



未来钢琴家系列  
WEILAIGANGQINJIAXILIE

HANON

哈农

钢琴练指法

春风文艺出版社  
CHUNFENGWENYICHUBANSHE

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### 图书在版编目 (CIP) 数据

哈农钢琴练指法/哈农著. — 沈阳: 春风文艺出版社, 2006.1

(未来钢琴家系列)

ISBN 7-5313-3014-8

I. 哈… II. 哈… III. 钢琴—指法—教材  
IV. J624.16

中国版本图书馆 CIP 数据核字 (2005) 第 137202 号

### 哈农钢琴练指法

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出版发行 春风文艺出版社

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购书热线 024-23284402

印刷 沈阳市北陵印刷厂

幅面尺寸 230mm×300mm

印张 14.75

印数 1—5 000 册

版次 2006 年 1 月第 1 版

印次 2006 年 1 月第 1 次印刷

定价 24.00 元



常年法律顾问 陈光

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# 序

现在钢琴的学习是这么普遍，优秀的钢琴家是这么多，因此平庸地演奏钢琴已经成为人们不堪容忍的事；这样的结果就是即使要想在非专业的听众之前演奏，哪怕是一首中等程度的曲子，也得先下八年或十年的苦功才行。

能化这么长的时间来从事学习钢琴的人是太少了！以下的情况是常有的：因缺乏充分的练习而演奏得粗糙而又错误；左手遇到较难的所在就弹不下去；第四和第五指几乎没有什么用处，由于缺乏专门的练习，这两个手指常较其他各指为软弱；学习者遇到含有八度进行、震音或颤音的乐句时就会感到困难和疲倦；结果是演奏得既不正确，又缺乏表情。

数年以来，编者试图把足使钢琴学生在较短的时期内完成技术训练的专门练习编成一集，藉以消除上述的现象。

要达到这个目的，必须解决如下的问题：如果每只手的五个手指平均发展，它们就能演奏一切为钢琴而写的作品，余下来的仅仅是指法上的困难，这是容易克服的。这一问题的解决方案，可从本书中找到。

本书提供了使手指灵活有力、独立不倚和平均发展，以及使手腕松动自如所必需的练习；上述的对于手指和手腕的要求，是优秀的演奏技术所必不可少的；这些练习的另一目的，是使左手获得和右手同样的能力。这些练习富于趣味，不会使学生感到厌倦，它们不象大多数的五指练习那样，单调得只有大艺术家才有耐性和勇气去弹奏。

这些练习是以这样的方式写成的：只要看过几遍，就能以很快的速度弹奏出来，这样，它们就成为不必费研究功夫的卓越的手指练习。

如果高兴的话，所有这些练习可由若干演奏者在许多钢琴上同时弹奏，藉以引起竞争性，并使他们习惯于合奏。

本书中包含各种的技术困难，这些困难是根据这样的原则而安排的：手指在上一练习中运用得疲倦以后，在下一练习中可以得到休息的机会。这样安排的结果，使一切技术困难不必特别费力或大感疲乏就能克服；经过这种练习以后，就会进步很快。

本书是供一切钢琴学生用的。每一学生经过一年的学习，就能顺利地弹完本书。进步较快的学生可以在很短的时间内熟习本书，那时他们不再感到手指和手腕的僵硬；这样就使他们能够克服技术上的最大困难。

没有充分时间练琴的钢琴家和教师，为了维持他们的演奏技术，只要把这些练习弹奏数小时，就能恢复手指的灵活性。花一小时的时间，可以把本书弹一遍，如能弹熟本书，并在若干时间内每天练习，困难就会象着了魔似的消失得无影无踪，随之而来的是指触的爽利、轻松、灵敏，这就是大演奏家成功的秘诀。

总之，编者向学习者提供本书，作为解决一切技术困难的钥匙。

因此，编者相信，向青年钢琴家、教师和学校领导者推荐本书——《钢琴练指法》，乃是真正地为他们服务。

# 第一部分

## 使手指灵活、独立、有力和用力均匀的预备练习

**练习1**——左手第5、4指上行及右手5、4指下行时两手指的伸张练习。\*

在练习本书的第一部分时，要按照练习开始处标记的速度把节拍器调整为每分钟摆60下，然后逐渐增加到每分钟108下，这就是每个练习开始处都有双重速度的真正含义。

手指要尽可能地高高抬起，使每个音符都能弹得干净利落，清晰均匀。

$\text{♩} = 60-108$

\*在后面的练习中，凡是要重点练习的手指我们都简化为用阿拉伯数字标记，如：练习3重点训练第2指、第3指和第4指，我们标记为(2-3-4)。

你会注意到，本书中左、右两手练习的难度是完全相同的，这是为了让左手可以达到和右手同样的灵活和技巧。另外，左手在弹奏上行时遇到的困难会原封不动地在右手的下行中重现，手指进行的技术难点都是相同的，这样可以使双手得到完全均衡的锻炼和发展。

练习1演奏完毕后，可去掉结尾的二分音符，连弹练习2。

练习2——(3-4) 这个练习弹熟之后，可以把练习1和练习2连接起来不间断地弹奏四遍。用本方法练习这两首曲目和以后的曲目会使你的手指更加强壮。

\*

\*我们每个人的第4指和第5指天生就比较弱，大家会逐渐发现本练习到练习31的目的都是为了使第4指、第5指能与第2指、第3指一样的强壮和灵巧。

## 练习3

习4和练习5熟练后，最好把练习3、练习4和练习5不停顿地弹奏四遍以上，最后在第8页的结尾停下来。整本书都可以这样练。比如第一部分可以把第3、6、9、12、15、18和21页的最后一个音符作为段落的终止。

The musical score for Exercise 3 is presented in five systems, each with a treble and bass clef staff. The time signature is 2/4. The exercises are as follows:

- System 1:** Treble clef starts with a sequence of eighth notes: 1 2 5 4 3 2 3 4. Bass clef starts with: 5 3 1 2 3 4 3 2. Subsequent measures show similar patterns with different fingerings.
- System 2:** Treble clef starts with: 1 2 5. Bass clef starts with: 5 3 1. The exercise continues with various eighth-note patterns.
- System 3:** Treble clef starts with: 1 2. Bass clef starts with: 5 3. The exercise continues with various eighth-note patterns.
- System 4:** Treble clef starts with: 5 2 1. Bass clef starts with: 1 3 5. The exercise continues with various eighth-note patterns.
- System 5:** Treble clef starts with: 5 2. Bass clef starts with: 1 3. The exercise continues with various eighth-note patterns and ends with a double bar line and a fermata.

### 练习4 —— 第3、4、5指的重要练习。

The exercise is written in 2/4 time and consists of five systems of two staves each. The first system includes fingering numbers (1, 2, 1, 2, 5) and a marked section with an asterisk. The second system shows a sequence of notes with fingering 1 and 5. The third system includes a marked section with an asterisk and fingering 5, 4, 5, 2, 1. The fourth system shows a sequence of notes with fingering 5, 2 and 1, 3. The fifth system shows a sequence of notes with fingering 5 and 1.

\*第4、5指颤音的预备练习。



## 练习5 —— (1-2-3-4-5) 我们应强调保持手指清晰地弹奏, 一直到完全掌握这本书。

The image displays a piano exercise score for 'Exercise 5' in 2/4 time. The score is organized into five systems, each consisting of two staves (treble and bass clef). The exercise is characterized by a consistent rhythmic pattern of eighth notes, with the right hand playing a melodic line and the left hand providing a steady accompaniment. Fingerings are indicated by numbers 1 through 5 above or below notes, and articulation marks (vertical lines) are placed above notes to ensure clarity. The first system includes specific fingering instructions: the right hand starts with '1 5 4 5 3 4 2 3' and the left hand with '5 1 2 1 3 2 4 3'. The second system continues with '1 5 4 5 3 4 2 3' in the right hand and '5 1 2 1 3 2 4 3' in the left. The third system features '1' in the right hand and '5' in the left. The fourth system has '1 2 1 3 2 4 3 5' in the right hand and '5 4 5 3 4 2 3 1' in the left. The fifth system has '1 2 1 3 2 4 3 5' in the right hand and '5 4 5 3 4 2 3 1' in the left. The exercise concludes with a double bar line and repeat signs.

练习6 —— (5) 为了达到良好的练习效果, 对于已经学过的练习, 不要舍弃, 每天最少要弹奏一遍以上。

The exercise is written in 2/4 time and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The first system includes fingering numbers (1-5) above and below notes. The second system has a '1' above the first note of each measure. The third system has '1' above the first note and '5' below the first note of each measure. The fourth system has '1' above the first note of each measure. The fifth system has '1' above the first note of each measure. The piece concludes with a double bar line and a fermata.

练习7 —— (3-4-5) 非常重要的第3、4、5指的训练。

The exercise is a piano piece in 2/4 time, consisting of six systems of two staves each. The first system shows a sequence of five measures with various fingerings (1, 3, 2, 4, 3, 5, 4, 3) and accents. The second system continues with similar patterns, including a triplet of 5, 3, 4. The third system introduces a triplet of 5, 3, 4 in the right hand and a triplet of 1, 3, 2, 4, 3, 5, 4, 3 in the left hand. The fourth system features a triplet of 5, 3, 4 in the right hand and a triplet of 1, 3, 2, 4, 3, 5, 4, 3 in the left hand. The fifth system has a triplet of 5, 3, 4 in the right hand and a triplet of 1, 3, 2, 4, 3, 5, 4, 3 in the left hand. The sixth system concludes with a triplet of 5, 3, 4 in the right hand and a triplet of 1, 3, 2, 4, 3, 5, 4, 3 in the left hand, ending with a double bar line and a fermata.

## 练习8 —— (1-2-3-4-5) 非常重要的五指训练。

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

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

1 2 4    1 2 4    1 2 4    1 2 4    1 2 4    1

5 4 2    5 4 2    5 4 2    5 4 2    5 4 2    5

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

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

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

5    5    5    5    5

1    1    1    1    1

## 练习9 —— 第4指、第5指的伸张练习和五指练习。

This musical score is a piano exercise in 2/4 time, consisting of five systems of two staves each. The exercise focuses on the 4th and 5th fingers, featuring various patterns of eighth and sixteenth notes with fingerings indicated by numbers 1-5.

**System 1:** The right hand plays a sequence of eighth notes: 1 2 3 2 4 3 5 4. The left hand plays a sequence of eighth notes: 5 4 3 4 2 3 1 2. This pattern repeats for five measures.

**System 2:** The right hand plays a sequence of eighth notes: 1 2. The left hand plays a sequence of eighth notes: 5 4. This pattern repeats for six measures.

**System 3:** The right hand plays a sequence of eighth notes: 1 2. The left hand plays a sequence of eighth notes: 5 4. This pattern repeats for six measures.

**System 4:** The right hand plays a sequence of eighth notes: 5 4 3 4 2 3 1 2. The left hand plays a sequence of eighth notes: 1 2 3 2 4 3 5 4. This pattern repeats for six measures.

**System 5:** The right hand plays a sequence of eighth notes: 5 4. The left hand plays a sequence of eighth notes: 1 2. This pattern repeats for five measures.

练习10 —— 第3、4指的颤音预备练习。左手上行\*右手下行\*\*。

The exercise is written in 2/4 time and consists of five systems of two staves each. The first system includes fingerings: 1 5 4 3 2 3 2 3 in the right hand and 5 1 2 3 4 3 4 3 in the left hand, with a star (\*) under the first measure. The second system continues with similar patterns. The third system features two stars (\*\*) above the fourth measure. The fourth system shows the right hand descending and the left hand ascending. The fifth system concludes with a double bar line and repeat signs.

## 练习11——第3、4、5指的颤音预备练习。

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

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

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

5 3      5 3      5 3      5 3      5 3      5 3

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

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

5 2 1      5 2 1      5 2      5 2      5 2      5 2

1 3 5      1 3 5      1 3      1 3      1 3      1 3

5 2      5 2      5 2      5 2      5 2

1 3      1 3      1 3      1 3      1 3

练习12——第1指和第5指的伸张练习及第3、4、5指的练习。

The sheet music consists of five systems, each with two staves. The exercises are as follows:

- System 1:** Treble clef starts with a descending sequence of notes (5, 1, 3, 2, 1, 2, 3, 1). Bass clef starts with an ascending sequence (1, 5, 3, 4, 5, 4, 3, 5). Fingerings are indicated below the notes.
- System 2:** Treble clef starts with a descending sequence (5, 1, 3, 2). Bass clef starts with an ascending sequence (1, 5, 3, 4, 5). Fingerings are indicated below the notes.
- System 3:** Treble clef starts with a descending sequence (5, 1, 3). Bass clef starts with an ascending sequence (1, 5, 3). Fingerings are indicated below the notes.
- System 4:** Treble clef starts with a descending sequence (5, 1). Bass clef starts with an ascending sequence (1, 5). Fingerings are indicated below the notes.
- System 5:** Treble clef starts with a descending sequence (5, 1). Bass clef starts with an ascending sequence (1, 5). Fingerings are indicated below the notes.



练习13——(3-4-5)

The exercise is written in 2/4 time and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The first system includes fingerings such as 3 1 4 2 5 3 4 5 in the treble and 3 5 2 4 1 3 2 1 in the bass. The second system features a triplet of eighth notes (3 1) in the treble and a triplet of eighth notes (3 5) in the bass. The third system continues with similar patterns, including a triplet of eighth notes (3 1) in the treble and a triplet of eighth notes (3 5) in the bass. The fourth system introduces more complex patterns, such as 3 5 2 4 3 1 3 4 in the treble and 3 1 4 2 3 5 3 2 in the bass. The fifth system features a triplet of eighth notes (1 3 4) in the treble and a triplet of eighth notes (5 3 2) in the bass. The sixth system concludes with a triplet of eighth notes (1 3 4) in the treble and a triplet of eighth notes (5 3 2) in the bass, ending with a double bar line and a fermata.