

HANON'S ORIGINAL FOREWORD

Studying the piano is so popular these days, and there is an abundance of skilled pianists across the globe. As a result, the performance expectations for musicians are constantly increasing. Essentially, the piano must be studied for eight to ten years before one can venture to play more serious repertoire, even at a gathering of amateurs. Few people have the patience to develop their skills over such a long period, and this lack of practice is evident in uneven and inaccurate playing. The left hand stumbles over passages that are only remotely difficult; the 4th and 5th fingers are underdeveloped due to a dearth of special exercises required to make them as strong as the other fingers; when octave passages, tremolos, or trills appear, they can only be managed with great effort and strain, which causes imprecise, expressionless playing.

We have worked for many years to remedy this situation, striving to incorporate in one book the special exercises that allow fully comprehensive piano studies to be completed in a far shorter time.

Attaining this simply meant solving the following problem:

If all five fingers of both hands receive exactly the same training, they will be able to play anything written for the instrument, leaving only the matter of fingering, which can soon be resolved.

This problem has been solved in our work *The Virtuoso Pianist in 60 Exercises*. The volume contains all the exercises needed to attain agility, independence, strength and full equality in the fingers, along with flexibility in the wrists. All these criteria are essential to fine playing; furthermore, the exercises have been devised so that the left hand becomes as agile as the right. The whole work is our own, except for a few exercises found in several

methods books. The exercises are interesting and do not put pupils off like most five-finger exercises, which are so dull that the grit of a true performer is required to patiently study them.

Our exercises have been arranged so that after being studied a few times they can be played at a fast enough tempo to work the fingers well; no minute of practice is lost.

Different pianists can freely play these exercises together on different pianos simultaneously, which allows students to become accustomed to playing in ensembles.

All levels of difficulty appear in the book. They have been arranged so that the fingers can rest from playing one exercise while playing another. Thanks to this structure all technical difficulties can be met without strain or fatigue; thereafter the fingers will move with astounding deftness.

The book is intended for all who study piano. It can be used to great advantage after about a year of study. More advanced pupils will find after a very short time that they no longer feel earlier stiffness in their fingers or wrists and they can cope with the greatest technical passages.

For pianists and teachers that are short on practice time, they will find that a few hours of playing these exercises will do wonders to regain and maintain finger dexterity.

It takes one hour to play the volume in full; once it has been mastered, it is enough to set aside a little time each day for it and the difficulties will disappear almost like magic. Playing will become as attractive, accurate, fluent and polished as that of the best performers. We are convinced that this work of ours gives the keys to all technical difficulties. We also believe we do a real service to young pianists, music masters and mistresses by recommending that they introduce their pupils to this work of ours: *The Virtuoso Pianist*.

I

Preparatory Exercises / Előkészítő gyakorlatok
Vorbereitende Übungen / Exercices préparatoires
Esercizi preparatori / Ejercicios preparatorios

- E** During the learning process, the tempo of the 20 exercises in part 1 is raised by degrees from $\text{♩} = 60$ to $\text{♩} = 108$. Pay attention to separating the fingers and to raising them, so that each note is heard clearly.
- M** A tanulás során az első rész 20 gyakorlatának tempóját $\text{♩} = 60$ -tól fokozatosan $\text{♩} = 108$ -ig fokozzuk. Ügyeljünk az ujjak szétválasztására és emelésére, hogy minden hangot tisztán halljunk.
- D** Während des Studiums der ersten 20 Übungen des ersten Teiles steigere man das Tempo von $\text{♩} = 60$ stufenweise bis $\text{♩} = 108$. Man achte auf die Trennung der Finger voneinander und ihre Hebung, damit jeder einzelne Ton rein gehört wird.
- F** Les vingt exercices de cette 1re partie seront joués plus vite progressivement, en commençant à $\text{♩} = 60$ pour finir à $\text{♩} = 108$. Veillons toujours à une parfaite articulation des doigts pour entendre chaque note bien distinctement.
- I** Durante lo studio aumentiamo la velocità dei 20 esercizi della 1ª parte incominciando dal $\text{♩} = 60$ per arrivare, grado a grado sino al $\text{♩} = 108$. Dobbiamo prestare attenzione a separare e ad alzare le dita per poter sentire ogni suono con la massima chiarezza.
- ES** Para estudiar los 20 ejercicios de la primera parte aumentamos el tempo gradualmente desde $\text{♩} = 60$ hasta $\text{♩} = 108$. Tengamos cuidado con separar y soltar los dedos para escuchar claramente cada sonido.

Notes to the exercises marked with an asterisk:

Megjegyzések a csillaggal jelölt gyakorlatokhoz:

Anmerkungen zu den mit Sternchen gekennzeichneten Übungen:

Des remarques aux exercices marqués d'un astérisque:

Osservazioni per gli esercizi contrassegnati con l'asterisco:

Observaciones para los ejercicios marcados con estrella:

1

- E** Extend the distance between the 5th and 4th fingers of the left hand in the ascending motion (A) and in the right hand in the descending motion (B).
- ES** Mantener tensión entre los dedos 5 y 4 de la mano izquierda al ascender (A) y entre los dedos 5 y 4 de la mano derecha al descender (B).
- M** Ujjköztágítás a bal kézben az 5. és 4. ujj között, felfelé irányuló mozgással (A), és jobb kézben az 5. és 4. ujj között lefelé irányuló mozgással (B).
- D** Spannung in der linken Hand zwischen dem 5. und 4. Finger bei Aufwärtsbewegung (A), und in der rechten Hand zwischen dem 5. und 4. Finger bei Abwärtsbewegung (B).
- F** Extension du 5e au 4e doigt de la main gauche en montant (A) puis extension du 5e au 4e doigt de la main droite en descendant (B).
- I** Estensione dal 5° al 4° dito della mano sinistra nell'ascendere (A) ed estensione del 5° al 4° dito della mano destra nel discendere (B).
- E** Before beginning to learn this exercise, play through the two previous exercises two or three times. Once exercise 3 has been mastered, it is time to turn to exercise 4 and exercise 5. When these have been learnt to perfection, the three exercises should be played through consecutively at least four times, breaking off only after the last note of exercise 5. The whole volume should be learnt in the same way. In summary, breaks should only be taken in the first part after exercises 2, 5, 8, 11, 14, 17 and 20.
- M** Mielőtt hozzákezdenénk a gyakorlat tanulásához, kétszer-háromszor játsszuk el a két előzőt. Amikor a 3. gyakorlat már jól megy, rátérhetünk a negyedikre, majd az ötödikre. Ha már tökéletesen elsajátítottuk őket, a három gyakorlatot legalább négyszer, folya-

3

1*

mf

(A)

(B)

*)

* Do not pause on the last note if the next exercise is to be played continuously.

Ne álljunk meg a befejező hangon, ha a következő gyakorlatot megszakítás nélkül játszuk.

Man bleibe nicht auf dem Schlussnote stehen, wenn man die folgende Übung ohne Unterbrechung spielt.

N'arrêtons pas à la note finale quand nous jouons l'exercice suivant sans interruption.

Senza soffermarsi sull'ultima nota, si passa a suonare l'esercizio successivo.

No nos detengamos al tocar la última nota si queremos continuar con el ejercicio siguiente sin interrupción.

The 12 major and 12 minor scales / A 12 dúr és a 12 moll skála
 12 Dur-Tonleitern und 12 Moll-Tonleitern / Les 12 gammes majeures et les 12 gammes mineures
 Le 12 scale maggiori e le 12 scale minori / Las 12 escalas mayores y las 12 escalas menores

♩ = 60-120

C major

39

The image displays the first three scales from a set of 24 scales. Each scale is written for piano in two systems of two staves (treble and bass clef). The first system is for C major, with a tempo of 60-120 and a 2/4 time signature. The second system is for A minor (harmonic), and the third is for A minor (melodic). Both A minor scales are in 2/4 time with a key signature of one flat. The notation includes fingerings (1-5) and articulation marks (accents and slurs). A large, semi-transparent watermark 'B' is overlaid on the page.