

A Kalmus Classic Edition

Charles
HANON

THE VIRTUOSO PIANIST

Sixty Exercises for Piano

VOLUME I

FOR PIANO

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HANON ÷ THE VIRTUOSO-PIANIST

Preface

The study of the Piano is so universal at the present time, and good pianists are so numerous, that mediocrity on this instrument is no longer tolerated; the result being that it is necessary to study the piano eight or ten years before attempting to play a piece of moderate difficulty, even before amateurs.

How few people are able to devote so many years to the study of this instrument! It often happens that for want of sufficient practice the execution is uneven and faulty; the left hand is impeded by many of the more difficult passages; the 4th and 5th fingers are almost useless, for want of special exercises, these fingers being always weaker than the others, and, if the pupil comes across any passages, with octaves, shakes or trills, they are executed with difficulty and fatigue; the result being that the rendering is incorrect and lacking in expression.

For some years, we have been seeking to obviate this state of things, by trying to collect in one work, special exercises, which will enable the pupils to complete their pianistic studies in a much shorter time.

To attain this object, it was necessary to solve the following problem: *If the five fingers of each hand were equally developed they would be able to execute anything that has been written for the piano, and the only remaining difficulty would be that of the fingering, which could be overcome readily.*

The solution of this problem is to be found in "*Le Pianiste Virtuose*" in 60 exercises, etc.

In this volume are given the exercises necessary for the acquirement of flexibility, strength, perfect independence and equality of the fingers, as well as suppleness of the wrists; all these qualities being indispensable to the acquisition of a fine execution; moreover these exercises are calculated to make the left hand as capable as the right. These studies are interesting and do not tire the student as do most five-finger exercises, which are so monotonous that the perseverance and courage of a great artist are required to practice them.

These exercises are written in such a manner that, after having seen them a few times, it is possible to play them rapidly enough to render them excellent practice for the fingers without the loss of time in studying them.

If desired all these exercises may be played by several performers, on a number of pianos simultaneously, creating a spirit of emulation among the students and accustoming them to ensemble playing.

In this book are found all sorts of difficulties, so arranged that in each successive exercise the fingers find rest from the fatigue of the preceding one. The result of this combination is that, without extra effort or fatigue, all mechanical difficulties may be surmounted, and after such practice a surprising improvement is shown.

This work is intended for all students of the piano. After the student has spent one year in study he may take it up with success. As for more advanced students, they will master it in a very short time and at its completion will no longer suffer from stiffness in fingers or wrists; this will enable them to overcome the greatest mechanical difficulties.

Pianists or teachers who have not had sufficient time to practice, in order to keep up their execution need only to play these exercises for some hours in order to regain the flexibility of their fingers. The whole of this volume can be played through in one hour, and, as soon as it is mastered well and practiced daily for some time, difficulties will disappear as if by enchantment and the result will be the crisp, light, delicate touch which is the secret of great artists.

To sum up we present this work as supplying a key to all difficulties of execution.

We therefore believe that we are rendering a real service to young pianists, to teachers, and to directors of schools in proposing that they adopt our work; "*Le Pianiste Virtuose*."

C. L. HANON

EDUCATIONAL FOREWORD

By ALEXANDER LIPSKY

Hanon's "Virtuoso Pianist" has been a household item in the educational life of most pianists, good and bad, young and old, professional and amateur, for many generations. During this interim our conception of piano technic has undergone many changes. This has been due to a number of factors: first, improvements in the piano action; second, a better understanding of the physical aspects of pianistic technic; third, a more scientific approach to the actual mechanics of tone production on the modern piano. Many of Monsieur Hanon's indications for practising are obsolete; a few of the exercises can do more harm than good to some students — such as the group Nos. 32 to 37 — resulting in an excessively pronated position of the hand and a non-resilient wrist. Hanon's fingerings for the chromatic scale in double-thirds are much inferior to the ones used by Godowsky, Moszkowski and other later virtuosi and teachers.

And yet Hanon's "Virtuoso Pianist" remains an almost indispensable pedagogical work. The exercises from number 1 through number 31 serve as a wonderful means of developing a fluent and supple digital technic. They can be used with students in very early stages of pianistic education. The series — number 1 through number 31 — can be restudied a number of times with successive increases in fluency. Under proper direction many young students can transpose them into various different keys, thus acquiring some elementary practice in transposition as well as disposing of the frequently present phobia of accidentals. Students of intermediate advancement can often use these exercises to great advantage in improving certain technical deficiencies and in gaining greater digital velocity.

A selection of exercises subsequent to number 31 may be used for specific purposes by different students. Many of them can be substituted by later pedagogical works. Some of the technical problems contained in them can be solved by the study of actual musical compositions containing similar problems. Many teachers prefer to teach all the scales and arpeggios apart from a text-book. Yet many of the exercises subsequent to number 31 have their utilitarian value. And some of them offer very positive help in individual instances.

The following alternative fingerings for Nos. 7, 14, 25 and 29 will generally be found more convenient than the original fingerings furnished in the text by Hanon.

No. 7 — ASCENDING:

right hand	1324	3532	} etc., OR	right hand	1324	3543	} etc.
left hand	5342	3134		left hand	5342	3123	

DESCENDING:

right hand	5342	3134	} etc., OR	right hand	5342	3123	} etc.
left hand	1324	3532		left hand	1324	3543	

No. 14 — ASCENDING:

right hand	1243	4353	} etc., OR	right hand	1243	4354	} etc.
left hand	5423	2313		left hand	5423	2312	

DESCENDING:

right hand	5423	2313	} etc., OR	right hand	5423	2312
left hand	1243	4353		left hand	1243	4354

No. 25 — ASCENDING:

right hand	1231	2342	3454	3532	} etc. OR	right hand	1231	2342	3454	3543
left hand	5435	4324	3212	3134		left hand	5435	4324	3212	3123

DESCENDING:

right hand	5435	4324	3213	2134	} etc. OR	right hand	5435	4324	3213	2123	} etc.
left hand	1231	2342	3453	4532		left hand	1231	2342	3453	4543	

No. 29 — DESCENDING ONLY:

right hand	5453	4342	3231	3434	} etc. OR	right hand	5453	4342	3231	2323	} etc.
left hand	1213	2324	3435	3232		left hand	1213	2324	3435	4343	

THE VIRTUOSO-PIANIST

Part I.

Preparatory Exercises for Acquiring Flexibility, Strength, Independence and Perfect Evenness in the Fingers.

No. 1

For stretching between the 5th and 4th fingers of the left hand in ascending, and the 5th and 4th fingers of the right hand in descending. (1)

The 20 exercises of this 1st Part should be studied to begin with, at the rate of M. M. ♩ = 60, increasing gradually to ♩ = 108. This is the meaning of the double indication of the movement of the metronome at the beginning of each exercise. The fingers should be well separated and raised so that each note be heard very distinctly.

(M. M. ♩ = 60 to 108.)

C. L. HANON.

The musical score for Exercise No. 1 is presented in four systems, each with a grand staff (treble and bass clefs). The first system is marked '1.' and 'mf'. The first two systems show ascending patterns in the left hand and descending patterns in the right hand. The third system is marked 'Descending' and shows descending patterns in the left hand and ascending patterns in the right hand. The fourth system shows descending patterns in both hands. Fingerings are indicated by numbers 1-5 above or below notes.

(1) For brevity we shall hereafter indicate by their numbers only the fingers which are to be specially exercised in each lesson, exercise: No. 1, the 4th and 3d; No. 2, the 2d and 3d; No. 3, the 1st, 2d and 3d.

It should be noted that in this volume both hands are occupied continually with the same difficulties: therefore the left hand should become as efficient as the right. Besides, the same difficulties which are encountered by the left hand in ascending are reproduced by the corresponding fingers of the right hand in descending. This method of study will cause the hands to acquire perfect equality.