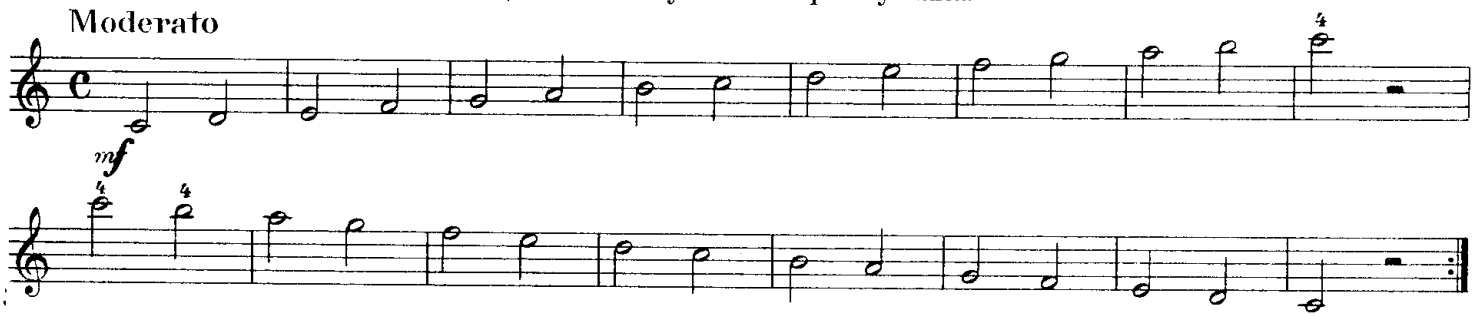
Ćwiczenia w gamach

JAN HŘIMALY
(1844 - 1915)

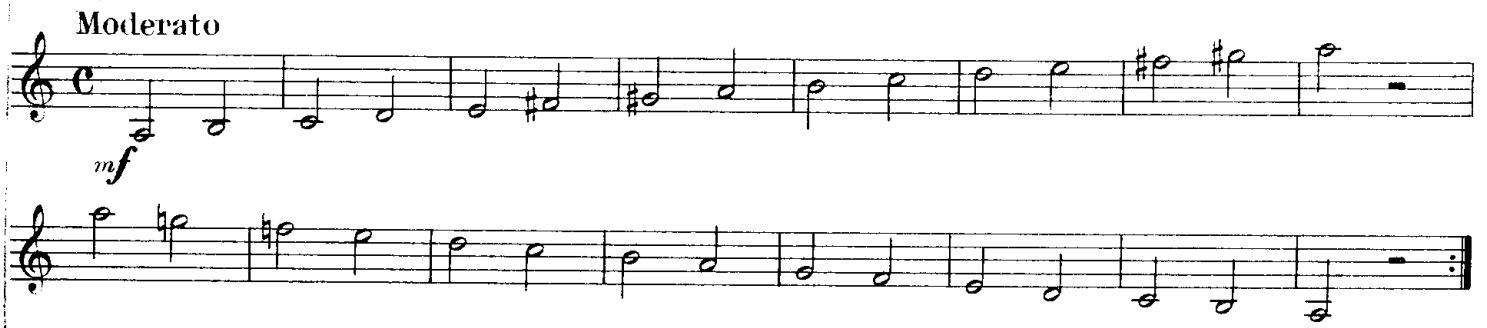
C-dur

Dobrze wytrzymując, szerokim tonem; zmiana smyczka bez przerywania.



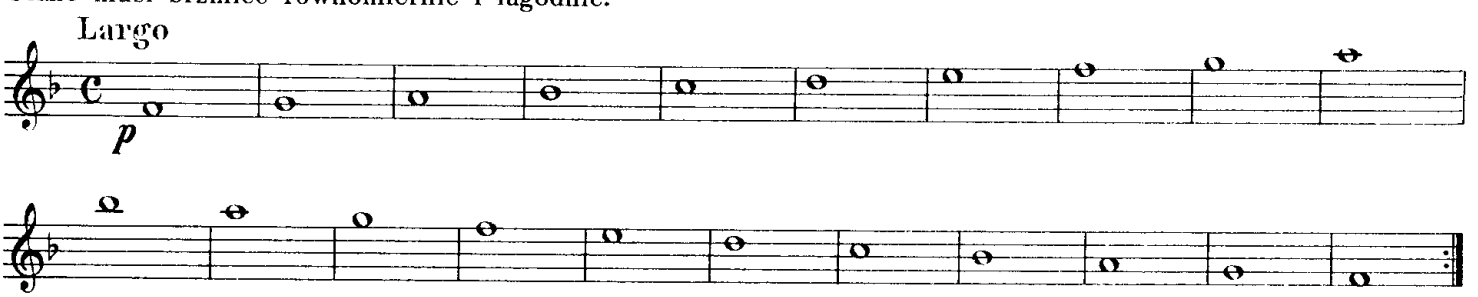
a-moll

Jak poprzednio.



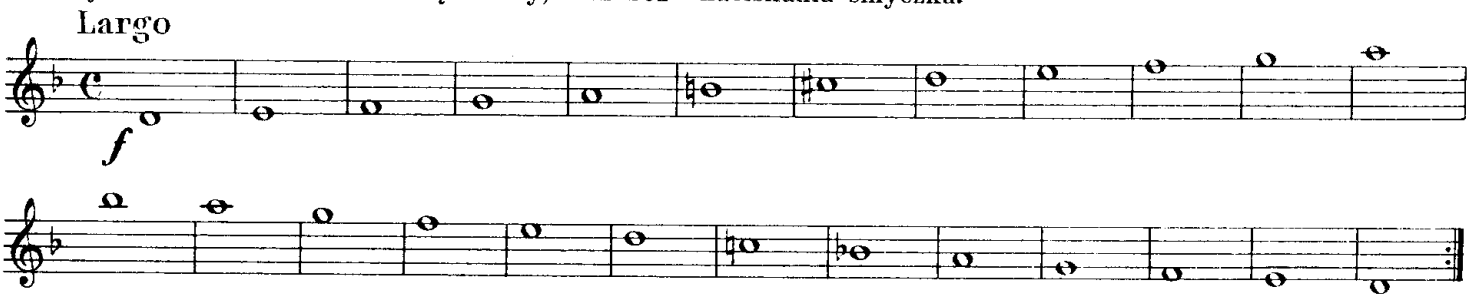
F-dur

Piano musi brzmieć równomiernie i łagodnie.



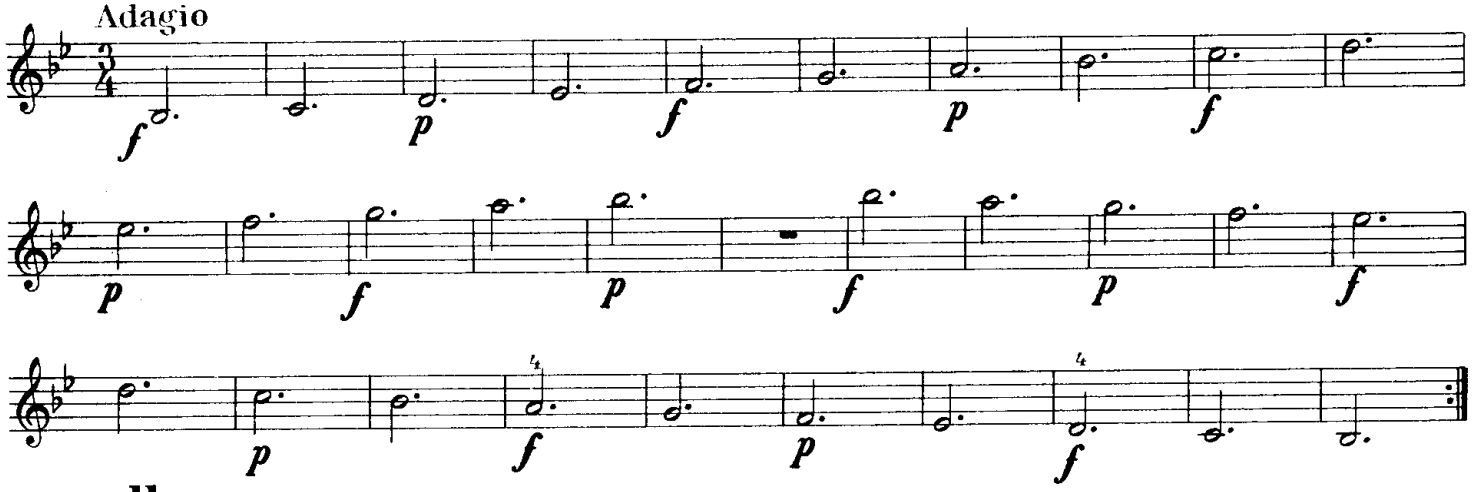
d-moll

Forte jednakowe do końca. Dźwięk silny, lecz bez naciskania smyczka.



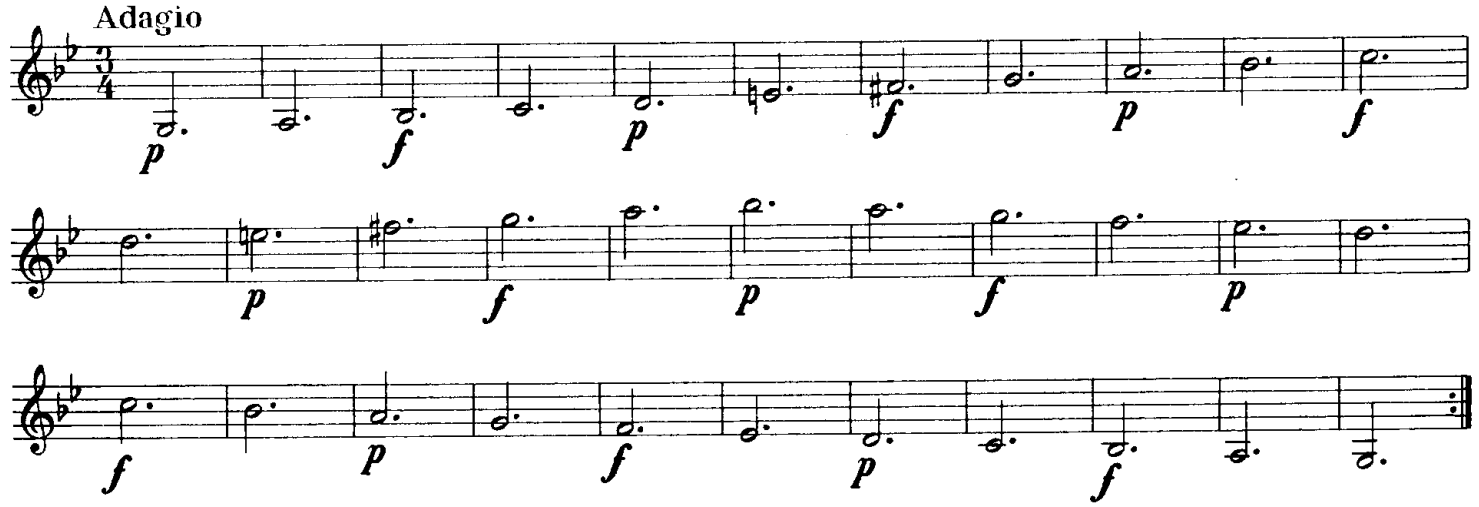
B-dur

Nie robić pauz przy przejściach z forte do piano.



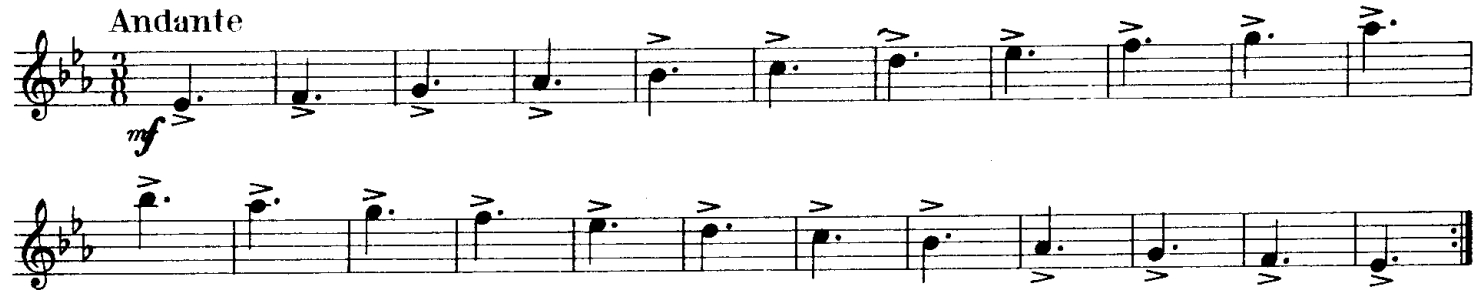
g-moll

Jak poprzednio.



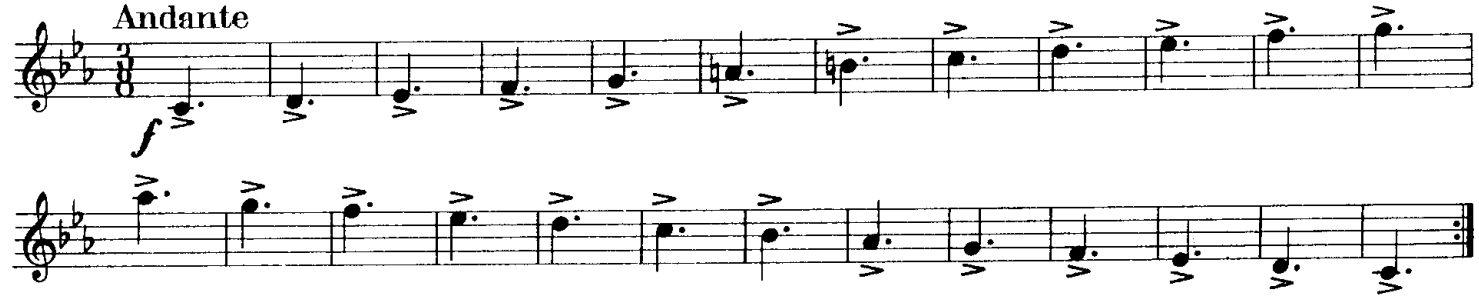
Es-dur

Akcenty przy smyczku w górę jednakowo silne jak i przy smyczku w dół.



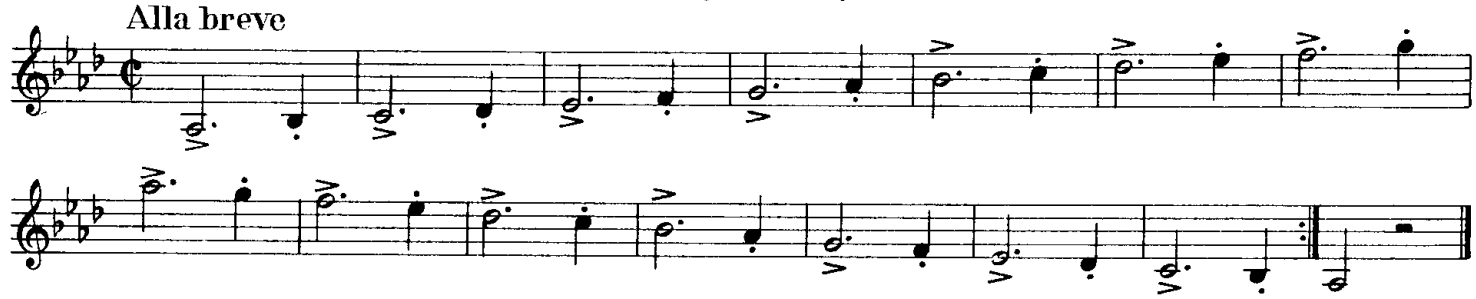
c-moll

Jak poprzednio.



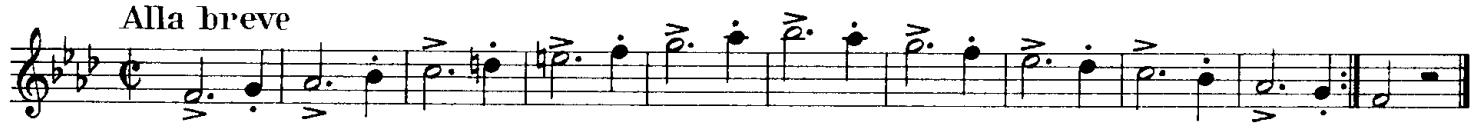
As-dur

(Liczyć na 2) Ćwierćnutę grać lekko i krótko, niemal jak ósemkę.



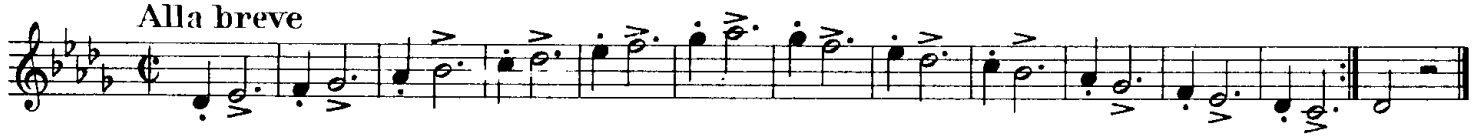
f-moll

Jak poprzednio.



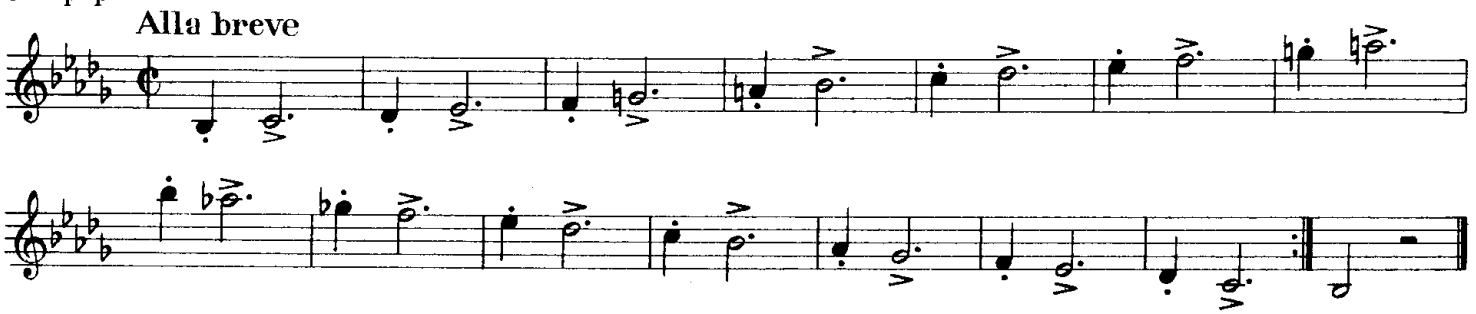
Des-dur

Ćwierćnuta niemal jak ósemka.



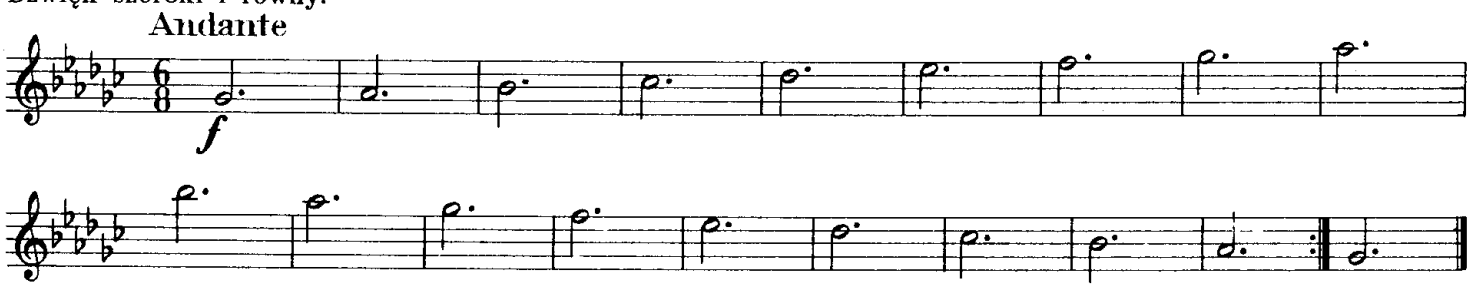
b-moll

Jak poprzednio.



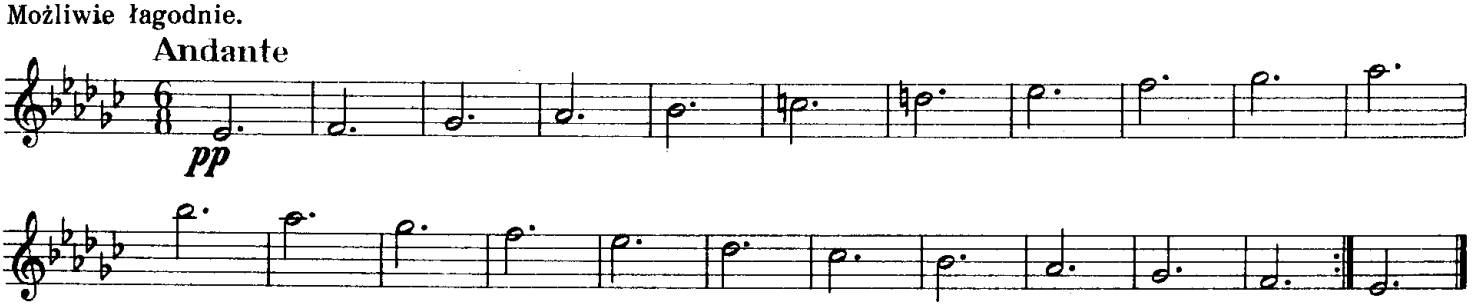
Ges-dur

Dźwięk szeroki i równy.



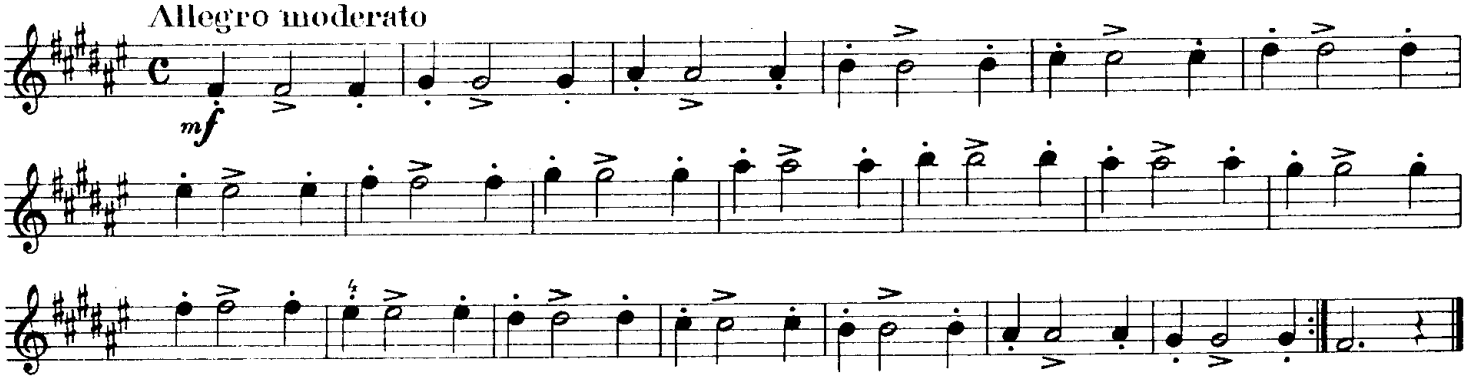
es-moll

Możliwie łagodnie.



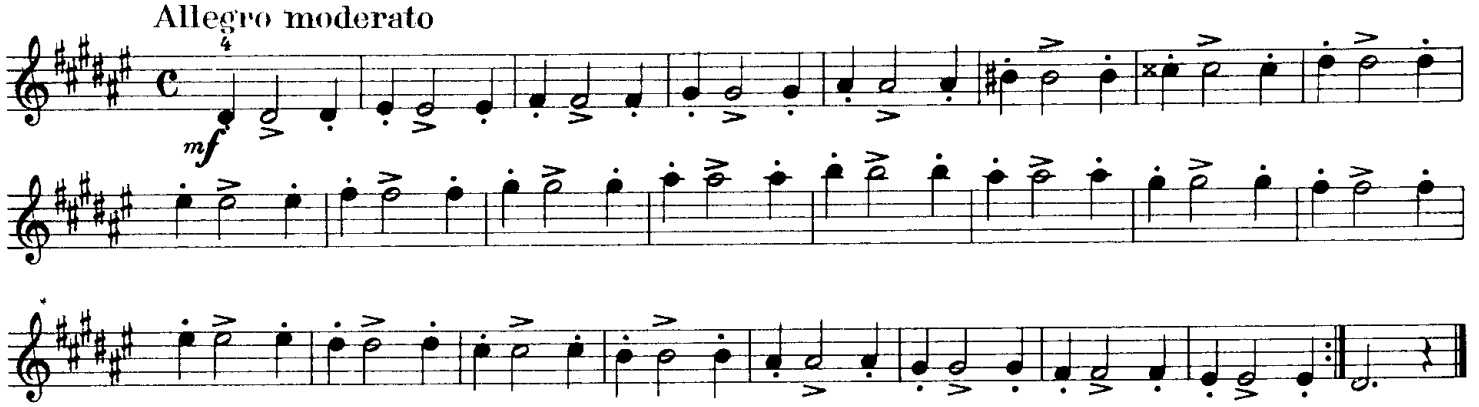
Fis-dur

Ćwierćnuta krótka; akcenty wyraźnie podkreślone.



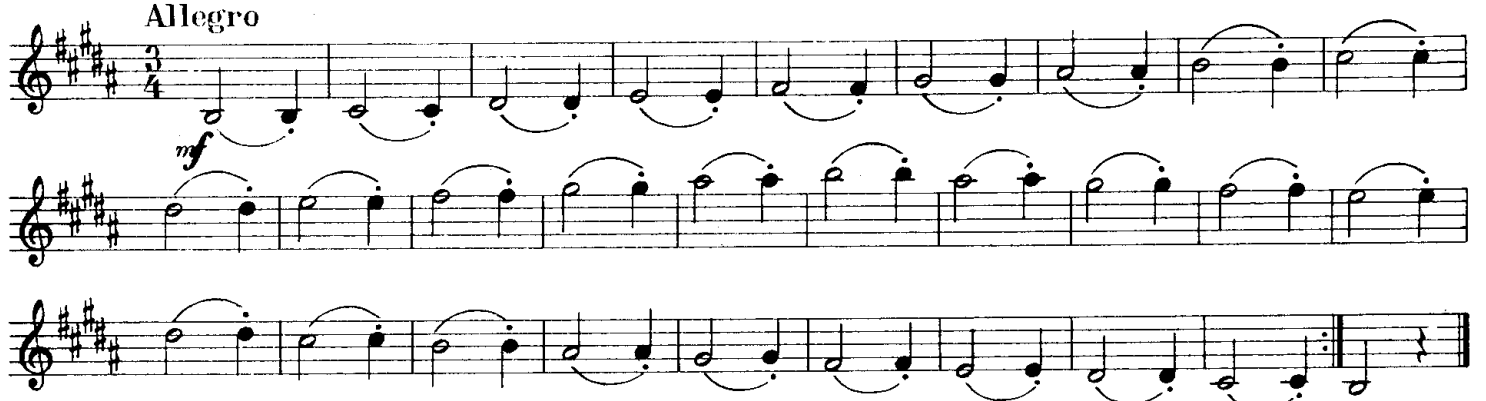
dis-moll

Jak poprzednio.



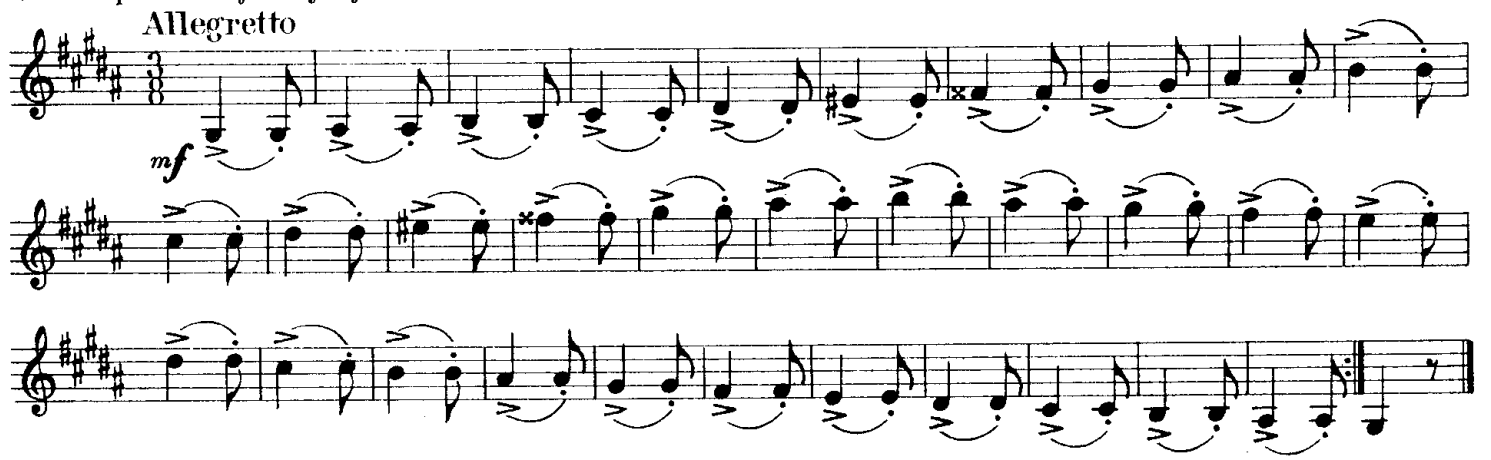
H-dur

Ćwierćnuta w tym samym kierunku smyczka, lecz nieco oderwana.



gis-moll

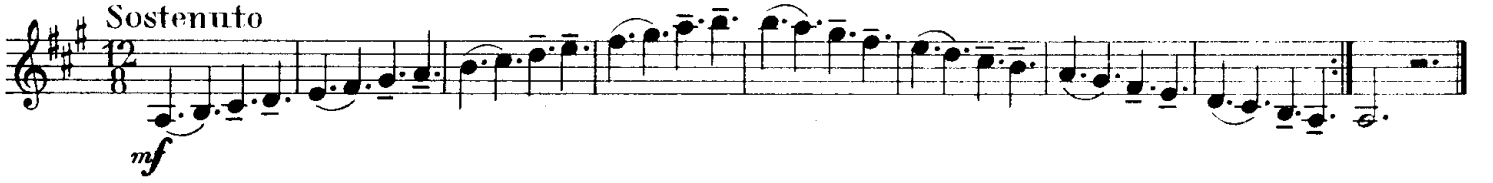
Ósemka podobnie jak wyżej ćwiartka.



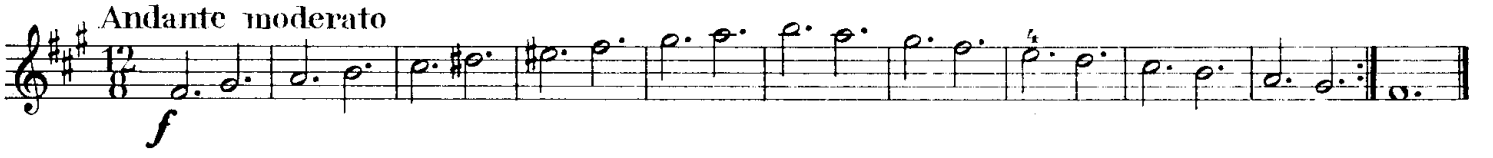
E-dur

cis-moll

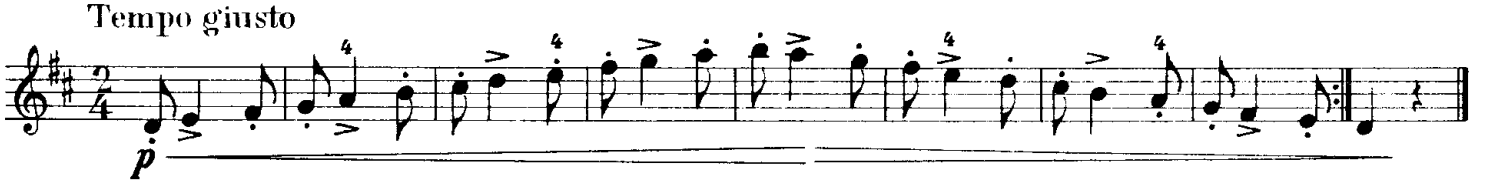
A-dur



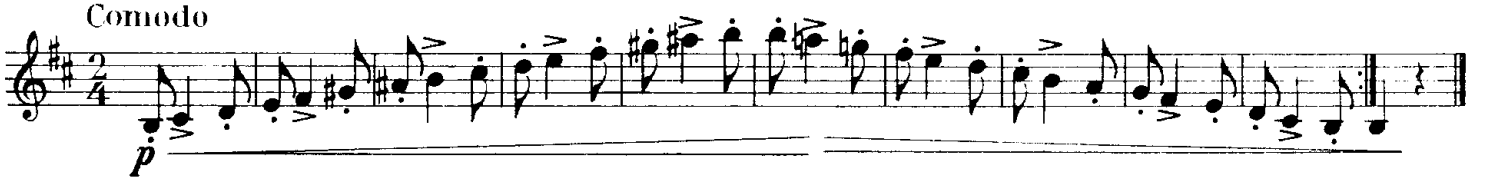
fis-moll



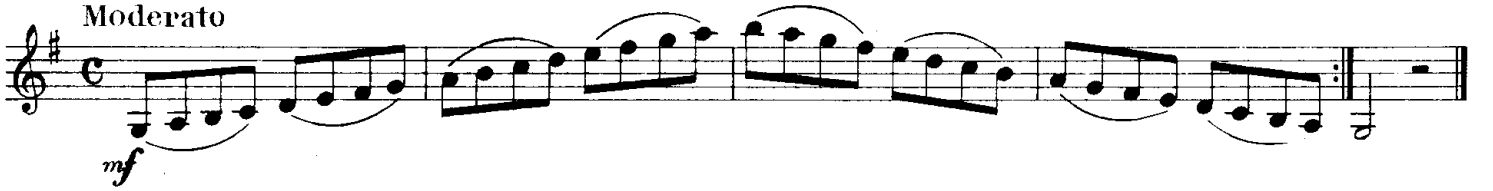
D-dur



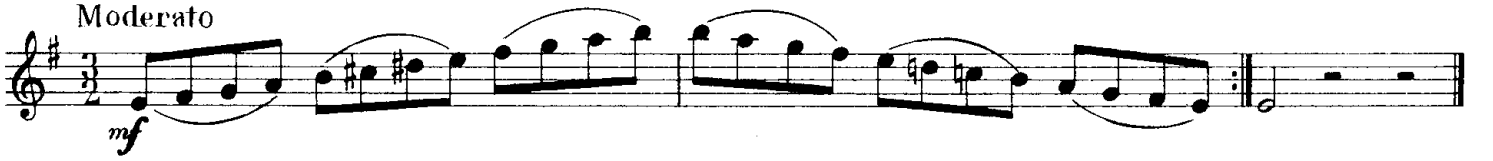
h-moll



G-dur



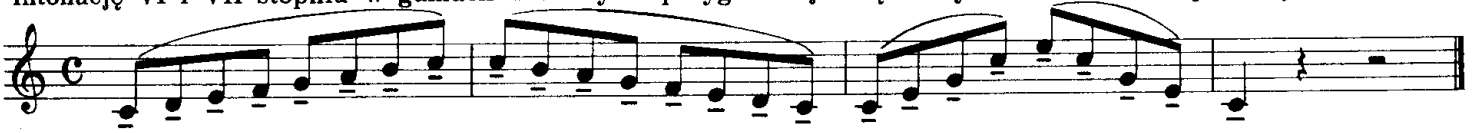
e-moll



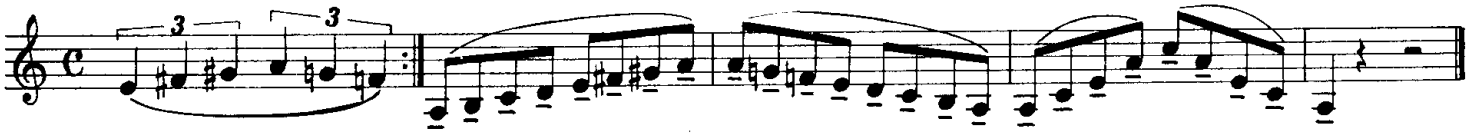
C-dur

Gamy te należy ćwiczyć najpierw legato, a dopiero potem smyczkowaniem podanym pod każdą gamą.

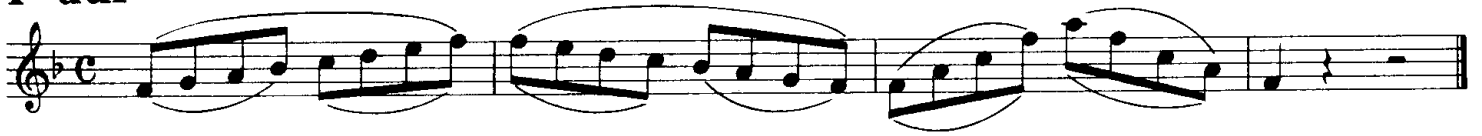
Intonację VI i VII stopnia w gamach molowych przygotowuje się małymi ćwiczeniami palcowymi.



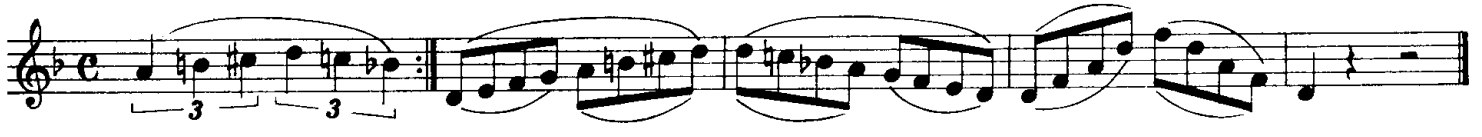
a-moll



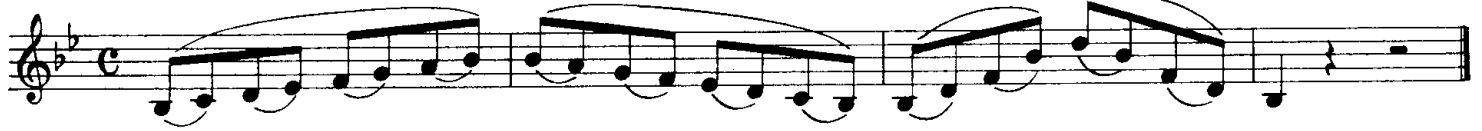
F-dur



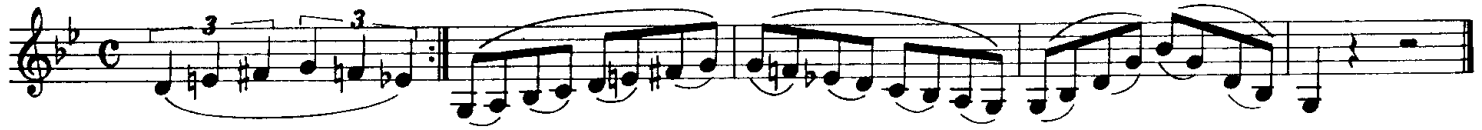
d-moll



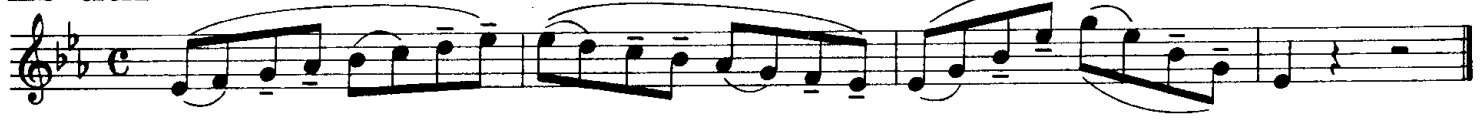
B-dur



g-moll

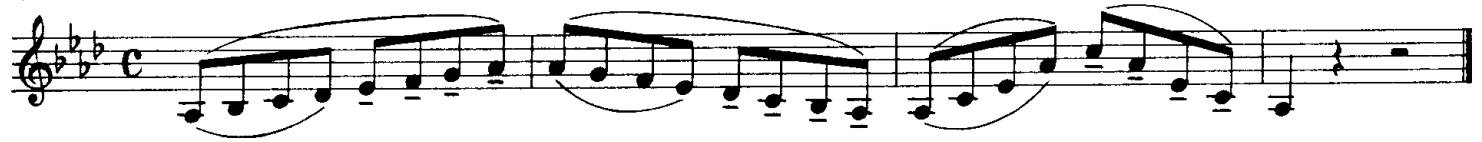


Es-dur

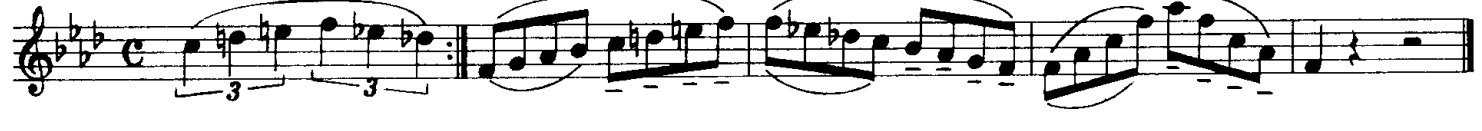


c-moll

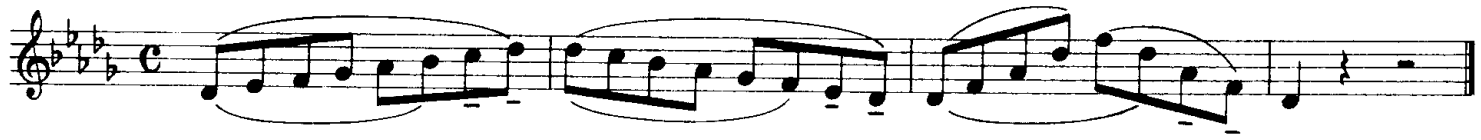
As-dur



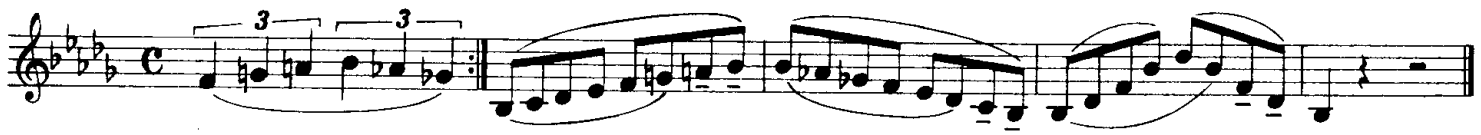
f-moll



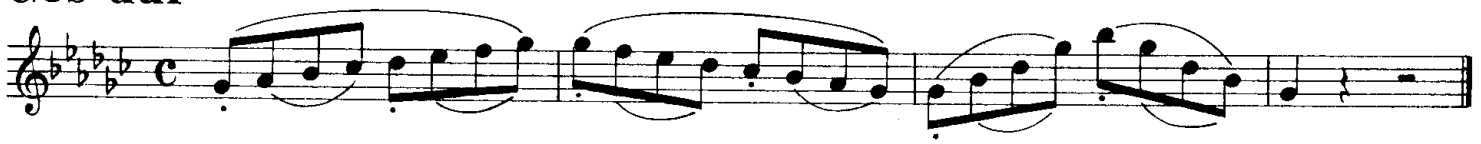
Des-dur



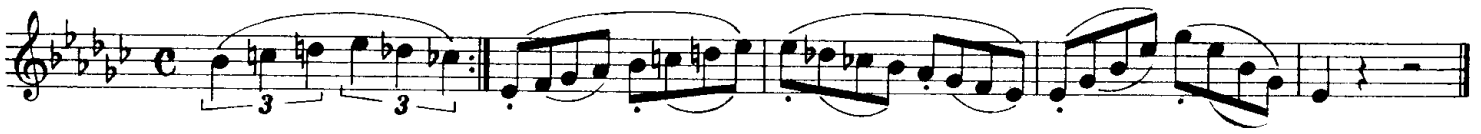
b-moll



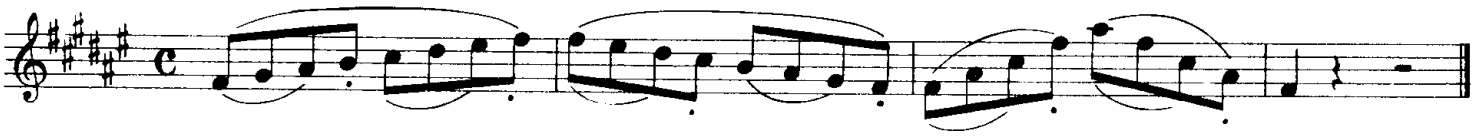
Ges-dur



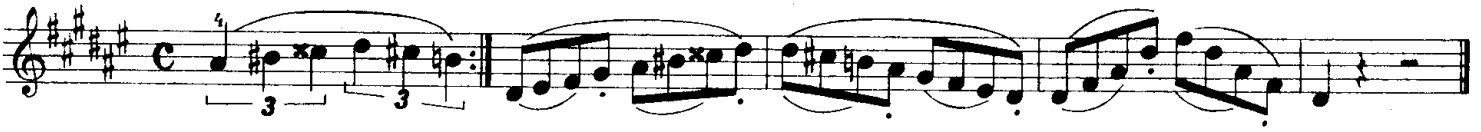
es-moll



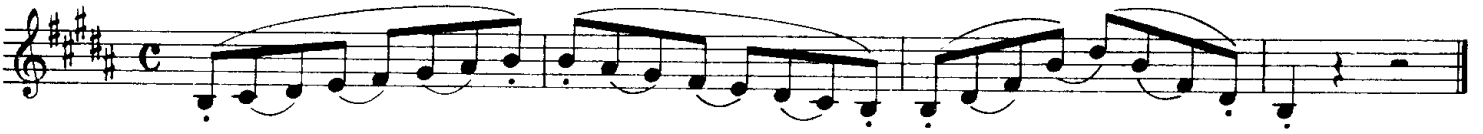
Fis-dur



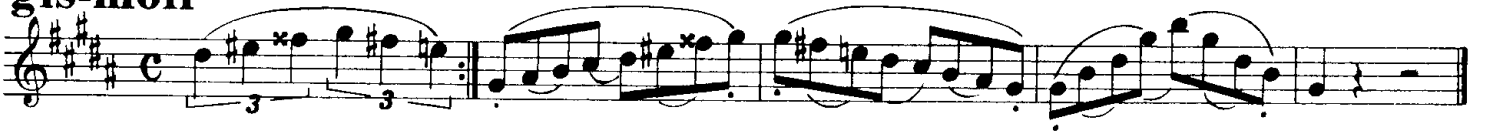
dis-moll



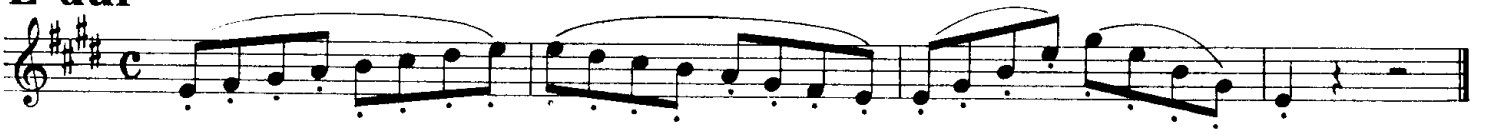
H-dur



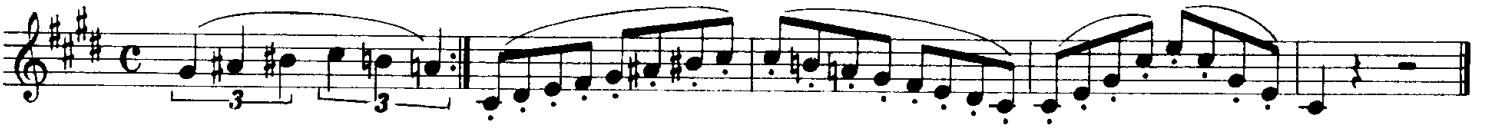
gis-moll



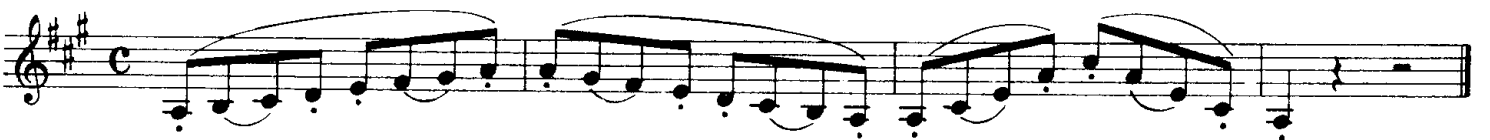
E-dur



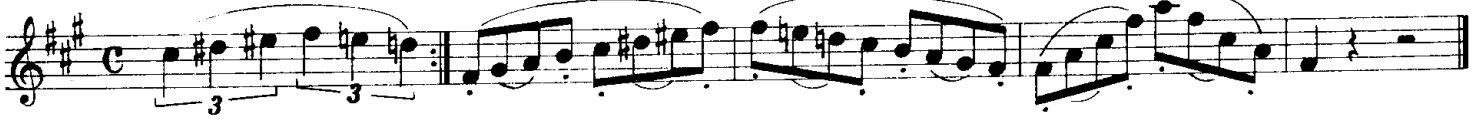
cis-moll



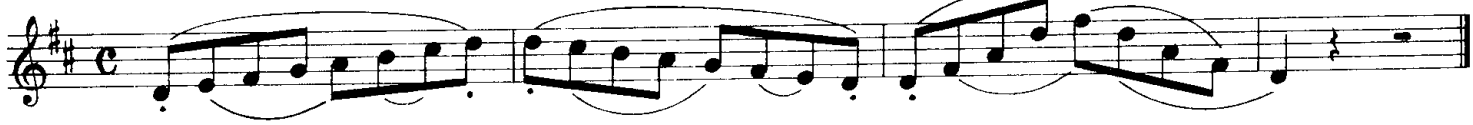
A-dur



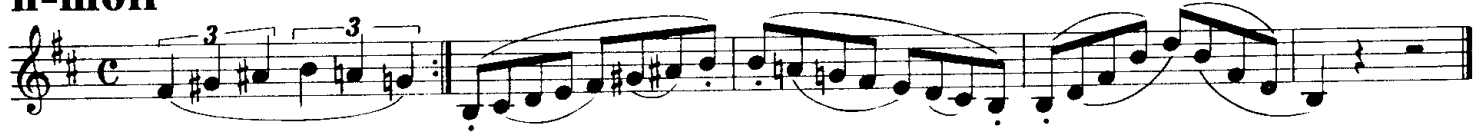
fis-moll



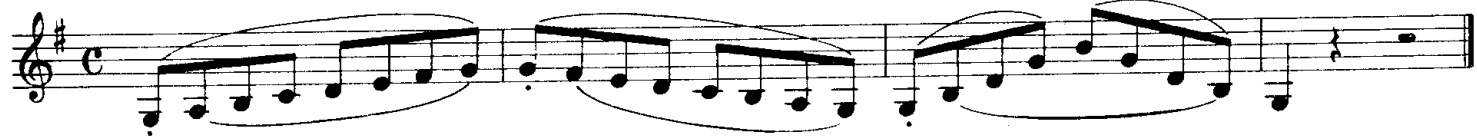
D-dur



h-moll



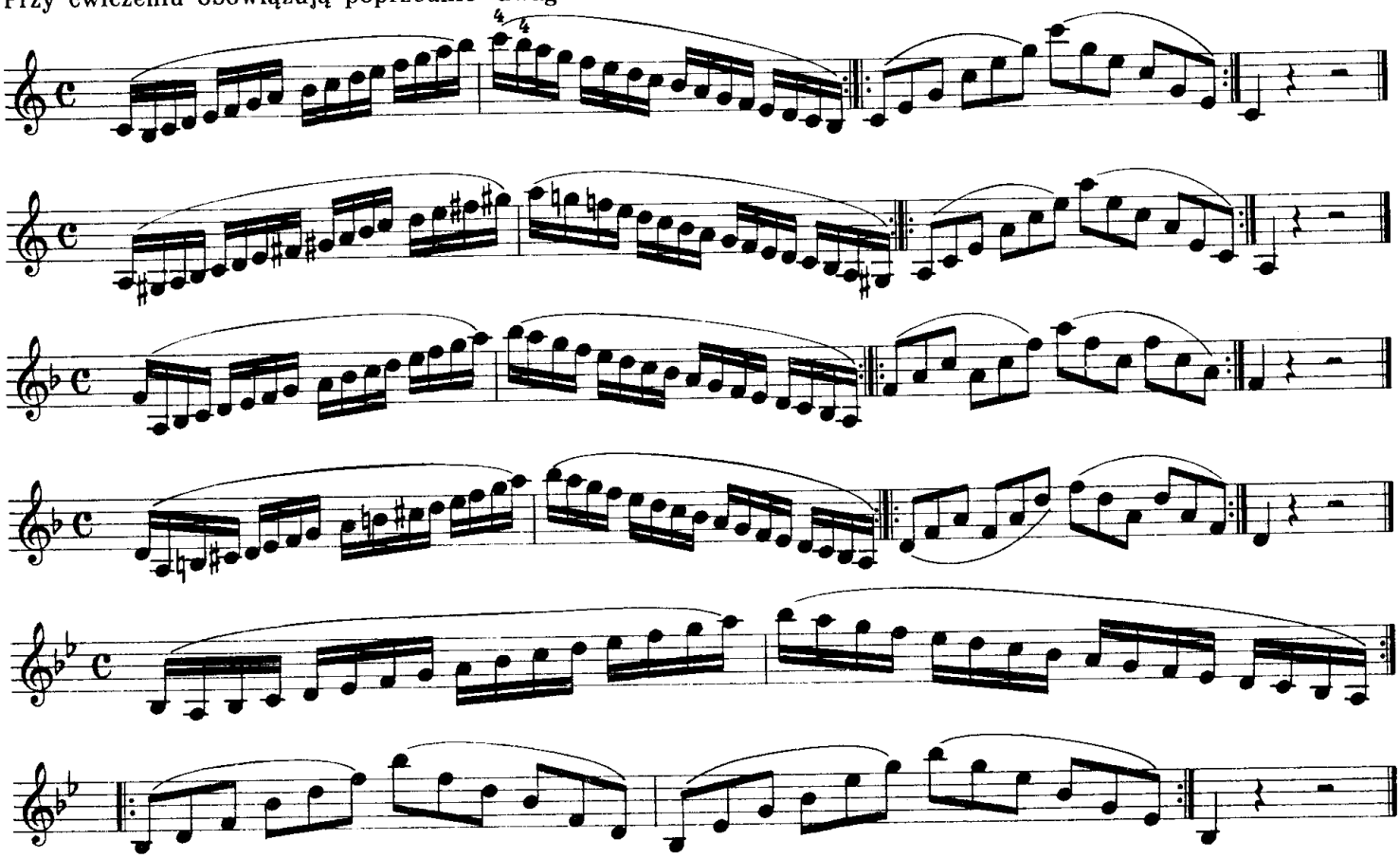
G-dur

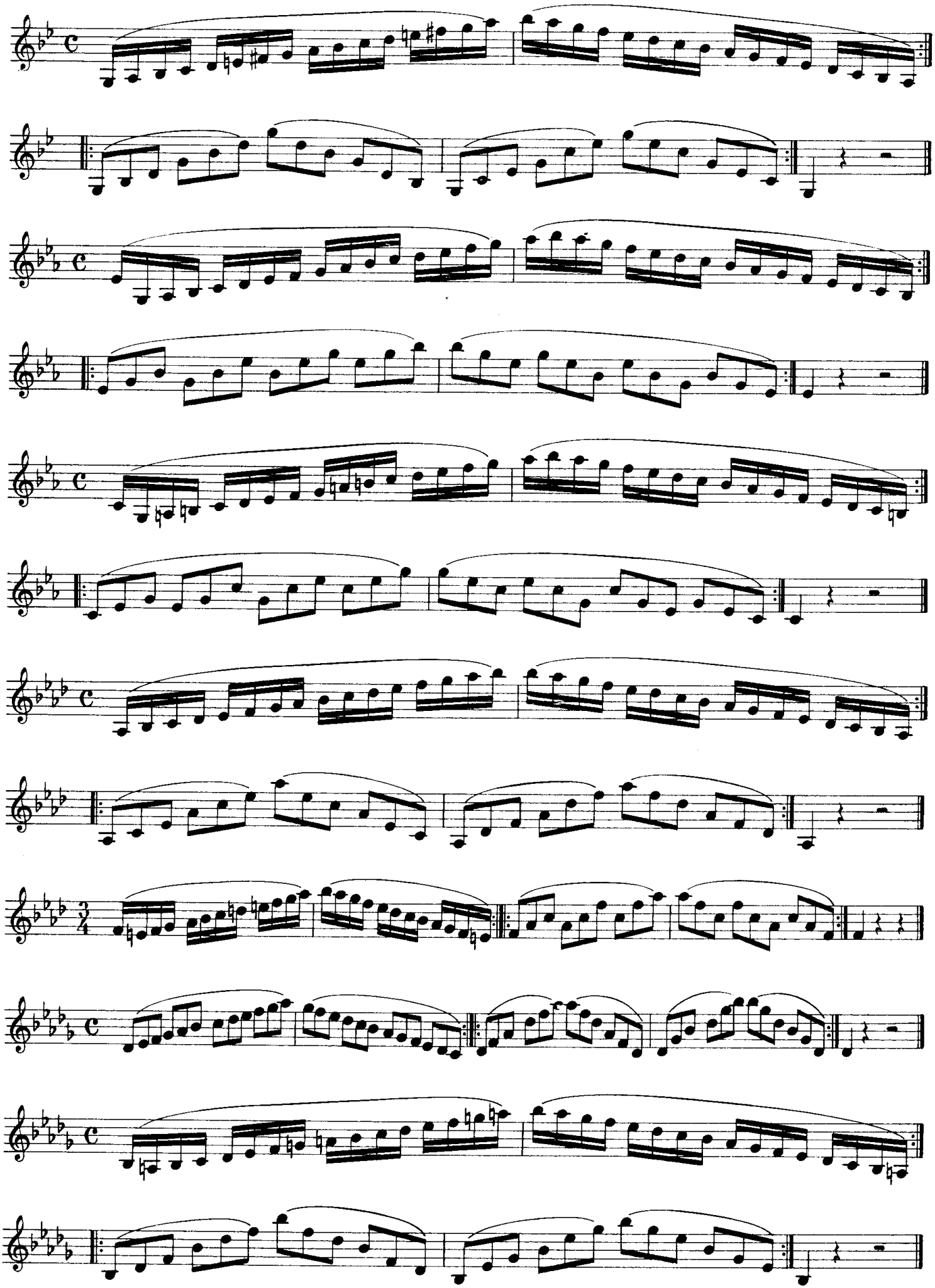


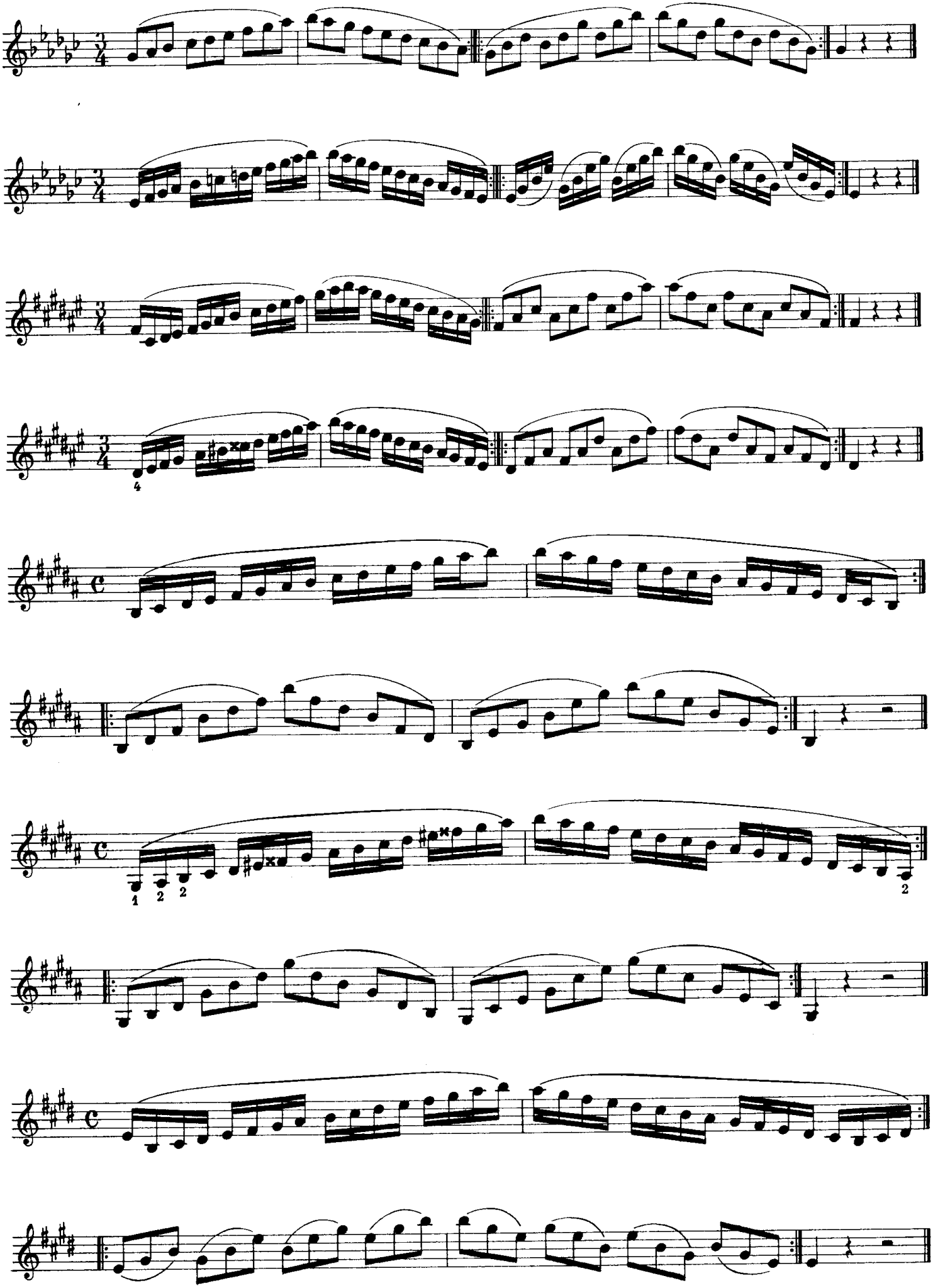
e-moll

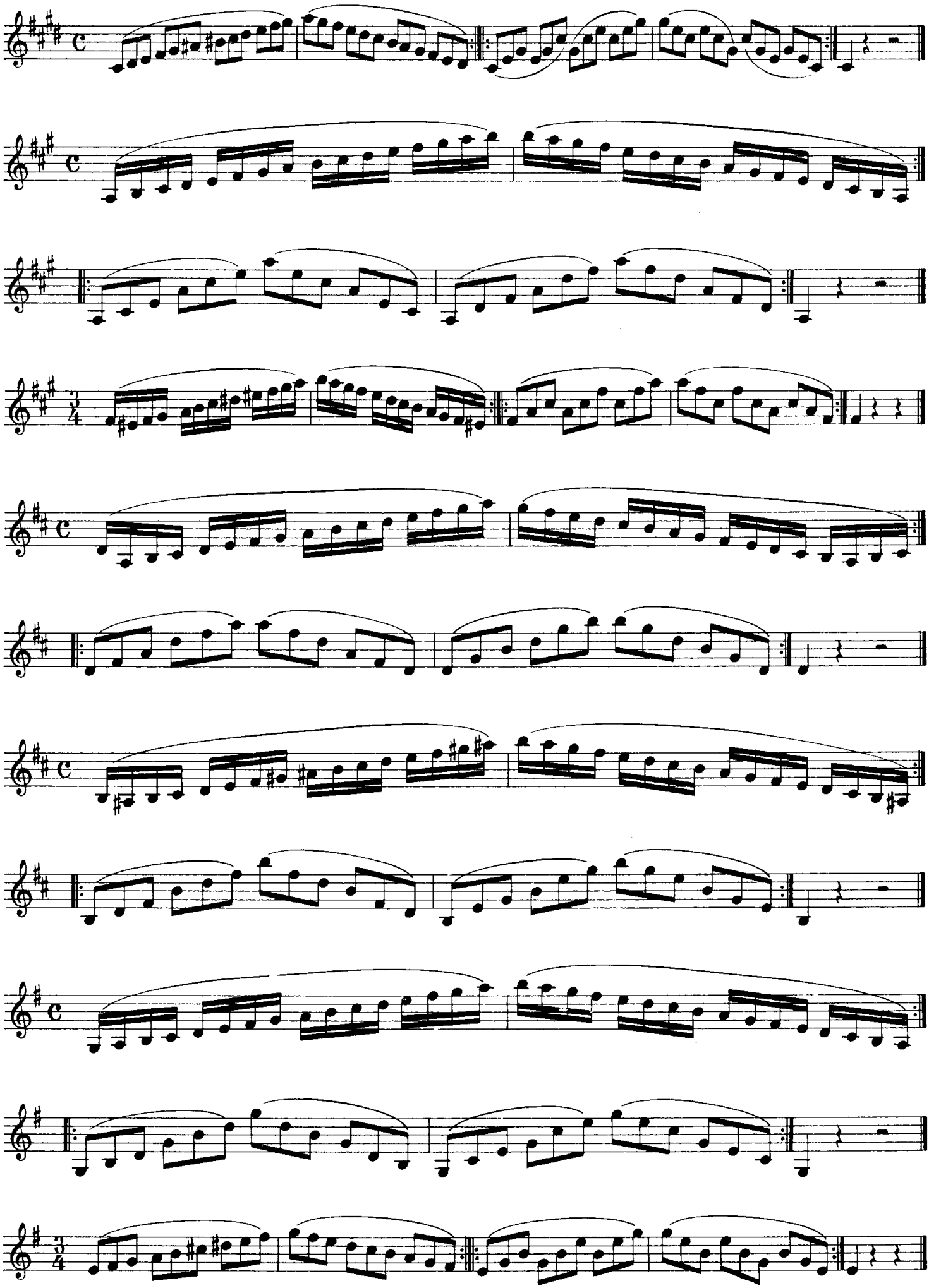
Gamy durowe i molowe w obrębie I pozycji

Przy ćwiczeniu obowiązują poprzednie uwagi.







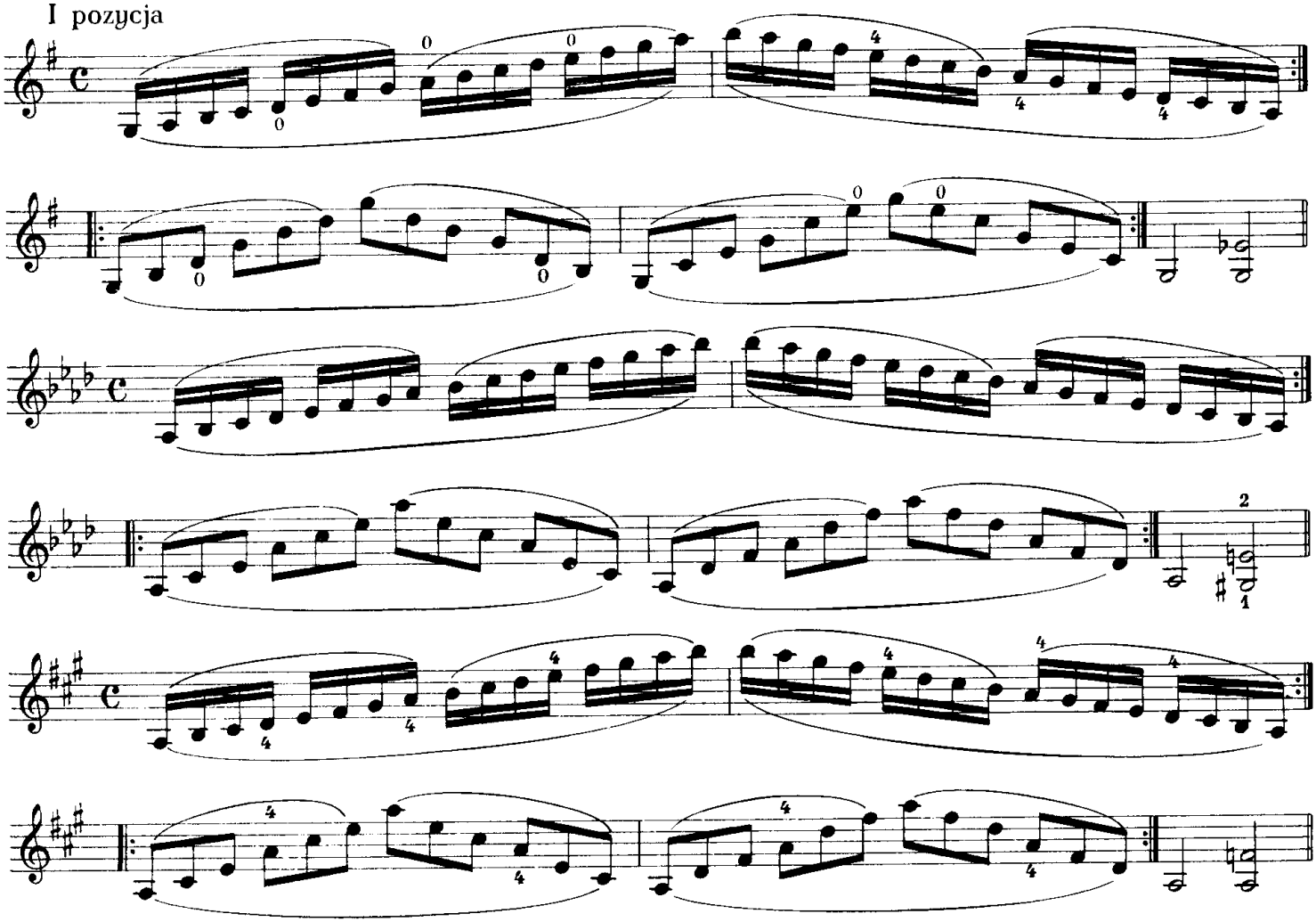


I

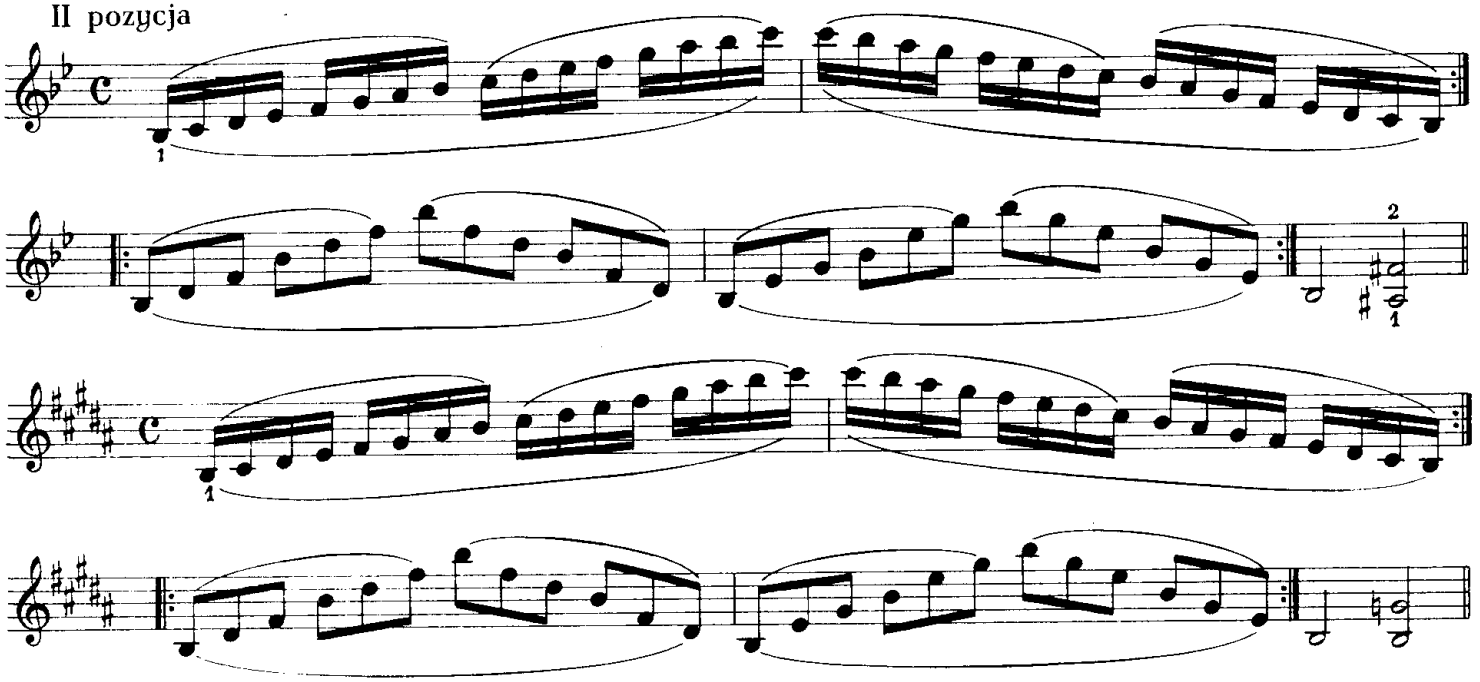
Gamy durowe rozpoczynane pierwszym palcem

Gamy bez zmiany pozycji

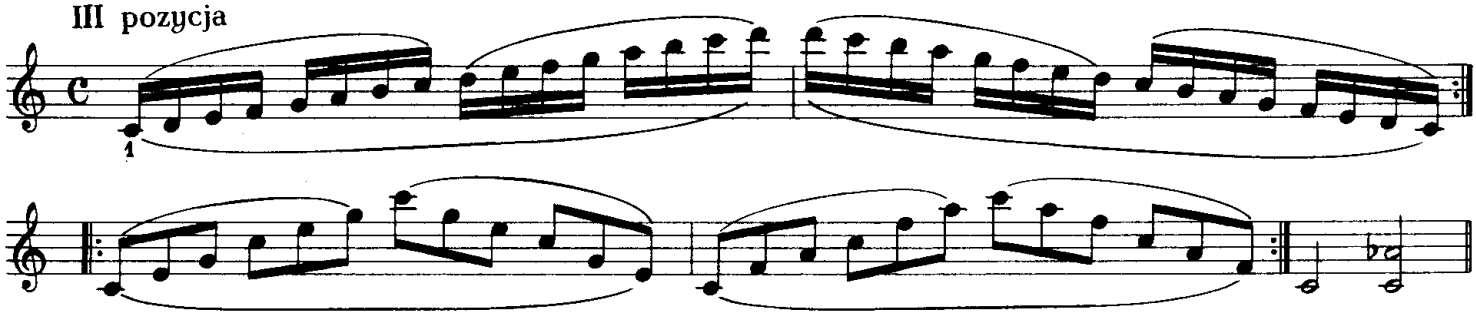
I pozycja



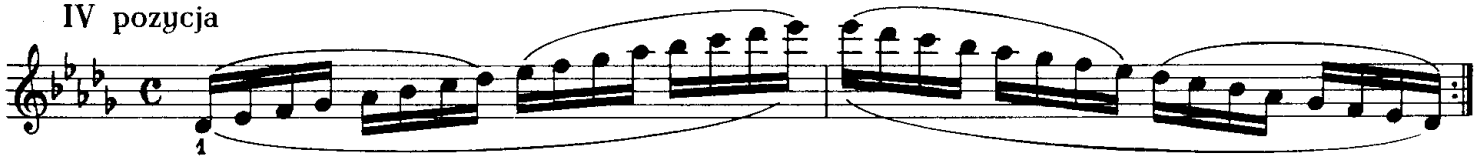
II pozycja

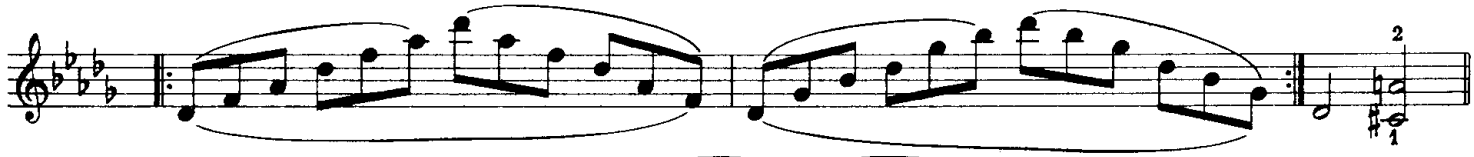


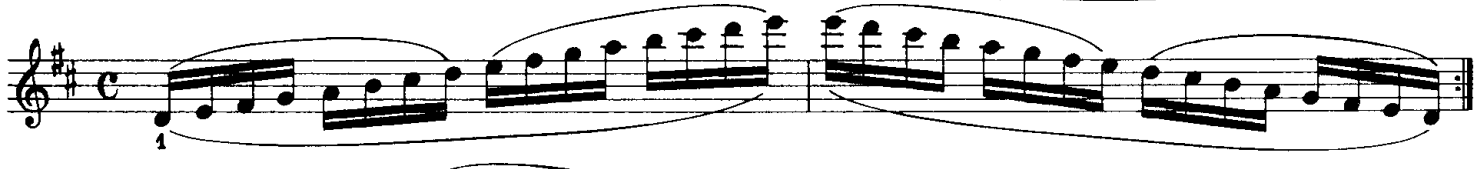
III pozycja

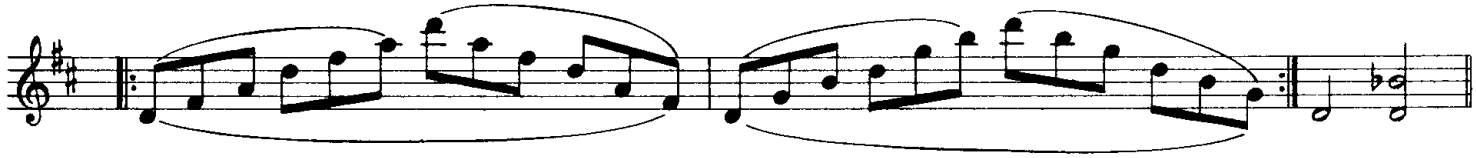


IV pozycja

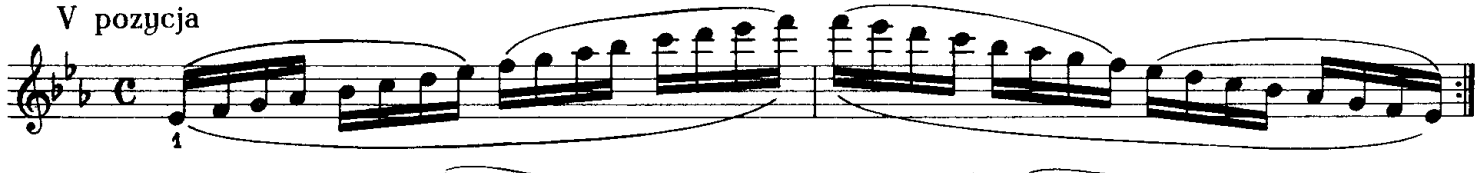


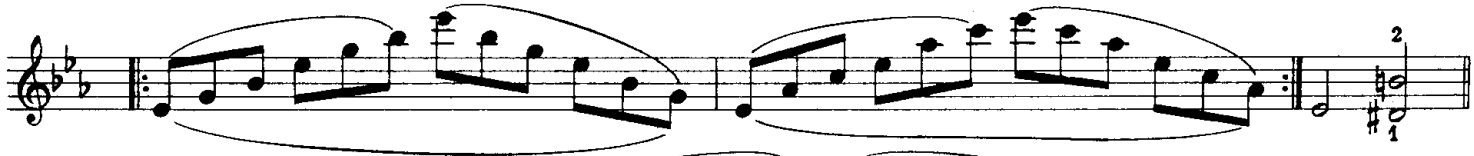


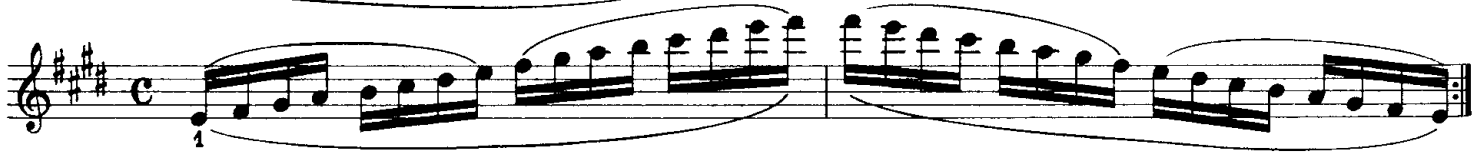


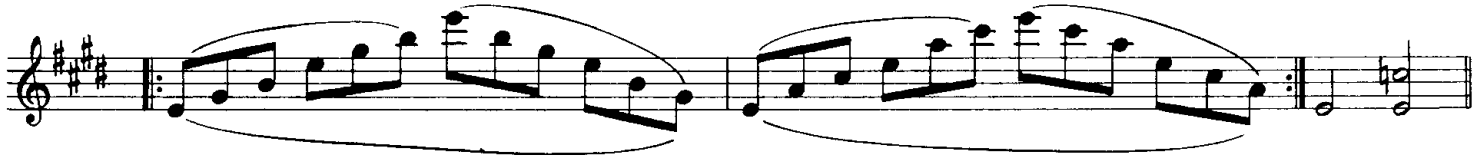


V pozycja

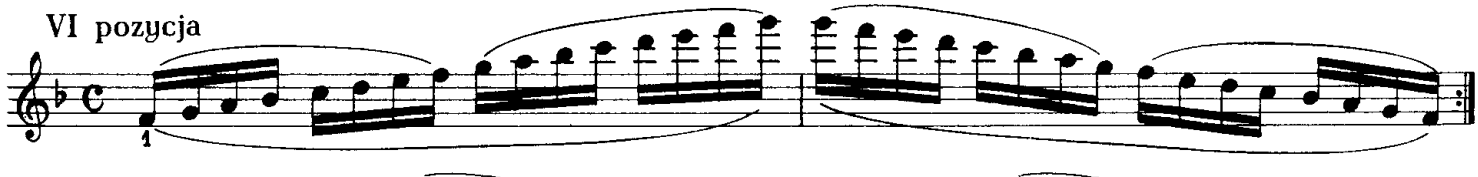


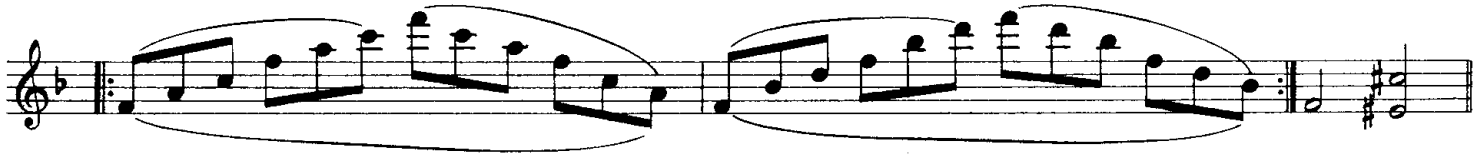


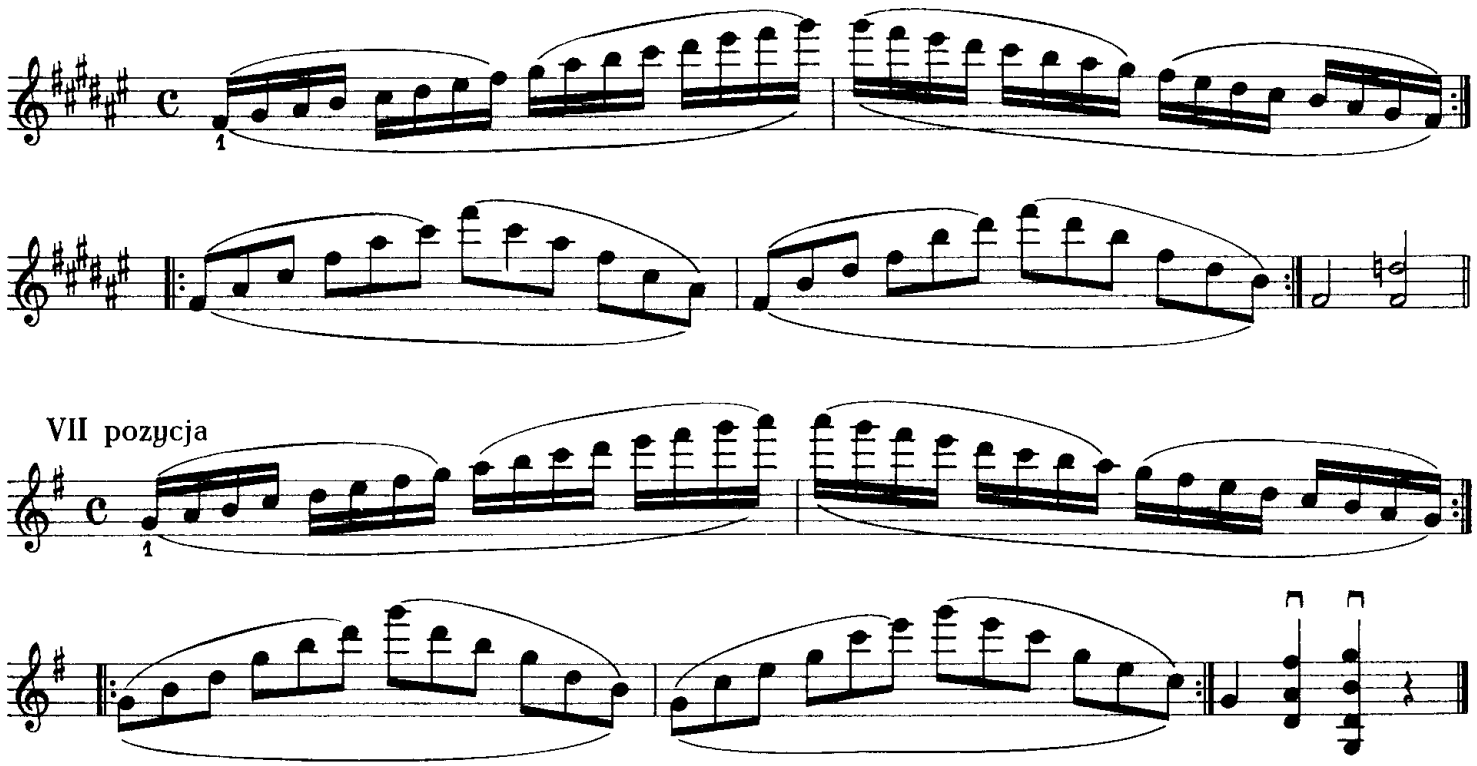




VI pozycja







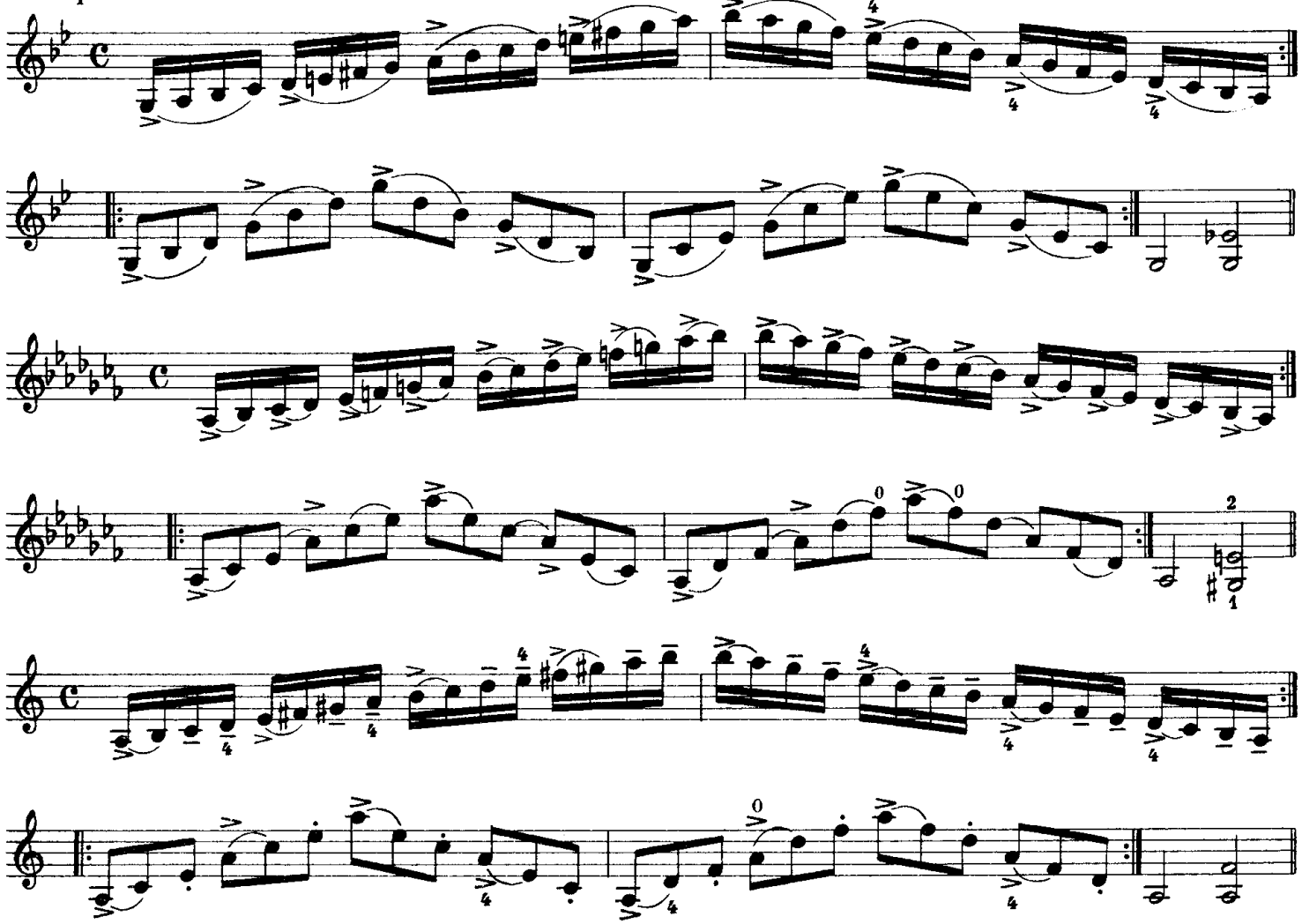
VII pozycja

2

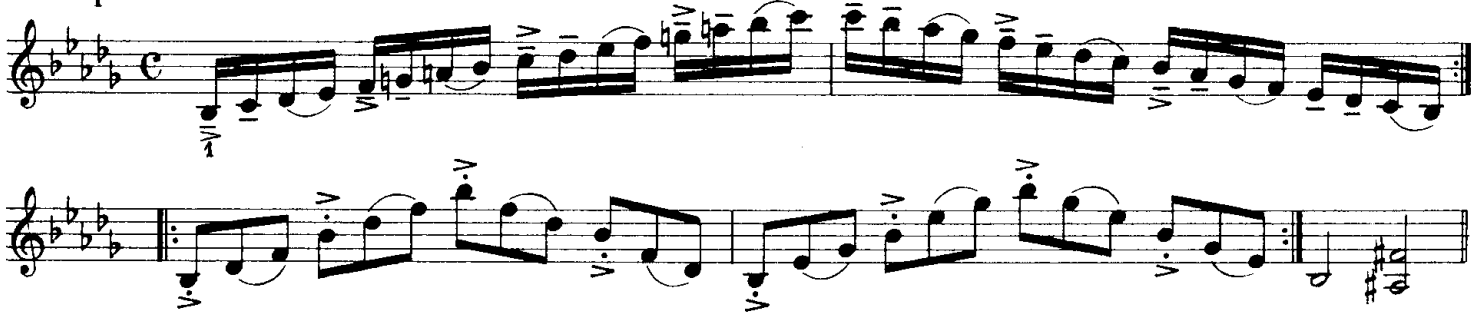
Gamy molowe rozpoczynane pierwszym palcem

Wyraźnie akcentować. Pierwsze cztery sposoby smyczkowania wykonywać górną połową smyczka.

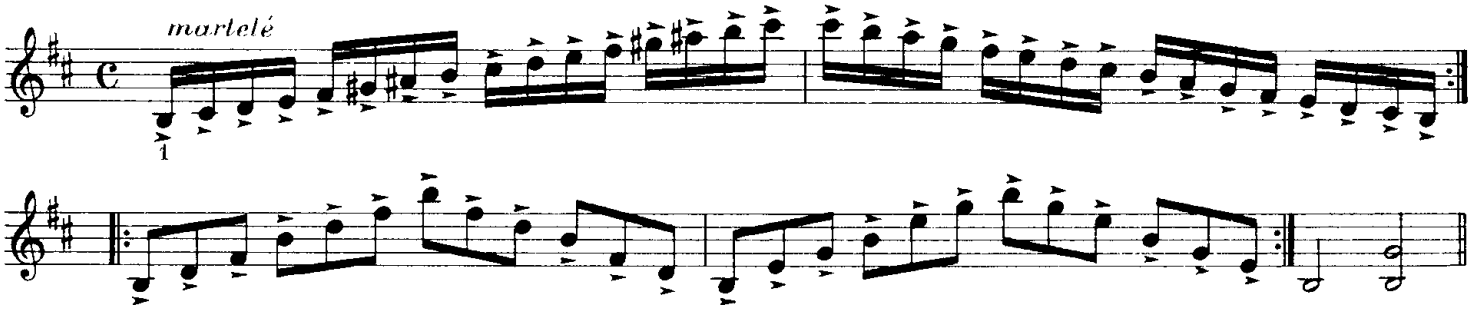
I poz.



II poz.

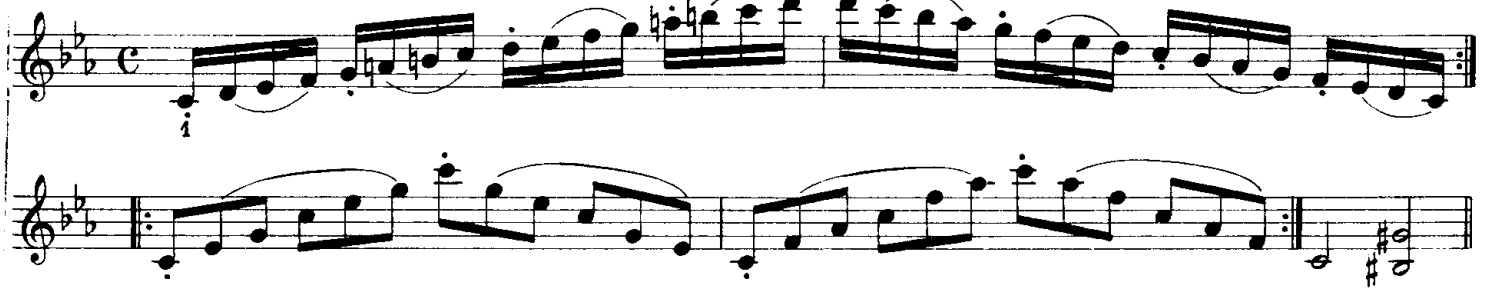


Końcem smyczka bardzo krótko i sucho.

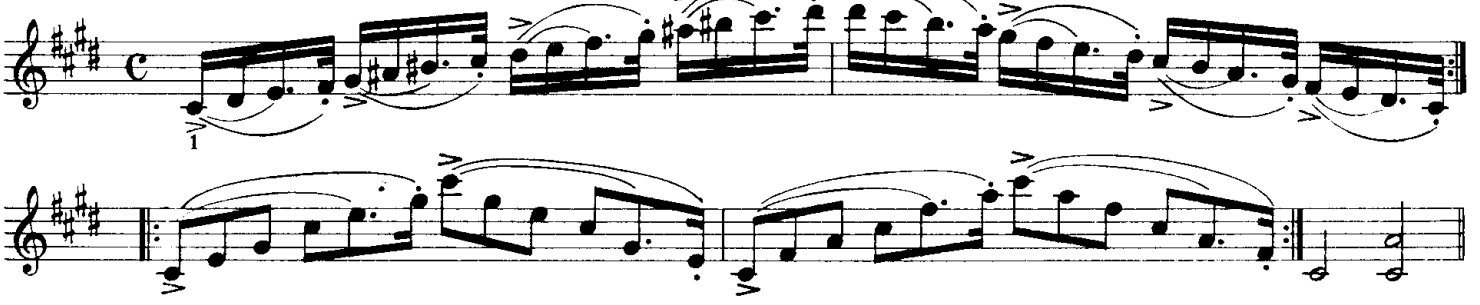


Pierwszą nutę oderwać szybko i krótko.

III poz.

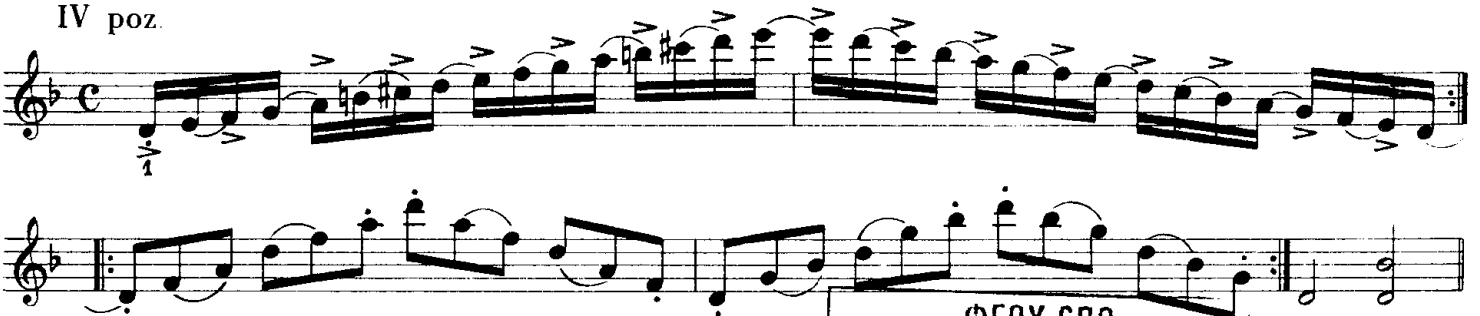


Połową smyczka; po trzeciej nucie mała pauza; ostatnią nutę oderwać bardzo krótko.



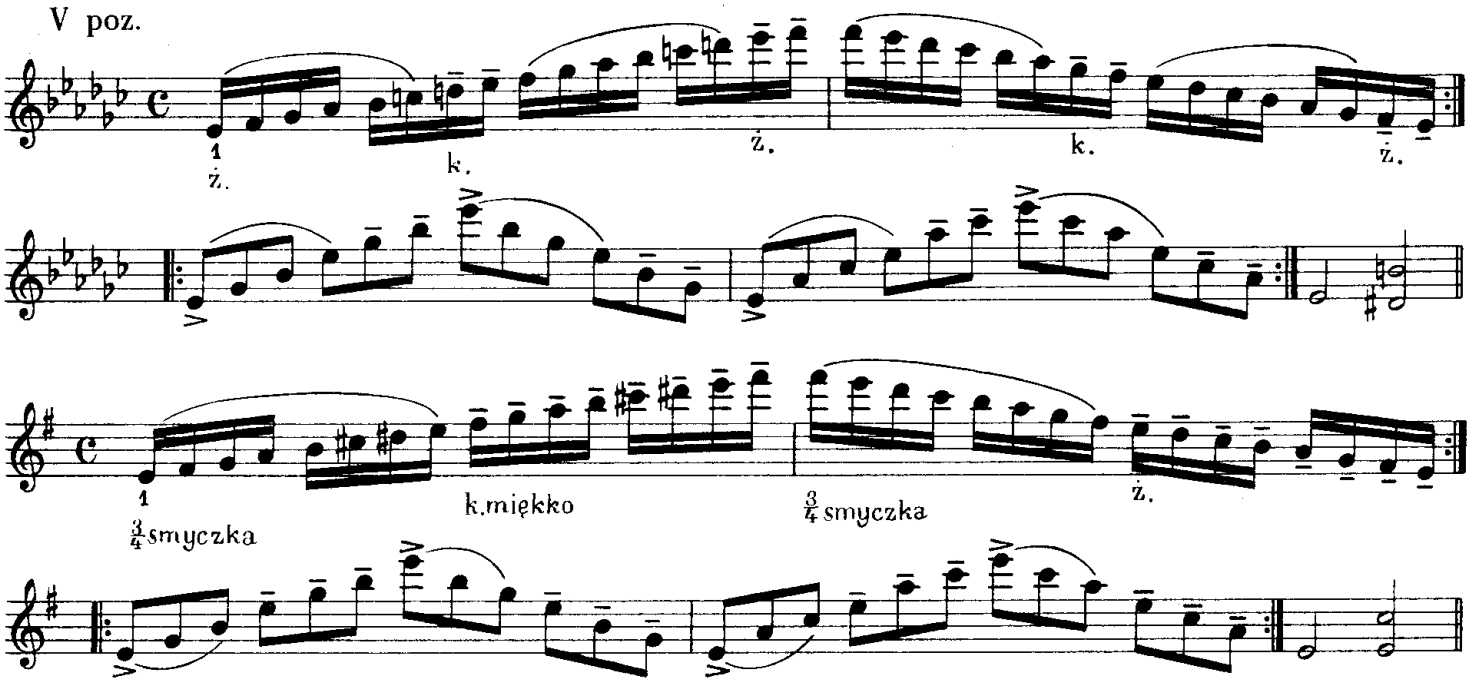
Ruchy smyczka żywe.

IV poz.



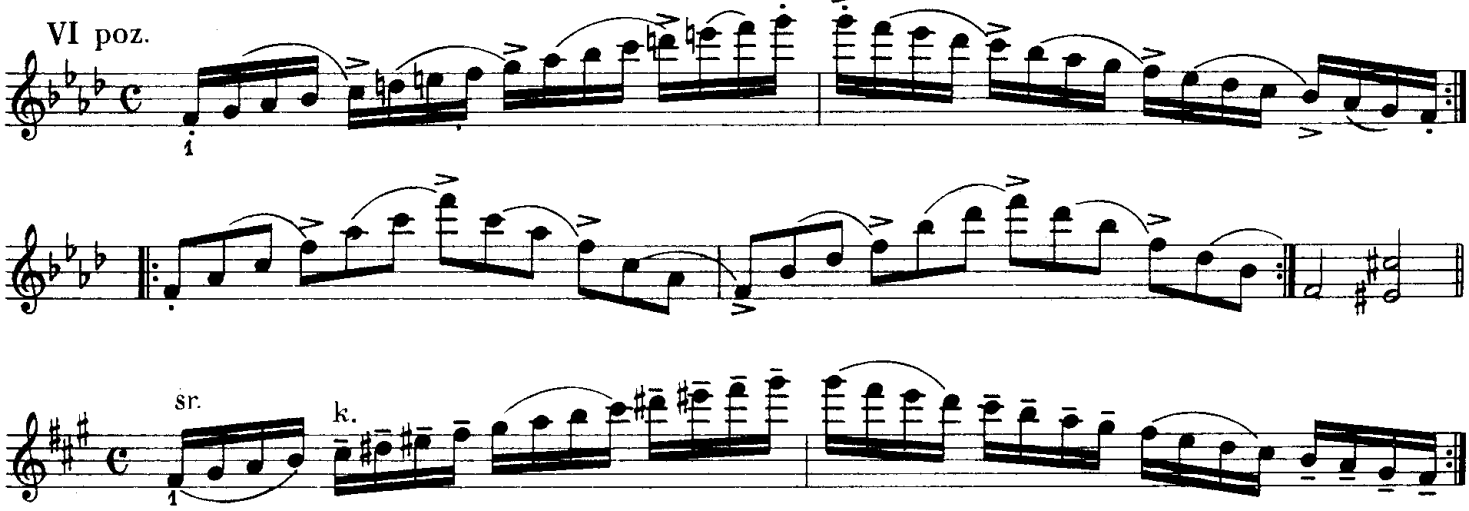
ФГОУ СПО
«ГОСУДАРСТВЕННЫЙ МУЗЫКАЛЬНЫЙ

V poz.

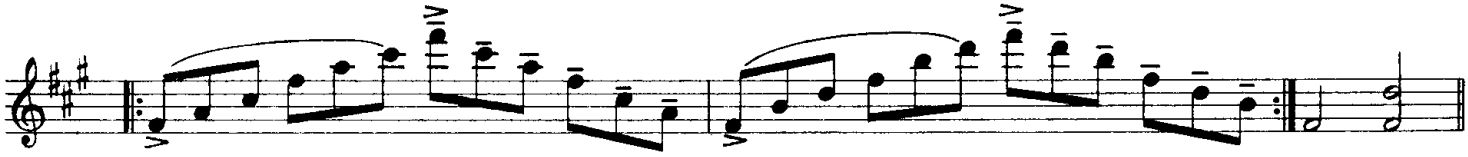


Wyraźnie akcentować. Żywo.

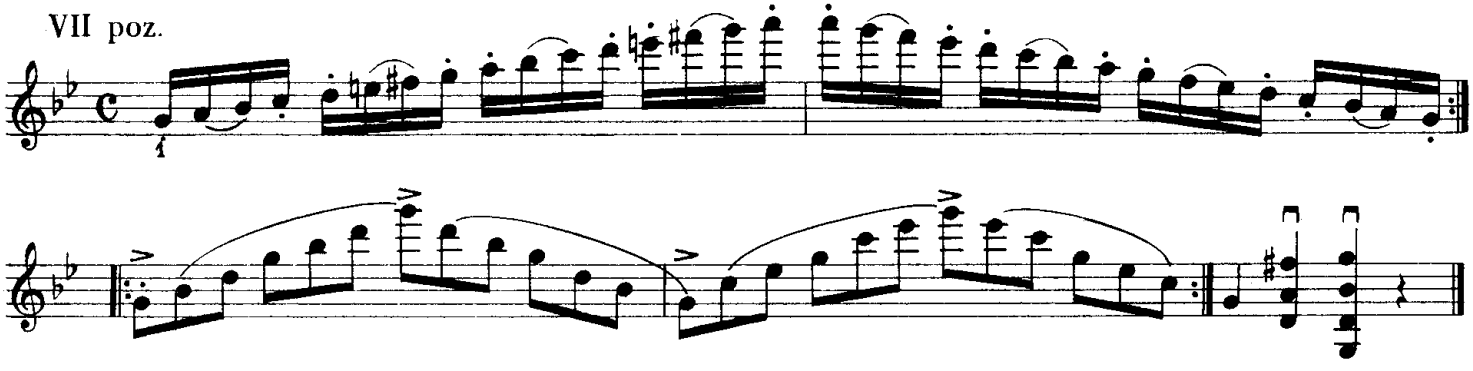
VI poz.



Nuty odzielane (détaché) grać żywo.

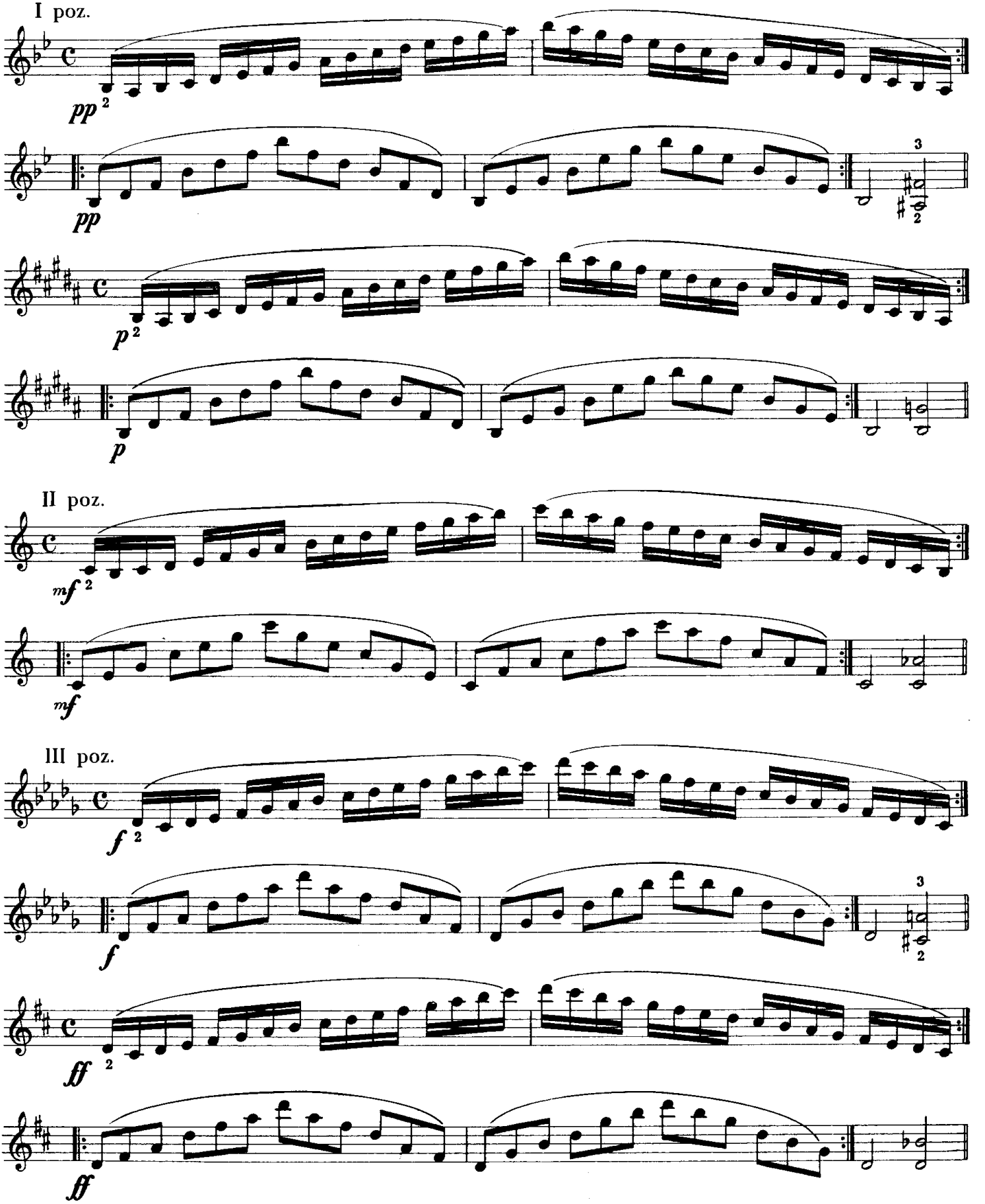


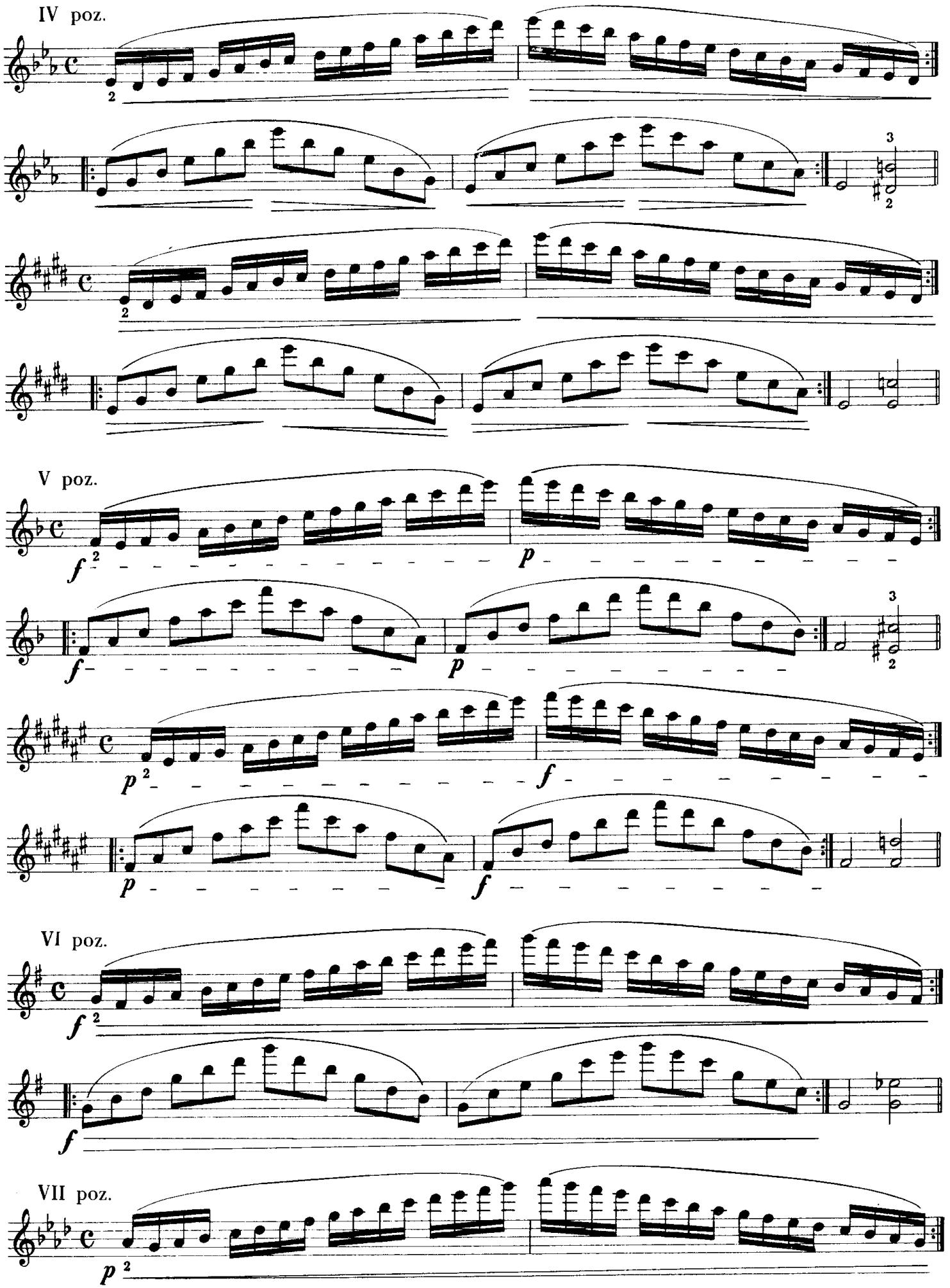
VII poz.

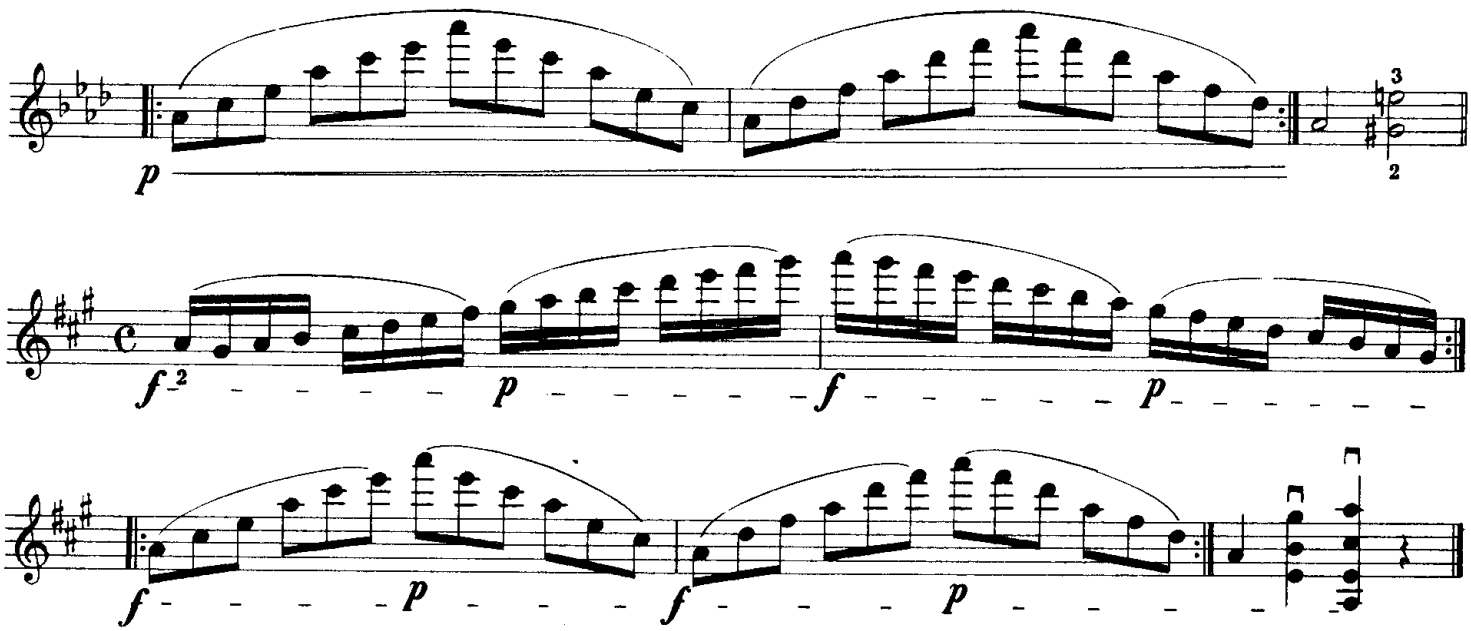


3

Gamy durowe rozpoczynane drugim palcem



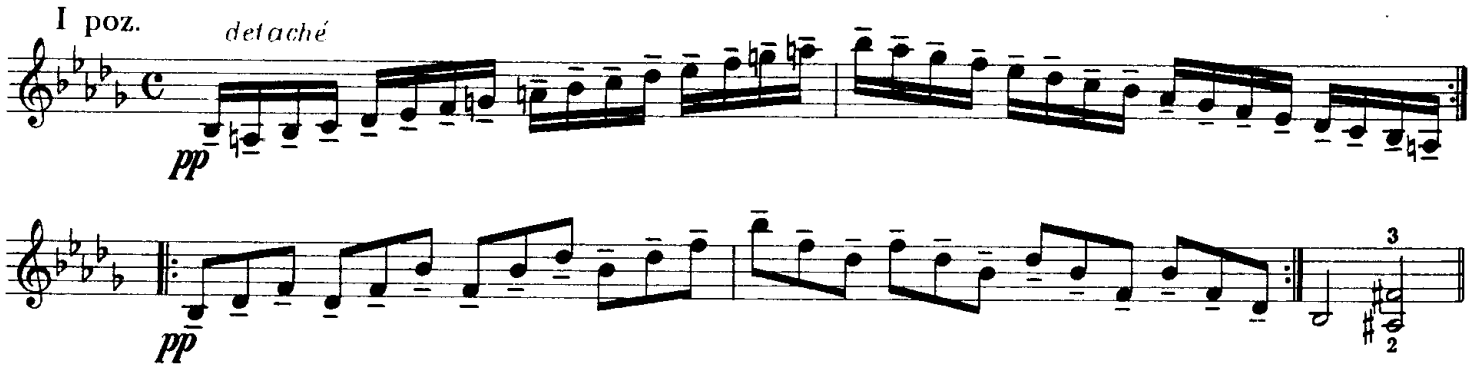

IV poz.
V poz.
VI poz.
VII poz.



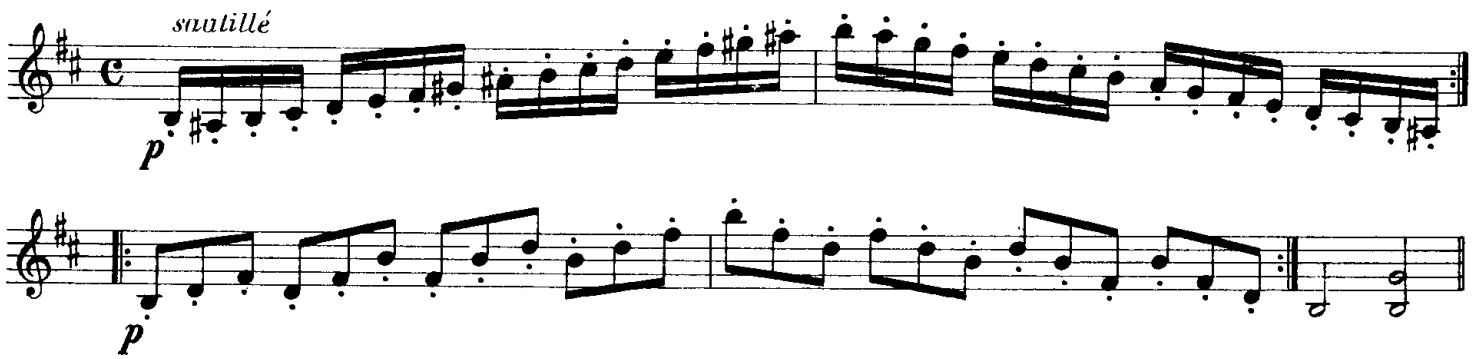
4

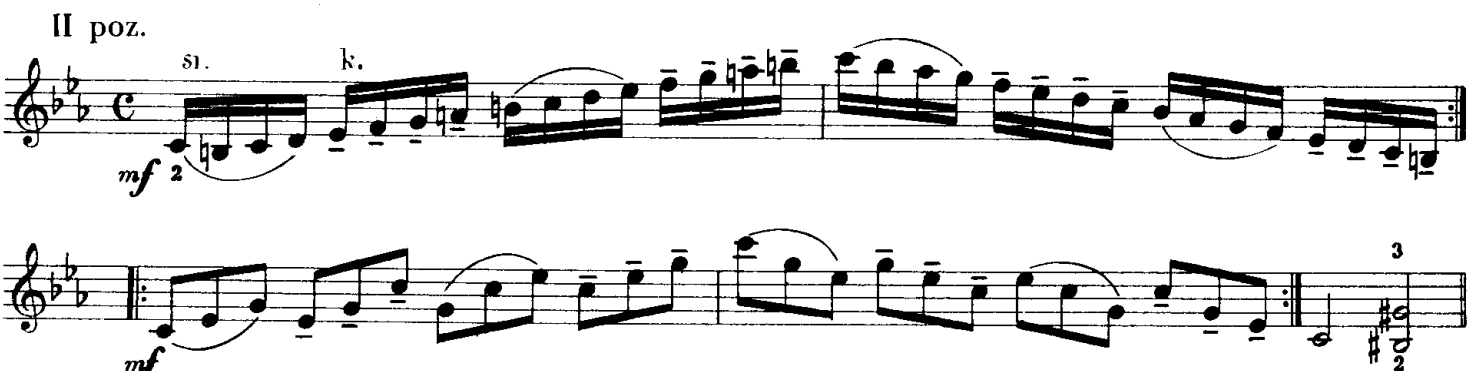
Gamy molowe rozpoczynane drugim palcem

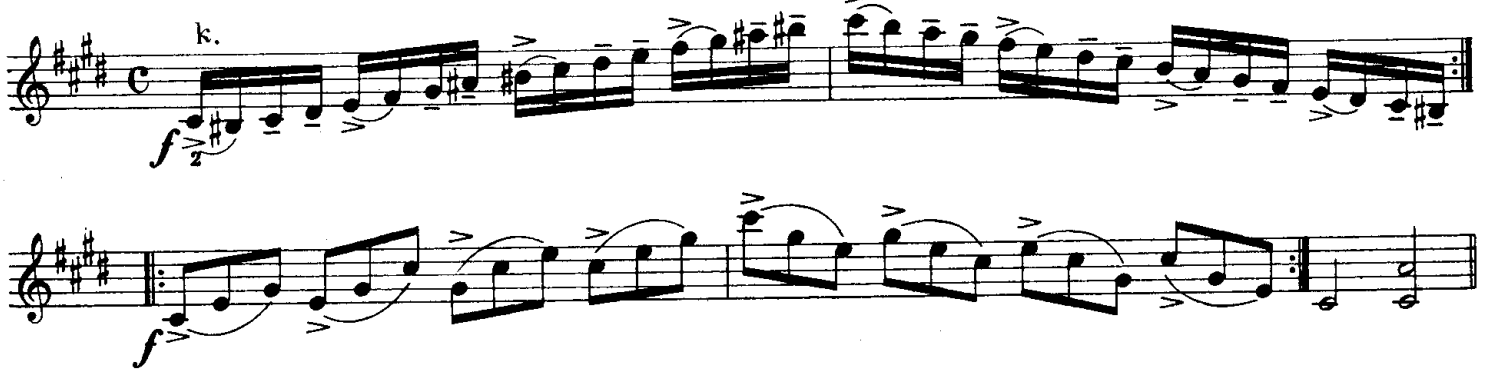
Miękko, nad chwytnią.



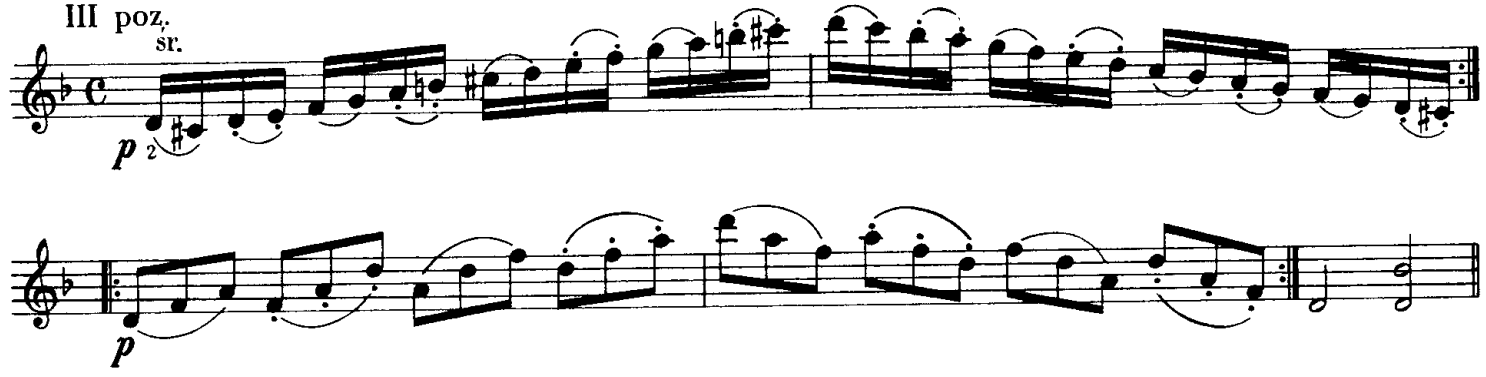
Środkiem smyczka, dość szybko. Smyczek skaczący.



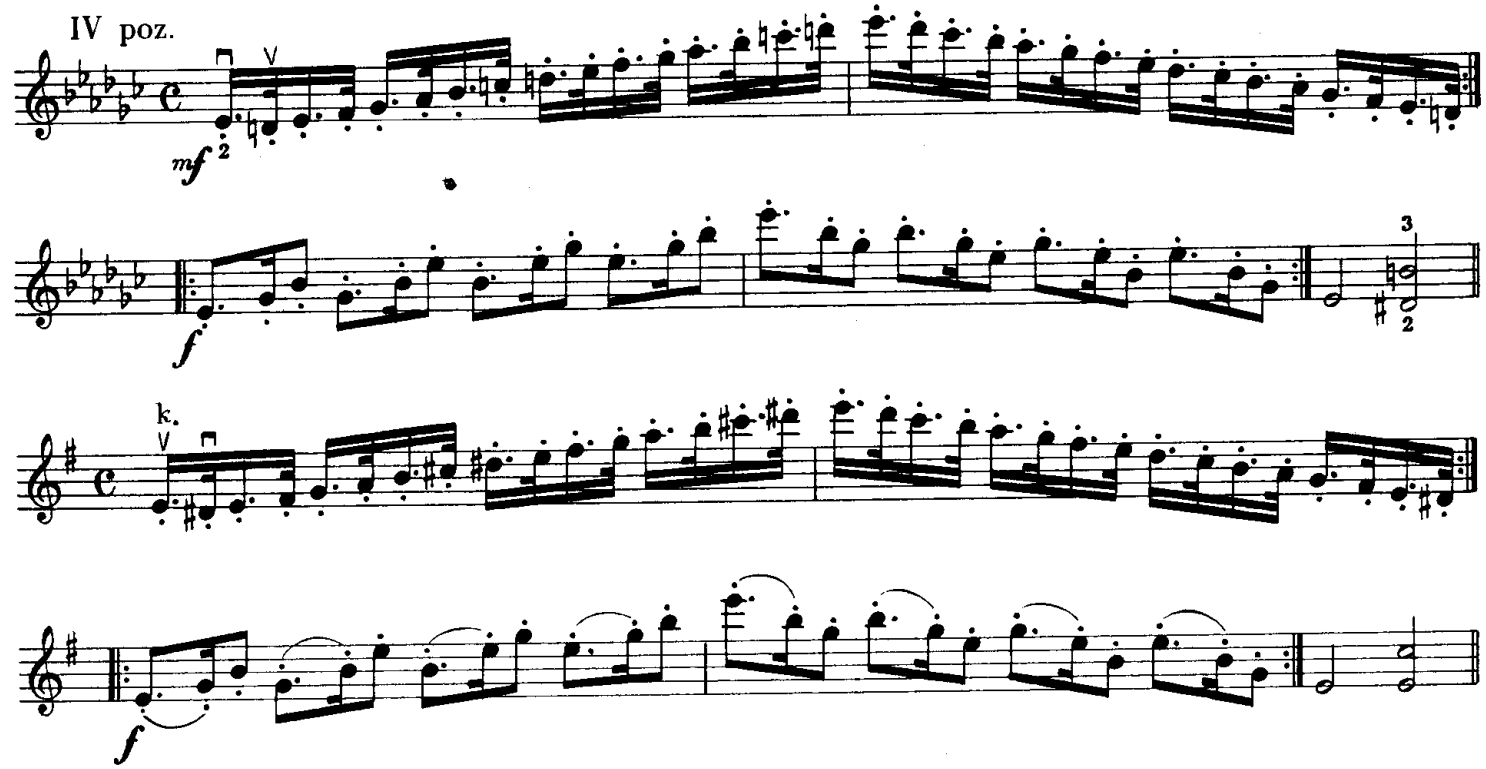


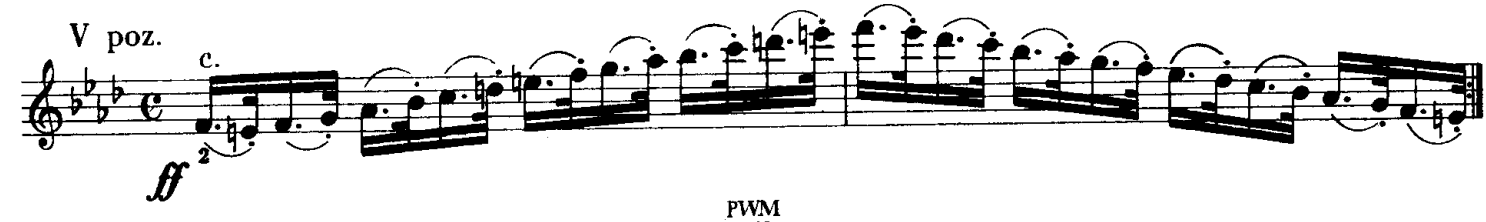


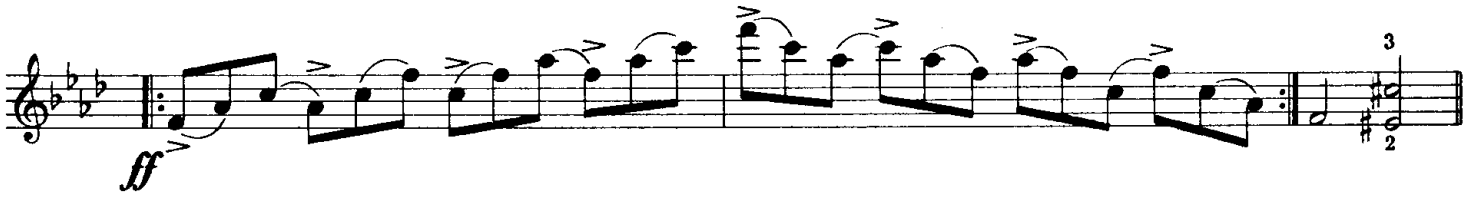
Staccato wykonywane bardzo lekko.



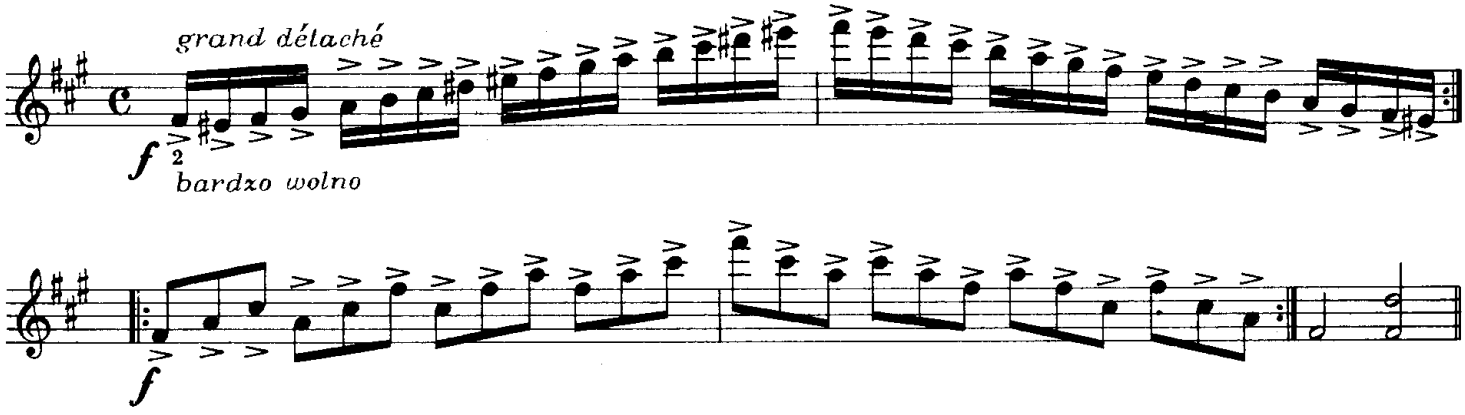
Zaznaczać dobrze rytm, wszystkie nuty grać krótko.



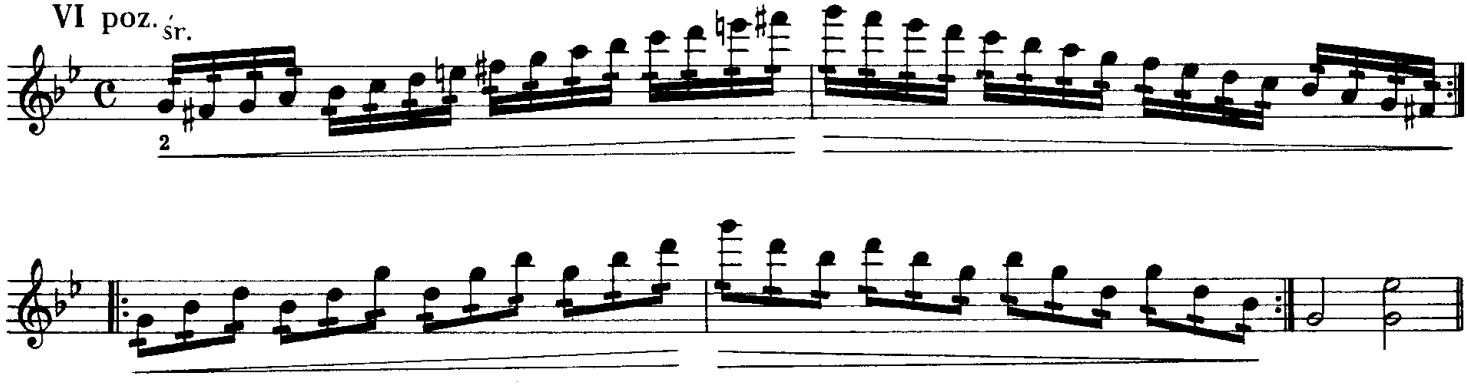




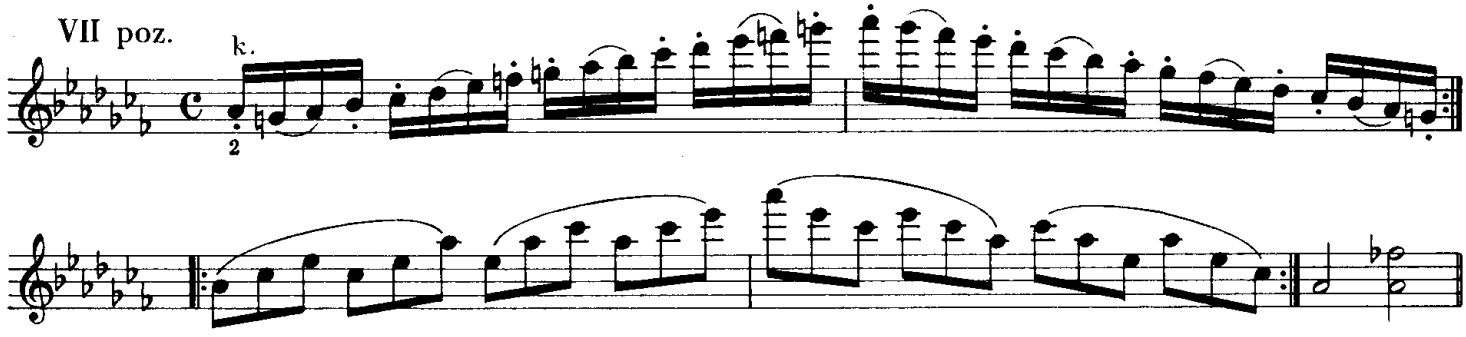
Każdą nutę nasadzić i wytrzymywać niemal całym smyczkiem.



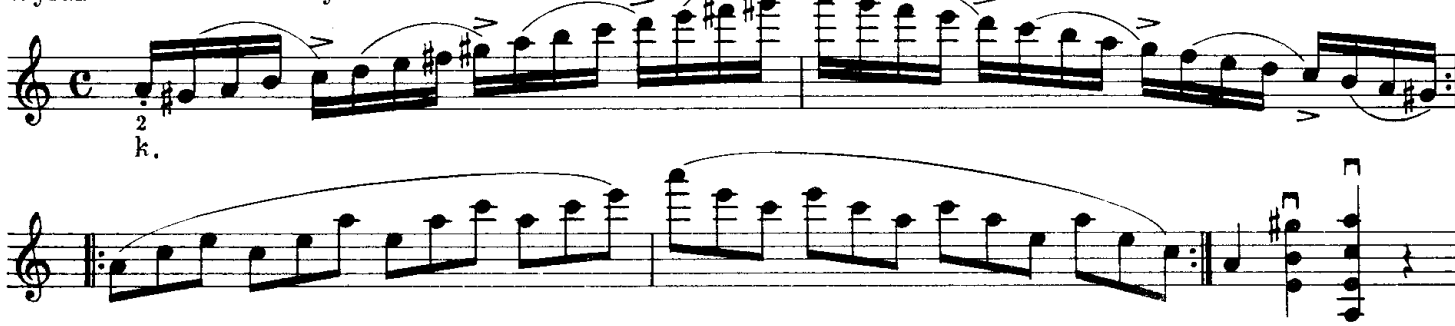
W miarę postępującego crescenda rozszerzać pociągnięcia smyczka.



Nuty oddzielane grać krótko.

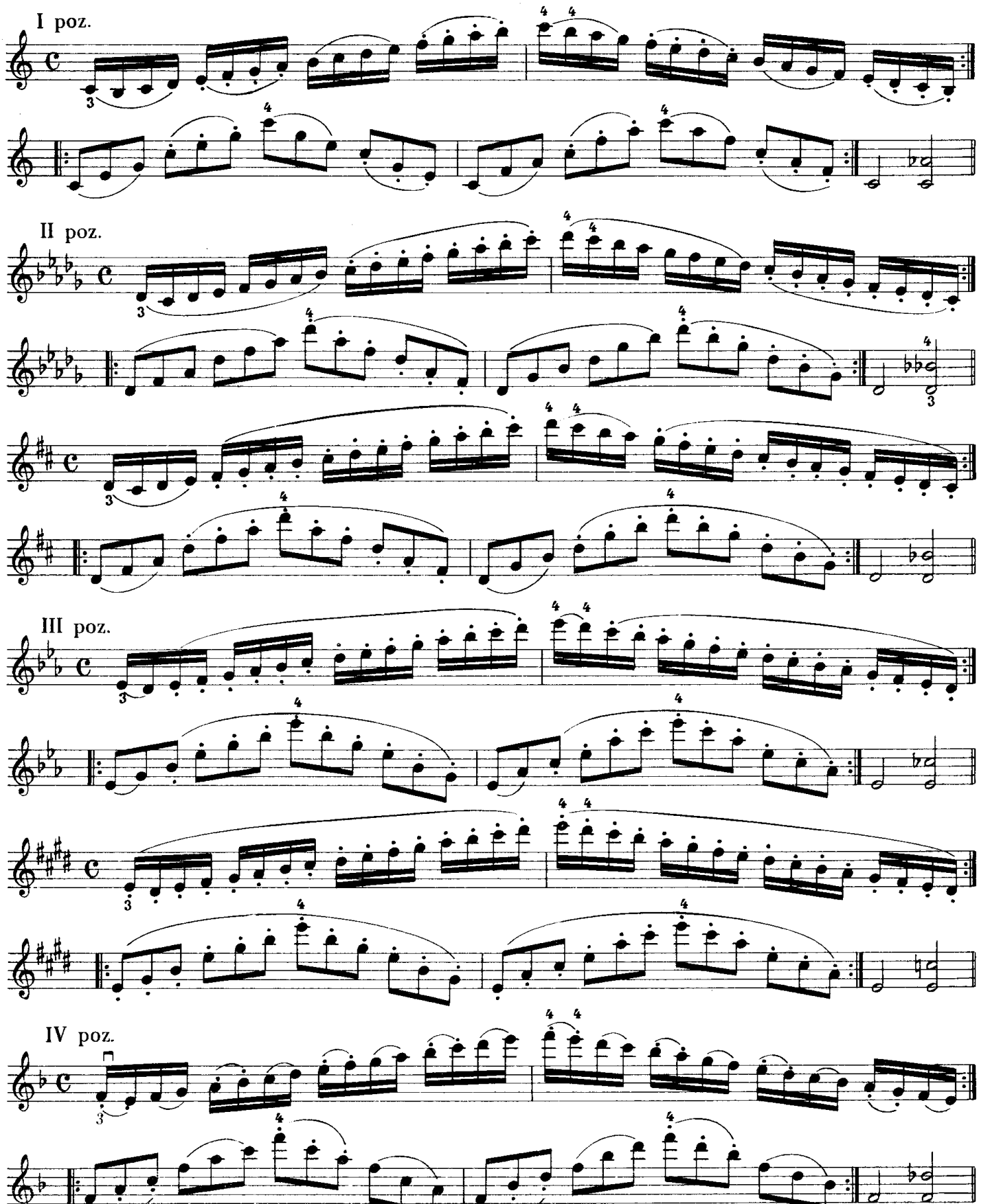


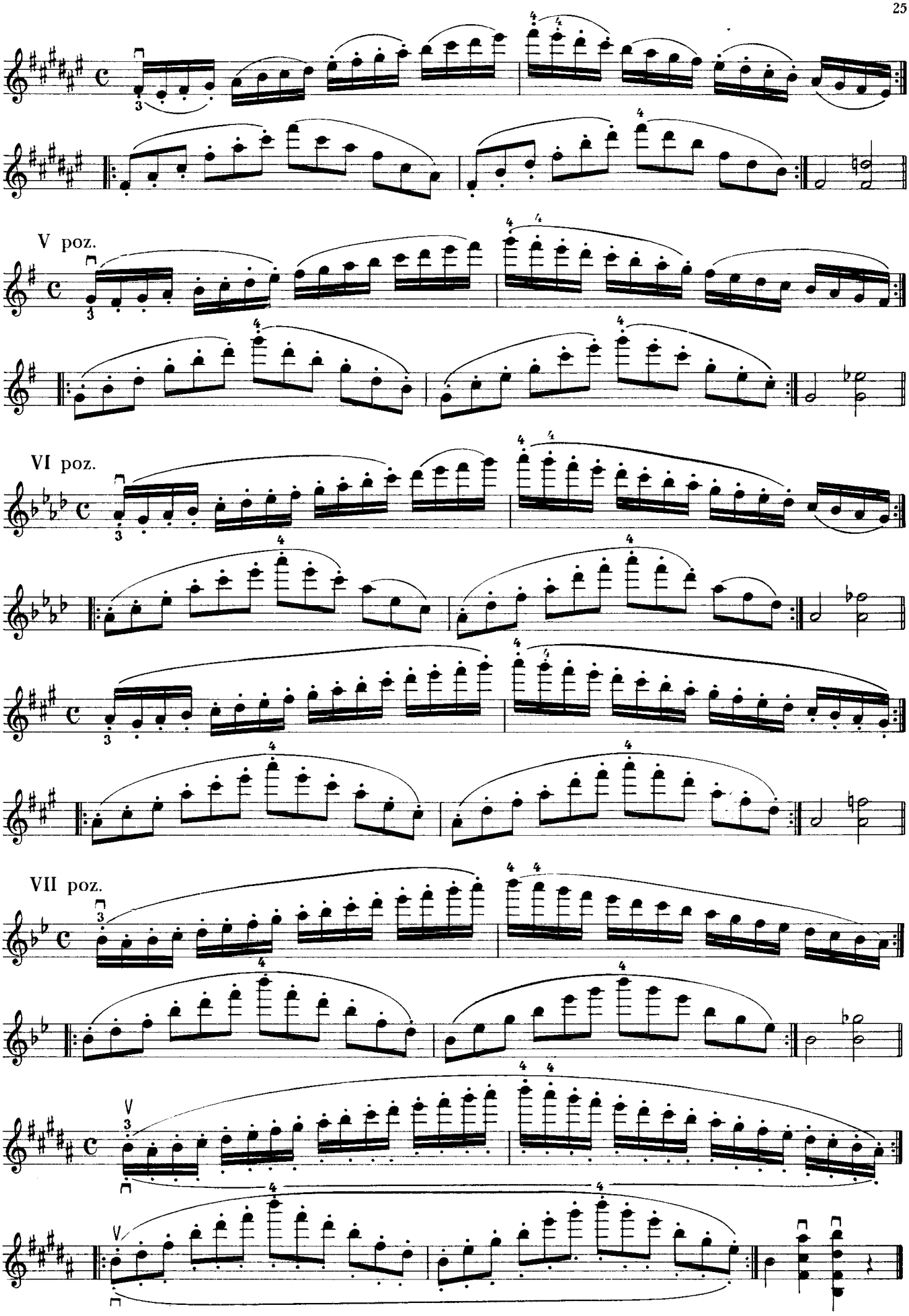
Wyraźnie akcentować. Żywo.



5

Gamy durowe rozpoczynane trzecim palcem i studium staccata



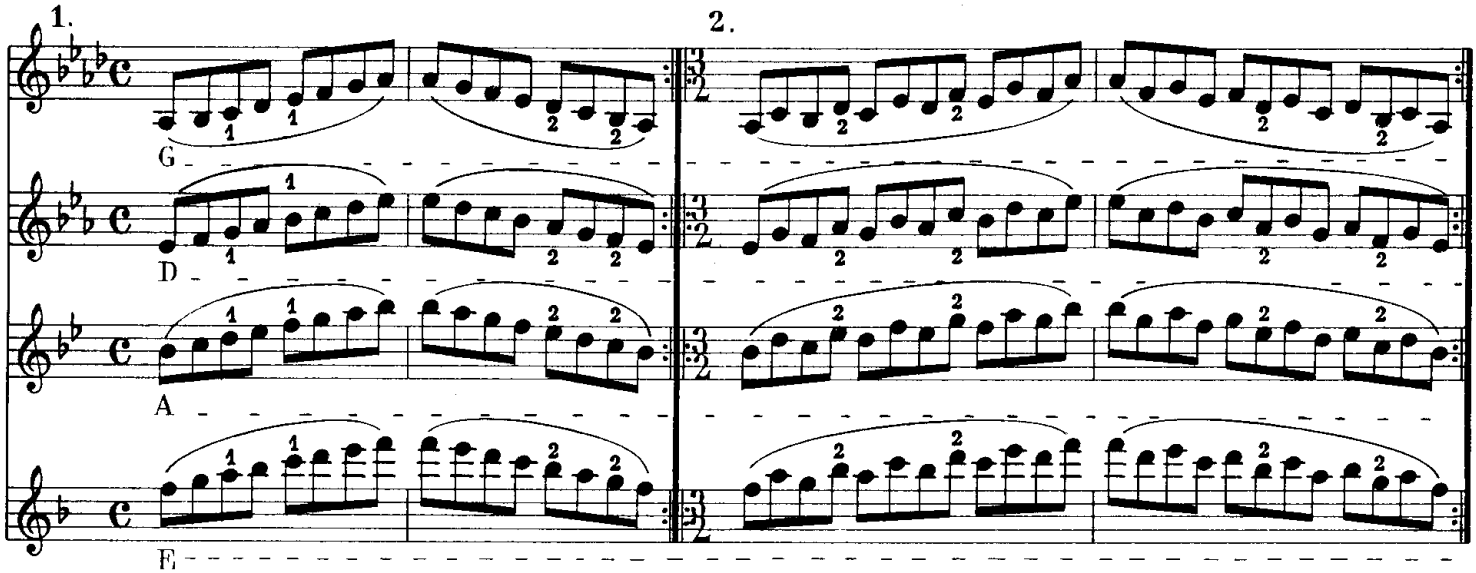

V poz.
VI poz.
VII poz.

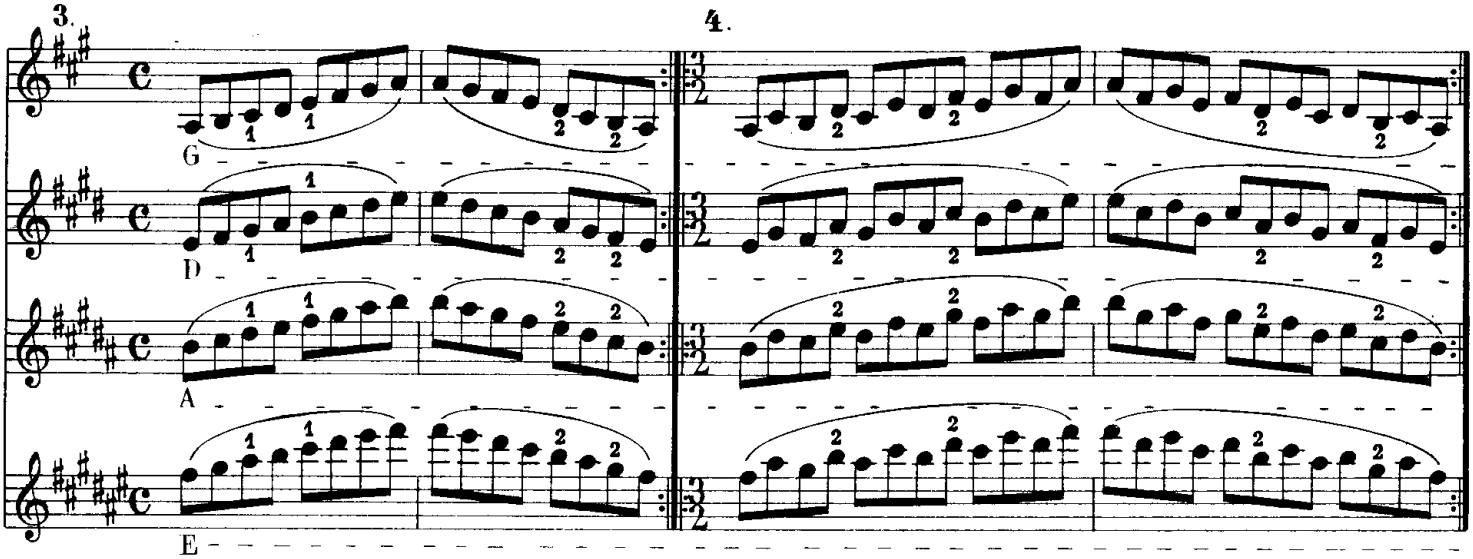
6

Zmiana I, III i V pozycji

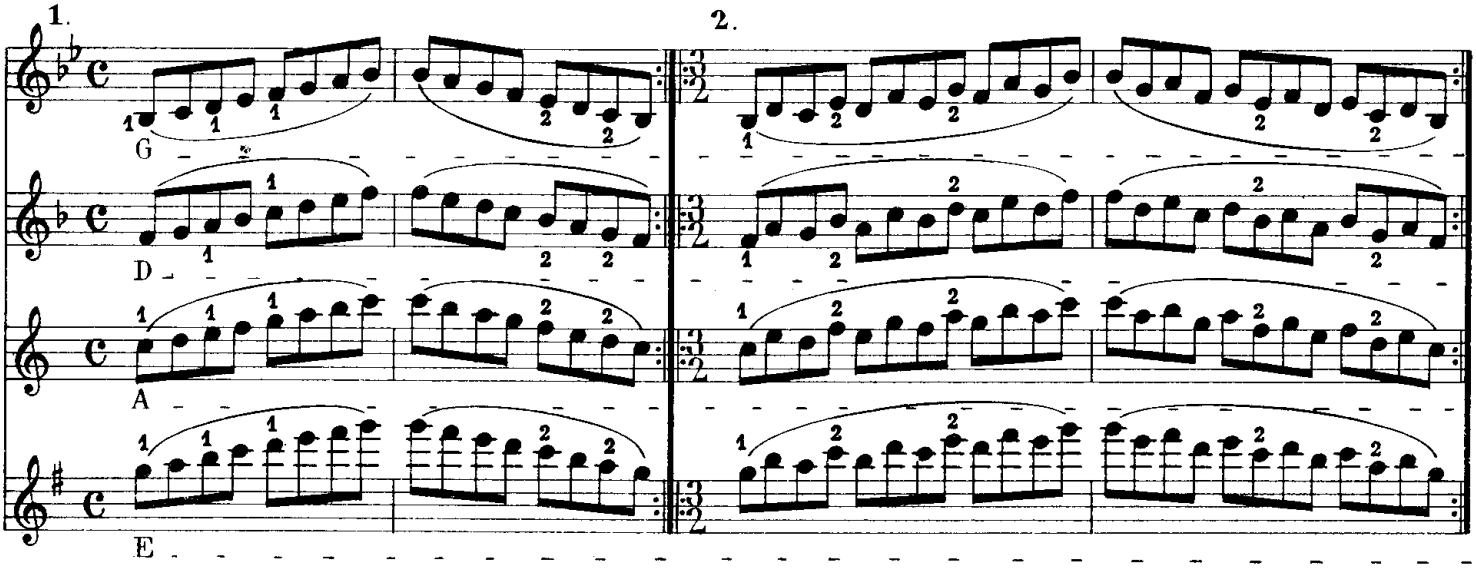
Gamy i pochody tercjowe na jednej strunie dla ćwiczenia zmian pozycji

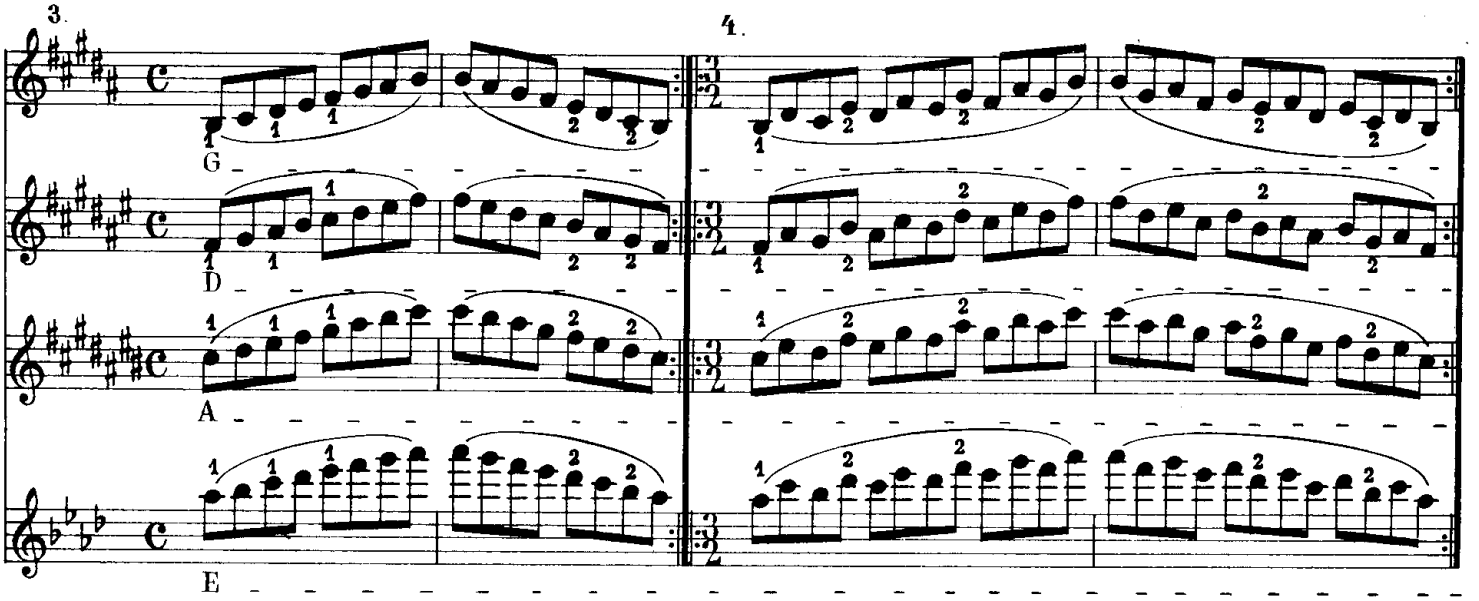
Lewą rękę trzymać lekko, zachować jak największą giętkość kciuka. Zmiana pozycji precyzyjna.



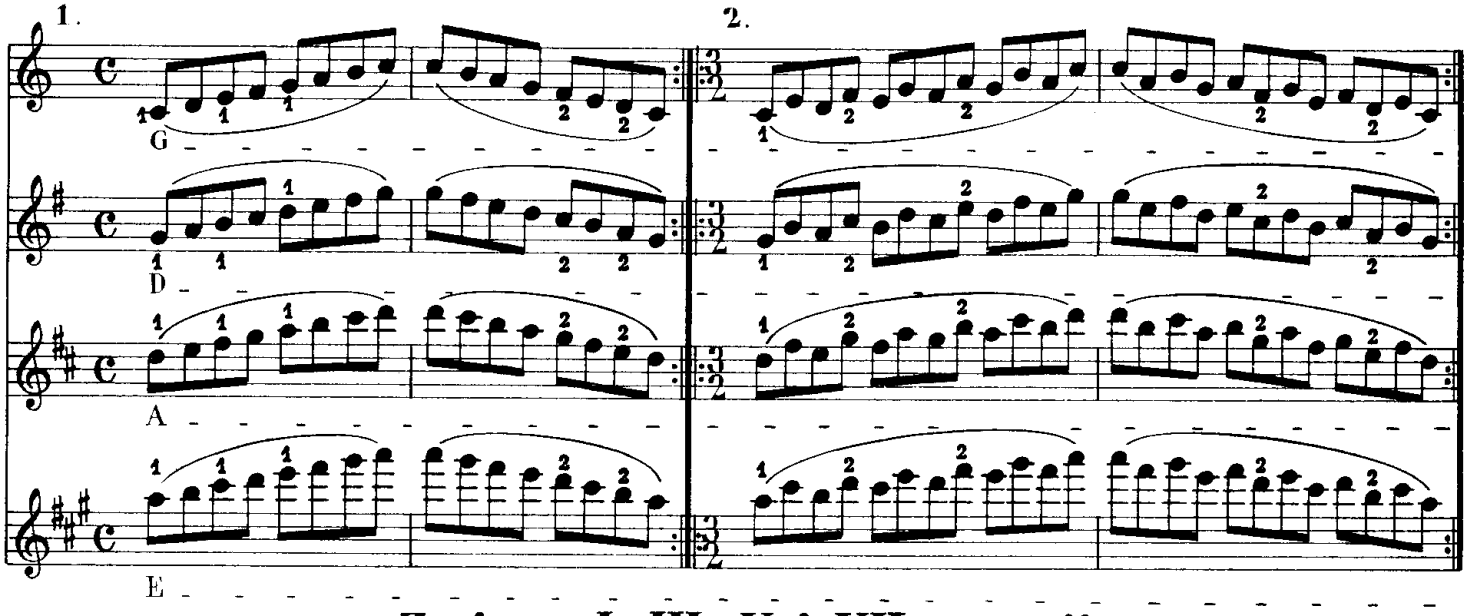


Zmiana II, IV i VI pozycji

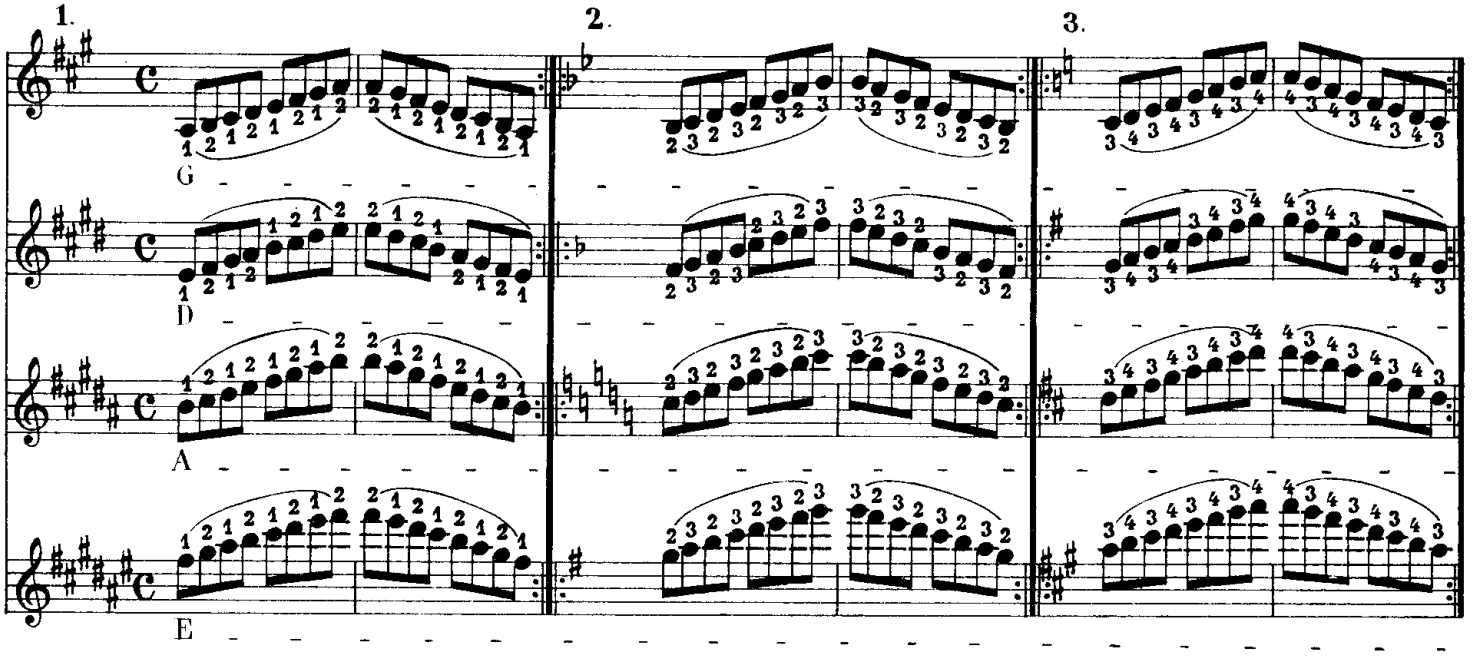




Zmiana III, V i VII pozycji



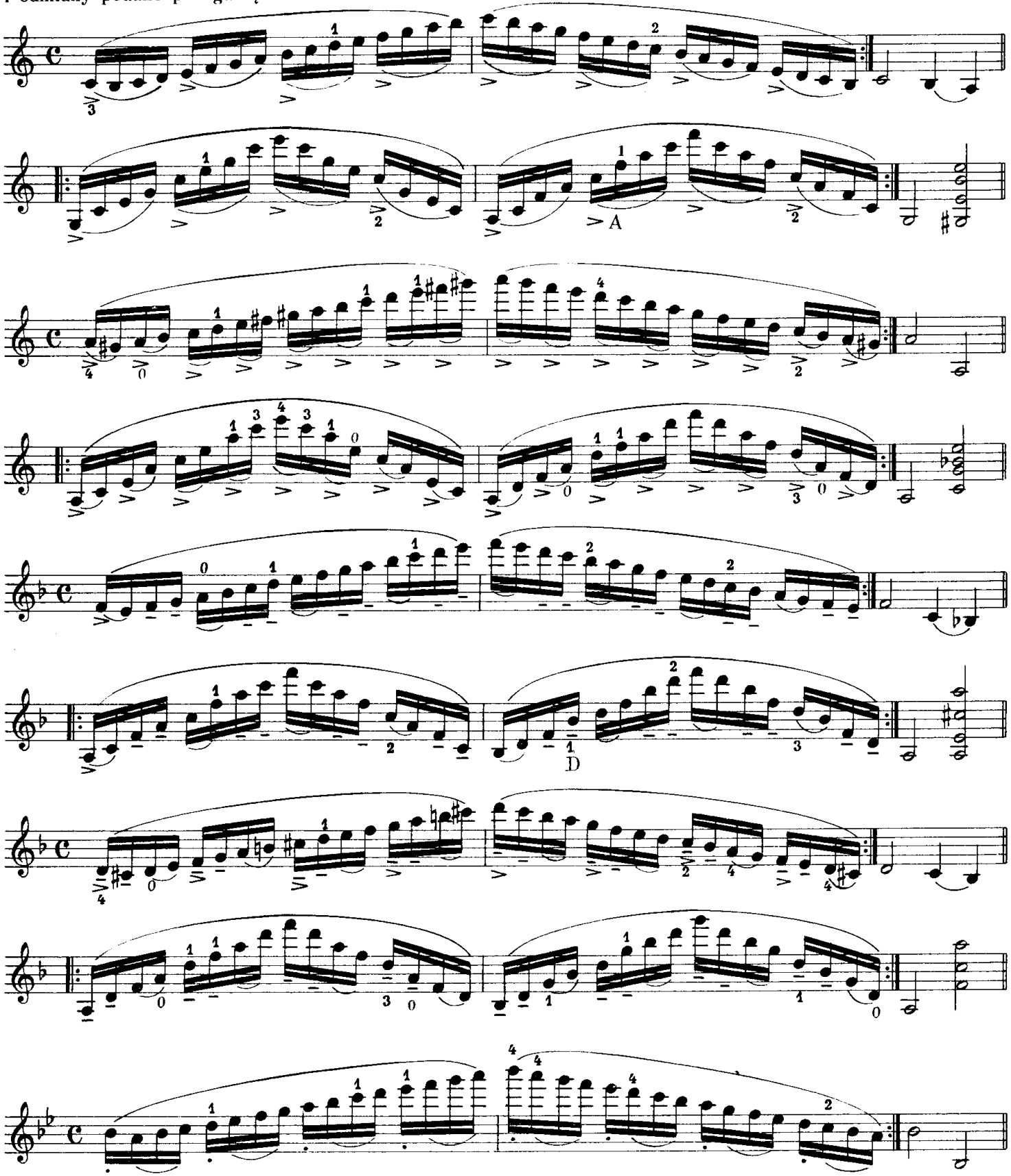
Zmiana I, III, V i VII pozycji

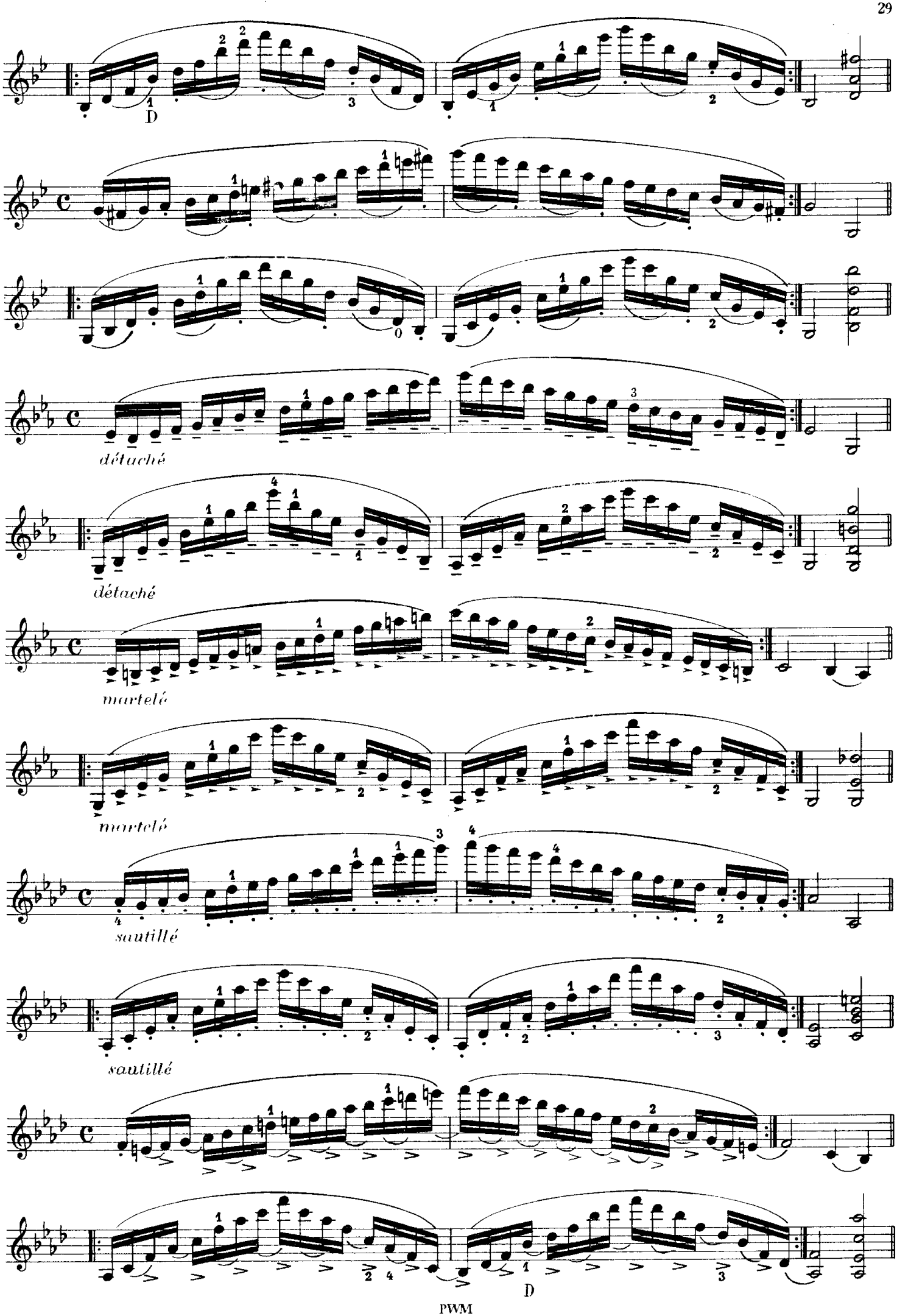


7

Gamy durowe i molowe oraz trójdźwięki w obrębie dwu oktaw, ze zmianą pozycji

Każdą z tych gam należy ćwiczyć najpierw legato, a dopiero potem stosować sposoby smyczkowania i odmiany podane pod gamą.

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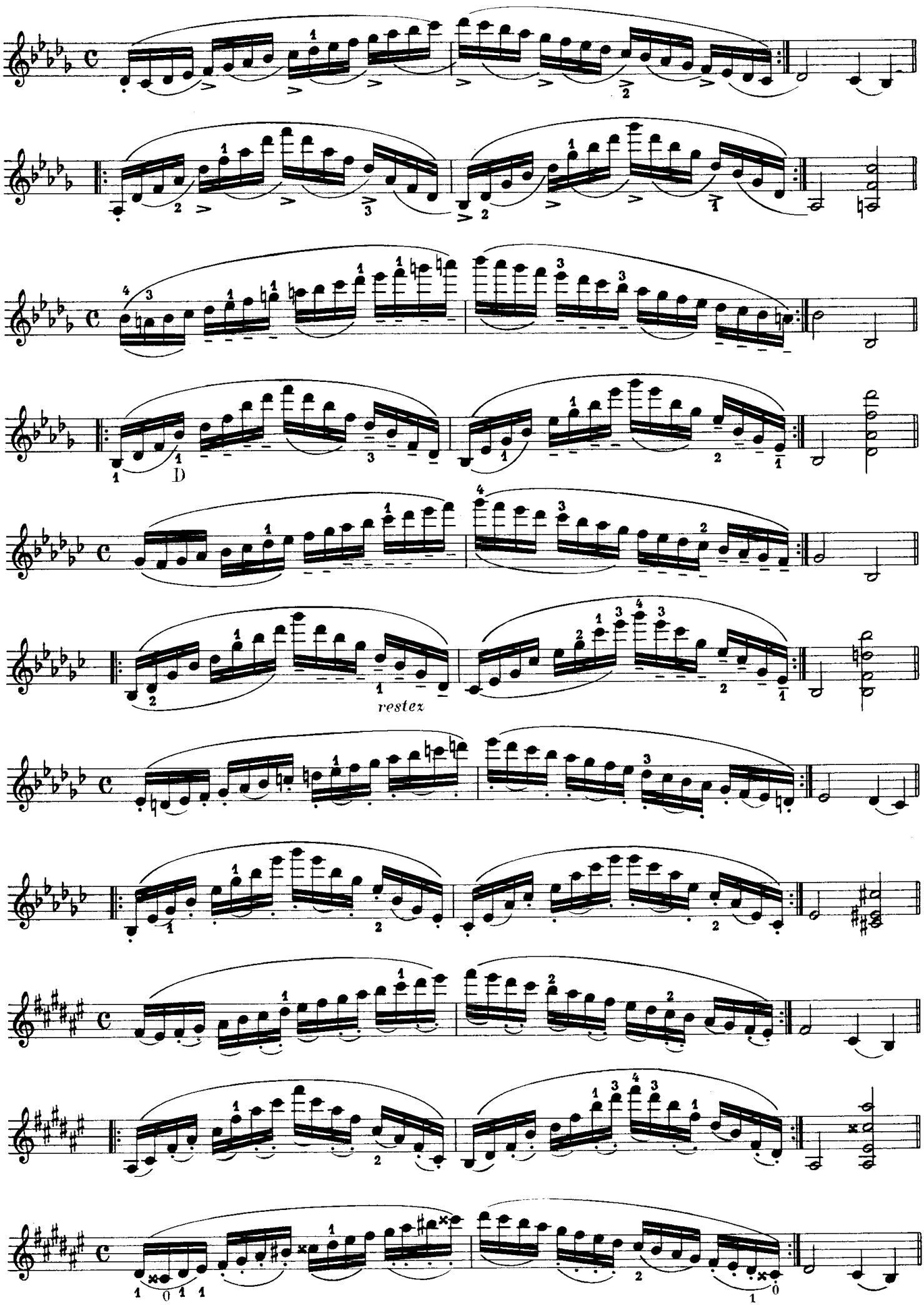
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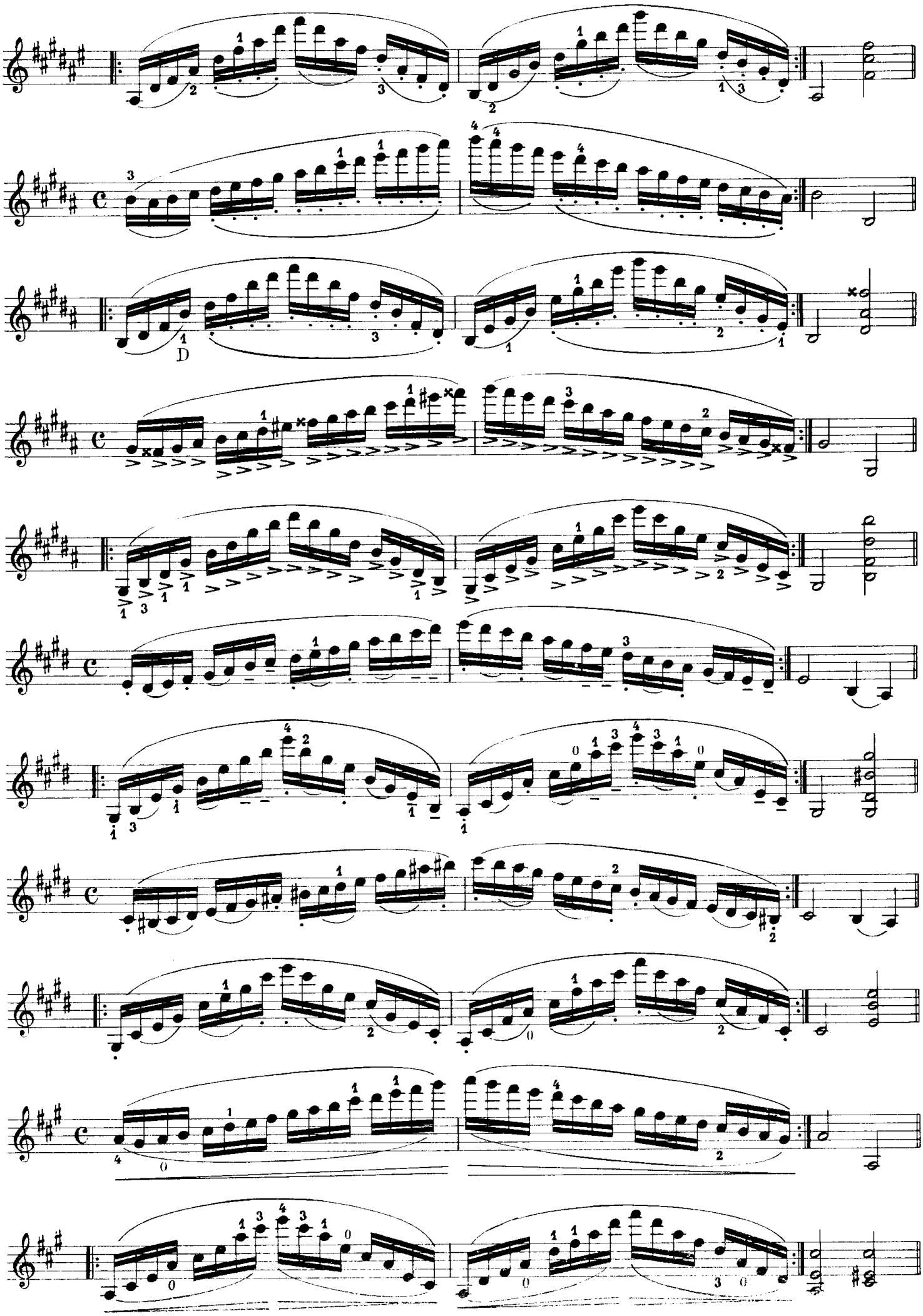
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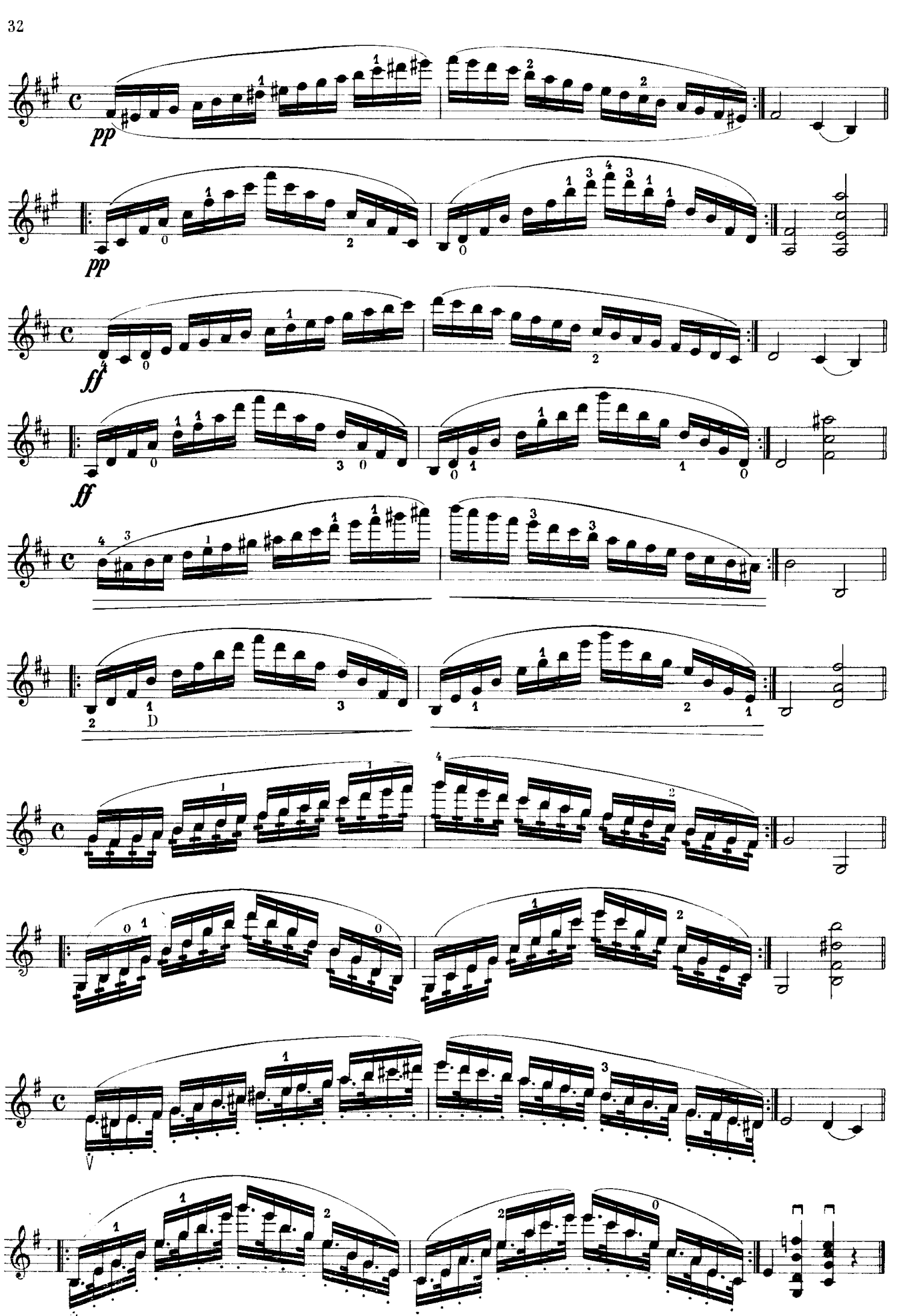
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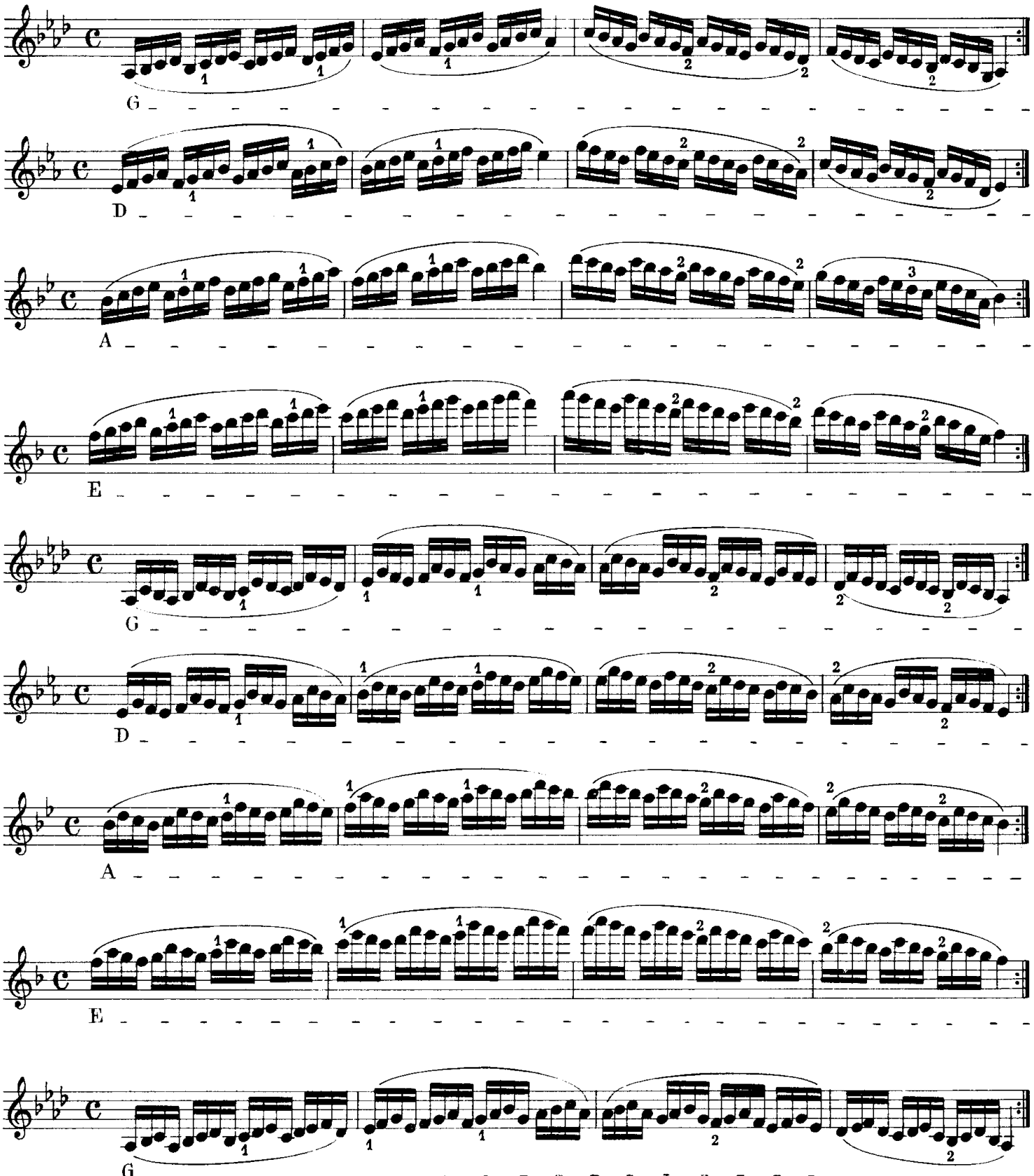
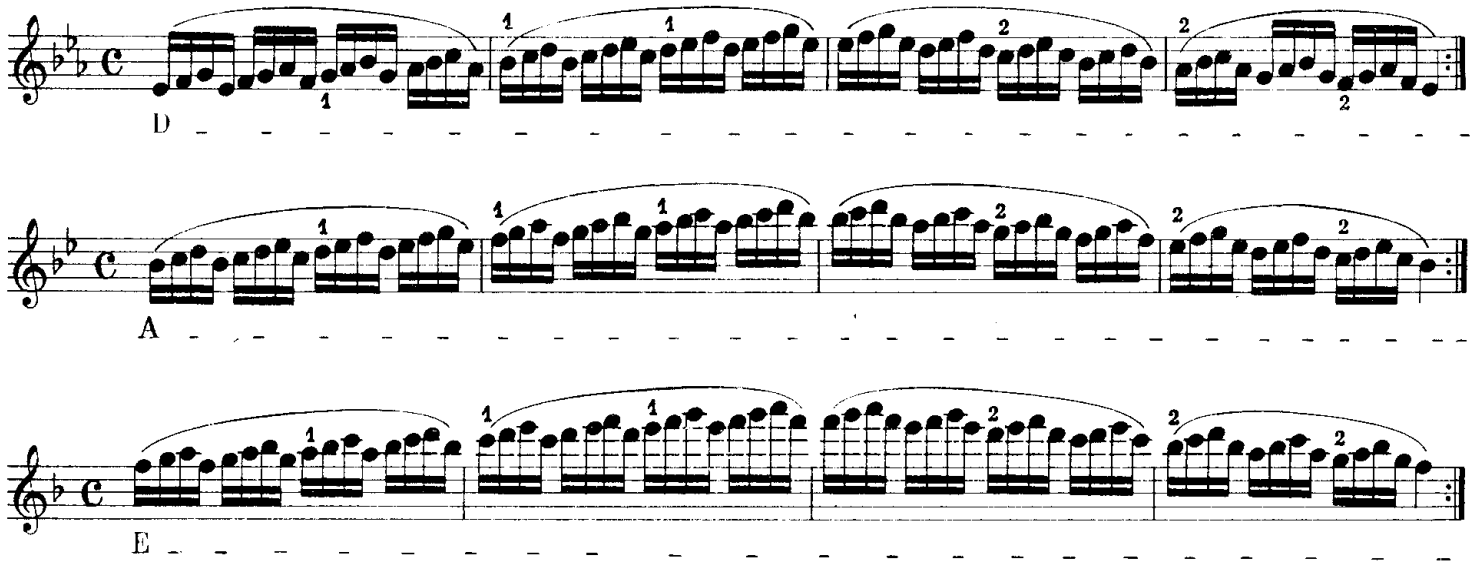
Dalsze ćwiczenia w zmianach pozycji na jednej strunie

Uwaga: ćwiczenia te należy opracowywać najpierw w tempie powolnym i dojść stopniowo do allegro vivace.

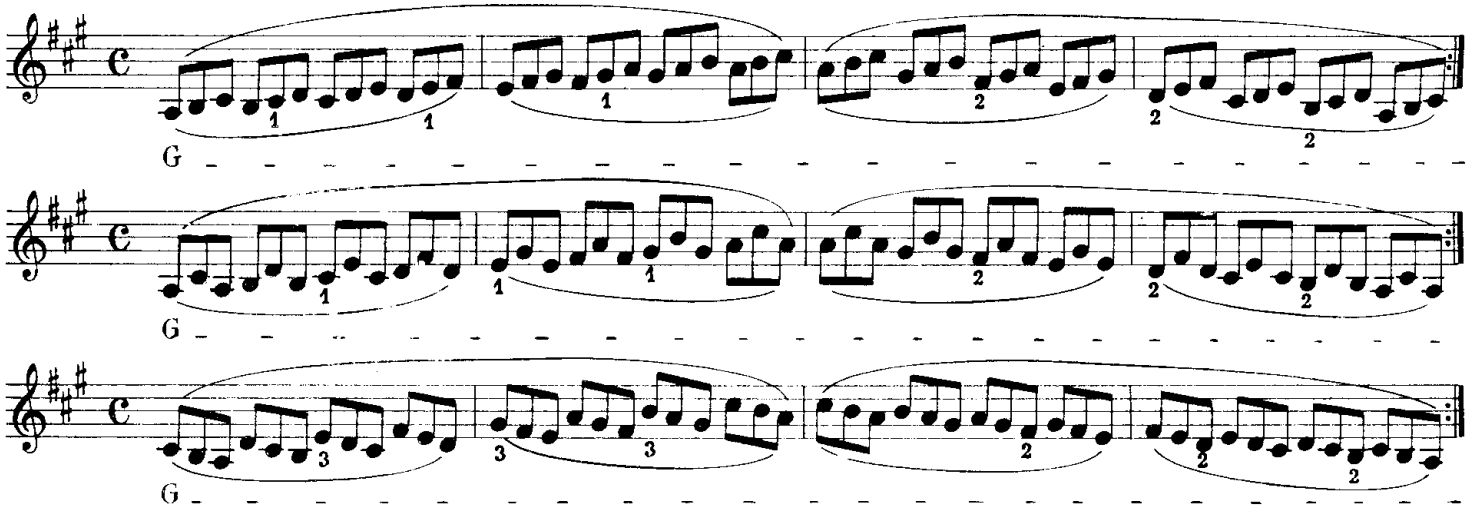
Nieczystość intonacji i nierównomierność ruchu palców lewej ręki winny być dla nauczyciela i ucznia ostrzeżeniem, że należy wrócić do tempa wolniejszego.

Łączenie I pozycji z III, V i VII pozycją



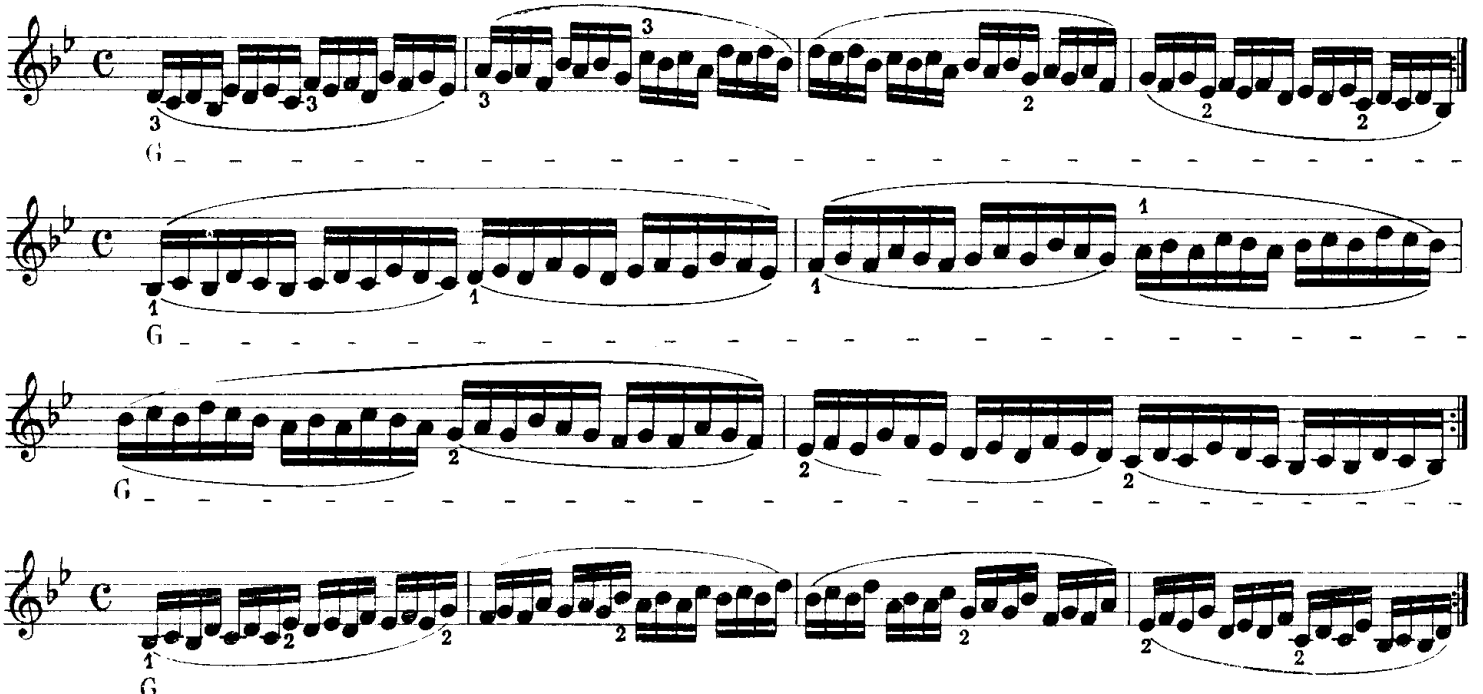


Poniższe ćwiczenia należy ćwiczyć podanymi sposobami również na pozostałych trzech strunach.



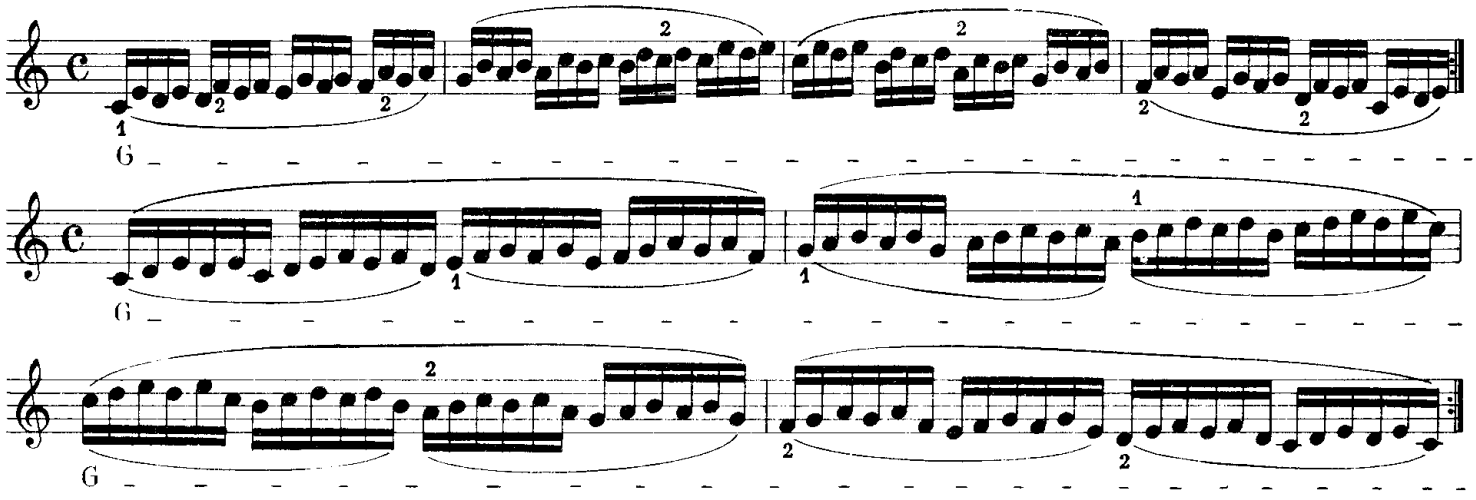
Łączenie II, IV, VI i VIII pozycji

Również w F-, C- i G-dur na strunach D, A i E



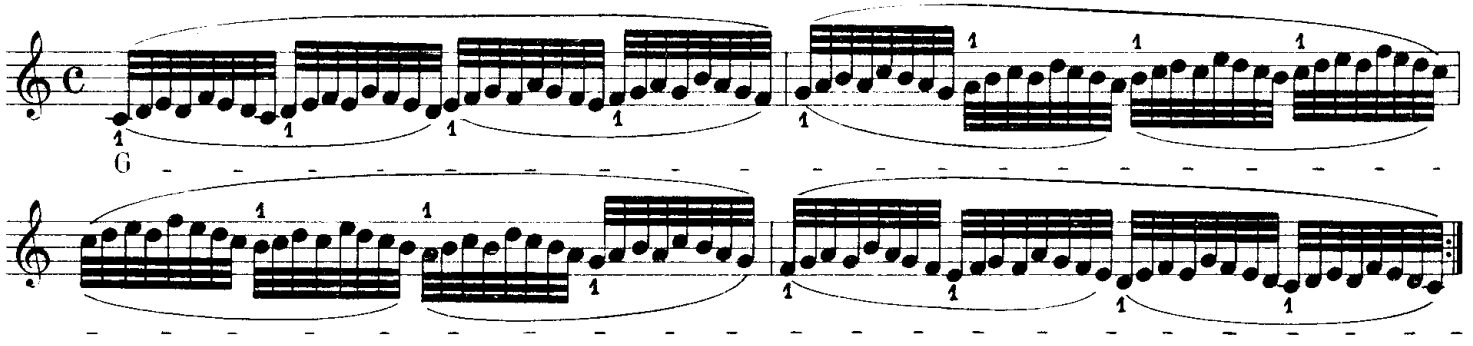
Łączenie III, V, VII i IX pozycji

Również w G-, D- i A-dur na strunach D, A i E



Łączenie III, IV, V, VI, VII, VIII, IX i X pozycji

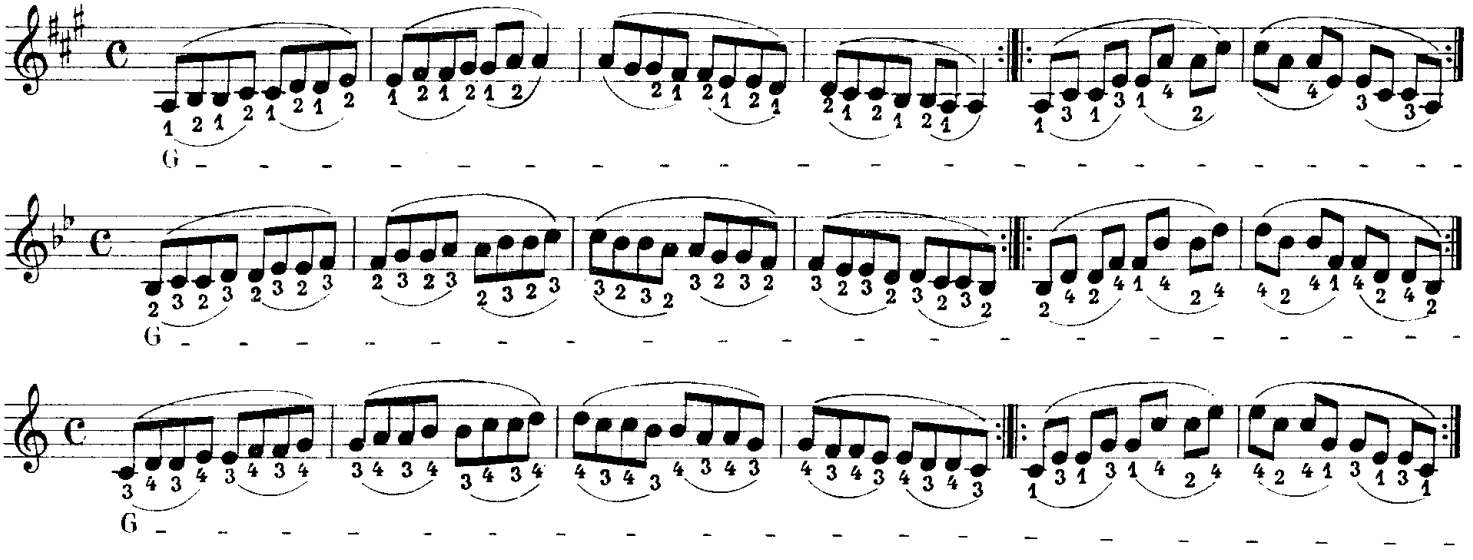
Również w G-, D- i A-dur na strunach D, A i E



9

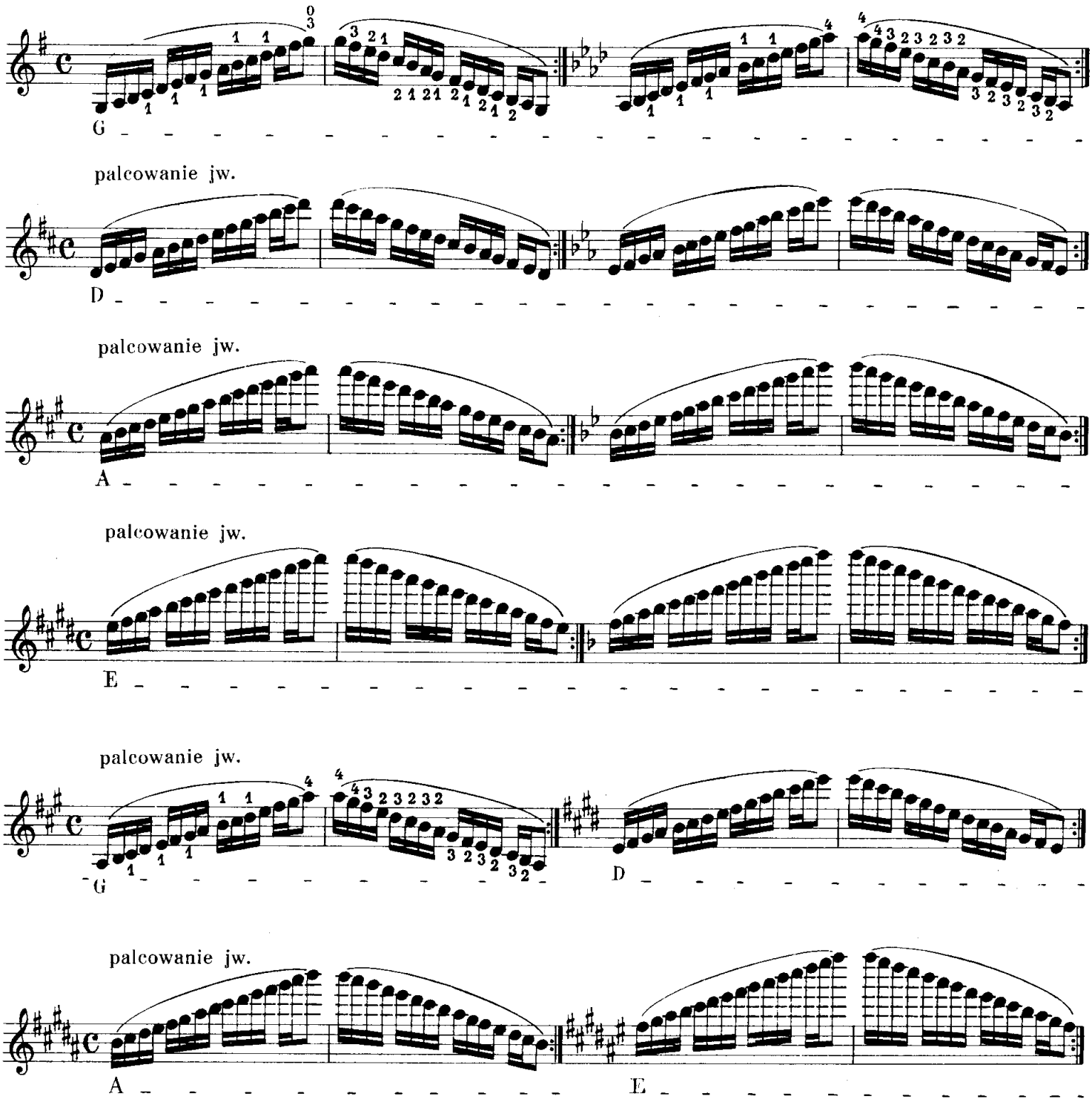
Zmiana palca na tym samym dźwięku *

Ćwiczenia te należy podobnie jak poprzednie ćwiczyć na wszystkich strunach.



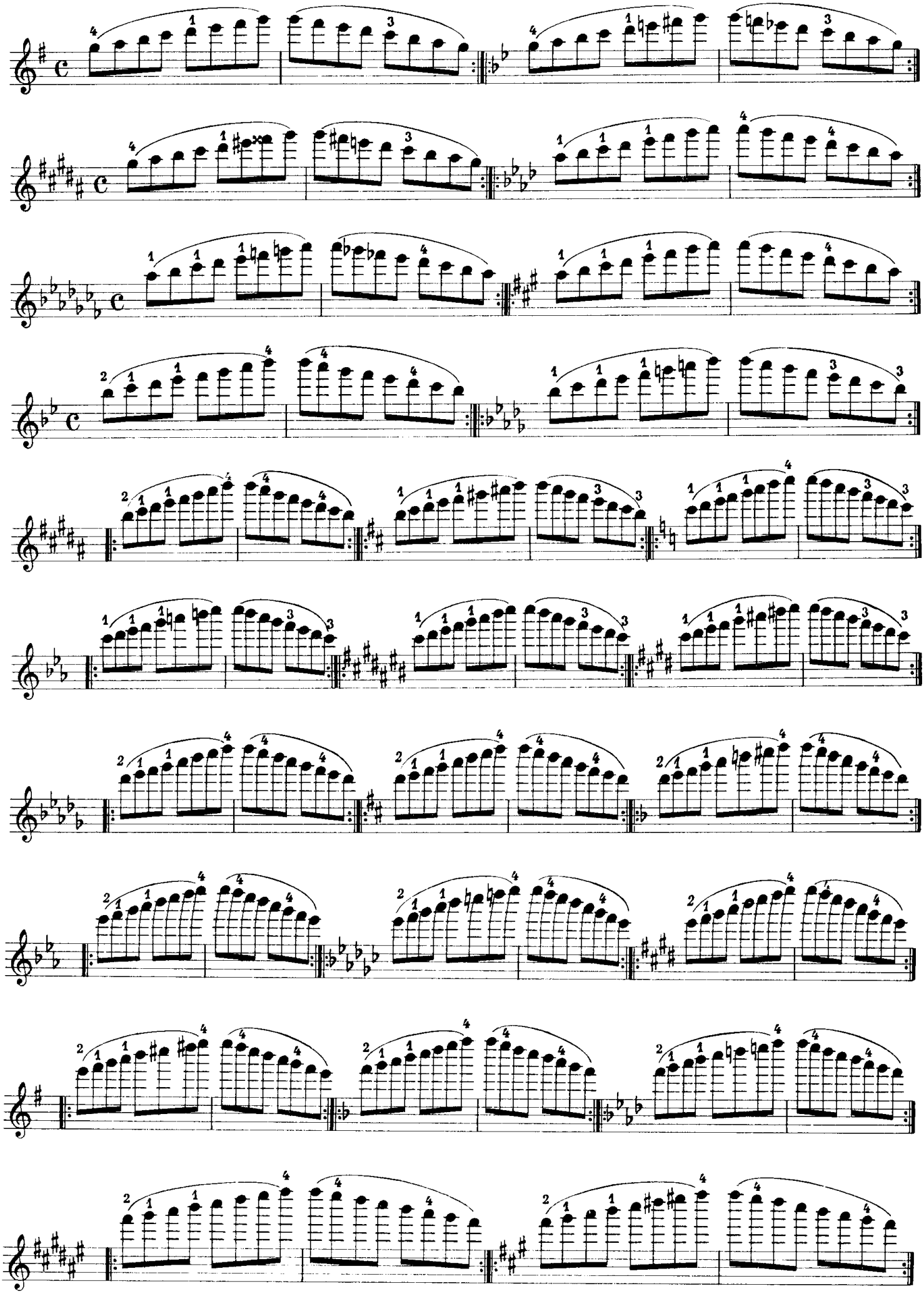
* Uwaga: Nie należy pomijać tego pozornie mało znaczącego ćwiczenia, gdyż jest ono równie ważne jak pożyteczne.

Gamy w obrębie dwu oktaw na jednej strunie



Po wyuczeniu się poprzednich ćwiczeń następujące teraz gamy w obrębie 3 oktaw nie będą przedstawiać dla ucznia specjalnych trudności, jeśli nie zlekceważy on dobrej rady, którą mu podam. Zazwyczaj trzecia, tj. najwyższa oktawa gamy sprawia największe trudności; aby oszczędzić czasu i zwrócić uwagę całkowicie na intonację, uczeń powinien ćwiczyć najpierw tylko tę trzecią oktawę podanym niżej sposobem. Szczególnie wiele kłopotu sprawiają niektórym uczniom gamy molowe, które w kierunku wstępującym posiadają podwyższony, a w kierunku zstępującym obniżony VI i VII stopień; na ich intonację winien nauczyciel skierować baczną uwagę ucznia.

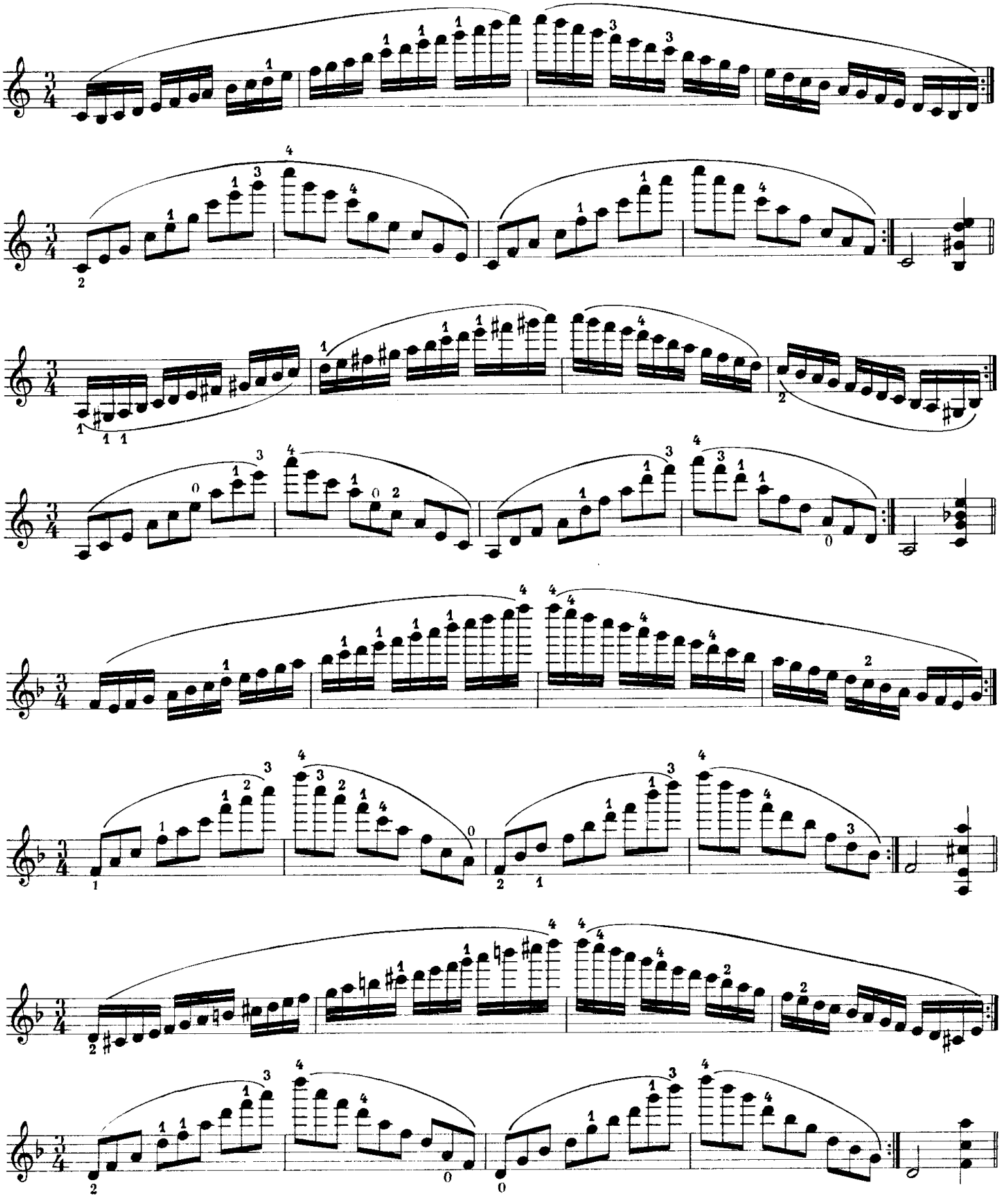
Oczywiście należy zastosować tu takie palcowanie, jakie jest użyte w gamach 3-oktawowych.

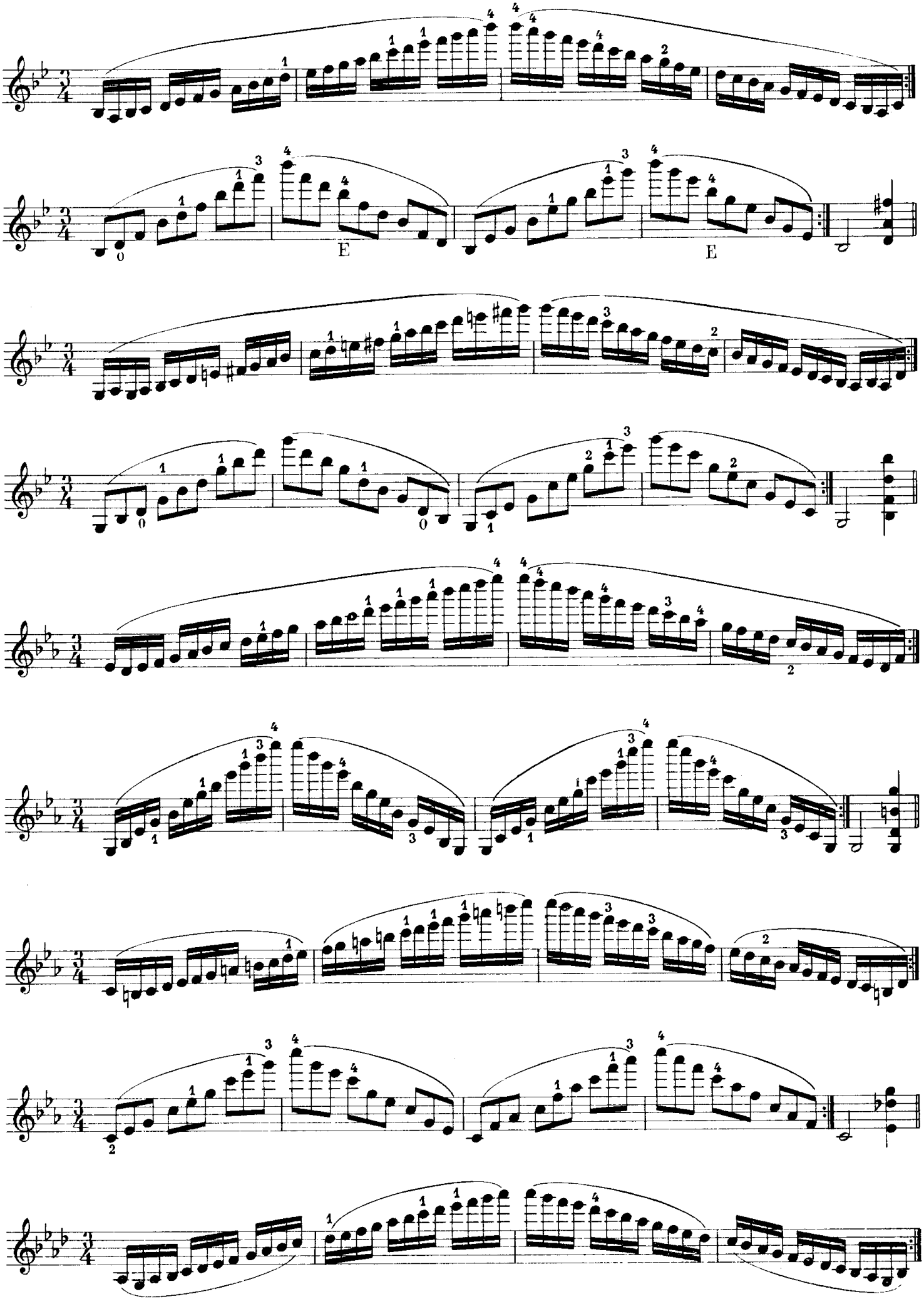


10

Gamy w obrębie 3 oktaw

Gamy w obrębie trzech oktaw należy grać we wszystkich tempach od andante do vivace i wszystkimi możliwymi odmianami smyczkowania. Sposoby smyczkowania należy wziąć z ćwiczeń nr 2, 4 i 5.

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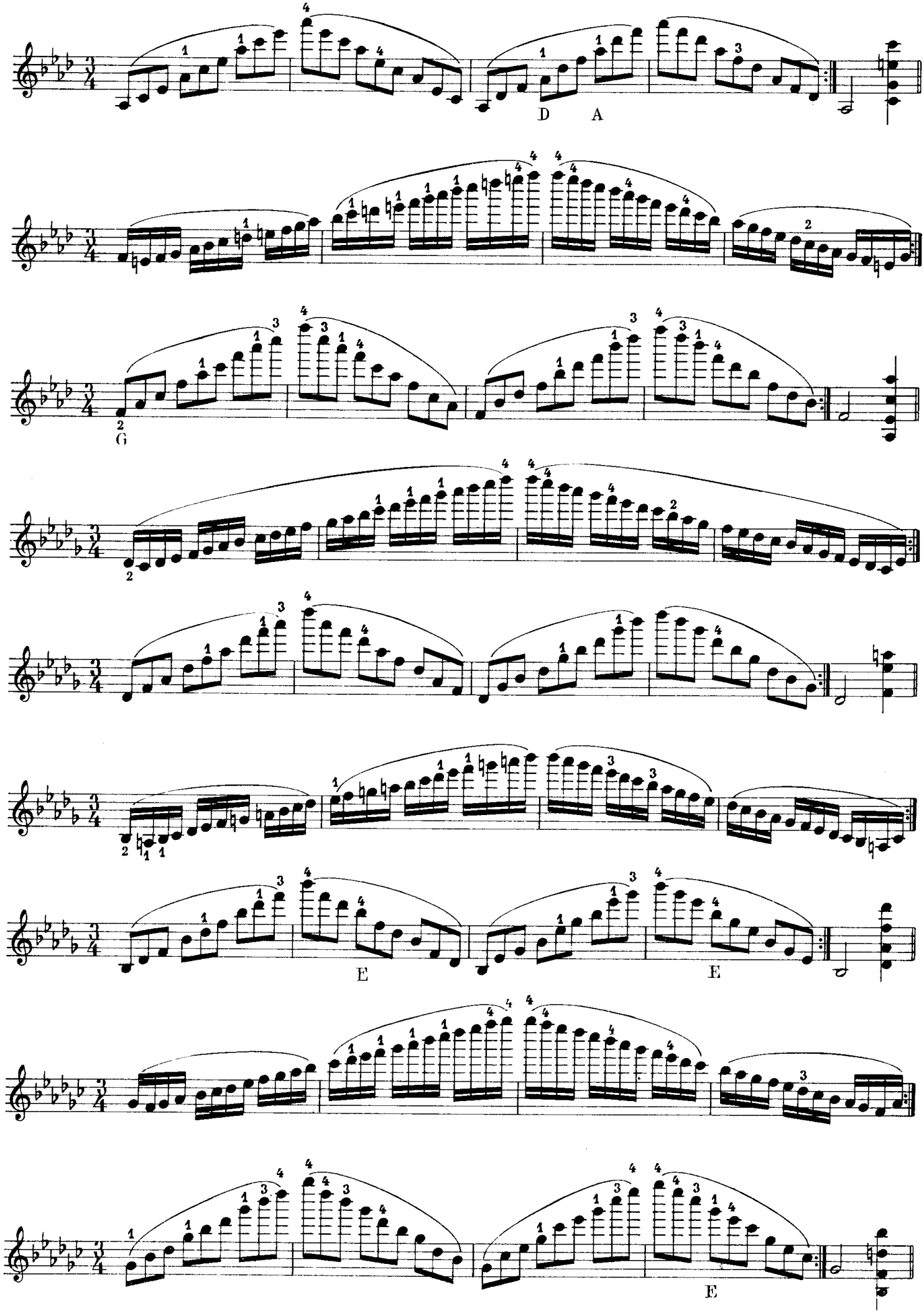
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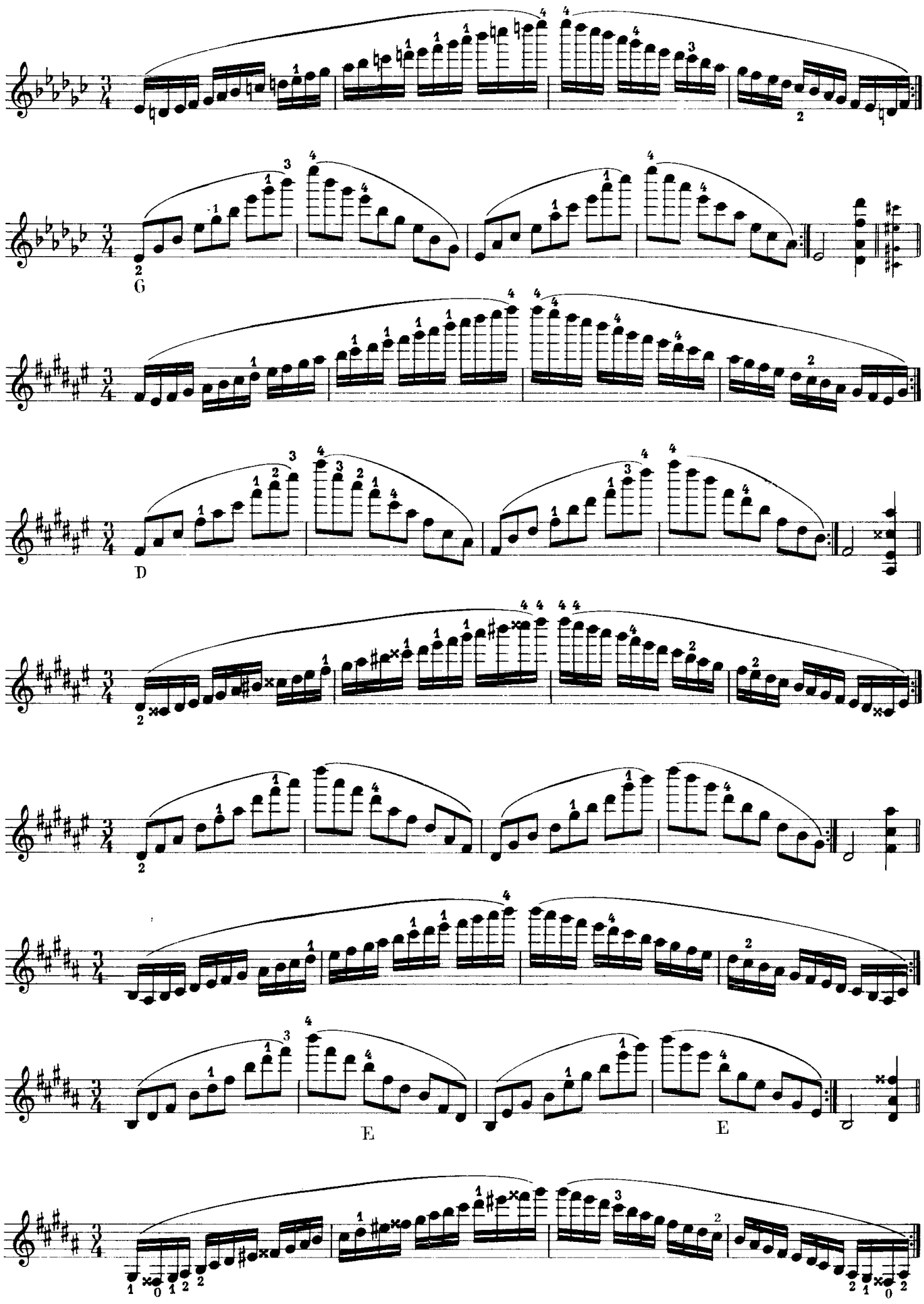
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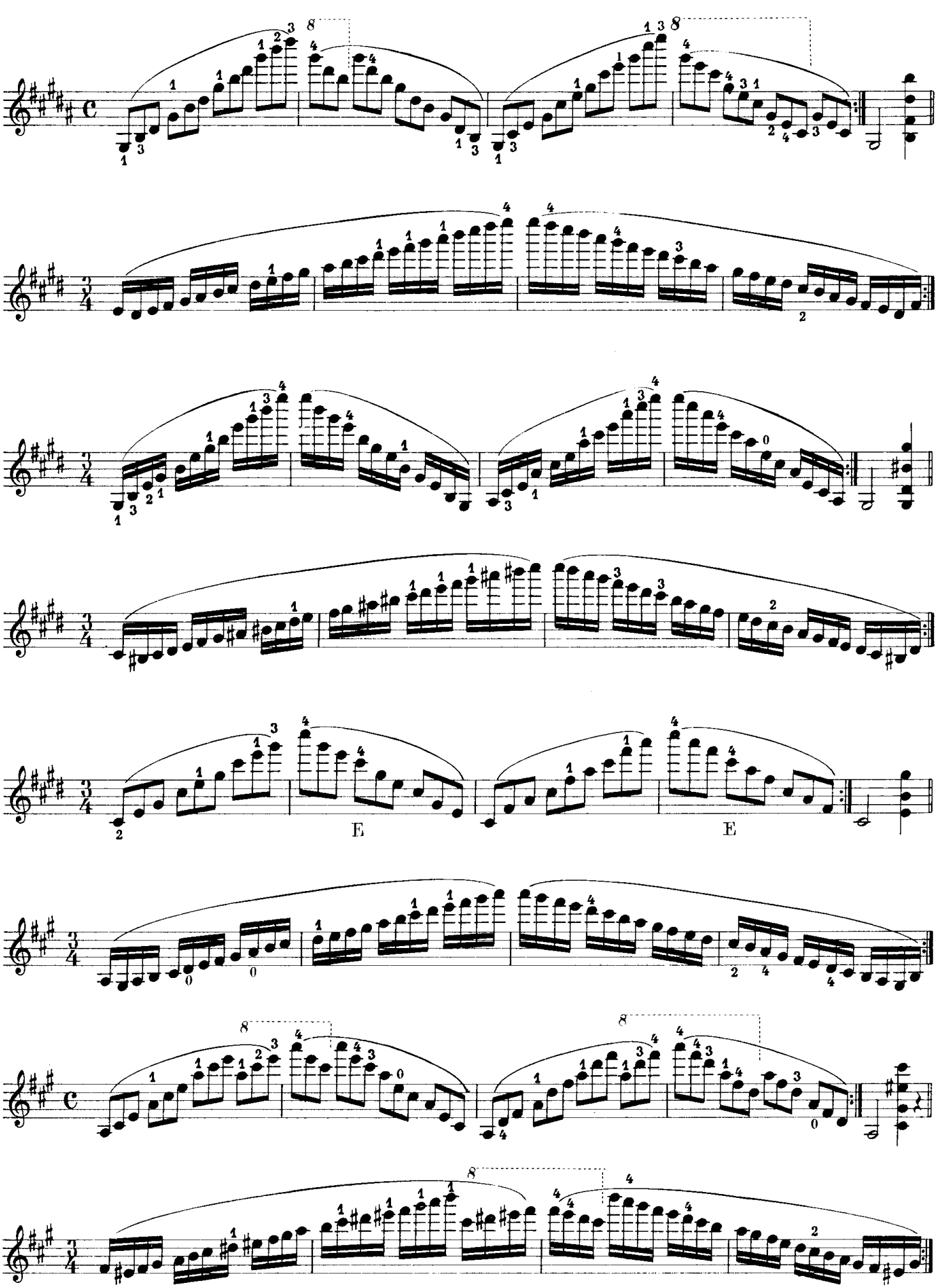
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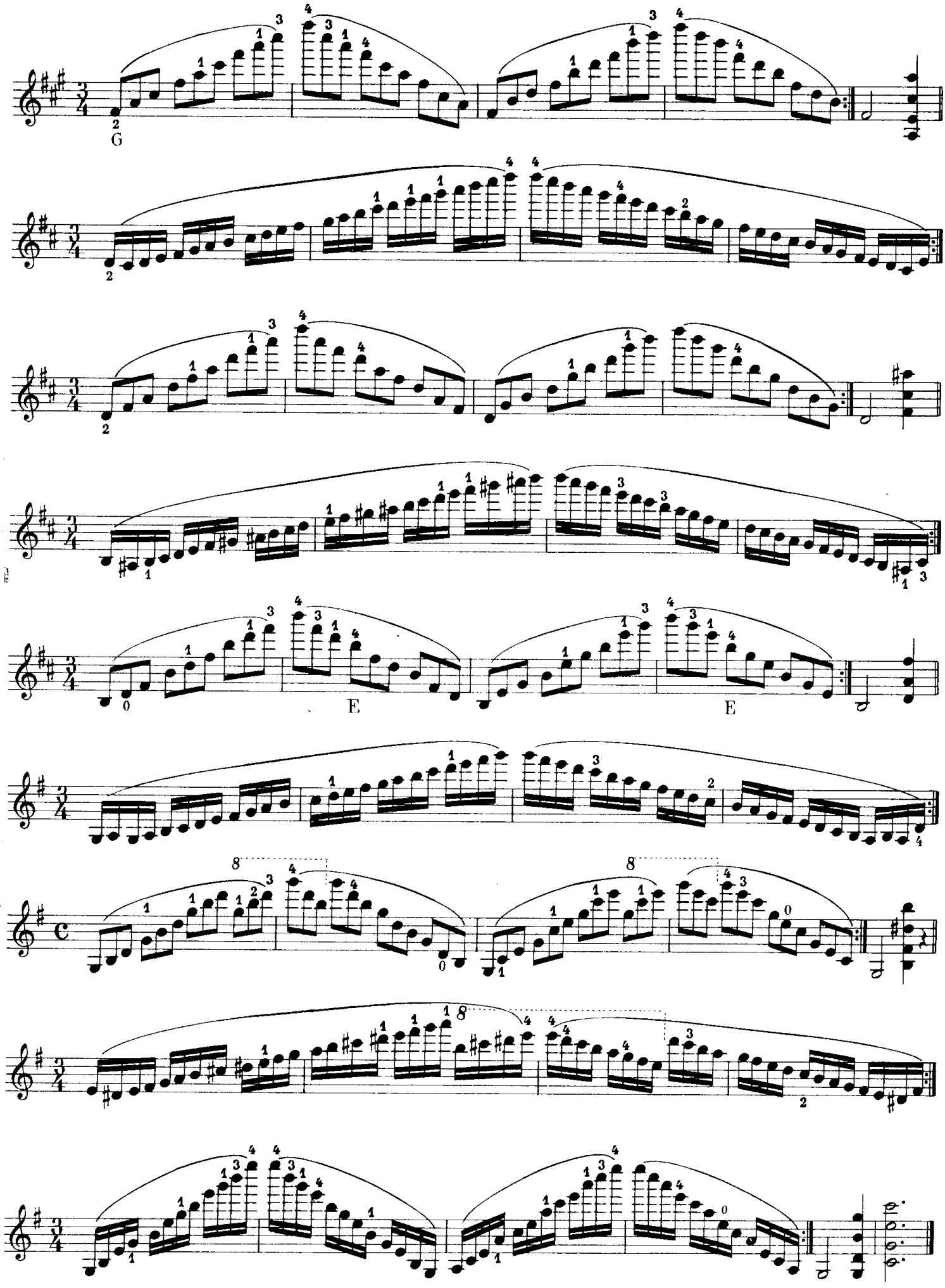
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