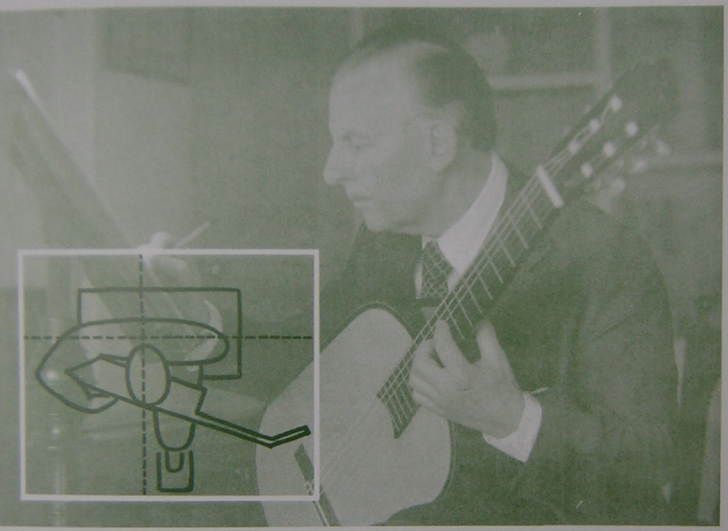
A. Carleuaro



古典吉他 教學系列

2

右手技巧

亞貝爾・卡雷巴洛 作者　羅文芳 譯

古典新韻 出版

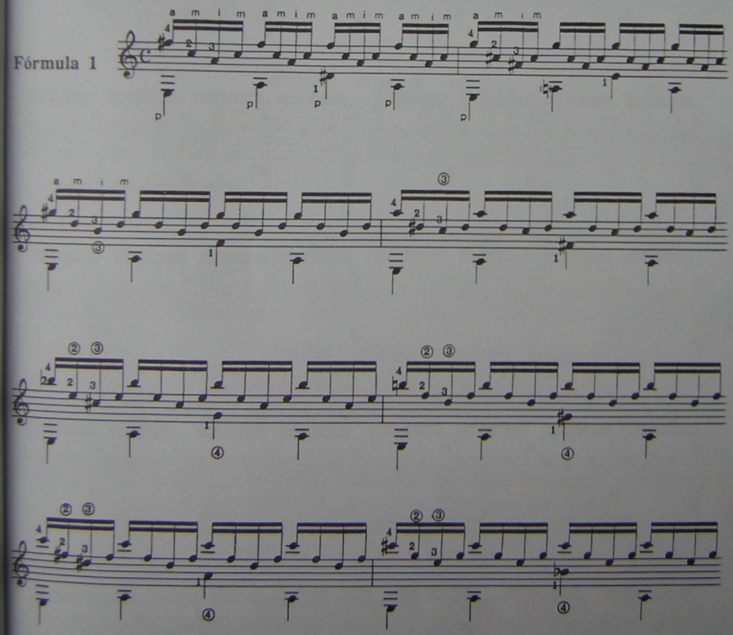
第 二 册

右 手 技 巧

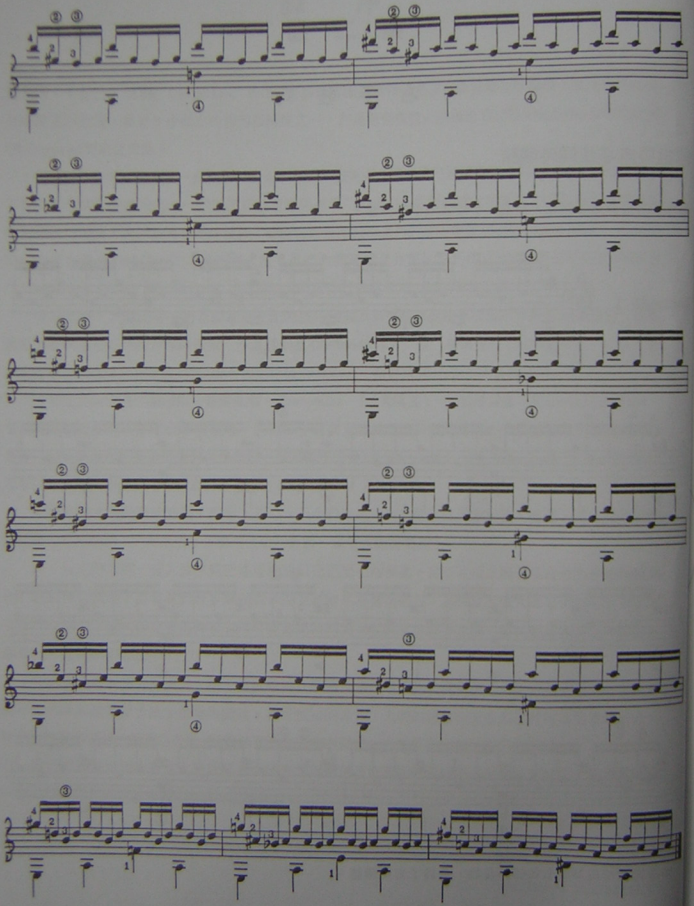
拇指與無名指同時觸弦

每根手指都要覺得獨立、自主，不受其他手指影響。

Fórmula 1

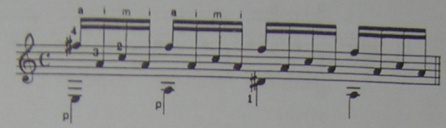


*) 本書練習使用等音七和弦的目的，是爲了方便讀譜。

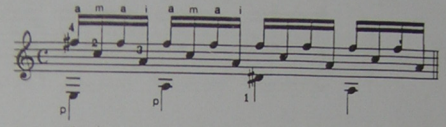


所有的練習都要依第1型的方式練習，由第一把位上行至十一把位，然後再下行到第一把位。

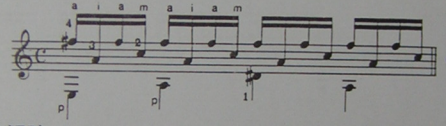
Fórm. 2



Fórm. 3

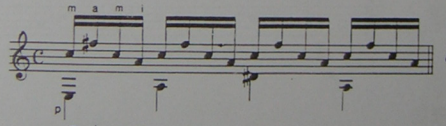


Fórm. 4

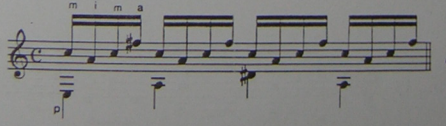


拇指與中指同時觸弦

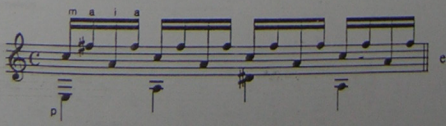
Fórm. 5



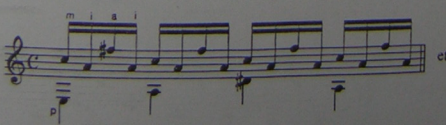
Fórm. 6



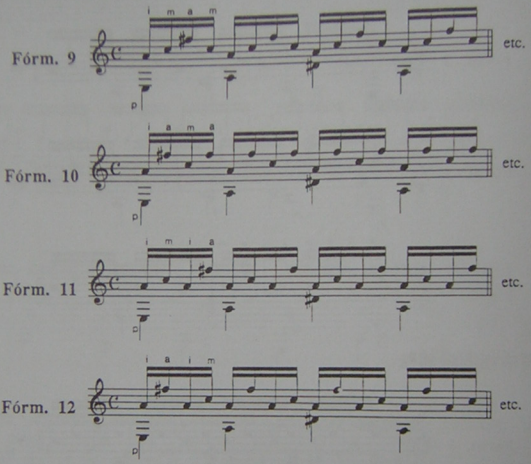
Fórm. 7



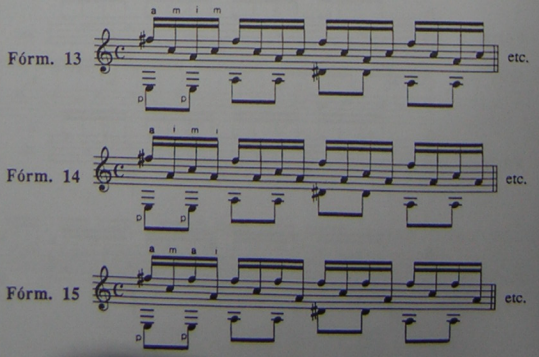
Fórm. 8



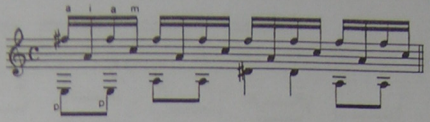
拇指與食指同時觸弦



拇指兩次觸弦

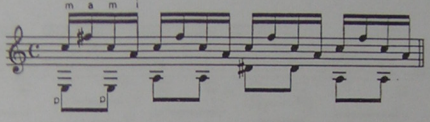


Fórm. 16



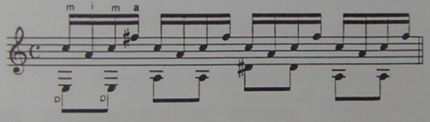
etc.

Fórm. 17



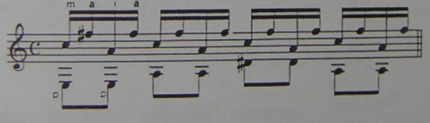
etc.

Fórm. 18



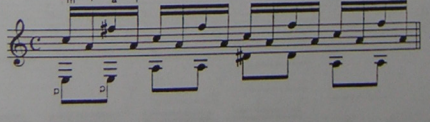
etc.

Fórm. 19



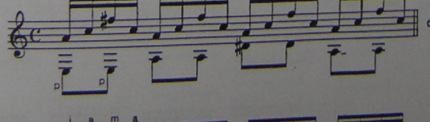
etc.

Fórm. 20



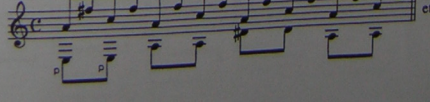
etc.

Fórm. 21



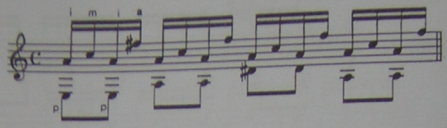
etc.

Fórm. 22

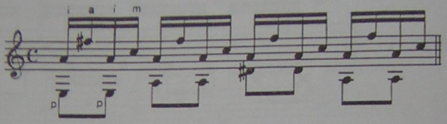


etc.

Fórm. 23



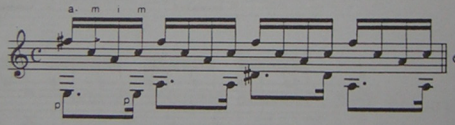
Fórm. 24



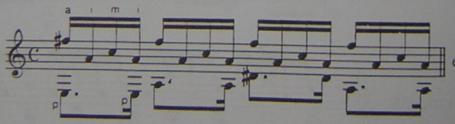
拇指的節奏變化

沒有觸弦的手指之休息靜止狀態和其他觸弦的手指動作同等重要。

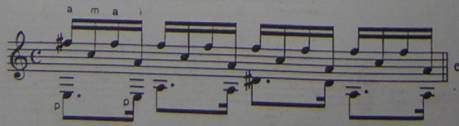
Fórm. 25



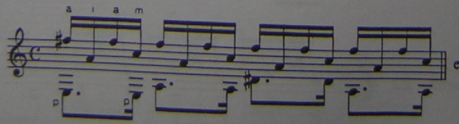
Fórm. 26

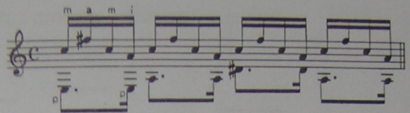


Fórm. 27

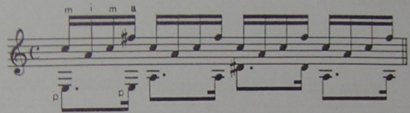


Fórm. 28

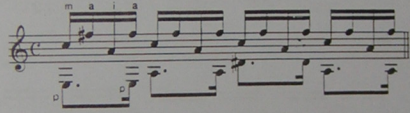


Fórm. 29 

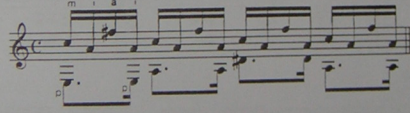
etc.

Fórm. 30 

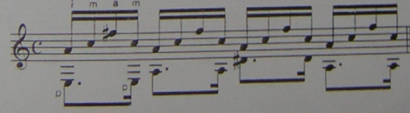
etc.

Fórm. 31 

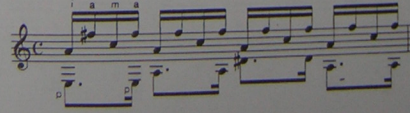
etc.

Fórm. 32 

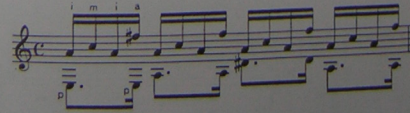
etc.

Fórm. 33 

etc.

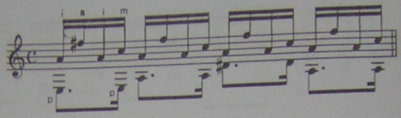
Fórm. 34 

etc.

Fórm. 35 

etc.

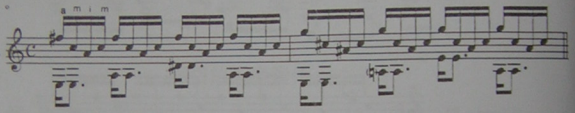
Fórm. 36



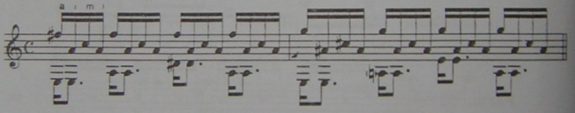
其他的節奏型態

所有的練習都必須以很慢的速度練習，待熟練後，才能逐漸加速，但速度不能快到妨礙了動作的控制。

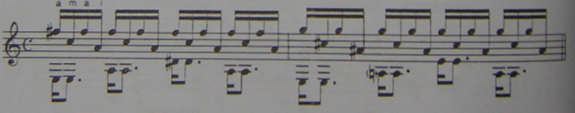
Fórm. 37



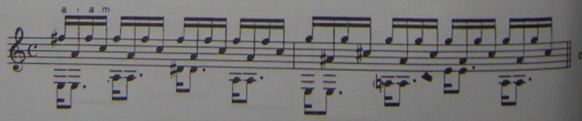
Fórm. 38



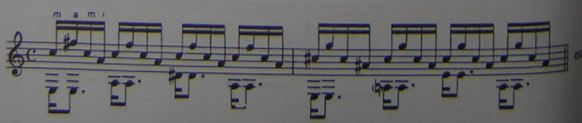
Fórm. 39

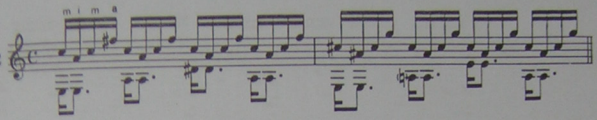


Fórm. 40

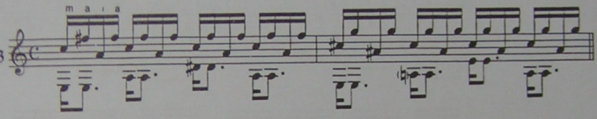


Fórm. 41

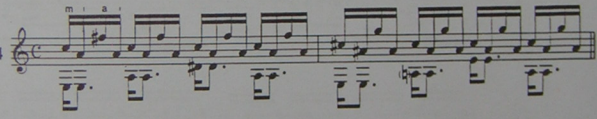


Fórm. 42 

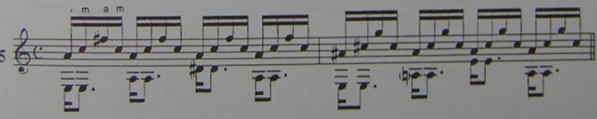
etc.

Fórm. 43 

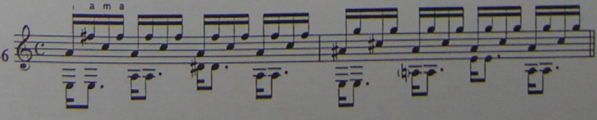
etc

Fórm. 44 

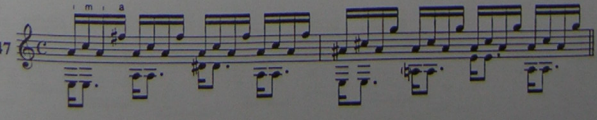
etc

Fórm. 45 

etc

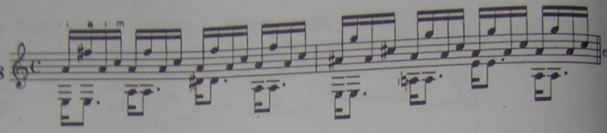
Fórm. 46 

etc

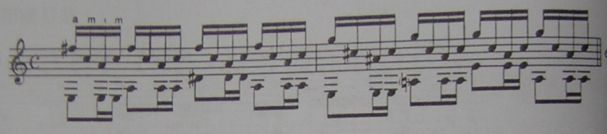
Fórm. 47 

etc

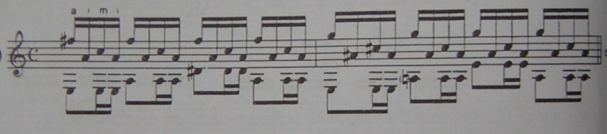
Fórm. 48



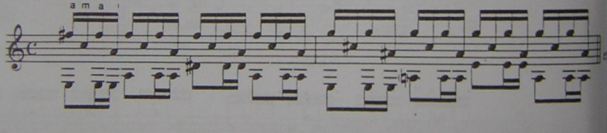
Fórm. 49



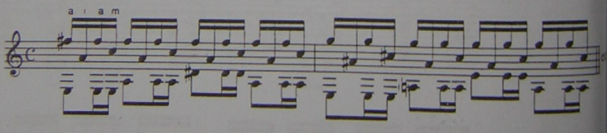
Fórm. 50



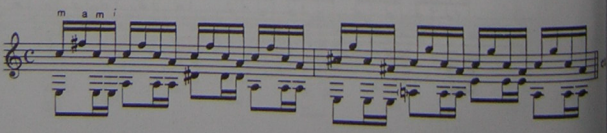
Fórm. 51



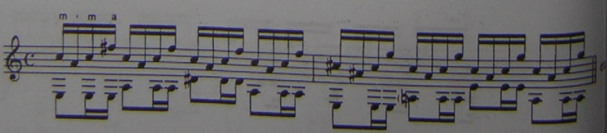
Fórm. 52

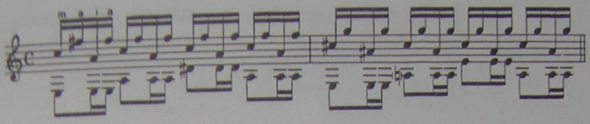


Fórm. 53

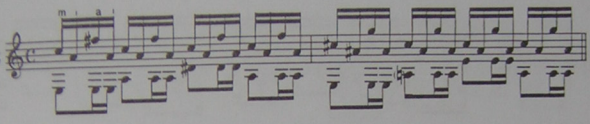


Fórm. 54

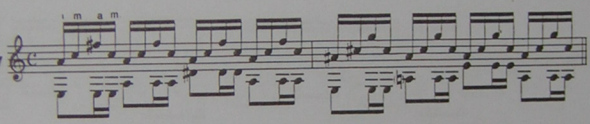


Fórm. 55 

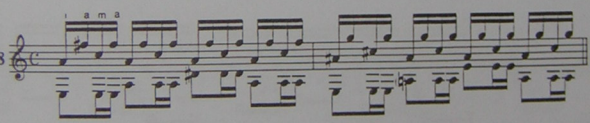
etc.

Fórm. 56 

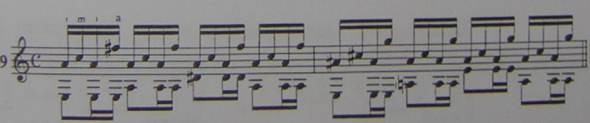
etc.

Fórm. 57 

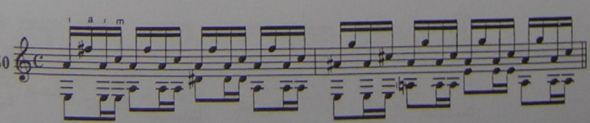
etc.

Fórm. 58 

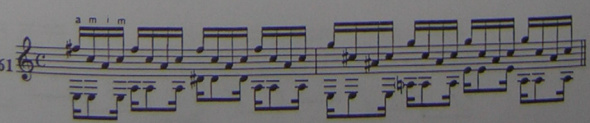
etc.

Fórm. 59 

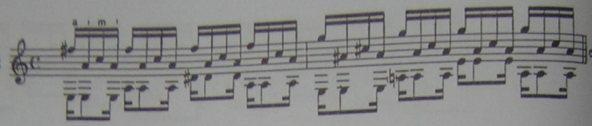
etc.

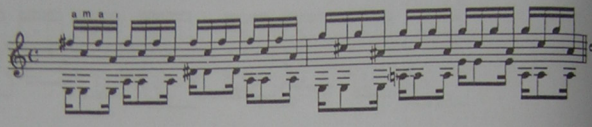
Fórm. 60 

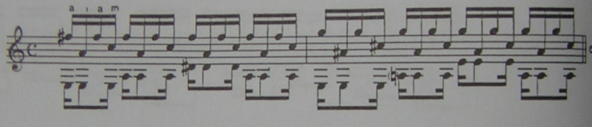
etc.

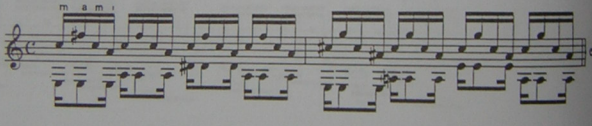
Fórm. 61 

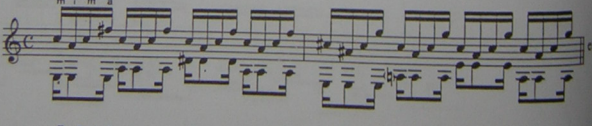
etc

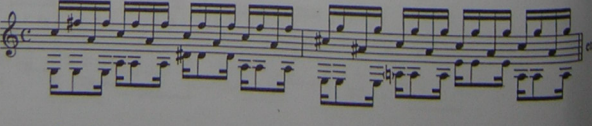
Fórm. 62 

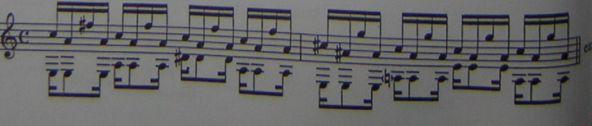
Fórm. 63 

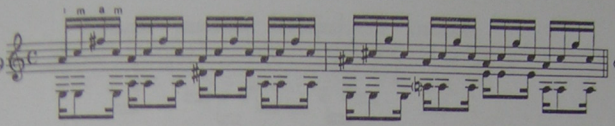
Fórm. 64 

Fórm. 65 

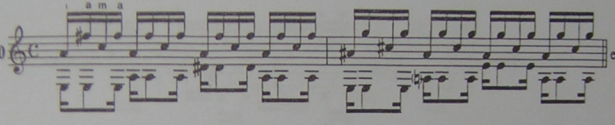
Fórm. 66 

Fórm. 67 

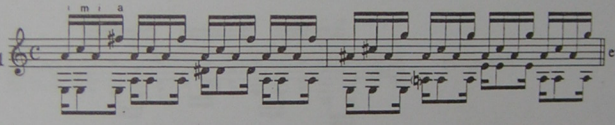
Fórm. 68 

Fórm. 69 

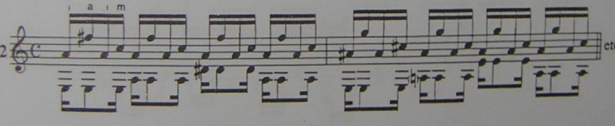
etc

Fórm. 70 

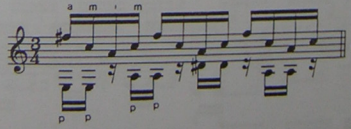
etc

Fórm. 71 

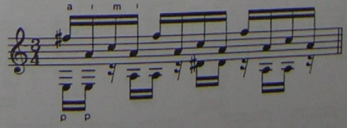
etc

Fórm. 72 

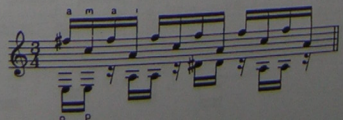
etc.

Fórm. 73 

etc.以半音階方式上行

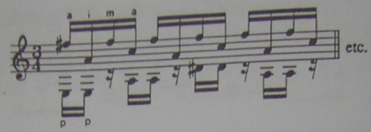
Fórm. 74 

etc.

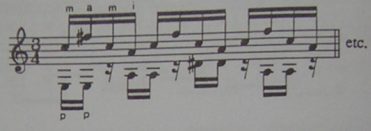
Fórm. 75 

etc.

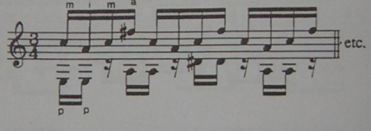
Fórm. 76



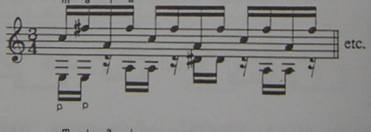
Fórm. 77



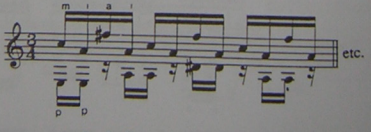
Fórm. 78



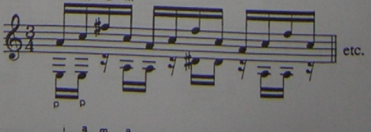
Fórm. 79



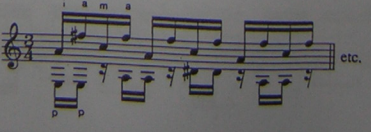
Fórm. 80



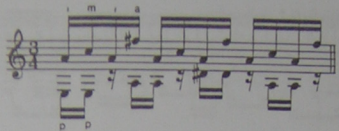
Fórm. 81



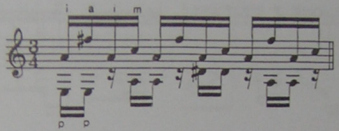
Fórm. 82



Fórm. 83

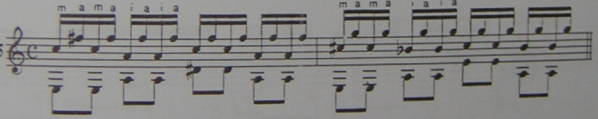


Fórm. 84

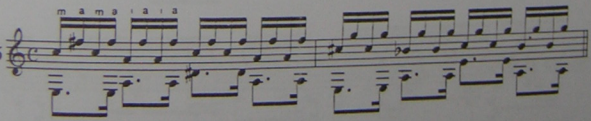


變化練習

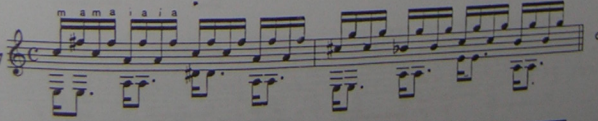
Fórm. 85



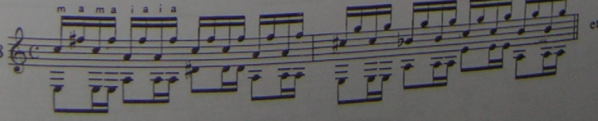
Fórm. 86

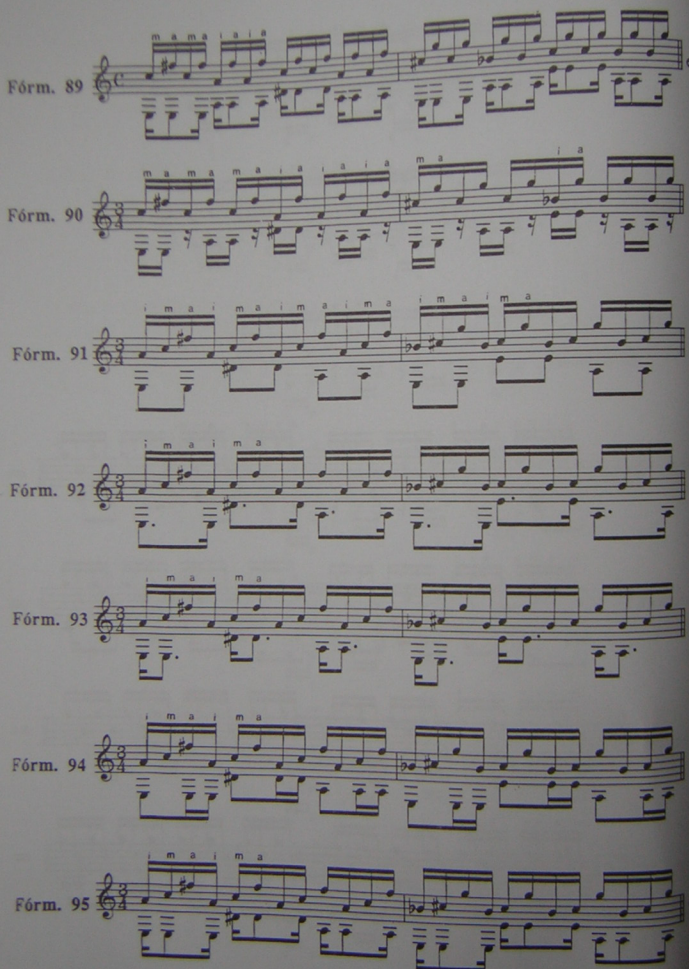


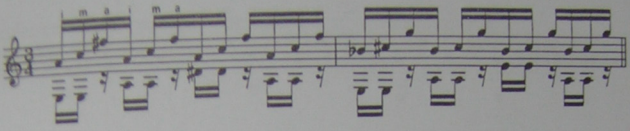
Fórm. 87



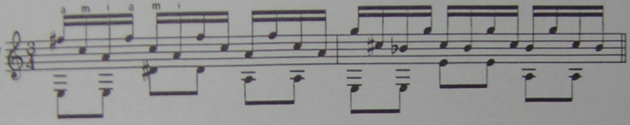
Fórm. 88



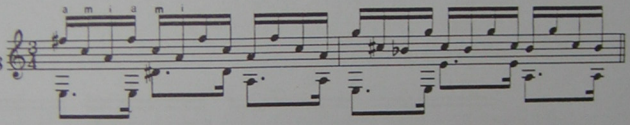

Fórm. 89
m a m a i a i a
etc.
Fórm. 90
m a m a m a i a i a
m a i a
etc.
Fórm. 91
i m a i m a i m a i m a i m a
etc.
Fórm. 92
i m a i m a
etc.
Fórm. 93
i m a i m a
etc.
Fórm. 94
i m a i m a
etc.
Fórm. 95
i m a i m a
etc.

Fórm. 96 

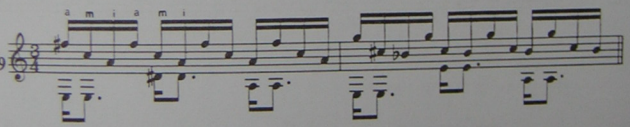
etc.

Fórm. 97 

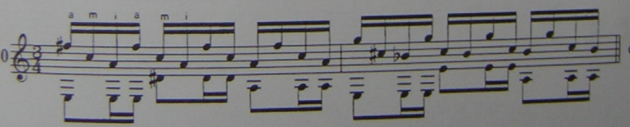
etc.

Fórm. 98 

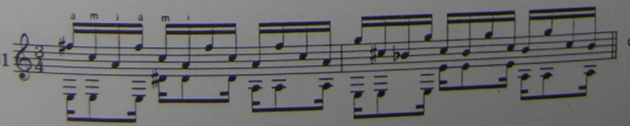
etc.

Fórm. 99 

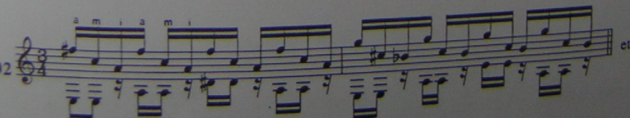
etc

Fórm. 100 

etc.

Fórm. 101 

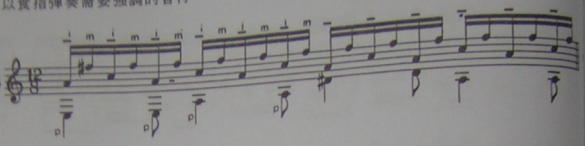
etc

Fórm. 102 

etc

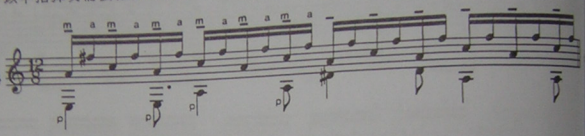
以食指彈奏需要強調的音符

Fórm. 103



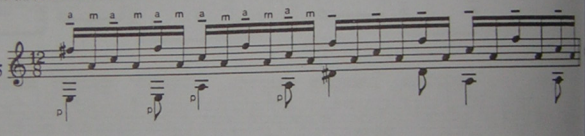
以中指彈奏需要強調的音符

Fórm. 104



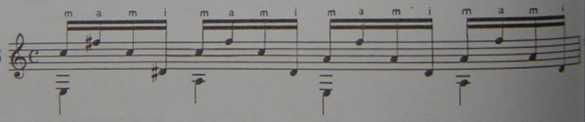
以無名指唱出需要強調的音符

Fórm. 105



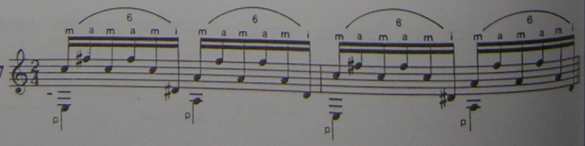
無名指和中指間的獨立練習

Fórm. 106



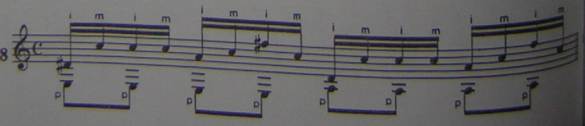
第 60 型的變化練習

Fórm. 107



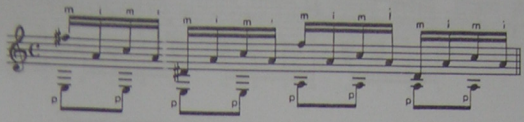
食指的移位和跳躍練習

Fórm. 108



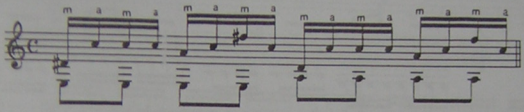
中指的移位和跳躍練習

Fórm. 109



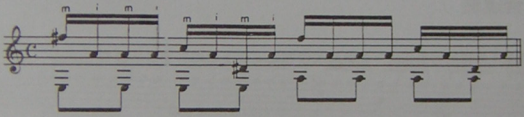
etc.

Fórm. 110



etc.

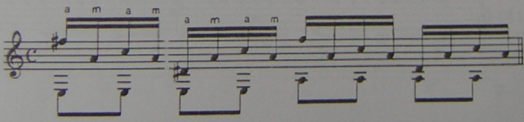
Fórm. 111



etc.

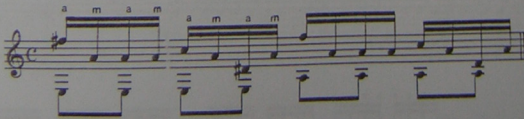
無名指的移位和跳躍練習

Fórm. 112



etc.

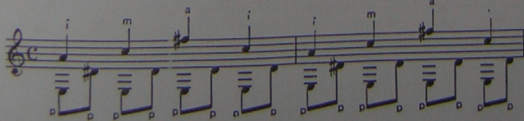
Fórm. 113



etc.

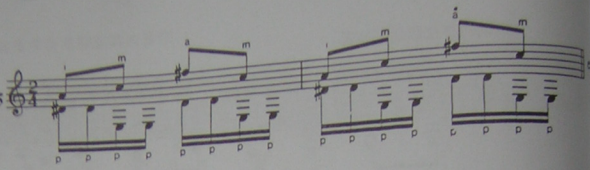
拇指的移位和跳躍練習

Fórm. 114



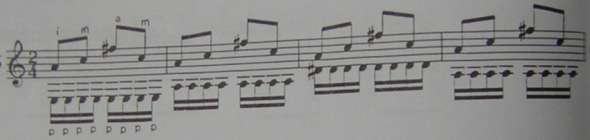
etc.

Fórm. 115



拇指同音連奏

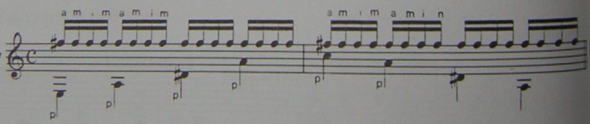
Fórm. 116



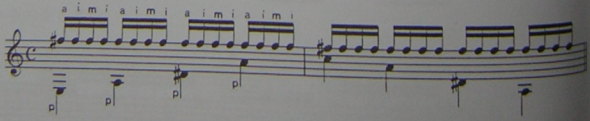
同音連奏

本書型1至12的右手指法，在此將改成在同一弦上做同音連奏的練習。

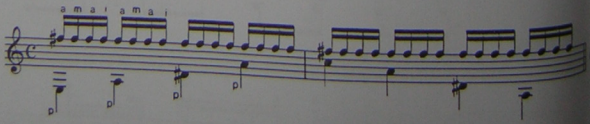
Fórm. 117

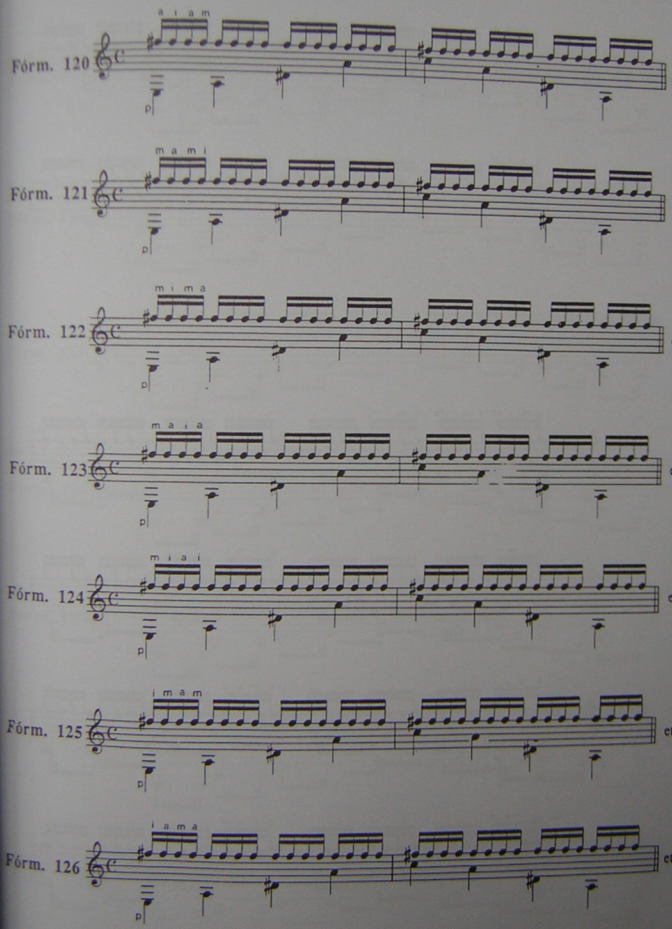


Fórm. 118

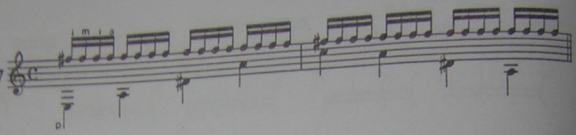


Fórm. 119

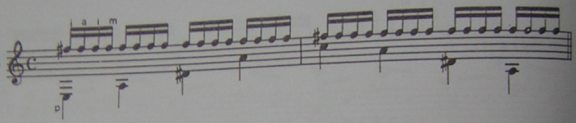



Fórm. 120
a i a m
p
etc.
Fórm. 121
m a m i
p
etc.
Fórm. 122
m i m a
p
etc.
Fórm. 123
m a i a
p
etc.
Fórm. 124
m i a i
p
etc.
Fórm. 125
i m a m
p
etc.
Fórm. 126
i a m a
p
etc.

Fórm. 127

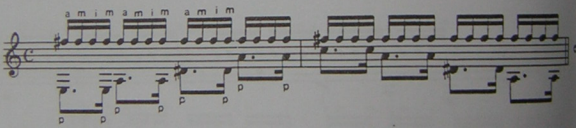


Fórm. 128

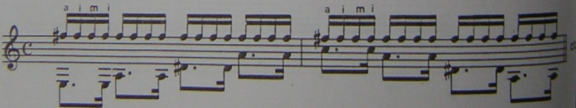


拇指也要做各種節奏變化練習

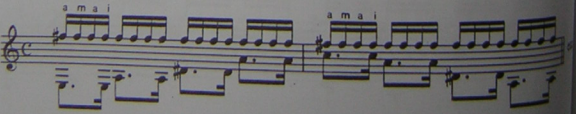
Fórm. 129



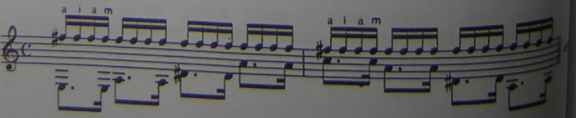
Fórm. 130

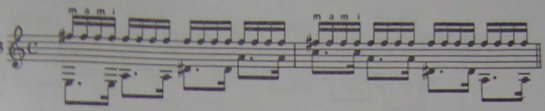


Fórm. 131

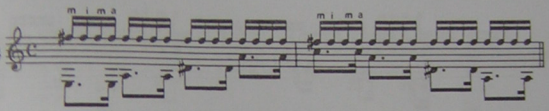


Fórm. 132

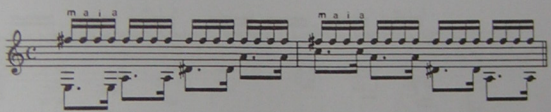


Fórm. 133 

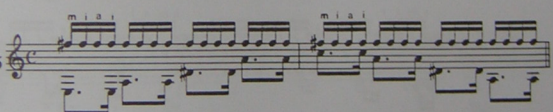
etc.

Fórm. 134 

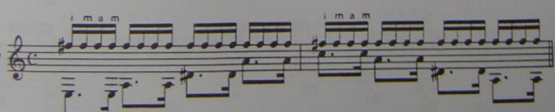
etc.

Fórm. 135 

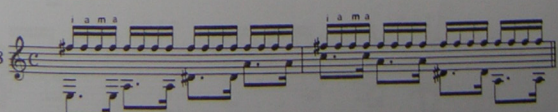
etc.

Fórm. 136 

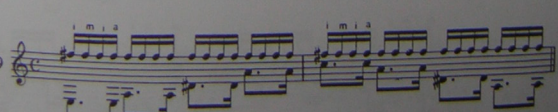
etc.

Fórm. 137 

etc.

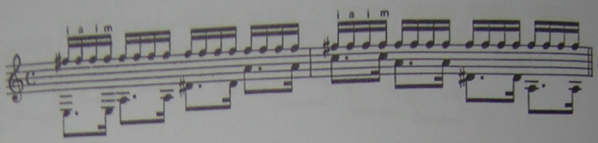
Fórm. 138 

etc.

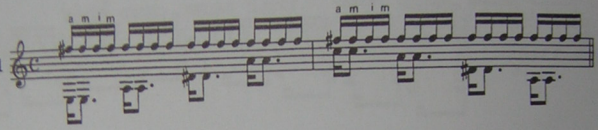
Fórm. 139 

etc.

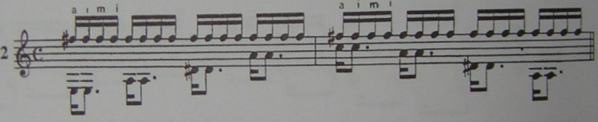
Fórm. 140



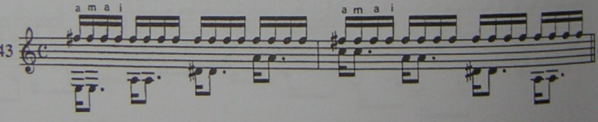
Fórm. 141



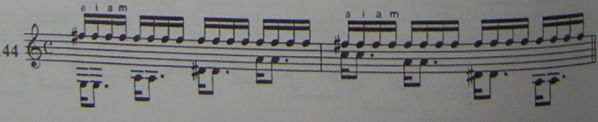
Fórm. 142



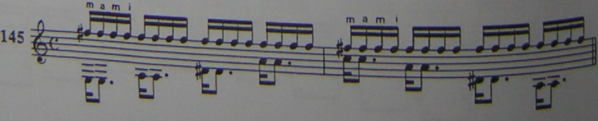
Fórm. 143



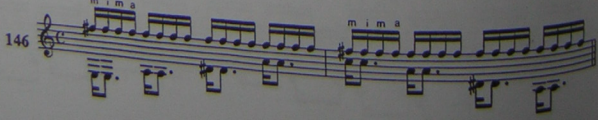
Fórm. 144



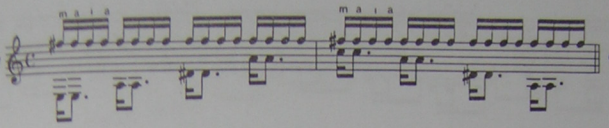
Fórm. 145



Fórm 146

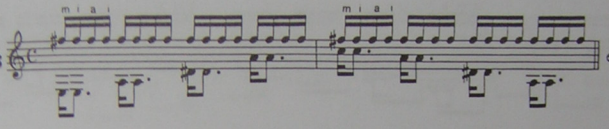


Fórm. 147



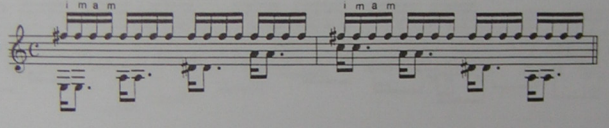
etc.

Fórm. 148

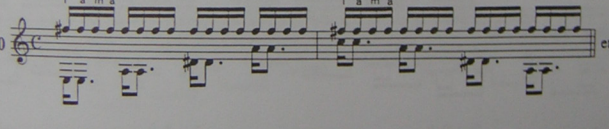


etc.

Fórm. 149

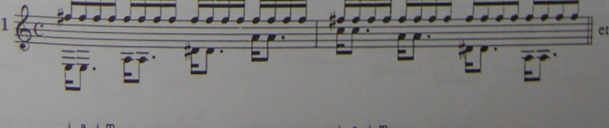


Fórm. 150



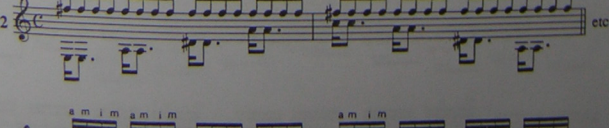
etc.

Fórm. 151



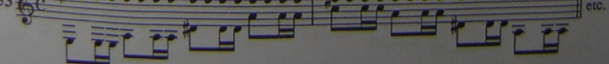
etc.

Fórm. 152



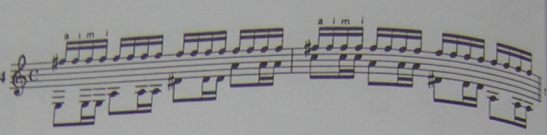
etc.

Fórm. 153

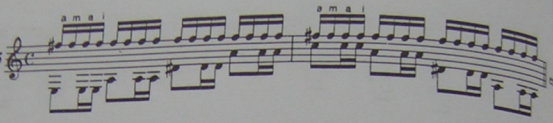


etc.

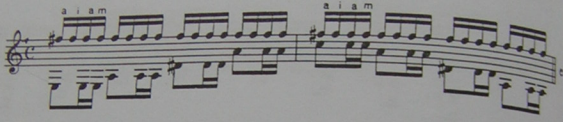
Fórm. 154



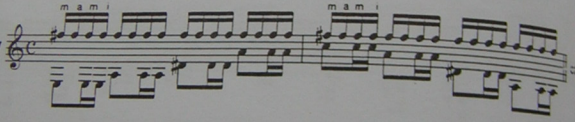
Fórm. 155



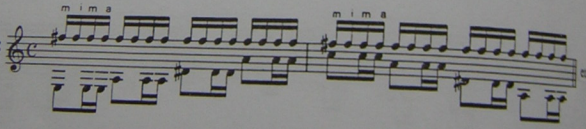
Fórm. 156



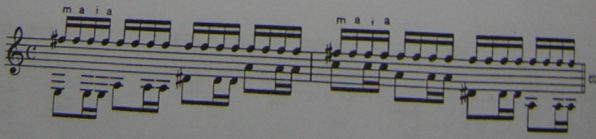
Fórm. 157



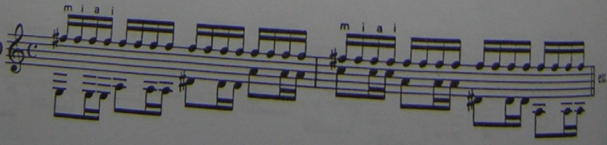
Fórm. 158



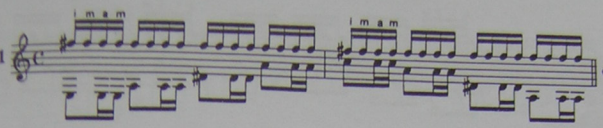
Fórm. 159



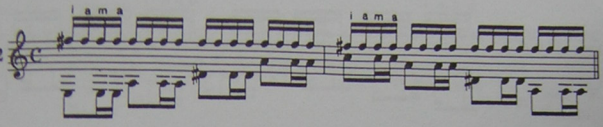
Fórm. 160



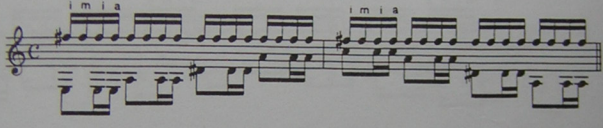
Fórm. 161



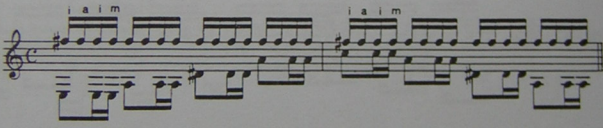
Fórm. 162



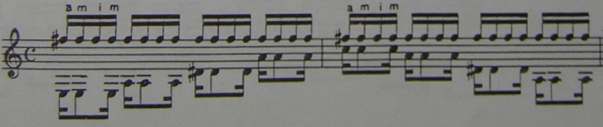
Fórm. 163



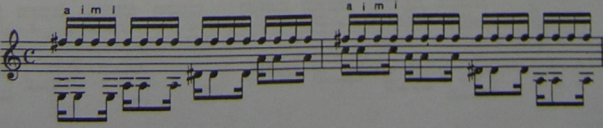
Fórm. 164



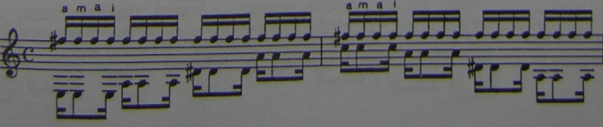
Fórm. 165



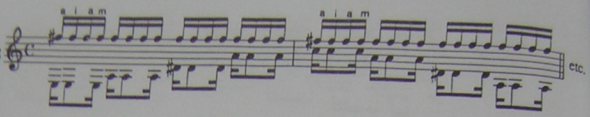
Fórm. 166



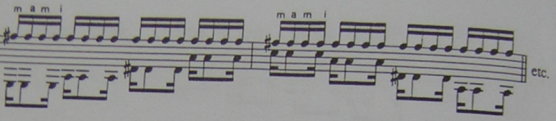
Fórm. 167



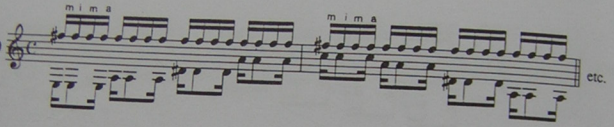
Fórm. 168



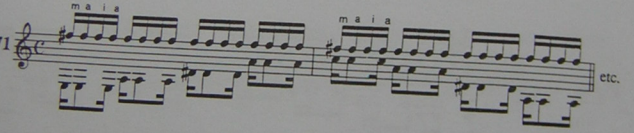
Fórm. 169



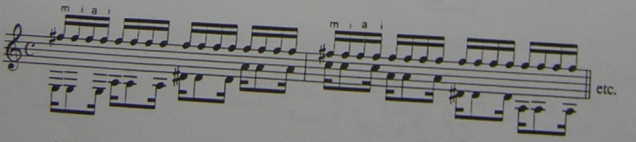
Fórm. 170



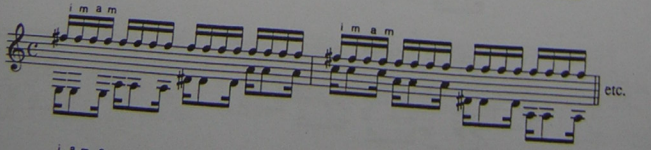
Fórm. 171



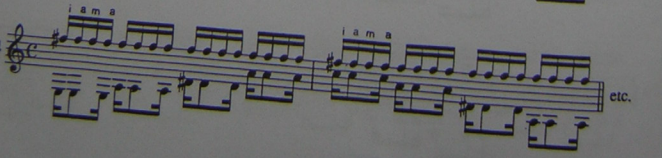
Fórm. 172

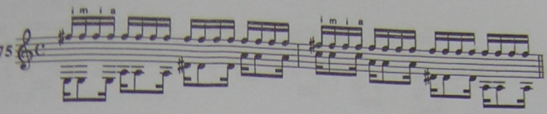


Fórm. 173

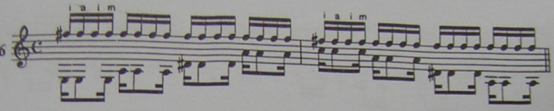


órm. 174

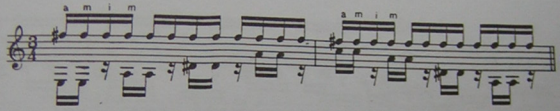


Fórm. 175 

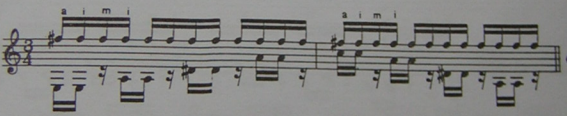
etc.

Fórm. 176 

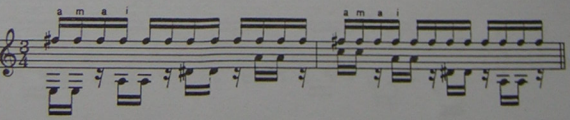
etc.

Fórm. 177 

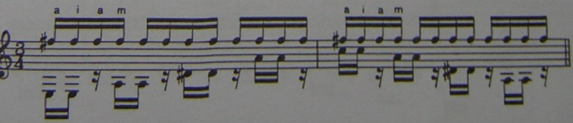
etc.

Fórm. 178 

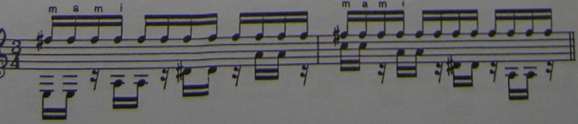
etc.

Fórm. 179 

etc.

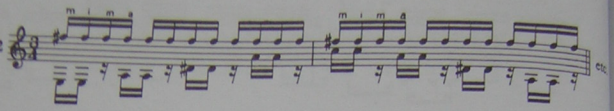
Fórm. 180 

etc.

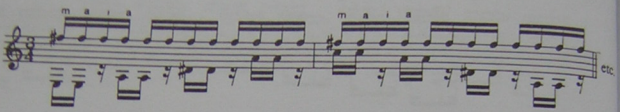
Fórm. 181 

etc.

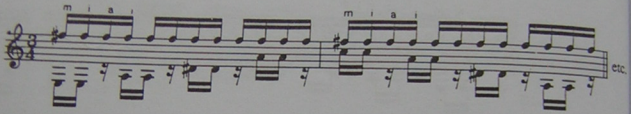
Fórm. 182



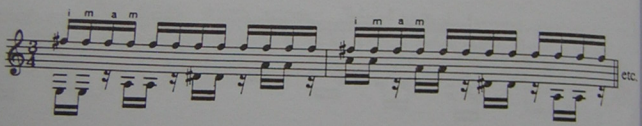
Fórm. 183



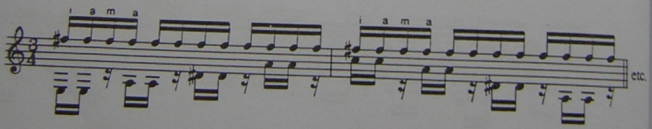
Fórm. 184



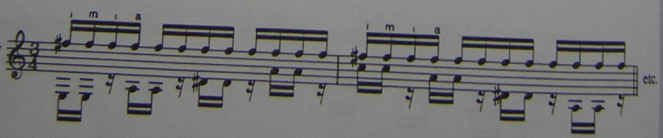
Fórm. 185



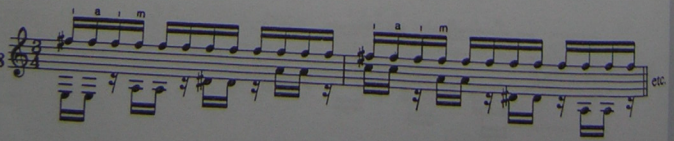
Fórm. 186



Fórm. 187

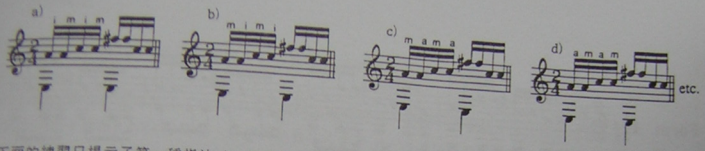


Fórm. 188

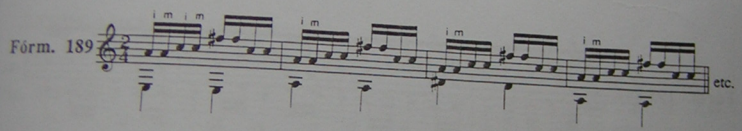


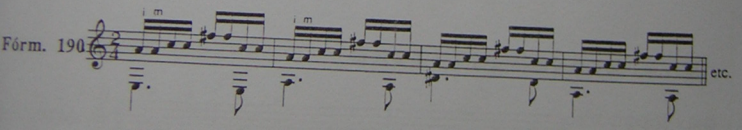
相鄰指的同音連奏

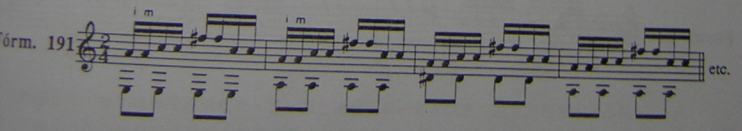
第 189 型到 195 型要依下面四種指法練習。

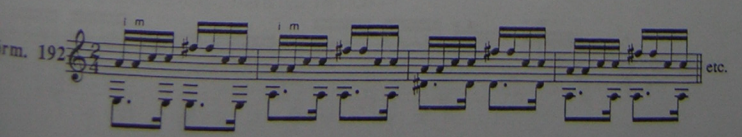


下面的練習只提示了第一種指法 a)，其餘的要依上面 b)，c)，d) 三種指法練習。

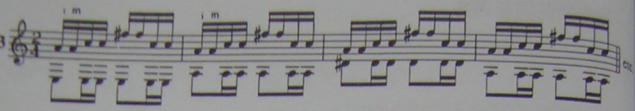




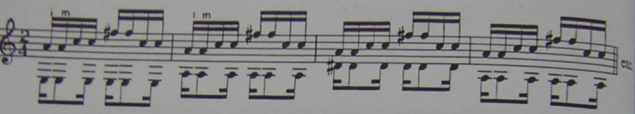




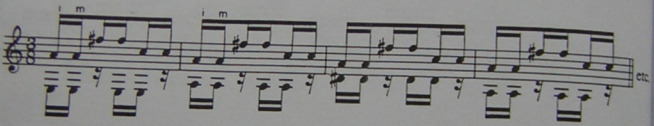
Fórm. 193



Fórm. 194

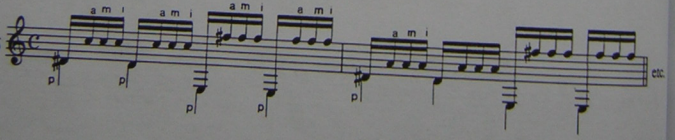


Fórm. 195

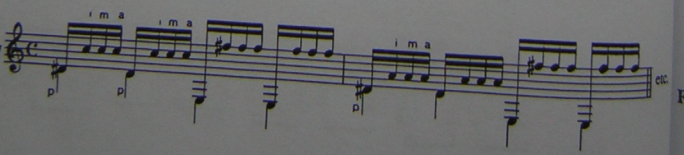


用 (a,m,i) 和 (i,m,a) 的指法做同音連奏練習

órm. 196



rm. 197



彈性練習

ELASTICITY EXERCISES

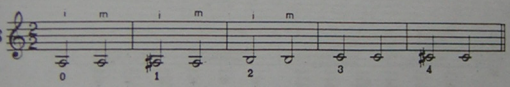
動作的幅度

以最慢的速度來練習，使用手指最大的力量並且使動作獲得最大的幅度。

右手彈弦，彈完停在鄰弦上，同時另一手指則高舉成直角，關節不要彎曲，好比軍隊踢正步般的動作。左手使用1,2,3,4指按弦，注意力則集中在右手上。右手只練習相鄰指的組合(i、m)及(m、a)，而(i、a)的組合則不需要練習。在此練習中，聲音並不重要，單純只是手指機能的訓練，因此重要的是手指動作的幅度，其他的均屬次要。

這個練習從第5弦開始，觸弦後手指停在第6弦上。

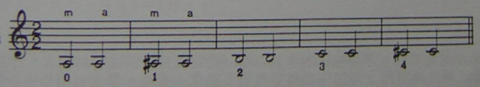
Fórm. 198



在④③②①弦上做同樣的練習。

同樣的，也要以(m,a)的指法反覆練習。

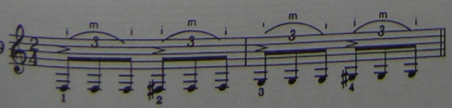
Fórm. 198 bis



在④③②①弦上做同樣的練習。

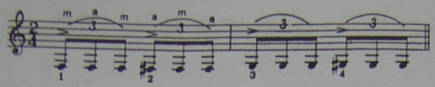
下面的練習中，左手指法和前面相同。每一組三連音的第一音要加重。注意力要集中在(i)和(m)指上，因爲三連音的重音是輪流落在這兩指上。四連音就沒有這種情形，因其每一組的重音都落在同一指上。要經常練習相鄰指的組合(i,m)及(m,a)。

Fórm. 199



在其他弦上做同樣的練習。

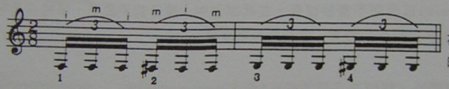
Fórm. 199 bis



在其他弦上做同樣的練習。

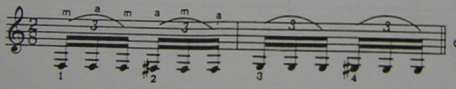
下面的練習左手指法不變，右手彈奏三連音時，每一個音的時值及力度要相同。注意力必須集中在速度的提昇，每一個音都要明亮清晰。這裡去掉了前面練習中的強音記號。要練習相鄰指的組合 (i,m) 及 (m,a)。換弦時，右手要隨著移動，不能只伸直手指去彈弦。

Fórm. 200



在其他弦上做同樣的練習。

Fórm.200 bis



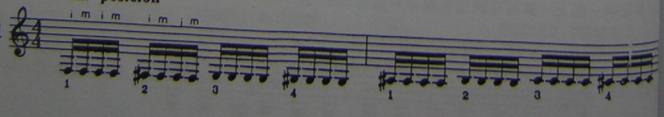
etc.

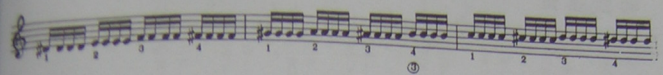
下面的練習也是使用相同的左手指法。右手則在每一把位上彈奏四連音的組合。從第 6 弦到第 1 弦後返回第 6 弦，再以半音階上行的方式練習至第五把位。在此，學生必須集中全力在速度的提昇上，但對每一個音符的時值及力度都要保持均衡。這個練習如果能在 1 分 50 秒內彈完就大功告成了。

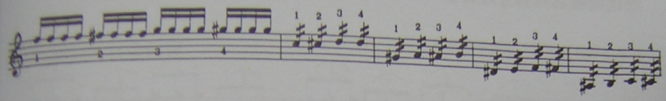
學生們如能循序漸進地練習就能彈奏出快又清晰的音粒，因爲清晰明快的觸弦是獲取速度的基礎，如果反其道而行，則將是有害而不被允許的。

1a. posición

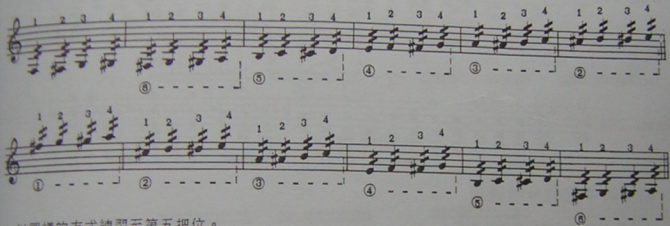
órm. 201







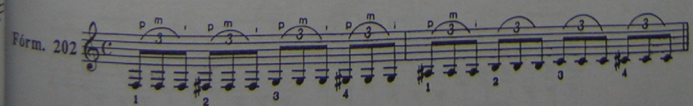
2a. posición



以同樣的方式練習至第五把位。

下面的練習要集中全力在速度的提昇上。

左手以使用相同指法，右手則加入拇指來彈奏三連音，在這個練習中，使用(p,m ,i)的指法遠較(p,i,m)的指法合理。學習者必須同時扮演學生及老師的雙重角色，因此在分辨兩種指法的差異時將會發現使用(p,i,m)的指法，在超過某一臨界速度時，手（非手指）會出現不穩定的晃動現象，而使手指在弦之間形成不必要的移動，因而妨礙了手指的正常動作。由於此種手的機械原理，(p,m,i)的指法除了某些特定的音樂需求外，的確是較好的選擇，這種指法的組合，在速度增快時，不會如(p,i,m)指法所造成的不良動作而影響彈奏。



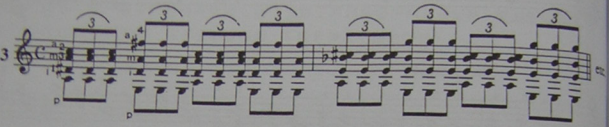
和弦連奏

和弦必須同時彈出，不可以彈得像分散和弦那樣

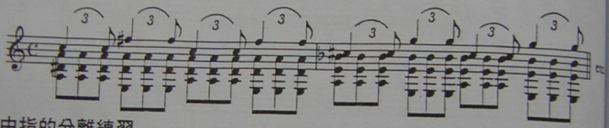
拇指與無名指的分離練習

無名指彈奏的音符要能清晰地聽見。

Fórm. 203



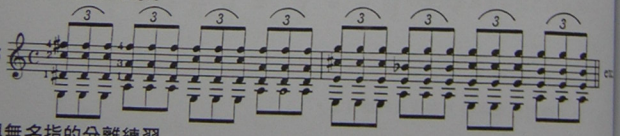
Fórm. 204



拇指與中指的分離練習

中指彈奏的音符要能清晰地聽見。

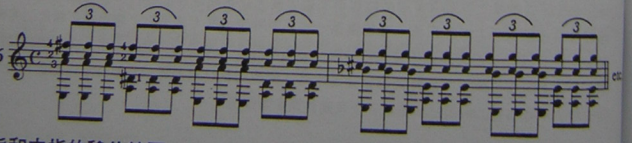
Fórm. 205



拇指與無名指的分離練習

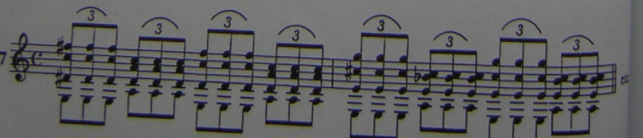
注意力要集中在食指的動作。

Fórm. 206

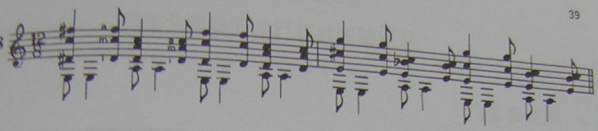


無名指和中指的移位練習

Form. 207



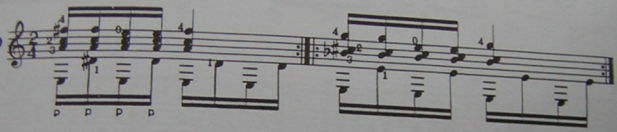
Fórm. 208



etc.

拇指的移位練習

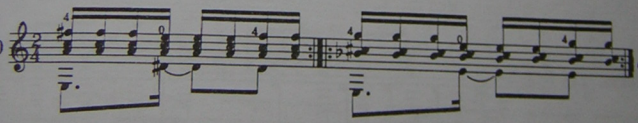
Fórm. 209



etc.

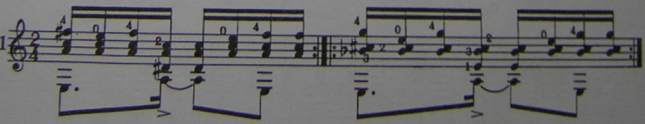
節奏的變化

Fórm. 210



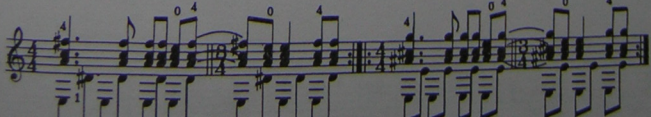
etc.

Fórm. 211



etc.

órm. 212

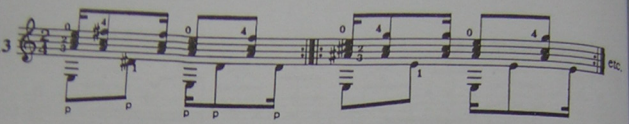


etc.

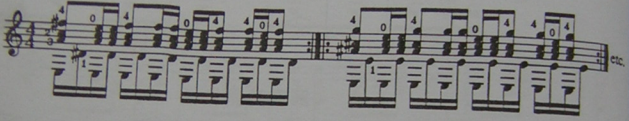
雙聲部同時進行的節奏變化練習

拇指的獨立性

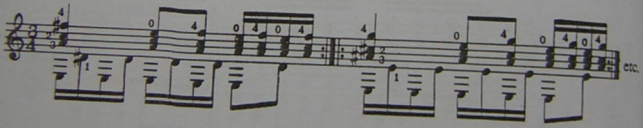
Fórm. 213



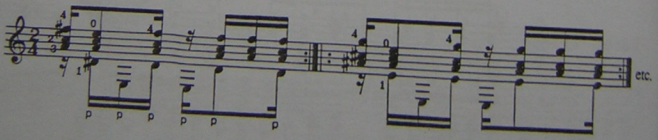
Fórm. 214



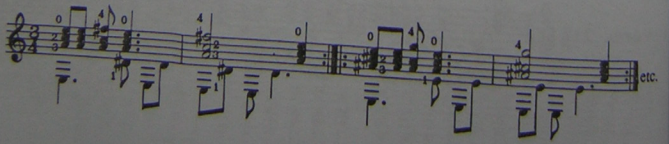
Fórm. 215



Fórm. 216

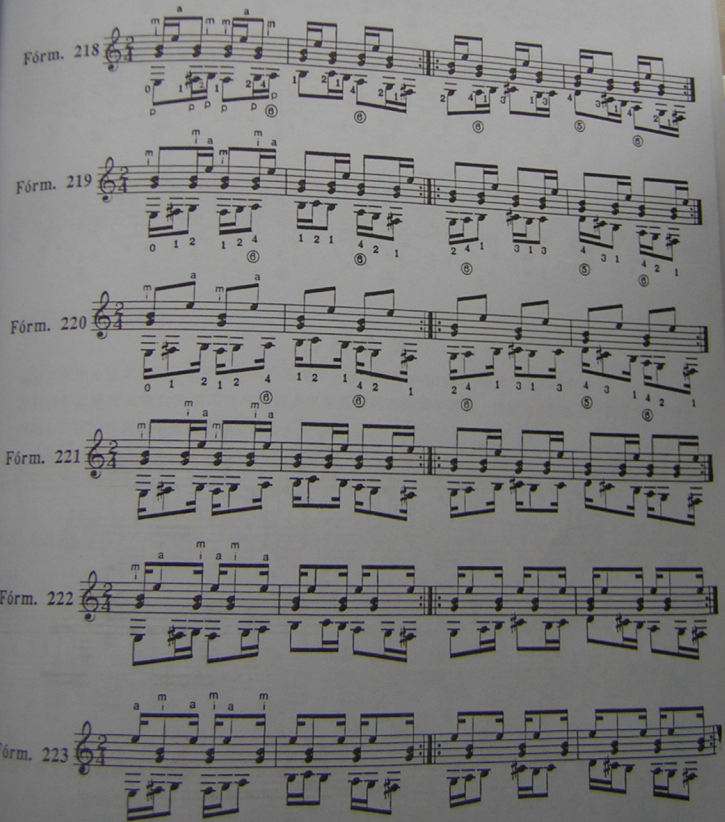


rm. 217



用級進寫成的簡短旋律，使拇指的動作容易彈奏。

每一根手指都有其先天的結構，但必須經由練習使它們儘可能地具有均衡的力度　右手拇指必須特別訓練，它是最強而有力的手指，也是扮演和聲基礎的角色。



Fórm. 224

Fórm. 225

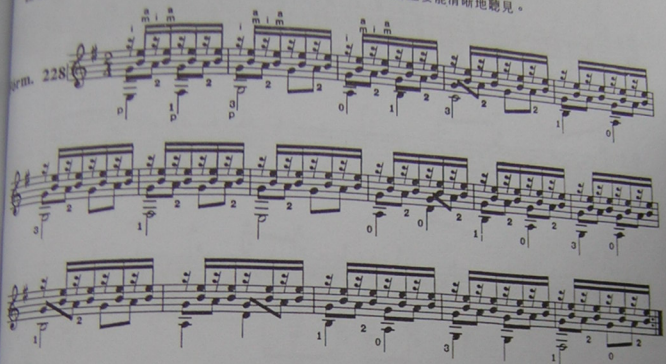
Fórm. 226

綜合練習

Fórm. 227

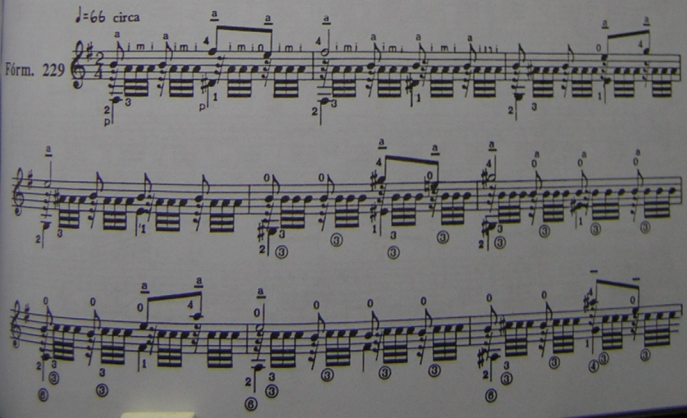
以同樣的方式做半音階上行練習。

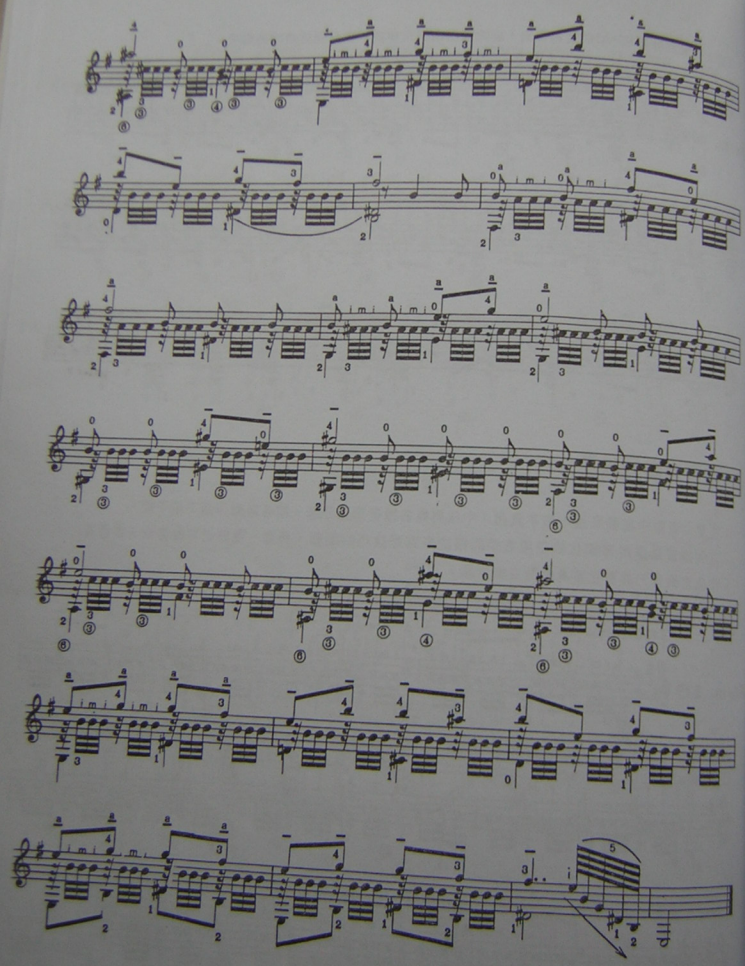
譜上不要的聲部(G-A)由食指彈出，旋律線則由拇指負責，而且要能清晰地聽見。



同音連奏的練習

注意力要集中在無名指，右手食指、中指與無名指要獨立分離，能各自動作而不相干擾。
這個練習是運用系統化的使用右手的指法來克服技巧的困難，再者，應該把本曲當成一首音樂作品來研習，其實它本身就是音樂作品。

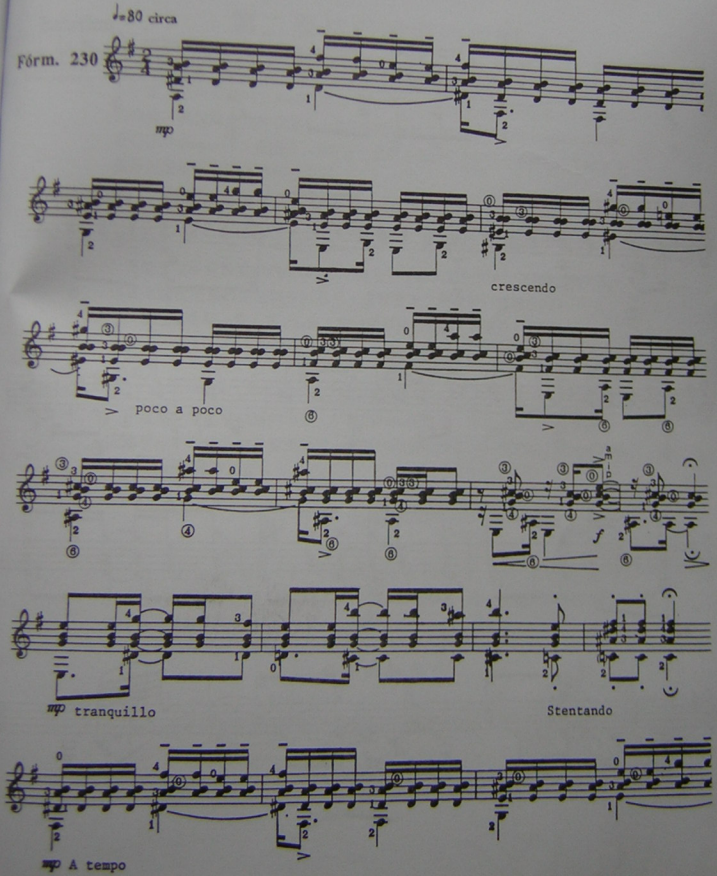


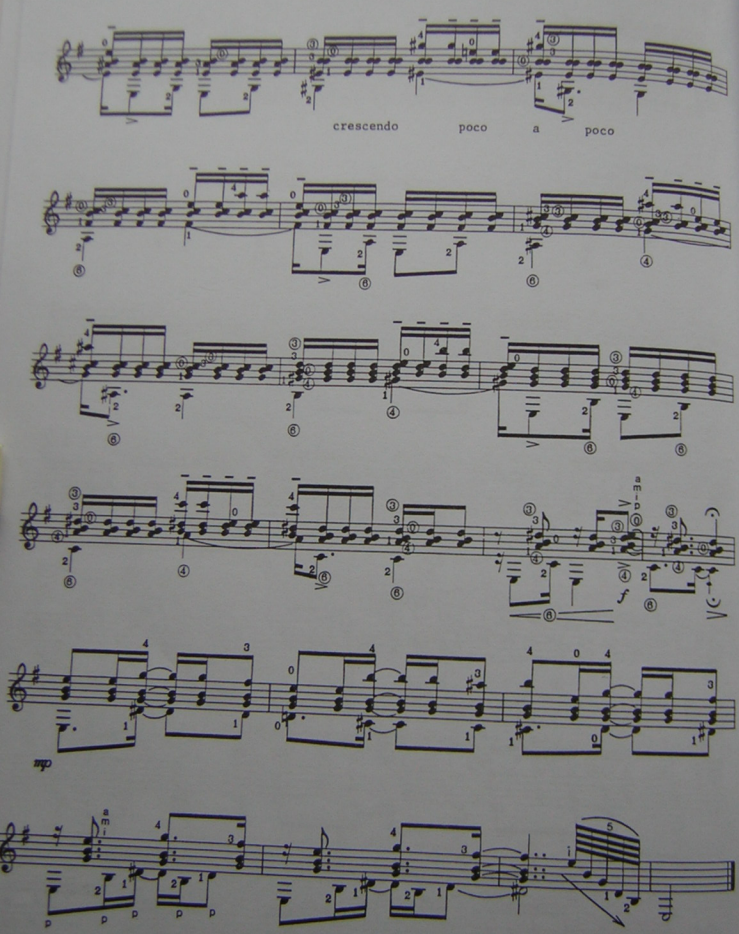


和弦連奏的練習

和弦必須同時彈出，不可以彈得像分散和弦那樣

右手食指、中指與無名指必須結合成一體，就好像一根手指般，如此才能得到精確的演奏。




crescendo poco a poco
mp
p p p p p

右手技巧

第二册技巧練習的說明

第二册所設計的右手練習是爲了使手指個別及聯合的動作更靈活。在開始的時候，應強調動作的正確性，稍後的階段再考慮各種不同的 Toque，開始時最好只用 Toque 1（自由的）去練習；至於力度變化及具有不同音色的 Toque 5 要等到進階程度時才開始使用。

關於左手，其動作應簡化或只是沿著指板移動的動作，並要使手指保持固定的型式。這具有聽力上的檢查作用，而且能幫助學生在初步階段減少右手出錯的機率。

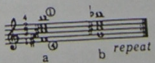
儘管左手居於右手的附屬地位，但左手手指放置的方式必須避免浪費力氣。這樣才能使注意力完全集中於右手，這就是第二册練習的整體目的。

現在看看第一型（ Formula ）中左手手指的放置，見例一。

例1

這種配置是屬於橫向手型，手臂肌肉如經訓練，則能使動作更輕易達成，因爲手指的型式乃由手臂來決定，下面的練習（例 2 ），有助於了解此一觀點（ 2 、 3 指要保持固定）。

例2



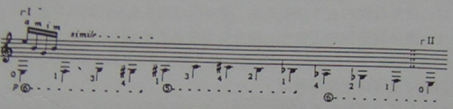
例二(a)當中，各別而言，1和4指在F＃（第4弦）和B（第1弦）上，由和弦(a)變換成（ b)時，應讓手指在半空中就集中在一起，手臂作出旋轉的動作來改變手型。

右手的動作

第一個階段是要三個手指與拇指以同一力度來同時動作，而以機械性的觀

點而言，其目的在於使手指各自獨立出來，至於音色的差異與力度的變化則留待其它階段。

一旦第一階段達成，就可開始第二階段。我們必須回到前面，在拇指加上旋律的設計至 Fórm 102止（見例3）。在此，第一、二、三弦是開放弦，因而可以把大部分注意力放在拇指，而i、m、a指以次級的力度彈奏（經由先前的訓練，現在要做到如此已非難事）。那麼拇指就可以不多花力氣地帶出主要層次。要注意的是由拇指產生的強音，不僅是彈奏出來而已，而要能刻意地使其它手指居次，以較弱的音量突顯拇指（在某些具有不同聲部進行的音樂中，這種觀念很有用處）。



例3

事實上，對於像吉他這樣的樂器而言，音量範圍有其限制，想要使某一音自一群音當中突顯出來；或者同時彈奏的不同旋律線要有所分別；或者某一手指使其唱出旋律而其它則居次要層次；這些力度上的表現，並非藉由增加的動作，而是要明白如何減弱其它聲部。當然，也會有些情形是在音色方面可以達到同樣的目的，這也是吉他的重要部分，我們已在先前的章節中討論過了。

想要克服某種技巧上的問題時，最無成效的莫過於一次又一次地重覆，而且這樣的重覆只不過是肉體上的努力。甚至說得更明白些，我們應摒棄這樣的練習方式。本質上，我們要考慮的是大腦與肌肉之間的並行。在做練習時，唯有賦予極度重要的明智態度，肌肉才能理解與吸收某種行爲模式與相關反應的結合。事實上這才是我們應有的練習方式。

要有正面發展的絕佳途徑是要肌肉動作得以與心智合一；除此之外，要獲得最大的效益就需將練習的期間依心理與肌肉集中程度分類成短的間隔。在每個階段雖然需要短暫而全面的休息，但再度恢復練習時就要確定心神是領導著肌肉。下一步則與以此方式學習而得的動作的統一有關，因爲此時已開啓了動作，所需要的是一些小衝力以確保動作系統不會失去原先的慣性作用。因此在上述情況下，每一個集中期間直接與肌肉的動作結合，將可增強心智與肉體的發展。

回到第二冊的練習：爲要避免無益的機械化的方法是將結構中每一獨立的形式結合起來，這樣反而能使人更提高警覺。一旦前12個練習都熟悉了，就可以將左手把位變換與不同的右手形式結合，但不能使連續性有所遲疑或中斷。當同樣的過程應用在拇指節奏的變化時，需要更多意志的控制，因爲每一個形

式的結合都需要打破存在它們之間各別的慣性作用。

Fórm 73到84可以分兩階段來練習。第一階段先不管休止符，第二階段就要將它併入而成爲技巧的要素，亦即在休止符上面的音符彈奏的同時，使用精確的拇指直接滑音。

到Fórm 102止，都是使用如下的配置法：第三弦使用i 指，第二弦使用m 指，第一弦使用a 指。而Fórm 103開始的練習，則是一指不斷換弦彈奏，而其它手指則彈同一條弦以當作參考點。這些練習需要手指的移動及跳躍來使每個手指的獨立性有更大的發展空間，而且使手指之間的分離度能有變化。

在標示有"分離出來"或"唱出來"的音符就要使用Toque 5所提供的不同音色中的一個，使此音符突顯出來。這並非意味著不能使用力度的因素來使音符清晰，而是動作的訓練方面在此處需要的是音色的使用，因爲這要使旋律指與其它手指的姿勢有所不同。而且，到目前爲止所需要的理論知識以及實際練習之間的整合是十分重要的。

前述的練習中還要加上一些發展彈性的練習，其功能是純生理上的。這些練習可以促進手指的演奏能力，因爲一般的觸弦缺少抗衡肌肉的參與，也就是指與彈弦方向相反的動作。在一個正常的觸弦，手指通常是以最小的力量來控制回到最初位置的動作（幾乎是休息狀態）。而現在要將這回復的動作視爲最重要，它將要以最大的力量及動作的最大幅度來做出。Fórm 198和198bis是訓練抗衡肌肉來協助平衡每個手指的相反動作（觸弦及其回復原位），以在最短的時間內獲致較大的彈性與速度。

Fórm 199和199bis中手指的姿勢扮演複合的角色。每個三連音的第一個音符要加重音，必須使用Toque 2或Toque 3來彈奏，其餘的音符要用Toque 1來彈奏弱音。

這些彈性練習能使手指的觸弦及速度獲致極大的控制。Fórm 198及198bis的特點是慢而大幅度的動作；然而Fórm 201所強調的是速度。爲了獲致相當程度的速度，就要了解，如果手和手指都一直處在收縮狀態，就不可能維持快速，也無法控制這種快速，所以一定要在肌肉的動作中，隨時有放鬆伴隨著。

這個練習的第一步驟是要把5個把位分爲5個分開的段落，每個段落之間都要插入全面的休息。而在段落之中則毫不放鬆，把力量完全用出來。或許會令人覺得不尋常，但會發現在第一段落（15到20秒）結束後，肌肉的耐力好像都用盡了。我們要清楚一點，在每個段落進行時不可能有放鬆的狀態存在，因爲肌肉張力是一直持續著。更進一步說，這練習的眞正價值在於這短短的段落中所引起的肌肉疲勞就好比是經過一段很長時間的練習。要記得在運動與休息的明顯分野：前者是最大的出力，後者是最大的放鬆。

同樣地，其它的段落也以相同的方法進行，每個休止的時間大約5秒。第一個段落所能獲致的最高速度要保持到其它段落，也就是到第5把位。隨後，在放鬆與肌肉活動之間會有一令人滿意的方式來達到理想狀態。肌肉動作與放鬆要

一間進行以獲致在單一段落中個別因素總和的流暢性。

Fórm 203介紹和弦連奏，以使各種Toque包括 Toque 5都能實際運用，這些Fórm的重要性在於分別手指不同姿勢的能力，旋律指要有特殊的姿勢，以突顯這些練習當中所標示的音符。這些和弦無需快速彈奏，事實上，這些練習都要以慢速來彈奏，注意每個手指應採用的姿勢，唯有如此，旋律音才能有清晰易辨的音質（不論他們是在外聲部或內聲部）。

Fórm 228 中，i指一直不斷地重覆G和A音，要使用 Toque 5 ，運用固定法使最後一個關節形成明顯的角度並保持固定。至於兩個開放弦是同時間隔地彈奏，必須要使用 Toque 1。拇指以指肉彈法，必須運用整體肌肉，以基部關節來帶動。

因此，依力度、音色的不同，會有三種不同的動作要分別出來。第一個層次是拇指以中強彈奏，帶出低音部的旋律。食指（G－A）則以不同音色（使用 Toque 5 ）帶出第二個而且是同等重要的層次，最後，a 、m指是用 Toque 1 以弱音產生第三個層次。

這一切動作的目標是使這三種因素同時作用，能在它自己的層次上很清晰地分辨出來而不相干擾：三者不會有任何一方受損並能清楚地展現自己特色，三者的價值都能完全肯定。

Formula 228 本身並無特別的重要性，但它卻能開發出手指不同奏法的結合。我們將在一獨立的章節中，摘錄分析大作曲家的作品，以便有系統地詳察在各不同章節所討論的經驗與觀念——也就是所用的技巧。

本章節錄自本社出版之大師卡雷巴洛名著：古典吉他——樂器技巧的理論與應用一書之第十一章及第六章A段。

食指、中指、無名指的觸弦方式（ Toque ）

Toque（註）

1) 依強度順序

Toque 1——自由的

這種 Toque 在彈奏單音、琶音或柔和的和弦時十分恰當。關節不必固定，所以手指可以自由地動作。保持恆定的觸弦速度，將使此種觸弦顯得靈巧而明快。至於最初的衝力要在彈弦後馬上藉由手指向上及向外彎曲的動作使衝力轉換成一抑制的動作，避免碰觸到鄰弦。

Toque 2

這種音量較大的 Toque 要將手指最後一個關節固定，讓第 2 、3 節指骨形成近乎一條直線。動作的軸心是在第 1 和第 2 節指骨的關節交接處（圖 1 ）。

圖1　Toque 2

與第一種 Toque 相較，它對弦施以較大的壓力。這是來自於經由固定最後一個關節而有更多肌肉參與彈弦的動作。

Toque 3

這個彈法要把動作的軸心移到手指的根部，也就是手指與手掌的交接處（圖 2 ）。而其它的關節都要保持固定以避免形成太明顯的弧度。因此整個手指能透過其整體肌肉而形成單一的動作體。

註： Toque 在西班牙文中的字面意義是接觸，在此用來指幾種所能使用的特殊觸弦方式。

・動作軸心

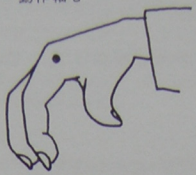


圖2　Toque 3

Toque 4

此彈弦法增加了手的動作。只有將指關節固定，手的參與才能發揮作用。動作軸心在手腕（圖3）。當需要更多力量時，手臂也要主動協助，此時手腕也要視情況而如同手指一般使用上固定法了。

・動作軸心

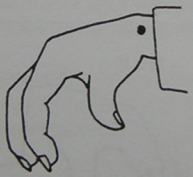


圖3　Toque 4

我們一定要了解，在 Toque 4中，並非手指和手的動作就廢棄不用了，事實恰好相反：它們在動作上與手臂、手腕平行，這將會使各個不同的動力因素直接參與觸弦。

2)與音色的關係

Toque 5

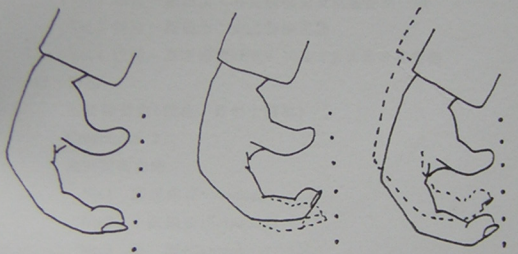
這種彈法是固定最後兩節指骨間的關節，形成一彎曲的角度。以這樣的前提去觸弦，並且與實際的觸弦力度無關。因此，Toque 5並非依動作的限度而是由角度的大小與僵硬度來決定。依固定僵硬的程度有所不同，音色就可以有許多變化，其中，像是：清晰、略帶金屬音質、金屬般的聲響、尖銳且具衝擊力等。這些音色全靠手指固定僵硬的程度來產生。

還有第二種力量也要考慮：這是與每一次彈弦所用的動作有關。和前述的

固定僵硬相反，這必須是輕柔的，因此，儘管手指固定著，觸弦卻不可生硬。這樣觸弦的適用力度範圍由甚弱開始，一直到中強，決不可超越力度的上限，否則預期的音色就會被撞擊的聲響所取代。

在說到有關音色的觸弦方式時，指甲的角色可重要了，像是要把弦拉起一般；使用輕一點的觸弦力量能使原本會產生刺耳噪音的觸弦轉變爲表現音色的，手法。

有一點很重要：由於 Toque 5中，最後一個指骨要彎起以形成某種角度，所以手指會暫時不在正常的位置上。因此手要稍微調整以使手指能在要彈的弦上得到精確的位置，圖 4 就是說明這一點。



a.基本Toque　　b.手指彎曲的角度　　c.再調整手的位置

圖4

3) Toque 1的變形：旋律要素

Toque 1與手聯合使用時，就會具有表現旋律的有用因素，此種旋律要素可以用來表現某些特定的樂句。這與 Toque 2到 Toque 5之間的彈法沒有直接關係，因爲手指不須固定，也與音色的彈法（ Toque 5 ）無關。它是非常具有特色的，其聲音的高貴性與極細緻的音質乃是與歌唱的觀念有極密切的關連。

動作要領：手指採 Toque 1的姿勢，但它變成手的延伸，其動作則委由手來執行帶動。更進一步，還需要指甲與指肉的結合動作。因此，這種彈法，觸弦的感覺要靈敏，而且要用良好的聽力來變化各種音色。因此，指肉一指甲的結合體與手的動作都是很重要的。

手與 Toque 1結合，由手來主導動作，指甲一指肉的結合體則提供了觸弦部位。在這 Toque 1的變形中，我們可以感受聲音是推進的、柔和的，大多數是溫暖——有時會有些外向——但通常都是如歌般的音質，是一種優雅細緻的溫暖聲響。

當音量增加時，i、m、a指的最後關節不要彎曲，因爲這樣會令聲音尖銳且伴有雜音，因爲弦會打在指板上而發出嗡嗡聲。但另一方面，音色的 Toque 卻需要最後指骨彎起，因爲這樣才能彈出特別的音色，不過要注意不要超過了它觸弦的力度範圍。

本段節錄自前述大師名著之第五章C段