

# 萨克斯管练习曲集

王清泉 编

5

人民音乐出版社

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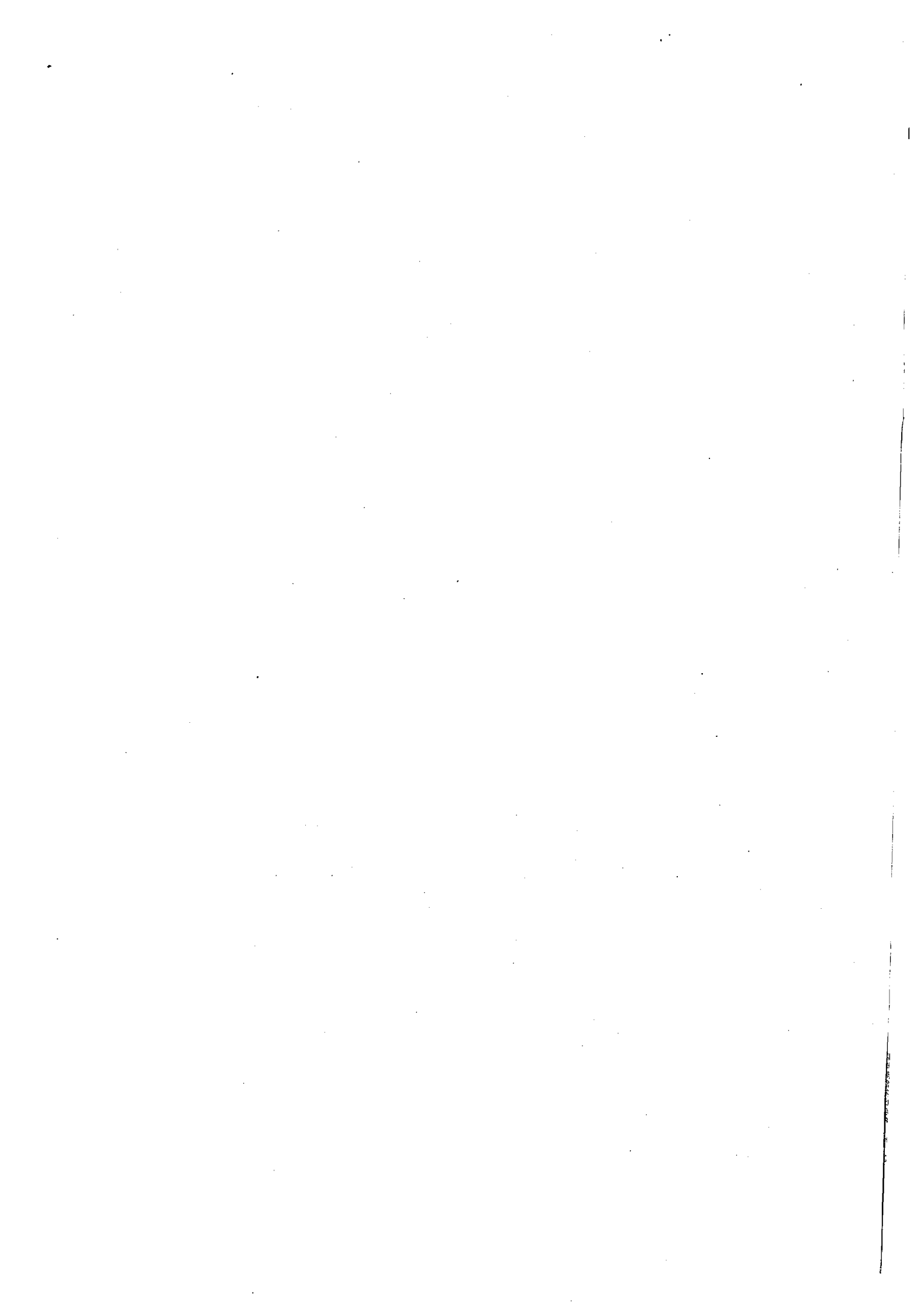
## 说 明

本集主要以六个和七个升降号的大小调练习曲为重点,增加了诸如:半音阶、技巧训练、快速吐音、华彩乐段、现代节奏等内容,作品的难度及对音乐的要求都将大大提高。通过整套曲集的系统练习,相信学员已具备了较高的演奏水平,为将来演奏高级作品打下了坚实的基础。

诚然,本人在编写过程中难免有不足之处或漏洞,还请大家多提宝贵意见。

谢谢!

王清泉  
2003年3月



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## 升F大调音阶、音程、琶音练习

王清泉

1.

先用连音练习,练熟后将连线去掉奏成吐音。

 $\frac{3}{2}$  拍练习

海因茨

Andante ( $\text{♩} = 96$ )

2.



$\frac{3}{2}$  节拍以二分音符为一拍, 每小节有三拍, 拍子特点为一个强拍两个弱拍。演奏此曲注意气息的连贯性。



## 升F大调练习

里夫丘

Allegretto

3.

*f*

*mp*

*p*

*p* *f* *mp* *p*

*f* *p* *f*

注意重音记号及力度变化。

## 半音阶模进练习

王清泉



此练习要先慢练再快练。可用以下不同音型练习：



## 升D小调练习

德鲁埃

Adagio

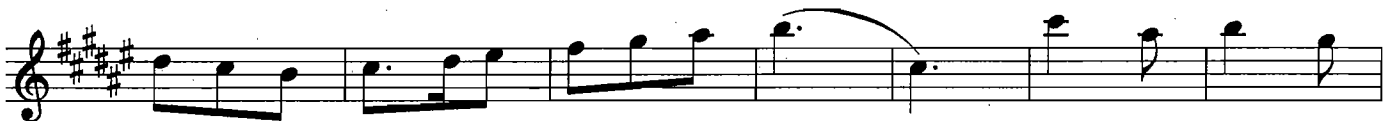
5. *dolce*

这是一首小调练习曲,多处的重升C和重升G不要吹错。速度较慢,要演奏得安静、平和。

## 快速吐音练习

海因茨

Vivace



此曲为快速吐音练习,要求舌指配合好。吐音要干净、清楚。注意前3小节的节奏变化。练熟后要求打复拍,即每小节打一拍。

# 9/4 拍练习

费林

Allegretto (♩.=80)

7. *p* *crescendo* *f* *p* *crescendo* *f* *p* *crescendo* *f* *poco* *mf* *f* *p* *crescendo* *mf* *p*

这是第一次出现  $\frac{9}{4}$  拍的曲子。其特点是以四分音符为一拍，每小节演奏九拍即可。注意第 1、2 小节的连吐结合。练熟后提速。

## 临时升降号练习

海因茨

Andante

8. *mf* *p* *f*

*fz* *f* *p dolce*

*mf* *fz* *p* *dim.*

*pp* *p cresc.* *f* *f* *p*

*f* *p* *mf*

*legg.*

*f* *p* *ff decresc.*

*p* *mf*

*p* *f dim.* *pp*

注意力度变化。中间段的临时升降号不要奏错。第33至37小节的重音要演奏出来。

## 五连音练习

里夫丘

Moderato

9.

The musical score consists of nine measures of music in 2/4 time, key of D major. The piece is titled '五连音练习' (Five-note exercise) by Riffu. The tempo is marked 'Moderato'. The score includes various rhythmic patterns and dynamics:

- Measure 1: Quintuplet (5), *mf*
- Measure 2: Quintuplet (5), *mf*
- Measure 3: Quintuplet (5), *mf*
- Measure 4: Quintuplet (5), *mf*
- Measure 5: Quintuplet (5), *mf*
- Measure 6: Quintuplet (5), *mf*
- Measure 7: Quintuplet (5), *mf*
- Measure 8: Quintuplet (5), *mf*
- Measure 9: Quintuplet (5), *mf*

Additional markings include *p* (piano) in measure 3, *rit.* (ritardando) in measure 8, and *a tempo* in measure 9. The score also features triplets (3) and sextuplets (6) in several measures.

此曲有三连音、五连音、六连音,关键在它们相互连接时的节奏要把握准确。

## 升D小调练习

海因茨

Allegretto

10.

*f*

*sempre stacc. e marc.*

*simile*

*p cresc.*

*ff*

这是一首以吐音为重点的练习曲,演奏要轻巧、活泼,断音要干净。



## 降 G 大调音阶、音程、琶音练习

王清泉

11.

降 G 大调与升 F 大调是同音不同调,练习方法与升 F 大调一样。要求先慢练后快练。

 $\frac{9}{8}$  拍练习

海因茨

12.

**Allegro**

*mf* *staccato*

*p*

Musical score for a piece in E-flat major, 4/4 time. The score consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef and a key signature of three flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *dolce* (second staff), *cresc.* (third staff), and *simile* (fourth staff). The notation includes many accidentals, particularly double flats (bb) and single flats (b). The piece concludes with a double bar line and repeat dots.

此曲节奏简单。注意音程大跳时的气息调整。重降号的音要看清、吹准。

## 降G大调练习

海因茨

Moderato

13. *mf*

*p*

*mf* *f*

*p*

*f* *tr* *ff*

*f*

*mf* *f*

注意临时升降号。曲中的倚音、回旋音、打音演奏要精确。

## 降D大调与打音练习

费林

Allegretto

14.

The musical score is written in treble clef, 3/4 time, and D-flat major (three flats). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes a trill. The second staff features a melodic line with a trill. The third staff continues the melodic development. The fourth staff shows a series of eighth-note patterns. The fifth staff features a sequence of eighth-note runs. The sixth staff includes a dynamic marking of *mf* and a trill. The seventh staff continues with melodic lines and trills. The eighth staff concludes the exercise with trills and melodic phrases.

The musical score consists of seven staves of music. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various dynamics and articulations:

- Staff 1: Starts with a trill (*tr*) and a piano (*p*) dynamic.
- Staff 2: Features a crescendo (*cresc.*) and a forte (*f*) dynamic.
- Staff 3: Includes a ritardando (*rit.*) and a diminuendo (*dim.*).
- Staff 4: Marked *a tempo*, with piano (*p*) and forte (*f*) dynamics, and a trill (*tr*).
- Staff 5: Contains a trill (*tr*) and a forte (*f*) dynamic.
- Staff 6: Shows a fortissimo (*ff*) dynamic.
- Staff 7: Ends with a pianissimo (*pp*) dynamic.

重音、断音要演奏准确。看准连线的位置。打音要平均、自然。

## 降E小调练习

海因茨

Andante

15.

*p dolce*

*mf*

*p* *mf* *p*

*f*

*fz* *fz* *fz* *p broadly*

*f*

*fz* *p*

*dim.*

这是一首抒情小调练习曲。注意把三十二分音符及十六分附点音符演奏准确。

## 升C大调练习

里夫丘

16.

*mf*

*f*

*mp* *f*

*mp*

*p*

*mp*

*p* *mp* *mf* *p* *f*

*mp* *f*

初练时,每小节打六拍,练熟后每小节打两拍。特别注意第六、七行的连续切分音。

## 升A小调练习

里夫丘

17. **Andante**

*p* *mf*

**Più mosso**

*mp* *f* *p* *p* *ff* *f* *mf* *f*

节奏较简单。注意七个音全升,不要吹错音。 $\frac{2}{4}$ 节拍段的连线、吐音要严格按谱面演奏。



## 升A小调练习

费林

Adagio (♩=56)

18.

*p*

*crescendo*

*f*

*mf*

*f*

*mf*

*p*

*tr*

*mf*

*p*

*tr*

*tr*

*f*

*p*

注意重升号及节奏的准确性。

## 降 C 大调练习

费林

Andante (♩=76)

19. *mf*

*p* *cresc.* *f*

*mf*

*p* *cresc.* *mf*

*f*

*p* *mf*

*mf*

*p* *crescendo* *poco a poco* *a tempo* *f*

*rit.*

*p* *mf* *p*

降 C 大调等于 B 大调,属于同音不同名。练习时请先打分拍。

## 降 C 大调与 C 大调转换练习

里夫丘

20.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamic markings include *mf*, *p*, *f*, and *mp*. The second staff continues the melody with eighth notes. The third staff features a fermata over the final measure. The fourth staff has a dynamic marking of *mp* and a *f* marking. The fifth staff continues with eighth notes. The sixth staff has a sharp sign (#) above the eighth measure. The seventh staff has a dynamic marking of *mp*. The eighth staff continues with eighth notes. The ninth staff continues with eighth notes. The tenth staff ends with a dynamic marking of *mf* and a fermata over the final measure.

注意中间段的转调,及连续两个八度音程连接时的气息调整。

## 降A小调练习

里夫丘

Sostenuto

21. *f*

*f* *mp* *f* *f* *f* *f* *f* *p* *p* *f* *p*

练习时,先打分拍,练熟后再打复拍。重降音不要吹错。

## 降C大调练习

杰特尔

Andante (♩=76)

22. *mf espress.*

*f* *p*

*mf*

*f*

*p*

*f* *p* *cresc.*

注意重降记号。

## 半音阶练习

海因茨

Allegro vivace

23.

The musical score is written in G minor (two flats) and 8/8 time. It consists of ten staves of music. The tempo is marked 'Allegro vivace'. The piece starts with a forte (*f*) dynamic and a slur over the first two staves. The music features a series of half-step runs in both directions, with various accents and dynamic markings including piano (*p*) and forte (*f*). The piece concludes with a final note on the tenth staff.

这是一首半音阶练习曲。连音要连贯，吐音要清晰。特别要注意中间处的重音记号，它出现在不同的位置上，要把它的效果演奏出来。

## 复音程练习

克罗伊策-罗泽

Allegro

24. *mf*

*sempre stacc.*

此曲要慢练,每个音都要演奏清楚,特别是低音,注意调整好气息。



# 技巧练习

杰特尔

Allegretto

25.

*sempre leg.*

The image displays ten staves of musical notation for a piano exercise. The music is written in treble clef with a key signature of one sharp (F#). The exercise consists of a continuous sequence of eighth and sixteenth notes, often beamed together and slurred. The notation includes various accidentals (sharps and naturals) and rests. The piece concludes with a double bar line and repeat dots.

先慢练,练熟后提速至快板。

## 26. 华彩乐段练习 24 条

费林



(6) Musical staff (6) in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5). The rest of the staff is filled with a complex melodic line of sixteenth and thirty-second notes, featuring several slurs and a fermata over the final measure.

Continuation of musical staff (6), showing further melodic development with slurs and a fermata at the end.

(7) Musical staff (7) in treble clef with a key signature of two flats (Bb, Eb). It starts with a half note G3, followed by a quarter note Ab, and then a triplet of eighth notes (Bb, C4, D4). The staff continues with a melodic line of sixteenth and thirty-second notes, including a trill (tr) and a fermata.

Continuation of musical staff (7), featuring a triplet of eighth notes and a trill (tr) before ending with a fermata.

(8) Musical staff (8) in treble clef with a key signature of two flats (Bb, Eb). It begins with a half note G3, followed by a quarter note Ab, and then a quintuplet of eighth notes (Bb, C4, D4, Eb, F4). The staff continues with a melodic line of sixteenth and thirty-second notes, ending with a fermata.

Continuation of musical staff (8), showing further melodic development with slurs and a fermata at the end.

(9) Musical staff (9) in treble clef with a key signature of two sharps (F#, C#). It begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5). The staff continues with a melodic line of sixteenth and thirty-second notes, featuring several slurs and a fermata.

Continuation of musical staff (9), featuring a triplet of eighth notes and a trill (tr) before ending with a fermata.

(10) Musical staff (10) in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff.

(11) Musical staff (11) in treble clef with a key signature of two flats (Bb and Eb). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff.

Musical staff (12) in treble clef with a key signature of two flats (Bb and Eb). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff. There are fingerings '6' and '7' indicated below the staff.

(12) Musical staff (12) in treble clef with a key signature of two flats (Bb and Eb). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff.

Musical staff (13) in treble clef with a key signature of two flats (Bb and Eb). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff. There is a fingering '6' indicated below the staff.

(13) Musical staff (13) in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff.

Musical staff (14) in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff. There are fingerings '3' and '6' indicated below the staff.

(14) Musical staff (14) in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur covering the entire staff. There is a fingering '3' indicated below the staff.

(15)

(16)

(17)

(18)

(19)



以上选择了24条华彩乐段练习,这种形式在乐曲中经常出现。它的特点是无节奏、无伴奏,一般是由慢到快再渐慢至结束。它既体现一个人的演奏水平,又能反映出演奏者的音乐表现力。练习时一定要注意音乐的连贯性。

## 不同位置的重音练习

里夫丘

27. *f*

*mf*

*p* *f*

*mp* *p*

*f*

*p* *f*

一定要把重音演奏出来,这对以后演奏现代作品有帮助。先慢练,熟练后再提速。



## 重音与连续切分音练习

里夫丘

28.

练习此曲主要注意重音的位置及效果；连续切分音要稳住。先慢练，熟练后再提速。



Musical score for a piece with complex rhythms and dynamics. The score consists of ten staves of music. It features various time signatures (4/4, 2/4, 3/4, 2/2) and dynamic markings (fp, f, dim., p, mf, pp, ff, cresc.). The piece is marked "Tempo I. (Allegro)" and "Vivo". It includes complex rhythmic patterns such as sextuplets, triplets, and a decuplet. The score ends with a fermata and a final dynamic marking of *fz*.

此曲节奏较复杂， $\frac{2}{4}$ 、 $\frac{3}{4}$ 、 $\frac{4}{4}$ 拍交替出现，三连音、五连音、六连音、十连音变化多样，要演奏准确。

## 和弦转调练习

杰特尔

Allegro

leg.

30.

stacc.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamics are 'leg.' (leggiero) and 'stacc.' (staccato). The music is written in a standard musical notation style with stems, beams, and accidentals. The score is numbered '30.' at the beginning of the first staff.

The image displays ten staves of musical notation for a saxophone exercise. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It features a complex, repetitive melodic line with many accidentals, including natural signs and flats, indicating frequent key changes or chromaticism. The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercise is designed for technical practice, specifically focusing on breath control and articulation through slurs and staccato marks.

看准临时升降号,可用连、吐两种奏法吹奏。先慢练,熟练后再提速。

## 连音符练习

杰特尔

Allegretto capriccioso (♩ = 92)

31.

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with the tempo marking 'Allegretto capriccioso' and a quarter note equal to 92 beats per minute. The score consists of ten staves of music, starting with the number '31.' in the first measure. The first staff contains two measures with eighth-note triplets, each marked with a '5'. The second staff contains two measures with eighth-note triplets, each marked with a '3', followed by two measures with eighth-note triplets, each marked with a '5'. The third staff contains two measures with eighth-note triplets, each marked with a '5', followed by two measures with eighth-note triplets, each marked with a '5'. The fourth staff contains two measures with eighth-note triplets, each marked with a '5', followed by two measures with eighth-note triplets, each marked with a '5'. The fifth staff contains two measures with eighth-note triplets, each marked with a '5', followed by two measures with eighth-note triplets, each marked with a '5'. The sixth staff contains two measures with eighth-note triplets, each marked with a '6', followed by two measures with eighth-note triplets, each marked with a '6'. The seventh staff contains two measures with eighth-note triplets, each marked with a '3', followed by two measures with eighth-note triplets, each marked with a '3'. The eighth staff contains two measures with eighth-note triplets, each marked with a '3', followed by two measures with eighth-note triplets, each marked with a '3'. The ninth staff contains two measures with eighth-note triplets, each marked with a '3', followed by two measures with eighth-note triplets, each marked with a '3'. The tenth staff contains two measures with eighth-note triplets, each marked with a '3', followed by two measures with eighth-note triplets, each marked with a '3'. The score includes dynamic markings such as 'cresc.' and 'f', and articulation like slurs and accents.

*cresc.* *f*

The musical score consists of ten staves of music. The first staff begins with a slur over a triplet of eighth notes, followed by another triplet. The dynamic marking *p sub.* is placed below the staff. The second staff starts with a forte *f* dynamic, followed by a triplet of eighth notes and a piano *p* dynamic marking. The third staff features quintuplets of eighth notes. The fourth staff contains quintuplets and triplets. The fifth staff is dominated by quintuplets. The sixth staff continues with quintuplets. The seventh staff shows quintuplets and sextuplets. The eighth staff features sextuplets. The ninth staff contains sextuplets. The tenth staff concludes with sextuplets and ends with a final note and a fermata.

“连音符”指与音符基本划分不同的特殊划分所形成的特殊节奏型。如本曲中出现的“三连音”、“五连音”、“六连音”等。各种不同节奏型连接一定要演奏准确。

# 节拍与音型转换练习

杰特尔

Allegro

32.

*p*

*mf*

*f*

3

3

6

5

3

3

*p*



Musical staff 1: Treble clef, melodic line with a triplet of eighth notes and a slur over the final two notes.

Musical staff 2: Treble clef, melodic line with a slur over the first four notes and a *cresc.* marking.

Musical staff 3: Treble clef, melodic line with slurs and a *f* marking.

Musical staff 4: Treble clef, melodic line with a slur over the first six notes.

Musical staff 5: Treble clef, melodic line with a slur over the first four notes and a triplet of eighth notes.

Musical staff 6: Treble clef, melodic line with a slur over the first six notes, a triplet of eighth notes, and a *3* marking.

Musical staff 7: Treble clef, melodic line with a slur over the first four notes, a triplet of eighth notes, and a *3* marking.

Musical staff 8: Treble clef, melodic line with slurs and a *3* marking.

Musical staff 9: Treble clef, melodic line with a slur over the first six notes, a *dim.* marking, a *pp* marking, and a *p* marking.

3

*mf*

3

6

*f*

*p*

*cresc.*

5

*f*

*ff*

本曲节奏型较复杂,临时升降号较多,要演奏准确。

## 33. 日常基础练习

王清泉

以下是我根据多年的训练及教学经验编写的“日常基础练习”，共 24 个大小调。尽管前面出现过各调的音阶练习，但都比较简单。下面的练习则比较系统、规范。包括音阶、四度模进、三度音程、主和弦三连音、主和弦琶音等音型。练习时要先慢练，练熟后再提速，最终要将 24 个调的基础练习全部背下来。练习时可采用以下不同的音型演奏。



## (1) C 大调音阶、音程、琶音练习

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## (2) A 小调音阶、音程、琶音练习

The image displays seven musical exercises, numbered 1 through 7, arranged vertically. Each exercise is written on a single staff in treble clef with a 2/4 time signature. The exercises are as follows:

- Exercise 1:** A single melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 2:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 3:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 4:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 5:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 6:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.
- Exercise 7:** A melodic line in A minor, starting on A4 and ending on A4, featuring a wide interval of a major sixth.

## (3) G 大调音阶、音程、琶音练习

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## (4) E 小调音阶、音程、琶音练习

The image displays seven musical exercises for the E minor scale, arranged vertically and numbered 1 through 7. Each exercise is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. Exercise 1 is a single-line scale. Exercise 2 is a two-line scale. Exercise 3 is a two-line scale with a triplet of eighth notes. Exercise 4 is a two-line scale with a triplet of eighth notes. Exercise 5 is a two-line scale. Exercise 6 is a two-line scale. Exercise 7 is a two-line scale. The exercises are designed to practice ascending and descending scales, arpeggios, and triplets in E minor.

## (5) F 大调音阶、音程、琶音练习

① Musical staff 1: F major scale, ascending and descending, slurred together.

② Musical staff 2: F major scale, ascending and descending, slurred together.

③ Musical staff 3: F major scale, ascending and descending, slurred together.

④ Musical staff 4: F major scale, ascending and descending, slurred together, with a triplet of eighth notes marked "3".

⑤ Musical staff 5: F major scale, ascending and descending, slurred together.

⑥ Musical staff 6: F major scale, ascending and descending, slurred together.

⑦ Musical staff 7: F major scale, ascending and descending, slurred together.

## (6) D 小调音阶、音程、琶音练习





## (7) D 大调音阶、音程、琶音练习

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## (8) B 小调音阶、音程、琶音练习

The image displays seven numbered musical exercises (1-7) for B minor, arranged in a single column. Each exercise is written on a single staff in treble clef, 2/4 time signature, and B minor key (one sharp, F#). Exercise 1 is a single melodic line with a long slur. Exercise 2 consists of two staves of eighth-note patterns with slurs. Exercise 3 is a single melodic line with a long slur. Exercise 4 is a single melodic line with a long slur and a triplet of eighth notes marked with a '3'. Exercise 5 is a single melodic line with a long slur. Exercise 6 consists of two staves of eighth-note patterns with slurs. Exercise 7 is a single melodic line with a long slur. The exercises focus on scale runs, arpeggios, and rhythmic patterns characteristic of B minor.

## (9) 降 B 大调音阶、音程、琶音练习

This musical score consists of seven numbered staves, each containing a single line of music in B-flat major (two flats) and 2/4 time. The exercises are as follows:

- Exercise 1:** A single line of music starting with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of eighth-note arpeggiated chords across the staff, all under a single long slur.
- Exercise 2:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs.
- Exercise 3:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs.
- Exercise 4:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs. There are triplets indicated by a '3' above the notes.
- Exercise 5:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs.
- Exercise 6:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs.
- Exercise 7:** A single line of music with the same key signature and time signature. It features a series of eighth-note arpeggiated chords, with some chords beamed together in pairs.

## (10) G 小调音阶、音程、琶音练习

The image displays seven numbered musical exercises (1-7) for G minor, written in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. Exercise 1 is a single melodic line with a slur over the entire phrase. Exercise 2 consists of two staves of eighth-note patterns with slurs. Exercise 3 is a single melodic line with a slur. Exercise 4 features a triplet of eighth notes in the first measure, indicated by a '3' above and below the notes. Exercise 5 is a single melodic line with a slur. Exercise 6 consists of two staves of eighth-note patterns with slurs. Exercise 7 is a single melodic line with a slur. All exercises conclude with a double bar line.

## (11) A 大调音阶、音程、琶音练习

This page contains nine musical exercises for the A major scale, arranged in three groups of three. Each exercise is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The exercises are numbered 1 through 9.

- Exercise 1:** A single melodic line of the A major scale, starting on A4 and ending on A5, with a fermata on the final note.
- Exercise 2:** A melodic line of the A major scale with slurs over groups of four notes.
- Exercise 3:** A melodic line of the A major scale with slurs over groups of four notes, similar to exercise 2.
- Exercise 4:** A melodic line of the A major scale with slurs over groups of four notes and triplet markings (3) over the first and second notes of the first two groups.
- Exercise 5:** A melodic line of the A major scale with slurs over groups of four notes.
- Exercise 6:** A melodic line of the A major scale with slurs over groups of four notes.
- Exercise 7:** A melodic line of the A major scale with slurs over groups of four notes.
- Exercise 8:** A melodic line of the A major scale with slurs over groups of four notes.
- Exercise 9:** A melodic line of the A major scale with slurs over groups of four notes.

## (12) 升F小调音阶、音程、琶音练习

The image displays seven numbered musical staves for exercise (12) in F# minor. Each staff is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The exercises are as follows:

- Staff 1:** A single melodic line of an ascending and descending scale, starting on G4 and ending on F#3, with a fermata on the final note.
- Staff 2:** A series of eighth-note chords, primarily dyads, moving up and down the scale.
- Staff 3:** A series of eighth-note chords, primarily triads, moving up and down the scale.
- Staff 4:** A single melodic line of an ascending and descending scale, similar to staff 1 but with a different articulation.
- Staff 5:** A single melodic line of an ascending and descending scale, similar to staff 1.
- Staff 6:** A series of eighth-note chords, primarily dyads, moving up and down the scale.
- Staff 7:** A series of eighth-note chords, primarily triads, moving up and down the scale.

## (13) 降E大调音阶、音程、琶音练习

This musical score consists of seven numbered staves, each containing a musical exercise in E-flat major (three flats) and 2/4 time. The exercises are as follows:

- ① A single staff with a long slur over a series of eighth-note arpeggiated chords.
- ② A single staff with a long slur over a series of eighth-note arpeggiated chords.
- ③ A single staff with a long slur over a series of eighth-note arpeggiated chords.
- ④ A single staff with a long slur over a series of eighth-note arpeggiated chords, featuring a triplet of eighth notes in the middle.
- ⑤ A single staff with a long slur over a series of eighth-note arpeggiated chords.
- ⑥ A single staff with a long slur over a series of eighth-note arpeggiated chords.
- ⑦ A single staff with a long slur over a series of eighth-note arpeggiated chords.

## (14) C 小调音阶、音程、琶音练习





## (15) E 大调音阶、音程、琶音练习

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Detailed description: This page contains seven numbered musical exercises (①-⑦) for E major scale, intervals, and arpeggios. Each exercise is written on a single staff in treble clef, E major key signature (three sharps: F#, C#, G#), and 2/4 time signature. Exercise ① is a single-measure exercise with a long slur over the entire staff. Exercise ② is an eight-measure exercise with slurs over groups of four measures. Exercise ③ is a single-measure exercise with a long slur. Exercise ④ is an eight-measure exercise with a triplet of eighth notes in the first measure and slurs over groups of four measures. Exercise ⑤ is a single-measure exercise with a long slur. Exercise ⑥ is an eight-measure exercise with slurs over groups of four measures. Exercise ⑦ is a single-measure exercise with a long slur.

## (16) 升C小调音阶、音程、琶音练习



## (17) 降A大调音阶、音程、琶音练习

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## (18) F 小调音阶、音程、琶音练习

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## (19) B 大调音阶、音程、琶音练习

The image displays seven numbered musical exercises (1-7) for B major, written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. Each exercise consists of a single staff of music.

- Exercise 1:** A single melodic line starting on G4, ascending and then descending in a scale-like pattern.
- Exercise 2:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion.
- Exercise 3:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion.
- Exercise 4:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion, featuring a triplet of eighth notes.
- Exercise 5:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion.
- Exercise 6:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion.
- Exercise 7:** A melodic line with slurs, starting on G4 and moving in a scale-like fashion.

## (20) 升G小调音阶、音程、琶音练习

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Detailed description: The image displays seven numbered musical staves for exercise 20 in G minor. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercises are as follows:  
1. A single melodic line with a long slur, containing eighth and sixteenth notes, some marked with an asterisk (\*).  
2. A melodic line with a slur, featuring eighth-note patterns and some notes marked with an asterisk.  
3. A melodic line with a slur, featuring eighth-note patterns and some notes marked with an asterisk.  
4. A melodic line with a slur, featuring eighth-note patterns and two triplets marked with the number '3'.  
5. A melodic line with a slur, featuring eighth-note patterns.  
6. A melodic line with a slur, featuring eighth-note patterns.  
7. A melodic line with a slur, featuring eighth-note patterns.

## (21) 降D大调音阶、音程、琶音练习

The image displays seven numbered musical staves (① through ⑦) for exercise (21) in D-flat major (two flats). Each staff is written in treble clef with a 2/4 time signature. The exercises are arpeggiated patterns:

- ①: A single long slur covering the entire staff, containing a sequence of eighth notes.
- ②: A sequence of eighth notes with slurs over groups of four notes.
- ③: A sequence of eighth notes with slurs over groups of four notes.
- ④: A sequence of eighth notes with slurs over groups of four notes.
- ⑤: A sequence of eighth notes with slurs over groups of four notes.
- ⑥: A sequence of eighth notes with slurs over groups of four notes.
- ⑦: A sequence of eighth notes with slurs over groups of four notes.

Staff ④ includes a triplet of eighth notes marked with a '3' above the notes.

## (22) 降B小调音阶、音程、琶音练习

This musical score consists of seven numbered staves, each containing a different exercise in B-flat minor (three flats) and 2/4 time. The exercises are as follows:

- Exercise 1:** A single staff with a long slur over the entire line, containing a sequence of eighth-note arpeggiated chords.
- Exercise 2:** A single staff with a long slur, containing eighth-note arpeggiated chords with some beamed eighth notes.
- Exercise 3:** A single staff with a long slur, containing eighth-note arpeggiated chords.
- Exercise 4:** A single staff with a long slur, containing eighth-note arpeggiated chords. It features a triplet of eighth notes in the first measure, marked with a '3' above the notes.
- Exercise 5:** A single staff with a long slur, containing eighth-note arpeggiated chords.
- Exercise 6:** A single staff with a long slur, containing eighth-note arpeggiated chords.
- Exercise 7:** A single staff with a long slur, containing eighth-note arpeggiated chords.



## (23) 升F大调音阶、音程、琶音练习

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## (24) 升D小调音阶、音程、琶音练习

The image displays seven numbered musical staves (1-7) for exercise (24) in D minor. Each staff is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The exercises are as follows:

- Staff 1:** A single melodic line starting on D4, ascending to G#5 and then descending back to D4. It features a series of eighth-note runs with some notes marked with an 'x'.
- Staff 2:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It consists of eighth-note runs with some notes marked with an 'x'.
- Staff 3:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It consists of eighth-note runs with some notes marked with an 'x'.
- Staff 4:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It consists of eighth-note runs with some notes marked with an 'x'.
- Staff 5:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It consists of eighth-note runs with some notes marked with an 'x'.
- Staff 6:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It features a triplet of eighth notes on the first measure, followed by eighth-note runs.
- Staff 7:** A melodic line starting on D4, ascending to G#5 and then descending back to D4. It features a triplet of eighth notes on the first measure, followed by eighth-note runs.