

A Kalmus Classic Edition

Charles

HANON

THE VIRTUOSO PIANIST

SIXTY EXERCISES

VOLUME II

For the acquiring of agility, independence, strength
and perfect evenness in the fingering,
as well as suppleness of the wrist.

Educational Foreword

by

Alexander Lipsky

BOOK I (Nos. 1–20)

K 03505

BOOK II (Nos. 21–43)

K 03505A

BOOK III (Nos. 44–60)

K 03505B

COMPLETE —

K 03506



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 exercises 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
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
left hand	1213	2324	3435	3232		left hand	1213	2324	3435	4343

Part II

Transcendent Exercises in Preparation for Virtuosity

It will be observed that the work of the 3rd, 4th and 5th fingers of the left hand at the first beat of each measure, (A) is reproduced inversely by the corresponding fingers of the right hand at the third beat of the same measure (B).

M.M. ♩ = 60 to 108

21

The musical score for Part II consists of five systems of piano exercises. Each system is written for a grand staff (treble and bass clef). The first system is labeled '21' and includes fingerings (1-5) and labels (A) and (B). The subsequent systems continue the exercises with various fingerings and melodic patterns. The tempo is marked M.M. ♩ = 60 to 108.

The exercises in Part II, like those in Part I, should be practiced at M.M. ♩ = 60, and the speed should be increased gradually to 108. All the following exercises which are not marked, should be played thus. When there is any need to change this time, it will be indicated at the head of the exercise.