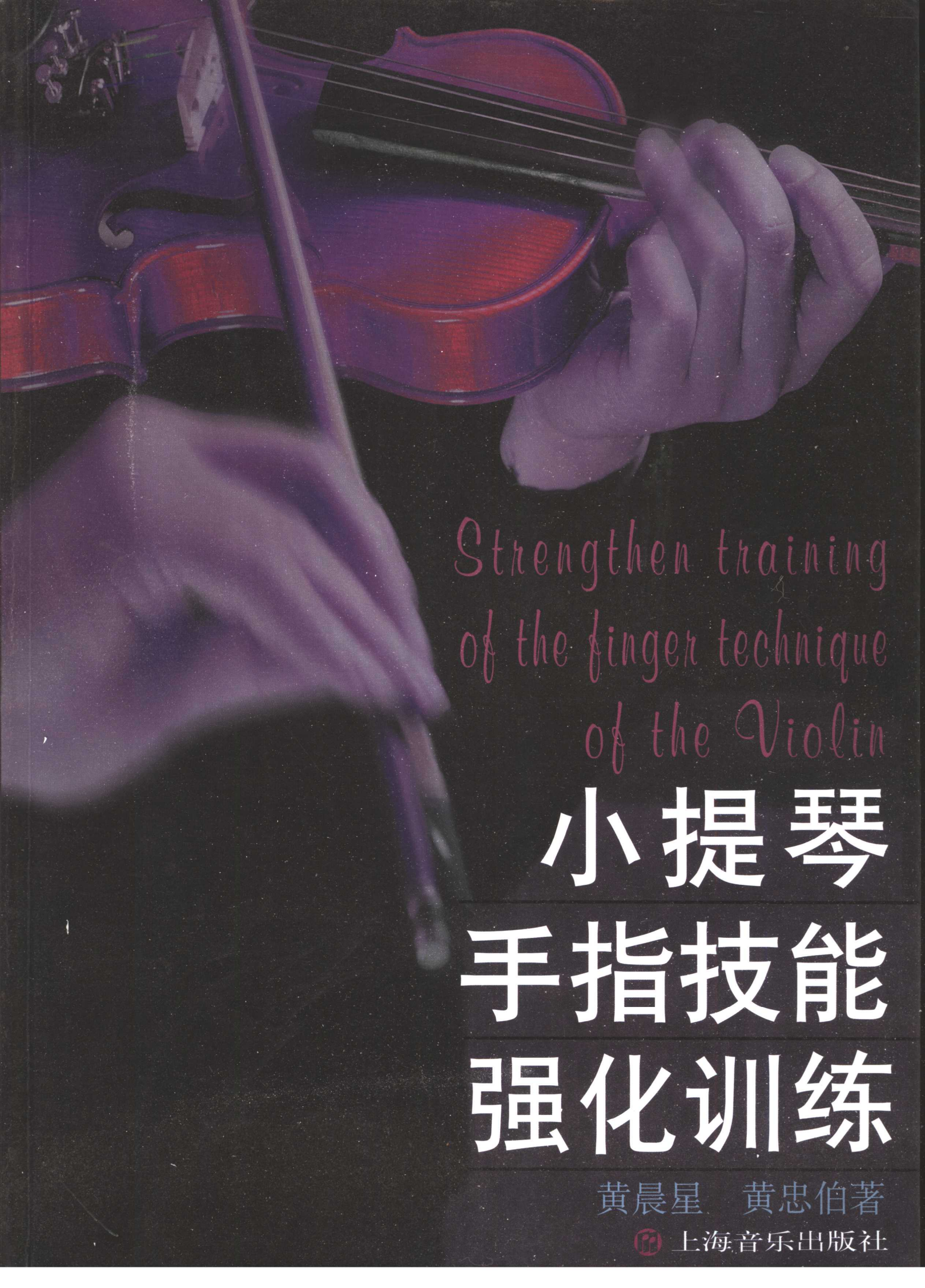




Strengthen training
of the finger technique
of the Violin

小提琴 手指技能 强化训练

黄晨星 黄忠伯著

 上海音乐出版社

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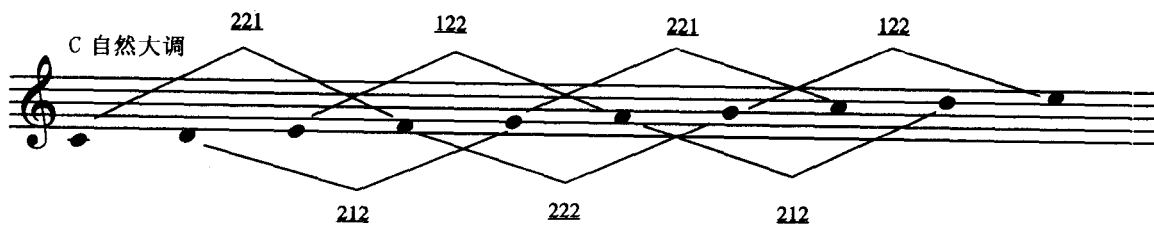
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前言

小提琴演奏技术的艰深复杂在乐器中可以说是首屈一指的，学习者想要达到较高的演奏水平，非得花费大量的时间去练习和掌握演奏技术，否则便无法进入艺术表现的殿堂。因此，寻求一种高效的练习方法，用较少的练习时间去获得较多的收效，是每位演奏者的迫切愿望，也是教学研究的重要课题。笔者在长期的小提琴教学中，一直在思索和研究速效的练习途径，本书是手指强化练习方面的心得总结，其效果已在教学实践中得到了验证，现介绍给大家，希望对广大学习者能有所帮助。

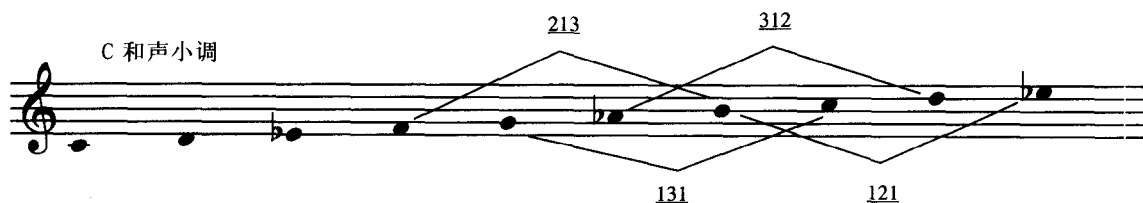
本书的思路是从调性音乐语汇中，提炼出一些典型的基本元素，作为练习的载体。同时对手指的演奏动作进行分析，分类整理，并进行科学组合，使它涵盖除换把以外的手指演奏动作的各种典型形式，通过集中的强化练习，在较短的时间内，达到增强手指机能，强化手指基本功的目的。

书中内容分三部分，第一部分为上篇——单音手指练习。其中包括“指序”练习和“指位”练习，“指序”练习是训练不同顺序的按指，在同一把位四个手指共有24种不同的排列顺序，通过此项练习，可以全方位地锻炼手指的独立性和动作能力。“指位”练习是训练不同的手指位置（即手指间的不同距离），以大、小调音阶中的“四音组”为基本材料，共有8种。其中4种属于“自然指型”，即手指间的音程为自然音程（大、小二度，大、小三度，纯四度，增四度），它存在于自然大、小调和旋律大、小调音阶之中，下面以自然大调为例（谱例中三个数字下面加一横线为“指位符号”，左边第一个数字表示1、2指间的半音数；第二个数字表示2、3指间的半音数；第三个数字表示3、4指间的半音数，四种自然指型为：221、122、221、122）：



注：关于“指位符号”的原理及应用，笔者在上海音乐出版社出版的《小提琴换把训练系统教程》中有详细论述。

另外4种是“变化指型”，即手指间存在变化音程（增二度或减四度），这四种指型存在于和声大、小调音阶之中，指位符号为：131、121、213、312。下面以和声小调为例：



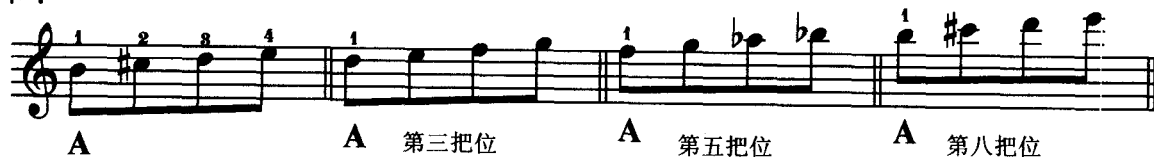
由于此项训练的素材取自调式音阶，因此不仅有助于增强手指机能，而且是极好的音准练习，学习者应该以调式观念去努力找准每个音，这对建立调式音准概念是很有益处的。为了节省篇幅，书中只列出了A弦一个把位的练习，学习者应该在其他弦上作同样的练习，下面以第一条练习的第一小节为例：



同样的材料还可以在两根弦上用不同的指法进行练习，如下例二、三、四小节：

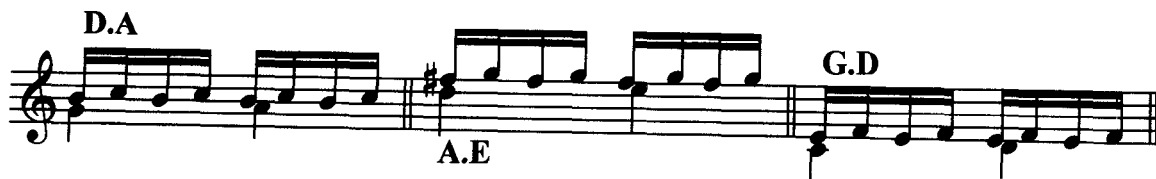


同时还要根据需要，以相同的指位结构移到其他把位进行练习，如下例的二、三、四小节：



通过第一部分的练习，有助于学习者在手指基本功方面建立一个良好的基础。

第二部分是中篇——双音手指练习。这是本书的核心部分，其增强手指机能的速效作用是非常明显的，练习采用“手指操”的形式，将双音演奏中的一些典型动作，如手指独立抬、按，手指独立移位，手指独立过弦，手指伸张，以及以上各因素的混合等，结合小提琴双音语汇的基本元素，组合成各种类型的手指操。书中只列出了D、A弦的双音练习，学习者还必须以同样的方式在A、E弦和G、D弦上进行练习，下例是三度位置第一条练习的第一小节：



另外，学习者不应局限于在第一把位练习，要根据自己的手指技术的不足，有针对性地移到其他把位进行练习，移到其他把位练习时，要注意“指位”（手指间的音程关系）和原谱一致，见下例：



在进行双音手指练习时，开始要慢练，注意音准和节奏要正确，控制好手指起落的时间，防止动作不齐而出现杂音。手指抬、按动作要发自指根，动作要独立和具有弹性，防止绷紧指根，引起其他手指和手腕僵硬。要尽量保留指，找到适合自己的演奏手型，不必强求和奏单音的手型一致，特别要注意拇指的感觉，防止紧握琴颈。运弓也很重要，开始可以弱奏，熟练后再过渡到强奏。

本书的第三部分是下篇——和弦指法练习。由于重点是练习手指，因而练习方式是按指法进行分类编排的，把指法排列相同（指位不同）的和弦放在一起练习，使学习者对各种和弦的指法特点和异同有更清晰的认识。在练习之前最好弄清和弦的性质，都是一些较常用的三和弦和七和弦，包括大三和弦、小三和弦、减三和弦、增三和弦，以及大小七和弦、小七和弦、半减七和弦、减七和弦和大七和弦等。在练习中要努力使和弦性质、音响特点和指法特征在概念中达到统一。本部分练习还要注意下面几点：找到和调整好合适的手型，可以和正常手型一致，也允许不一致；明确“中心指”，其他手指依据中心指来调整指距和指型；决定“先按指”（即先按下的手指。演奏和弦虽然要求手指同时按下，但在某些情况下，必须先按下一个手指作为依托），“先按指”可能就是“中心指”，常常是和弦的低音（这和演奏分解和弦的常规弦序是一致的），但也可以是高音或其他音，应从效果出发，因人而异。如谱中某些采用了“超密集”指法的和弦（有两个手指按弦处于平行位置），如果先按平行位置的高音手指，可能会更容易。

本书可供中级程度的学习者使用，初级程度的学生可以采用书中部分内容，高级程度的演奏者也可以用本书的材料检查、规范自己的手指基本功并克服薄弱环节。最后再强调一点：只有采用科学正确的动作方式进行高标准的练习，才能取得最大的收效。

目 录

上篇 单音手指练习

前言

指序练习

(一) 自然指型练习

- 1) 一、二指成全音, 二、三指成半音, 三、四指成全音的手型(212)3
- 2) 一、二指成全音, 二、三指成全音, 三、四指成半音的手型(221).....5
- 3) 一、二指成半音, 二、三指成全音, 三、四指成全音的手型(122).....7
- 4) 一、二指, 二、三指, 三、四指之间均成全音的手型(222)9

(二) 变化指型练习

- 1) 一、二指成半音, 二、三指成增二度, 三、四指成半音的手型(131)11
- 2) 一、二指成半音, 二、三指成全音, 三、四指成半音的手型(121).....13
- 3) 一、二指成全音, 二、三指成半音, 三、四指成增二度的手型(213).....15
- 4) 一、二指成增二度, 二、三指成半音, 三、四指成全音的手型(312).....17

(三) 五声音阶伸张指位练习

- 1) 一指为宫的伸张指位(223).....19
 - 2) 一指为商、徵的伸张指位(232)21
 - 3) 一指为羽的伸张指位(322)23
 - 4) 一指为角的伸张指位(323).....25
- 指位练习.....27

中篇 双音手指练习

- (一) 一、三指和二、四指成三度双音的指位练习.....33

(二) 一、三指和二、四指成七度双音的指位练习·····	38
(三) 三度位置和七度位置交替练习·····	42
(四) 一、二指和三、四指成六度双音的指位练习·····	44
(五) 一、二指和三、四指成四度双音的指位练习·····	48
(六) 六度位置和四度位置交替练习·····	52
(七) 六度双音手指过弦和移位练习·····	54
(八) 四度双音手指过弦和移位练习·····	55
(九) 混合音程双音手指过弦和移位练习·····	56
(十) 换指八度双音指位练习·····	57
(十一) 十度双音指位练习·····	60

下篇 和弦手指练习

三音和弦练习

(一) 第一把位的练习·····	65
(二) 第三把位的练习·····	67
(三) 第五把位的练习·····	69

四音和弦练习

(一) 第一把位的练习·····	71
(二) 第三把位的练习·····	73
(三) 第五把位的练习·····	74

上 篇

单音手指练习

指序练习

训练不同顺序的按指，要用小节横向连接和小节纵向连接(箭头方向)两种方式来进行练习。记住每种指位的音响效果。

(一) 自然指型练习 (自然大、小调和旋律大、小调音阶的四种基本指位)

1) 一、二指成全音，二、三指成半音，三、四指成全音的手型 (2 1 2)。^{*}

先按一指的指序练习 (注意保留指。下同)

先按二指的指序练习

^{*} 2 1 2 是“指位符号”，三个数字自左到右分别表示一、二指之间，二、三指之间以及三、四指之间所隔的半音数。

先按三指的指序练习

A musical score for a three-finger fingering exercise, consisting of six staves. The music is written in 4/4 time with a key signature of one sharp (F#). The first three staves show a sequence of eighth notes: the first staff starts on G4, the second on A4, and the third on B4. The fourth, fifth, and sixth staves show a sequence of eighth notes: the fourth starts on C5, the fifth on D5, and the sixth on E5. Each staff is divided into four measures by vertical dashed lines. The final measure of each staff contains four beamed eighth notes, each marked with a '3' to indicate a triplet.

先按四指的指序练习

A musical score for a four-finger fingering exercise, consisting of six staves. The music is written in 4/4 time with a key signature of one sharp (F#). The first three staves show a sequence of eighth notes: the first staff starts on G4, the second on A4, and the third on B4. The fourth, fifth, and sixth staves show a sequence of eighth notes: the fourth starts on C5, the fifth on D5, and the sixth on E5. Each staff is divided into four measures by vertical dashed lines. The final measure of each staff contains four beamed eighth notes, each marked with a '3' to indicate a triplet.

2) 一、二指成全音，二、三指成全音，三、四指成半音的手型 (2 2 1)。

先按一指的指序练习



先按二指的指序练习



先按三指的指序练习

A musical score for a three-finger fingering exercise, consisting of six staves. The key signature is one sharp (F#) and the time signature is 4/4. The first three staves show a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, 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B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, 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3) 一、二指成半音，二、三指成全音，三、四指成全音的手型 (1 2 2)。

先按一指的指序练习



先按二指的指序练习



先按三指的指序练习



A musical score for a three-finger exercise in 4/4 time, consisting of six staves. The first four staves are identical, each containing four measures of music. The fifth and sixth staves are also identical to each other but differ from the first four. The first measure of each staff contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note A4, an eighth note B4, and a quarter note C5. The third measure contains a quarter note B4, an eighth note C5, and a quarter note D5. The fourth measure contains a quarter note C5, an eighth note D5, and a quarter note E5. The fifth and sixth staves contain the same four measures, but the eighth notes in the second and fourth measures are beamed together with the preceding quarter notes, forming eighth-note triplets. Each of these four measures in the fifth and sixth staves is marked with a '3' below the notes.

先按四指的指序练习



A musical score for a four-finger exercise in 4/4 time, consisting of six staves. The first four staves are identical, each containing four measures of music. The fifth and sixth staves are also identical to each other but differ from the first four. The first measure of each staff contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note A4, an eighth note B4, and a quarter note C5. The third measure contains a quarter note B4, an eighth note C5, and a quarter note D5. The fourth measure contains a quarter note C5, an eighth note D5, and a quarter note E5. The fifth and sixth staves contain the same four measures, but the eighth notes in the second and fourth measures are beamed together with the preceding quarter notes, forming eighth-note triplets. Each of these four measures in the fifth and sixth staves is marked with a '3' below the notes.

4) 一、二指, 二、三指, 三、四指之间均成全音的手型 (2 2 2)。

先按一指的指序练习



先按二指的指序练习

