

Preface

The first book of C. L. Hanon's "The Virtuoso Pianist" is unquestionably the most universally used book of finger technics that we have. Excellent as these studies are, it is the feeling of the author that in order to get the best results from them they should be practised in all keys and with various rhythms; hence this work.

All rhythm is based upon the simple examples given below; these should be faithfully applied to each exercise in this book:



The twelve exercises in this work should be memorized and transposed into the different keys. If this seems a difficult task for some, they can proceed in this manner: For instance, in playing an exercise in the key of **F**, start at the fourth measure, using one flat as the signature; in playing in **D**, start at the second measure using two sharps as the signature, etc. However, such exercises are best practised from memory in order that the pupil may be better able to watch his finger action.

Although the metronome mark given throughout is 160 to the quarter note, the pupil should remember that an exercise should never be played faster than it can be done clearly; only in that manner can a clear finger technic be obtained.

ORVILLE A. LINDQUIST

Technical Variants on Hanon's Exercises

ORVILLE A. LINDQUIST

$\text{♩} = 160$

1

Practise also in the Keys of F, G and D.

$\text{♩} = 160$

4

1 5 4 5 3 4 2 3

5 1 2 1 3 2 4 3

1 5 4 5 3 4 2 3

5 1 2 1 3 2 4 3

1 5 4 5 3 4 2 3

5 1 2 1 3 2 4 3

1 5 4 5 3 4 2 3

5 1 2 1 3 2 4 3

1 5

5 1 2 1 3 2 4 3

5 1

5 1

5 1

5 1

1 5

5 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

1 2 1 3 2 4 3 5

5 4 5 3 4 2 3 1

Practise in F, E and G

The pupil should not fail to apply these nine rhythms to each of the remaining exercises: