掌保持自然下垂。

弹奏时手在琴键上的位置要适中，以二、三、四指接近黑键为好。触键部位是指端肌肉，指甲不能触键。大拇指触键部位在指端侧面。手指触（按）键的方法是以第三关节带动手指作上下的活动，触（按）键时将着力点放在指端上。手指关节坚定，每个关节须凸出，防止手背凹下和第一关节瘪进去。

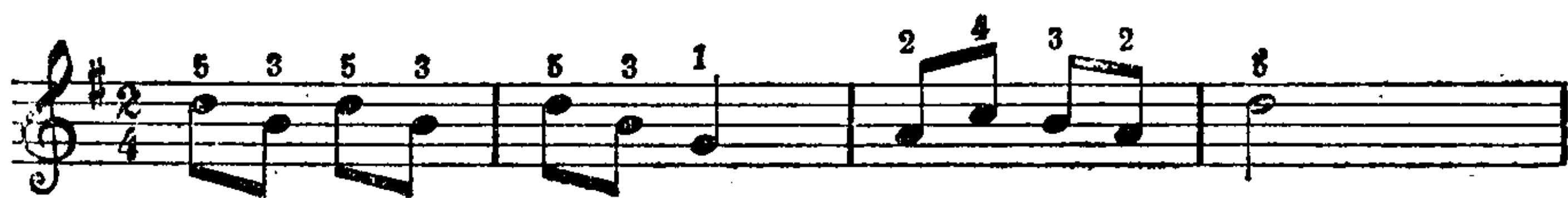
风琴的弹奏姿势和按键方法基本上和钢琴相同，但它们的发音原理是不同的，风琴是靠气流冲击，振动簧片而发音的，因此弹奏时手指的动作和力度要小于弹奏钢琴。弹奏风琴时除了手指按键外，还需用双足均匀地上下交替踩动踏板，弹强音时可踩得快些，弹弱音时踩得慢些。

（二）弹奏的指法

为了完美地表达乐曲的内容和感情，保持乐句的完整性，要妥当地运用手指。弹奏时应以手指连接自然、敏捷，两手移动从容为原则。手指的标记用1、2、3、4、5表示，指序以大拇指为1，左右手相同。

常用的指法有下列几种：

1. 顺指法 在手部保持基本形状的情况下，用一个手指对准一个键来弹奏，这种方法叫做顺指法。它是弹奏中最基本的指法。如：《粉刷匠》



当仅用顺指法不能适应弹奏需要时，可采用下列几种指法。

2. 穿指法 当右手上移，左手下移时，将第一指从第二、三、四指下穿过去，使其他手指能

继续弹奏下去,这种方法叫做穿指法。如:《请你唱个歌吧》



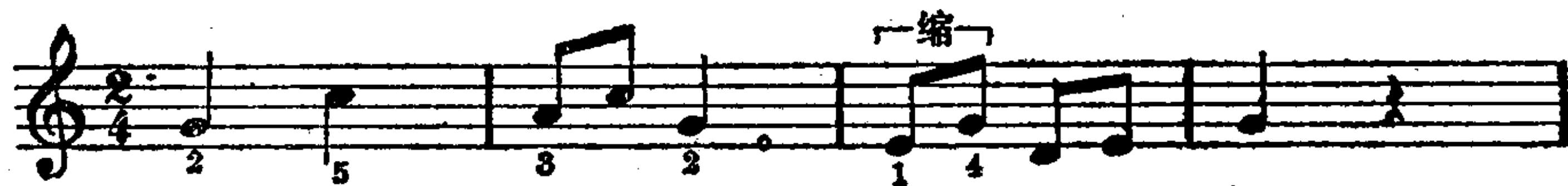
3. 跨指法 当右手下移,左手上移时,第二、三、四指跨越第一指,使其他手指能继续弹奏下去,这种方法叫做跨指法。如:《快乐舞曲》



4. 扩指法 当乐句中音域较宽不能用顺指法时,可用伸展虎口、扩大指距的扩指法来弹奏。如:



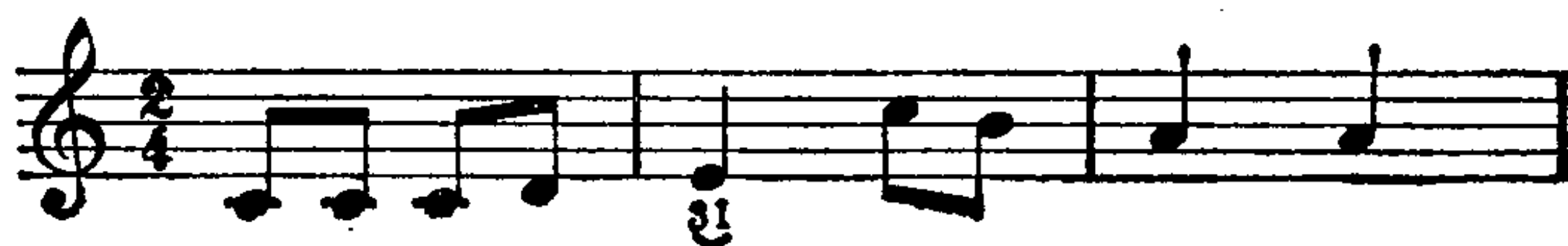
5. 缩指法 为了手的移位,可用收拢虎口、缩小指距的缩指法来弹奏。如:《一分钱》



6. 轮指法 为了手的移位或弹奏清晰的需要,在同音重复时,换用不同的手指来弹奏,这种方法叫做轮指法。如:《爱劳动》



7. 同音换指法 乐句中音域较广,而不能用扩指时,可用同音换指法,即在按下的某一音上迅速换指,而新指按下时不再发音。如:《喂鸡》



二、弹奏技能训练

第一课 右手练习



左手练习



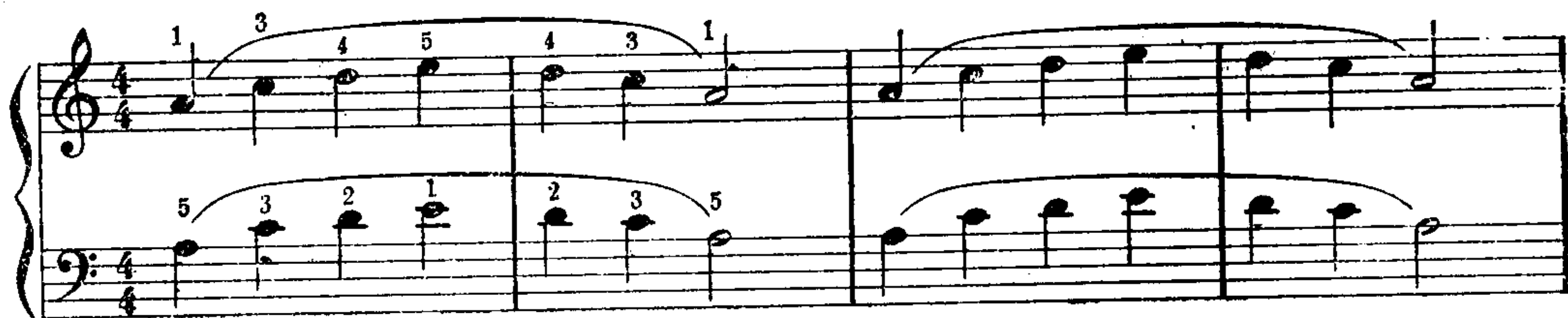
蒙古民歌



愉快的劳动



蒙古小夜曲



第二课

回声

First system of the 'Echo' exercise. It consists of two staves. The first staff has a treble clef and a 4/4 time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with a forte 'f' dynamic. The second measure is a whole rest. The third measure contains a triplet of eighth notes (F4, E4, D4) marked with a forte 'f' dynamic. The fourth measure is a whole rest. The second staff has a bass clef and a 4/4 time signature. The first measure is a whole rest. The second measure contains a triplet of eighth notes (C3, B2, A2) marked with a piano 'p' dynamic. The third measure is a whole rest. The fourth measure contains a triplet of eighth notes (G2, F2, E2) marked with a piano 'p' dynamic.

练习

Second system of the 'Exercise' piece. It consists of two staves. The first staff has a treble clef and a 2/4 time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with a forte 'f' dynamic. The second measure contains a triplet of eighth notes (F4, E4, D4) marked with a forte 'f' dynamic. The third measure contains a triplet of eighth notes (C4, B3, A3) marked with a forte 'f' dynamic. The fourth measure contains a triplet of eighth notes (B3, A3, G3) marked with a forte 'f' dynamic. The fifth measure contains a triplet of eighth notes (F3, E3, D3) marked with a forte 'f' dynamic. The sixth measure contains a triplet of eighth notes (C3, B2, A2) marked with a forte 'f' dynamic. The seventh measure contains a triplet of eighth notes (B2, A2, G2) marked with a forte 'f' dynamic. The eighth measure contains a triplet of eighth notes (F2, E2, D2) marked with a forte 'f' dynamic. The second staff has a bass clef and a 2/4 time signature. The first measure contains a triplet of eighth notes (G3, F3, E3) marked with a forte 'f' dynamic. The second measure contains a triplet of eighth notes (D3, C3, B2) marked with a forte 'f' dynamic. The third measure contains a triplet of eighth notes (A2, G2, F2) marked with a forte 'f' dynamic. The fourth measure contains a triplet of eighth notes (E2, D2, C2) marked with a forte 'f' dynamic. The fifth measure contains a triplet of eighth notes (B1, A1, G1) marked with a forte 'f' dynamic. The sixth measure contains a triplet of eighth notes (F1, E1, D1) marked with a forte 'f' dynamic. The seventh measure contains a triplet of eighth notes (C1, B0, A0) marked with a forte 'f' dynamic. The eighth measure contains a triplet of eighth notes (B0, A0, G0) marked with a forte 'f' dynamic.

月中人

Third system of the 'Person in the Moon' piece. It consists of two staves. The first staff has a treble clef and a 3/4 time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with a forte 'f' dynamic. The second measure contains a triplet of eighth notes (F4, E4, D4) marked with a forte 'f' dynamic. The third measure contains a triplet of eighth notes (C4, B3, A3) marked with a forte 'f' dynamic. The fourth measure contains a triplet of eighth notes (B3, A3, G3) marked with a forte 'f' dynamic. The fifth measure contains a triplet of eighth notes (F3, E3, D3) marked with a forte 'f' dynamic. The sixth measure contains a triplet of eighth notes (C3, B2, A2) marked with a forte 'f' dynamic. The seventh measure contains a triplet of eighth notes (B2, A2, G2) marked with a forte 'f' dynamic. The eighth measure contains a triplet of eighth notes (F2, E2, D2) marked with a forte 'f' dynamic. The ninth measure contains a triplet of eighth notes (C2, B1, A1) marked with a forte 'f' dynamic. The tenth measure contains a triplet of eighth notes (B1, A1, G1) marked with a forte 'f' dynamic. The eleventh measure contains a triplet of eighth notes (F1, E1, D1) marked with a forte 'f' dynamic. The twelfth measure contains a triplet of eighth notes (C1, B0, A0) marked with a forte 'f' dynamic. The second staff has a bass clef and a 3/4 time signature. The first measure contains a triplet of eighth notes (G3, F3, E3) marked with a forte 'f' dynamic. The second measure contains a triplet of eighth notes (D3, C3, B2) marked with a forte 'f' dynamic. The third measure contains a triplet of eighth notes (A2, G2, F2) marked with a forte 'f' dynamic. The fourth measure contains a triplet of eighth notes (E2, D2, C2) marked with a forte 'f' dynamic. The fifth measure contains a triplet of eighth notes (B1, A1, G1) marked with a forte 'f' dynamic. The sixth measure contains a triplet of eighth notes (F1, E1, D1) marked with a forte 'f' dynamic. The seventh measure contains a triplet of eighth notes (C1, B0, A0) marked with a forte 'f' dynamic. The eighth measure contains a triplet of eighth notes (B0, A0, G0) marked with a forte 'f' dynamic. The ninth measure contains a triplet of eighth notes (F0, E0, D0) marked with a forte 'f' dynamic. The tenth measure contains a triplet of eighth notes (C0, B-1, A-1) marked with a forte 'f' dynamic. The eleventh measure contains a triplet of eighth notes (B-1, A-1, G-1) marked with a forte 'f' dynamic. The twelfth measure contains a triplet of eighth notes (F-1, E-1, D-1) marked with a forte 'f' dynamic.

第三课

粉刷匠

中速

波兰歌曲

我 是 一 个 粉 刷 匠, 粉 刷 本 领 强, 我 要 把 那

新 房 子, 刷 得 很 漂 亮。 刷 了 房 顶 又 刷 墙,

刷 子 象 飞 一 样, 哎 呀 我 的 小 鼻 子, 变 呀 变 了 样。

爬 山

汤姆生曲

p

练习曲

中速



第四课

拇指与小指练习



爱劳动

歌谣风

汪玲曲



咕 咕 鸟

德国民歌

First system: Treble clef, G major (one sharp), 3/4 time. Measures 1-4. Fingerings: 5, 3, 4, 3, 2, 1, 5, 3.

Second system: Measures 5-8. Fingerings: 3, 5, 2, 2, 3, 4, 2.

Third system: Measures 9-13. Fingerings: 3, 3, 4, 5, 1, 3, 5, 1.

第五课

练习曲

First system: Treble clef, G major (one sharp), 4/4 time. Measures 1-4. Fingerings: 1, 5.

Second system: Measures 5-8. No specific fingerings indicated.

小 曲

Moderato

拜 厄 曲

legato

附 点 练 习

Allegretto

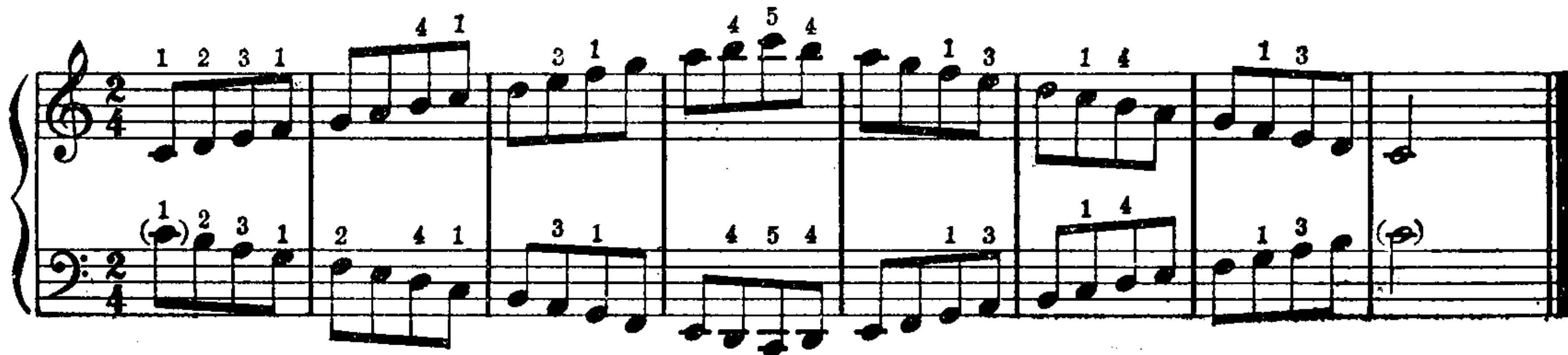
拜 厄 曲

dolce

注：弹奏风琴时，旋律移低八度。

第六课

穿指与跨指练习



练习曲

Allegretto



一分钱

稍慢

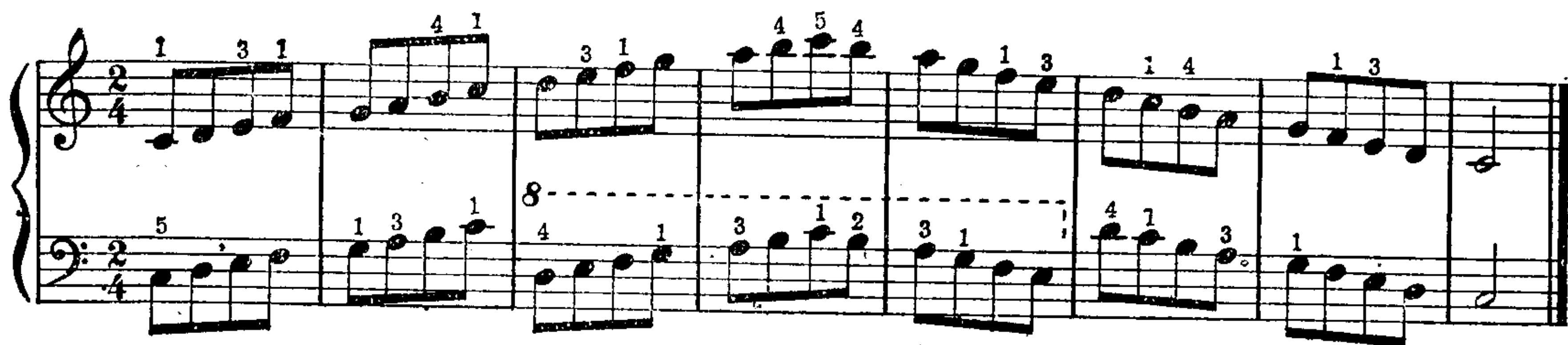
潘振声词曲



注: 本曲还要求边弹(右手弹旋律)边唱。

第七课

C 大调音阶



打倒列强



字母歌

The A B C Song



注：本曲还要求边弹边唱。

第八课

C大调音阶、琶音

Two systems of musical notation for C major scale and arpeggio exercises. Each system consists of a treble and bass staff. The first system shows ascending and descending scales with fingerings (1-5) and an arpeggio exercise. The second system shows further scale and arpeggio variations, including a section marked with a dashed line and the number 8.

Moderato

小 曲

拜厄曲

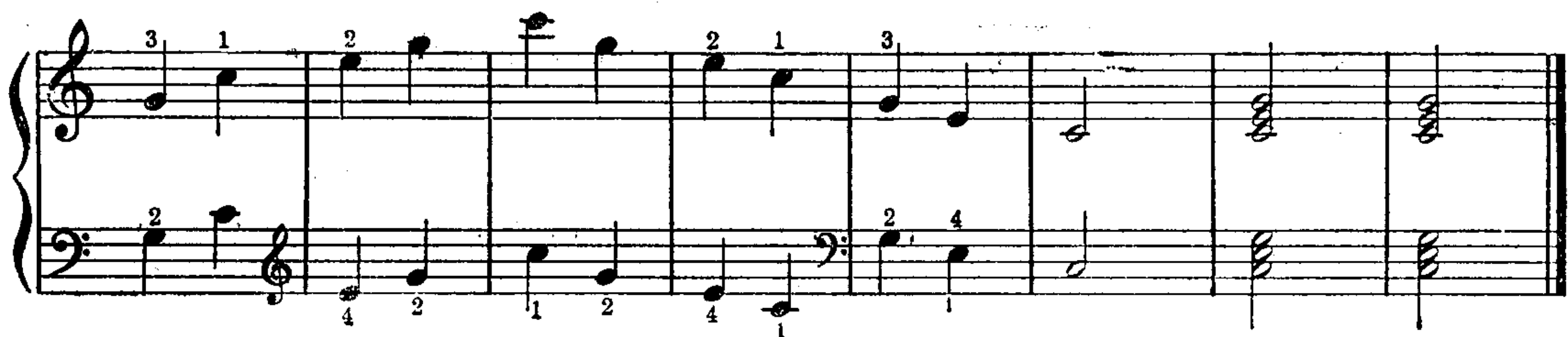
A series of six systems of musical notation for a Moderato piece by Beyer. The notation is in treble and bass staves. It includes various musical markings such as *dim.* (diminuendo), *f* (forte), and *cresc.* (crescendo). The piece features flowing arpeggiated patterns and scale-like passages. Fingerings (1, 3, 5) are indicated for several melodic lines.

快乐舞曲

小快板

第九课

C大调音阶、琶音



小 乐 曲

Allegretto

拜 厄 曲

