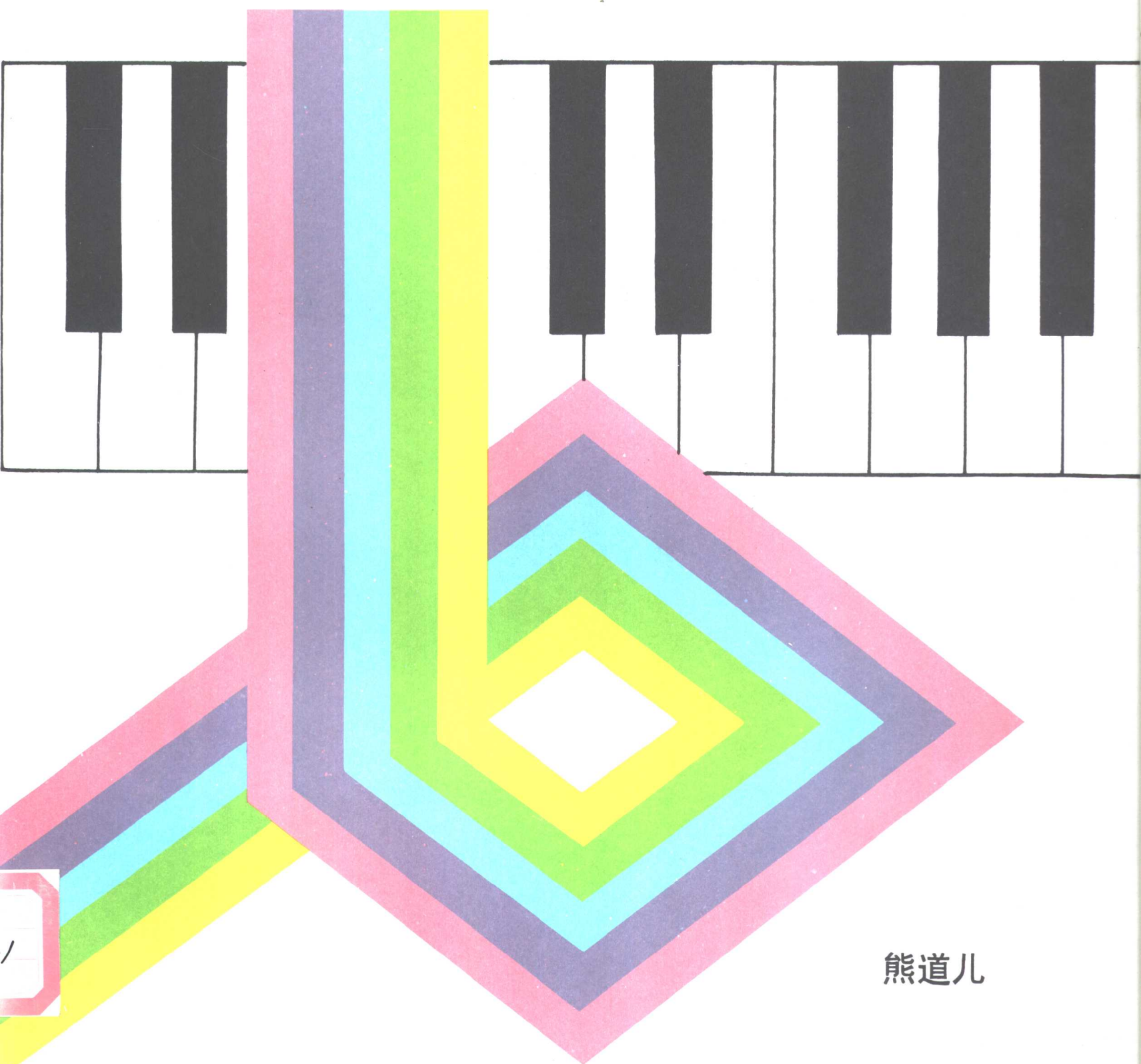




高级钢琴

音阶 和弦 琶音



熊道儿

上海音乐出版社

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前 言

音阶、和弦、琶音练习是学习钢琴的必由之路，是钢琴演奏的重要技巧。本教材是为了使学生能更系统的学习音阶、和弦、琶音而编写的。

钢琴二十四个大调音阶、和弦、琶音的指法繁多，为了使学生能更容易掌握各调的指法（传统弹奏的指法），本教材采用同名大小调来编排。同名大小调的指法基本相同，属七和弦及导七和弦也是相同的。

各个调的记谱只写了两个八度，学生可根据需要，按谱上的指法延伸弹三或四个八度。

乐谱所有练习只写了右手部分，左手应降低八度弹奏。乐谱上方是右手指法，下方是左手指法。

编 者

1997年1月3日

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音阶、琶音的准备练习

(大指的练习)

在形成良好的触指和在大指动作完全作好准备之前，不要试图练习音阶——约瑟夫·霍夫曼(美)。

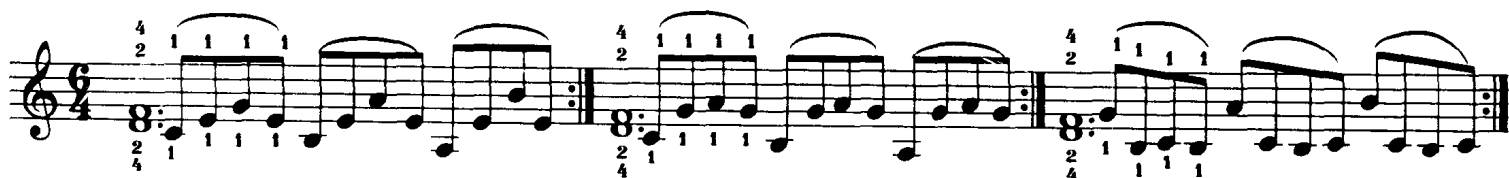
大指在音阶和琶音中的内转动作，起了增加手指的作用，但不要因此而发音不均匀，也不要改变其他手指的位置，在快速演奏中也不要因内转而减低速度——柯托(法)。

* * * * *

在右手上行左手下行弹奏音阶与琶音时，大指触键后，应迅速内转，使大指处于手掌之下，而肘、臂不动。大指必须与2、3或4指触键同时转动，使大指能提前找到弹奏下一个音的位置。反之，右手下行左手上行，其它手指在大指上跨越时，肘部要平稳。加强大指横向内转的训练，才能使音阶、琶音弹奏得快速、连贯、均匀、流畅。

以下练习可根据不同调的音阶、琶音进行移调练习。

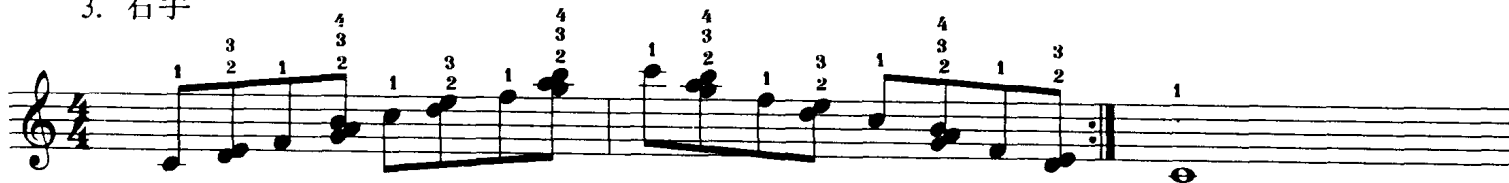
1. (左、右手指法相同)



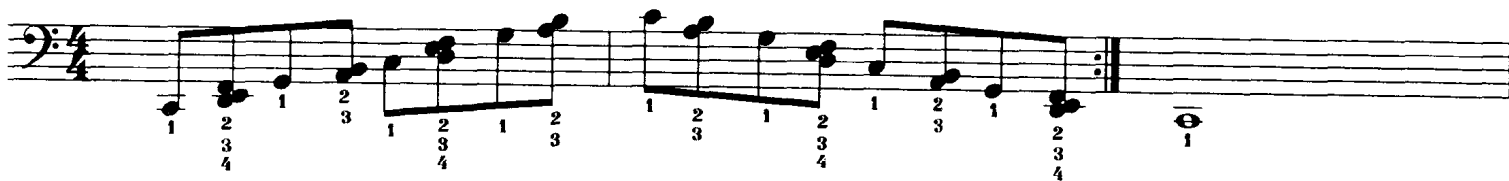
2. (左、右手指法相同)



3. 右手



左手



4. 右手



左手

5. 右手

左手

6. 右手

左手

C大调与c 小调音阶、和弦、琶音

(一) C 大调音阶

三度

六度

三度双音

Musical notation for tritone double notes in C major. The staff shows pairs of notes separated by a tritone (three whole tones). Fingerings are indicated by numbers 1-5 above and below the notes.

六度双音

Musical notation for sixth interval double notes in C major. The staff shows pairs of notes separated by a sixth interval. Fingerings are indicated by numbers 1-5 above and below the notes.

(二) c小调和声音阶

Musical notation for the C minor scale in treble clef. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. Fingerings are indicated by numbers 1-5 above and below the notes.

三度

Musical notation for tritone intervals in C minor. The staff shows pairs of notes separated by a tritone. Fingerings are indicated by numbers 1-5 above and below the notes.

六度

Musical notation for sixth intervals in C minor. The staff shows pairs of notes separated by a sixth interval. Fingerings are indicated by numbers 1-5 above and below the notes.

三度双音

Musical notation for tritone double notes in C minor. The staff shows pairs of notes separated by a tritone. Fingerings are indicated by numbers 1-5 above and below the notes.

六度双音

Musical notation for 'Sixth Interval Double Notes' in C minor, featuring a treble clef and a key signature of two flats. The melody consists of eighth notes with fingerings indicated by numbers 1-5 below the notes.

(三) c小调旋律音阶

Musical notation for the C minor scale in treble clef, showing the ascending and descending melodic lines with fingerings.

三度

Musical notation for 'Third Interval' in C minor, featuring a bass clef and a key signature of two flats. The melody consists of eighth notes with fingerings indicated by numbers 1-5 below the notes.

六度

Musical notation for 'Sixth Interval' in C minor, featuring a treble clef and a key signature of two flats. The melody consists of eighth notes with fingerings indicated by numbers 1-5 below the notes.

三度双音

Musical notation for 'Third Interval Double Notes' in C minor, featuring a bass clef and a key signature of two flats. The melody consists of eighth notes with fingerings indicated by numbers 1-5 below the notes.

六度双音

Musical notation for 'Sixth Interval Double Notes' in C minor, featuring a treble clef and a key signature of two flats. The melody consists of eighth notes with fingerings indicated by numbers 1-5 below the notes.

(四) C大调主三和弦及琶音

The first staff shows the C major triad (C-E-G) in six positions on the guitar fretboard, with fingerings for both hands. The second staff shows a descending arpeggio (G-E-C) with fingerings. The third staff shows an ascending arpeggio (C-E-G) with fingerings.

(五) c小调主三和弦及琶音

The first staff shows the c minor triad (C-Eb-G) in six positions on the guitar fretboard, with fingerings for both hands. The second staff shows a descending arpeggio (G-Eb-C) with fingerings. The third staff shows an ascending arpeggio (C-Eb-G) with fingerings.

(六) C大调属七和弦及琶音

The first system shows the C major dominant seventh chord (F#7) with fingerings: 5 4 2 1 for the upper voice and 1 2 4 5 for the lower voice. The second system shows a scale run: 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1. The third system shows an arpeggiated exercise with various patterns and fingerings.

(七) c小调导七和弦及琶音

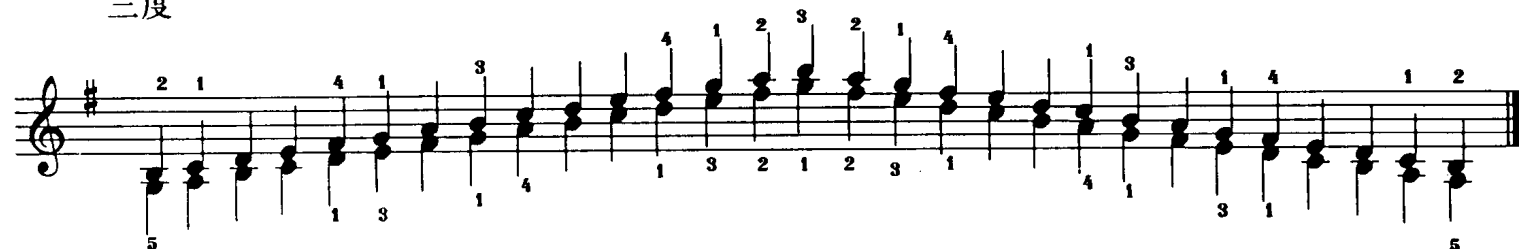
The first system shows the c minor dominant seventh chord (F#7b9) with fingerings: 5 4 2 1 for the upper voice and 1 2 4 5 for the lower voice. The second system shows a scale run: 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1. The third system shows an arpeggiated exercise with various patterns and fingerings.

G大调与 g小调音阶、和弦、琶音

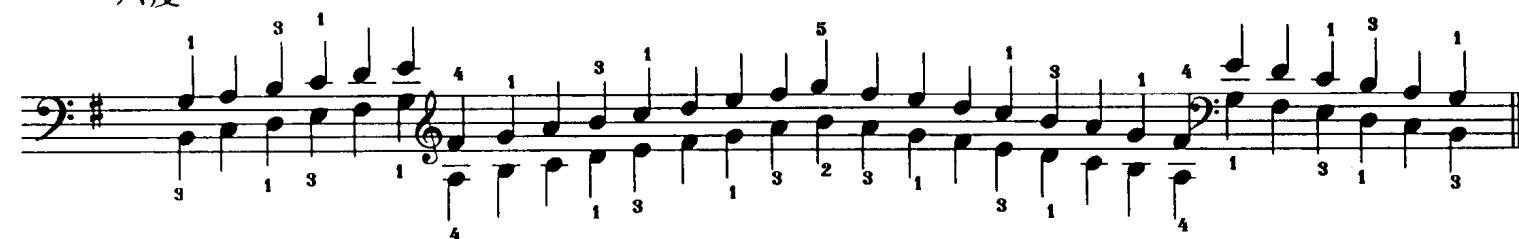
(一) G大调音阶



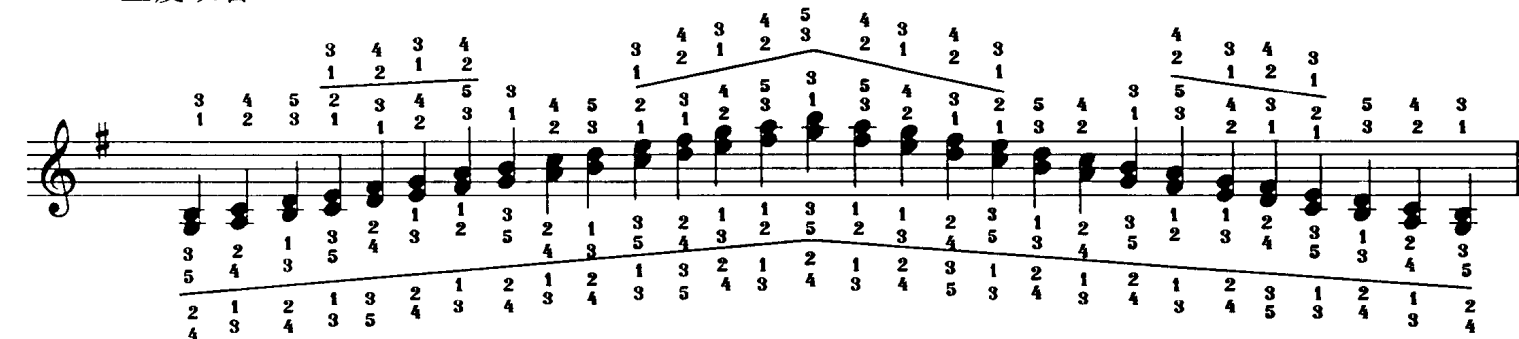
三度



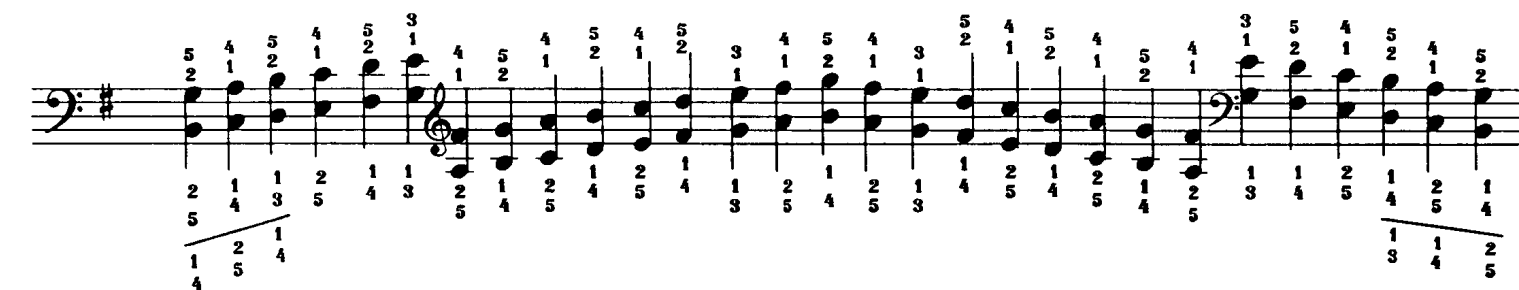
六度



三度双音



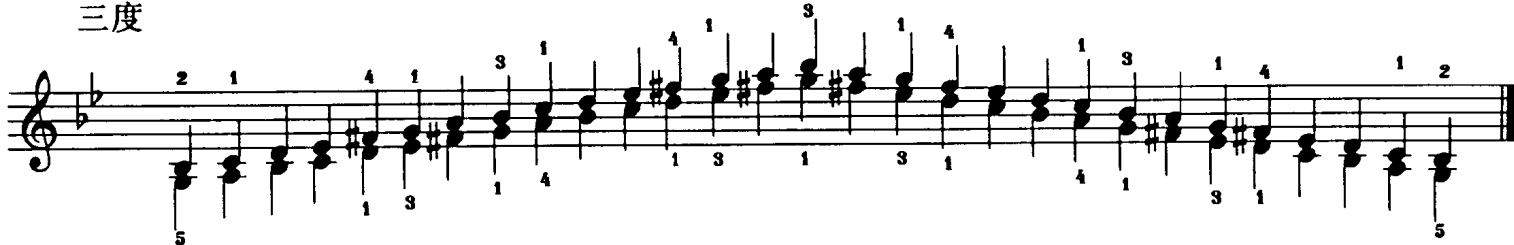
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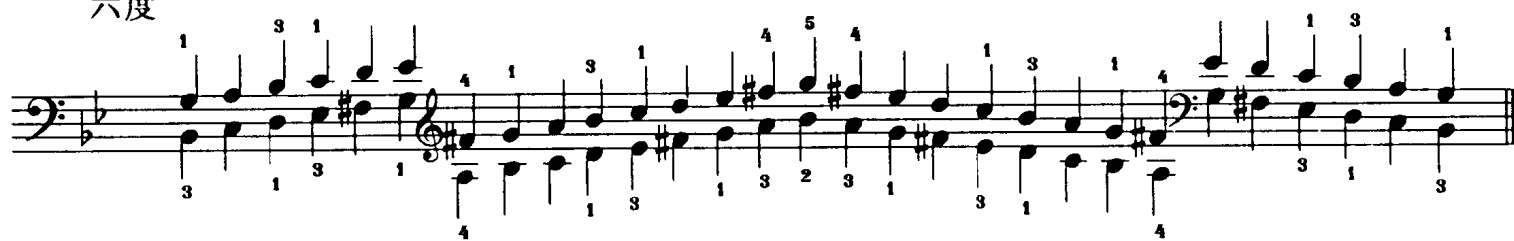
(二) g小调和声音阶



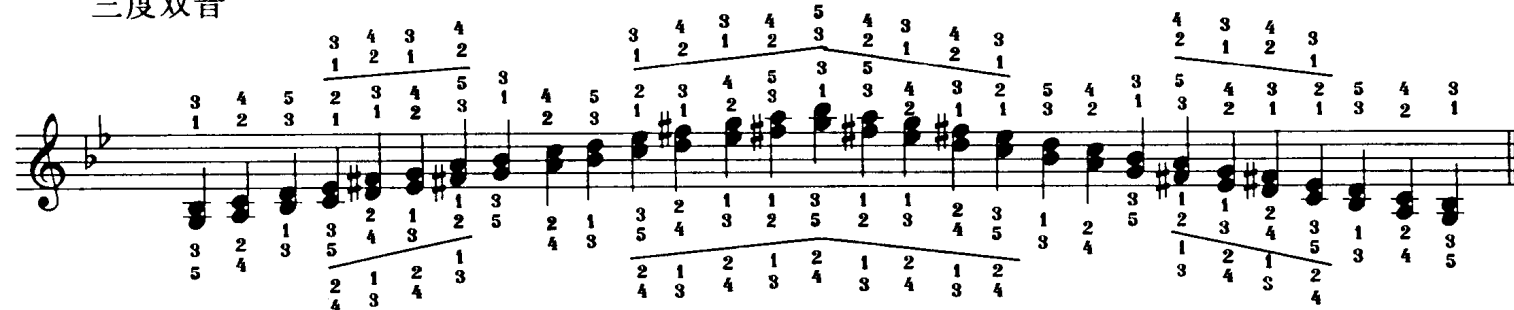
三度



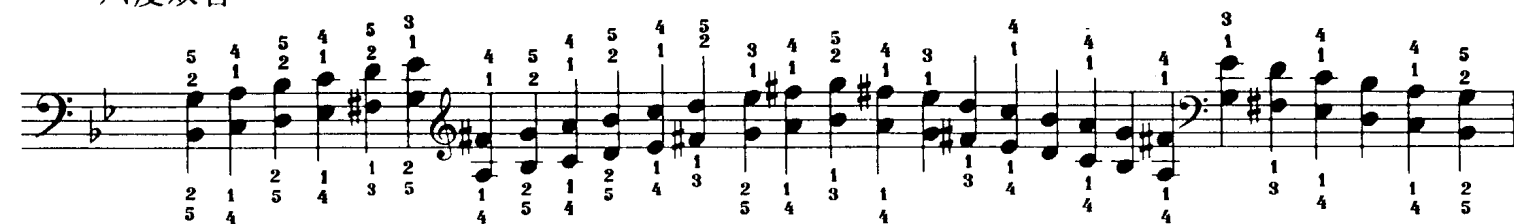
六度



三度双音



六度双音



(三) g小调旋律音阶



三度

六度

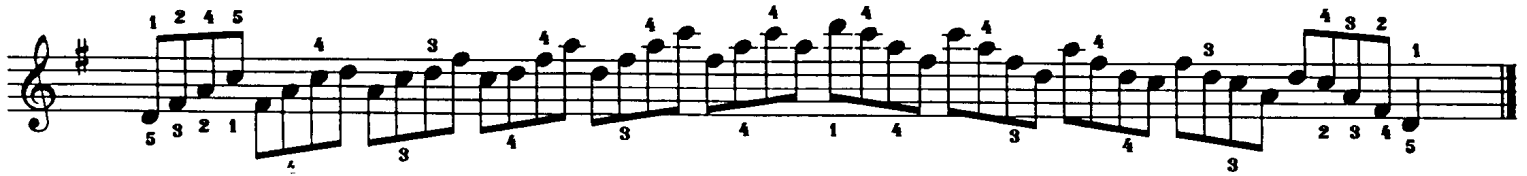
三度双音

六度双音

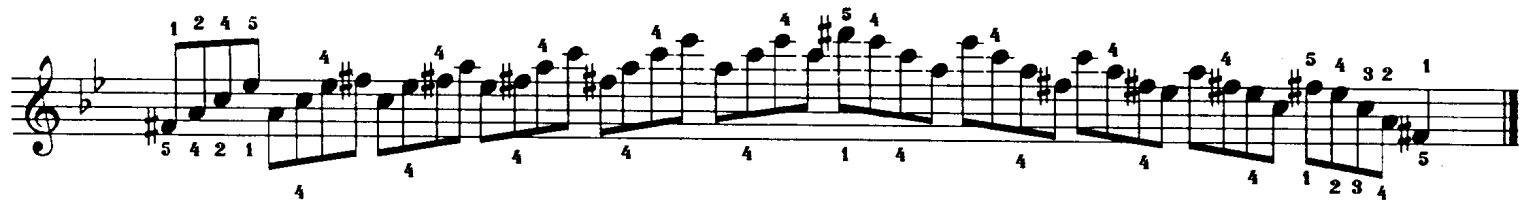
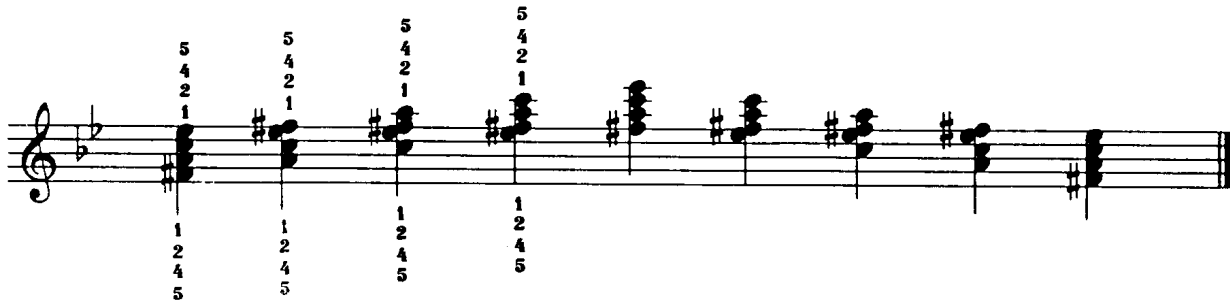
(四) G大调主三和弦及琶音

(五) g小调主三和弦及琶音

(六) G大调属七和弦及琶音



(七) g小调导七和弦及琶音

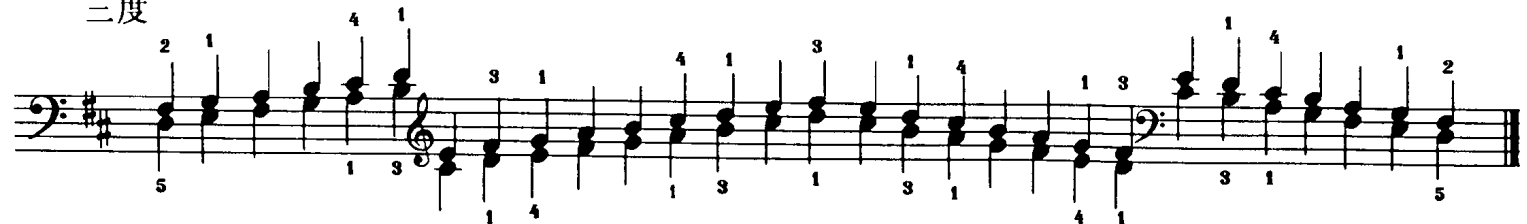


D大调与d小调音阶、和弦、琶音

(一) D 大调音阶



三度



六度

三度双音

六度双音

(二) d小调和声音阶

三度

六度