

卡尔·弗莱什 音阶体系

人民音乐出版社

卡尔·弗莱什

音阶体系

供每日学习用的
大小调音阶练习

(《小提琴演奏艺术》第一册附录)

人民音乐出版社

一九八一年·北京

Carl Flesch
DAS SKALENSYSTEM

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作者前言

(1926年)

我经过了长时间的犹豫之后，才决定出版这本《音阶体系》^①（换调练习）。因为我一向反对这类出版物，它们不仅多如牛毛，而且象鸡蛋一样互相雷同，加之，其中以独到的见解作为编著依据者极为罕见。

在拙著《小提琴演奏艺术》第一册中，我把音阶与分解和弦汇编在一起，并冠以《音阶体系》的标题，这种做法似乎可以称得上是标新立异的。我试图将流于刻板俗套的一般技术的日常练习纳入系统化的轨道，从而迫使学生不要出于自己的偏爱专练这一条或忽视另一条练习，而是把他的学习时间平均地用于最常用的技术组合训练。另外一个考虑，就是使现在这一代学生重新注重法兰西乐派常用的方法，即用一指按双弦的重音奏法转调，作换调音阶练习。多年的实践经验使我深信，这本《音阶体系》由于内容广泛而简括，因而在基本技术训练方面，是一种既节省时间又富于成效的方法，——当然，有一个前提是必要的，那就是学生必须在每天改换音阶，即把某一基本音型逐个地转换到所有的调上去，这样来进行练习。在《小提琴演奏艺术》第一册中，由于篇幅所限，我仅写出了C大调的音阶体系，并要求学生以此为例，自己去作换调练习。

拙著德文版问世至今已有三年，英文、荷兰文、意大利文版出版至今也已有一、二年了，法文版则正在印刷中。在这段时间内，我有足够的机会，一方面根据自己的调查，另一方面根据国外的报道来估计《音阶体系》的实际用途究竟有多大。使个人多少感到失望的是，我不得不承认，大多数学生不愿意花功夫作换调练习，却满足于单单在C大调上作音阶体系练习。很明显，由于局限在一个调上作练习，这就大大降低了我的体系的实用意义；而习惯于在二十四个调上作音阶练习的学生，与仅仅在C大调上作音阶练习的学生相比，他们的进步无疑要大得多。鉴于各方面的要求，我只得让步，放弃原先相反的打算，并决定为了年轻的也许也为了某些年岁较大的提琴手的利益，出版二十四个调的完整的音阶体系。

关于如何进行练习，似有必要作如下说明：

^① 我之所以用“体系”一词，仅仅由于我一时想不出更恰当的字眼来。我用这个词只不过想说明这是一种经过实践检验的方式，而不是用它来表示一种刻板的、不准有任何灵活性的、并且往往同真正的艺术表现相矛盾的练习方法。要掌握真正的艺术技巧，唯一的先决条件就是摆脱任何一种体系。——作者

一、音阶体系既是音准练习,又是流畅练习。当作音准练习时,应当放慢速度,以便改正任何错音。当作流畅练习时,则应进行快速练习。

二、必须每天改换音阶。

三、用一指按双弦的指法把音阶转换成小调时,我宁取和声的而非旋律的记谱形式;因为那个变音,由于按弦时间极为短促往往会被忽略过去。相反,自然小音阶我则用旋律小音阶的形式记谱,因为那两个变音是被连结在分解三和弦的音阶中的。

四、为了充分利用练习音阶体系的时间,我把自然音阶练习同弓法练习结合在一起。因此,在练习重音奏法的连结时,也同样可以结合弓法练习,只要那些音程不是同时奏响,而是分解的。

例如:



五、以各种差别细微的力度作音阶与和弦连接的练习,则留给学生自己去做。如:



六、在每一组音阶练习末尾,我增加了若干模仿六孔竖笛音色的奏法练习,有一指按单弦的,也有一指按双弦的,因为根据我的经验,许多提琴手忽视了这个技术领域,而当剧院的曲目非要他们模仿六孔竖笛音色演奏时,他们便陷入窘境。

七、本版使用五种语言,为使谱面上的术语不至过于累赘,弓法便全用德语缩写字来标记。Sp.即“弓尖”,M.即“弓中”,Fr.即“弓根”,G.B.即“全弓”,H.B.即“半弓”,至于Martelé(顿弓)和Spiccato(跳弓)则是各国小提琴手通用的术语^①。

八、谢夫契克(Ševčík)在他的小提琴演奏教程中所用的分解和弦连接,由于实用,我也编入了我的《音阶体系》。

此书的编辑工作,得到施特拉斯堡的阿尔弗雷德·芬克先生的大力协助,在此专致谢忱。

胡其鼎 译

^① 本集有一些术语,如Segue(同样地继续下去)、Portato(一弓拉数音,每个音上稍加重音)、Staccato(断奏),为避免累赘,在谱面上也不再另标中文释义。——译者

C 大调

1. ^{IV}

2. ^{III}

3. ^{II}

4. ^I

5.

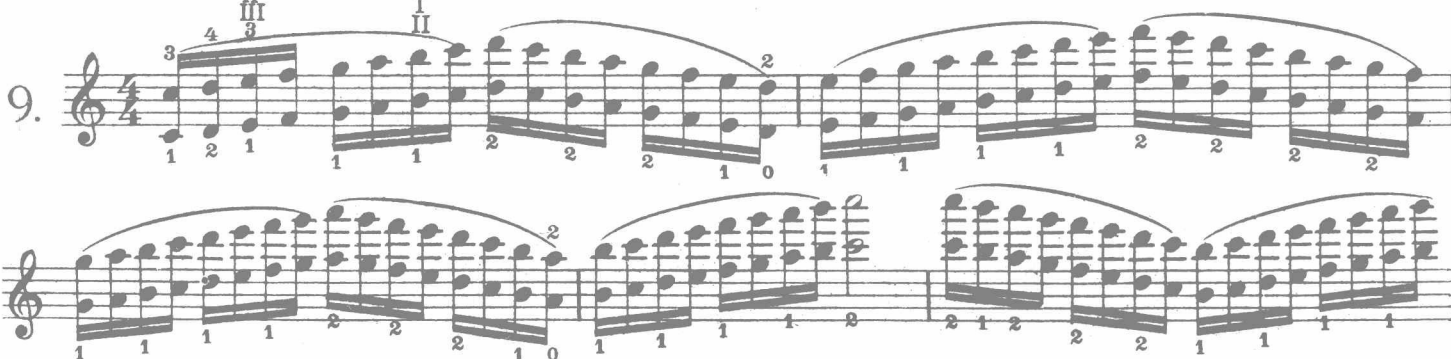
Exercise 5 consists of ten staves of music. The first staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4. The second staff is in 6/4 time and continues the eighth-note patterns with fingering 1, 2, 3, 4. The third staff is in 4/4 time and includes more complex fingering such as 1, 2, 3, 4, 5, 6, 7, 8. The fourth staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4. The fifth staff is in 4/4 time and includes more complex fingering such as 1, 2, 3, 4, 5, 6, 7, 8. The sixth staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4. The seventh staff is in 4/4 time and includes more complex fingering such as 1, 2, 3, 4, 5, 6, 7, 8. The eighth staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4. The ninth staff is in 4/4 time and includes more complex fingering such as 1, 2, 3, 4, 5, 6, 7, 8. The tenth staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4.

6.

Exercise 6 consists of two staves of music. The first staff is in 4/4 time and features a series of ascending and descending eighth-note runs with fingering 1, 2, 3, 4. The second staff is in 4/4 time and continues the eighth-note patterns with fingering 1, 2, 3, 4.

This page of musical notation for guitar contains ten staves of music. The notation includes various techniques such as arpeggios, triplets, and specific fingerings (e.g., 0, 1, 2, 3, 4). The word "segue" is used as a section marker on several staves. Roman numerals I, II, III, and IV are placed above the staves to indicate different parts or sections of the piece. The music is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The notation is dense, with many notes and accidentals, and includes various musical symbols like slurs, ties, and dynamic markings.

8. 

9. 

This page contains six systems of musical notation for guitar. The notation is written on a single staff per system, using a treble clef. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various fingerings indicated by numbers 1 through 4. The key signature is mostly one flat (B-flat). The notation includes several "segue" markings, indicating transitions between sections. The first system is marked with "II III" above the staff. The second system is marked with "I II" and "II III" above the staff. The third system is marked with "II III" above the staff. The fourth system is marked with "II III" above the staff. The fifth system is marked with "II III" above the staff. The sixth system is marked with "II III" above the staff. The seventh system is marked with "II III" above the staff. The eighth system is marked with "II III" above the staff. The ninth system is marked with "II III" above the staff. The tenth system is marked with "II III" above the staff. The eleventh system is marked with "II III" above the staff. The twelfth system is marked with "II III" above the staff.

10. *Fr.*

11. *Fr.*

12.

a 小调

1. 

2. 

3. 

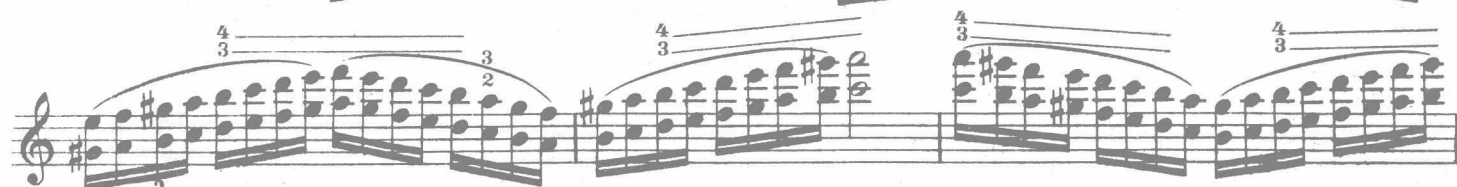
4. 

5. 

6.

segue

segue



4 segue

II III 3 4
I II

3 0

4 1

3 4 4 segue

9.

II segue

I II III IV

10

This block contains the musical notation for measures 10 through 12 of a guitar piece. Measure 10 is a single staff in 4/4 time, featuring a complex melodic line with many accidentals and fingerings. Measure 11 is also a single staff in 4/4 time, continuing the melodic development. Measure 12 is a double staff in 2/4 time, showing a rhythmic pattern with chords and fingerings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

5. *Fr.*
IV

IV

III
Fr.

segue

Fr.

6. *Fr.*
I

Fr.

Fr.