



哈 农 著

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湖南文艺出版社

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责任编辑:孙佳

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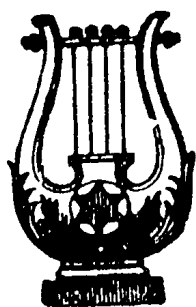
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# 前 言

由于现今钢琴的学习是如此普遍,优秀的钢琴演奏家是如此众多,以致平庸的钢琴演奏已变得不再能被忍受,其结果是,即使斗胆在非专业的听众面前演奏一支中等程度的曲子,也必须先经过八到十年的学习。如今,有几个人能花费这么长的时间来学习钢琴!于是,因缺乏充分的练习而弹得不平稳、不准确的情况便十分常见了。左手遇到小的难点就弹不下去;第四、第五指因缺乏针对这两指的专门练习,总是比其他各指弱,所以它们几乎没有什么用处;当乐句中含有八度进行、颤音、震音时,演奏者总是弹得勉强而疲乏,演奏因此变得很不准确且完全没有表情。

数年来,我们一直在试图把能使钢琴学习者在较短时间内完成手指训练的专门练习编成一册,使其克服上述的弱点。

要达到这个目的,只要找到解决下列问题的方法就成了:让每只手的五个指头都完全均衡地得到训练,它们就能够胜任一切为钢琴而写的作品,剩下的仅仅是指法上的问题,这是容易解决的。

我们相信解决这一问题的方法,就在本书 60 首钢琴手指练习中。在这本册子里,我们提供了使手指灵活、有力,各指独立且完全均衡发展,以及使手腕灵活放松的练习——这一切,对于优秀的演奏家都是必不可少的;此外,这些练习还使得左手与右手同样的灵巧熟练。除了个别介绍方法的练习外,这整本书都是我们的独创。这些练习生动有趣,不像大多数五指练习那样使学习者产生厌倦,那些五指练习是那么枯燥,必须有真正艺术家的毅力才能鼓起勇气去练习它。

这些练习以这样一种方式写成:只要读过几遍,就能以相当快的速度弹奏出来。这样,它们就成为一种极好的手指练习,人们会迫不及待地去学习它。如果乐意的话,所有这些练习都可由学习者在几架琴上同时弹奏,以在他们中激发竞争的热情,并使他们习惯于合奏。

本书中包含了各种各样的技术难点。书中练习是这样安排的:在每一组连续的练习中,手指总能从前面练习引起的疲劳中恢复过来。这样组合的结果是,所有的技术难点都在不大费力和不感疲乏中掌握了;经过这样的训练,手指可以弹奏得意想不到的娴熟。

这本书是为所有的钢琴学生写的。学生在学习了一年钢琴后,就能开始使用它。程度较深的学生可以在很短的时间内掌握它,然后,他们就再也不会像先前那样感到手指和手腕僵硬了;这样,就使他们能够克服那些技术上最主要的困难。

那些没有充分的时间练琴来保持演奏技术水平的钢琴家和教师,只需花数小时按顺序弹弹这些练习,就能完全恢复其手指的灵巧。

花一个小时,就可以把这整本书弹一遍,如果把它完全弹熟练后,并在一段时间内每天练习,困难就会像着了魔似地消失,随之而来的是演奏的漂亮、清澈、干净、珠圆玉润——这正是杰出的钢琴家们演奏的秘诀。

总之,我们把这本书作为解决一切技术困难的钥匙奉献出来。我们相信,向青年钢琴家、教师和学校领导者推荐本书——《钢琴练指法》,乃是提供一种真正的服务。

哈 农

(小立译前言及演奏说明)

# 第一部分

准备练习:使手指灵活、独立、有力和均衡发展

## 练习 1

当左手第 5 指、第 4 指上行和右手第 5 指、第 4 指下行时,张开这两指的练习。

学习第一部分的这 20 个练习,开始时先把节拍器拨到每分钟 60 次,再逐渐把速度加快到每分钟 108 次;这也就是每个练习前头的节拍器符号中两个数字的意思。(1)

高高地、正确地抬起手指,每个音都要弹得非常清晰。

M. M. ♩ = 60 - 108

1. *mf* ascending

1 2 3 4 5 1 2 3 4 5 1 2 1 2 1 2

5 4 3 2 1 5 4 3 2 1 5 4 5 4 5 4

1 2 1 2 1 2 1 2 1 2 1 2

5 4 5 4 5 4 5 4 5 4 5 4

descending

1 2 3 4 5 1 2 1 2

5 4 5 4 5 4

1 2 1 2 1 2

5 4 5 4 5 4

(1)为简明起见,我们只在每一练习的开头,用括号标明该练习重点训练的手指,如练习 2 前标明(2-3),练习 3 前标明(2-3-4)等等。请注意,在这本书中,两只手始终在不断地进行同等难度的练习,这样,左手将变得与右手同样娴熟。而且,左手上行练习的难点,被原封不动地搬到了右手相应手指的下行练习中,这种新的练习方法,使两只手获得完全同等的发展。





### 练习 3

(2-3-4) 弹奏练习 3 之前, 先把前两个练习不间断地弹一至两遍。练习 3 弹熟后, 接着弹练习 4, 再接着弹练习 5, 等它们都已完全掌握了, 就把它们合起来不间断地至少弹四遍。只有在练习 5 的最后一个音符上可以停顿。整个这本书都采用这种方法练习。在弹奏第一部分的各练习时, 只在第 5、8、11、14、17、20 和 23 页的最后一个音符上停顿。

3.

The musical score for Exercise 3 is presented in five systems, each with a treble and bass clef staff. The piece is in 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. The first system includes fingerings like '1 2 5 4 3 2 3 4' and '5 3 1 2 3 4 3 2'. The second system has '1 2 5' and '5 3 1'. The third system has '5 2 1 2 3 4 3 2' and '1 3 5 4 3 2 3 4'. The fourth system has '5 2 1' and '1 3'. The fifth system has '5 2' and '1 3'. The piece ends with a double bar line and a fermata over the final note.



# 练习 4

(3-4-5) (1) 第 3、第 4 和第 5 指的专门练习。

4.

(1)

5 4 5 3 1    5 4 5 3 1    5 3    5 3    5 3

1    5    1    1    1    5

(1) 5 4 5 2    5 4 5 2    1 2 1 3 5    1 2 1 3 5    1 3

5 2    5 2    5    5    5    1 3    1 3    1

5    5    5    5    5    1    1    1    1    1

## 练习 5

(1-2-3-4-5)再重复说一遍,各指必须高高地、正确地抬起,直到整本书都弹熟练。

5.

(1)

1 5 4 5 3 4 2 3    1 5 4 5 3 4 2 3    1    1    1

5 1 2 1 3 2 4 3    5 1 2 1 3 2 4 3    5    5    5

1    1    1    1    1    1

5    5    5    5    5    5

1 2 1 3 2 4 3 5    1 2 3 2 4 3 5    1    1

5 4 5 3 4 2 3 1    5 4 5 3 4 2 3 1    5    5

1    1    1    1    1    1

5    5    5    5    5    5

(1) 右手第 4 指和第 5 指弹奏颤音的预备练习。

# 练习 6

(5)为了使学习本书者获得我们所允诺的良好效果,已学过的练习每天必须至少弹奏一遍。

6.

1 5 4 5 3 5 2 5    1 5 4 5 3 5 2 5    1    1

5 1 2 1 3 1 4 1    5 1 2 1 3 1 4 1    5    5    5

1    1    1    1    1    1

5    5    5    5    5    5

5    5    5    5    5    5

1 5 4 5 3 5 2 5    1 5 4 5 3 5 2 5    1 5 4 5 3 5 2 5

1 5 4 5 3 5 2 5    1 5 4 5 3 5 2 5    1 5 4 5 3 5 2 5

1    1    1    1    1    1

5    5    5    5    5    5

5    5    5    5    5    5

1    1    1    1    1    1

5    5    5    5    5    5



# 练习 8

(1-2-3-4-5) 对所有的五指均非常重要的练习。

8.

The score consists of five systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features various rhythmic patterns and fingerings. The first system includes fingerings such as 1 2 4 5 3 4 2 3 in the treble and 5 4 2 1 3 2 4 3 in the bass. The second system shows patterns like 1 2 4 in the treble and 5 4 2 in the bass. The third system features 5 4 2 1 3 2 4 3 in the treble and 5 4 2 in the bass. The fourth system includes 5 4 2 1 in the treble and 1 2 4 5 3 4 2 3 in the bass. The fifth system shows 5 4 2 1 in the treble and 1 2 4 5 in the bass. The score concludes with a double bar line and a fermata.

# 练习 9

第4、第5指的伸张及全面的手指练习。

9.

The score consists of six systems of music. Each system contains a piano (p) part and a violin (v) part. The piano part is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The violin part is written in a single staff with a treble clef. The exercises include various fingerings (1-5) and slurs, focusing on the 4th and 5th fingers. The first system shows a sequence of eighth notes in both hands. The second system introduces slurs and more complex fingerings. The third system features slurs and a mix of eighth and sixteenth notes. The fourth system continues with slurs and eighth notes. The fifth system includes slurs and a mix of eighth and sixteenth notes. The sixth system concludes with slurs and eighth notes, ending with a double bar line and repeat signs.

# 练习 10

(3-4) 左手第 3、第 4 指上行 (1) 及右手第 3、第 4 指下行 (2) 时颤音弹奏的预备练习。

10.

(1)



# 练习 11

(3-4-5)第4、第5指颤音弹奏的又一预备练习。

11.

# 练习 12

1-5 两指的伸张和 3-4-5 各指的练习。

12.

The exercise consists of five systems of musical notation, each with a treble and bass clef staff. The first system is in 2/4 time and features a sequence of notes with fingerings: 5 1 3 2 1 2 3 1 in the treble and 1 5 3 4 5 4 3 5 in the bass. The second system starts with a 5 1 fingering and continues with 5 1 3 2 1 in the treble and 1 5 3 4 5 in the bass. The third system has 5 1 in the treble and 1 5 3 in the bass. The fourth system has 5 1 in the treble and 1 5 3 in the bass. The fifth system has 5 1 in the treble and 1 5 3 in the bass. The sixth system has 5 1 in the treble and 1 5 3 in the bass. The seventh system has 5 1 in the treble and 1 5 3 in the bass. The eighth system has 5 1 in the treble and 1 5 3 in the bass. The ninth system has 5 1 in the treble and 1 5 3 in the bass. The tenth system has 5 1 in the treble and 1 5 3 in the bass. The eleventh system has 5 1 in the treble and 1 5 3 in the bass. The twelfth system has 5 1 in the treble and 1 5 3 in the bass. The thirteenth system has 5 1 in the treble and 1 5 3 in the bass. The fourteenth system has 5 1 in the treble and 1 5 3 in the bass. The fifteenth system has 5 1 in the treble and 1 5 3 in the bass. The sixteenth system has 5 1 in the treble and 1 5 3 in the bass. The seventeenth system has 5 1 in the treble and 1 5 3 in the bass. The eighteenth system has 5 1 in the treble and 1 5 3 in the bass. The nineteenth system has 5 1 in the treble and 1 5 3 in the bass. The twentieth system has 5 1 in the treble and 1 5 3 in the bass. The twenty-first system has 5 1 in the treble and 1 5 3 in the bass. The twenty-second system has 5 1 in the treble and 1 5 3 in the bass. The twenty-third system has 5 1 in the treble and 1 5 3 in the bass. The twenty-fourth system has 5 1 in the treble and 1 5 3 in the bass. The twenty-fifth system has 5 1 in the treble and 1 5 3 in the bass. The twenty-sixth system has 5 1 in the treble and 1 5 3 in the bass. The twenty-seventh system has 5 1 in the treble and 1 5 3 in the bass. The twenty-eighth system has 5 1 in the treble and 1 5 3 in the bass. The twenty-ninth system has 5 1 in the treble and 1 5 3 in the bass. The thirtieth system has 5 1 in the treble and 1 5 3 in the bass. The thirty-first system has 5 1 in the treble and 1 5 3 in the bass. The thirty-second system has 5 1 in the treble and 1 5 3 in the bass. The thirty-third system has 5 1 in the treble and 1 5 3 in the bass. The thirty-fourth system has 5 1 in the treble and 1 5 3 in the bass. The thirty-fifth system has 5 1 in the treble and 1 5 3 in the bass. The thirty-sixth system has 5 1 in the treble and 1 5 3 in the bass. The thirty-seventh system has 5 1 in the treble and 1 5 3 in the bass. The thirty-eighth system has 5 1 in the treble and 1 5 3 in the bass. The thirty-ninth system has 5 1 in the treble and 1 5 3 in the bass. The fortieth system has 5 1 in the treble and 1 5 3 in the bass. The forty-first system has 5 1 in the treble and 1 5 3 in the bass. The forty-second system has 5 1 in the treble and 1 5 3 in the bass. The forty-third system has 5 1 in the treble and 1 5 3 in the bass. The forty-fourth system has 5 1 in the treble and 1 5 3 in the bass. The forty-fifth system has 5 1 in the treble and 1 5 3 in the bass. The forty-sixth system has 5 1 in the treble and 1 5 3 in the bass. The forty-seventh system has 5 1 in the treble and 1 5 3 in the bass. The forty-eighth system has 5 1 in the treble and 1 5 3 in the bass. The forty-ninth system has 5 1 in the treble and 1 5 3 in the bass. The fiftieth system has 5 1 in the treble and 1 5 3 in the bass.