



KREUTZER 42 STUDIES FOR VIOLIN SOLO

克莱采尔 42首小提琴 练习曲

尤金妮亚·乌密斯卡 编注
泰德乌什·沃荣斯基
张世祥 译

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中文版序言

鲁道夫·克莱采尔(1766-1831)是一位著名的小提琴家和作曲家,贝多芬的《A大调奏鸣曲》作品47号就是献给他的。克莱采尔一生创作了40部歌剧和一些室内乐作品,还创作了许多小提琴协奏曲及其他作品,然而就是这42首练习曲使他流芳百世。

可以说每一个学习小提琴的人都要练习克莱采尔的这42首练习曲,为什么它这么重要呢?因为它所训练的是小提琴最基本的演奏技巧:比如说第1首是用来训练小提琴的发音的;第2首则可以用来训练各种运弓技巧;第7首训练跳弦,第8首训练宽广的分弓,第9首训练左手的灵活性,第11首训练换把位,第12首训练快速的分奏和弦,第13首训练分弓换弦,第15首训练颤音,第34首训练双音等等。这些都是演奏小提琴的最基本的技巧,因此,认真正确地练习这本练习曲,可为演奏者学好小提琴打下全面而坚实的技术基础,还可以帮助学生培养良好的音乐感觉。著名的小提琴教授卡尔·弗莱什说,克莱采尔这本练习曲是小提琴演奏者的必修经典,不同程度的演奏者都可以用不同的要求来学习这本练习曲。

克莱采尔的42首练习曲曾有过许多不同的版本,这是因为不同时代的教师对如何使用这本练习曲有不同的看法。我国现在广为流传的是20世纪初德国Peters的版本,是那个时代的人们根据他们演奏小提琴的方式来应用这部练习曲的;到了1960年,苏联小提琴学派的优秀教师莫斯特拉斯(他是美国当代著名的小提琴教授加拉米安的老师)出版了他的版本,从中我们可以看出俄国人是如何科学而合理地使用这本练习曲的;到了1980年代,美国出版了加拉米安的版本,让我们知道了加拉米安运用练习曲训练学生演奏技巧的独特方法。我本人也因此感到耳目一新,并在我的教学中积极地采用。

在本世纪初,当我到波兰担任在那里举行的国际小提琴比赛的评委时,我在书店发现了他们刚刚出版的波兰著名的小提琴教授沃荣斯基所编著的克莱采尔的42首练习曲的新版本(同时还有《巴赫6首小提琴无伴奏奏鸣曲和组曲》《帕格尼尼24首小提琴随想曲》,都将在上海音乐出版社出版)。对照加拉米安的版本,我感到沃荣斯基在这个版本中反映了近年来小提琴教学中的一些新的见解,在弓法指法方面都有很多改进,特别是他对每首练习曲都提出了具体目标和路径,对演奏者都是很有用的;他在这本练习曲中还特别提出了预备动作的重要性,认为这是能够使得演奏动作流畅自如的最重要的方法,所以他在需要做好预备动作的地方都使用了特殊的符号标记出来了。

我相信这个新的版本一定会给国内的小提琴爱好者提高演奏技巧带来很大帮助。

张世祥

2010年8月8日于悉尼

序 言

鲁道夫·克莱采尔(1766-1831)的42首小提琴练习曲是很宝贵的小提琴教材之一，可以说是掌握左右手技巧的至关重要的文献。它除了训练演奏技巧之外，还可以帮助学生们培养良好的音乐感觉。

克莱采尔是一个著名的小提琴家和作曲家。他创作了40部歌剧、一些室内乐作品、许多小提琴协奏曲及其他作品。贝多芬的《A大调小提琴奏鸣曲》作品47号就是献给他的。克莱采尔的42首练习曲不仅仅对中等程度的学生很有用处，而且可以帮助任何程度的演奏者改进他们的演奏技巧。正如波兰伟大的小提琴家维尼亚夫斯基所说，对任何程度的演奏者都是很有用的。

我们可以把这些练习曲按照它们的性质分类如下：

颤音的练习曲：9、15、16、17、18、19、20、21、22、40。

双音的练习曲：24、32、33、34、35、36、37、38、39、40。

分奏双音的练习曲：7、13、25、29、30。

复调练习曲：36、37、38、39、41、42。

换把位的练习曲：2、3、6、8。

快速乐句的练习曲：8、10、12、17。

朗诵调性质的练习曲：1、23、28、31、33、39、41。

重要运弓技巧的练习曲：1、2、3、4、5、6、7、8、10、13、14、23、24、25、26、27、29、31、36、37。

教师应该根据学生的需要选择适合的练习曲来提高学生的技巧。本版本建议使用2、7、6、36、5、8、10、24、29、27、13、14、37和35这样的顺序来学习这些练习曲。其他的练习曲可以根据学生的需要进行挑选。

本版本的目的是为了学生在练习的时候给他们一些实际的指导，所以我们没有进行过多的理论方面的分析。在编辑的过程中，我们遵守了这样的一些原则：

1. 使用克莱采尔对这些练习曲原来安排的顺序。
2. 尽可能减少附带的练习，使这些练习更加简单。
3. 对练习曲的分句更加细致。
4. 使用更为合理的指法；只用一种指法，少让学生选择指法。
5. 减少不必要的演奏符号，让谱子更容易阅读。

为了帮助老师和学生们更有效地使用这本练习曲，我们在每首练习曲前面都加有文字评注，阐述在学习这首练习曲时所要克服的主要的困难和练习的方法。我们认为，要能充分自如地演奏小提琴的唯一方法，就是在每一个演奏动作之前作好准备。我们使用Ⓟ这样的符号来代表需要做好准备动作的地方。希望这种方法能帮助演奏者克服演奏中所遇到的困难。我们使用“导向运弓”“冲击运弓”这样的术语，可能开始看上去会感到有些奇怪，但是这些术语实际上很说明问题的。

我们对那些朗诵调性质的练习曲在弓法、指法、句法以及和弦的记谱方面都进行了很多改变，这些地方往往被很多教师忽略了。我们这样做的目的是让学生更容易理解这些乐谱，从而更多地练习它们。在练习这样的练习曲的时候，应当在音乐表现方面充分发挥每个人的想象力。

虽然这些练习曲是为学生练习使用的，但是每位小提琴家都应当把它们看成练习技巧的有用工具，就像健康的食品一样，我们大家都应当不断地从中获得营养。

尤金妮亚·乌密斯卡 / 泰德乌什·沃荣斯基

FOREWORD

The *Etudes-Caprices* by Rodolphe Kreutzer (1766–1831) are an invaluable item in the didactic literature of violin music. Virtually unequalled among studies of this type, they may be called a key to the mastery of bowing and left-hand technique. From the purely musical standpoint, the *Etudes* are remarkable for their succinct form, helping to cultivate in the pupil a taste for good music.

Rodolphe Kreutzer, a distinguished violinist of his day and the subject of the dedication of one of Beethoven's most beautiful sonatas, the *Sonata in A major*, op. 47, was also a prolific composer. His legacy consists of about 40 operas, some chamber music, numerous violin concertos and other compositions. But he won lasting fame through his 42 *Etudes-Caprices*, which not only are an excellent practical guide for pupils in the higher forms of elementary schools but can also be practised and played to great advantage by the mature artist throughout his life – as, according to the accounts of his contemporaries, Henryk Wieniawski did. At every stage of training, Kreutzer's *Etudes* are an extremely effective means of correcting defects in the mechanism of both hands.

According to the type of technical problem, Kreutzer's *Etudes* can be divided into exercises for improving:

- trilling technique: Nos. 9, 15, 16, 17, 18, 19, 20, 21, 22 and 40;
- double stopping: 24, 32, 33, 34, 35, 36, 37, 38, 39 and 40;
- broken double stopping: 7, 13, 25, 29 and 30;
- polyphony: 36, 37, 38, 39, 41 and 42;
- change of position in progressions: 2, 3, 6 and 8;
- passage work: 8, 10, 12 and 17;
- declamation: 1, 23, 28, 31, 33, 39 and 41;
- main bowing problems: 1, 2, 3, 4, 5, 6, 7, 8, 10, 13, 14, 23, 24, 25, 26, 27, 29, 31, 36 and 37.

Teachers should use their own discretion in selecting material from the *Etudes* to improve their pupils' technique. Professor Z. Feliński, for example, included in his *Rudiments of Violin Playing* (2nd vol.) a representative selection of them. The Authors of the present edition recommend for this purpose the following choice and order of *Etudes*: 2, 7, 6, 36, 5, 8, 10, 24, 29, 27, 13, 14, 37, 35. Other *Etudes* should be included in the course depending on the particular pupils' problems.

This edition is a practical guide, laying no claim to theoretical generalizations. Nevertheless, the editors have availed themselves of numerous older editions, among them the ones prepared by Clavel (pupil of Kreutzer in the first half of the 19th century), Hering (1858), Meyer (1911), Vieuxtemps (end of the 19th century), Hubay (1908), J. Jarzębski, Feliński and Jahnke.

Those editions brought out in the 20th century are the only ones to contain new conceptions in three directions. Thus, Meyer inserted the indications as to phrasing, Jarzębski revised the notation, Feliński reduced the number of *Etudes* and included new patterns of exercises, while Jahnke, seeking to make the best possible use of the *Etudes*, extended the material considerably.

The methods of editing adopted here can be summarized as follows:

- 1) The *Etudes* are reproduced in their original numerical order.
- 2) The number of model exercises is both reduced and simplified.
- 3) Indications of phrasing are elaborated in greater detail.
- 4) Fingering is modernized, along with the elimination of the excessive number of indications of optional fingering.
- 5) There are fewer indications of articulation, making the text easier to read.

Further, in an effort to facilitate the task of both teacher and pupil, each *Etude* is preceded by an explanatory note, with a brief analysis of the main technical difficulty and directions as to the method of practice.

The editors are extremely concerned with the phenomenon of the so called preparatory reflexes. They are the only suitable way to obtain complete freedom in all activities concerned. We have introduced the symbol (P) in every instance which needs special attention for the development of these reflexes. It is hoped that this indication will help to remove many difficulties and hindrances in the performer's technical apparatus. Some expressions used in the explanatory notes, such as "guided stroke" and "impulsive stroke" may look strange at first glance. However, they convey aptly the idea they are designed to express.

Many changes have been introduced in the declamatory *Etudes*, so unjustly forgotten by many teachers. The alterations embrace bowings, the graphic presentation of chords and turns and even minor retouches to the text itself. It is hoped that the alterations will make the *Etudes* easier to read and consequently more often played by pupils. The very character of the declamatory *etudes* justifies a certain amount of freedom in the style of performance.

Though destined for the student, Kreutzer's *Etudes* are something more than an item in a teaching programme. Each violinist should see in them a highly efficient aid to perfecting his craftsmanship. The *Etudes* can be aptly compared with a good tonic or a wholesome food. For this reason, they are recommended for regular consumption.

Eugenia Umińska, Tadeusz Wroński

4 42 练习曲 · 42 STUDIES

E. 乌密斯卡 / T. 沃荣斯基 编注
Ed.: E. Umińska, T. Wroński

这是一首具有朗诵调性质的练习曲，它要求演奏者要有演奏慢速运弓的技巧，而且还要能做出渐强和渐弱的力度的变化。这首练习曲原来是使用 $\frac{4}{4}$ 的拍子，在我们这个版本中，我们使用 $\frac{3}{4}$ 的拍子。如果使用二分音符等于 60 拍这样的速度进行练习，对学生来讲，相对比较容易演奏。

This study is in the declamatory genre. It demands of the performer a mastery of the slow bow-stroke combined with contrasted dynamic effects (crescendo, decrescendo). The original tempo is half that indicated in this edition, the signature C (alla breve) being the editors' suggestion. If played at a quicker tempo (Andante $\text{♩} = 60$), the study will be easier for the pupil to read and perform.

鲁道夫·克莱采尔
RODOLPHE KREUTZER
(1766-1831)

Adagio sostenuto

The musical score is for a violin study in G major, 3/4 time, marked 'Adagio sostenuto'. It contains 102 measures. The notation includes various musical symbols such as notes, rests, slurs, trills (tr), and dynamic markings (p, f, cresc., decresc.). Fingerings are indicated by numbers 1-4. The score is divided into systems of four staves each, with measure numbers 1, 13, 25, 36, 49, 63, 74, 82, 94, and 102 marking the beginning of new systems.

这首练习曲所使用的弓法来自于克莱采尔原作。但首先应该让学生全部使用分弓练习，然后再分别使用第1、第3、第4、第7和第13小节所罗列出来的弓法演奏整首练习曲；同时也应该使用我们在第2首练习曲中所指出的那些弓法进行练习。下面还给出了12种新的弓法练习。

The bowings are reproduced from the original edition. The pupil should practise, however, this study with single détaché strokes. The bowings in bars 1, 3, 4, 7 and 13 are recommended for training, as are all the model exercises relating to *Etude No. 2*. Below are some further model exercises.

1. g. p. 2. k. 3. k. 4. k. c. z. c. k. c. z. c.
5. c. k. 6. c. z. 7. k. 3 8. k. staccato
9. z. 10. sr. gettato ricochet 11. z. 12. k. g. sr. d. z. détaché

请参照第2首练习12所建议的方法演奏。
according to the indications for model exercise 12 in
Etude No. 2.

Allegro moderato

3 *f* 4 0 4
3 4 0 4 0 4 0 4
5 4 0 0 4 4 4
7 4 4 4 0 4
9 4 0 0 3 4 3
11 3 3 4 3 1 1
13 1 1 1 0 1 1 1 4 0
15 1 1 1 4 0 1 1

这是一首练习连顿弓的练习曲。在训练连顿弓的时候，最重要的就是在演奏完第一个音符之后，立即做好演奏下面一连串连顿弓的准备。下面给的谱例就是告诉我们如何做好这样的准备：

The training of staccato playing constitutes the main problem in this study. Of great importance here is the command of the preparatory reflex "to seize" at the point of the bow the first note in the group to be played staccato while waiting for the "starting" sign. Below is a diagram of the division between bow strokes and of preparatory reflexes:



(Allegro moderato)

这是一首有效地训练结实的上半弓分弓的练习曲，它同时也提供了把手指保留在指板上的大量的机会。因此，学生应当把那些必须把手指保留在指板上的地方标记出来。在其他的一些练习曲例如第 27 首练习曲中，也应该把这样的手指保留的地方标记出来。

Allegro moderato



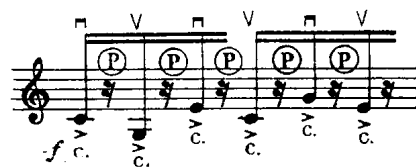
这首练习曲所使用的波浪形的旋律曲线和它所形成的不断换弦的动作，以及许多的跳弦，是有助于发展双手的准备动作的。请按下面我们所给的谱例的方式进行练习：



休止符时，弓不要离开琴弦。

注意在演奏这个谱例的时候，演奏休止符时弓毛不要离开琴弦。要非常注意运弓时弓和琴弦保持成直角，而且要在靠近琴马的地方进行演奏。在训练的初期，无须为用这种方式演奏出来的声音刺耳感到不愉快。在这里左右手演奏下一个音的准备动作，都是上一个运弓动作或者手指按弦动作的延续，而不是单独地做另外一个动作，两个动作应该是合二为一的。

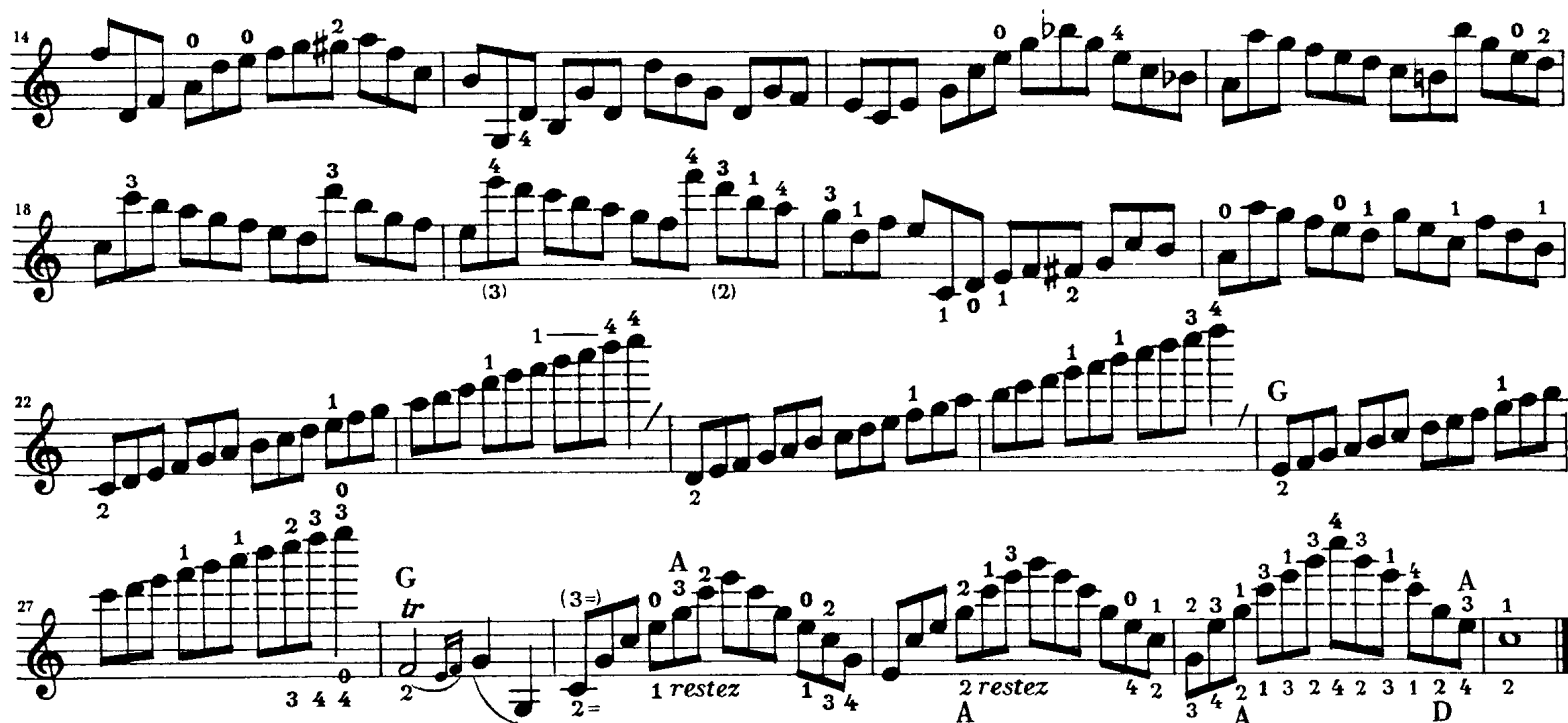
The indented melodic curve and the ensuing frequent changes of string, combined with throwing the bow onto a non-adjacent string, help to develop bold preparatory reflexes in both hands. This should be practised according to the following example:



Note: During the rests, the bow should not leave the string.

The pupil should take great care to move the bow parallel to the bridge and play forte rather near the bridge, and should not be discouraged by the unpleasantly shrill sound thus produced, especially in the initial stage of training. The preparation of each sound (with bow and finger) should constitute the end of the preceding impulsive bow stroke, both constituting one integral movement.





这首练习曲所面临的问题和第6首是相同的，应当按照谱例所给出的弓法进行练习：



注意预备动作要做得轻快，而且听不出痕迹来。这个预备动作应该是前面运弓动作的延续，而不是另起一个运弓动作。下面的谱例2则对右手提出了完全不同的任务：



从肩部到整个手臂放松，轻巧运弓，从低音弦到高音弦，要注意弓始终与琴弦成九十度地运行。而且整个弓毛都必须放到琴弦上，从而能演奏出歌唱性的声音来。

The same technical problem as in *Etude No. 6*. The study should be practised with the bowing shown in Example 1:



Note: The preparatory reflex should be quick, light and inaudible – a continuation, as it were, of the movement which produced the previous sound.

Example 2 sets the right hand a very different task:



The moving of the bow to the higher string should be carried out by means of a neat, quick drop of the arm brought about by a complete relaxation of the shoulder muscles. Care should be taken that the bow is held as perpendicular to the strings as possible, using the entire width of the hair, and that a cantabile piano is produced.

Allegro assai



这首练习曲主要是练习上半弓丰满的分弓。在使用比较快的速度进行练习的时候，要注意把它内在的和声结构表现出来，同时还要严格地保持它的六连音音型。下面给出的6种练习弓法，是克莱采尔练习曲原来就有的。

The principal bow-stroke in this study is the dense, full-sounding *détaché* with the upper part of the bow. When practising the study in a faster tempo, the pupil should not forget to bring out the harmonic changes implied in the music, stressing at the same time the rhythm of the sextuplets.

The following six model exercises in various bowing are reproduced from Kreutzer's original edition:

Allegro non troppo

12

16

20

24

27

30

33

37

41

45

49

53

PWM - 5604

这是一首对左右手都训练有效的练习曲，对于左手来讲，目的非常明显，就是训练快速的手指动作，为演奏颤音做好准备。对右手来讲，主要集中在运弓的流畅性上。例如从第9小节开始，弓子要用加倍的速度运行，同时保持原来的力度。某些小节可以使用下面的方式进行练习：

A good exercise for both left and right hands. The left hand's task is self-evident: fast finger movement, which is a good preparation for trilling technique. The right hand should concentrate on smooth bowing. From the beginning of the slur (covering one or two bars) the bow should be consciously propelled at an adequate speed. Thus, from the very beginning of bar 9, for example, the bow should at once proceed at twice the speed while the dynamic range remains unchanged. Single bars and fragments of the study may be practised as follows:

The page contains musical notation for a violin study. It begins with two short exercises, each with a first and second ending. Exercise 1 is in 2/4 time, and Exercise 2 is in 4/4 time. Both exercises include fingerings (1, 2, 3, 4, 0) and bowing slurs. Below these is the main section, starting at bar 9 with the tempo marking 'Allegro moderato' and dynamic 'mf'. The key signature has one flat (B-flat). The notation includes various bowing techniques such as slurs, accents, and double slurs, along with fingerings for the left hand. Bar numbers 9, 12, 15, 19, 23, 27, 31, 36, and 40 are indicated at the start of their respective staves. The piece concludes with a final slur in bar 40.

44 2 1 4 2

48 1 1 0 0 3

52 1 0 1 D 4 A 1

56 0

60 1 1

65

69 D 1 2

73 A 1

77 0 4 3 1 4 3 1 E 1

82 1 1 1 1 1 0

86 0 1 1 1 0 2 1

90 1 4 3 0 4 3 2 1

94 D 1

98 A 1 2 0 3 3 1 p:

下面是给出的 3 种练习方法:

Homework: The pupil should inscribe in the above-mentioned bars the intermediate notes leading to new positions, marking also the positions themselves (see bar 2).

Model exercises:

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