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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
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
1. **Czerny Op. 599, No. 13**24
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
 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

1. Czerny Op. 599, No. 15	38
<i>Even Legato Triplets over Sustained Bass and Broken-Chord Accompaniment</i>	
2. Burgmüller The Clear Stream, Op. 100, No. 7	39
<i>RH Triplets with Melody Notes and LH Melody against a RH Accompaniment</i>	
3. Burgmüller Angels' Voices, Op. 100, No. 21	40
<i>Triplet Melody Alternating between Hands</i>	
4. Czerny Op. 599, No. 17	42
<i>Double-Thirds Melody over Chordal Accompaniment</i>	
5. Czerny Op. 599, No. 21	43
<i>Double-Thirds Melody over Waltz-Style Accompaniment</i>	
6. Burgmüller The Little Party, Op. 100, No. 4	44
<i>Staccato and Legato Double-Thirds Melody over Single-Note Accompaniment</i>	
7. Hanon No. 8.	46
<i>Finger Strength and Agility for All Five Fingers in Both Hands</i>	
8. Hanon No. 12.	48
<i>Extension of Fingers 1-5, Emphasizing 3-4-5 in Both Hands</i>	

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

1. Czerny Op. 599, No. 33	50
<i>Strength and Independence of Fingers Playing Scale Patterns in Both Hands and in One Hand against Chordal Accompaniment</i>	
2. Czerny Op. 599, No. 41	52
<i>Lyrical Single-Note Melody and Repeated-Chord Melody over an Alberti Bass</i>	
3. Burgmüller Sorrow, Op. 100, No. 16	54
<i>Expressive Melody against Broken-Chord Accompaniment</i>	
4. Czerny Op. 599, No. 42	56
<i>Double-Thirds and Double-Sixths Melody</i>	
5. Czerny Op. 599, No. 50	57
<i>LH Legato Line against Double-Note Melody and Bringing out RH Melody in Broken-Chord Passage</i>	
6. Burgmüller Ave Maria, Op. 100, No. 19	58
<i>Chordal Playing in Both Hands</i>	
7. Hanon No. 16.	60
<i>Extension of Fingers 3-5, Emphasizing 3-4-5 in Both Hands</i>	
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<i>RH Facility against Repeated-Chord and Broken-Chord Accompaniment</i>	

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

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*

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

(b) See *About This Edition*, **Fingering**, page 5.