周广仁

钢琴手指基本练习

周广仁 编著 / 廖劲斌 整理

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BASIC FINGER EXERCISES

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Zhouguangren Gangqin Shouzhi Jiben Lianxi

图书在版编目（CIP）数据

周广仁钢琴手指基本练习 / 周广仁编著；廖劲斌整理. —
北京：人民音乐出版社, 2015.1 (2015.8 重印)
ISBN 978-7-103-04849-8

Ⅰ. ①周… Ⅱ. ①周… ②廖… Ⅲ. ①钢琴－指法Ⅳ.
①J624.16

中国版本图书馆CIP数据核字(2014)第196874号

责任编辑：竹　岗
责任校对：王　珍

人民音乐出版社出版发行
（北京市东城区朝阳门内大街甲55号　邮政编码：100010）
Http://www.rymusic.com.cn
E-mail: rmyy@rymusic.com.cn
新华书店北京发行所经销
北京美通印刷有限公司印刷
635×927 毫米　8开　11.5 印张
2015 年 1 月北京第 1 版　2015 年 8 月北京第 2 次印刷
印数：3,001—6,000 册　定价：32.00 元
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凡购买本社图书，请与读者服务部联系。电话：（010）58110591
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前　言

七十多年来，自从我本人学习弹钢琴和教钢琴开始，我养成了一种弹手指基本功“天天练”的习惯。回想起，受益匪浅。我熟悉了钢琴键盘，学了乐理，学会了所有的大小调，训练了手指的独立性和灵活性，建立了规范的指法习惯，不断地调整了自己的弹奏方法，使自己能够适应各种演奏技术。

三百多年来，钢琴艺术的发展史中积累了一个丰富多彩的钢琴文献宝库，对钢琴演奏家在技术方面提出越来越高的要求。为了适应各个历史时期作品的需要，许多钢琴教育家和演奏家创作了大量练习曲，其中以贝多芬的弟子车尔尼为最突出的代表。但千变万变不离其本。这就是古典和浪漫派音乐中常用的技术手段，即各种调性上的手指基本功。

我编选的这套“手指基本练习”包括：1. 五指练习；2. 大小调音阶、半音阶、五声音阶；3. 琶音；4. 和弦；5. 颤音；6. 八度；7. 双音等。这种基本练习过去都出版过，如：法国的 M. Long、A. Cortot，德国的 A. Schmitt、J. Pischna、A. Loeschhorn，匈牙利的 E. Dohnanyi，中国的黎英海、李家禄先生等。他们都有一套很完整的训练体系，我都研究过。我在继承前人经验的基础上，编选了一套适合我们学生实际情况的手指基本练习，精简又实用。

我的目的是：1. 从初学钢琴起就培养学生熟悉钢琴键盘和所有的大小调；2. 把学乐理和手指训练结合起来；3. 培养良好的指法习惯和自然的弹奏方法；4. 养成“天天练习”的习惯。

基本练习都是一些公式，教师结合乐理在键盘上教学生非常容易，不需要看谱练。我们把乐谱打出来，只是为了给初学者带路。这本教材各种程度的学生都可以用。初学者先弹慢一点，弹熟了再加快。有了天天练的习惯，熟能生巧，慢慢地基本技术就自动化了。要知道，许多大钢琴家都有天天练基本功的习惯。

最后，我还要感谢我忠实的老弟子，星海音乐学院廖劲斌先生，是他动员我出版这套“手指基本练习”，并花了大量的功夫帮我做了整理工作。

周广仁

2013 年 12 月 17 日

FOREWORD

During more than 70 years, when I started to play and teach the piano, I developed a habit of playing daily finger exercises. Recalling my past, I realized that it helped me a lot . I got acquainted with the keyboard, I learned music theory, I could play all the major and minor scales easily, I developed finger dexterity and flexibility, I learned using standard fingering, I adjusted gradually to the modern way of piano playing and developed my piano technique.

During the more than 300 years of piano history a rich amount of piano repertoire has been composed by composers of different periods and styles, which developed a new way of piano technique. In order to play the new music, many pianists and piano teachers composed lots of technical etudes, among them Beethoven's pupil Carl Czerny wrote the most. But no matter how the studies change, they didn't change the basic technical patterns, which is the root of classical and romantic music.

My "Basic Finger Exercises" consist of 1) Five finger exercises, 2) scales, major, minor, chromatic and pentatonic, 3) arpeggios, 4) chords, 5) trills, 6) octaves, 7) double notes. Actually this kind of Finger Exercises had been published before, such as by M. Long and A. Cortot from France, A. Schmitt, J. Pischna, A. Loeschhorn from Germany, E. Dohnanyi from Hungary, Li Yinhai and Li Jialu from China etc. They all have a complete technical system which I studied and took reference. Only my Basic Finger Exercises are more suitable for our Chinese students, which are more condensed and practical.

My aim is to let the students 1) get acquainted with the keyboard and all the major and minor keys from the very beginning, 2) to learn music theory and fin-

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ger technique at the same time, 3) to get used to standard fingering and the natural way of piano playing, 4) to do daily finger exercises.

Basic Finger Exercises are patterns. It is very easy for the teacher to teach the student directly on the keyboard. Students should not look at the score when practicing, just watch the keyboard and their hands. But we have printed the score in order to help the student check whether he /she has played correctly or not. All levels of students can use these exercises. Beginners may play slower and increase the tempo gradually. It is important to practice every day. We know that even great pianists have the habit of playing daily exercises.

At last, I would like to thank my former student, Mr. Liao Jingbin, professor at the Xinghai Conservatory of Music, who convinced me to publish my "Basic Finger Exercises" and helped me in completing the score.

Zhou Guangren

17December, 2013

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一、五指练习（密集位置）

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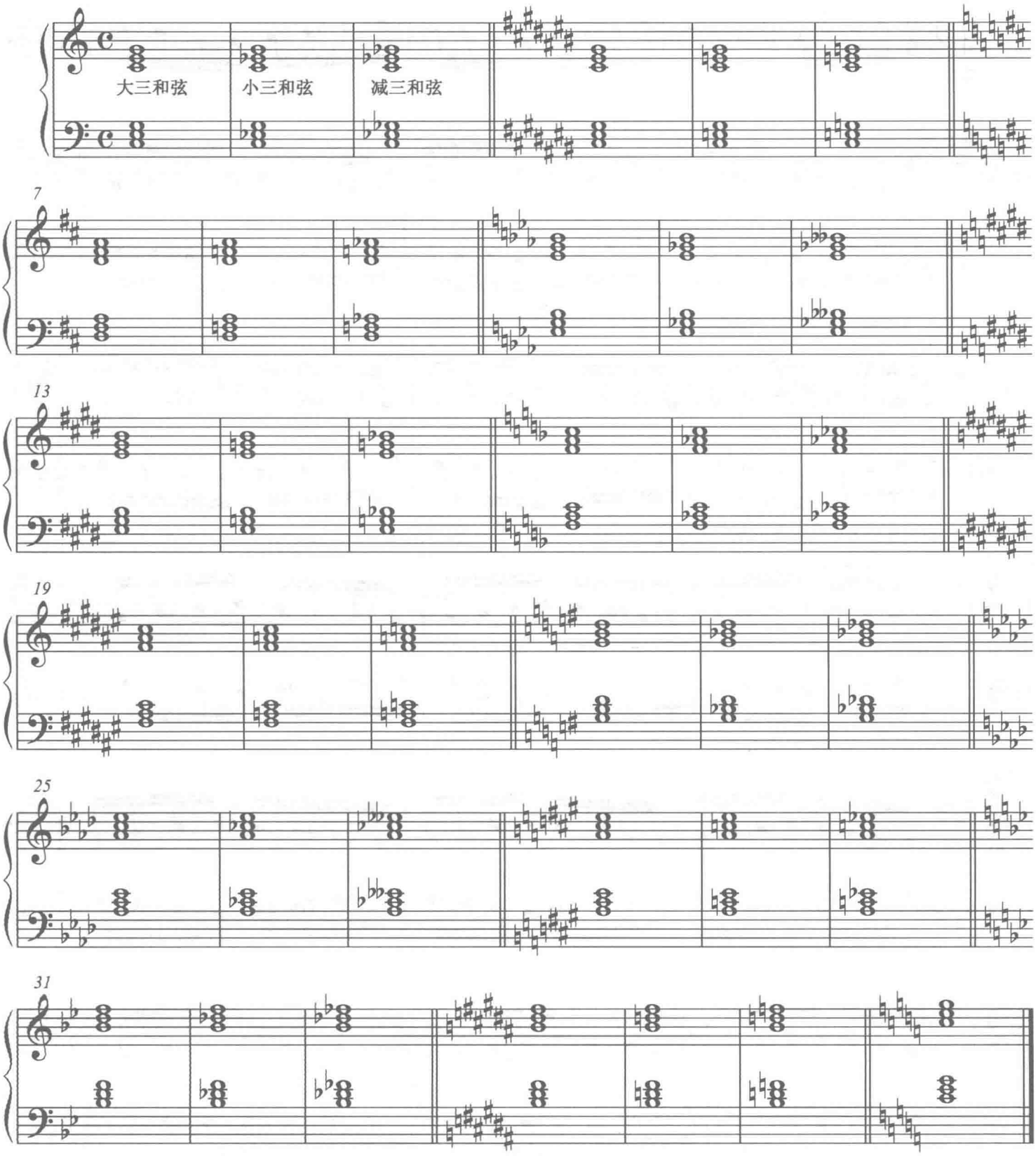

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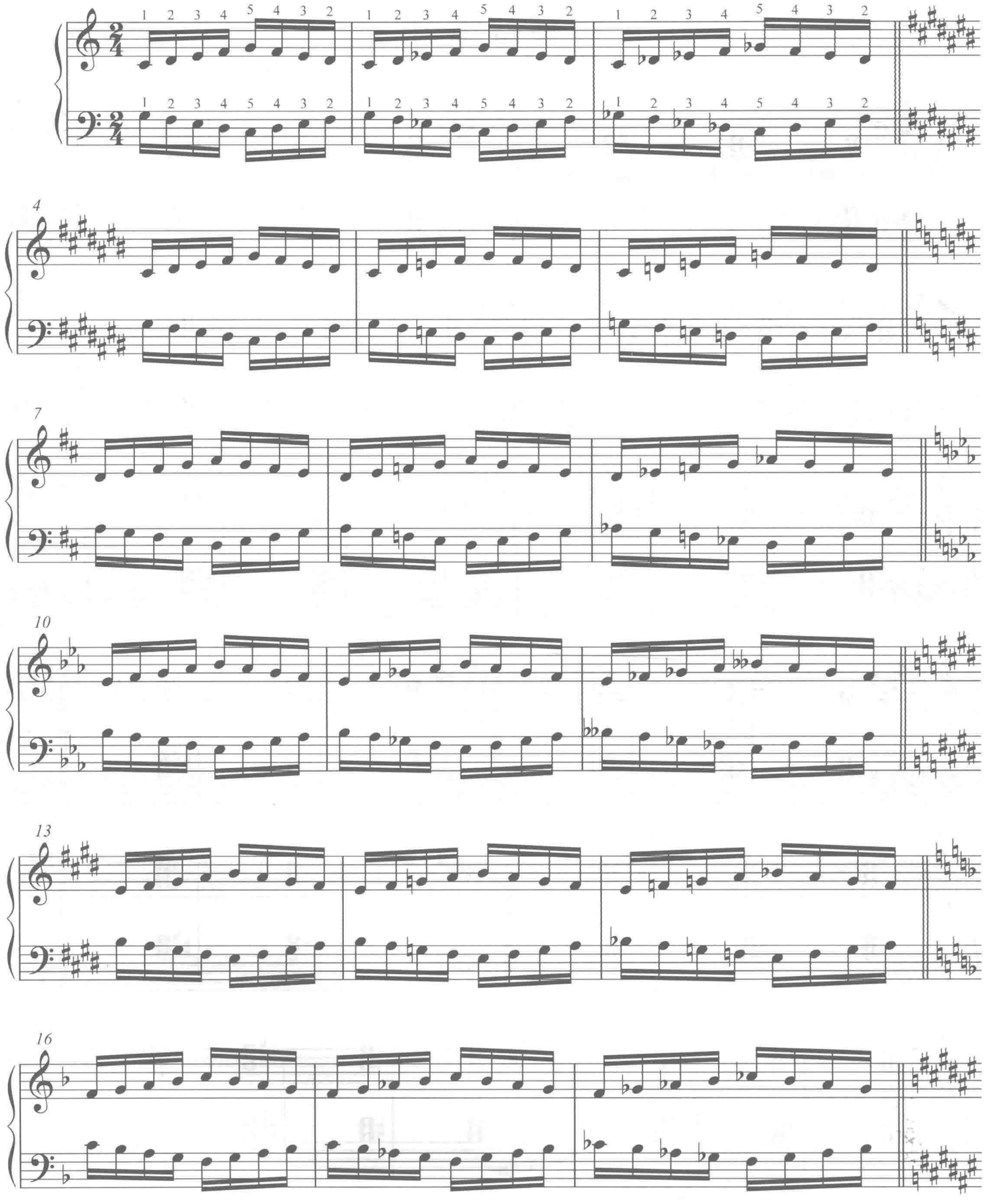
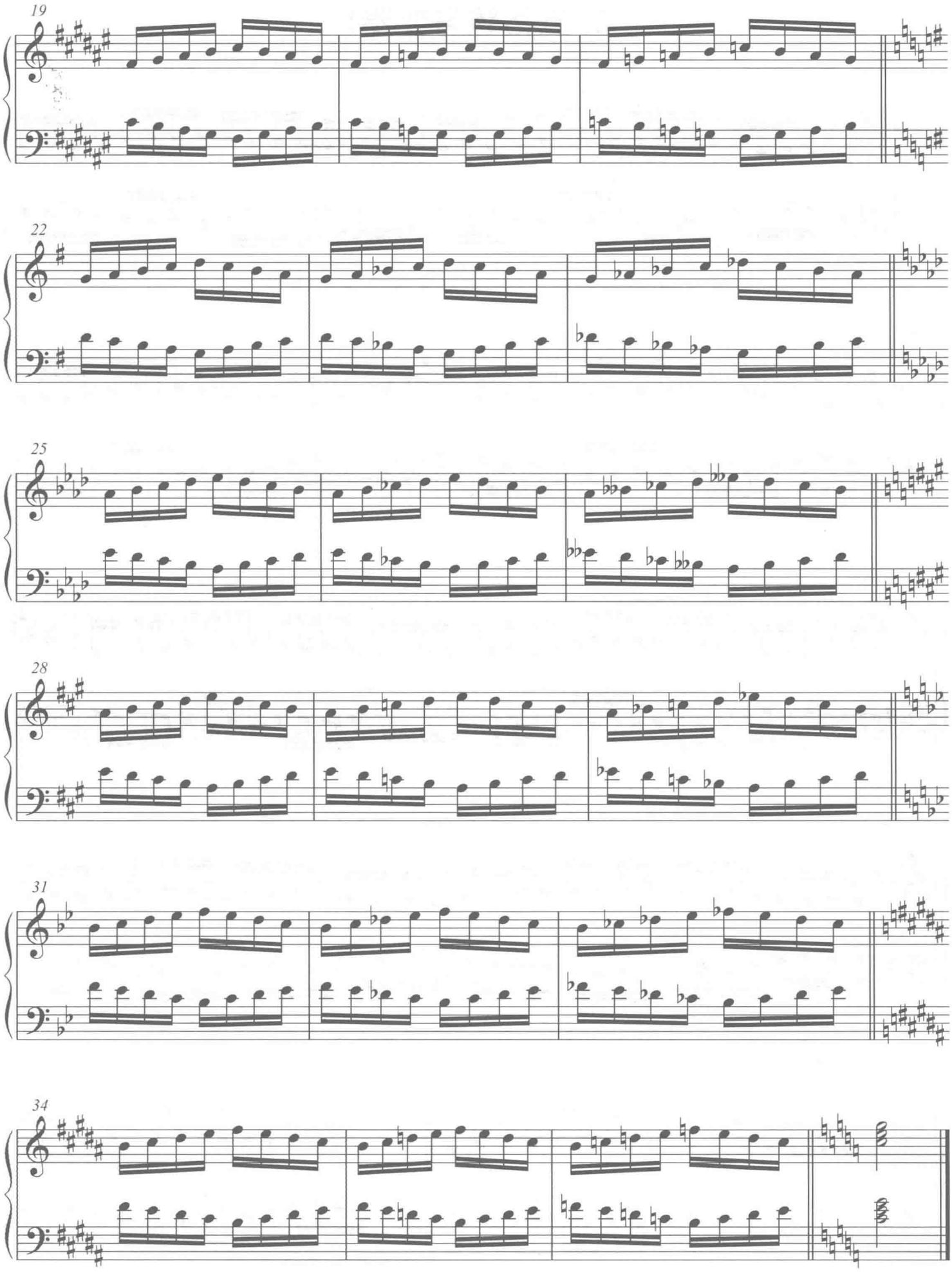
2. 五指移调练习

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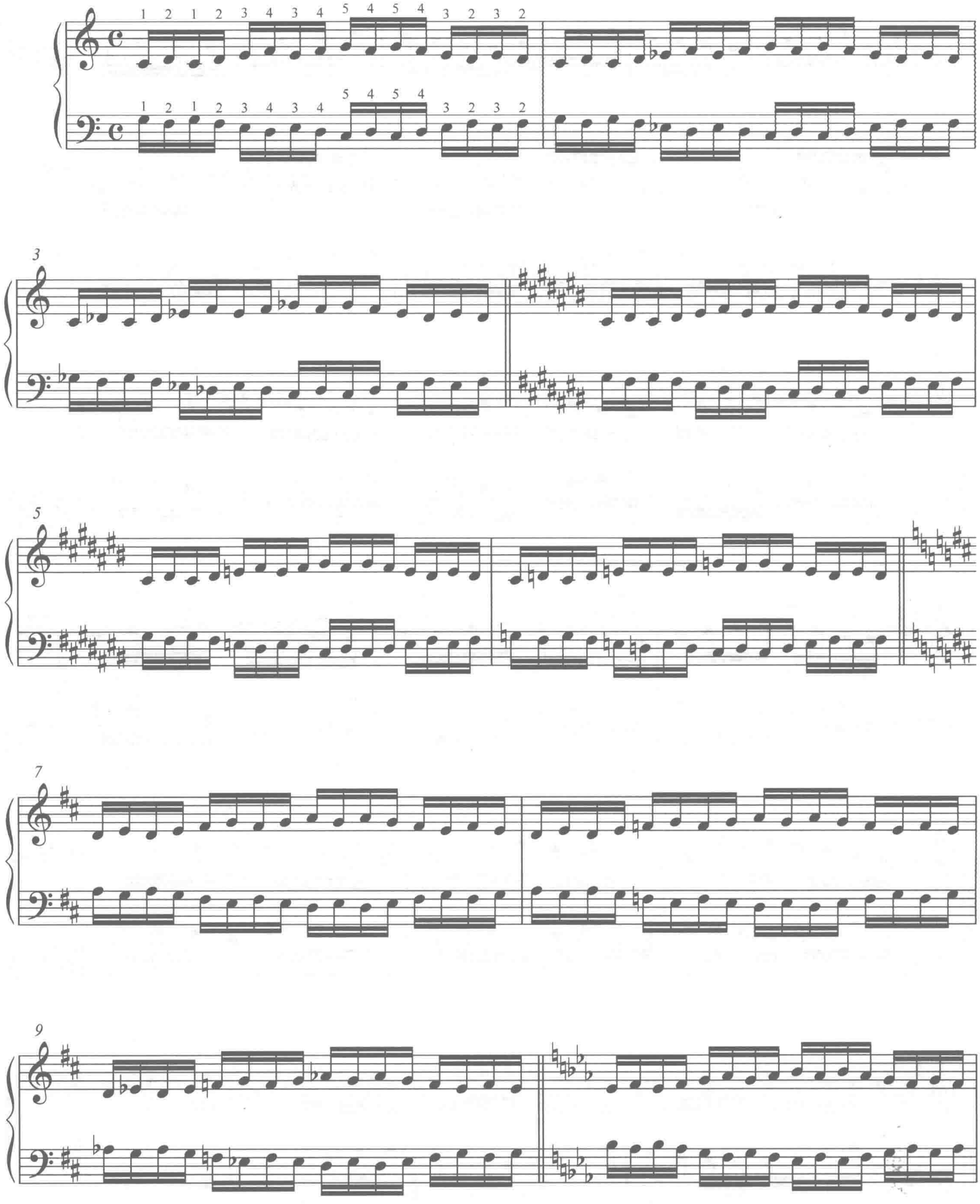
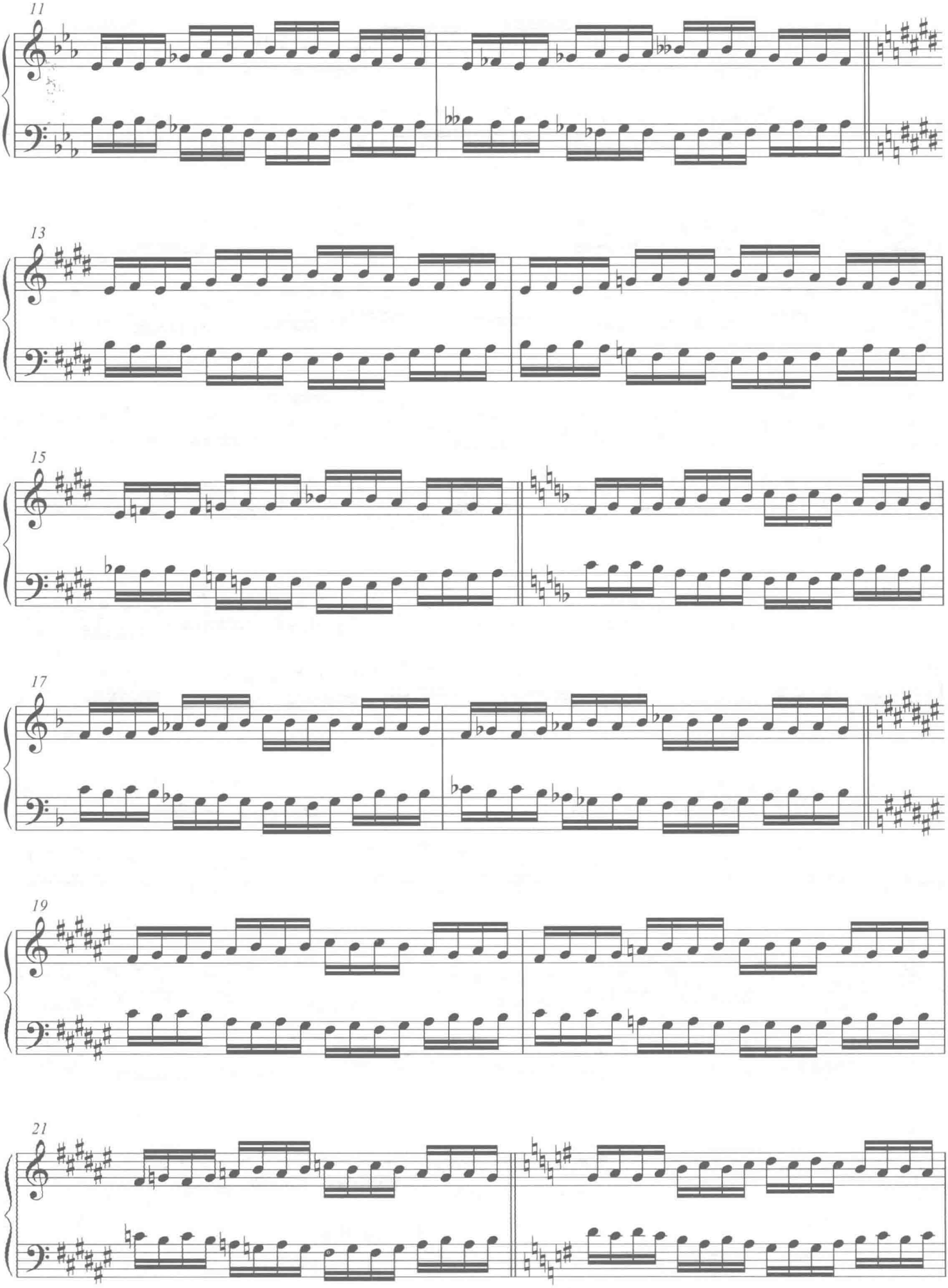
3. 五指练习变奏1

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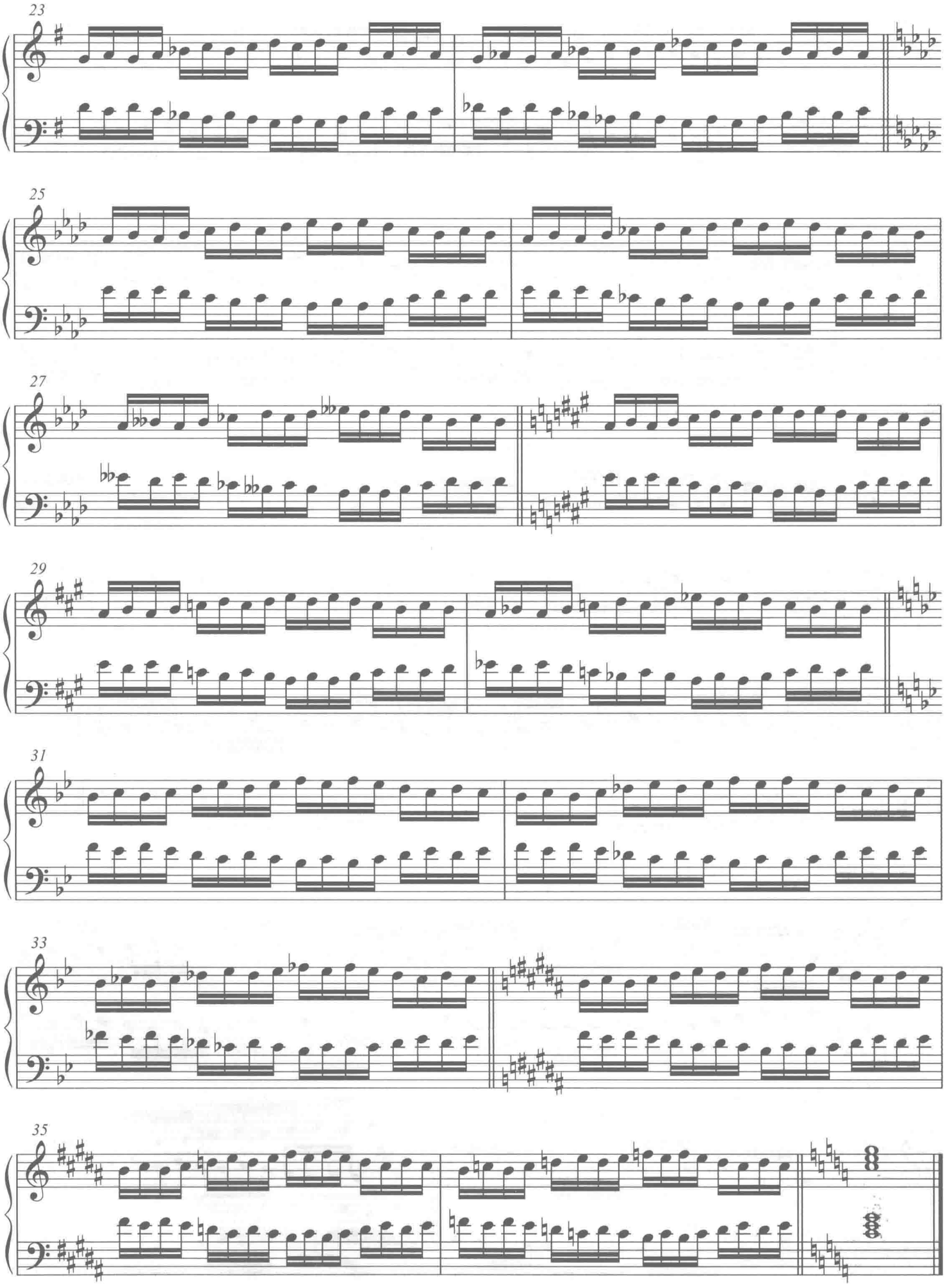
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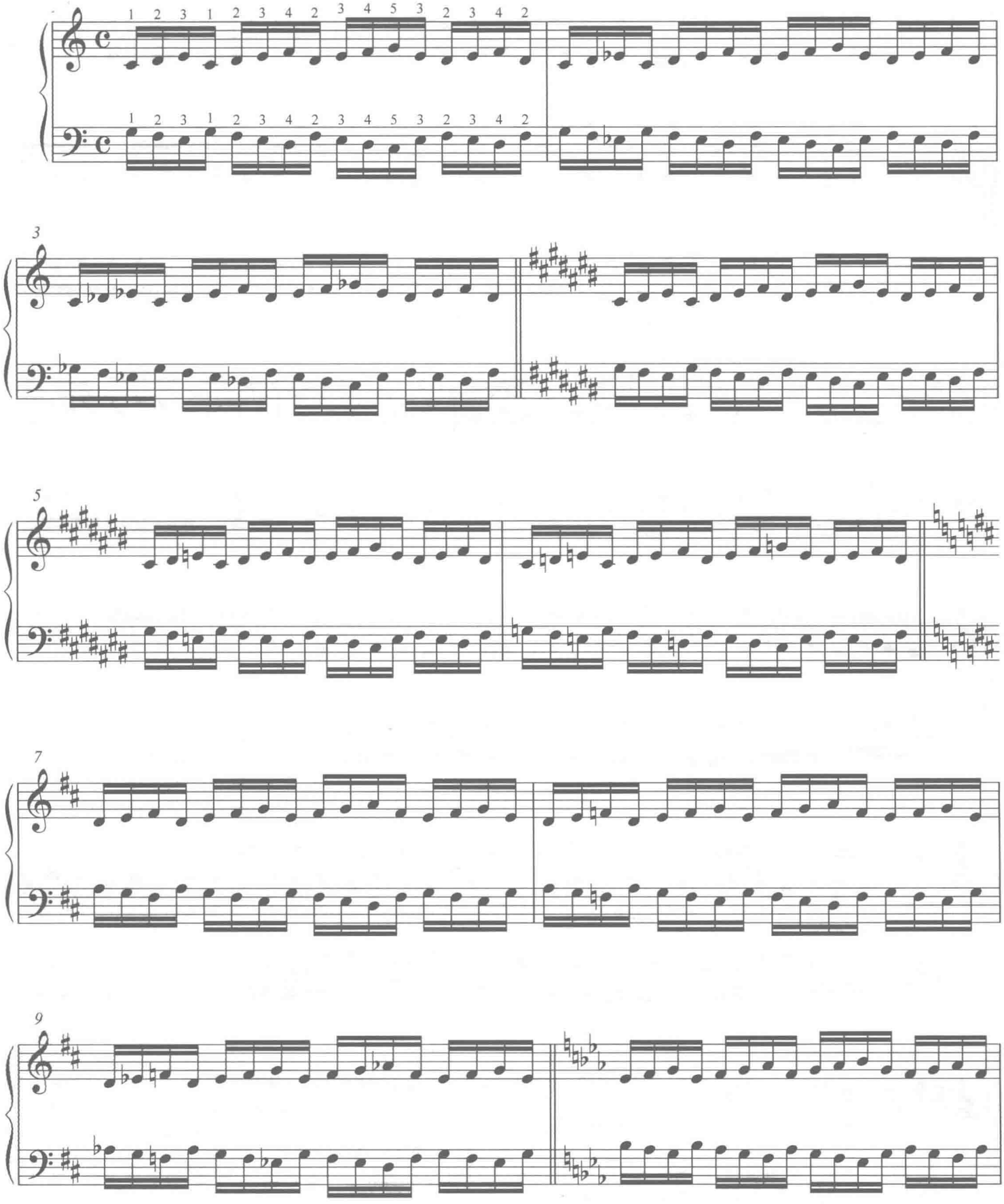

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