

# 周广仁

## 钢琴手指基本练习

周广仁 编著 / 廖劲斌 整理



# PIANO

## BASIC FINGER EXERCISES

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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. Pischner, A. Loeschhorn from Germany, E. Dohnanyi from Hungary, Li Yin Hai 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-

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）

## 1. 预备练习

大三和弦      小三和弦      减三和弦

The first system of the exercise consists of six measures. The first three measures are labeled as '大三和弦' (Major triad), '小三和弦' (Minor triad), and '减三和弦' (Diminished triad) respectively. The notation shows chords in both the treble and bass staves, with the bass line moving chromatically from C to B, A, G, F, E, D.

The second system of the exercise consists of six measures, starting at measure 7. The chords continue to move chromatically through various keys, including D major, E minor, and F# diminished.

The third system of the exercise consists of six measures, starting at measure 13. The chromatic progression continues through G major, A minor, and Bb diminished.

The fourth system of the exercise consists of six measures, starting at measure 19. The chromatic progression continues through C major, D minor, and Eb diminished.

The fifth system of the exercise consists of six measures, starting at measure 25. The chromatic progression continues through D major, E minor, and F# diminished.

The sixth system of the exercise consists of six measures, starting at measure 31. The chromatic progression continues through G major, A minor, and Bb diminished.

## 2. 五指移调练习

The image displays a piano accompaniment for a five-finger transposition exercise. The music is written in 2/4 time and consists of six systems, each with a treble and bass staff. The first system includes fingering numbers (1-5) above the notes. The exercise involves transposing a simple melodic line through various keys: C major (measures 1-3), F major (measures 4-6), B major (measures 7-9), E major (measures 10-12), A major (measures 13-15), and D major (measures 16-18). The bass line provides a steady accompaniment of quarter notes. The piece concludes with a final chord in D major.

19

Musical score for measures 19-21. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of eighth-note patterns. The bass clef accompaniment features a steady eighth-note bass line.

22

Musical score for measures 22-24. The key signature changes to two sharps (F#, C#). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment maintains the eighth-note bass line.

25

Musical score for measures 25-27. The key signature changes to two flats (Bb, Eb). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment maintains the eighth-note bass line.

28

Musical score for measures 28-30. The key signature changes to three sharps (F#, C#, G#). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment maintains the eighth-note bass line.

31

Musical score for measures 31-33. The key signature changes to two flats (Bb, Eb). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment maintains the eighth-note bass line.

34

Musical score for measures 34-36. The key signature changes to three sharps (F#, C#, G#). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment maintains the eighth-note bass line. The piece concludes with a final chord in both staves.

### 3. 五指练习变奏1

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the upper staff is marked with fingerings: 1 2 1 2 3 4 3 4 5 4 5 4 3 2 3 2. The bass line follows a similar pattern with fingerings: 1 2 1 2 3 4 3 4 5 4 5 4 3 2 3 2. The piece begins in C major and moves to C minor in the second measure of each staff.

The second system starts at measure 3. The upper staff continues the melodic line with fingerings: 3 4 3 4 5 4 5 4 3 2 3 2. The lower staff continues the bass line with fingerings: 3 4 3 4 5 4 5 4 3 2 3 2. The key signature changes to D major in the second measure of this system.

The third system starts at measure 5. The upper staff continues the melodic line with fingerings: 5 4 3 2 3 2 1 2 3 4 3 4 5 4 3 2. The lower staff continues the bass line with fingerings: 5 4 3 2 3 2 1 2 3 4 3 4 5 4 3 2. The key signature changes to E major in the second measure of this system.

The fourth system starts at measure 7. The upper staff continues the melodic line with fingerings: 7 6 5 4 5 4 3 2 3 4 5 4 3 2 3 4. The lower staff continues the bass line with fingerings: 7 6 5 4 5 4 3 2 3 4 5 4 3 2 3 4. The key signature changes to F major in the second measure of this system.

The fifth system starts at measure 9. The upper staff continues the melodic line with fingerings: 9 8 7 6 7 6 5 4 5 4 3 2 3 4 5 4. The lower staff continues the bass line with fingerings: 9 8 7 6 7 6 5 4 5 4 3 2 3 4 5 4. The key signature changes to G major in the second measure of this system.

11

Musical score for measures 11-12. The piece is in B-flat major (two flats). The right hand features a continuous eighth-note melody, while the left hand plays a steady eighth-note accompaniment. A double bar line is present after measure 11.

13

Musical score for measures 13-14. The key signature changes to D major (two sharps). The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. A double bar line is present after measure 13.

15

Musical score for measures 15-16. The key signature changes to B major (two sharps). The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. A double bar line is present after measure 15.

17

Musical score for measures 17-18. The key signature changes to B-flat major (two flats). The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. A double bar line is present after measure 17.

19

Musical score for measures 19-20. The key signature changes to D major (two sharps). The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. A double bar line is present after measure 19.

21

Musical score for measures 21-22. The key signature changes to B major (two sharps). The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. A double bar line is present after measure 21.

23

Musical notation for measures 23-24. The system consists of a treble clef staff and a bass clef staff. Measure 23 starts with a treble clef key signature of one sharp (F#) and a bass clef key signature of one sharp (F#). Measure 24 begins with a key signature change to three flats (Bb, Eb, Ab). The music features eighth-note patterns in both hands.

25

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Both staves have a key signature of three flats (Bb, Eb, Ab). The music features eighth-note patterns in both hands.

27

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 has a key signature of three flats (Bb, Eb, Ab). Measure 28 begins with a key signature change to three sharps (F#, C#, G#). The music features eighth-note patterns in both hands.

29

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. Measure 29 has a key signature of three sharps (F#, C#, G#). Measure 30 begins with a key signature change to three flats (Bb, Eb, Ab). The music features eighth-note patterns in both hands.

31

Musical notation for measures 31-32. The system consists of a treble clef staff and a bass clef staff. Both staves have a key signature of three flats (Bb, Eb, Ab). The music features eighth-note patterns in both hands.

33

Musical notation for measures 33-34. The system consists of a treble clef staff and a bass clef staff. Measure 33 has a key signature of three flats (Bb, Eb, Ab). Measure 34 begins with a key signature change to three sharps (F#, C#, G#). The music features eighth-note patterns in both hands.

35

Musical notation for measures 35-36. The system consists of a treble clef staff and a bass clef staff. Measure 35 has a key signature of three sharps (F#, C#, G#). Measure 36 begins with a key signature change to three flats (Bb, Eb, Ab). The music features eighth-note patterns in both hands, ending with a double bar line and repeat dots.



## 4. 五指练习变奏2

The image displays a musical score for a piano exercise titled "4. 五指练习变奏2". The score is written for piano and consists of five systems of music, each with a treble and bass clef staff. The time signature is common time (C). The first system includes fingerings: 1 2 3 1 2 3 4 2 3 4 5 3 2 3 4 2. The second system is marked with a "3" above the first measure. The third system is marked with a "5" above the first measure. The fourth system is marked with a "7" above the first measure. The fifth system is marked with a "9" above the first measure. The key signature changes from one flat (B-flat) to two sharps (F# and C#) in the third system, and then to one flat (B-flat) in the fifth system. The music features a consistent eighth-note rhythmic pattern in both hands, with various melodic and harmonic variations across the systems.