

欢迎

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解答

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●目次 (ÍNDICE)

序章	左右兩手的基礎練習 Ejercicios para las ambas manos	4
1 章	音阶 Escalas diatonicas	10
2 章	快速琶音 Arpeggios	18
3 章	左手各指的独立与強化 Técnica de la mano izquierda	22
4 章	右手各指的独立与強化 Técnica de la mano derecha	28
5 章	左手各指間的擴張 Distensión	34
6 章	p 指、p 指与其他的指的組合 Combinación de los dedos i, m, a y pulgar	38
7 章	利用圓滑音对右手与左手的训练 Ligados	42
8 章	横位 Cejillas	46
9 章	和音的移動 Acordes	49
10 章	换把 Ejercicios en los trastes que se hallan dentro de la caja	50
11 章	補充練習曲 Estudios complementarios	52

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

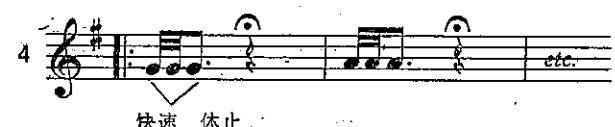
Ejercicios para la independencia de la mano derecha

A. i m a 指的练习

③弦上



应用



☆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

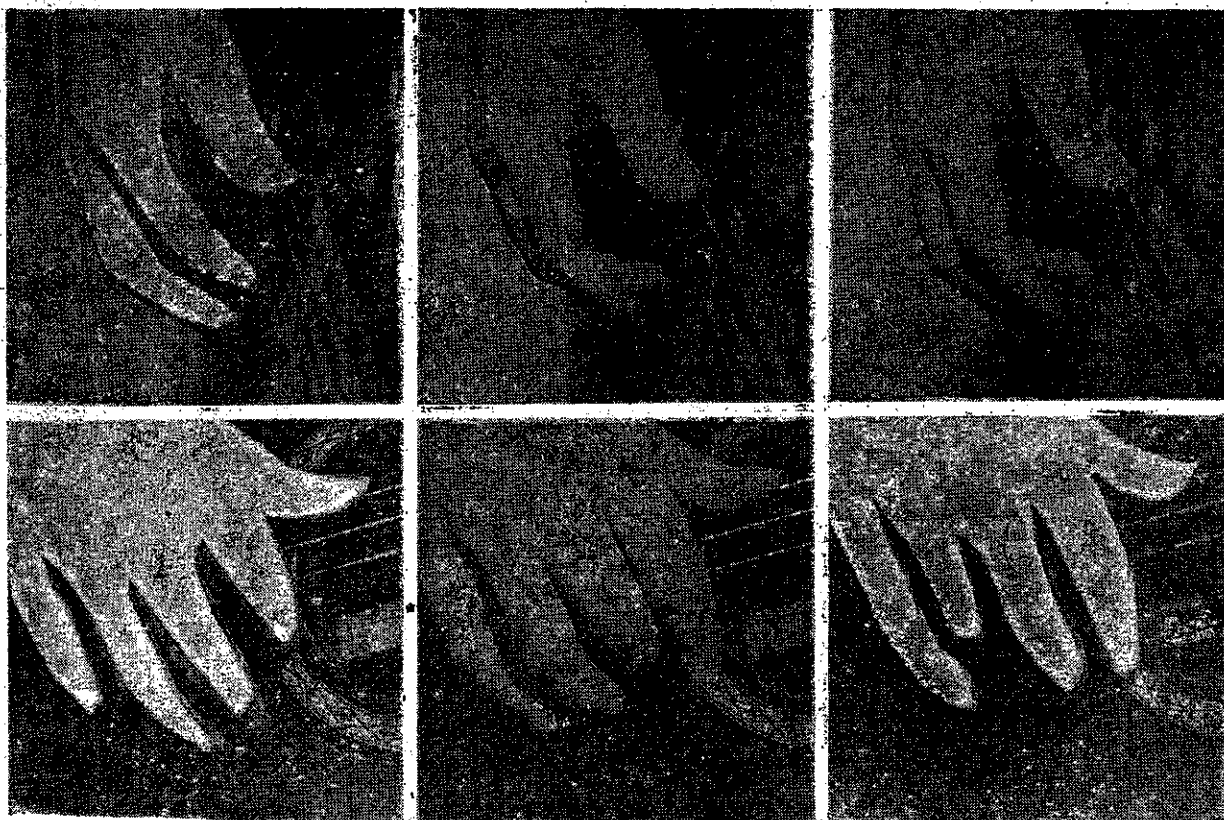


p (全部用阿普爱勒奏法)



• ⑥弦上, ⑤弦上, 以及③弦上使用同样方法

●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

D. 应用练

A. 同一根弦上的练习

②弦上

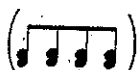


☆以上的练习习惯后，使用连音弹奏，一直到第9音柱为止，进行上升下降的练习

B. 越弦的练习



☆以上的习惯后，用和弦形式进行练习



C. 半音阶



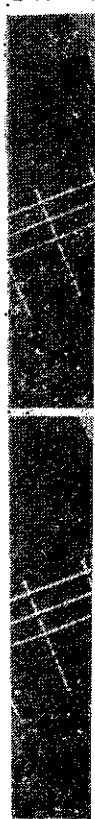
●要领

- 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



☆这

●左手的



1) 按弦

D 应用练习

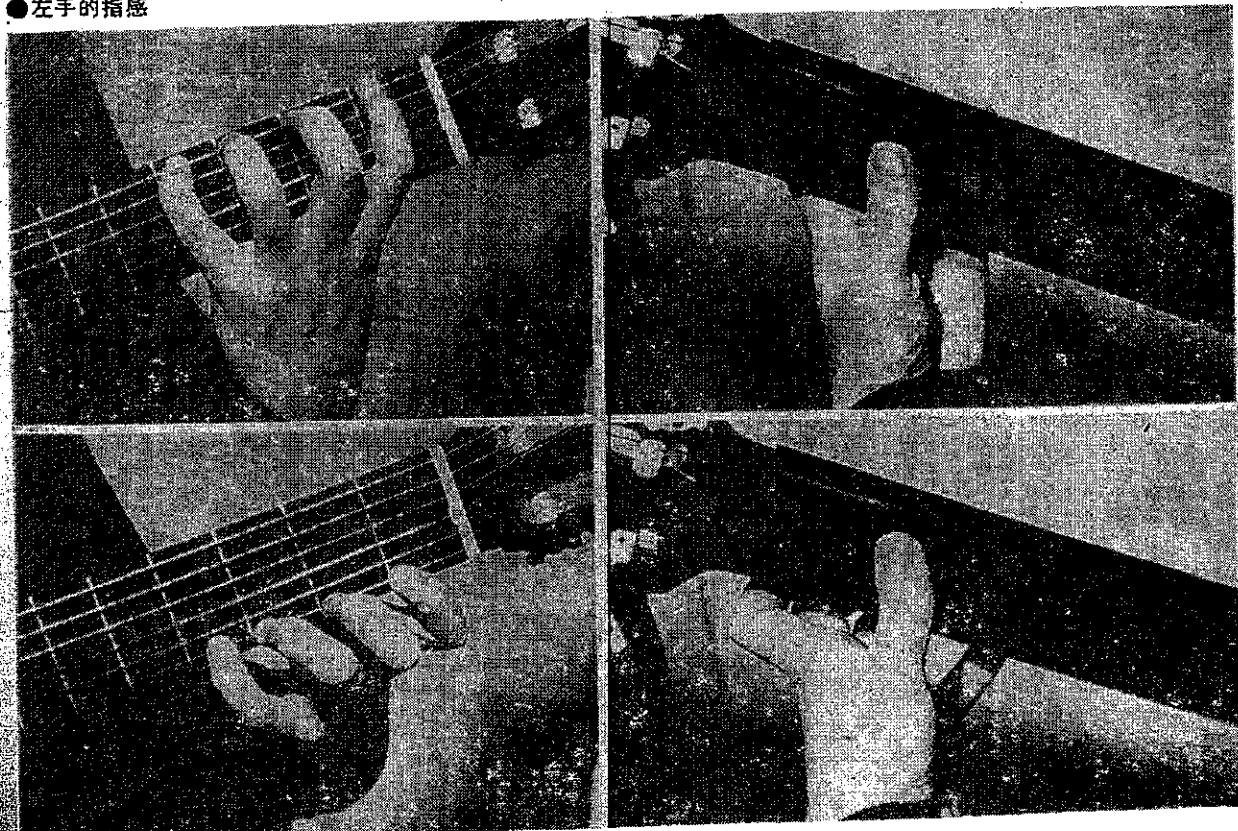
1

2

3

☆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

③弦上

4

5

6

C.P指白



☆与

第1章 音阶

Escalas diatónicas

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



F大调



*F大调



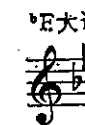
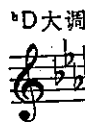
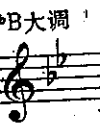
G大调



*C大调



A大调



左

☆1
☆

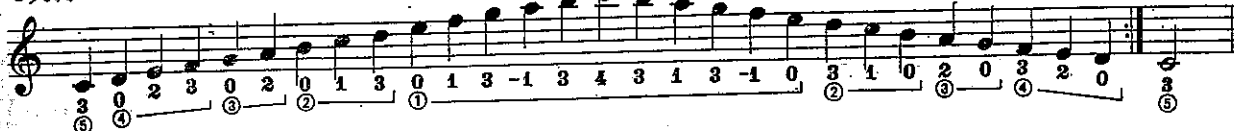
B大调



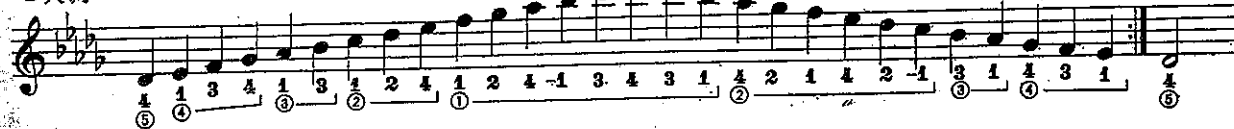
B大调



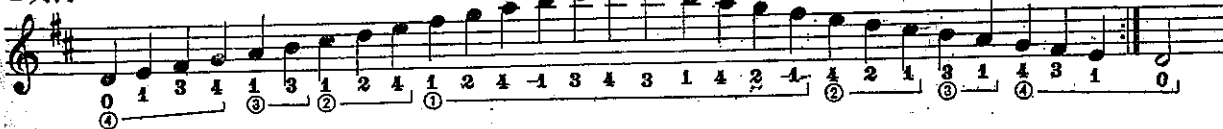
C大调



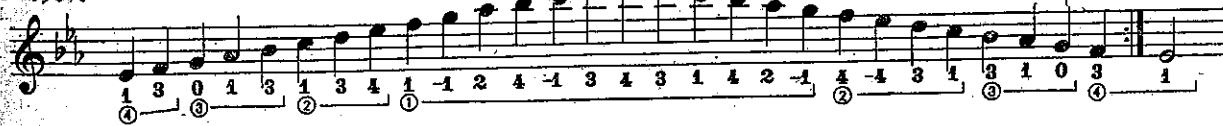
D大调



D大调



E大调



右手的运指

- 1) *ma, am* 2) *ia, ai* 3) *im, mi* 4) *amiami, imaima*

☆ 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。

124 • **التمهيد**

B小调

C小调



♭E小调

D 小调

The first measure of the song is written on a treble clef staff. It contains a half note G4 (G above middle C) and a half note F#4 (F# above middle C). The key signature has one sharp (F#).

D小调

*D小调

*D小调

B小调



C小调



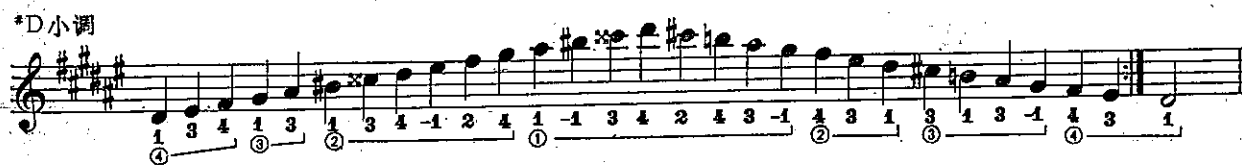
*E小调



D小调



*D小调



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



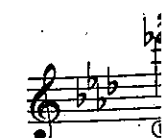
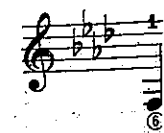
☆照*D大调, D大调, E大调上的记号运指。

短音阶

E小调



F小调



☆照*F小

B小调



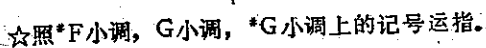
☆照A,

C小调

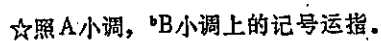


☆照*

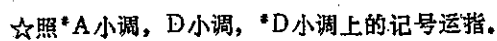
E小调



B小调



C小调



伴有节奏的音阶练习

右手的运指 1) *ma, a m* 2) *ia, a i* 3) *im, m i* 4) *ami ami, ima ima*

应用练习

The musical score consists of four systems of exercises. Each system is written on a grand staff (treble and bass clefs). The first system includes a detailed fingering diagram for the right hand, showing the sequence of notes and the corresponding finger numbers (1-5) and thumb (0). The second system shows a continuous scale. The third and fourth systems show more complex, rapid scale passages. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

☆ 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

m a m a m a
i m i m i m i m

C.2

第2章 快速琶音

Arpeggios

A. 三个音的快速琶音

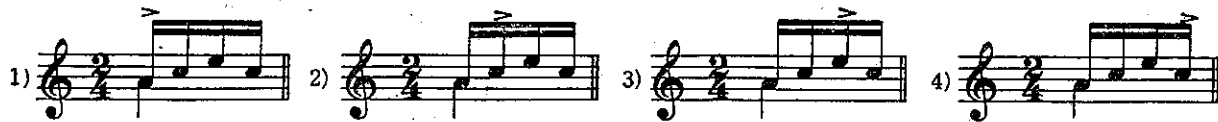
2) *p m a m* 3) *p i a i* 4) *p i a m* 5) *p m a i*

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》

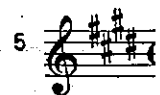
Vivace



B. 四个音的快速琶音



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

etc.

☆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琶音

练习曲

应用

用下面的例句过

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

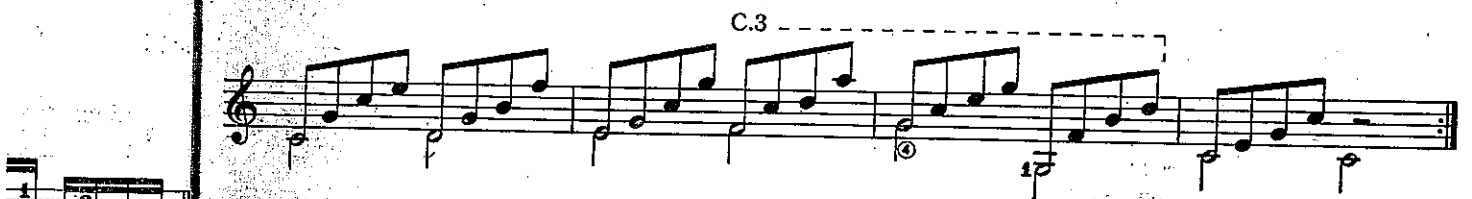
アクセントをつけて

1) > > > > (4个音一次的重音)
 2) > > > > (8个音一次的重音)
 3) > > > > (16个音一次的重音)
 4) > > > >

~ 选自H·维拉·鲁勃斯练习曲第一号

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

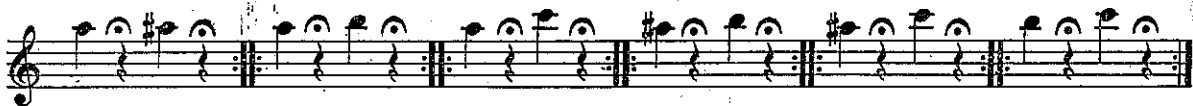


第5指位上标出的4个音全部将弦按好。



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)。

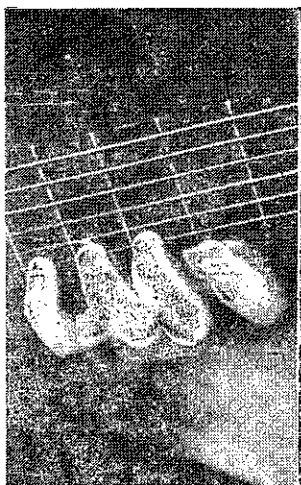
B) 前面A的1指在打在指板上的同时, 2指要快速抬起约离指板2厘米的距离。

C) 2指在快速打在指板上的同时, 1指已恢复原来的位置。

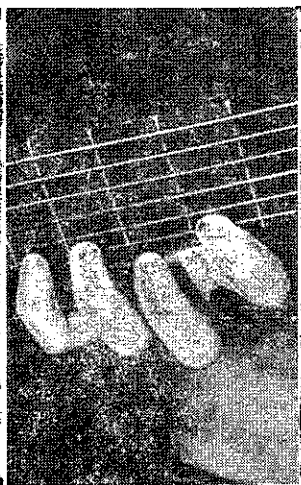
D) 下面用同样的方法击弦与抬指。

E) 请将1—3、2—4、2—3、2—4等各种的组合综合应用一下。

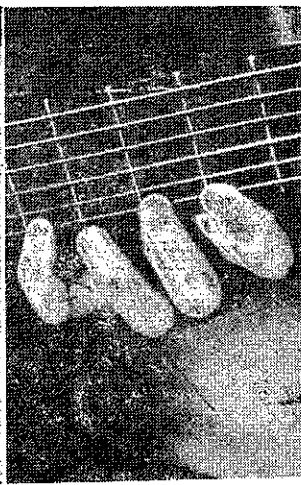
☆这个练习实际上不发出声音, 在指板上打音结实也能听到一些声音。适应以后左手可以按其他弦进行练习。



A. 1指抬起



B. 2指抬起

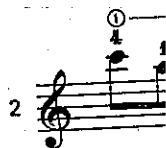


C. 3指抬起



D. 4指抬起

B. 左手各指的独立



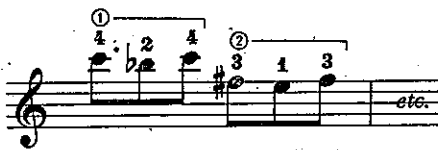
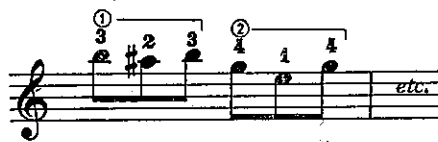
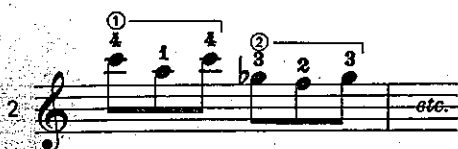
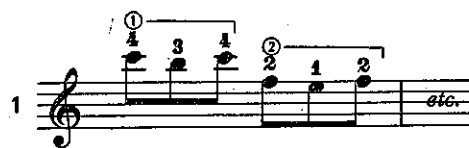
●要领

- 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



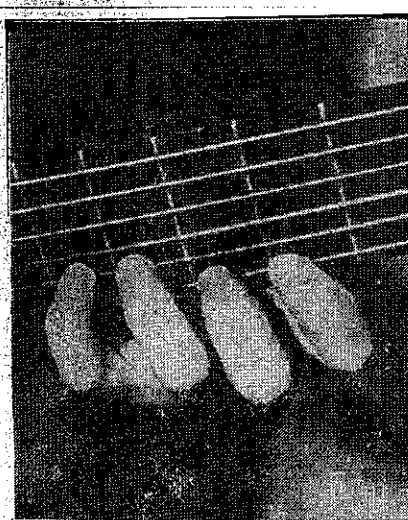
E.

B. 左手各指的独立

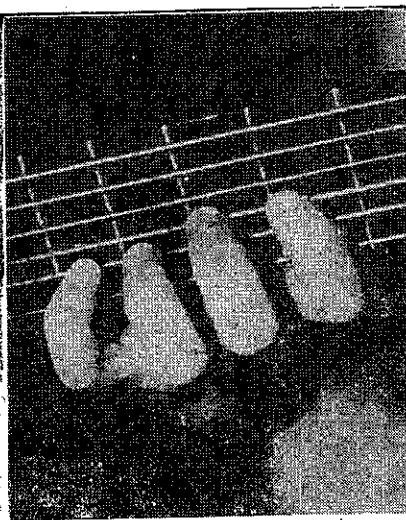


●要领

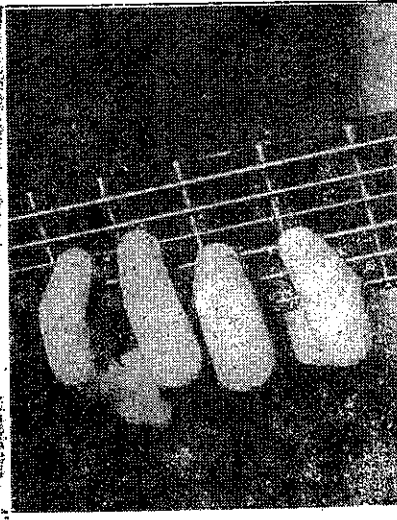
- 1) 在①弦和②弦指板上4个音一起准备 (照片E)
- 2) 从①弦开始弹, 手指离开必需落在另一根弦上, (在同一弦上, 左手指离开指板只能一次)
- 3) ②弦弹好后, 放在①弦上的各指(2音)同时快速移到③弦, 右手弹弦。以下, 用同样的方法弹奏。(照片F、G。)



E.



F.



G.

C. 利用双音的左手各指独立

1

2

3

D. 左手3、4指:

1

2

☆上面1、3

3

D. 左手3、4指之间的强化练习

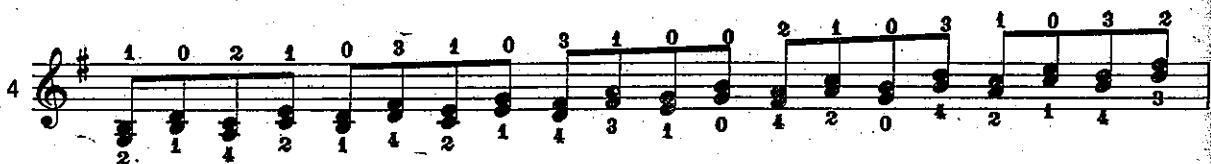
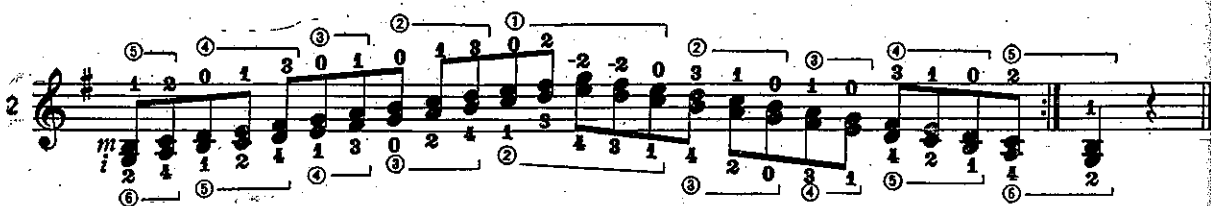


E、利用双音的左手各指的分离练习

①弦上



②弦上



应用练习



以上这个练：

A1



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。

Allegro

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

快速

右手的运指 1) *ma* 2) *ia* 3) *im*
(用 的节奏型进行练习)
快速 休止

应用

快速

1) *am* 2) *ai* 3) *mi*

快速

1) *mam* 2) *iai* 3) *imi*
4) *iam* 5) *mai*

快速

1) *ama* 2) *ai a* 3) *mi m*
4) *mia* 5) *ai m*

快速

1) *pa im* 2) *pm ia*

快速

1) *ap mi* 2) *mp ai* 3) *ip am*

1) *ma* 2) *ia* 3) *im*
p *p* *p*

1) *am* 2) *ai* 3) *mi*
p *p* *p*

第二种运指应用

第三种运指应用

1) *ia ma* 2) *ma ia* 3) *im ia*
p *p* *p*

1) *miam* 2) *aiam* 3) *aimi*
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

Measures 1 through 10 of the first system. Measure 1 contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation for measures 1-10 is as follows:

- Measure 1: Treble clef, F# key signature, C time signature. The staff contains a whole note G4.
- Measure 2: Treble clef, F# key signature, C time signature. The staff contains a whole note A4.
- Measure 3: Treble clef, F# key signature, C time signature. The staff contains a whole note B4.
- Measure 4: Treble clef, F# key signature, C time signature. The staff contains a whole note C5.
- Measure 5: Treble clef, F# key signature, C time signature. The staff contains a whole note D5.
- Measure 6: Treble clef, F# key signature, C time signature. The staff contains a whole note E5.
- Measure 7: Treble clef, F# key signature, C time signature. The staff contains a whole note F#5.
- Measure 8: Treble clef, F# key signature, C time signature. The staff contains a whole note G4.
- Measure 9: Treble clef, F# key signature, C time signature. The staff contains a whole note A4.
- Measure 10: Treble clef, F# key signature, C time signature. The staff contains a whole note B4.

First musical staff with treble clef, key signature of one sharp (F#), and 1/4 time signature. It contains a continuous eighth-note melody.

Second musical staff, continuing the melody. It includes the lyrics "i m a m i" above the staff and fingering numbers (0, 3, 2, 3, 2, 0, 3, 0, 1) below the staff. A piano (p) dynamic marking is present.

Third musical staff, continuing the eighth-note melody.

Fourth musical staff, marked with a measure rest of 8 measures. It includes the lyrics "i m a m i" and fingering numbers (3, #1, 2, #1).

Fifth musical staff, continuing the melody.

Sixth musical staff, marked with a measure rest of 9 measures. It includes the lyrics "i m a m i" and fingering numbers (2, #1, 2, 3, 0).

Seventh musical staff, continuing the melody.

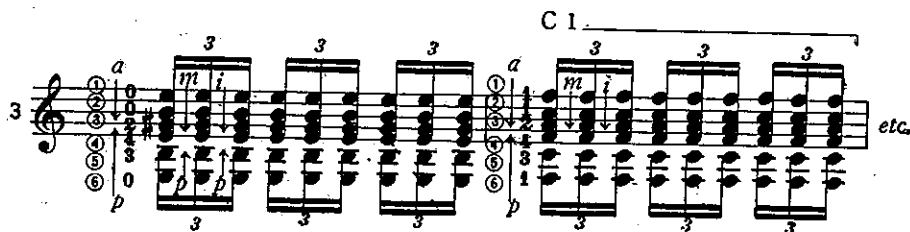
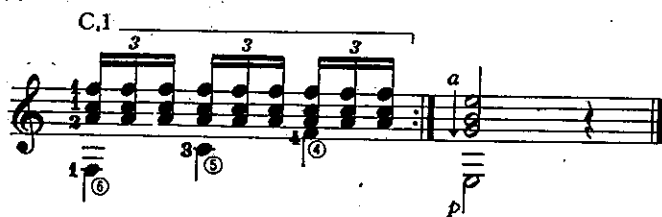
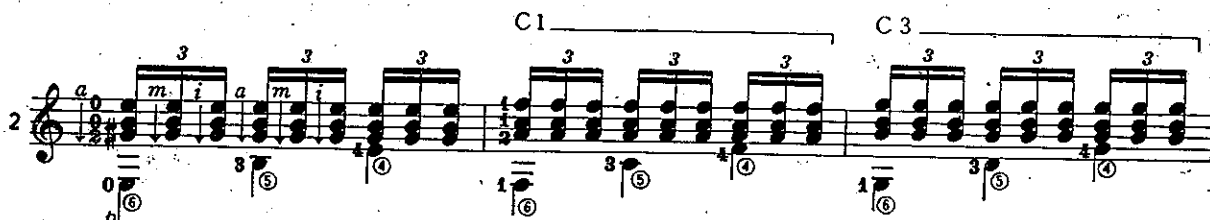
Eighth musical staff, marked with a measure rest of 10 measures. It includes the lyrics "i m a m i" and fingering numbers (3, 0, 3, #1).

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

The page contains ten staves of musical notation for guitar, arranged in a single system. The key signature is D major (two sharps: F# and C#). The notation includes various musical symbols such as treble clef, slurs, ties, and fingerings (numbers 1-4). The exercises are labeled with 'C.2', 'C.5', and 'C.1' indicating specific exercises or measures. The first staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The second staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The third staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The fourth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The fifth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The sixth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The seventh staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The eighth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The ninth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1). The tenth staff has a triplet of eighth notes (1, 1, 1) and a triplet of sixteenth notes (1, 1, 1).

第5章 左手各指间的扩张

Distensión

B. 使用音阶

A. 在同一弦上的扩张

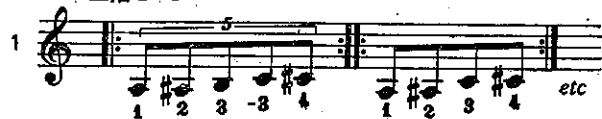
左指 1-2



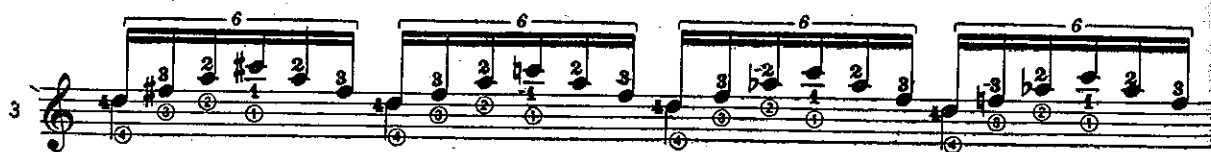
☆适应后一个一个音柱向下移动。

应用

左指 2-3



左指 3-4



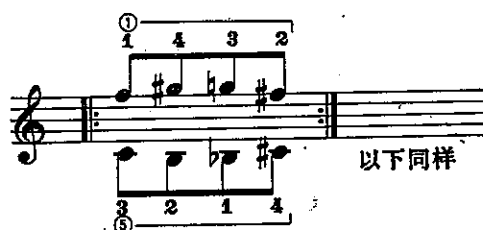
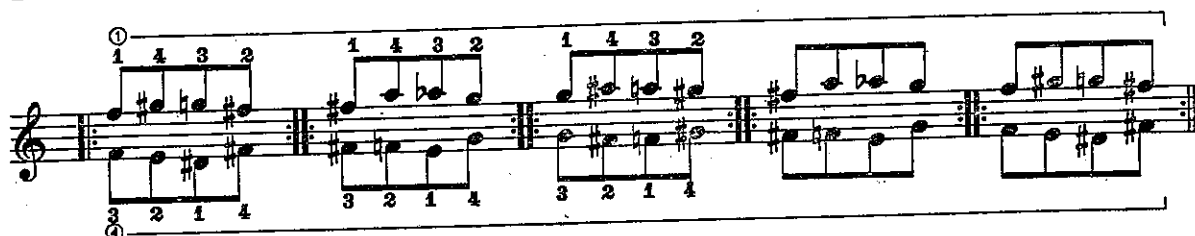
B. 使用音阶与和弦的扩张

左指3—4间的扩张

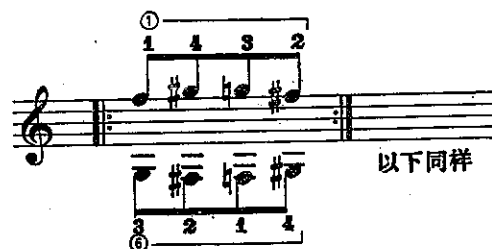


☆上面指法适应后从第2、第1音柱向下进行。

左指1—3、2—4间的扩张



以下同样




以下同样

左指2—3间的扩张



C. 伴有左手各指的扩张

Exercise C consists of six staves of music. Each staff begins with a sequence of eighth notes, followed by a series of patterns that expand the range of the left hand. Fingerings (1-5) are indicated for the left hand, and breath marks (circles with numbers) are placed above the notes. The patterns are designed to be played in a steady, rhythmic manner.

☆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,
 並加上圆音进行练习。

D. 瞬间的扩张

Exercise D consists of five numbered examples of music. Each example shows a sequence of notes with fingerings (1-5) and breath marks (circles with numbers). The patterns are designed to expand the range of the left hand in a momentary fashion. Examples 1 and 2 are marked with 'etc.' indicating they continue. Examples 3, 4, and 5 are also marked with 'etc.'.

应用练习

应用练习

D. Aguado

The page contains eight staves of musical notation, each representing a different exercise. The notation is in treble clef with a key signature of one sharp (F#). The exercises are as follows:

- Staff 1:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 2, 4, 3, 4 are indicated.
- Staff 2:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 3, 4, 3, 4 are indicated.
- Staff 3:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 3, 4, 3, 4 are indicated.
- Staff 4:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 2, 4, 3, 4 are indicated.
- Staff 5:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 2, 4, 3, 2 are indicated.
- Staff 6:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 3, 4, 3, 4 are indicated.
- Staff 7:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 3, 4, 3, 4 are indicated.
- Staff 8:** A melodic line starting on a natural harmonic (0), featuring triplets of eighth notes and sixteenth notes. Fingerings 3, 4, 2, 4 are indicated.

Each exercise is marked with a circled number (1-5) indicating the starting fret or position. The notation includes various musical symbols such as treble clef, key signature, time signature, and various note values (eighth, sixteenth, triplet). The exercises are designed to improve technique and musical understanding.

第6章 P指、P指与其他指的组合

Combinación 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·鲁勃斯的练习曲第一号上。第12~22小节的左手用同一形状进行。



应用练习曲

F.Sor: Op.6-4

N.Coste: Op.38-20



全部使用P指

●要領

- 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


① 32 E

A musical score for a piece titled '32 E'. The score is written on a single staff with a treble clef and a 2/4 time signature. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-3 above the notes. The accompaniment consists of a steady eighth-note bass line. The piece ends with a double bar line and a repeat sign.

☆P指使用阿鲁爱勒奏法

应用

2)

4  etc. 一直到第10音柱, 上下反复练习

D. 利用快速琵琶的P指训练

D. 阿瓜多

i m a m i m a m
i m a m i m a m
i m a m i m a m
i m a m i m a m

1 *i m a m i m a m* ~etc.

2 *i m a m i m a m* ~etc.

3 *i m a m i m a m* ~etc.

4 *i m a m i m a m* ~etc.

5 *i m a i m a i m a i m a* ~etc.

6 *a m i a m i a m i a m i* ~etc.

应用练习曲

Allegro

a m i a m i
a m i a m i
a m i a m i
a m i a m i

罗德里戈·留勃
Prelude Criolloより

CANARIOS

- ・カナリオス

G.Sanz~J.L.Gonzalez

[illegible]

☆使用此曲，练习消音同时训练P指。也进行了pip等部分的各种应用。

●关于清查

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。 前一个音在弦上一直制动再打下一个音。

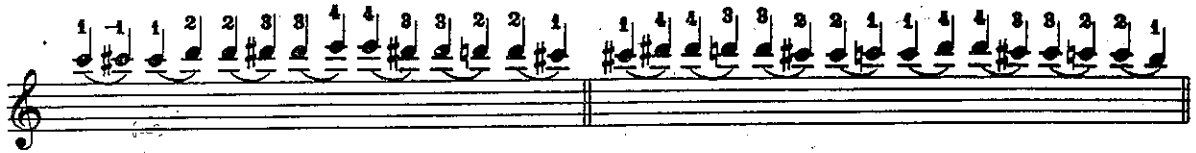


下行的圆滑音下一个音要准备好，用左指将音钩出来。
下一个音是空弦的时候，将音钩出即可。

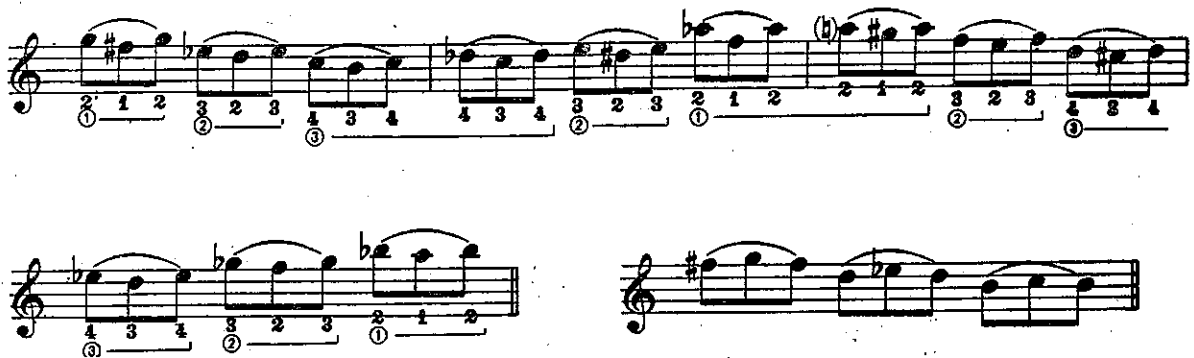
A. 圆滑音的练习



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

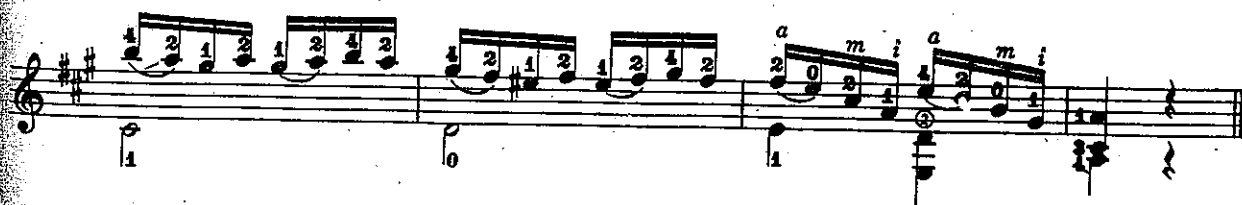
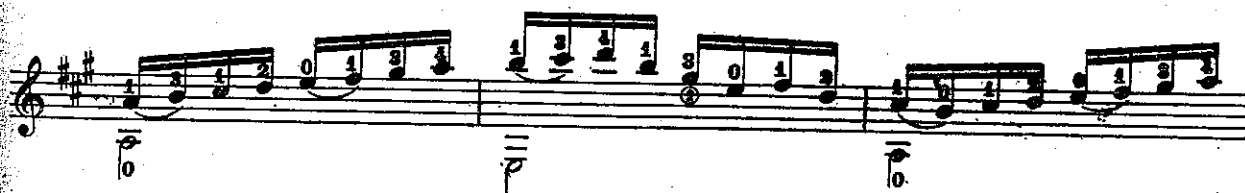
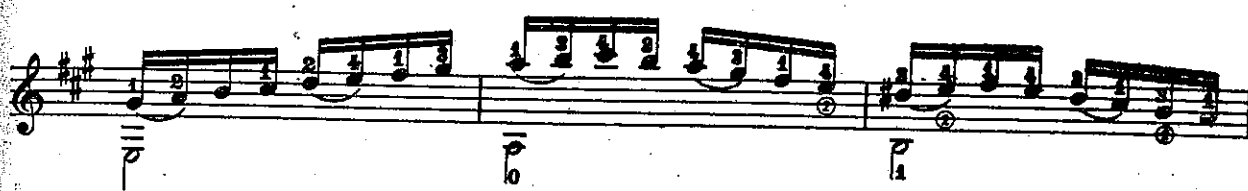
应用

E. 左手的强化

☆2—4用同样的方法练习

应用练习曲

D. 阿瓜步



☆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。

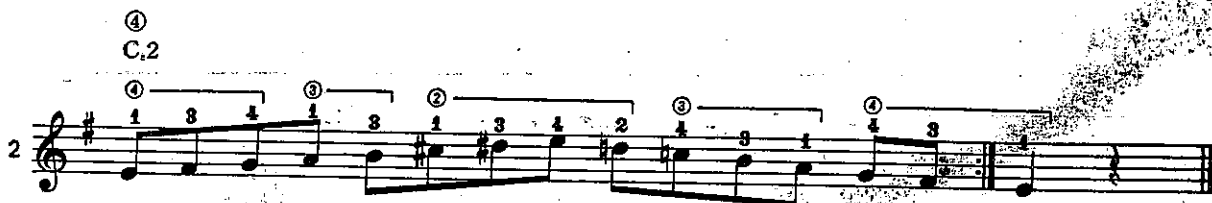


第8章 横位

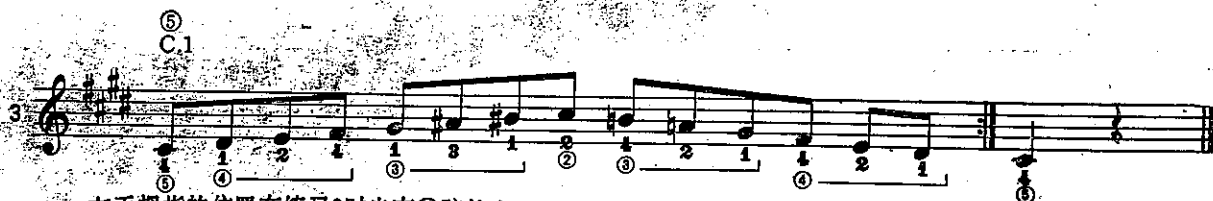
Cejillas

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, 掌握后就练习到④弦为止的横位。



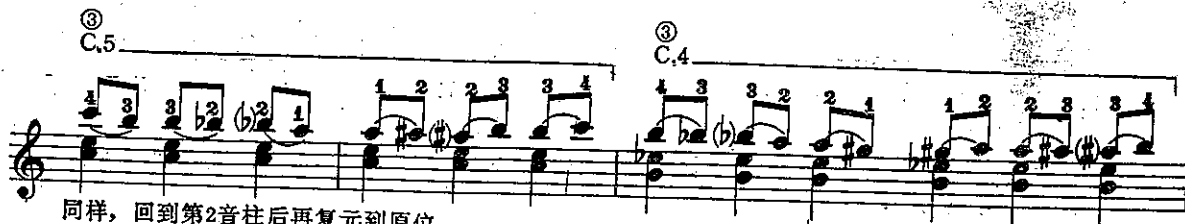
左手拇指的位置在练习1时就稍接近⑥弦的方向。



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。

C₂
(到⑥弦的横位)

C₃
⑥

C₇

C₆

⑥=D

C₈

C₆

C₄

C₂

应用

1

p i m a i m a

2

i m a m i

C₈

3

a m i

C₈

Grazioso

M. Giuliani

The musical score consists of seven staves of music, each containing a series of eighth-note exercises. The exercises are marked with various fingering numbers (1, 2, 3, 4, 0) and breath marks (p., p.). Above the staves, there are labels indicating the type of exercise: C.3, C.1, C.3, C.1, C.3, C.3, and C.5. The first staff has a '4' below the first note. The second staff has a '4' below the first note. The third staff has a '1' below the first note. The fourth staff has a '1' below the first note. The fifth staff has a '1' below the first note. The sixth staff has a '1' below the first note. The seventh staff has a '1' below the first note. The score is written in a single system with a key signature of one flat and a time signature of 4/4.

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

The exercises consist of five staves of music. Each staff shows a sequence of chords with fingerings indicated by numbers 1-4 on the left hand and 1-3 on the right hand. The chords are labeled C.5, C.8, C.3, and C.5. The exercises are designed to practice moving between these chords smoothly.

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。

The exercises consist of four staves of music. Each staff shows a sequence of arpeggiated chords with fingerings indicated by numbers 1-4 on the left hand and 1-3 on the right hand. The exercises are designed to practice moving between these chords smoothly.

☆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

The exercise consists of a single staff of music. It shows a sequence of chords with fingerings indicated by numbers 1-4 on the left hand and 1-3 on the right hand. The exercise is designed to practice moving between these chords smoothly.

应用练习曲

D. 阿瓜多

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. Fingerings are indicated by numbers 1 through 4 above the notes. Dynamics such as *p* (piano), *m* (mezzo), and *a* (accent) are used throughout. The exercise is labeled 'C. 2' in the upper right corner of the first staff. The notation includes various musical symbols such as slurs, accents, and specific fingering instructions like 'i', 'm', 'a', and 'p'.

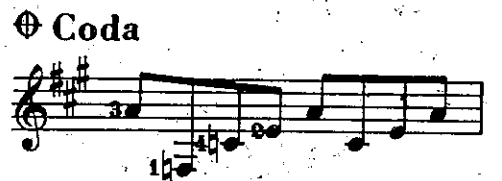
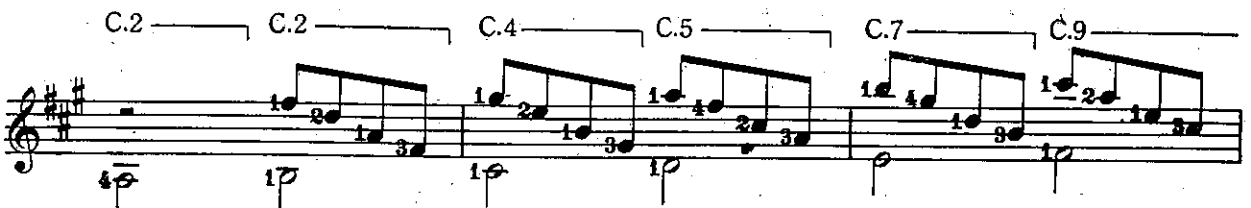
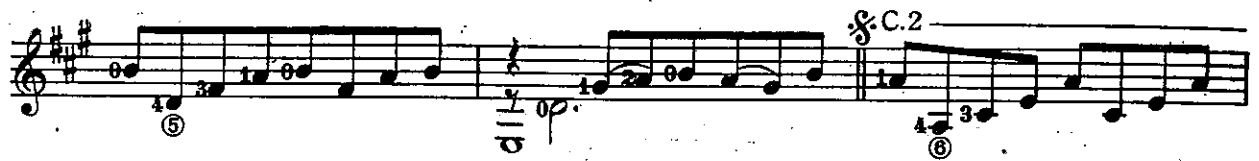
☆左手拇指的位移动以指力与准备动作为主。

第11章 补充练习曲

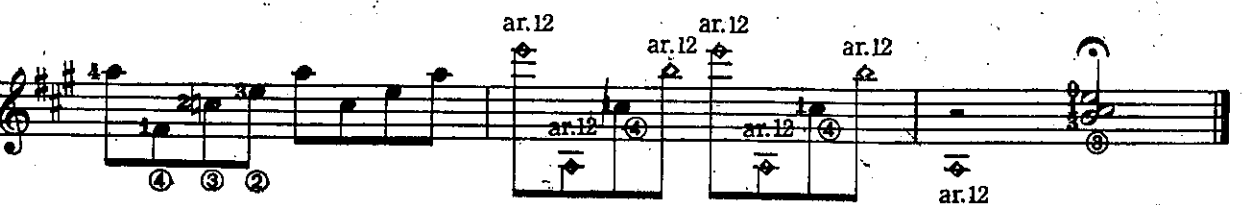
Estudios complementarios

J. L. 冈萨雷斯





D.C. al Signo ♯



E大调的练习曲

J. L. 冈萨雷斯

Allegro Vivo

The musical score is written for guitar in E major (three sharps: F#, C#, G#). It consists of five staves of music. The tempo is marked 'Allegro Vivo'. The notation includes various guitar-specific elements:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes with fingering numbers (0, 1, 2, 3, 4). A natural harmonic is marked 'C#9'.
- Staff 2:** Continues the melodic line with more complex fingering and a natural harmonic marked 'C#9'.
- Staff 3:** Includes a natural harmonic marked 'C#8' and another marked 'C#10'.
- Staff 4:** Features a natural harmonic marked 'C#8' and a glissando marked 'Gliss. 5'.
- Staff 5:** Ends with a double bar line and the instruction 'D.C. Hasta el Fine'.