Table of Contents

Acknowledgements .................................................................................................................. 1
Foreword to Students ............................................................................................................. 4
About This Edition .................................................................................................................. 5
About the Composers ............................................................................................................. 6
  Johann Friedrich Burgmüller ............................................................................................... 6
  Carl Czerny ......................................................................................................................... 7
  Charles-Louis Hanon ........................................................................................................... 8
Practicing Hanon to Promote Technical and Musical Mastery ............................................. 9
Musical Practice Alternatives for Hanon Exercises ................................................................. 10

Unit One

  • Shaping and projecting an expressive melody
  • Subduing simple accompaniments of solid, broken, and repeated chords

   Melodic Line in a Five-Finger Position over Chordal Accompaniment

   Melodic Line over Chordal Accompaniment

3. Burgmüller Sincerity, Op. 100, No. 1 .... 14
   Lyrical Melody Supported by Chordal and Melodic Accompaniment

   Melody over Alberti Bass Accompaniment

5. Czerny Op. 599, No. 23 .................. 17
   Melody over Broken-Chord Accompaniment

6. Burgmüller Pastorale, Op. 100, No. 3 .... 18
   Flowing Melody over Repeated-Chord Accompaniment

7. Hanon No. 1 .................................. 20
   Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 4–5 in Both Hands

8. Hanon No. 2 .................................. 22
   Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 3–4 in Both Hands

Unit Two

  • Clarity in RH and LH melodies with 16th notes and slurs
  • Voicing more complex accompaniments with different articulation

   Melodic Line over Sustained Bass and Broken-Chord Accompaniment

   Rapid Five-Finger Patterns over Sustained Bass and Broken-Chord Accompaniment

3. Burgmüller Arabesque,
   Op. 100, No. 2 .................. 26
   Rapid Five-Finger Patterns in Both Hands

   Rapid Five-Finger Patterns over Chords

5. Burgmüller Innocence,
   Op. 100, No. 5 .................. 29
   Finger Independence and Agility over Chordal and Single-Note Accompaniment

6. Hanon No. 5 .............................. 30
   Finger Strength and Agility for All Fingers in Both Hands

7. Hanon No. 6 .............................. 32
   Finger Strength and Independence, Emphasizing Fifth Finger in Both Hands

8. Burgmüller Ballade, Op. 100, No. 15 .... 34
   LH Melody against Repeated Staccato Chords; Lyrical RH Melody over Repeated Chords
Unit Three

• Voicing triplet and double-third melodies
• Shaping and voicing single-note and broken-chord accompaniments

   Even Legato Triples over Sustained Bass and Broken-Chord Accompaniment
2. Burgmüller The Clear Stream,
   Op. 100, No. 7 ......................... 39
   RH Triples with Melody Notes and LH Melody against a RH Accompaniment
3. Burgmüller Angels’ Voices,
   Op. 100, No. 21 ......................... 40
   Triplet Melody Alternating between Hands
   Double-Thirds Melody over Chordal Accompaniment
5. Czerny Op. 599, No. 21 .................. 43
   Double-Thirds Melody over Waltz-Style Accompaniment
6. Burgmüller The Little Party,
   Op. 100, No. 4 ......................... 44
   Staccato and Legato Double-Thirds Melody over Single-Note Accompaniment
7. Hanon No. 8 ......................... 46
   Finger Strength and Agility for All Five Fingers in Both Hands
8. Hanon No. 12 ......................... 48
   Extension of Fingers 1-5, Emphasizing 3-4-5 in Both Hands

Unit Four

• Clarity of RH and LH melodies in 16th notes, double thirds, sixths, and chords
• Shaping and voicing accompaniments in varied patterns and articulations

   Strength and Independence of Fingers Playing Scale Patterns in Both Hands and in One Hand against Chordal Accompaniment
2. Czerny Op. 599, No. 41 .................. 52
   Lyrical Single-Note Melody and Repeated-Chord Melody over an Alberti Bass
3. Burgmüller Sorrow, Op. 100, No. 16 .... 54
   Expressive Melody against Broken-Chord Accompaniment
   Double-Thirds and Double-Sixths Melody
5. Czerny Op. 599, No. 50 .................. 57
   LH Legato Line against Double-Note Melody and Bringing out RH Melody in Broken-Chord Passage
6. Burgmüller Ave Maria,
   Op. 100, No. 19 .......................... 58
   Chordal Playing in Both Hands
7. Hanon No. 16 .......................... 60
   Extension of Fingers 3-5, Emphasizing 3-4-5 in Both Hands
8. Burgmüller Tarantelle,
   Op. 100, No. 20 .......................... 62
   RH Facility against Repeated-Chord and Broken-Chord Accompaniment
Melodic Line in a Five-Finger Position over Chordal Accompaniment

- Listen for clear, independent fingers in the RH with good melodic tone.
- Keep the right arm loose to help shape the melodic line when using the fifth finger.
- Keep the LH in a rounded arch as you sink into the chord with a relaxed wrist and arm.

Challenge

To develop LH clarity and independence, practice this etude with the hands switched.

See the explanation of metronome marks in About This Edition, Tempo, page 5.

See About This Edition, Fingering, page 5.
Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 4–5 in Both Hands

- Lift the fingers and listen for evenness on each note. Keep the arms and wrists loose and flexible.
- See pp. 10–11 for different ways to practice.
- Transpose to G and D Major.

Charles-Louis Hanon (1819–1900)
Op. 100, No. 1
UNIT TWO

Melodic Line over Sustained Bass and Broken-Chord Accompaniment

- Listen for a clear melody in the RH. Keep your fingertips firm and your wrist loose on the repeated notes.
- Use a small rocking motion (rotation) for broken intervals in the RH (mm. 1–6, 8, 12, 13, 16); use a small down-up wrist motion for two-note slurs in the RH (mm. 7, 9–11).
- In the LH, sink into the first beat of each measure and listen for a lighter sound on beats 2, 3, and 4.

Allegretto ($\frac{j}{4} = 80–100$)

[Music notation image]

Carl Czerny (1791–1857)
Op. 599, No. 13
UNIT THREE

Even Legato Triplets over Sustained Bass and Broken-Chord Accompaniment

- Listen for smooth even triplets in the RH. Keep firm fingertips close to the keys and the wrists loose.
- In the LH, sink into the first beat of each measure, and gradually lift both wrists slightly higher on beats 2, 3 and 4.

Allegro moderato ($\frac{d}{=} 100-126$)

Carl Czerny (1791–1857)
Op. 599, No. 15

2nd time poco rit.
UNIT FOUR

Strength and Independence of Fingers Playing Scale Patterns in Both Hands and in One Hand against Chordal Accompaniment

- Listen for clarity and eveness on all 16th notes, and be sure that both hands are exactly together.
- Sink into the half notes with a loose wrist and snap the wrist up on all the staccatos.
- On all chords, listen for good tone and a clear top note.

Carl Czerny (1791–1857)
Op. 599, No. 33
LH Legato Line against Double-Note Melody and
Bringing out RH Melody in Broken-Chord Passage

- Sink into the \( \frac{1}{4} \) with a loose wrist motion in mm. 1, 2, 5 and 6 (RH) and mm. 10, 12 and 14 (LH).
- Use a loose wrist and firm fingertips on the staccato double notes and/or chords in mm. 3 and 7 (RH) and mm. 9, 11, 13 and 15 (LH).
- Use a small rocking motion and keep the RH thumb light in mm. 9–12.

Carl Czerny (1791–1857)
Op. 599, No. 50