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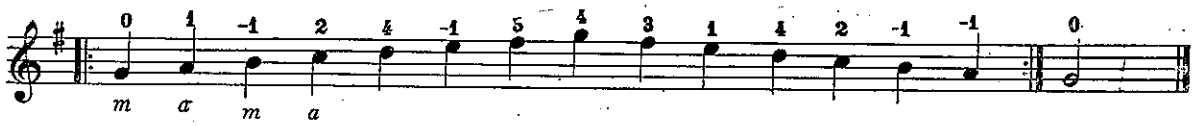
序章　左右两手的基础练习　Ejercicios para las ambas manos

右手各指的独立练习　Ejercicios para la independencia de la mano derecha

A. i m a 指的练习

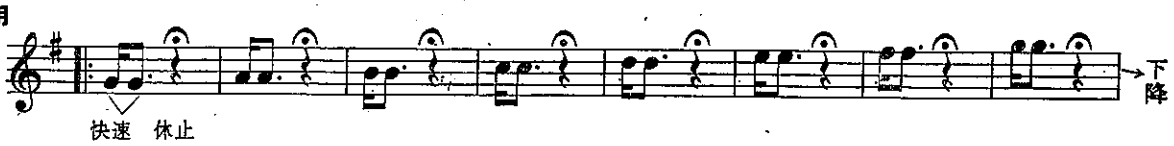
③弦上



（全部用阿波阳多奏法）

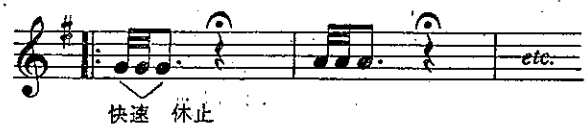
应用

1



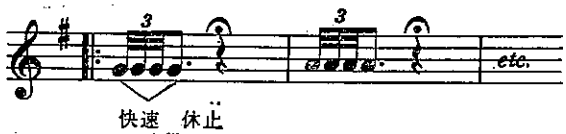
右指的运指　1) *m a*　2) *a m*　3) *i a*　4) *a i*　5) *i m*　6) *m i*

2



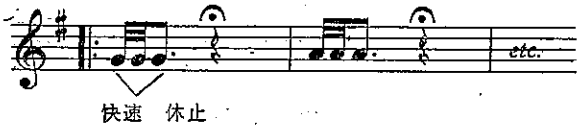
1) *m a m*　2) *a m a*　3) *i a i*
4) *a i a*　5) *i m i*　6) *m i m*

3



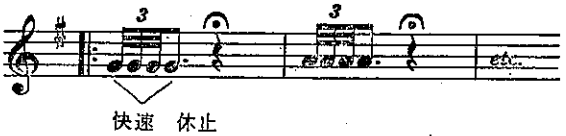
1) *m a m a*　2) *a m a m*　3) *i a i a*
4) *a i a i*　5) *i m i m*　6) *m i m i*

4



1) *a m i*　2) *m i a*　3) *i a m*
4) *i m a*　5) *m a i*　6) *a i m*

5

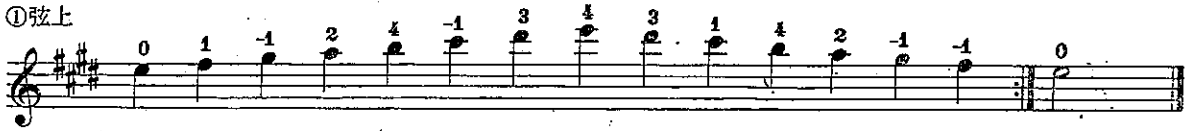


1) *a m i a — m i a m — i a m i* →1）顺着次序返复
2) *i m a i — m a i m — a i m a* →2）顺着次序返复

☆不要一直在②弦上进行练习，习惯后可以在低音弦上进行练习。

②弦上

①弦上



●要领

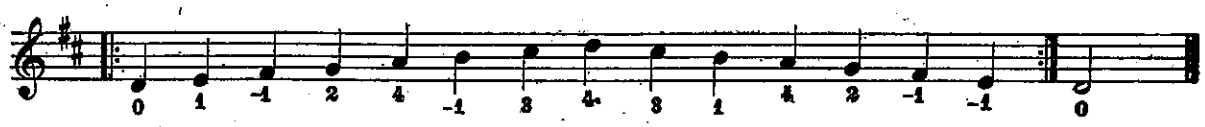
1）右指的相互运动要均匀，使用阿波阳多后的手指要放在邻弦的位置上。

2）在弦上弹出结实的音时上要考虑到音色。

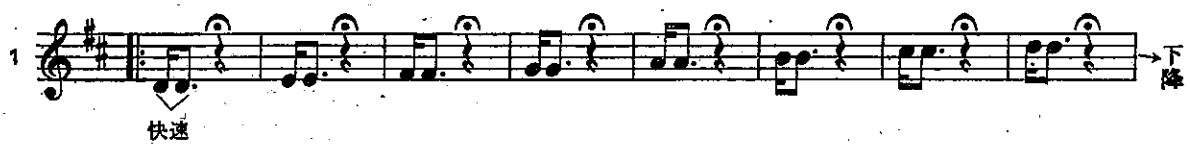
3）在训练时，左手的动作完全掌握后，要将主要精力集中在右指上。

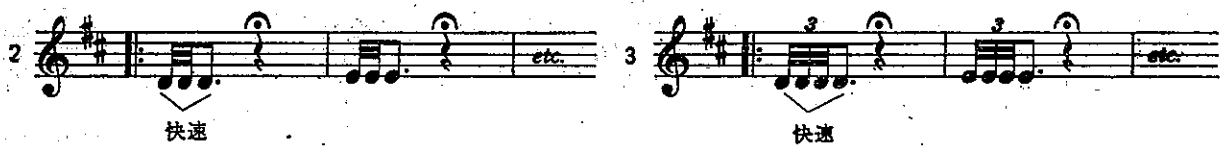
B. P 指的练习

④弦上



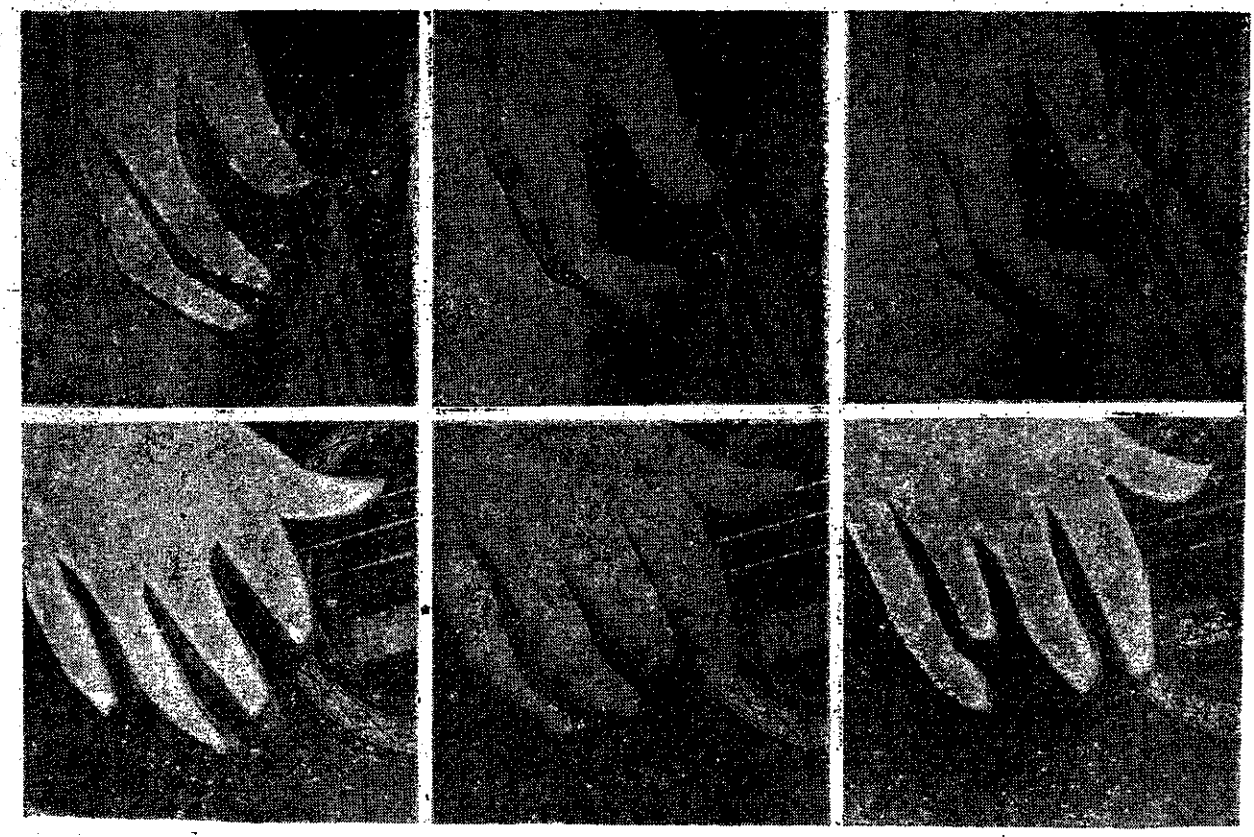
p（全部用阿鲁爱勒奏法）





•⑥弦上，⑤弦上， 以及③弦上使用同样方法

㊀右手的指感



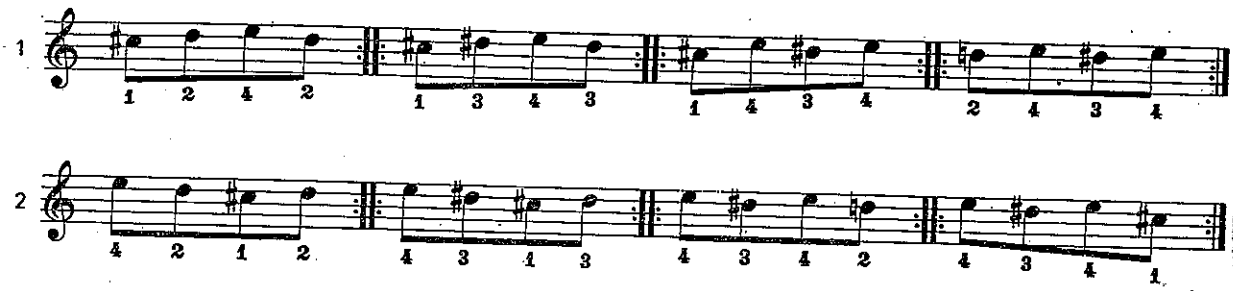
i指弹①弦后的位置　　m指弹①弦后的位置　　a指弹①弦后的位置

左手各指的单独练习

Ejercicios para la independencia de la mano izquierda

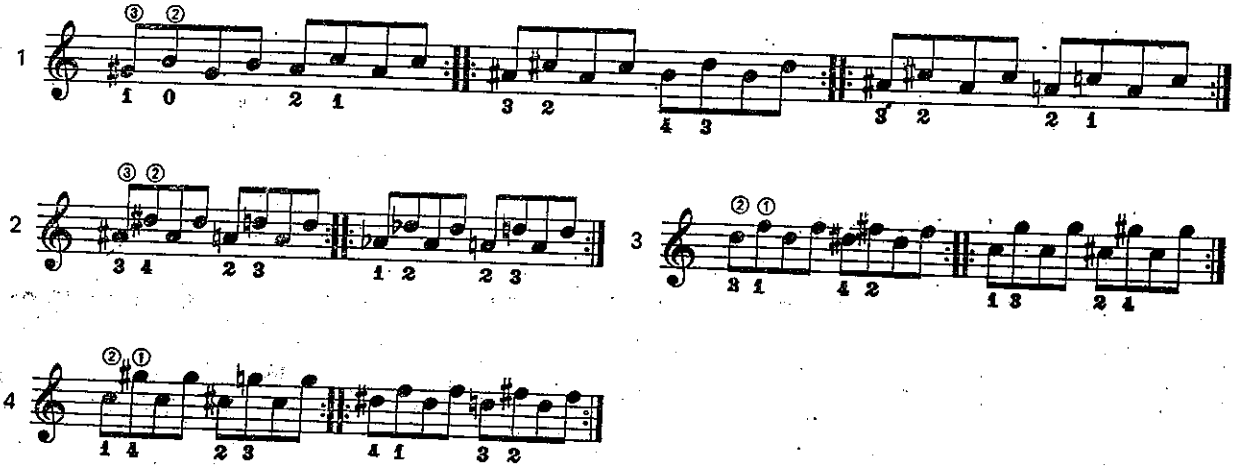
A.同一根弦上的练习

②弦上



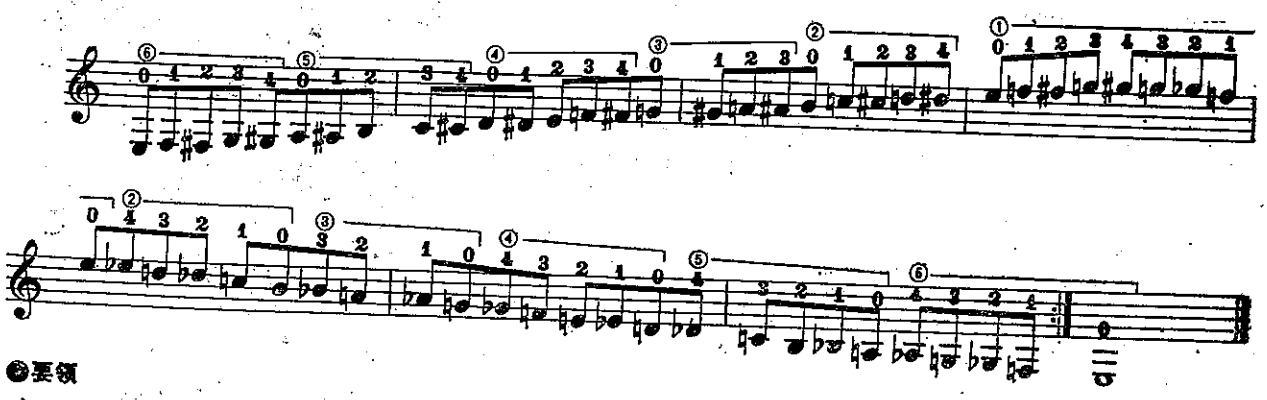
☆以上的练习习惯后，使用连音弹奏，一直到第9音柱为止，进行上升下降的练习

B.越弦的练习



☆以上的习惯后，用和弦形式进行练习

C.半音階



◎要领

1）拇指的位置放上后不能再移动

2）左手各指按弦要结实，绝不能萎缩

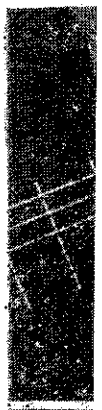
3）左手各指要以充分打开的姿势按弦

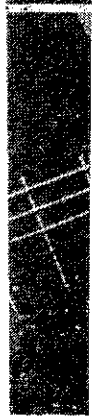
4）左手各指的第一、第二关节要成弧形状态按弦

D.应用练

☆这

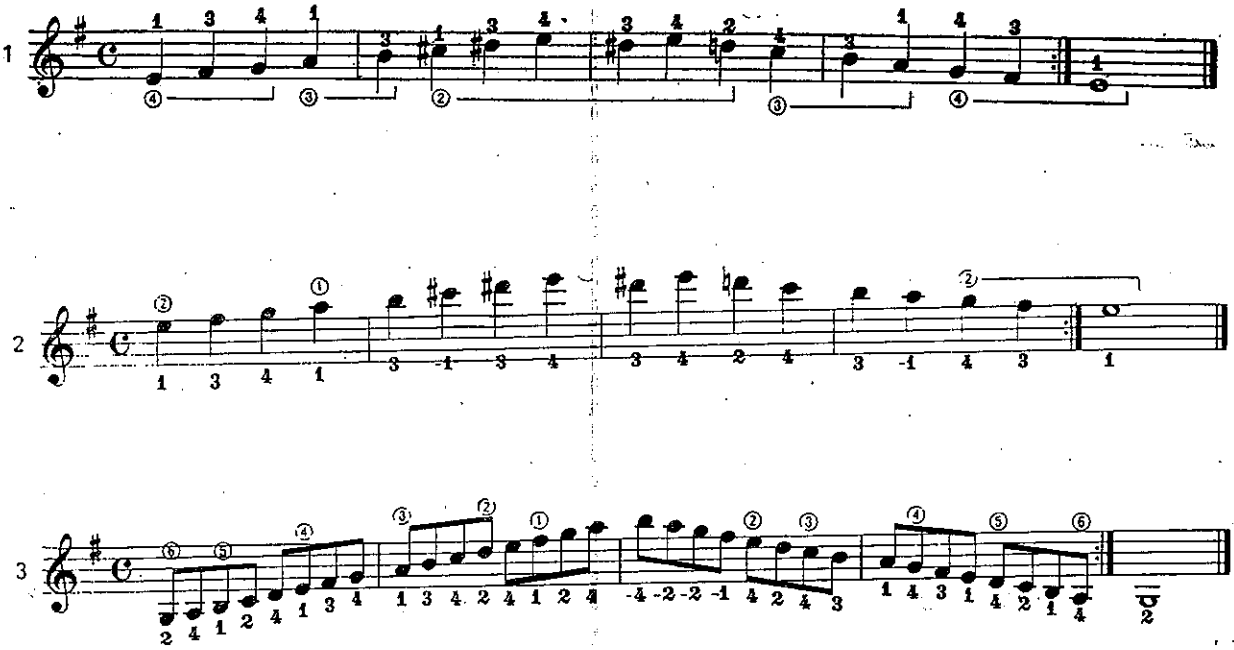
●左手的





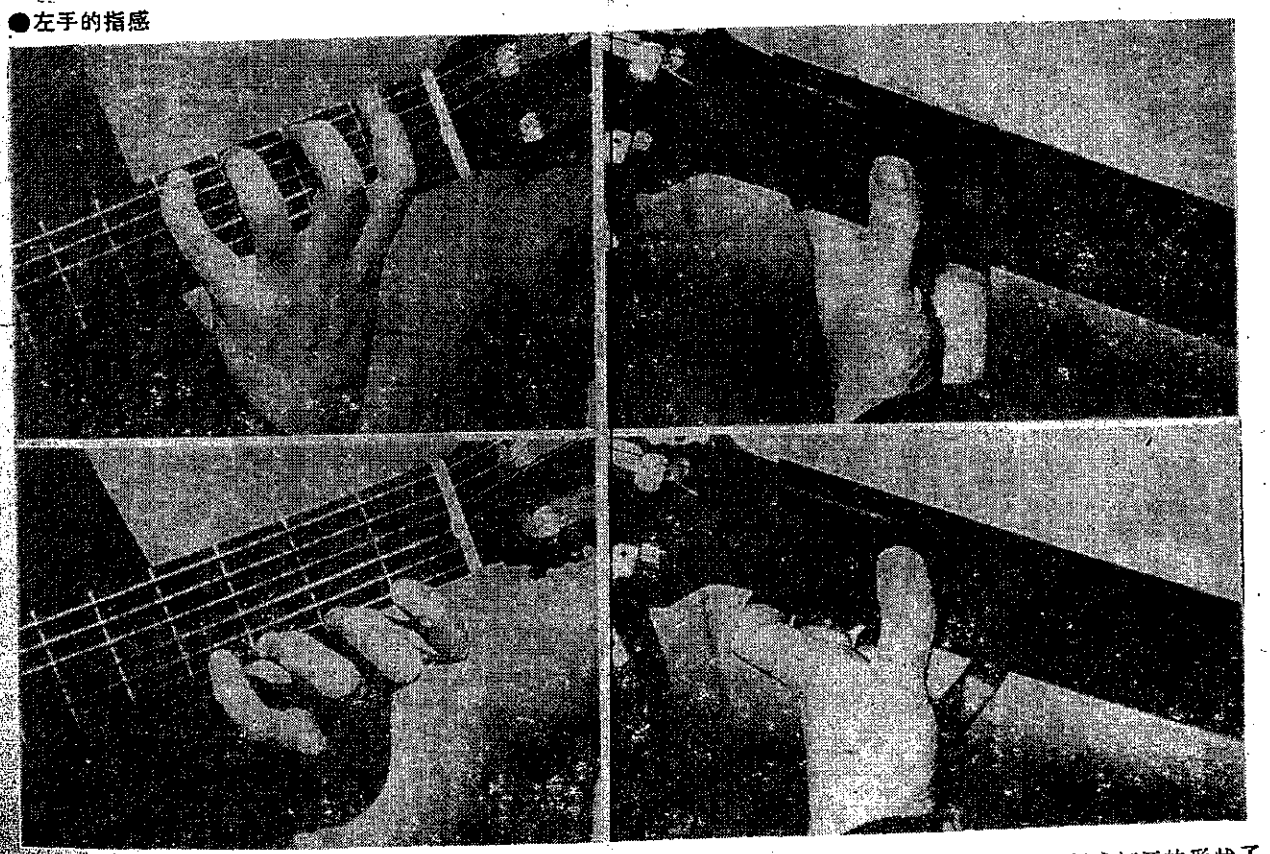
1）按弦

D 应用练习



☆这个练习可以和下一页的“两手的准确练习”结合起来使用。

●左手的指感



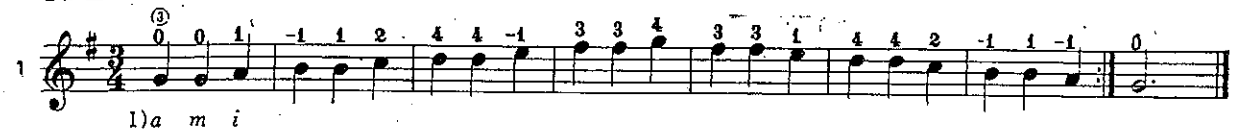
1）按弦的角度要对准指板（方向）左手拇指＋基点的运动　2）左手拇指不能晃动，这样，各指间都成打开的形状了

两手的准确练习

Ejercicios para la coincidencia de ambas manos

A.

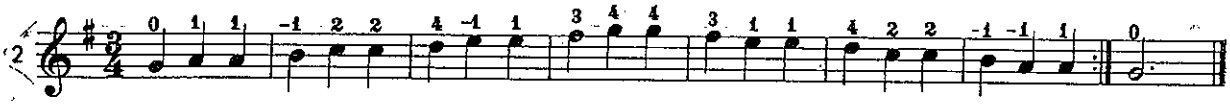
③弦上

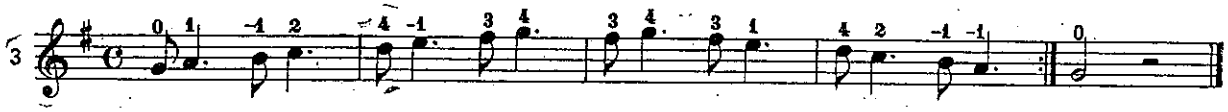


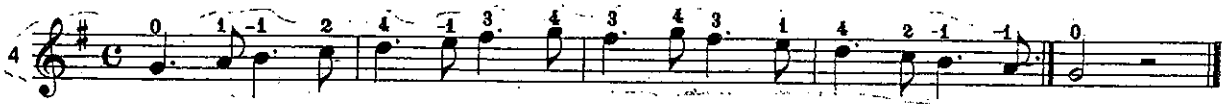
1) *a m i*

2) *i m a* .

在音柱上移动时，按弦的左手不必全部用劲，右手指弹哪个音，左手指就哪个指用劲。

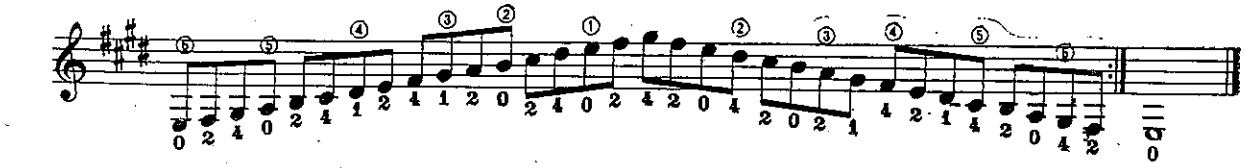


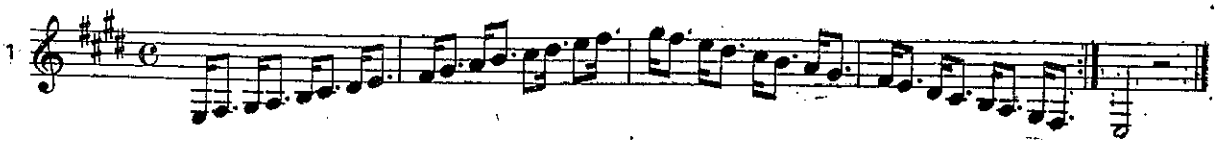


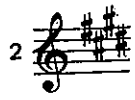


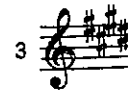
☆以上的习惯后，用P指在低音弦上进行同样的练习。

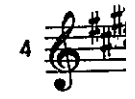
B

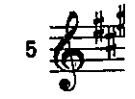


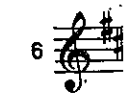




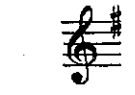


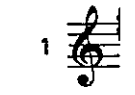






C.P指自





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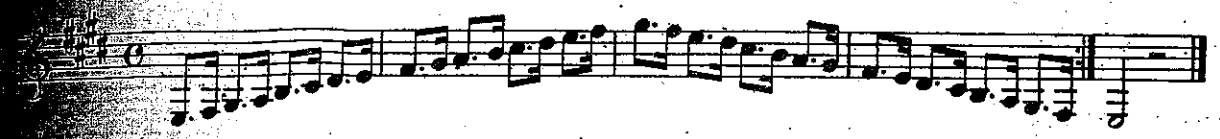
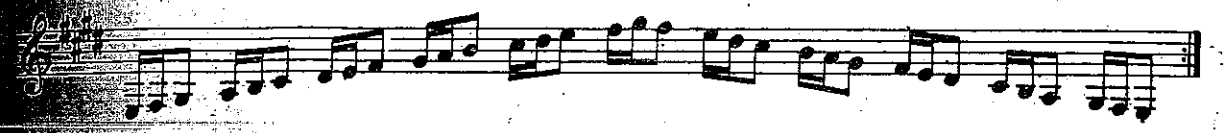
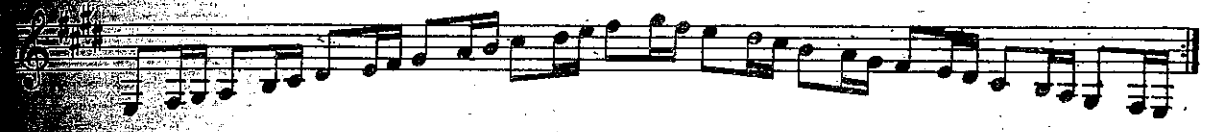
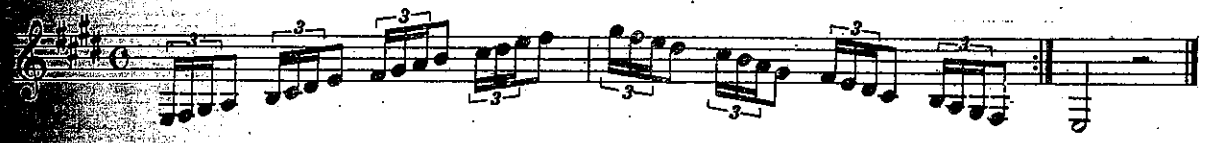
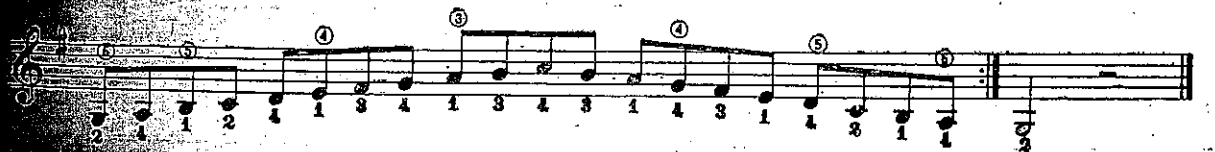


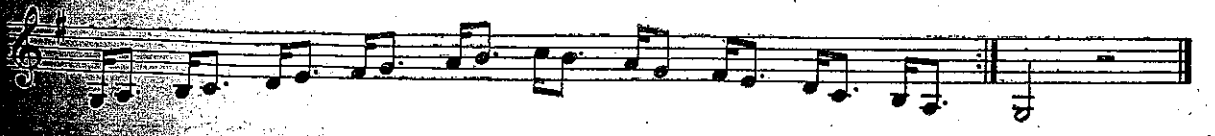






指的练习





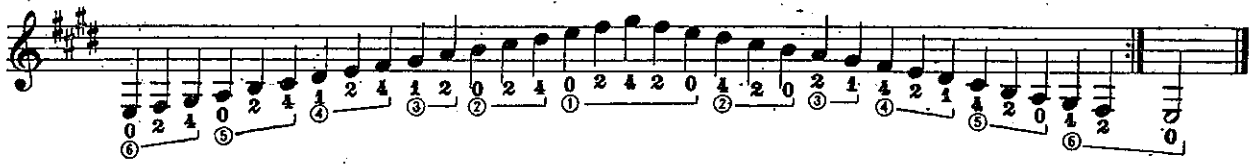
与B同样，应用2—6的节奏型

第1章　音阶　Escalas diatonicas

大音阶

在练习这个音阶时，在记住调性的同时兼顾到了左右手各指的练习。

E大调



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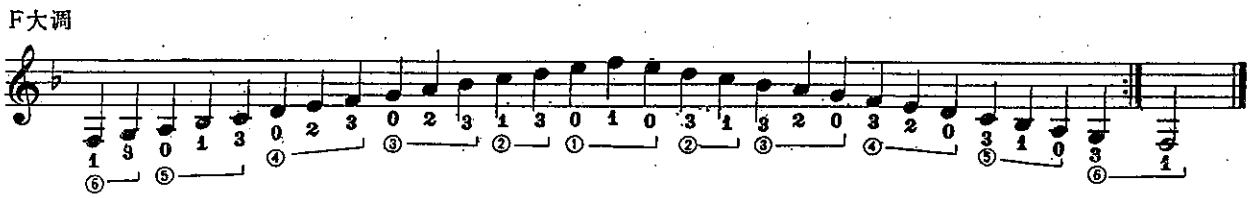

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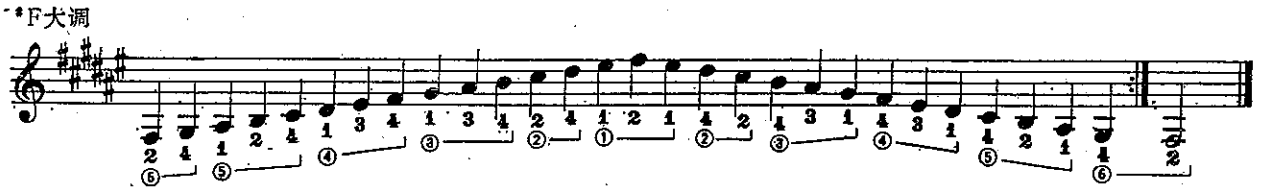
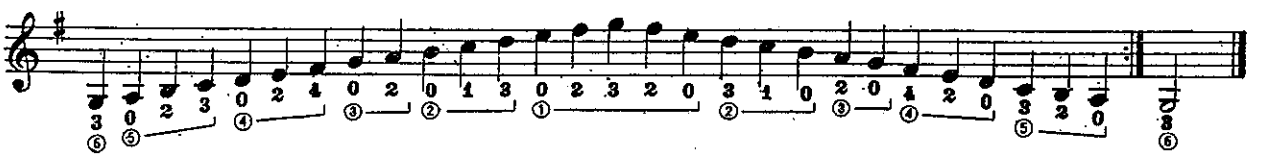
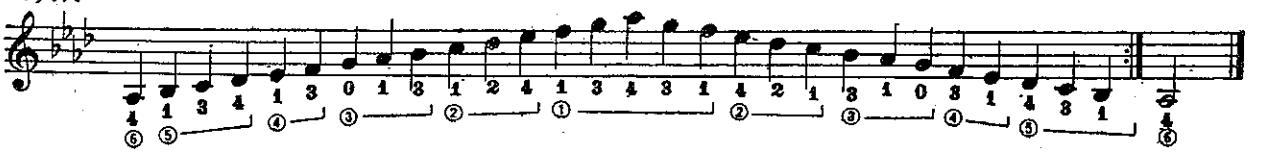


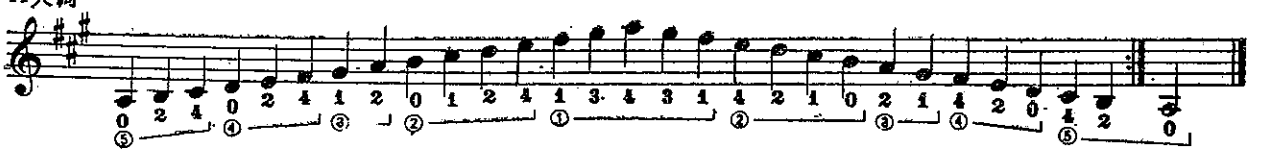
G大调

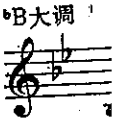


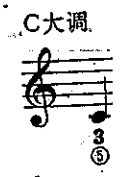
♭C大调

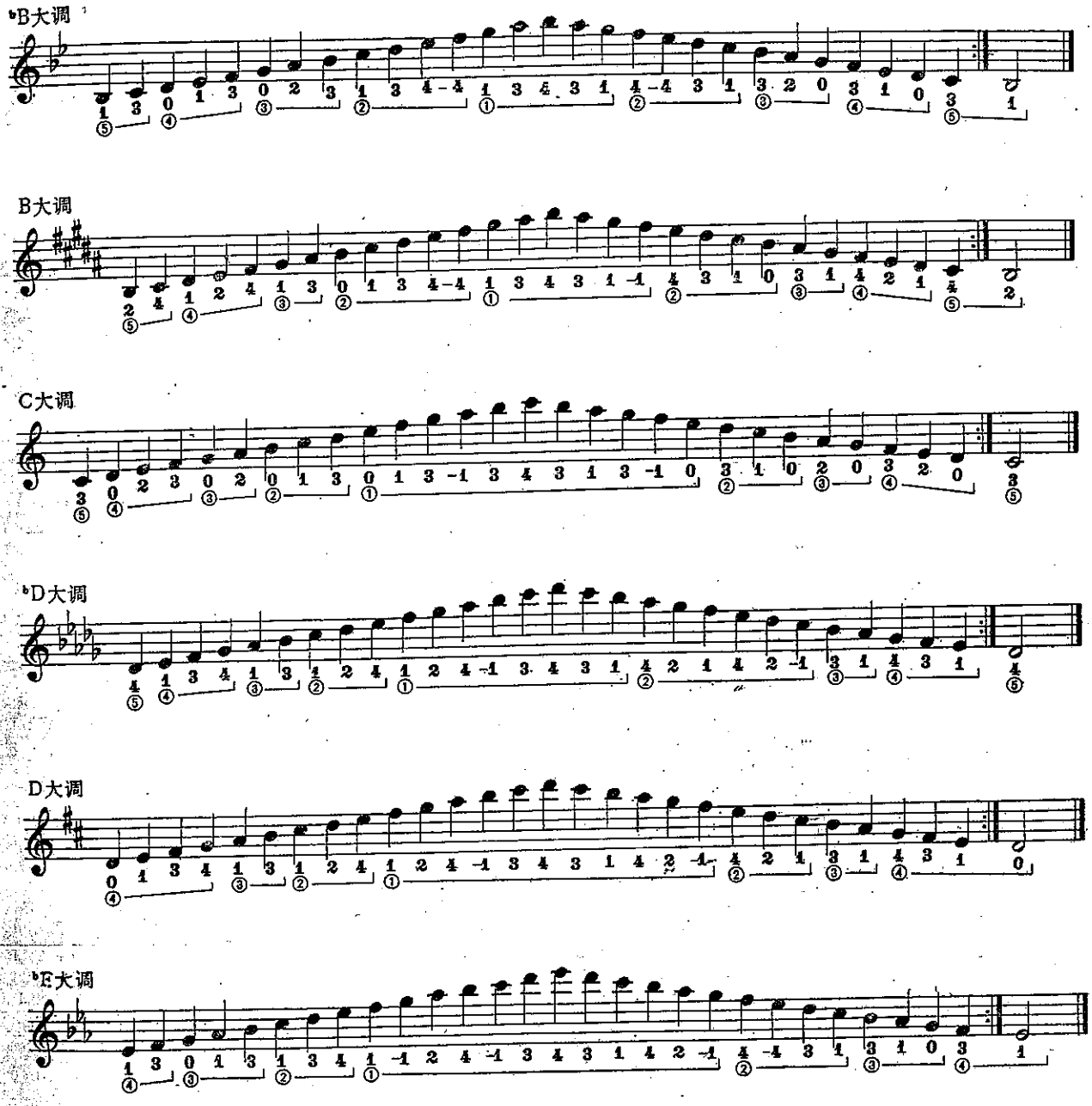


A大调









右手的运指

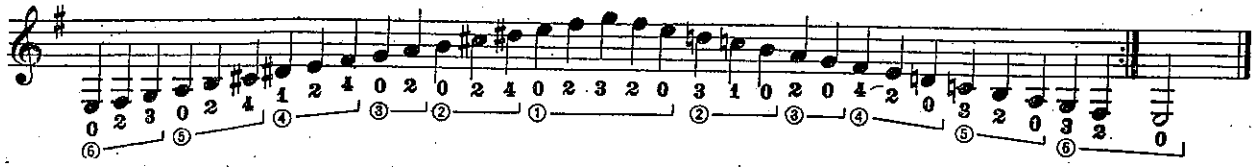
1) *m a, a m*　2) *i a, a i*　3) *i m, m i*　4) *a m i a m i, i m a i m a*

☆1—1等的记号，表示左手指在弦上不能离开。

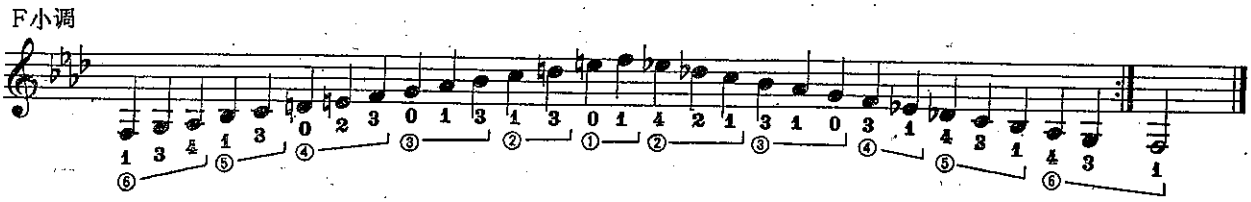
☆ 音阶是为了对各指的训练。开始时使用阿波阳多奏法。养成各指交替运动的均等能力，要有指尖用力的效果。掌握好阿波阳多的结实奏法后，要使用阿鲁爱勒奏法，这时，音量虽比阿波阳多小，但必须按弦要结实。实际上，在弹奏乐曲时阿波阳多与阿鲁爱勒的分别使用是无意识的那种效果。

短音階

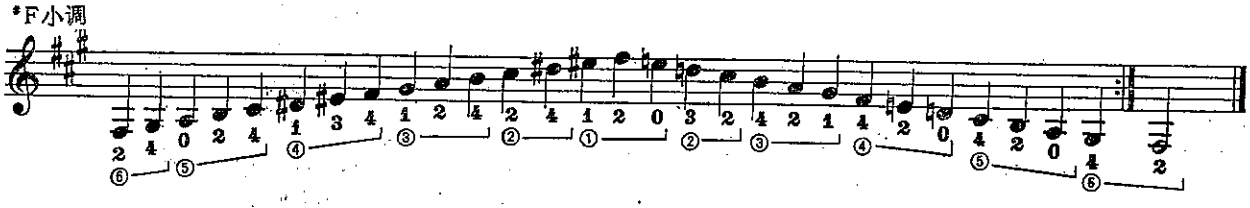
E小调



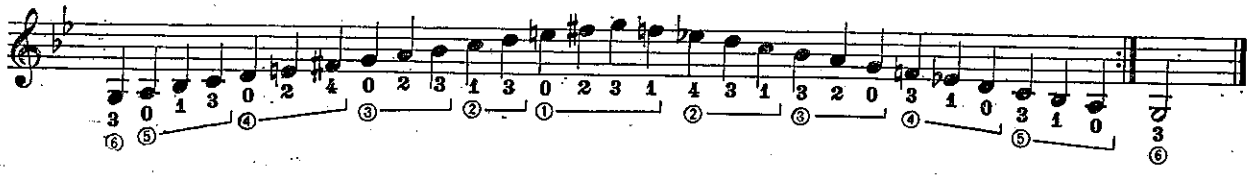
F小调



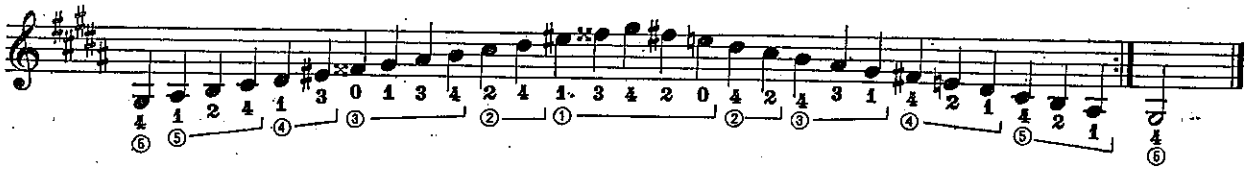
♯F小调



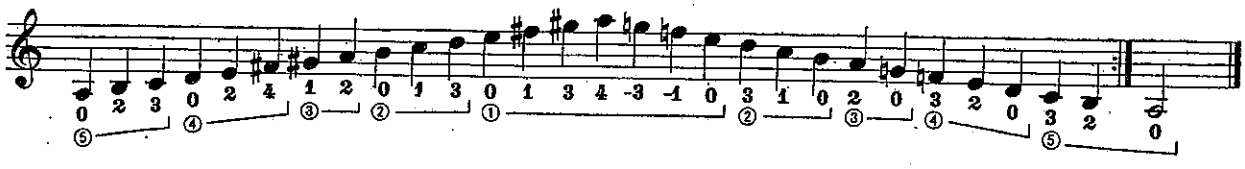
G小调



♯G小调



A小调



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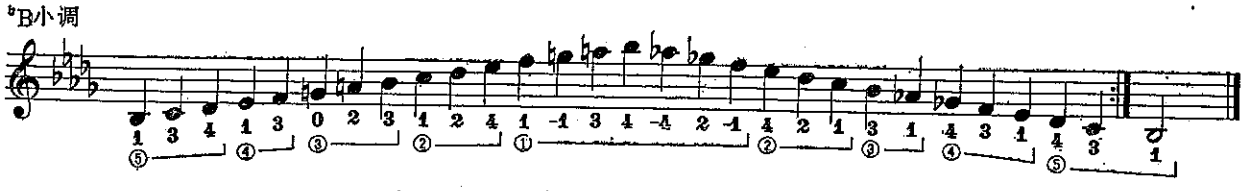
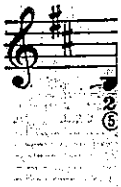
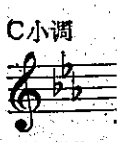


B小调



C小调



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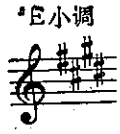
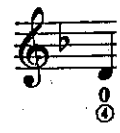
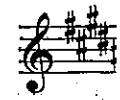


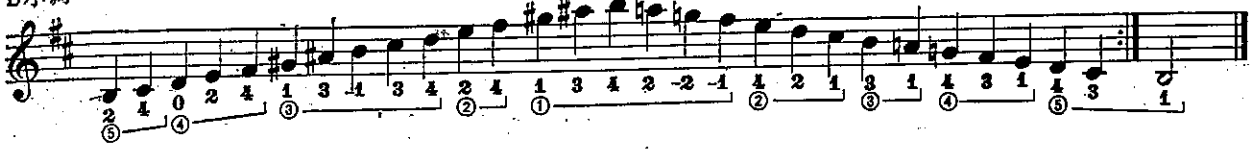
D小调



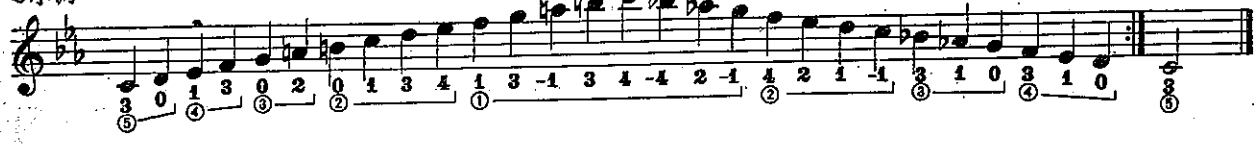
♯D小调



B小调



C小调



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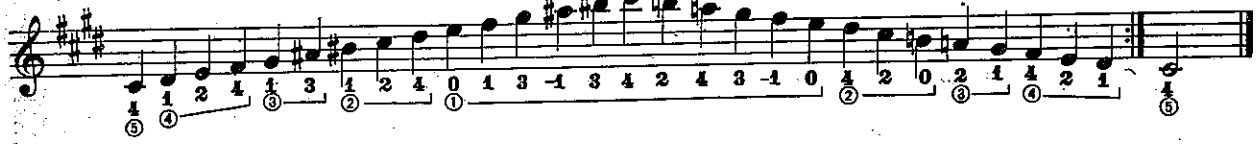

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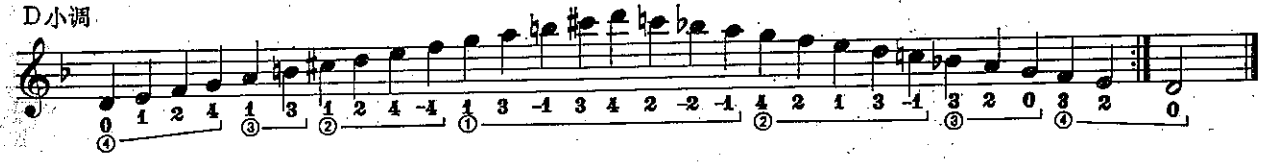

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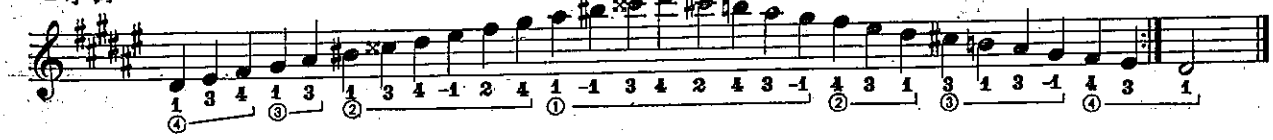
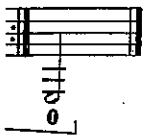
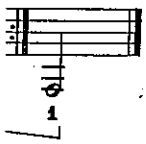
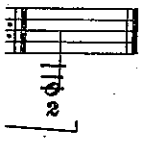
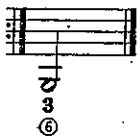
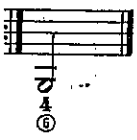


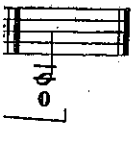


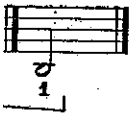








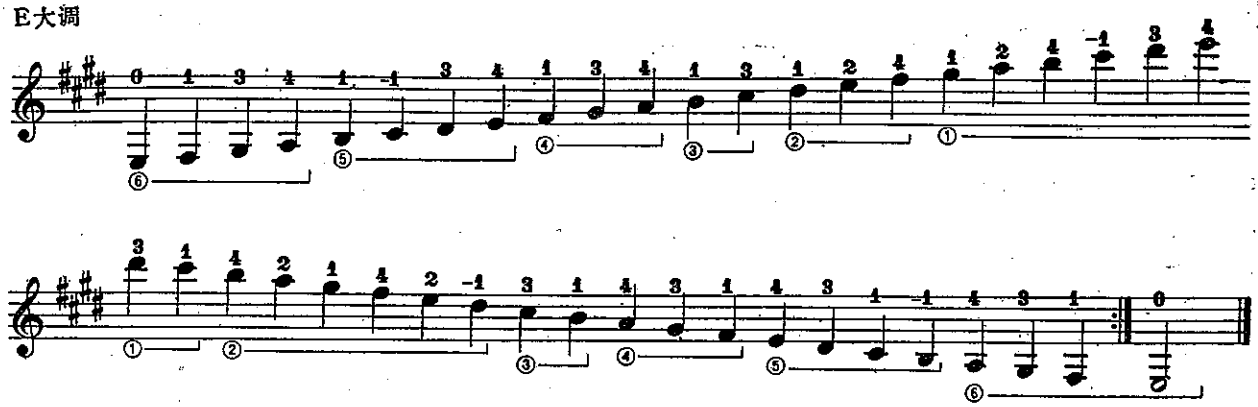




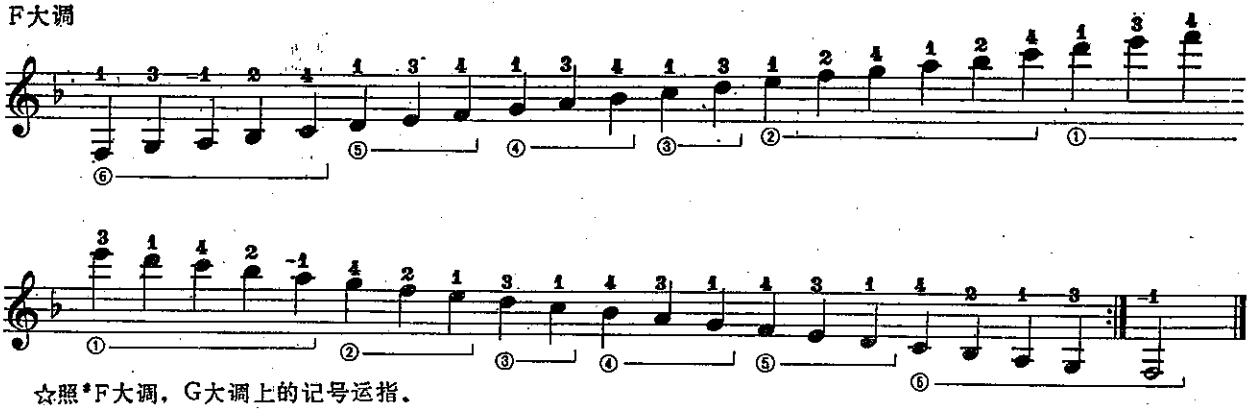
音阶

大调音阶

E大调

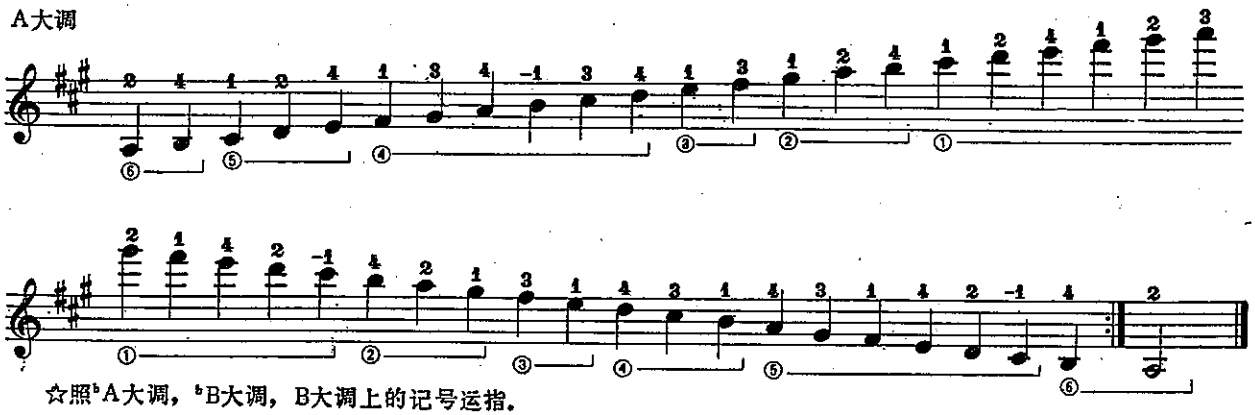


F大调



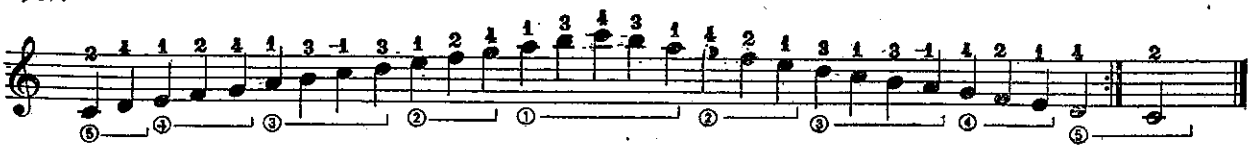
☆照♯F大调，G大调上的记号运指。

A大调



☆照♭A大调，♭B大调，B大调上的记号运指。

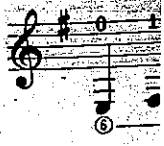
C大调

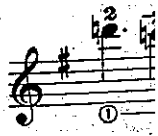


☆照♭D大调，D大调，♭E大调上的记号运指。

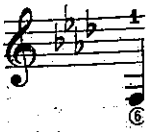
短音阶

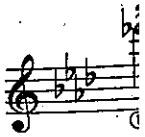
E小调





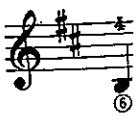
F小调

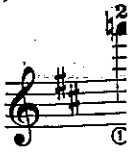




☆照♯F小

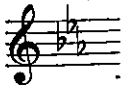
B小调





☆照A

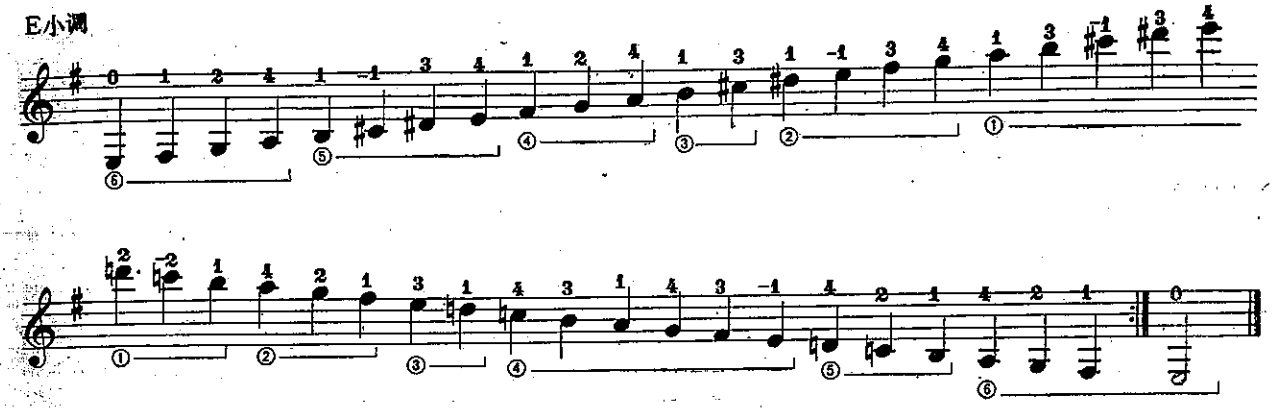
C小调



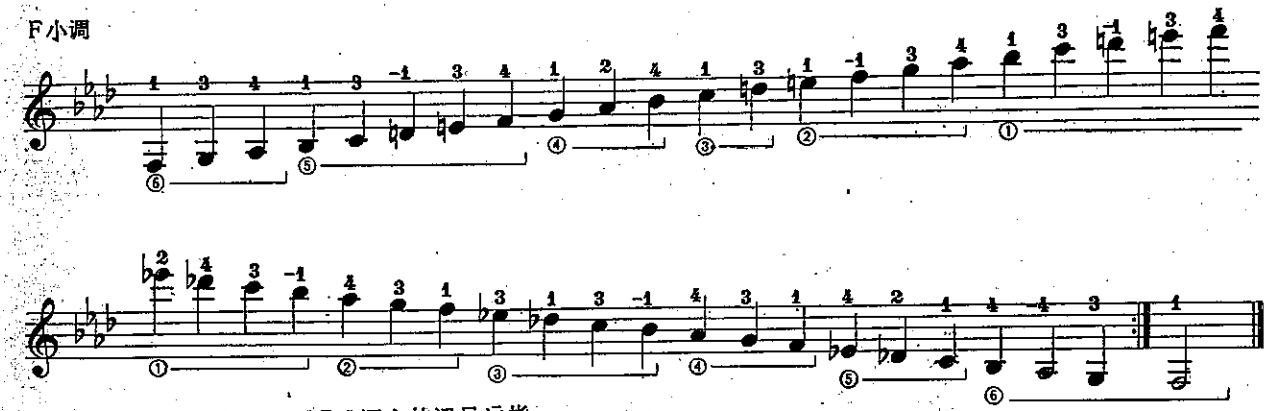
☆照♯

短音階

E小调

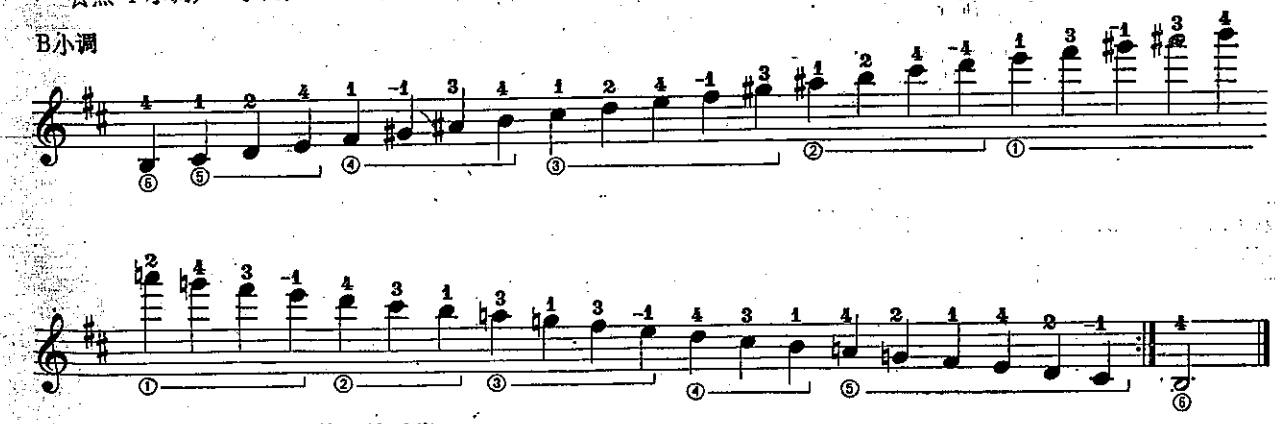


F小调



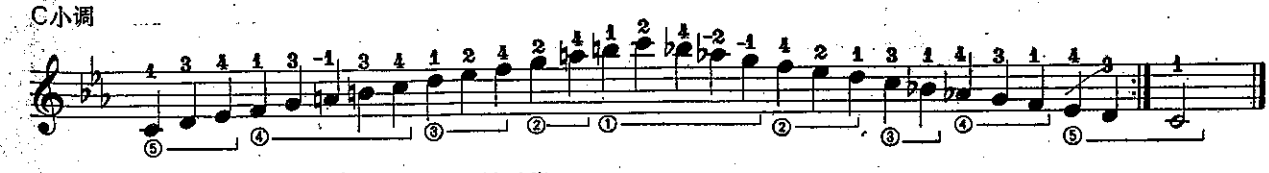
☆照*F小调，G小调，*G小调上的记号运指。

B小调



☆照A小调，♭B小调上的记号运指。

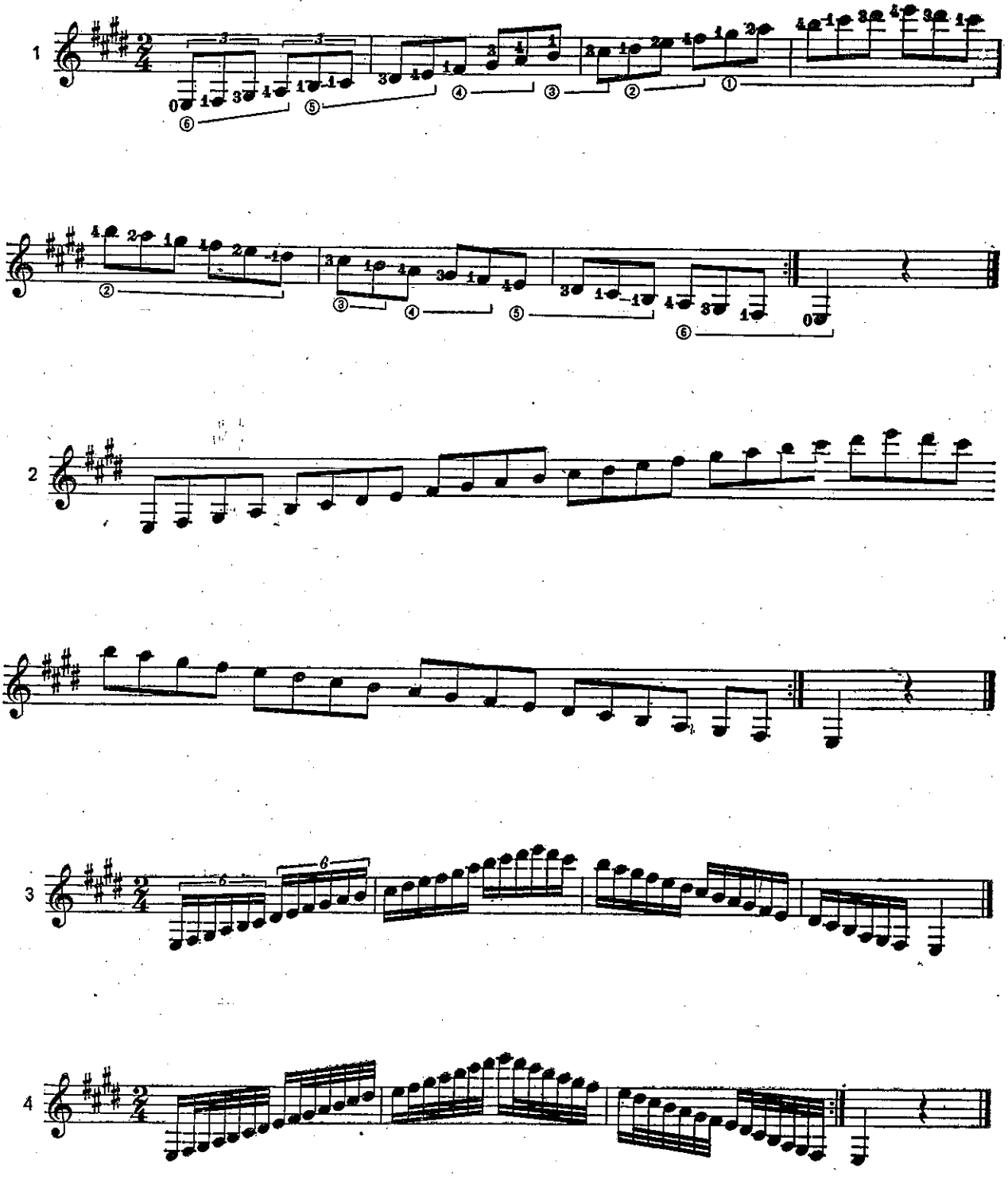
C小调



☆照*A小调，D小调，*D小调上的记号运指。

伴有节奏的音阶练习

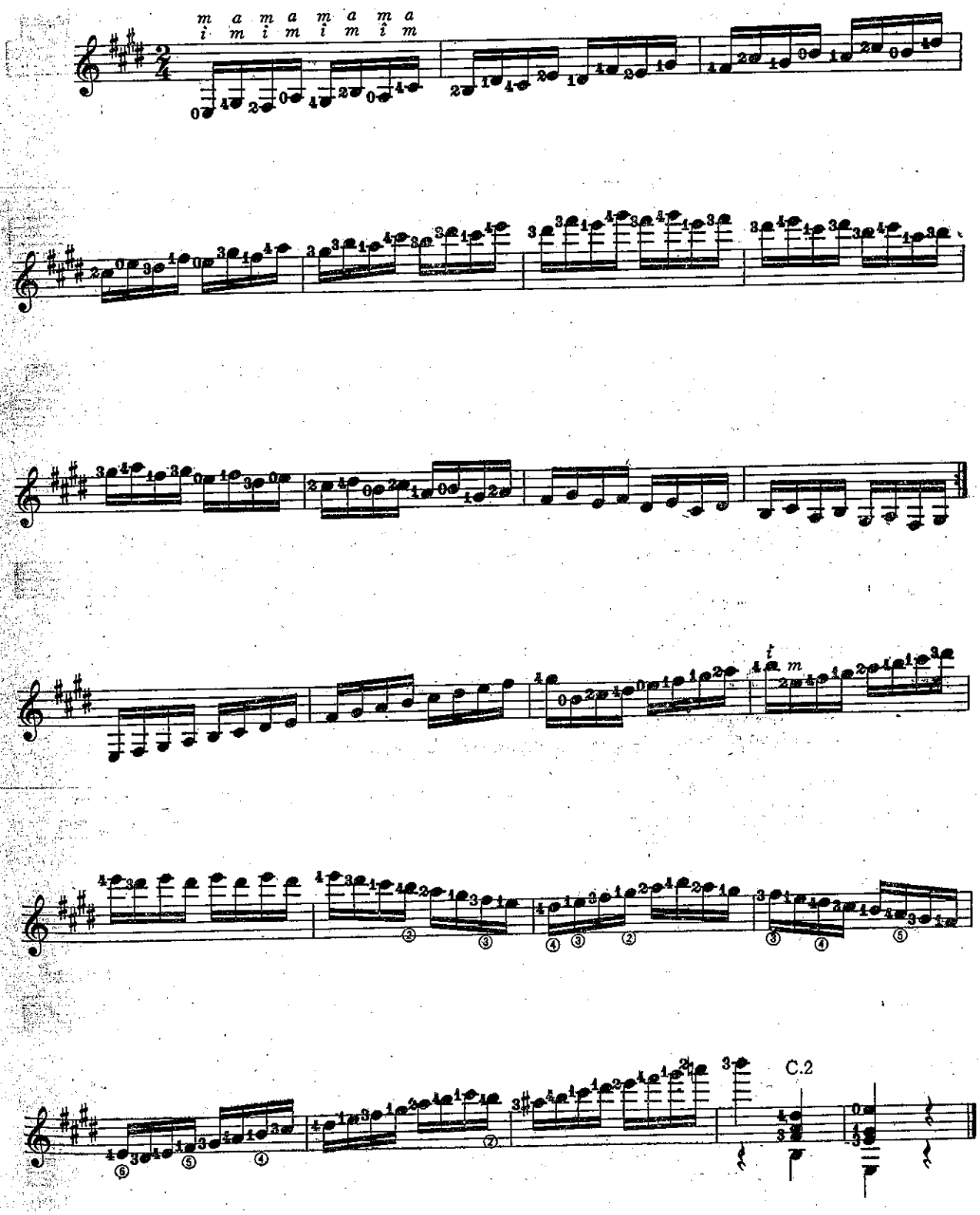
右手的运指 1) *m a, a m* 2) *i a, a i* 3) *i m, m i* 4) *a m i a m i, i m a i m a*



☆ 各小节上的第一个音要略加重音。其他各调的音阶全是同样。音阶的进行要使用渐强、渐弱的方法来弹奏。

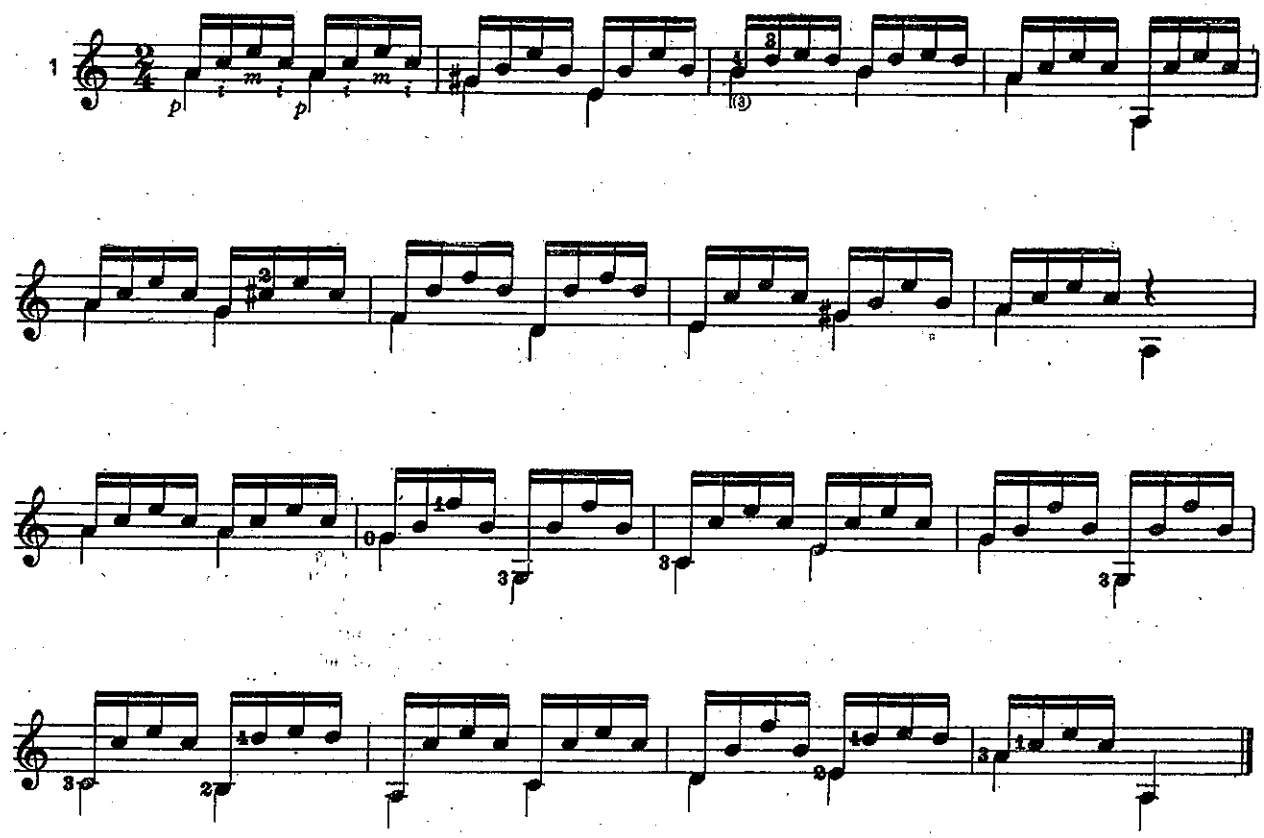
应用练习

F.泰雷加



第2章 快速琶音 Arpegios

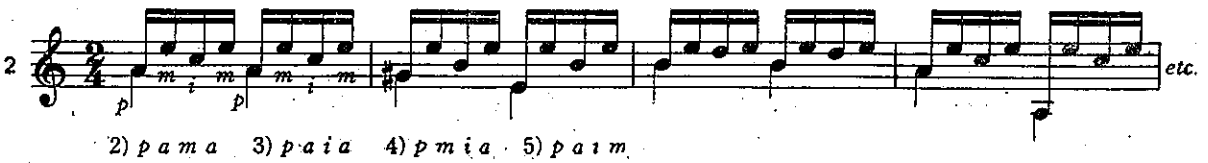
A．三个音的快速琶音



2) p m a m　3) p i a i　4) p i a m　5) p m a i

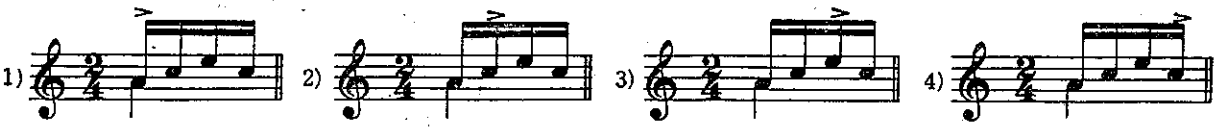
这个练习的目的是为了强化右手各指的，右手各指在弹奏前先自己要有准备，通过充分的训练以后，可以弹出很好的琶音。

☆左手各指在各个和弦上的最后一个音一定要注意，才能移向下一个和弦。



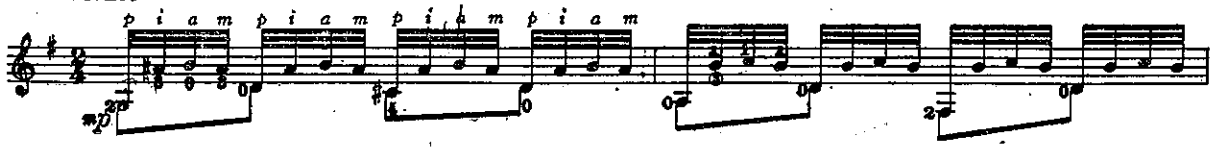
2) p a m a　3) p a i a　4) p m i a　5) p a i m

以上1.2.练好后，照下面用加上重音的方法来练习。

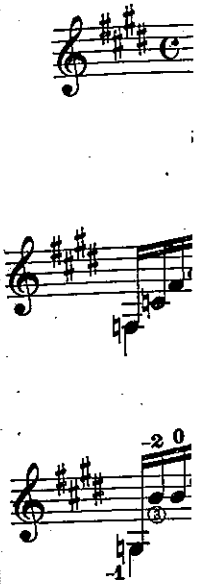


应用练习曲《野蜂》

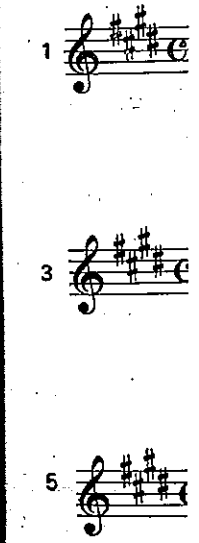
Vivace



B．四个音的快速琶

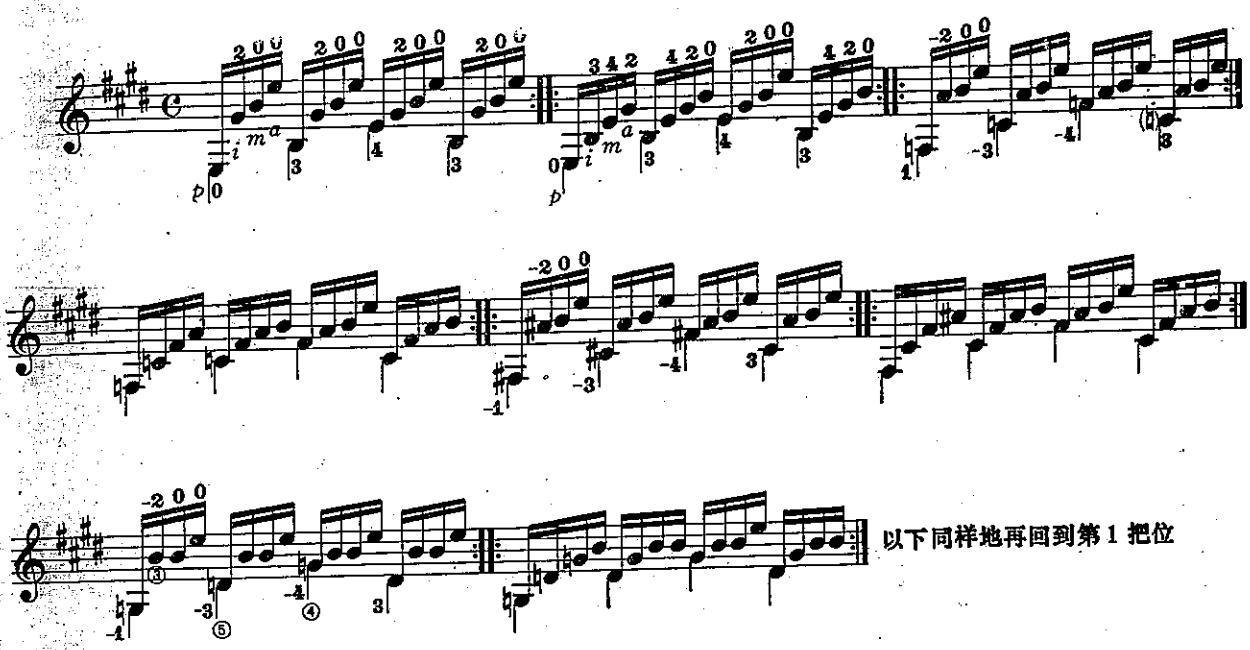


应用



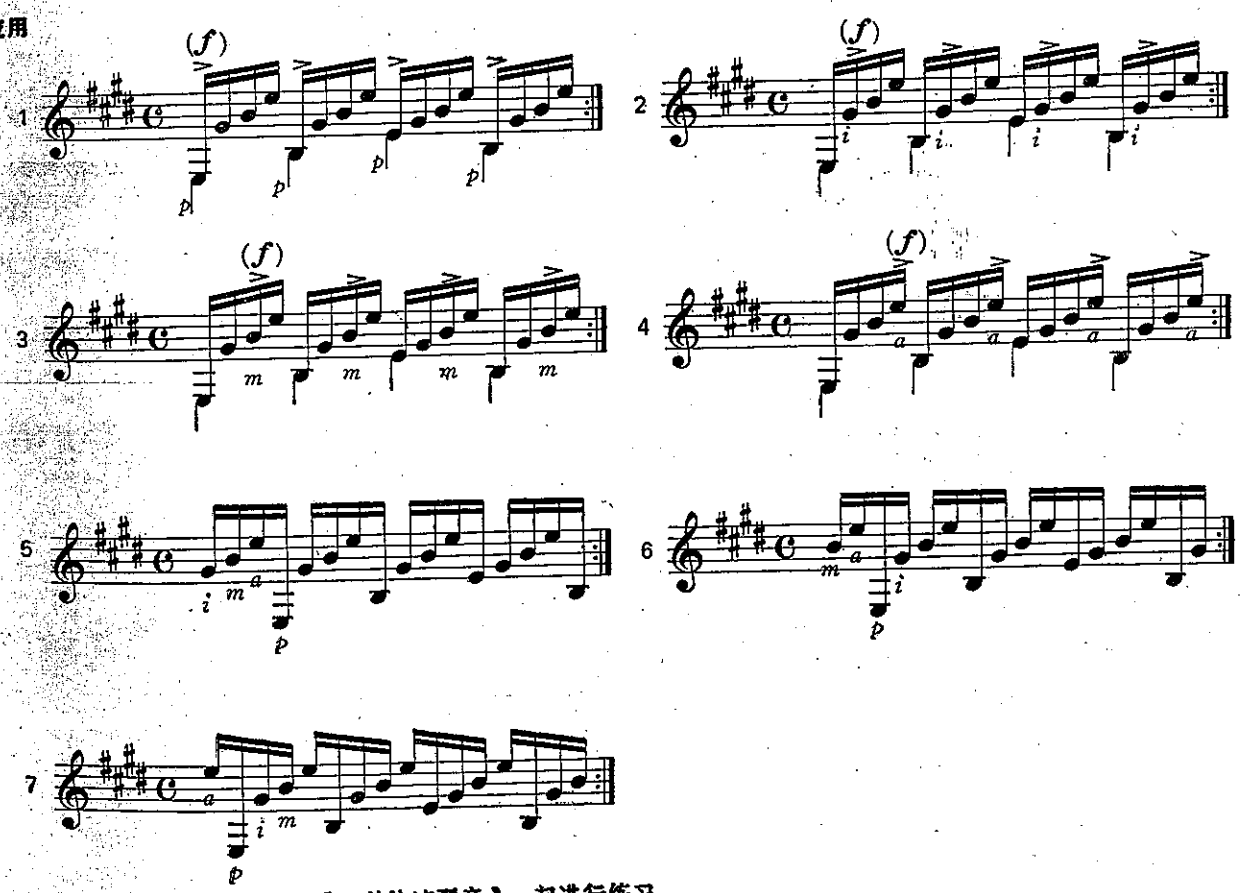
☆这个练习

B。四个音的快速琶音



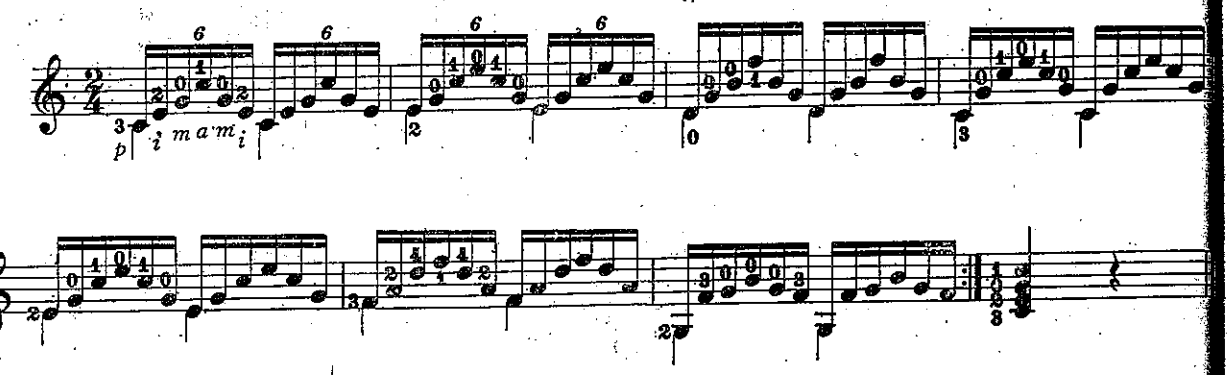
以下同样地再回到第 1 把位

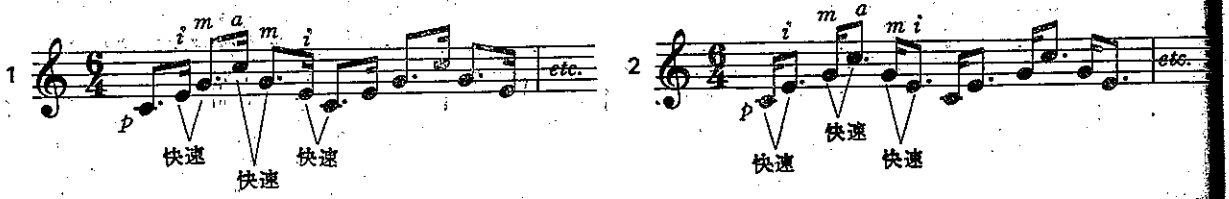
应用

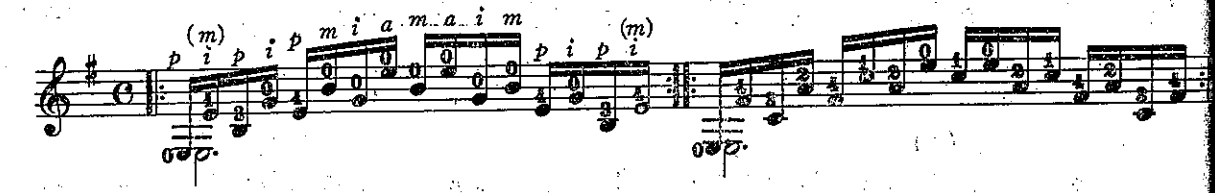


☆这个练习与朱里亚尼的《12首快速琶音》一起进行练习。

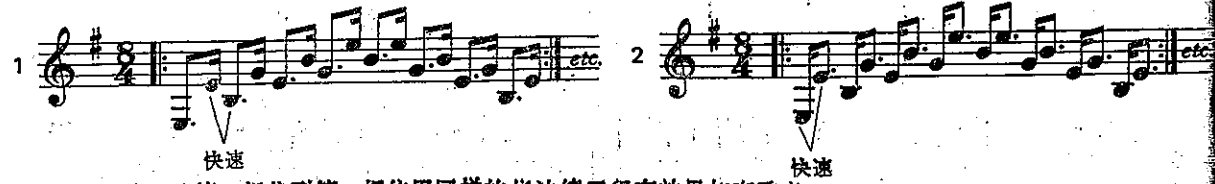
C．伴有各指训练的快速置音



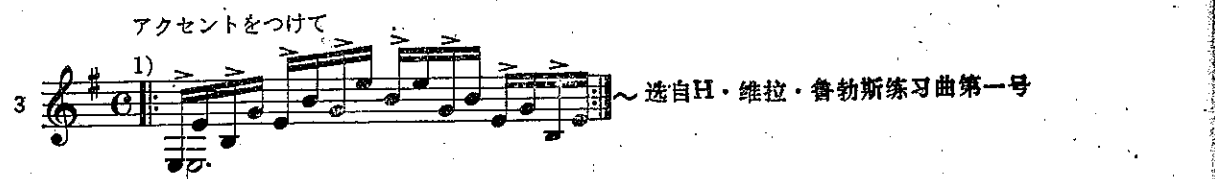




下面的应用练习1.2.要进行充分的练习。

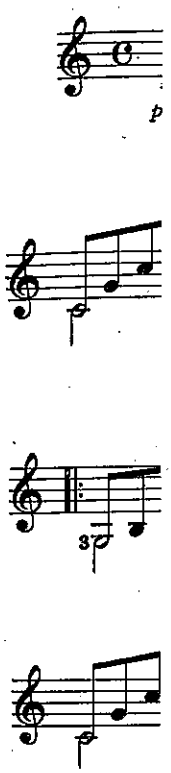


☆这个练习从第10把位到第一把位用同样的指法练习很有效果加有重音



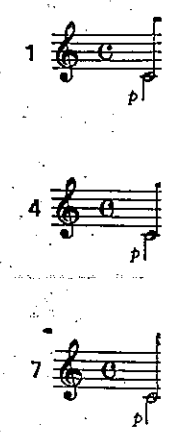
2) > > > > （4个音一次的重音）
3) > > （8个音一次的重音）
4) > （16个音一次的重音）

练习曲



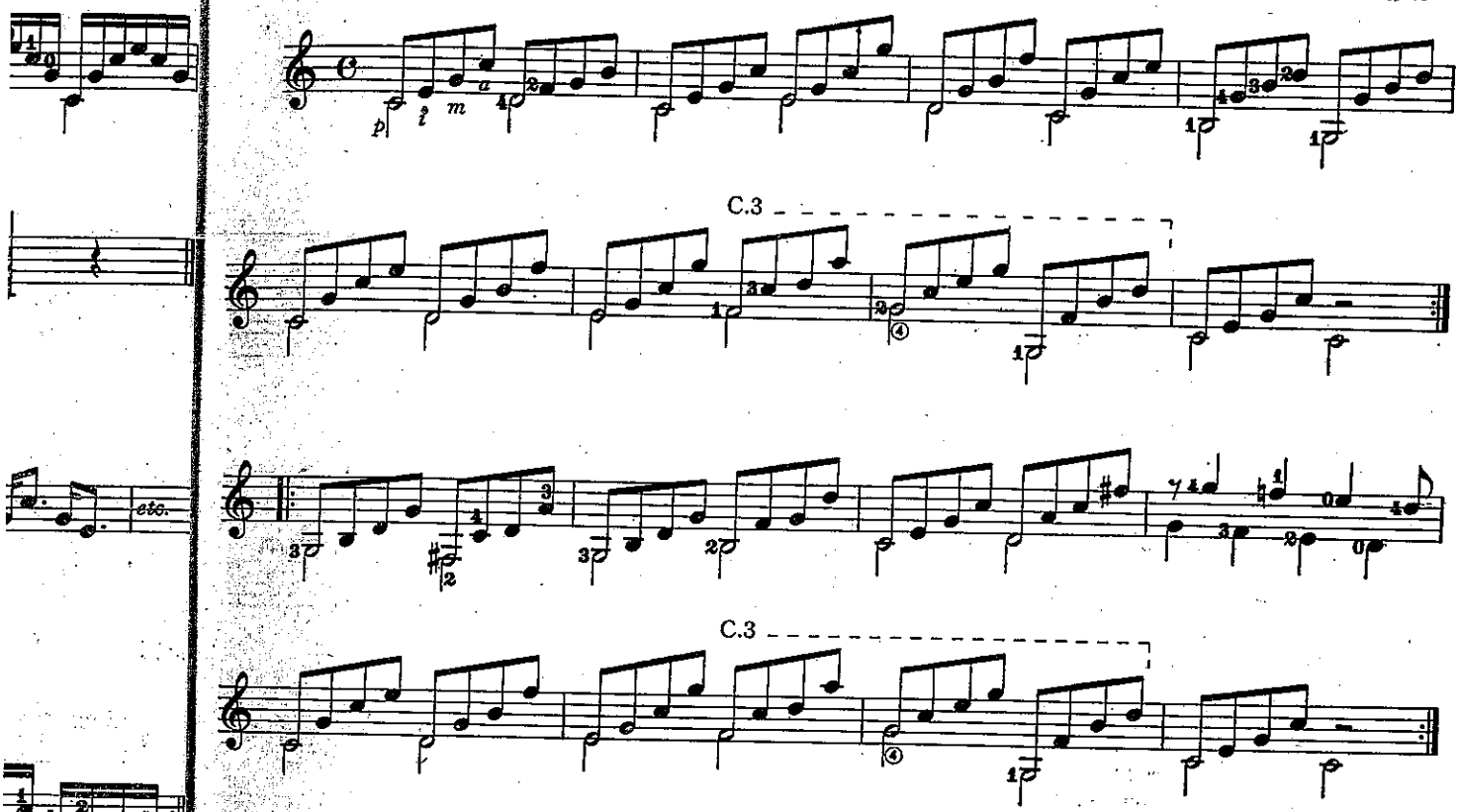
应用

用下面的例句进



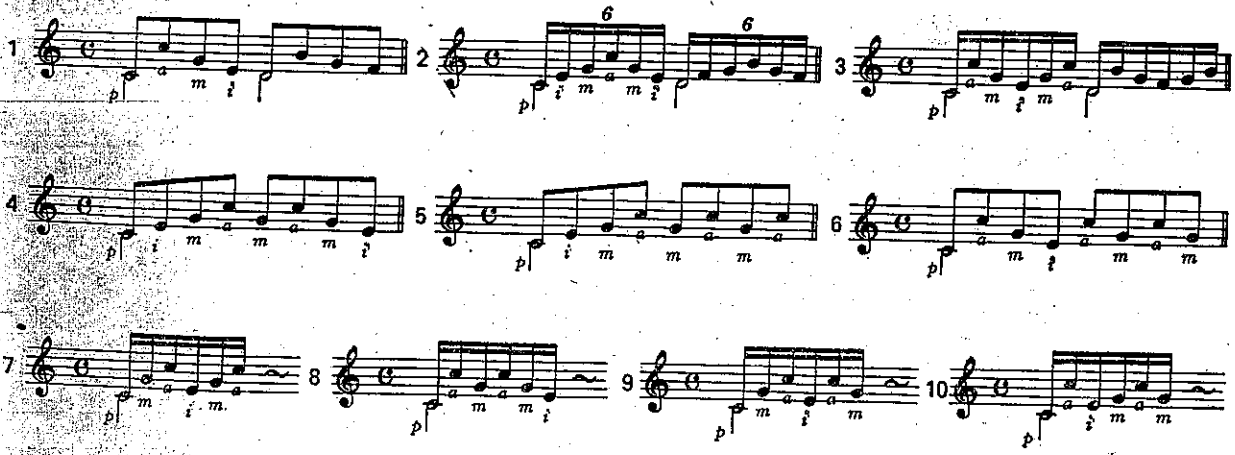
练习曲

D. 阿瓜多



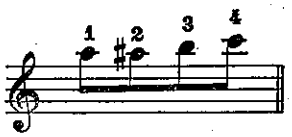
应用

用下面的例句进行练习

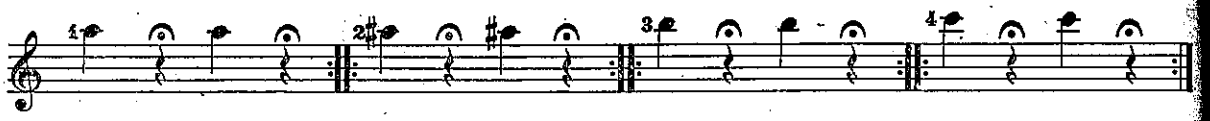


第3章　左手各指的独立与强化　Técnica de la mano izquierda

A．左手指打击与抬起的练习

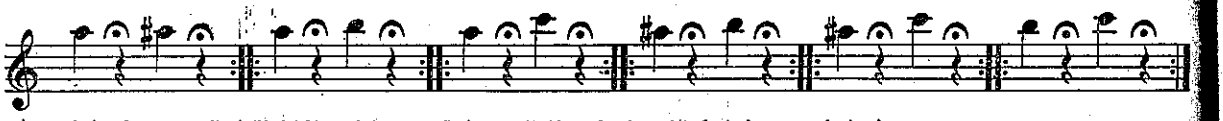


第5指位上标出的4个音全部将弦按好。



A）只用1指在指板约2厘米以上准备好，（照片A）然后快速打在指板(弦)上。

B）2、3、4用同样的方法（照片B、C、D）



A）只用1、2指在指板的2厘米以上准备，1指快速打在指板（弦）上。（这时，3、4指仍然在指板上保持原样）。

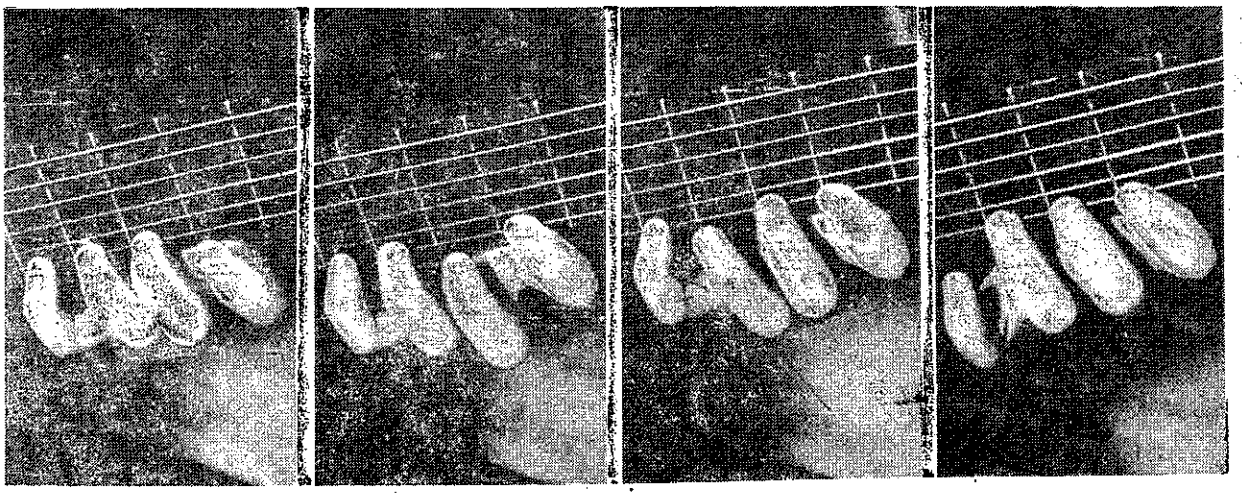
B）前面A的1指在打在指板上的同时，2指要快速抬起约离指板2厘米的距离。

C）2指在快速打在指板上的同时，1指已恢复原来的位置。

D）下面用同样的方法击弦与抬指。

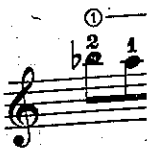
E）请将1—3、2—4、2—3、2—4等各种的组合综合应用一下。

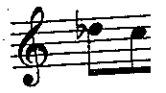
☆这个练习实际上不发出声音，在指板上打音结实也能听到一些声音。适应以后左手可以按其他弦进行练习。

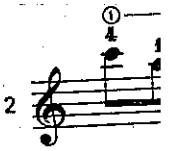


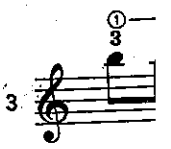
A．1指抬起　　B．2指抬起　　C　3指抬起　　D．4指抬起

B．左手各指的独立









●要领

1）在①弦和②弦

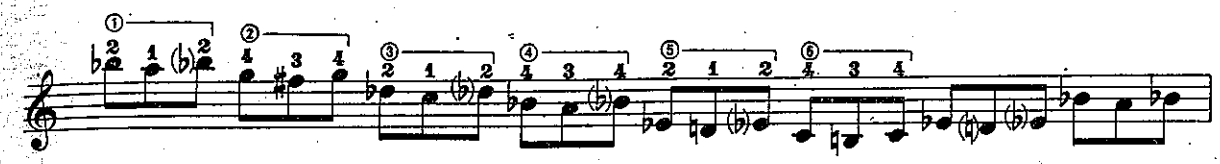
2）从①弦开始弹

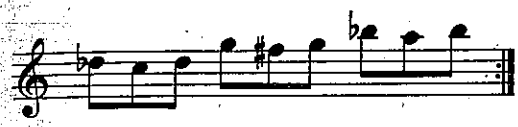
3）②弦弹好后，

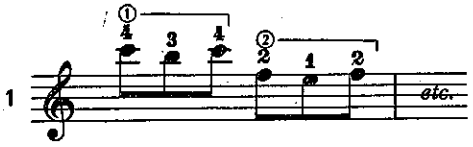
下，用同样的方法

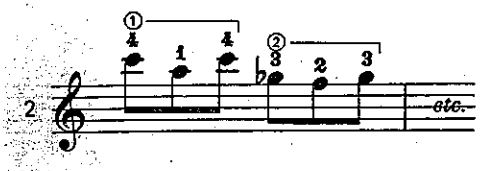
E．

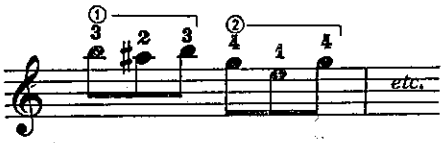
B. 左手各指的独立

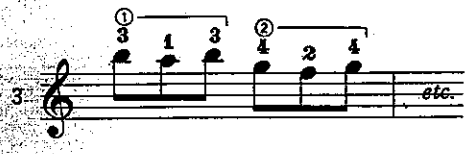


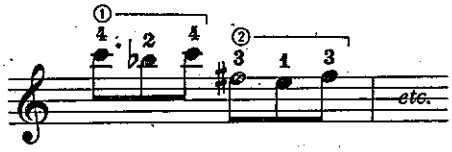










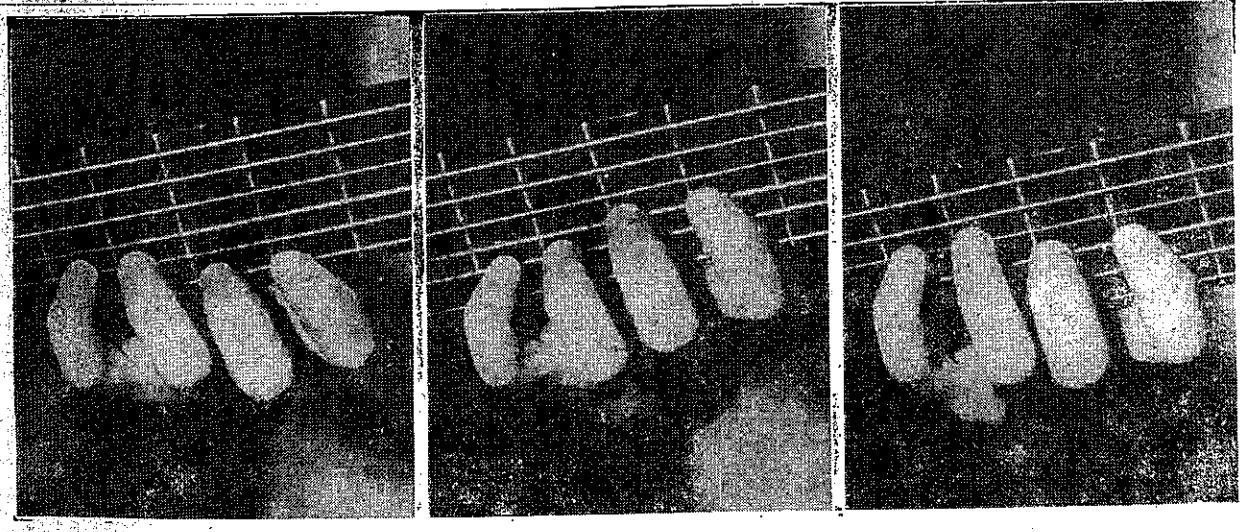


●要领

1）在①弦和②弦指板上4个音一起准备（照片E）

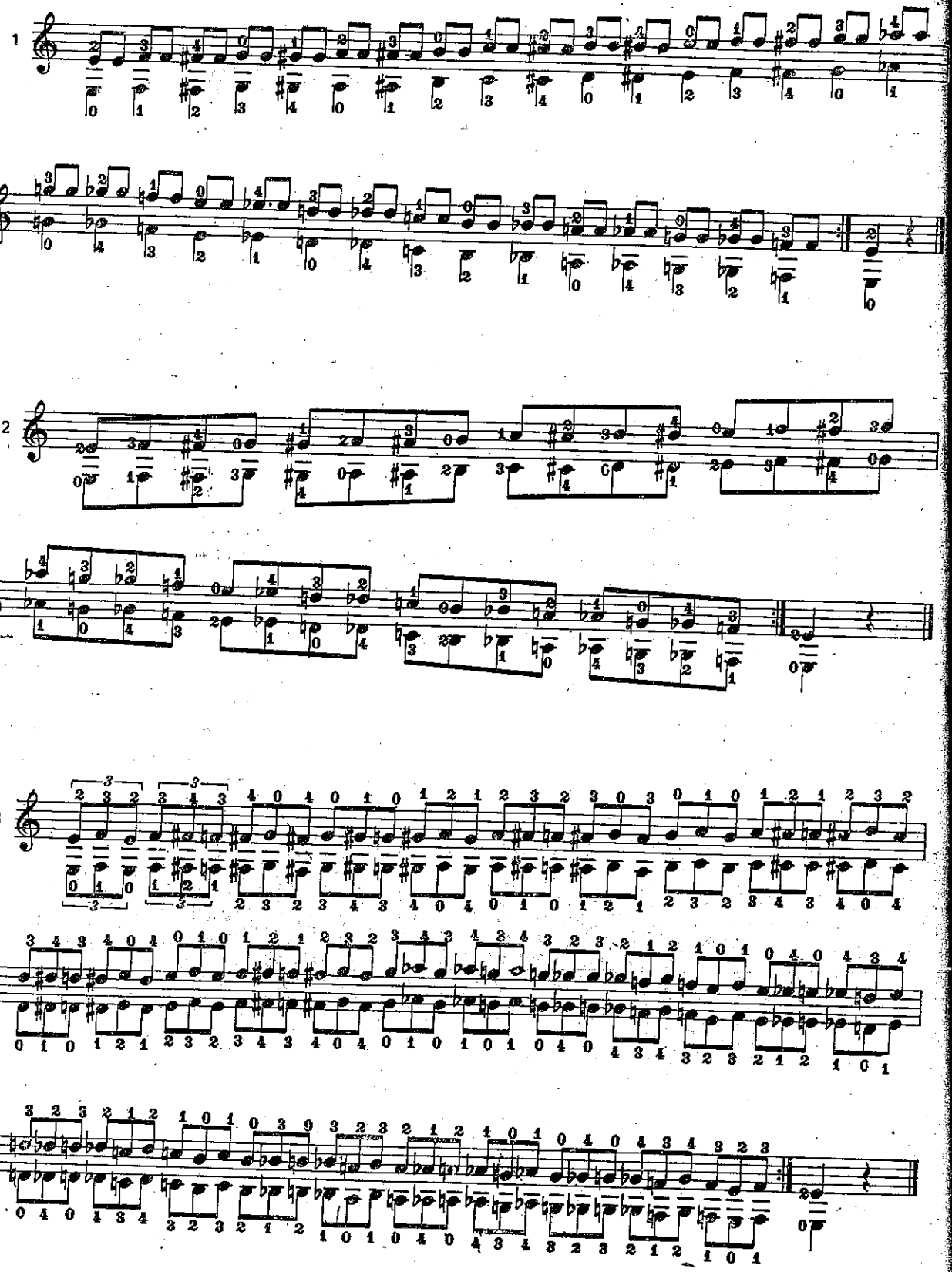
2）从①弦开始弹，手指离开必需落在另一根弦上，（在同一弦上，左手指离开指板只能一次）

3）②弦弹好后，放在①弦上的各指（2音）同时快速移到③弦，右手弹弦。以下，用同样的方法弹奏。（照片F、G。）。

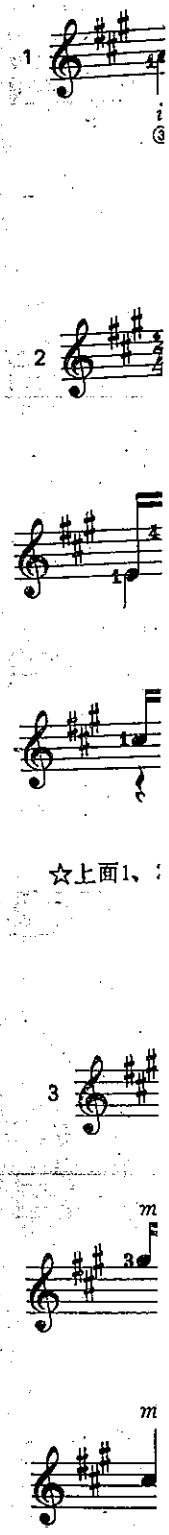


E. F. G.

C. 利用双音的左手各指独立

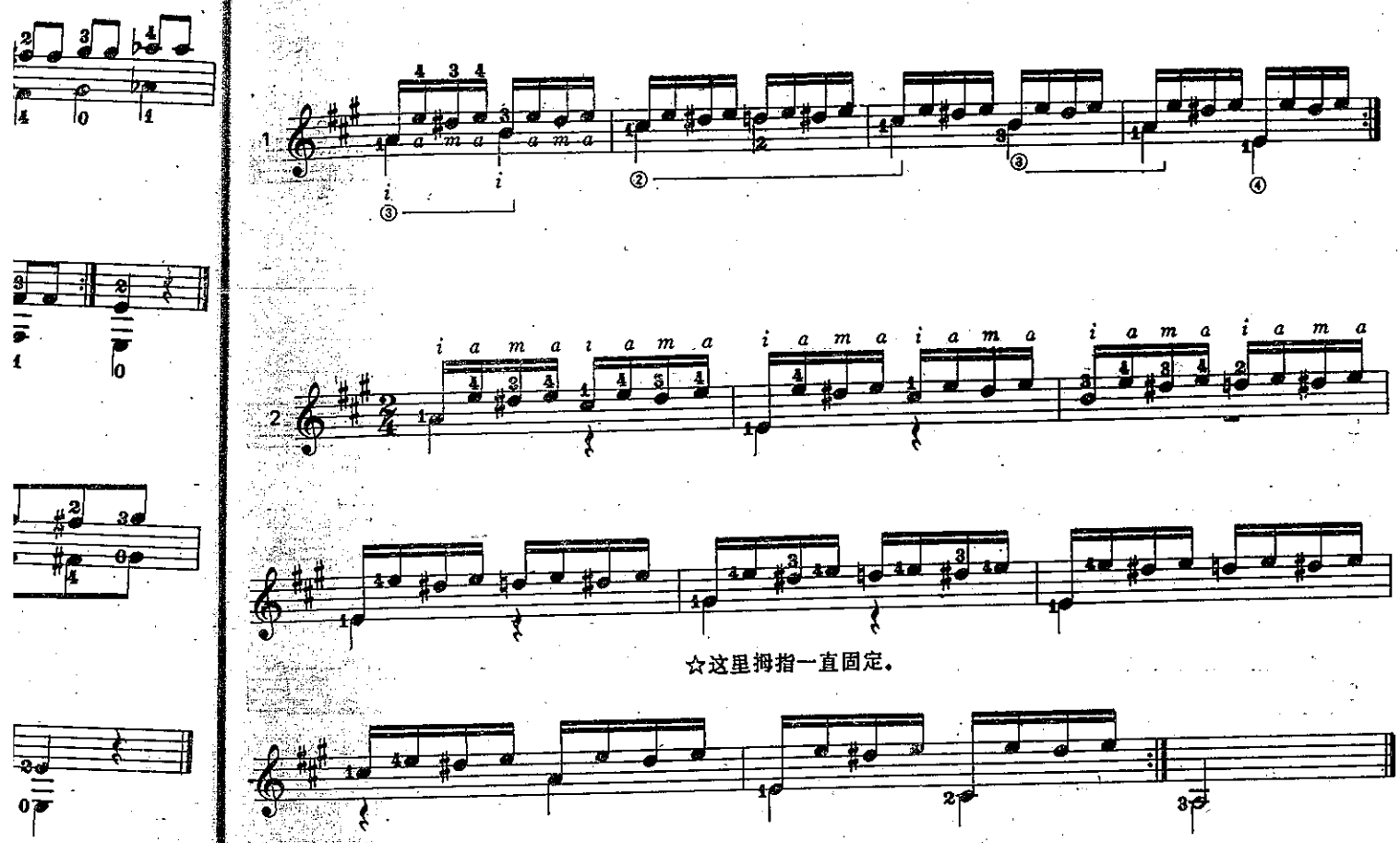


D. 左手3、4指



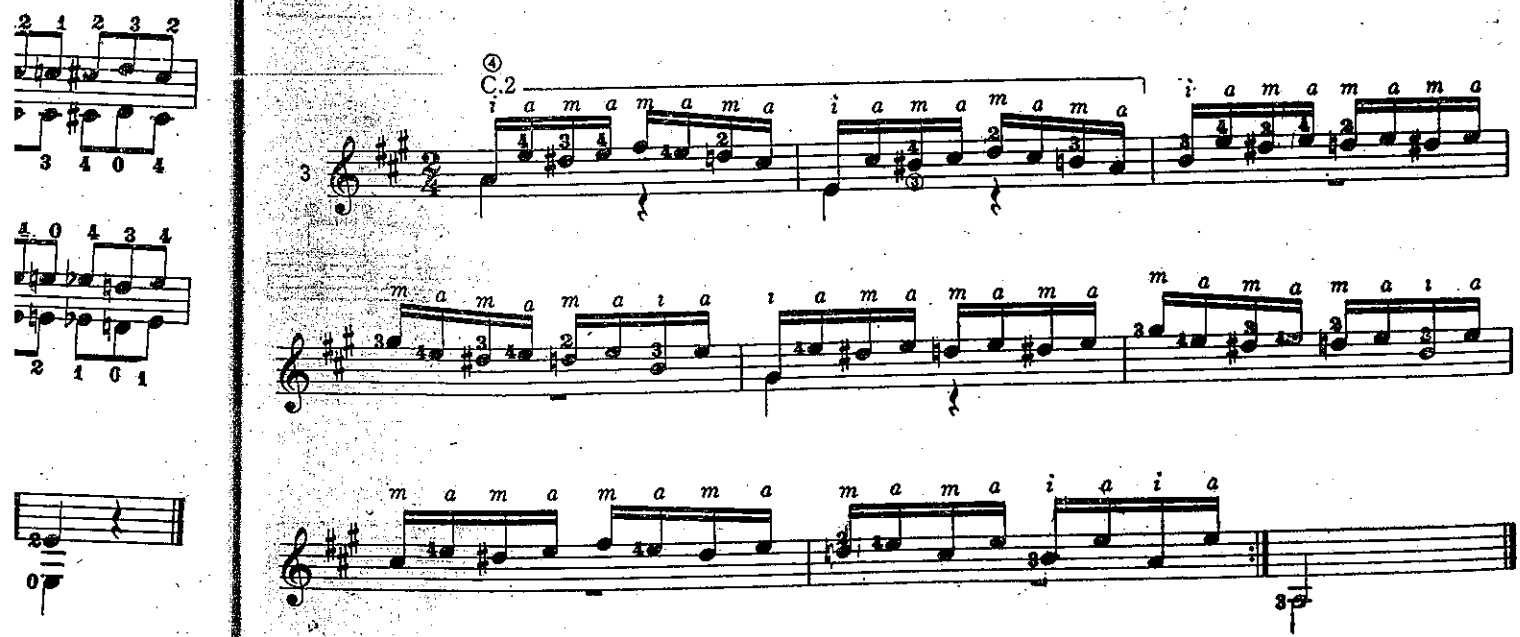
☆上面1、

D. 左手3、4指之间的强化练习



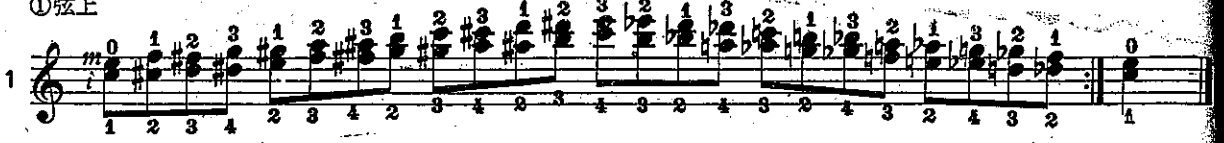
☆这里拇指一直固定。

☆上面1、2右手的运指特点是iama。

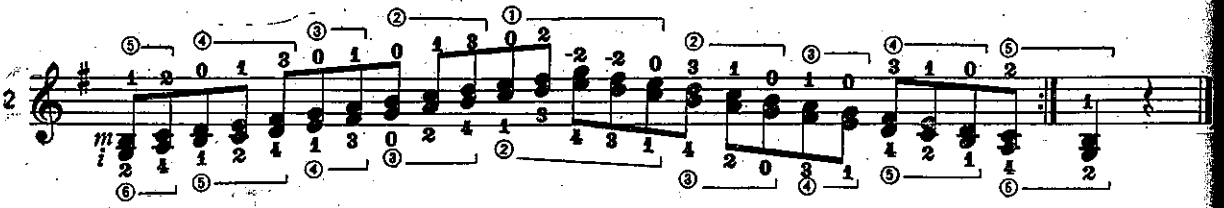


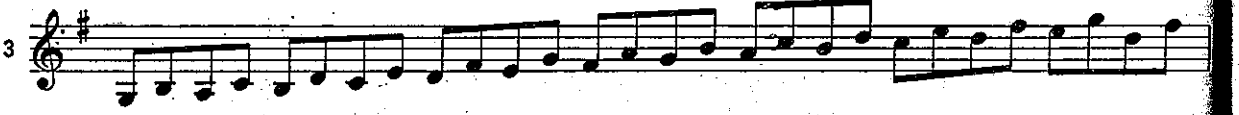
E、利用双音的左手各指的分离练习

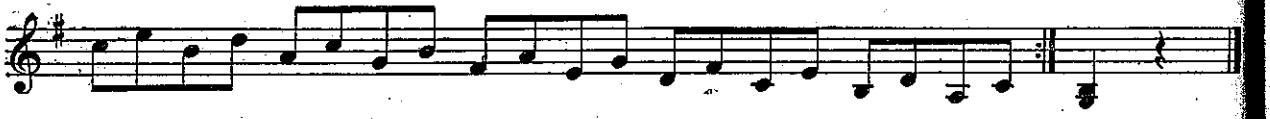
①弦上

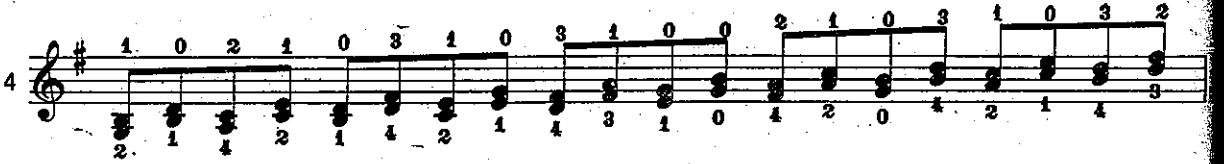


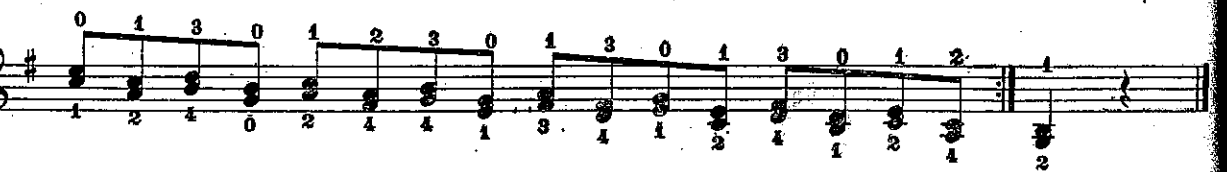
②弦上

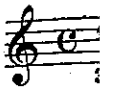


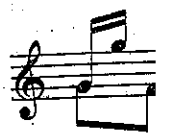


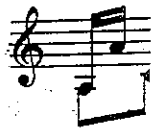


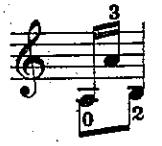










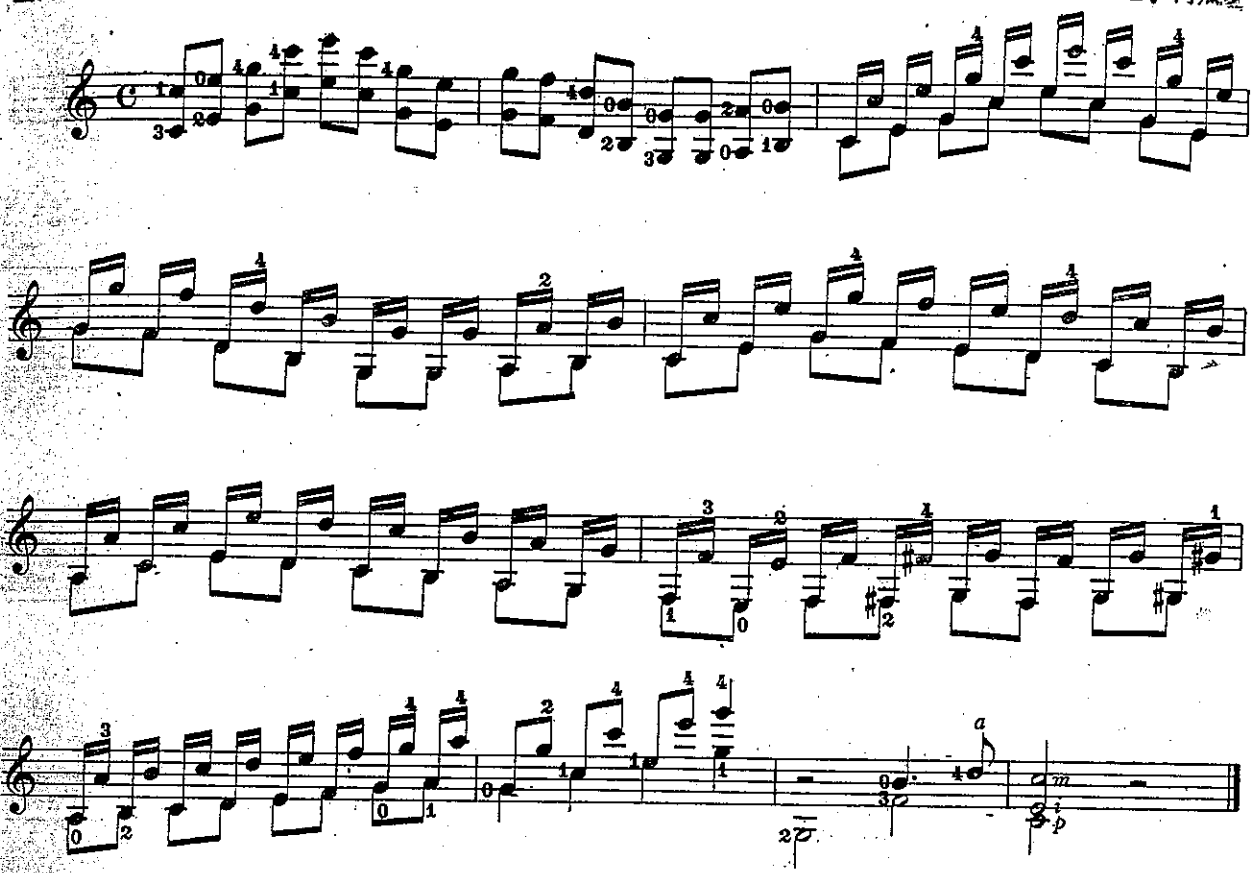


以上这个练

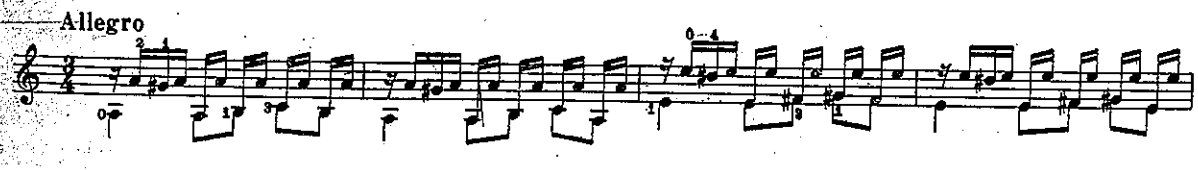
Al

应用练习

D，阿瓜多

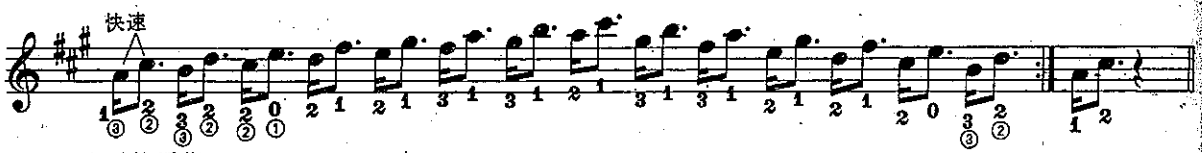


以上这个练习掌握后，弹朱里亚尼的练习曲作品48号之八有很好的效果。



第4章　右手各指的独立与强化　Técnica de la mano derecha

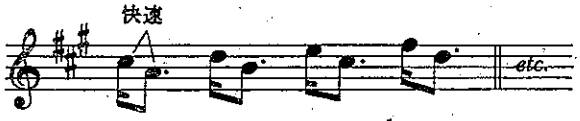
A. 右手各指的独立练习



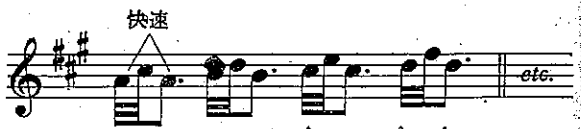
右手的运指　1) *m a*　2) *i a*　3) *i m*

（用 快速　休止 的节奏型进行练习）

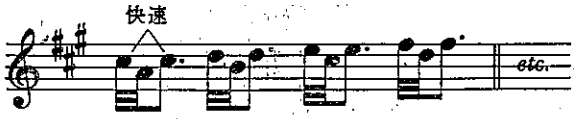
应用

1


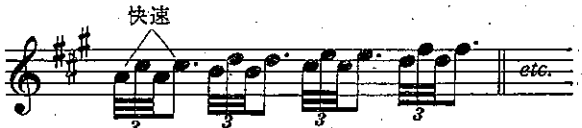
1) *a m*　2) *a i*　3) *m i*

2


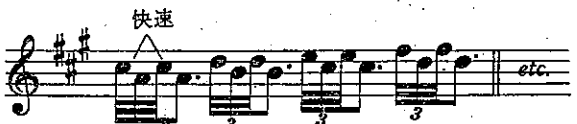
1) *m a m*　2) *i a i*　3) *i m i*
4) *i a m*　5) *m a i*

3


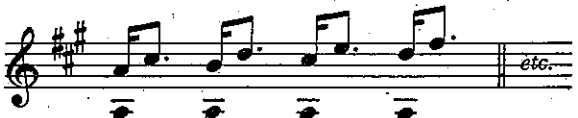
1) *a m a*　2) *a i a*　3) *m i m*
4) *m i a*　5) *a i m*

4


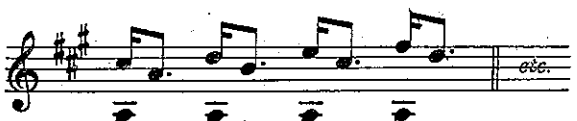
1) *p a i m*　2) *p m i a*

5


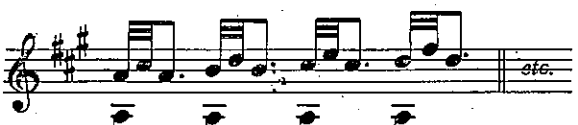
1) *a p m i*　2) *m p a i*　3) *i p a m*

6


1) *m a*　2) *i a*　3) *i m*
p　*p*　*p*

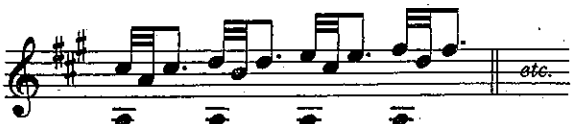
7


1) *a m*　2) *a i*　3) *m i*
p　*p*　*p*

8


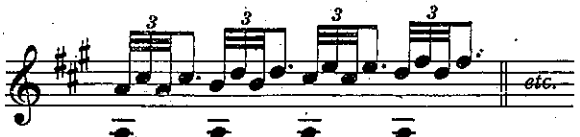
p

第二种运指应用

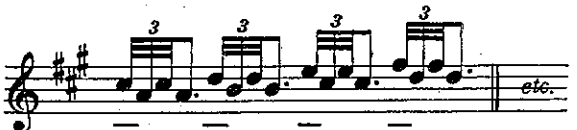
9


p

第三种运指应用

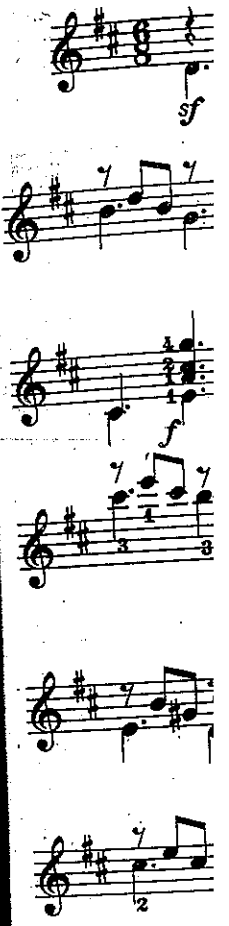
10


1) *i a m a*　2) *m a i a*　3) *i m i a*
p　*p*　*p*

11


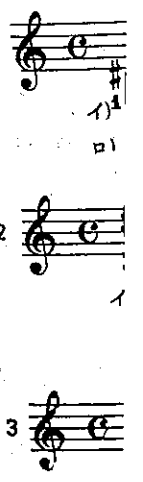
1) *m i a m*　2) *a i a m*　3) *a i m i*
p　*p*　*p*

应用练习　Prestis



☆前面各页

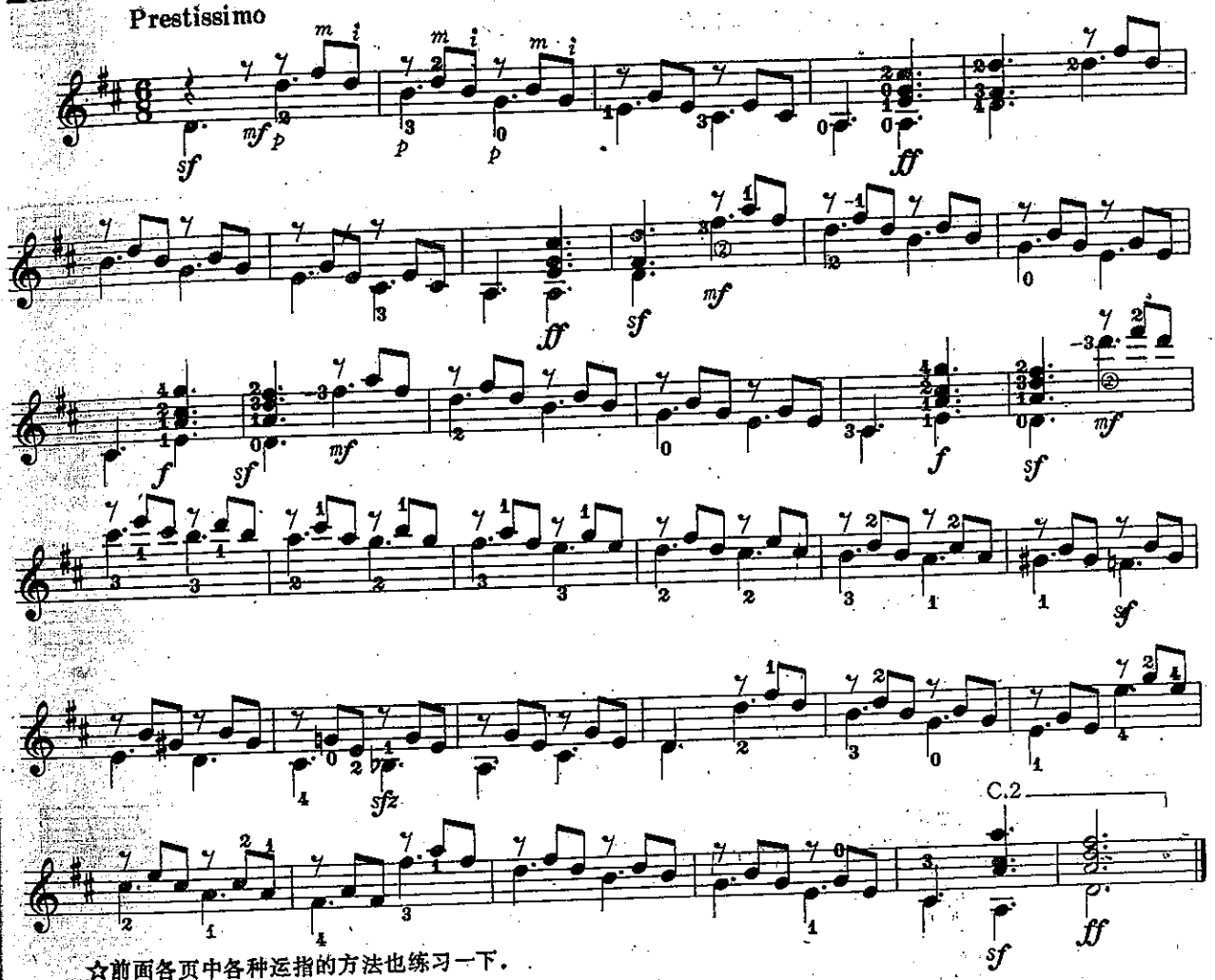
B. 右手各指的



应用练习

M. 朱里亚尼

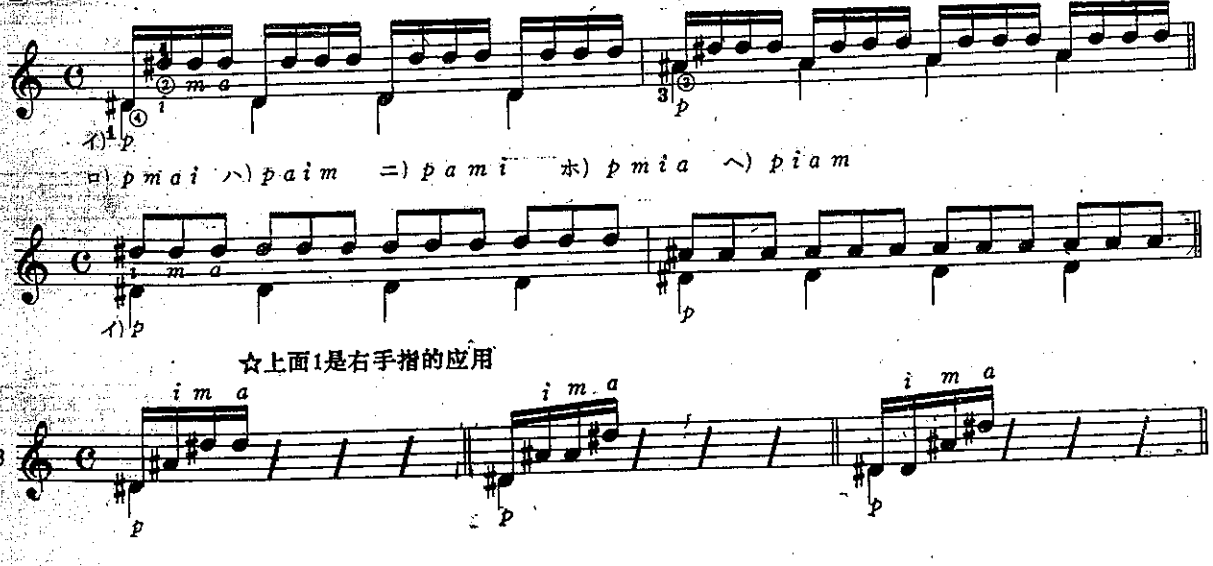
Prestissimo



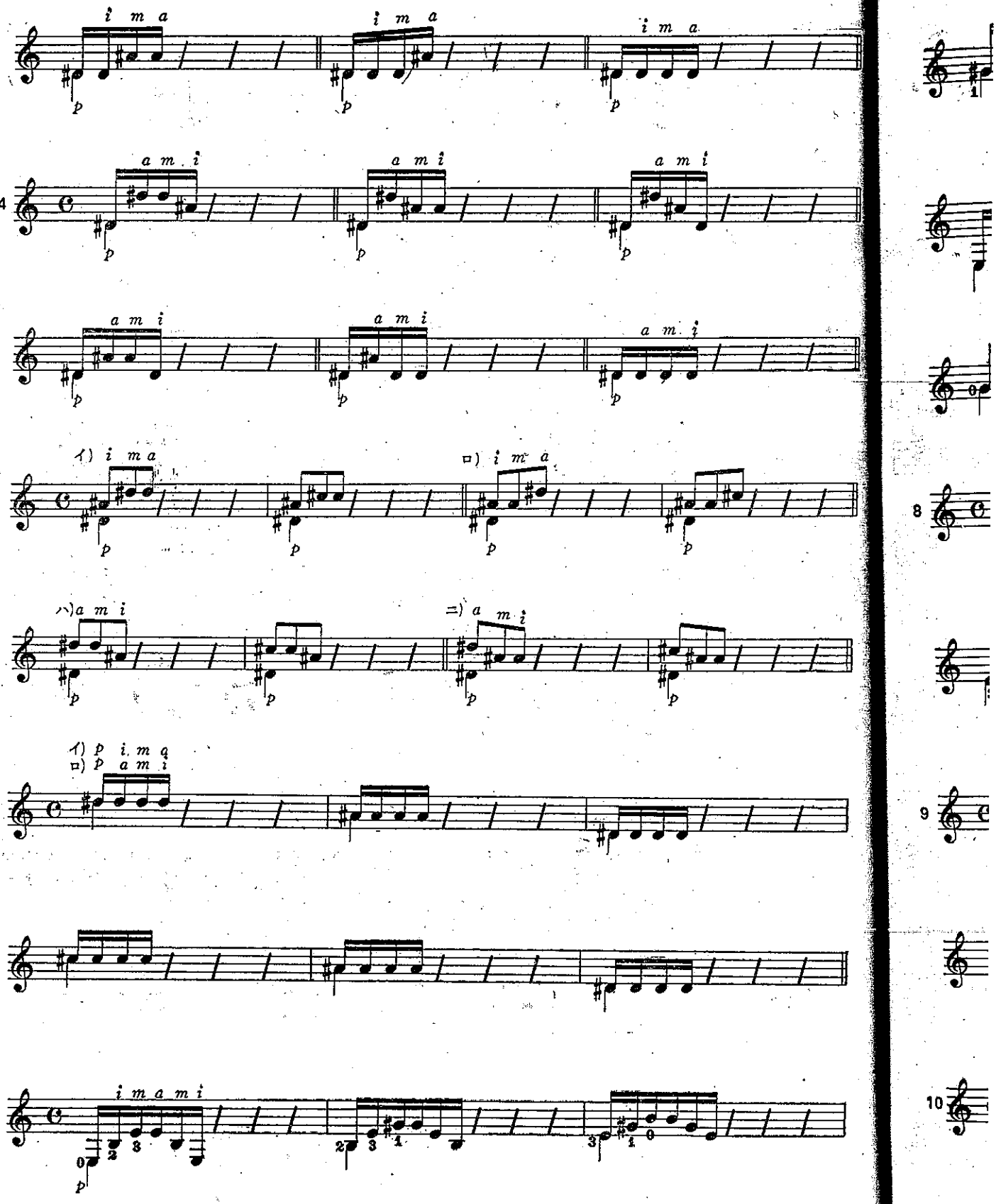
☆前面各页中各种运指的方法也练习一下.

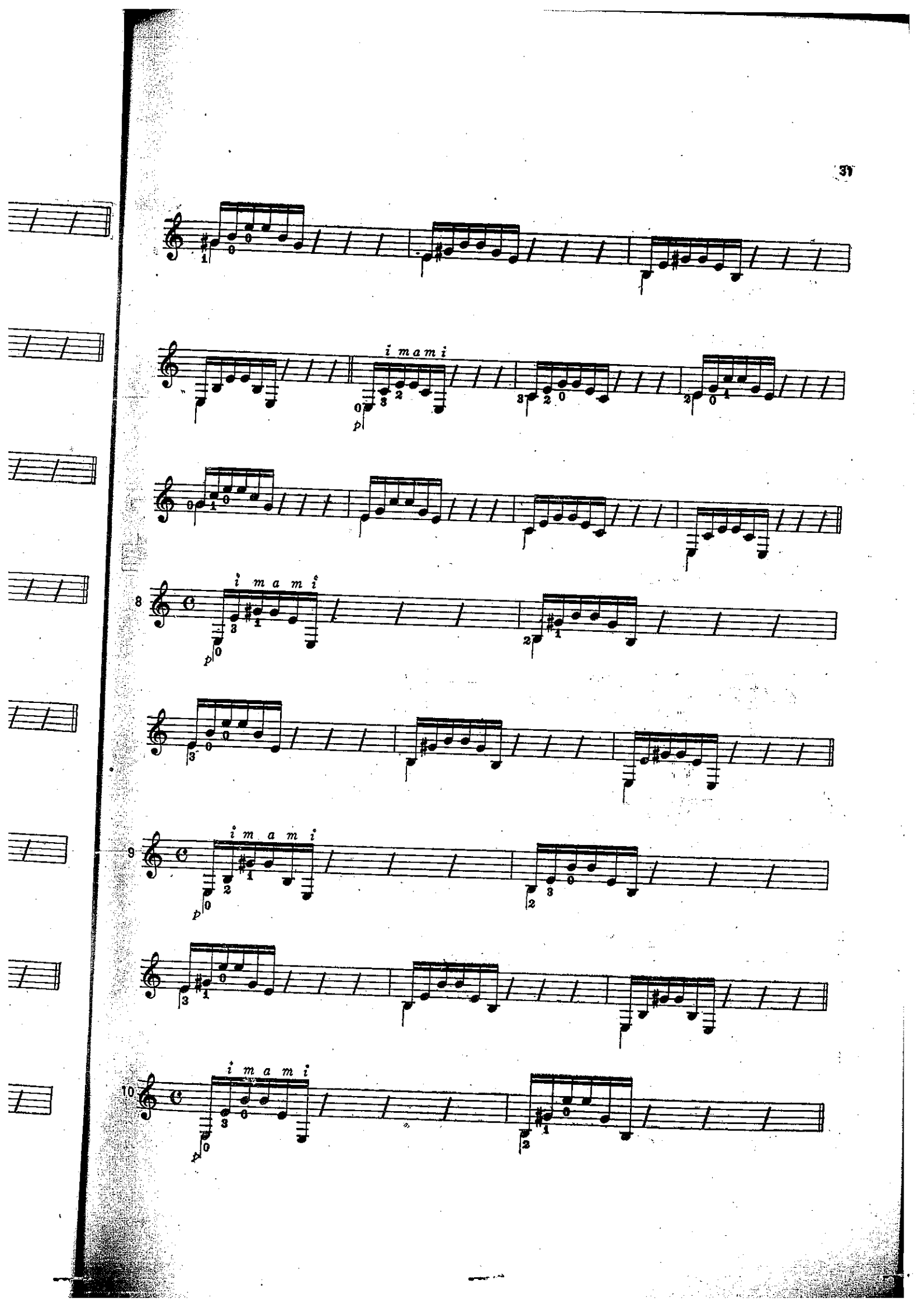
B. 右手各指的强化练习（为轮指而设计的）

F. 泰雷加

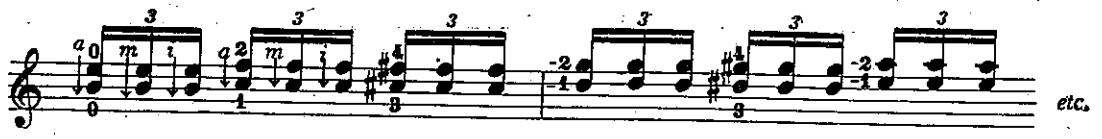


☆上面1是右手指的应用


i m a
a m i
4
イ) i m a
ロ) i m a
ハ) a m i
ニ) a m i
イ) p i m a
ロ) p a m i
6
i m a m i
7
8
9
10

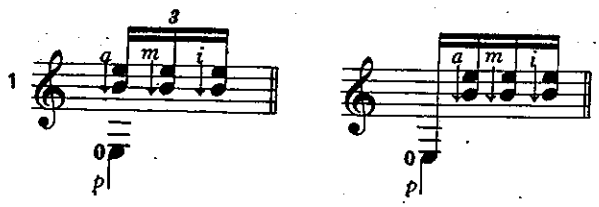

i m a m i
8
i m a m i
9
i m a m i
10
i m a m i

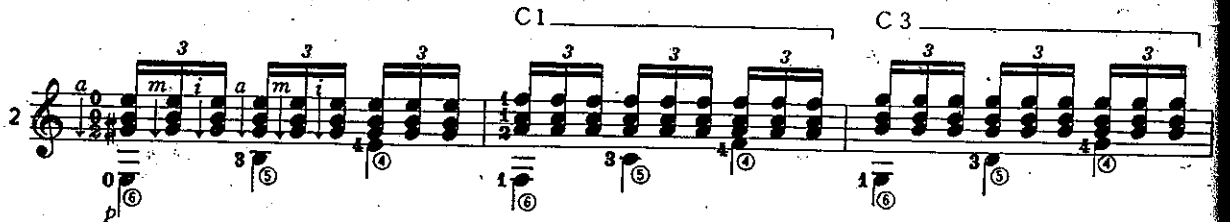
C．利用和弦的轮指练习

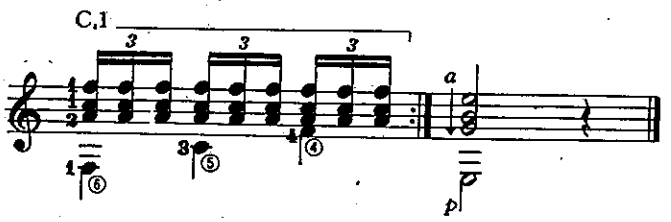


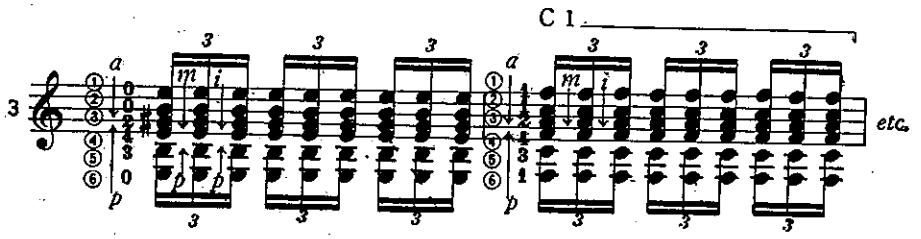
②弦上

☆P指先放在③弦上，习惯后P指不能放在弦上。

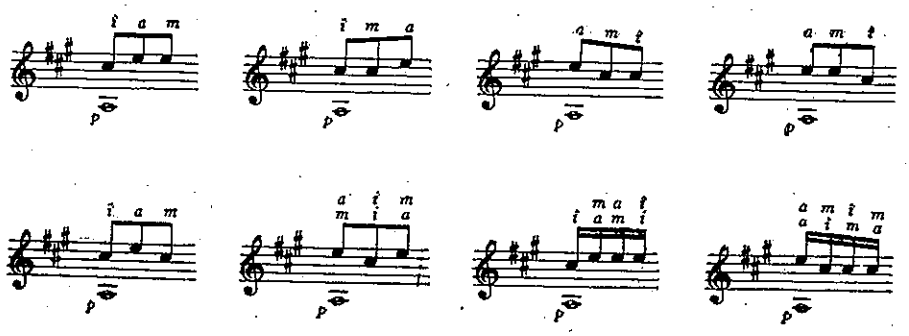






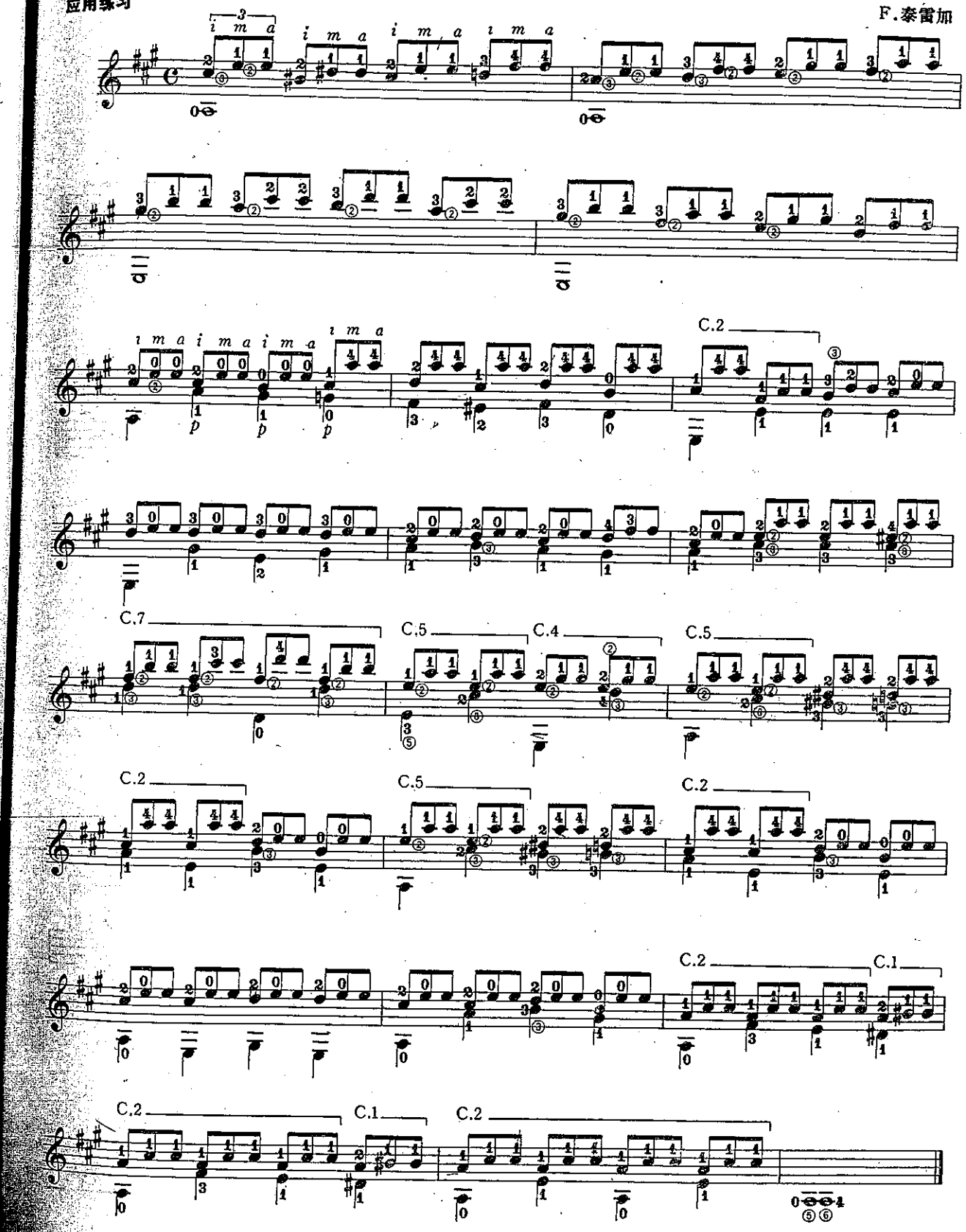


下面这些例句是在下一页的泰雷加练习曲上的应用练习。



应用练习

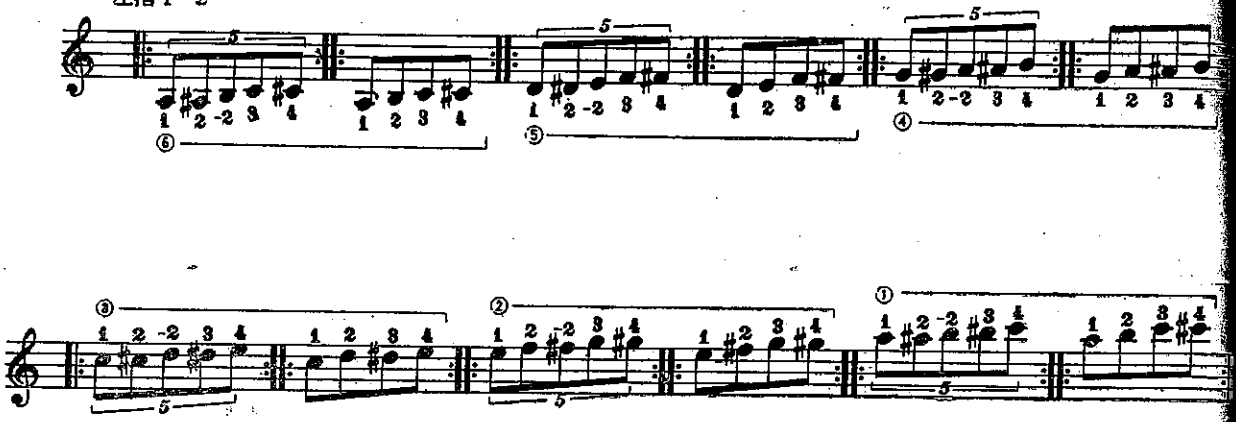
F.泰雷加



第5章　左手各指间的扩张　Distensión

A．在同一弦上的扩张

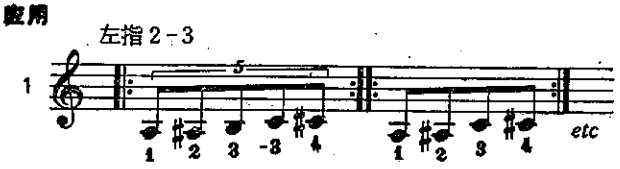
左指 1 - 2



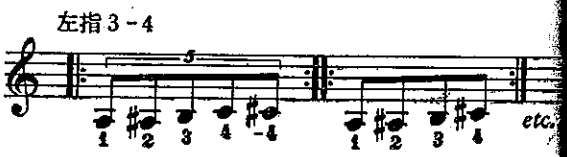
☆适应后一个一个音柱向下移动。

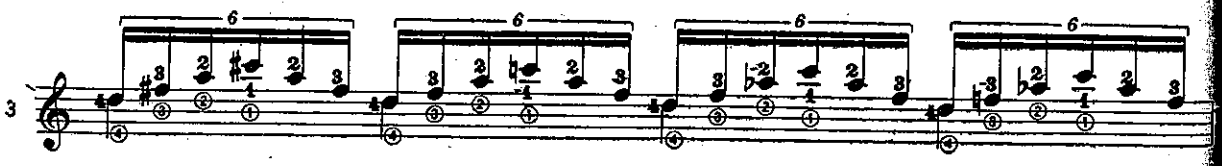
应用

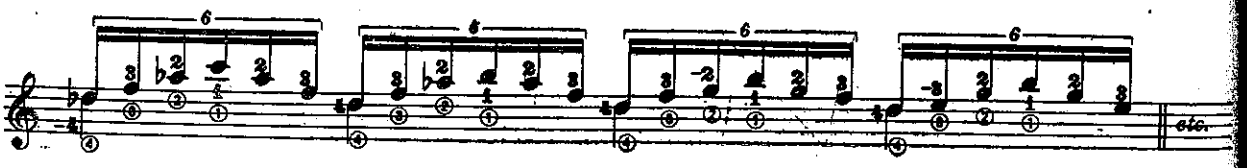
左指 2 - 3



左指 3 - 4

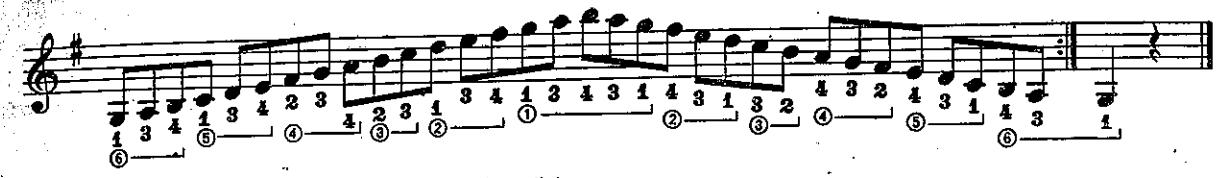






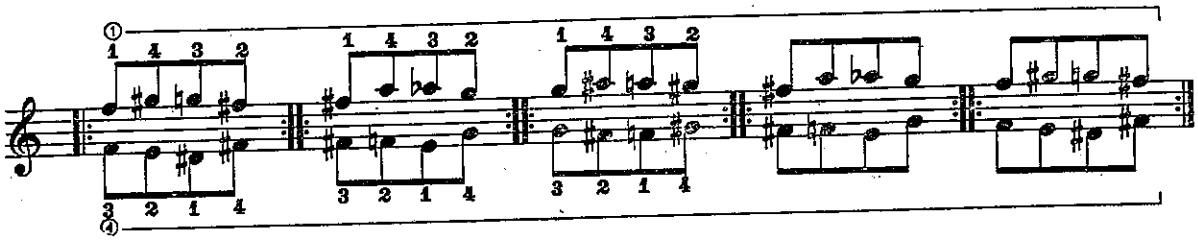
B. 使用音阶与和弦的扩张

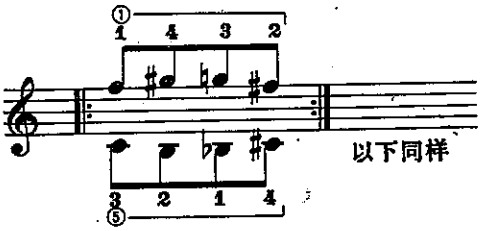
左指3—4间的扩张

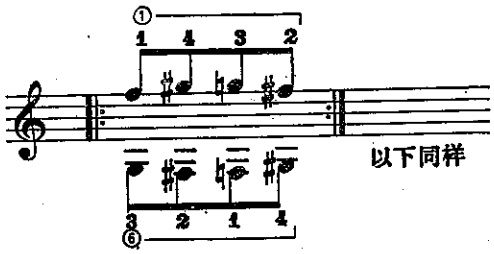


☆上面指法适应后从第2、第1音柱向下进行。

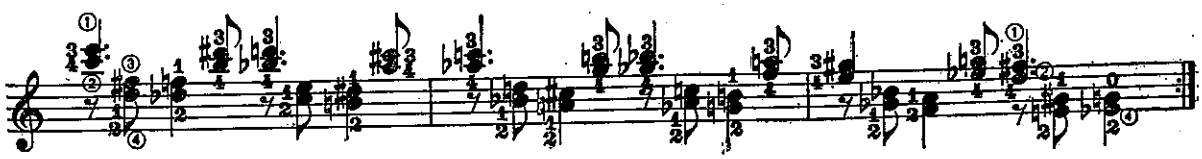
左指1—3、2—4间的扩张

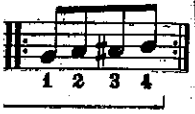


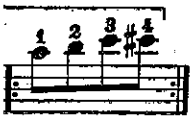


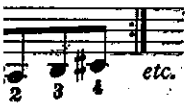


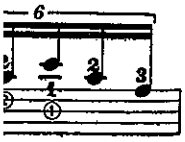
左指2—3间的扩张

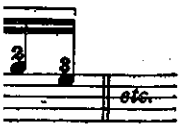




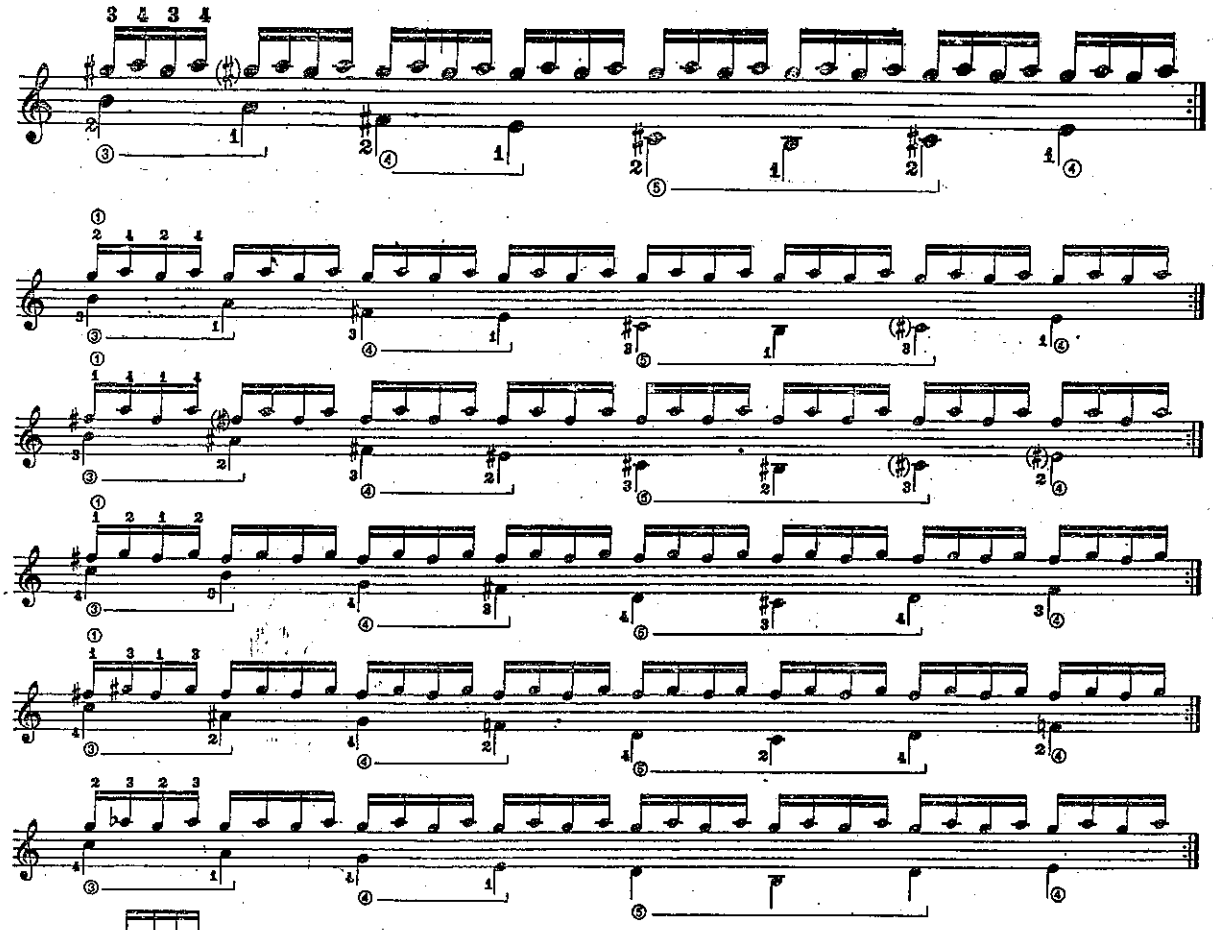


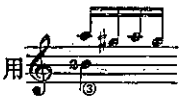






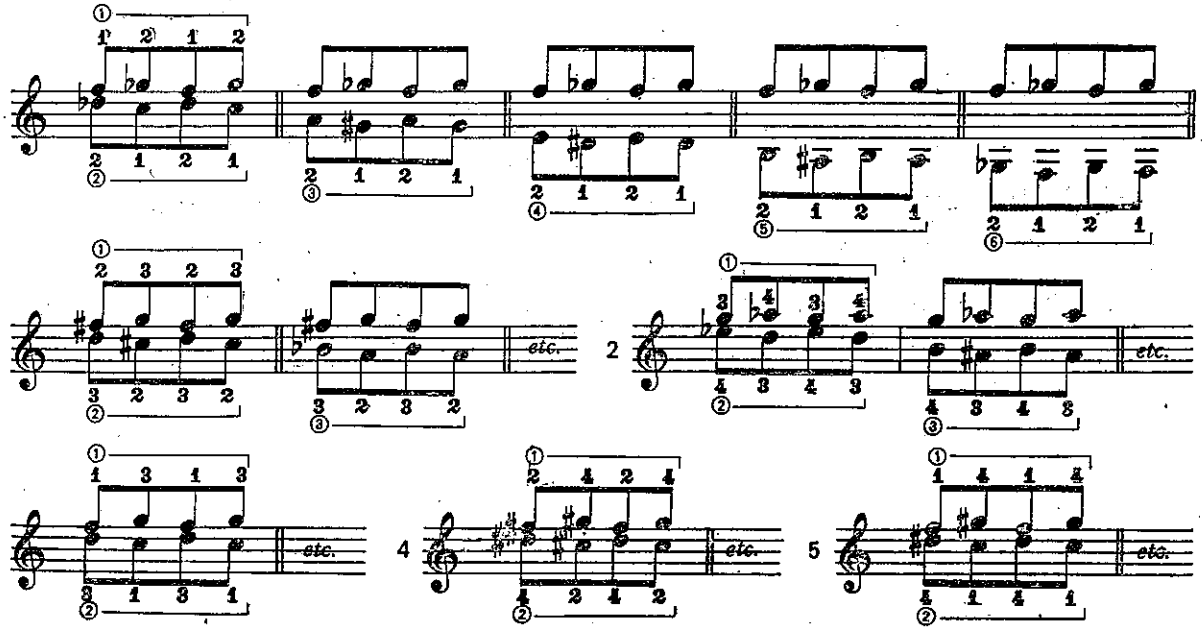
C. 伴有左手各指的扩张



☆上例用  高音开始的谱例进行练习，适应后一直进行到第9音柱，

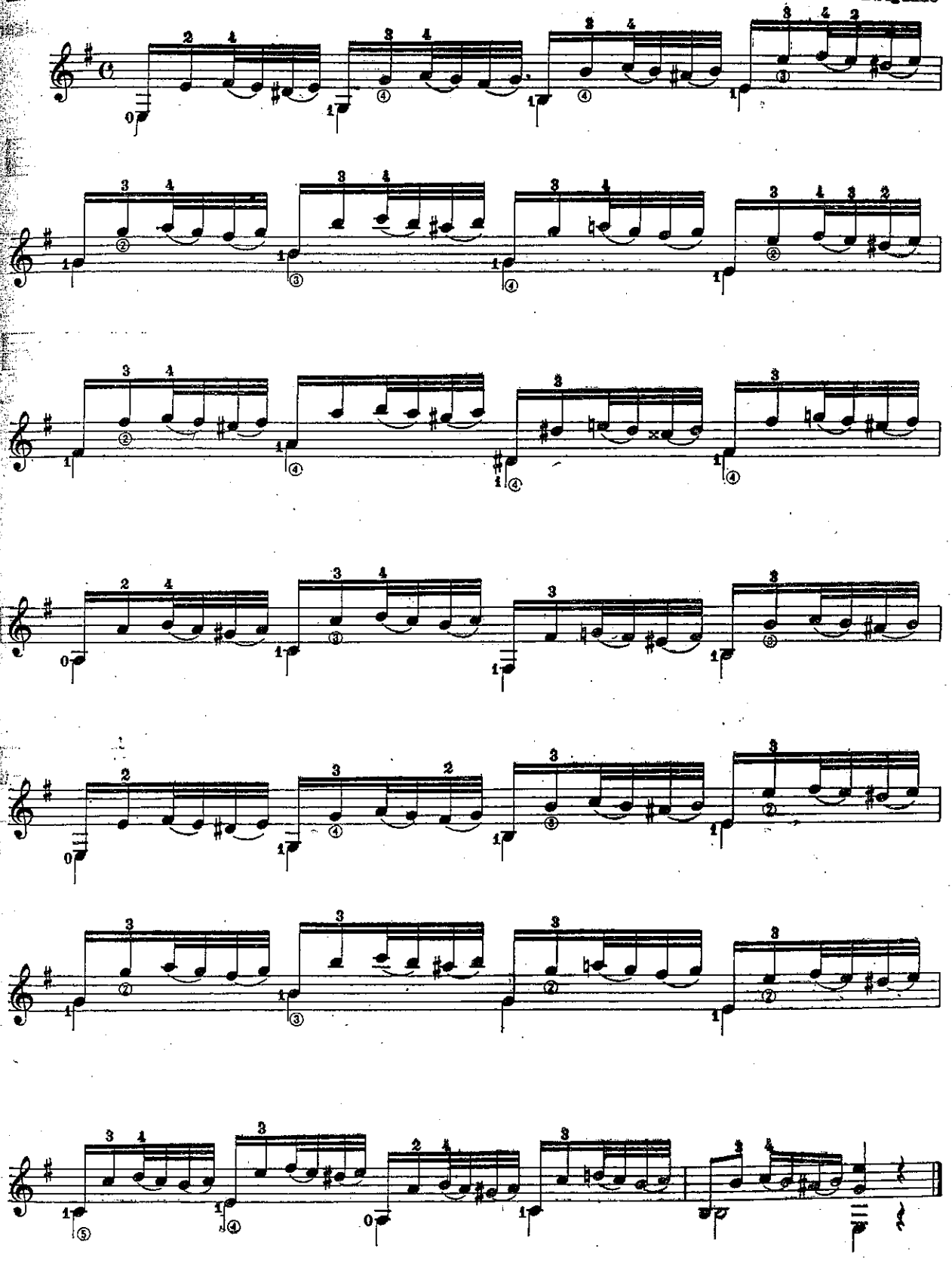
并加上圆音进行练习。

D. 跳间的扩张



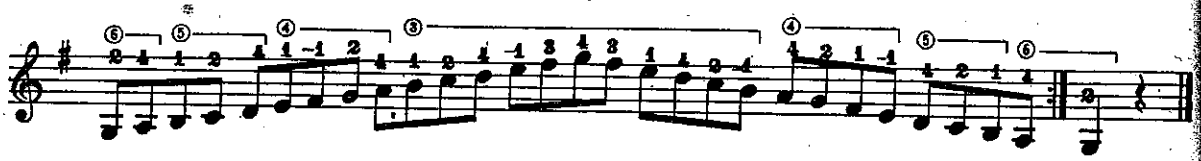
应用练习

D.Aguado



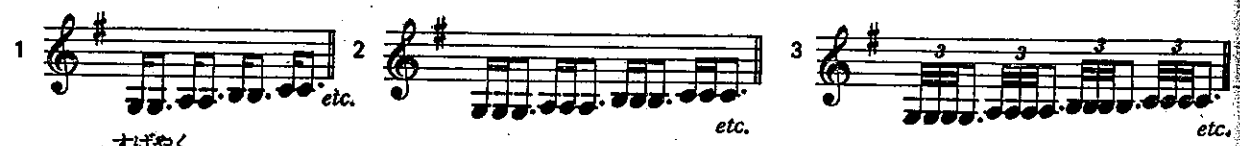
第6章　P指．P指与其他指的组合　　Combinacion de los dedos i，m，a y pulga

A、P指与其他指的组合练习（右手全部使用阿鲁爱勒奏法）



右手的运指　1) p p p p
2) p i p i　3) p m p m　4) p a p a

应用



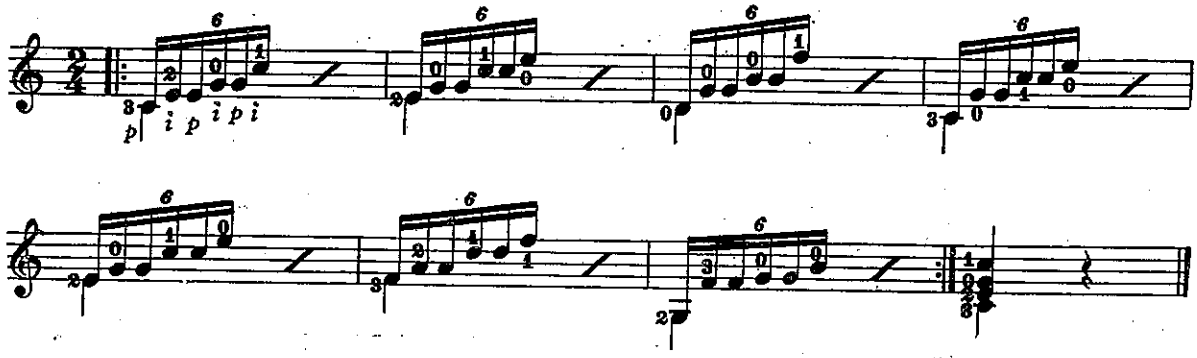
すばやく

1) p p　2) p i　3) p m
4) p a

1) p p p　2) p i m, p m i
3) p m a, p a m　4) p i p

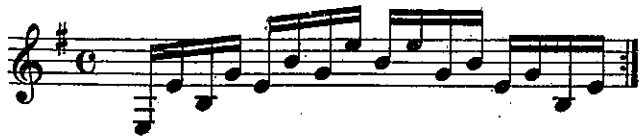
1) p p p p　2) p a m i
3) p i m a　4) p i p i

B、P与其他指的快速琶音

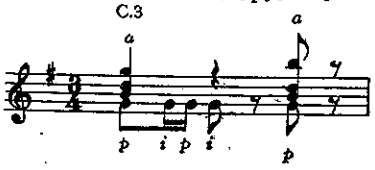


2) p m p m p m　3) p a p a p a　4) p i p m p a　5) p p p p p p

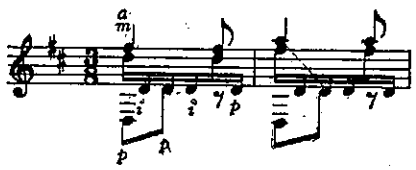
应用：以上所有的运指使用，请应用在维拉·鲁劲斯的练习曲第一号上。第12～22小节的左手用同一型状进行。



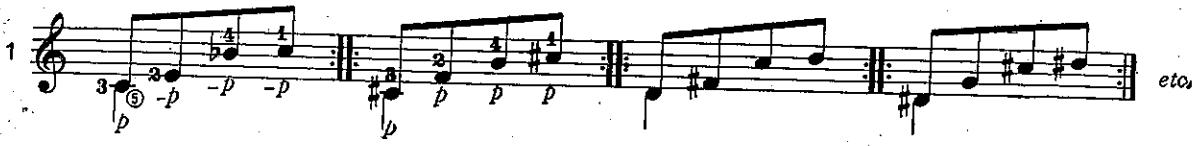
应用练习曲　F.Sor：Op.6－4



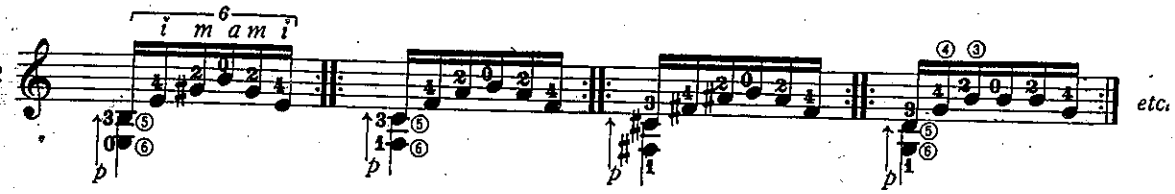
N.Coste：Op.38－20

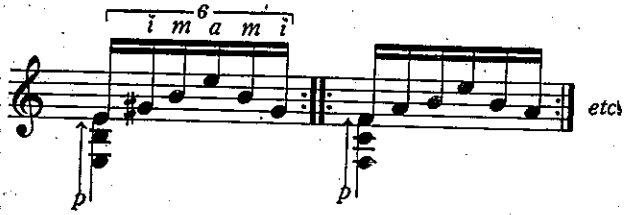


C、使P指手感安定的练习



全部使用P指





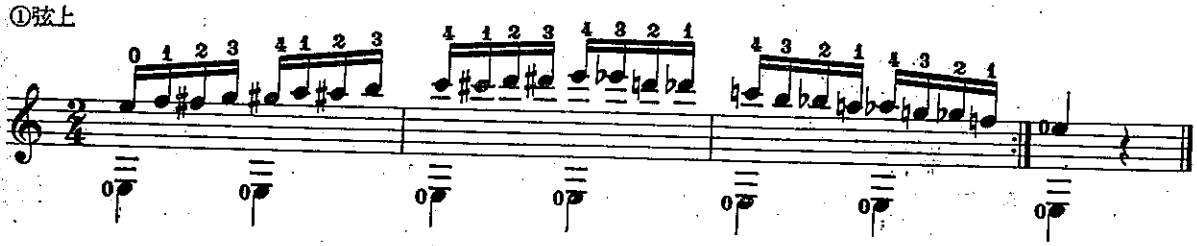
●要领

1）只用P指使用阿波阳多

2)右手不能僵硬

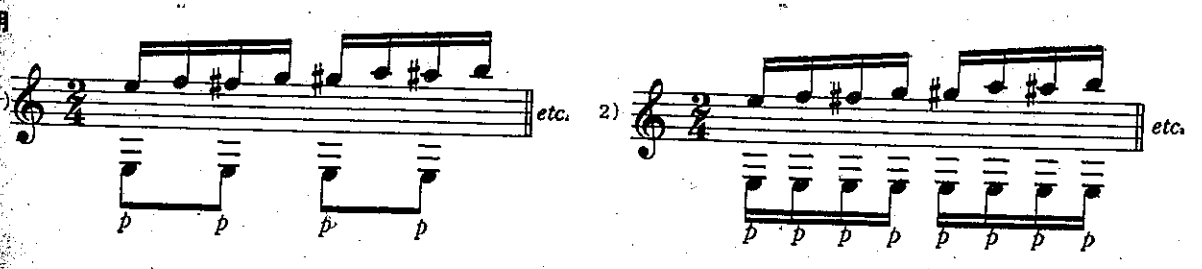
3)在弹奏时右手的指感一直保持

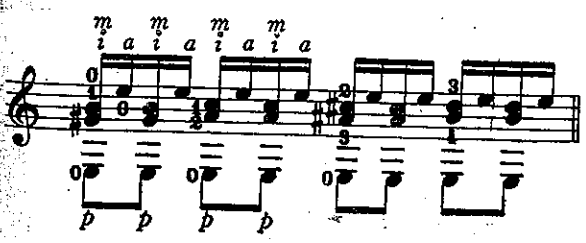
①弦上



☆P指使用阿鲁爱勒奏法

应用

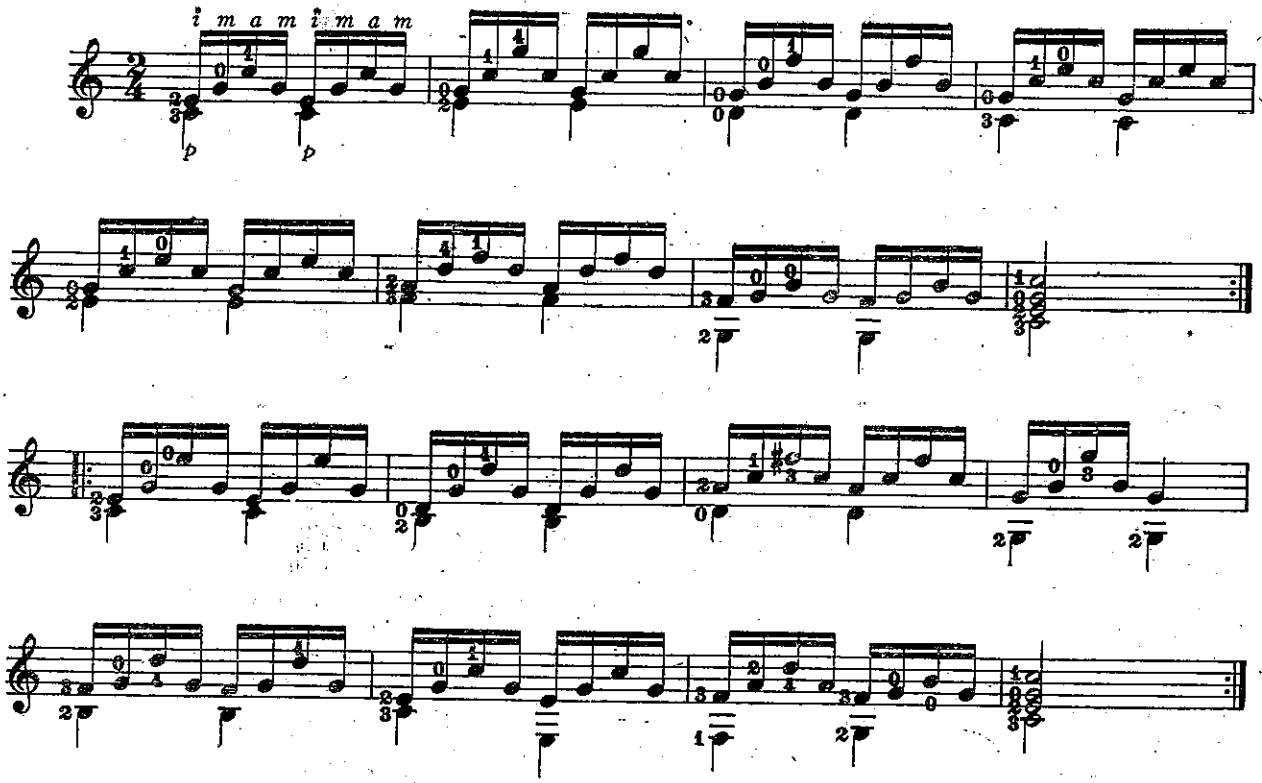


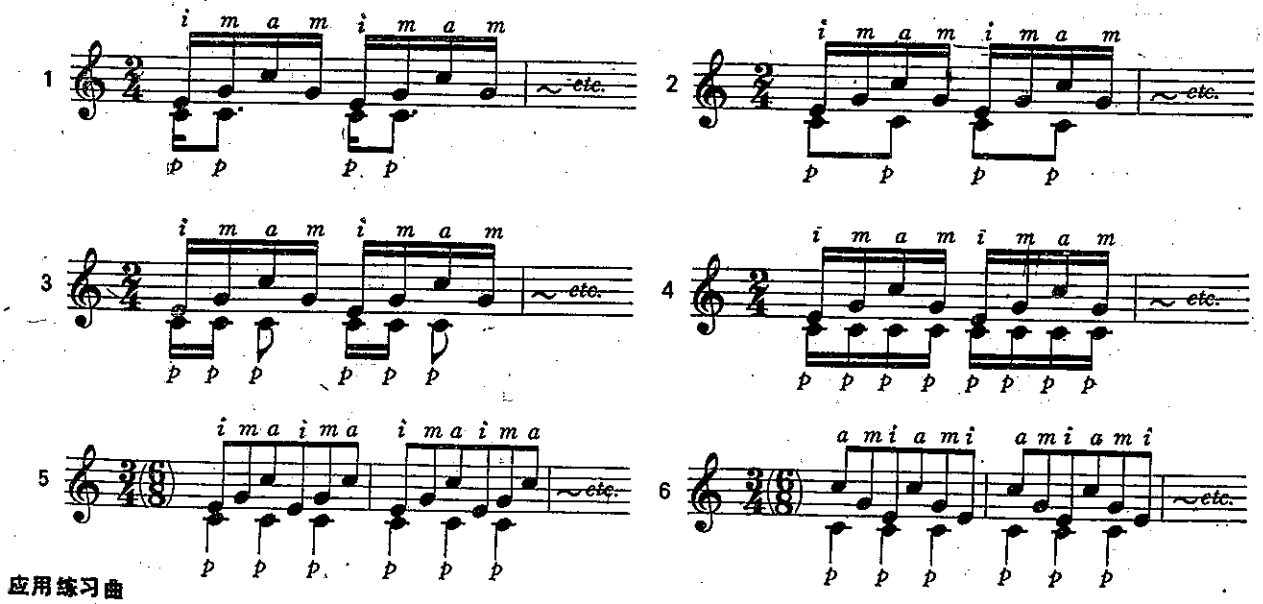


etc. 一直到第10音柱，上下反复练习

D。利用快速琶音的P指训练

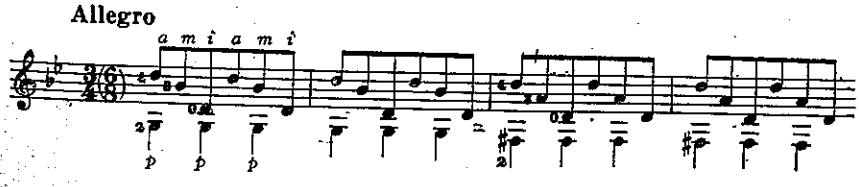
D。阿瓜多





应用练习曲

Allegro



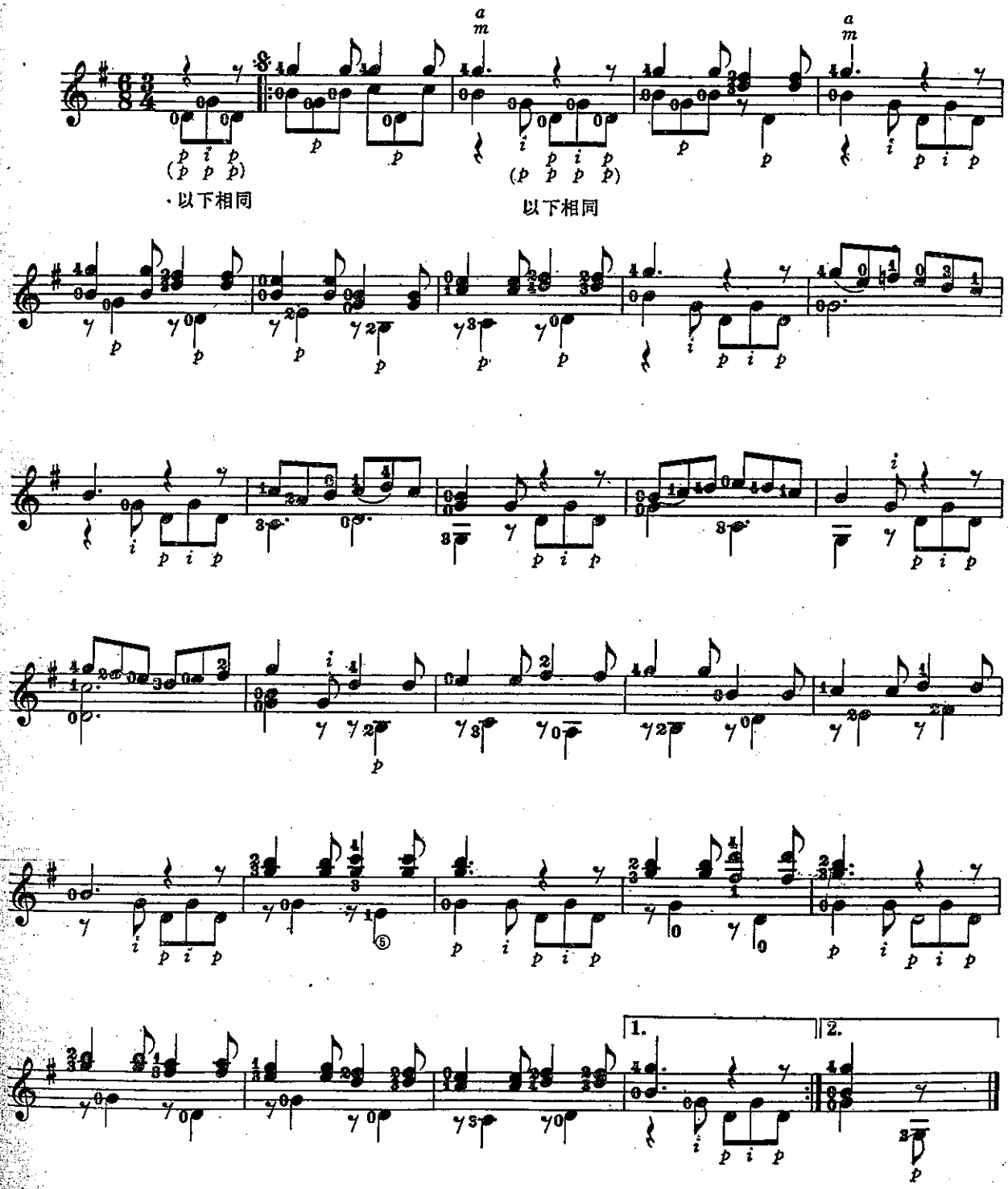
罗德里戈·留勒
Prelude Criolloより

应用练习曲

CANARIOS

カナリオス

G.Sanz～J.L.Gonzalez



☆使用此曲，练习消音同时训练P指。也进行了pip等都分的各种应用。

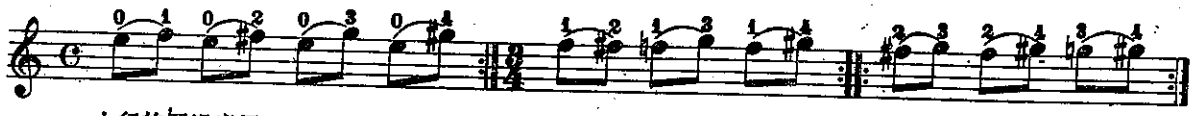
●关于消音

吉他的演奏，消音也是重要技巧之一。虽然有各种方法，但对右手来说以快速触弦为使用得最多。这时对P指来说是最重要的。另外，其他弦的共鸣也要消掉。

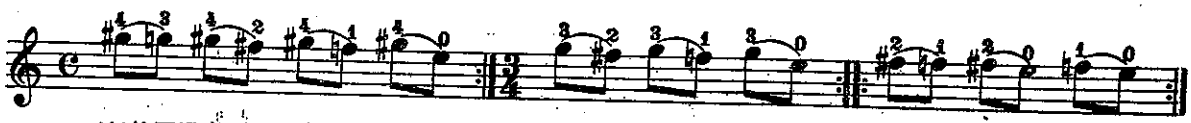
第7章　利用圆滑音对右手与左手的训练

Ligados

这里是以训练左手各指的圆滑音奏法为主，同时包括要求优美的音色。
圆滑音下行时，下一个音左指要结实地固定好（特别要注意的是钩弦的手指不能一起晃动。）

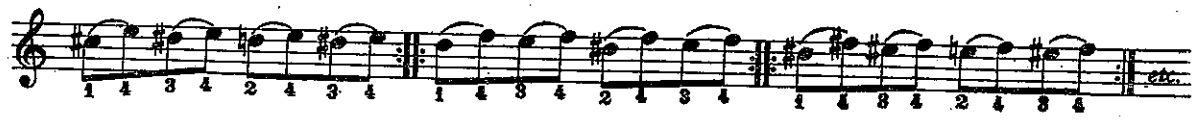


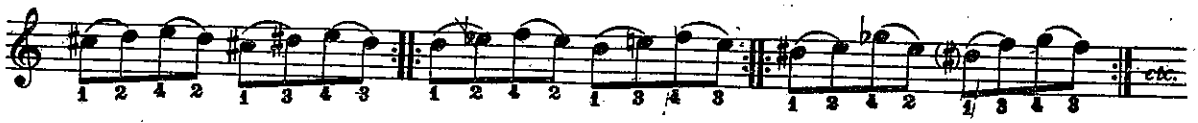
上行的圆滑音用左指打出，　　出す。　　按一个音在弦上一直制动再打下一个音。

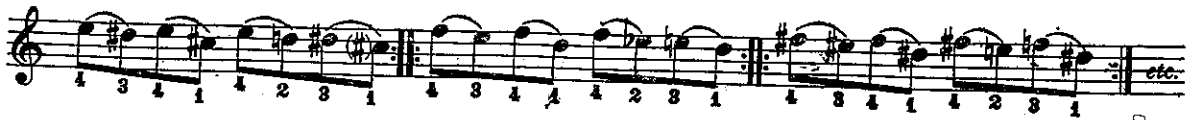


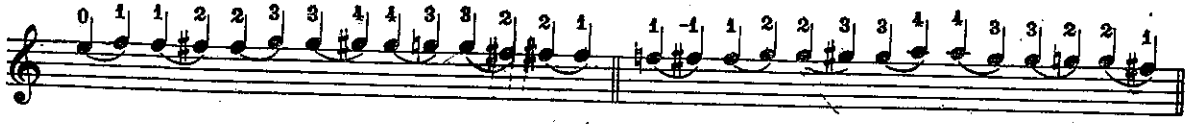
下行的圆滑音下一个音要准备好，用左指将音钩出来。
下一个音是空弦的时候，将音钩出即可。

A。圆滑音的练习

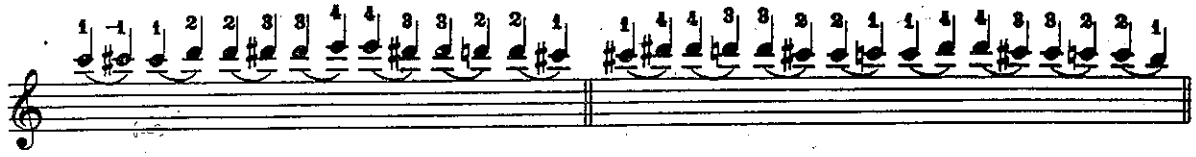




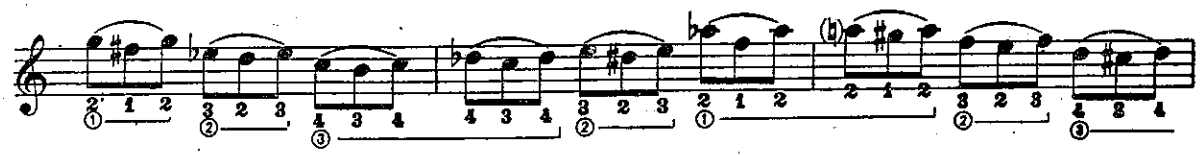


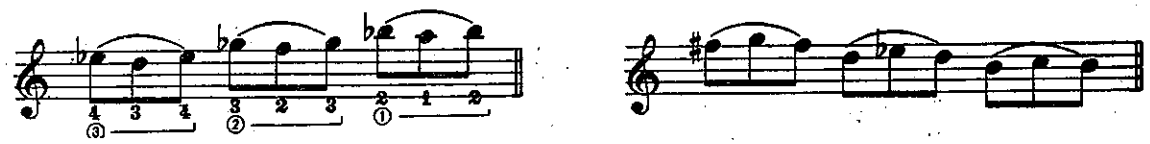


到了12音柱后再照谱回到第一音柱。



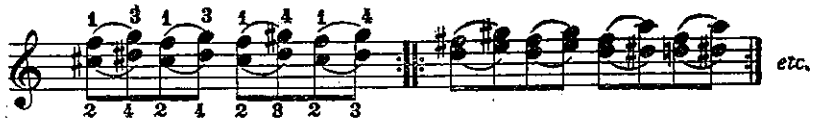
B 各弦过渡的圆滑音练习

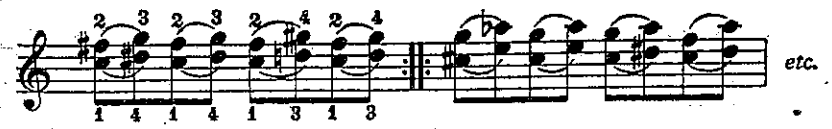


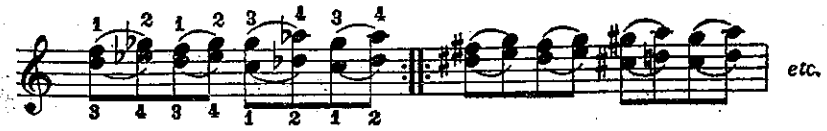


☆②弦～④弦，③弦～⑤弦上，从④弦到⑥弦的应用训练。

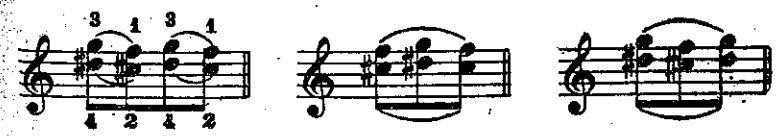
C.利用双音的圆滑音练习



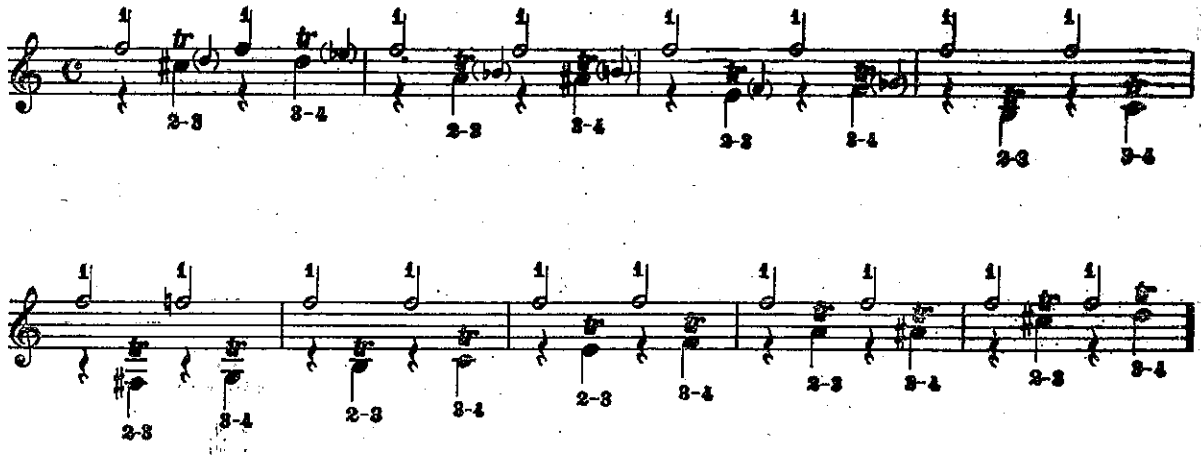




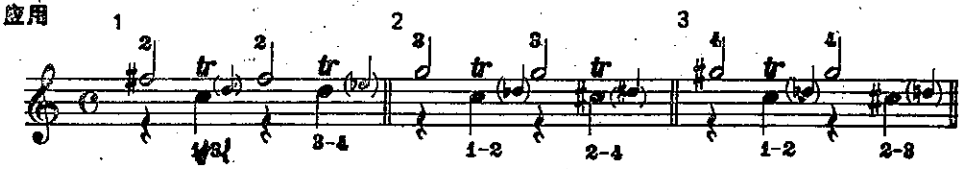
上面的1、2、3练好后再用下例进行练习



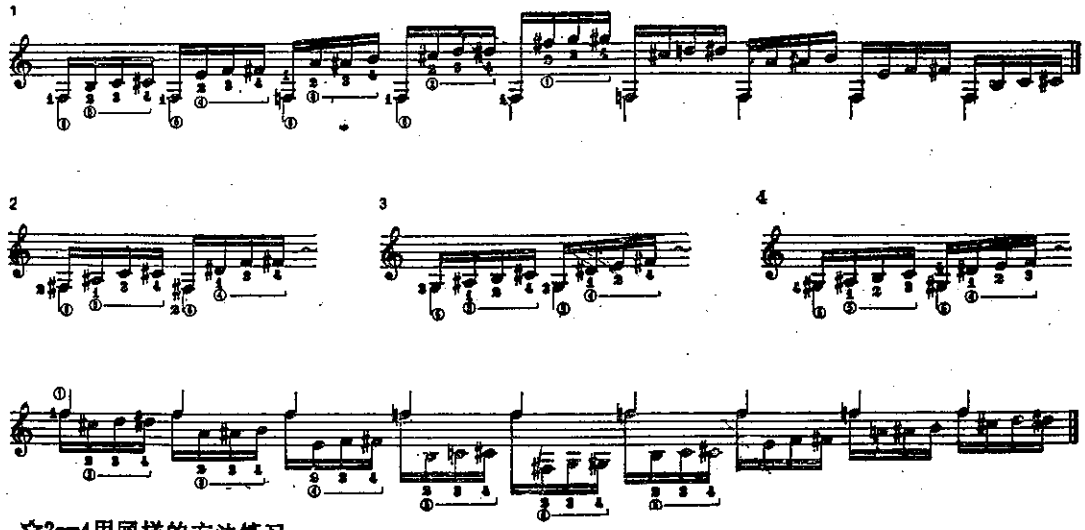
D.利用tr的左手各指的练习



应用



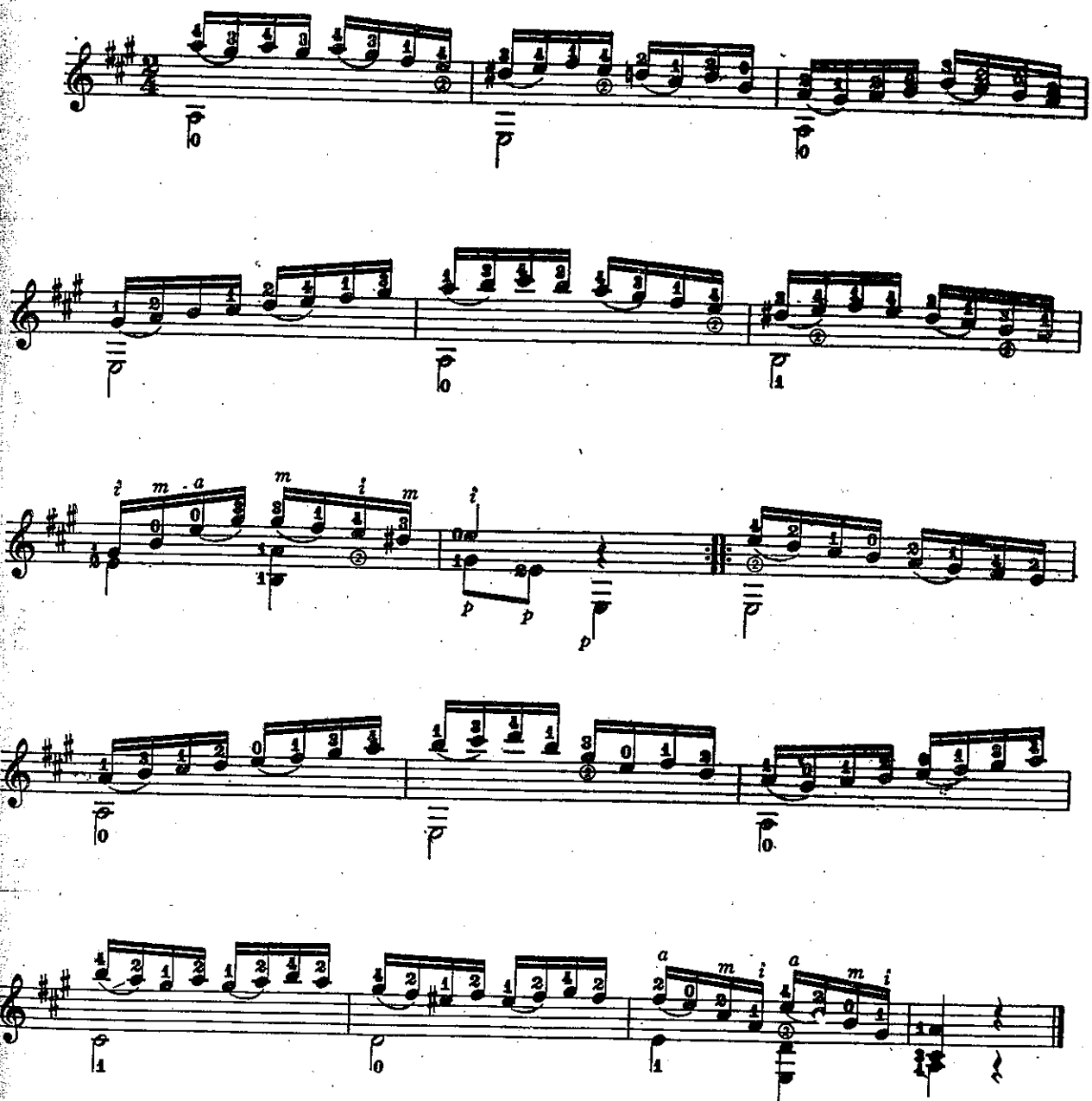
E.左手的强化



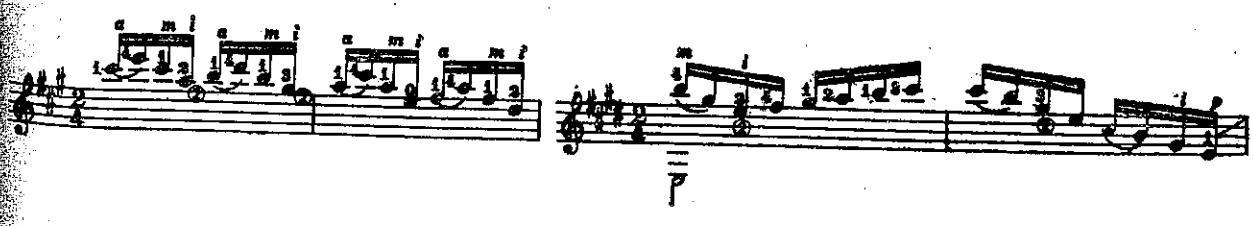
☆2—4用同样的方法练习

应用练习曲

D.阿瓜多



☆泰雷加的练习曲第9号以及Estudio de Velocidad（快速练习，选自现代吉他社版泰雷加吉他曲集第Ⅱ‘前奏曲与练习曲集’）对圆滑音练习很有益。



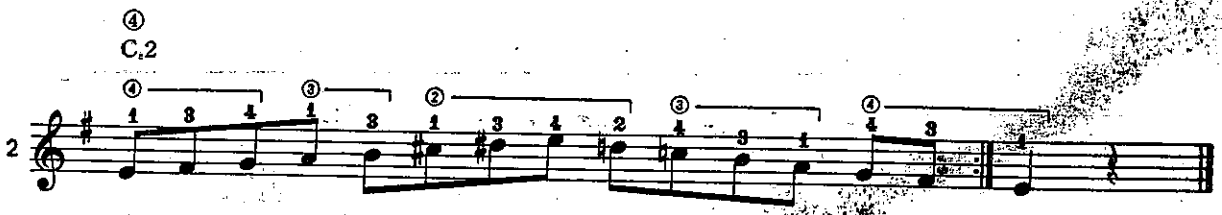
第8章　横位　Cejillas

A.音阶上的横位

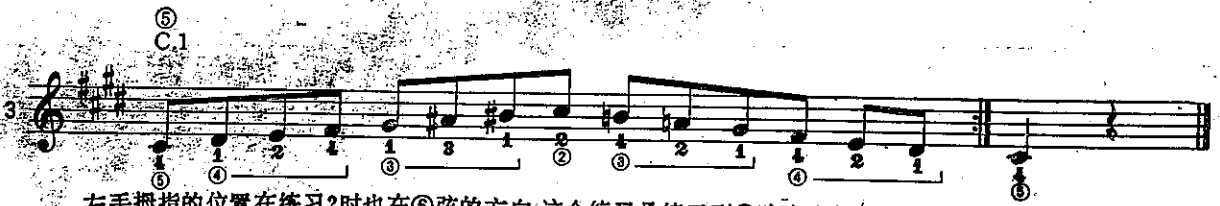
到③弦的横位

☆顺次移动到第一把位，然后再回到原位。③就是表示到③弦的横位，掌握后就就练习到⑤弦的横位。

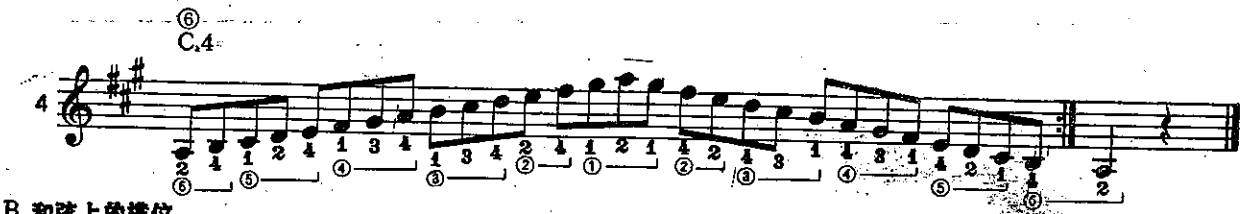
到④弦为止的横位



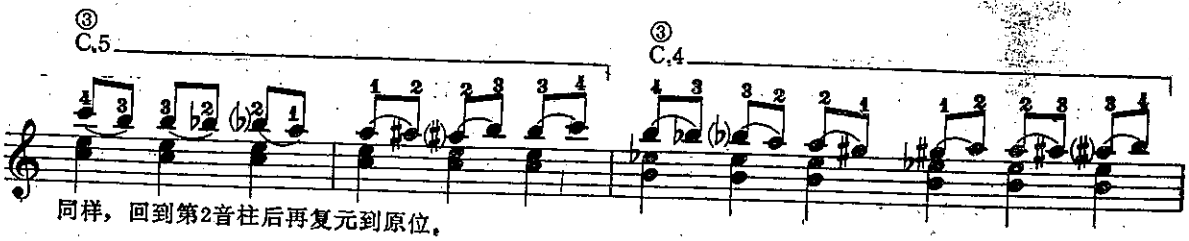
左手拇指的位置在练习1时就稍接近⑥弦的方向。



左手拇指的位置在练习2时也在⑥弦的方向。这个练习是练习到④弦为止的横位（左手大指的位置和练习2相同）。



B.和弦上的横位



同样，回到第2音柱后再复元到原位。

●横位的要领

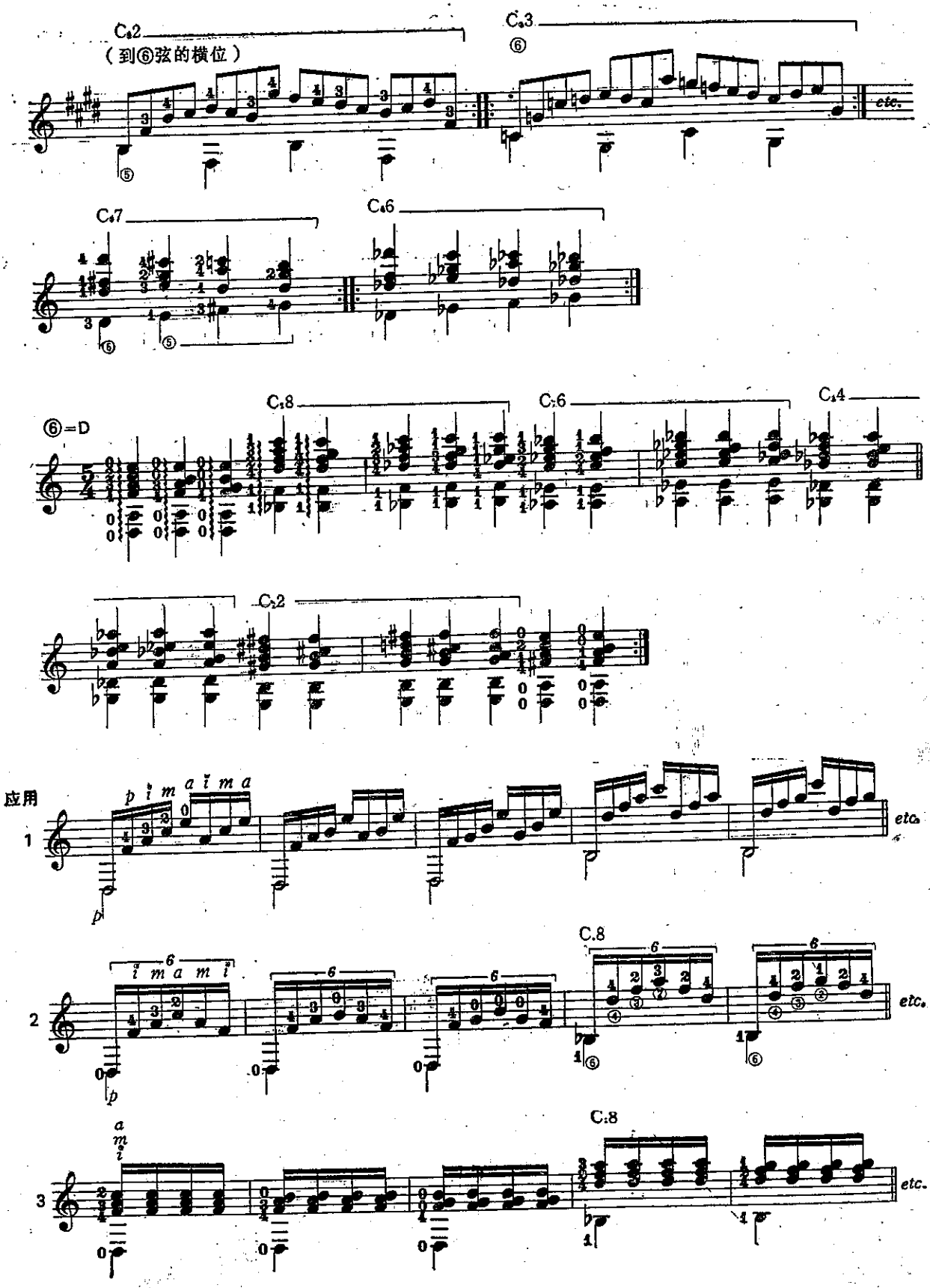
①在使用横位技巧时，左手大指要固定在琴颈最稳定的位置。

②横位无论到那根弦位置，必须确定在最固定的位置上（前后的横位也要考虑到）

③如果不用横位了，使用横位的食指重心要移向左手各指之间都打开。

④其他指使用横位也要加强。

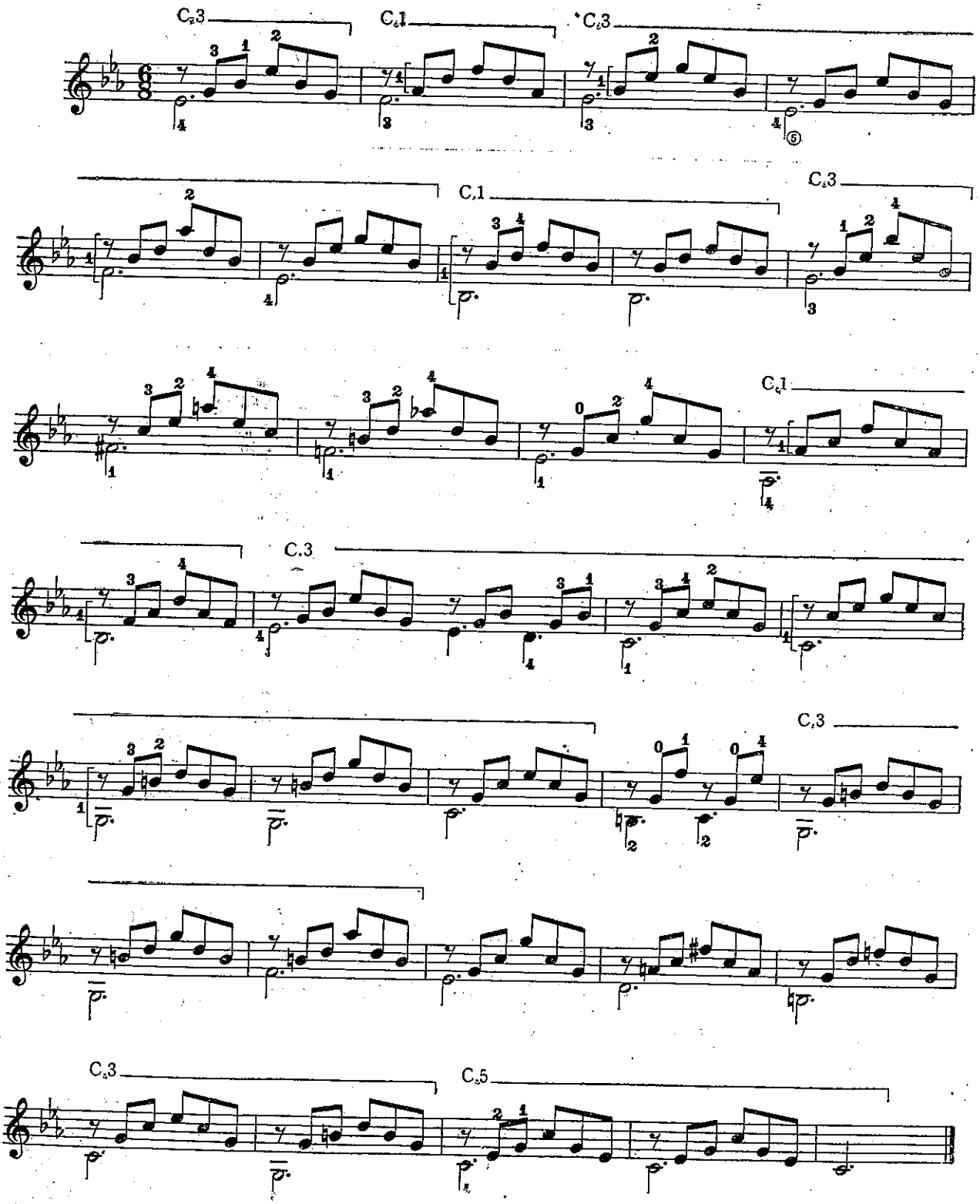
⑤原则上左手大指不要离开琴颈。


C.2
（到⑥弦的横位）
C.3
⑥
etc.
C.7
C.6
⑥=D
C.8
C.6
C.4
C.2
应用
1
etc.
C.8
2
etc.
C.8
3
etc.

应用练习曲

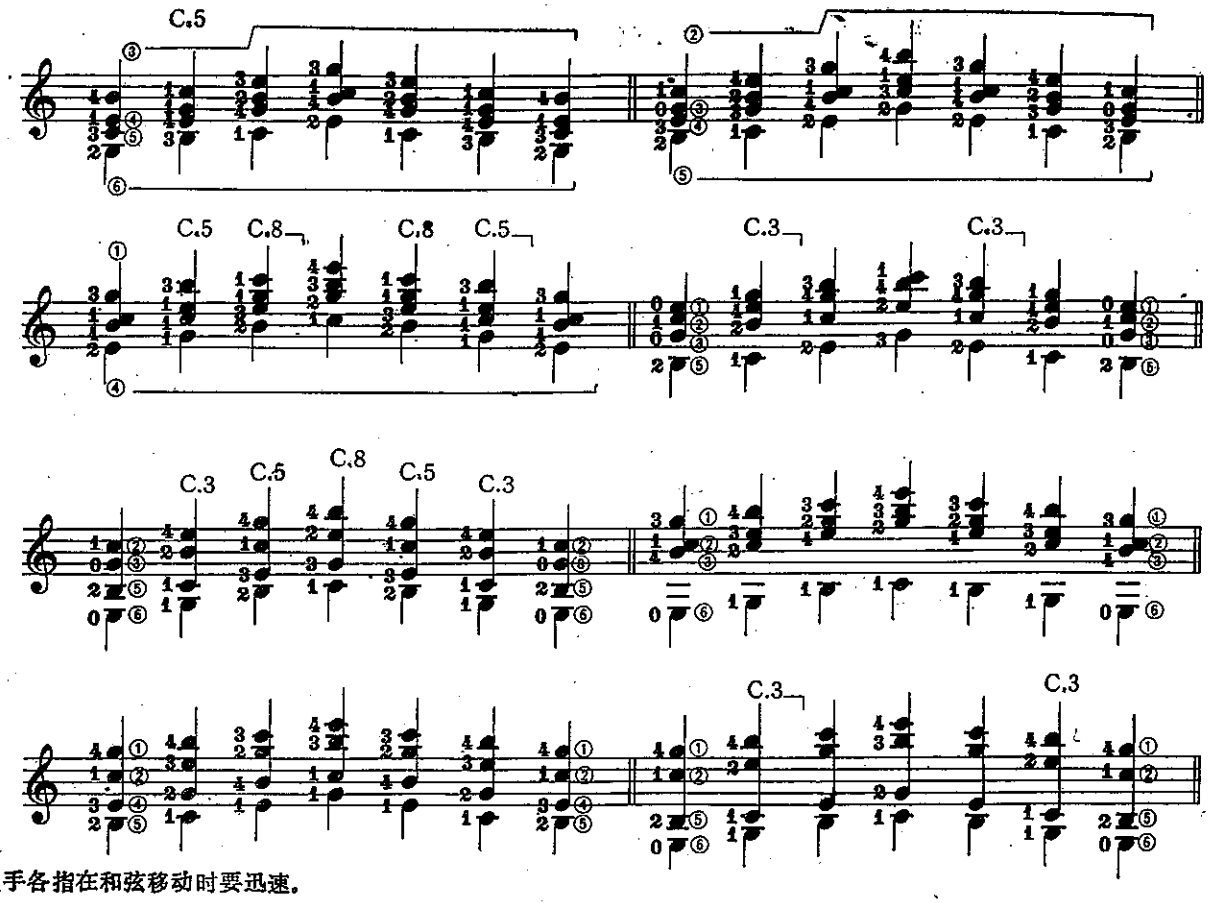
Grazioso

M. Giuliani



M。朱里亚尼　德拉。马萨的 "La Frpntera de Cios" 的3首乐曲练习横位是很合适的

第9章　和弦的移动　Acordes

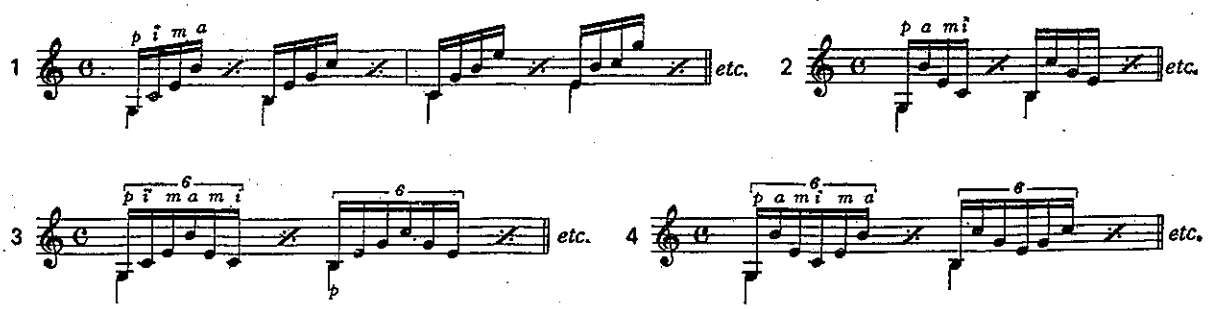


左手各指在和弦移动时要迅速。

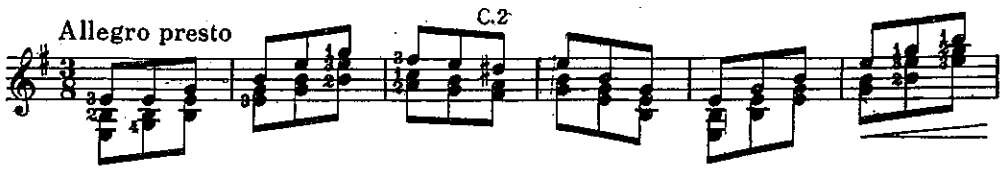
在困难的和弦出现时，要有意识地全体左手要增强指力，很快地按弦。

在弹奏和弦时，右手要放慢速度，右手各指之间略微打开进行练习。不允许用很快的速度，右手各指缩成一堆来弹奏。

应用：下面的这个快速琶音再一次将左手各指练习一下，在弹奏时按弦不能有时差。这个练习掌握后，前面和弦的移动可以弹出很好的效果。



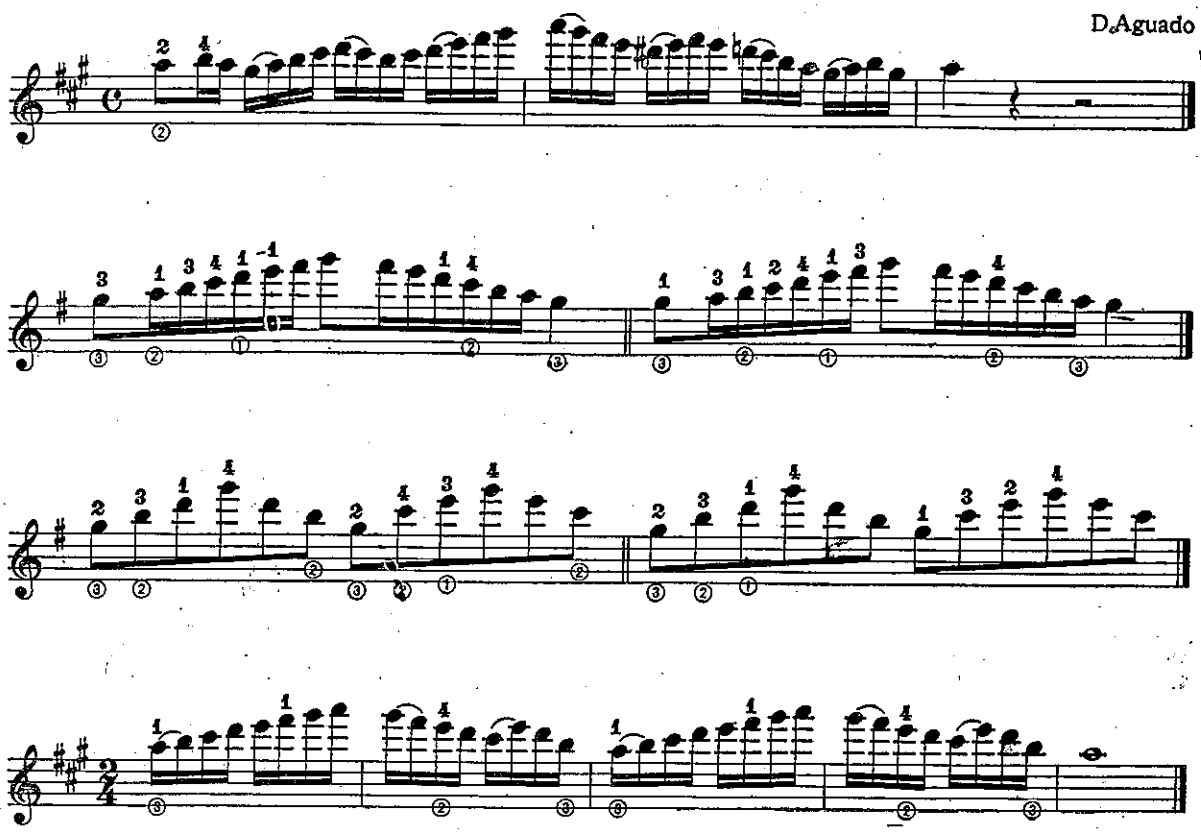
☆泰雷加编的《布鲁恩达的练习曲》（现代吉他社出版的泰雷加集Ⅳ）对和弦的移动练习很合适



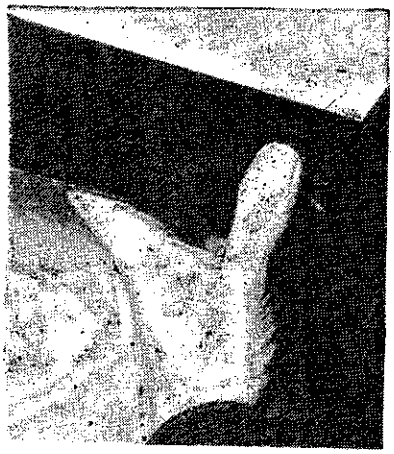
第10章　换把

Ejercicios en los trastes que se hallan dentro de la caja

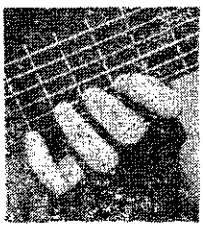
D.Aguado



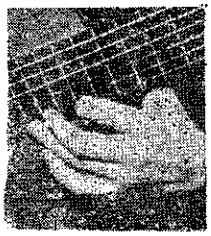
1）左手拇指在琴颈上的换把，以位置固定为准。
2）这个换把练习是练习左手指按弦的指力。
3）左手各指必须在手指放松的情况下按弦。
4）换把幅度大的，必须将视线先看准要准备换到的把位。



弹①、②弦（高把位）时左手拇指的位置与左手指的形状

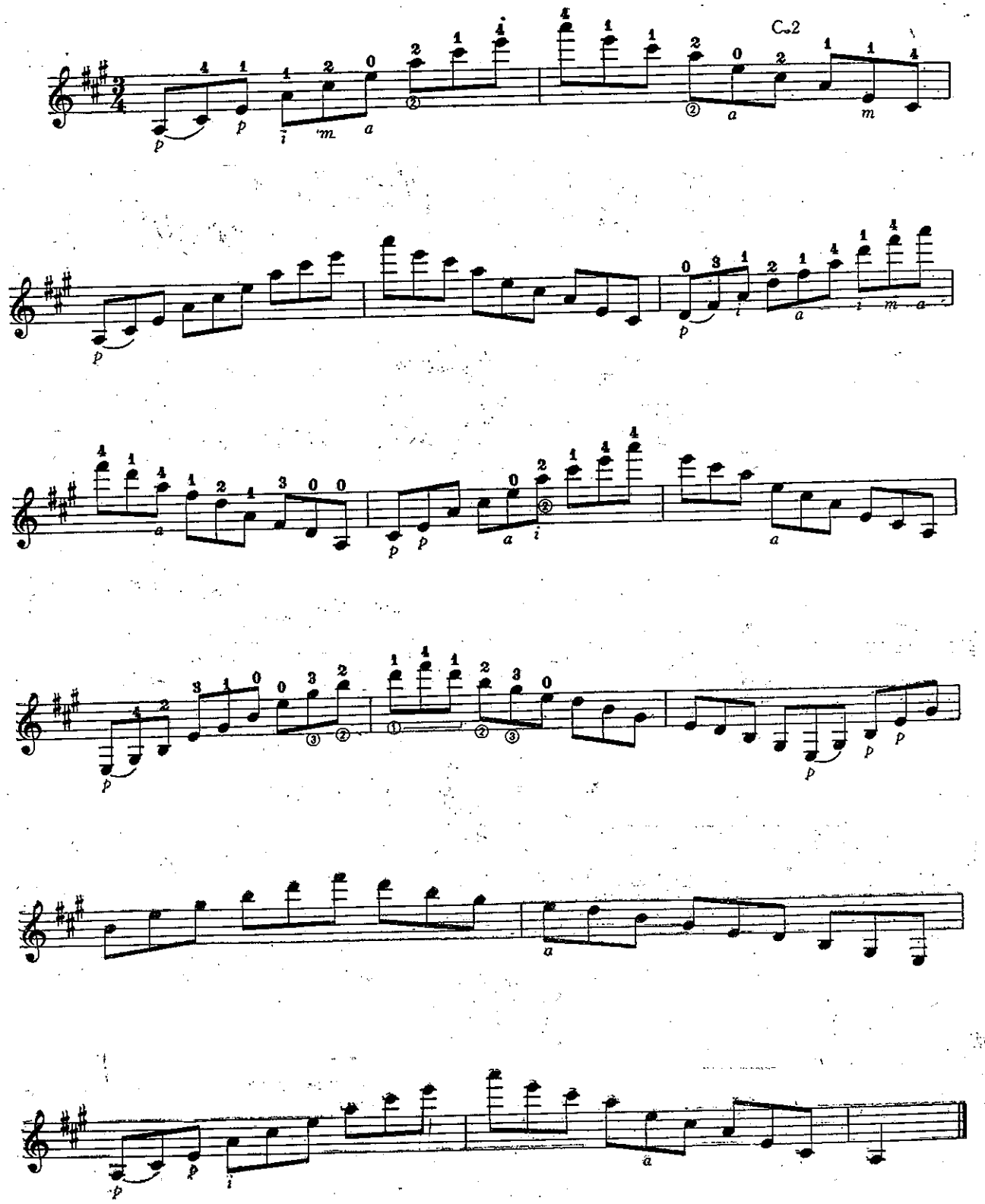


弹第12音柱以后音时左手拇指的位置与左手指的形状



应用练习曲

D。阿瓜多

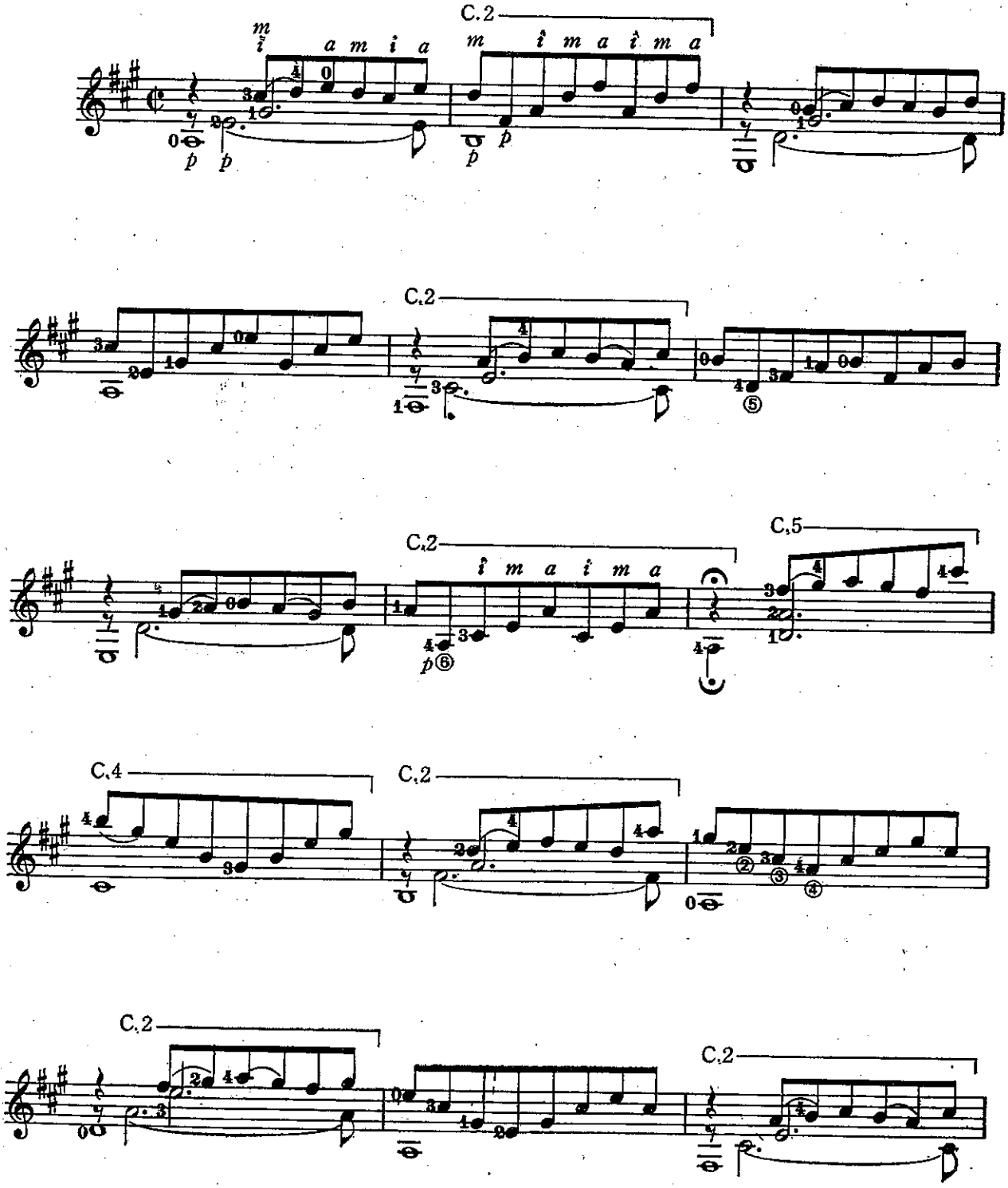


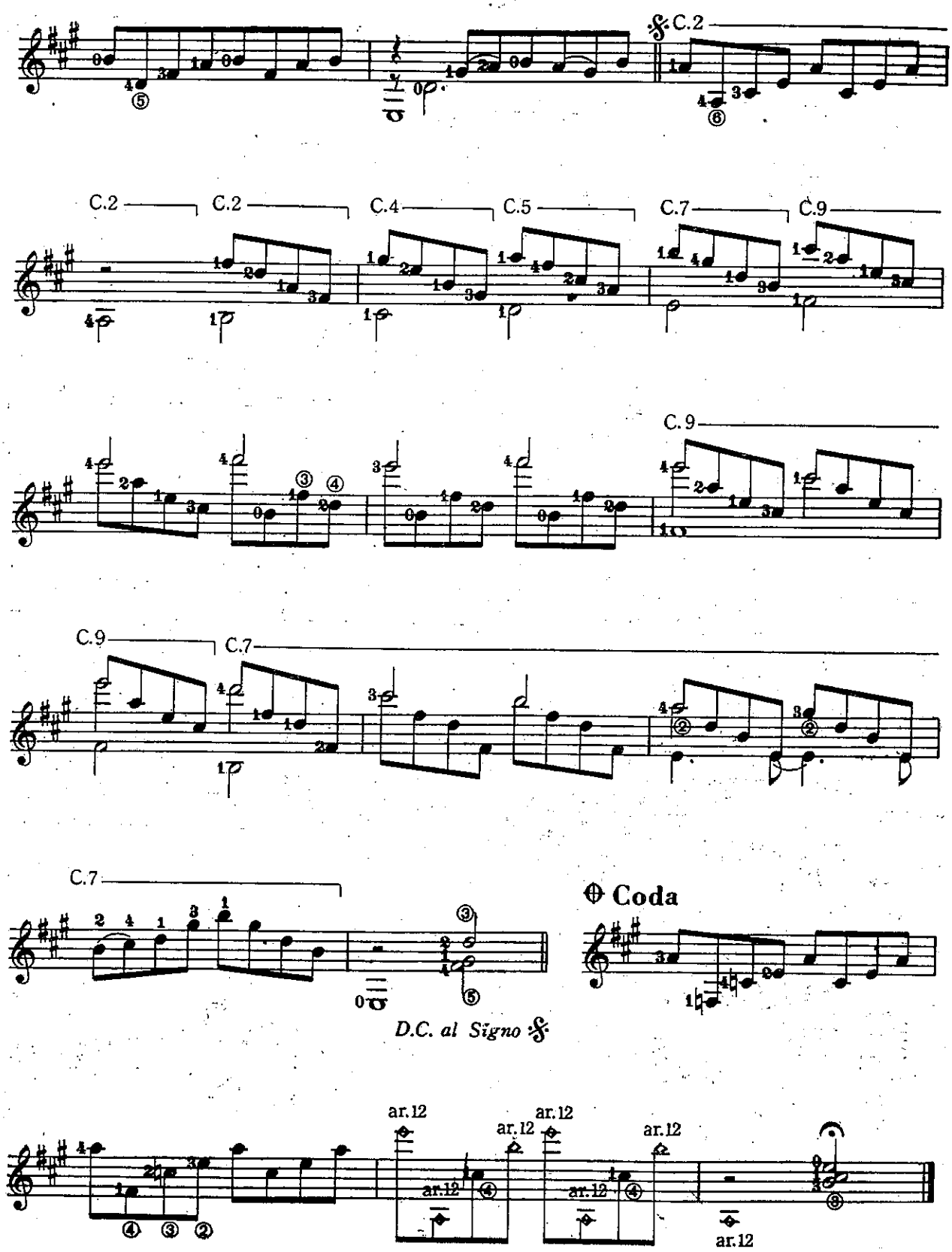
☆左手拇指的位移动以指力与准备动作为主。

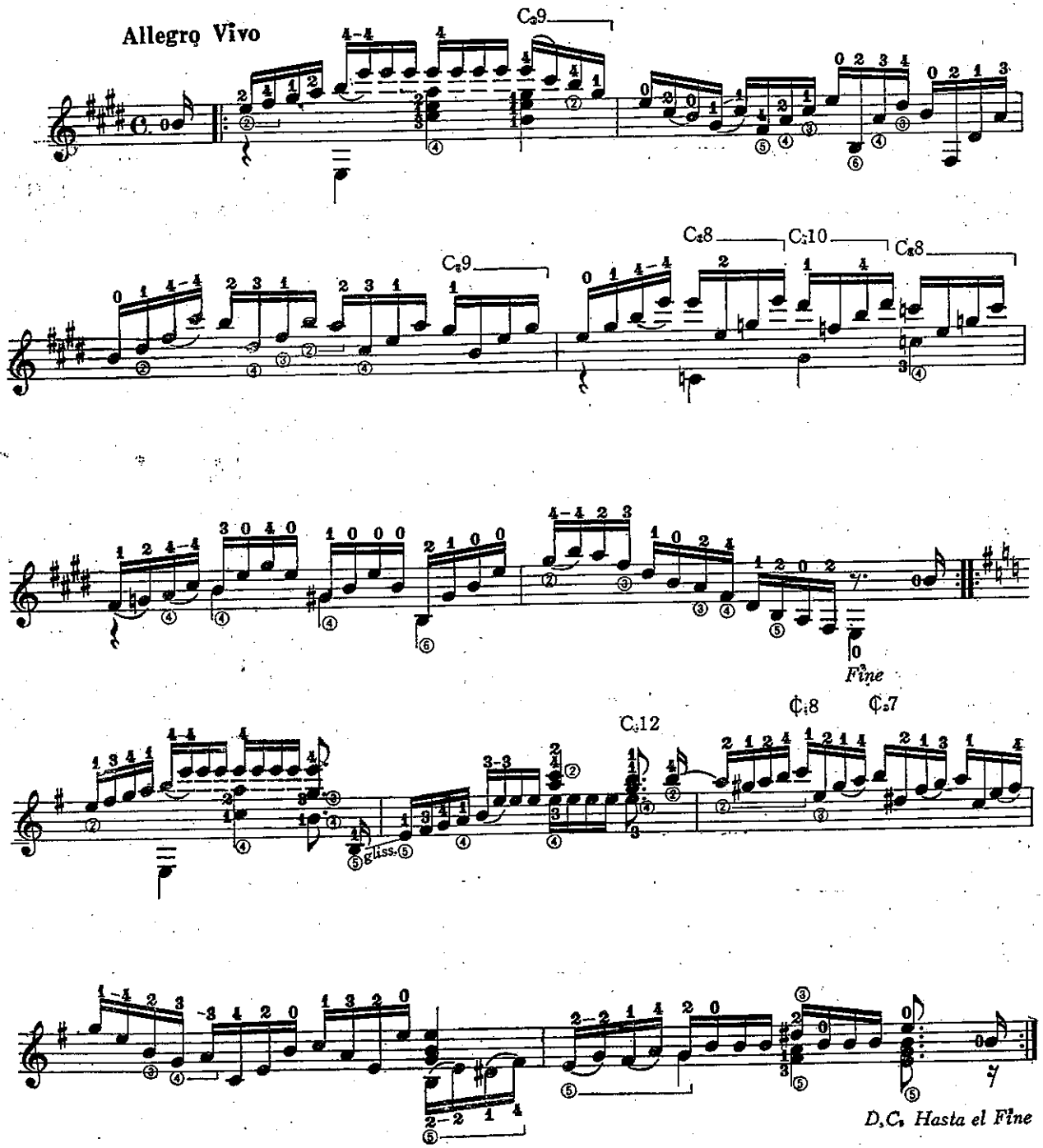
第11章　补充练习曲

Estudios complementarios

J.L.冈萨雷斯




C.2
C.2
C.2
C.4
C.5
C.7
C.9
C.9
C.9
C.7
C.7
Coda
D.C. al Signo
ar.12
ar.12
ar.12
ar.12
ar.12
ar.12

E大调的练习曲

J.L冈萨雷斯