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Unit One

- Shaping and projecting an expressive melody
 - Subduing simple accompaniments of solid, broken, and repeated chords
1. **Czerny Op. 599, No. 12**12
Melodic Line in a Five-Finger Position over Chordal Accompaniment
 2. **Czerny Op. 599, No. 19**13
Melodic Line over Chordal Accompaniment
 3. **Burgmüller Sincerity, Op. 100, No. 1**14
Lyrical Melody Supported by Chordal and Melodic Accompaniment
 4. **Czerny Op. 599, No. 20**16
Melody over Alberti Bass Accompaniment
 5. **Czerny Op. 599, No. 23**17
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 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
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Melodic Line over Sustained Bass and Broken-Chord Accompaniment
 2. **Czerny Op. 599, No. 16**25
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
 4. **Czerny Op. 599, No. 18**28
Rapid Five-Finger Patterns over Chords
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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
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Finger Strength and Independence, Emphasizing Fifth Finger in Both Hands
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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
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Even Legato Triplets over Sustained Bass and Broken-Chord Accompaniment
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RH Triplets with Melody Notes and LH Melody against a RH Accompaniment
 3. **Burgmüller Angels' Voices, Op. 100, No. 21**40
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Double-Thirds Melody over Waltz-Style Accompaniment
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Staccato and Legato Double-Thirds Melody over Single-Note Accompaniment
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 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
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Strength and Independence of Fingers Playing Scale Patterns in Both Hands and in One Hand against Chordal Accompaniment
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Chordal Playing in Both Hands
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RH Facility against Repeated-Chord and Broken-Chord Accompaniment

UNIT ONE

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.

Carl Czerny (1791–1857)
Op. 599, No. 12

Andante (♩ = 80–108) (a)

1. *mp* *mf*

p $\frac{1}{4}$ (1) $\frac{2}{4}$ (3) $\frac{4}{4}$ (5) (b) *mp* $\frac{1}{3}$ $\frac{2}{3}$ $\frac{5}{3}$

6 *mf* *mf-p*

11 *p-mf* *mf* *2nd time poco rit.*

Challenge

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

p *mp* *mf*

(a) See the explanation of metronome marks in *About This Edition*, **Tempo**, page 5.

(b) 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

$\text{♩} = 60\text{--}108$

7. *mf*

Exercise 7 consists of three measures. The treble clef part starts with a dynamic marking of *mf*. The first measure contains a half-note scale from C4 to G4 (1 2 3 4 5). The second measure contains a half-note scale from G4 to C5 (1 2 3 4 5). The third measure contains a half-note scale from C5 to G4 (1 2). The bass clef part mirrors the treble clef with descending half-note scales: 5 4 3 2 1, 5 4 3 2 1, and 5 4.

4

Exercise 4 consists of three measures. The treble clef part features ascending half-note scales: 1 2, 1 2, and 1 2. The bass clef part features descending half-note scales: 5 4, 5 4, and 5 4.

7

Exercise 7 continues with four more measures. The treble clef part features ascending half-note scales: 1 2, 1 2, 1 2, and 1 2. The bass clef part features descending half-note scales: 5 4, 5 4, 5 4, and 5 4.

11

Exercise 11 consists of four measures. The treble clef part features ascending half-note scales: 1 2, 1 2, 1 2, and 1 2. The bass clef part features descending half-note scales: 5 4, 5 4, 5 4, and 5 4.

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.

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

Allegretto (♩ = 80–100)

1. *mp* *mf* *mp*

5 *mf*

9 *mf* *p*

13 *mp* *mf*

pp *p*

mf *p*

mp *mf*

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 (♩ = 100–126)

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

1. *mp* *mf*
p *pp*

4 *mp*

7 *mf* *mf*

11 *p* *mp*

14 *mf* *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 evenness 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

Moderato (♩ = 80–108)

1. *mf*

3. *f*

5. *mf*

LH Legato Line against Double-Note Melody and Bringing out RH Melody in Broken-Chord Passage

- Sink into the \downarrow 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

Allegro ($\text{♩} = 100-138$)

5.

mf

5

mf

mp

9

p

mp

13

f

mf

1/2

1/2

1/2

1/2