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学位论文

论大提琴演奏的调整控制艺术

The adjustment and control in the art of cello
performance

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本人郑重声明：本人所呈交硕士学位论文《试论大提琴演奏的调整控制》是本人在导师的指导下，独立进行研究工作所取得的成果。除文中已经注明引用的内容外，本论文不包含任何其他个人或集体已经发表或撰写过的作品成果。对本文的研究做出重要贡献的个人和集体，均已在文中以明确方式标明并致谢。本人完全意识到本声明的法律结果由本人承担。

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摘要

自 20 世纪以来, 经济、科技与文化的快速发展与变迁, 对大提琴艺术产生了重大影响。大提琴的演奏与教学已不仅仅是对作品的简单诠释和对演奏技法的传承, 而是把目光投向更深入的层面, 以适应受众对大提琴艺术更高的审美要求。

大提琴演奏者的身体和大提琴相对独立而又密切联系, 其持琴方法、运弓角度和触弦力量的变化, 以及自然的受力状态, 都逐一形成了多个完整的平衡体系。只有在各个点、线、面的受力都处于非常和谐、平衡的状态下, 演奏者才能最丰富、最自然地展现大提琴的音色。因此, 如何通过调整控制来实现这种平衡, 使演奏更自然, 更流畅, 从而深刻准确地诠释音乐作品的丰富内涵, 成为大提琴表演艺术研究的新视角。

本论文的目的在于探讨和研究如何通过基础训练中的调整控制、演奏中的调整控制, 以及演奏心理上的调整控制来实现大提琴演奏中的平衡。

论文全文分为五个部分。第一部分为绪论, 主要是提出研究的意义和主要观点; 第二部分论述了如何通过基础训练和培养增强大提琴调整控制的能力, 通过坐姿、持琴、左右手技巧、把位、换弓、换弦、呼吸的调整控制实现平衡; 第三部分论述了独奏、伴奏和重奏中演奏者对大提琴的调整控制, 通过实例对演奏时具体调整控制方法进行了探讨; 第四部分分析了大提琴演奏时的心理状况, 论述了大提琴演奏中的心理调整控制, 提出调整与控制的方式方法; 第五部分是结束语, 总结全文并展望了大提琴演奏研究的新视角。

关键词: 大提琴; 调整; 控制

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Abstract

The cello art has been greatly influenced by the development of economy, science and technology in the 20th century. People did not stop at the annotation of the works, nor at the inheritance of performance skills, but cast their sight on some higher, finer, and deeper aspects, in order to meet people's requirement for higher beauty of cello music.

In their practice, people gradually realize that, compared with some other musical instruments, cellos have their unique performance skills. The player's body is independent of, but at the same time closely related to the cello. The method of holding the cello, the angle of carrying the bow, the strength change in touching the strings, and the state of receiving the strength; they all form a completely balanced system. Therefore, only when the strength received at every point, every line, and every plane is in a balanced state, can a player display the tone color of a cello naturally and fully. At present, it has become a new angle for studying the cello art as to how to realize balance through adjustment and control to make the performance more natural and more smooth and to fully and accurately interpret the profound connotation of a piece of musical work.

The main contents of this dissertation are: the adjustment and control in the fundamental training; the adjustment and control during the performance; adjustment and control of psychological state.

Part one is an introduction. An introduction to the cello art leads to the introduction of adjustment and control in the performance.

Part two discusses how to carry out the basic training and development of the adjustment and control ability. Balance is realized through the adjustment and control of the sitting posture, cello holding, left hand, right hand,

handlebar position, bow change, string change and breathe.

Part three discusses the adjustment and control during the performance, in the solo, accompaniment and ensemble respectively.

Part four analyze the psychological state of a player during the performance. The psychological adjustment and control during the performance is discussed, and some ways and methods are put forward.

Part five is the conclusion, in which the new perspectives for studying the cello performance are discussed.

Key words: Cello performance; Adjustment; Control

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