Bonnie Gordon

Supplementary Material
for use with

JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

THE HANON STUDIES

By

JOHN THOMPSON

BOOK ONE — Specially edited, annotated and arranged to develop the fundamental touches in piano playing, with complete explanatory text.

Price 1.00
(in U.S.A.)

BOOK TWO — Advanced supplement to BOOK ONE, especially edited and arranged to develop finger independence and artistic virtuosity.

Price 1.25
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THE WILLIS MUSIC CO.
Cincinnati, Ohio

W. M. Co. 5763

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PREFACE

THIS edition of the Hanon Studies is designed to promote the agility, independence, strength and perfect evenness of fingers, which constitute the original objectives of the work, and to develop simultaneously the various *fundamental* touches used in playing the piano with expression.

It has long been the contention of the Editor that young pianists should be taught to use *in miniature* the same pianistic attacks used by concert artists. This point needs no discussion since it s value has been proven over a period of years.

AVOID CONFUSING VARIATIONS

SIMPLICITY has been the watchword in the preparation of this edition. Touches are presented ONLY in fundamental form.

It is understood that every touch has an infinite number of subtle variations. To attempt to teach these variations before fundamental principles are understood and mastered is poor pedagogy, and leads inevitably to the confusion of the student, as well as to stiffness, cramped muscles, and a "technic conscious" attitude.

Piano playing, from the technical standpoint, can be made a perfectly natural process akin to walking, running or jumping. Once fundamental principles have been mastered and can be demonstrated with ease and relaxation, the numerous *varieties* of touch follow quite naturally. It will be found that these varieties *differ with each pair of hands.* Comparison of the styles of playing of great artists will prove this point. Therefore much well-meant effort is frequently lost in hastening what should be a more or less natural process, and a regrettable result of premature forcing results in the teacher imposing his or her own individual variety of touch on pupils to whom it may be wholly unfitted.

For these cogent reasons this edition deliberately avoids any effort to develop subtle and confusing variations of touch at this stage. Nothing is taught, for instance of the *varieties* of the weight principle,—suspended weight, pressure weight etc.—nor of the various *depths* of touch, deep, shallow etc. **The main idea is to give the young pianist an appreciation of the uses of the fundamental touches so that these can be applied readily to First and Second Grade pieces. The definite tonal results will be found a stimulus to Interpretation in these early grades.**

ARM AND WRIST MOTIONS FIRST

Note that Phrasing Attacks are used first:—Two-note, three-note, and four-note phrases. The Drop-Roll motions employed tend to develop freedom and relaxation in the arm and wrist, making it possible for the hands later on to remain in quiet position, *without stiffness*, while playing finger legato.

PERFECT DEMONSTRATION

Undoubtedly the quickest and easiest way to teach the various touches is by demonstration and imitation. A faulty presentation will of course be copied by the pupil. It follows therefore that the demonstration by the teacher should be as *perfect as possible.*

TEMPO

The Tempo should be set according to the ability of the individual student and should be governed by ease and accuracy.

John Thompson

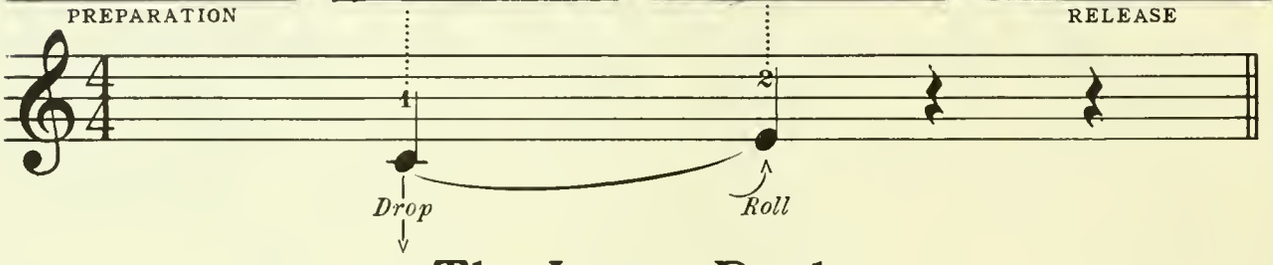
Phrasing in TWOS

What **bowing** is to the violinist, **breathing** to the singer, **enunciation** to the speaker, **phrasing** is to the pianist.

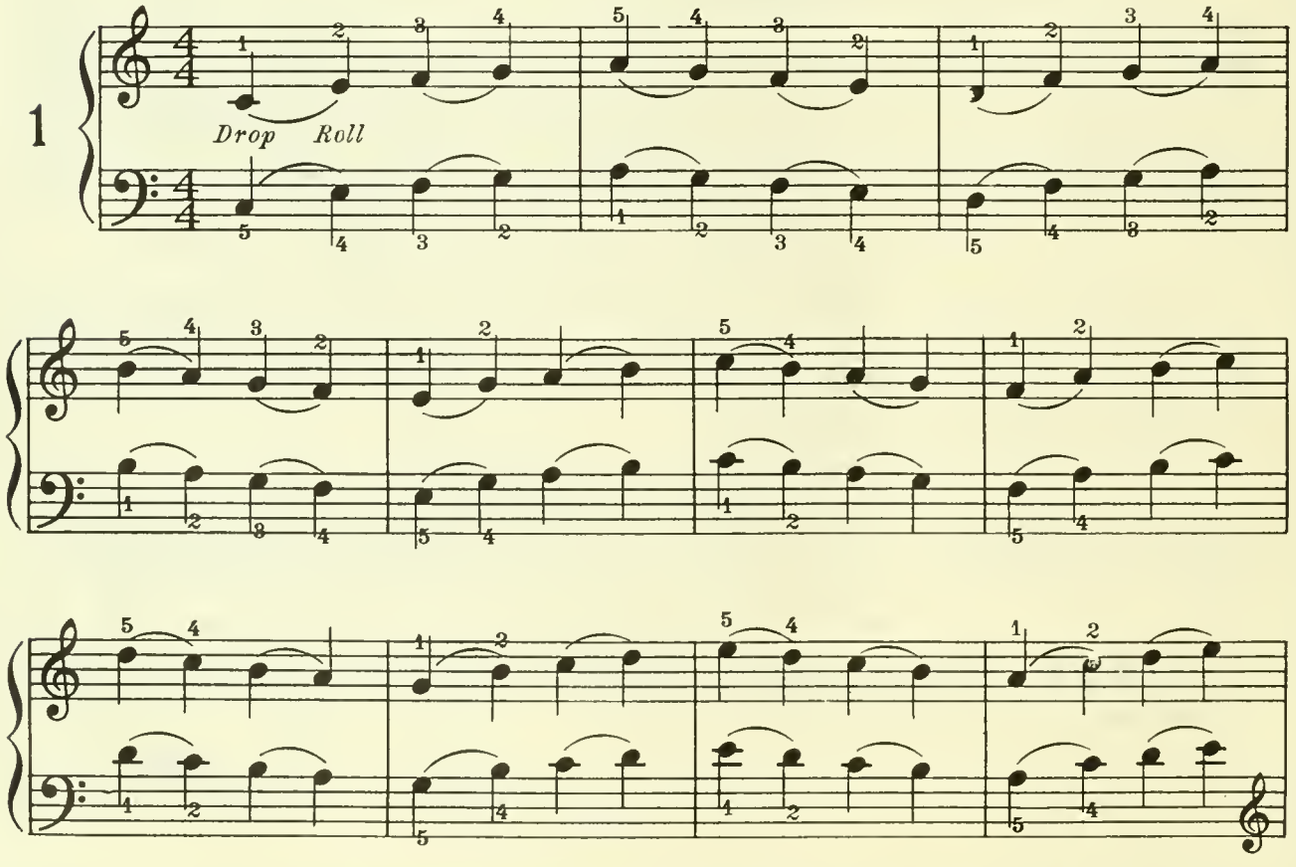
A simple, two-note phrase properly executed, not only *breathes* and is separated from the next phrase, but produces a *tonal inflection* that adds to the beauty and interpretation of the music.

The proper attack for a **two-note phrase** is very easy to accomplish. Simply remember the words, *DROP-ROLL*, and the effect comes naturally. In the following example, play the **first** note of each phrase with a gentle drop of the arm. The second note is played with a rolling motion of the arm and hand in an inward and upward movement, *using no finger action* and *releasing the note* on the upward roll.





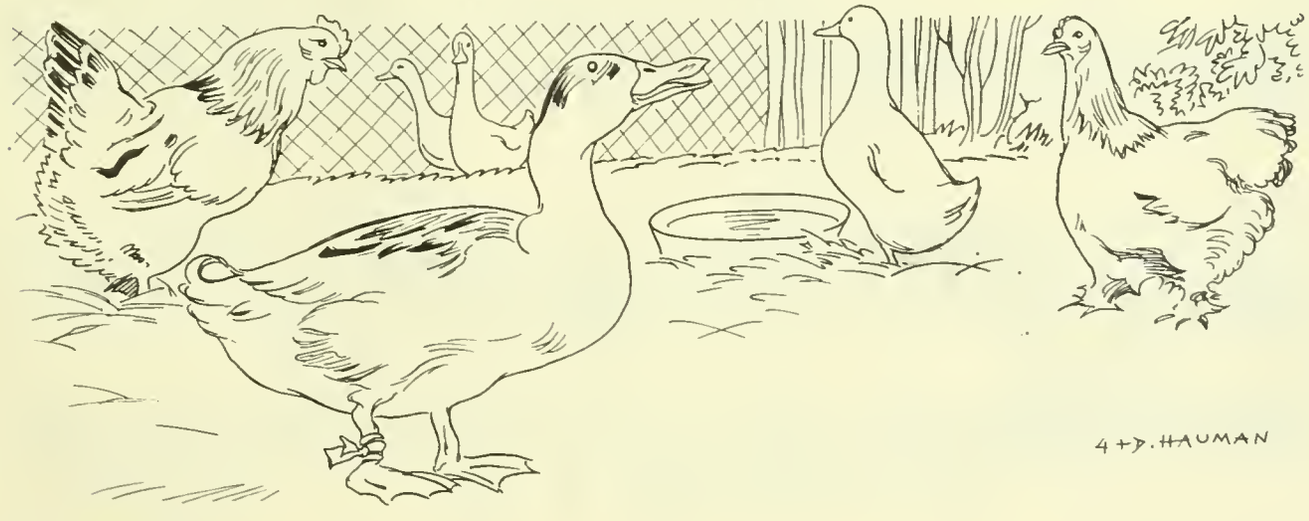
The Lame Duck



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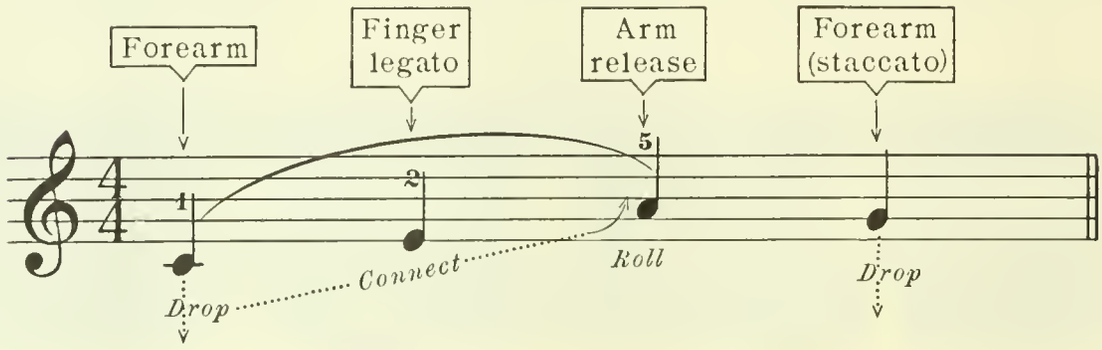
See page 44 for list of pieces containing TWO-NOTE phrases.



Phrasing in THREES

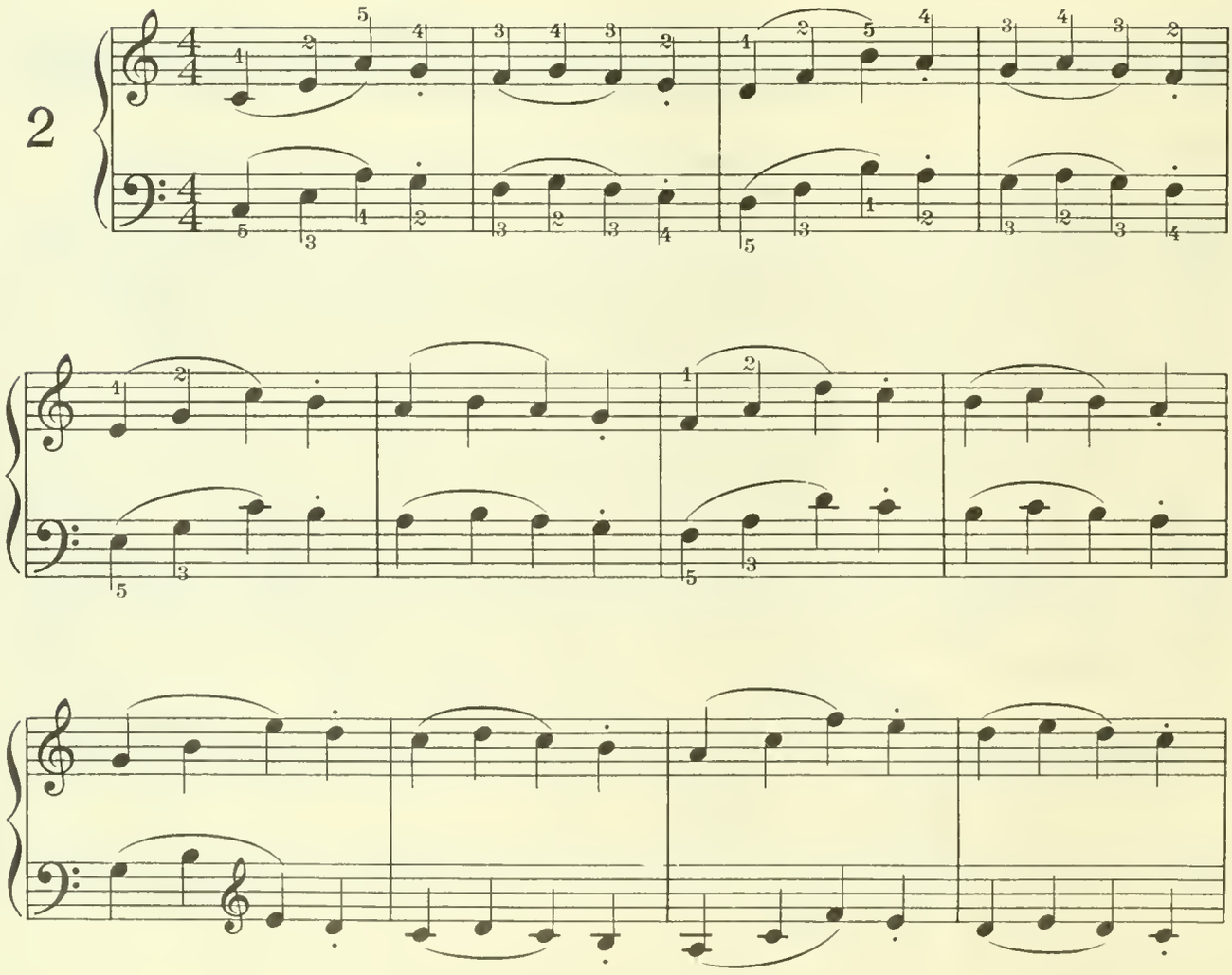
To execute this phrase, drop on first note (as in Ex. 1) connect the second note (finger legato) and roll off the last note of the phrase (as in Ex. 1).

Play the staccato note (fourth count) with a staccato drop of the forearm.



The Scooter

2



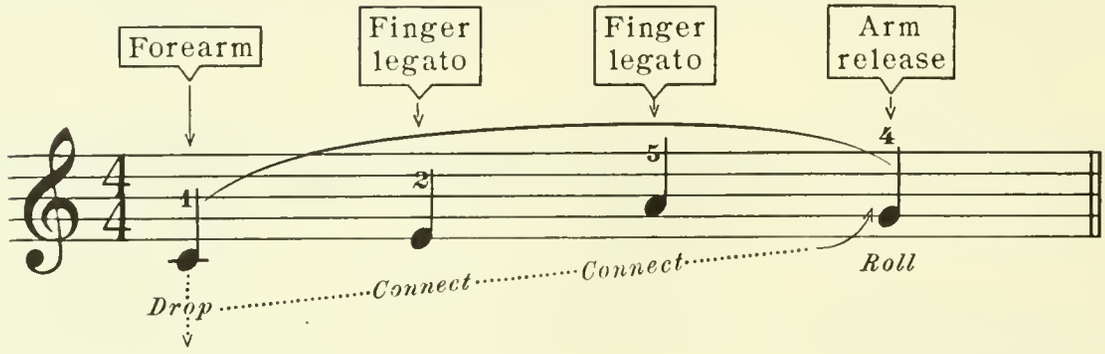


See page 44 for list of pieces containing THREE-NOTE phrases.



Phrasing in FOURS

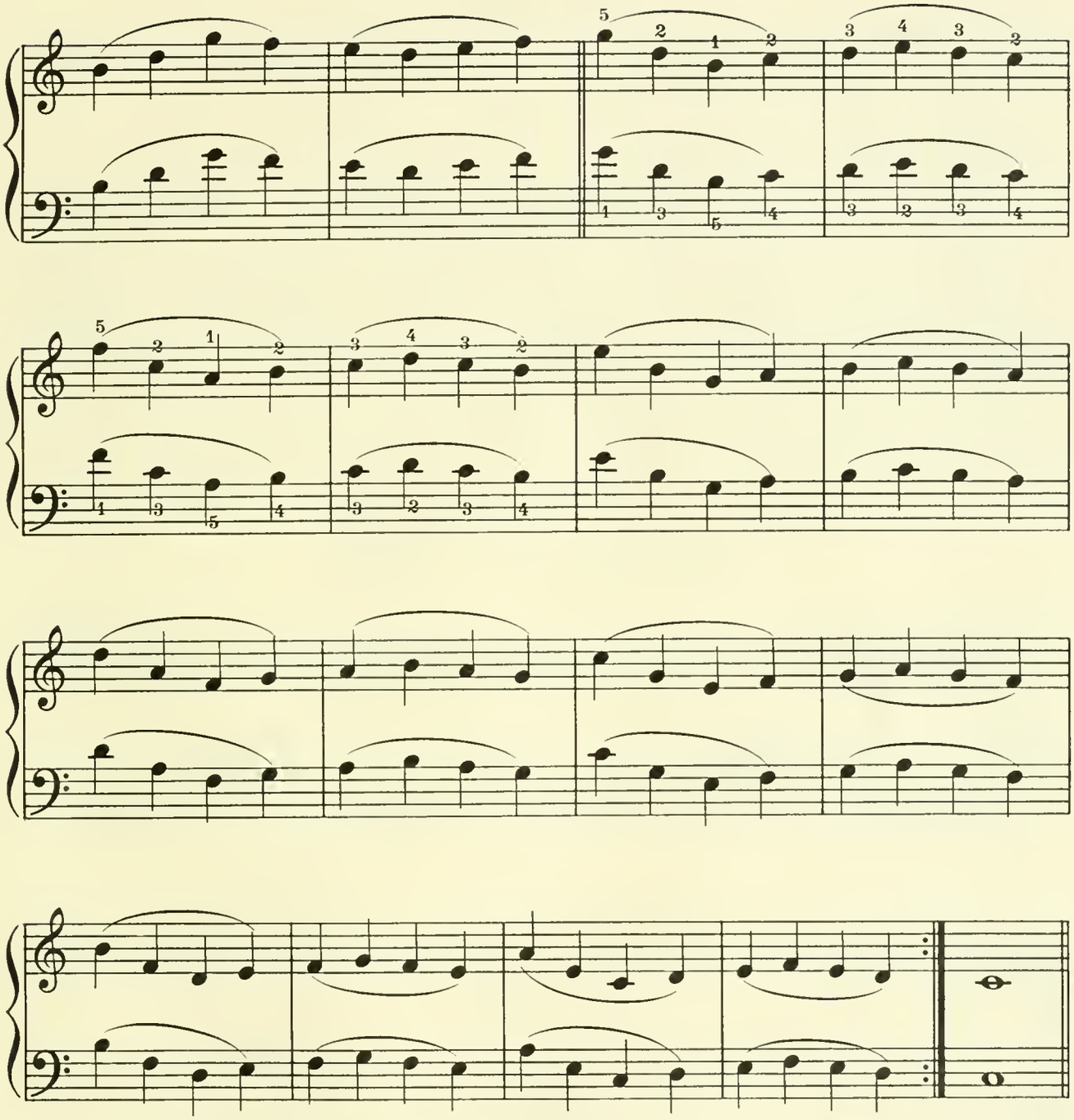
In this Example, the arm drops on the first note of each measure (as in Ex. 1 and 2), the next two notes (2nd and 3rd beats) are connected with Finger Legato, and the last note of the phrase (4th beat) is rolled off as before.



Ice Skating

3







High Finger Legato

Quiet Hand

For this touch raise fingers comparatively high, *being sure the tip of the finger always points to the spot on the key where it will strike.*

This insures proper finger curve.

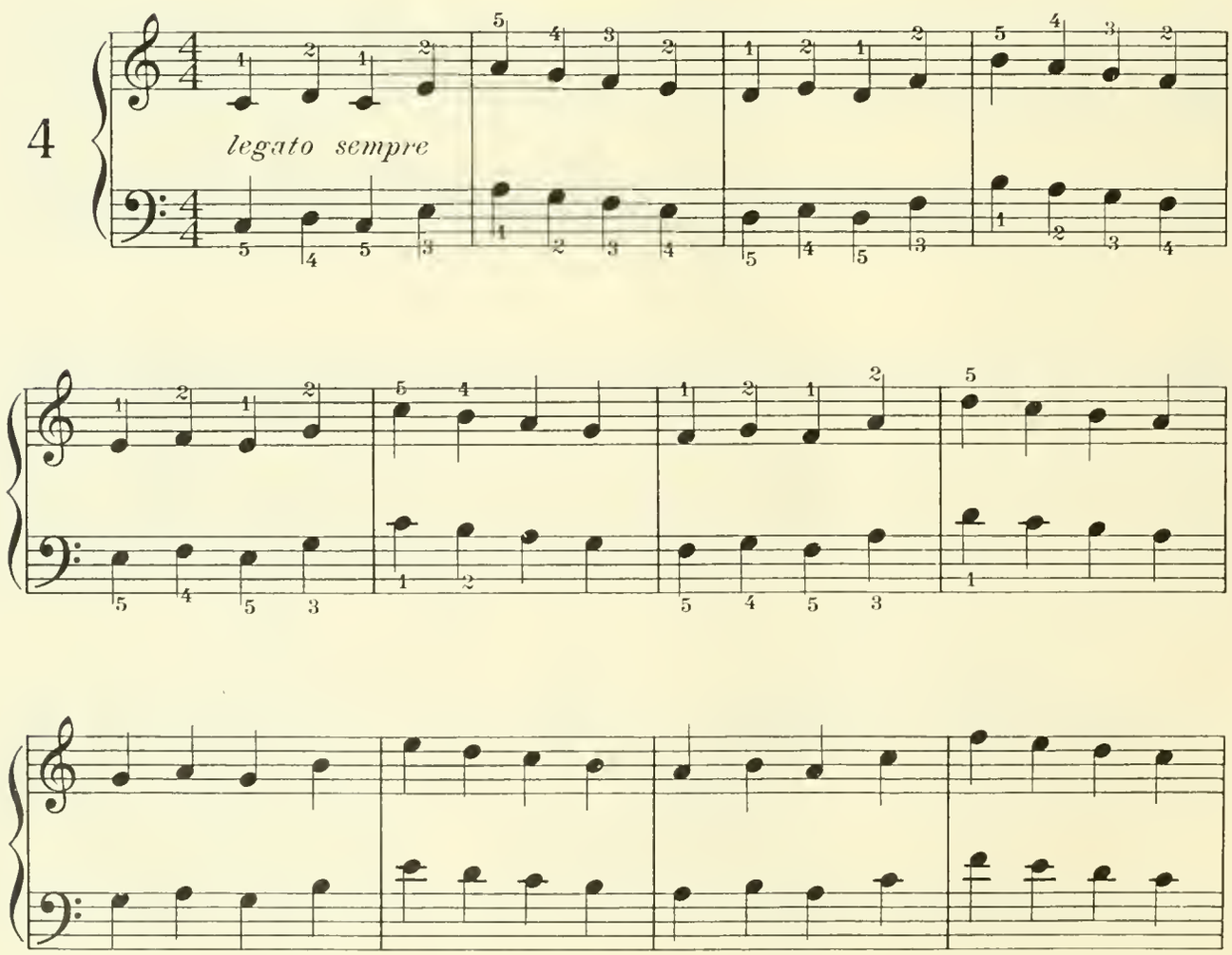
> *NOTE:* Never raise the fingers high enough to cause a feeling of stretch or cramp.

Raise and drop the fingers with military precision. *Keep the hand and arm perfectly quiet.*

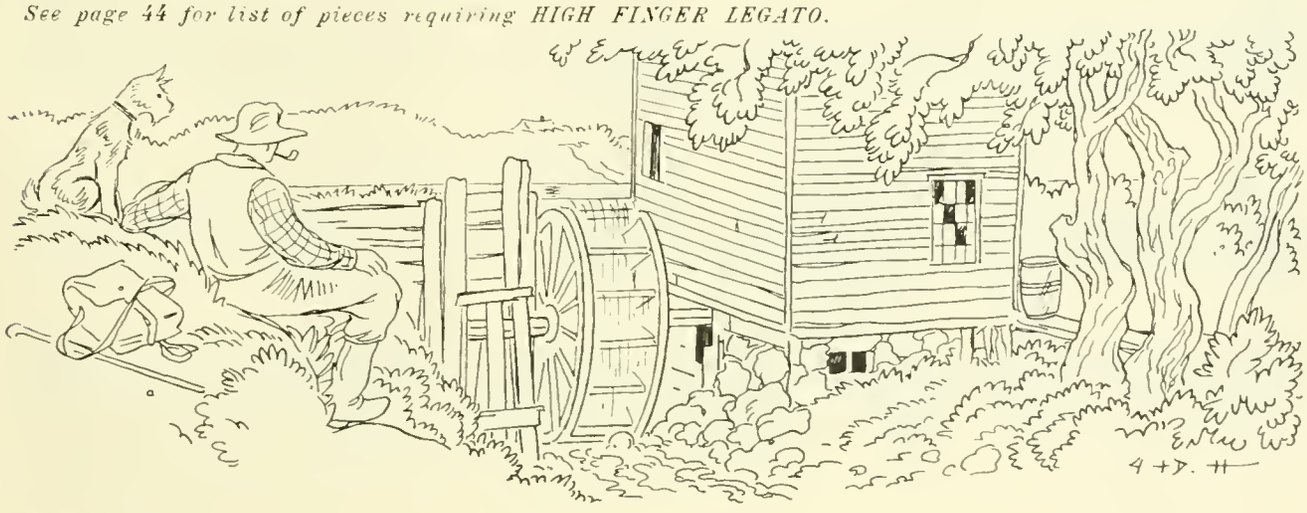
This touch develops independence and strength of finger, and produces clean, articulated passage playing

All the Exercises in this book should be practiced with High Finger Legato.

The Old Mill Wheel



See page 44 for list of pieces requiring HIGH FINGER LEGATO.



Wrist Staccato

In this attack the Wrist is the hinge. No finger action is used and the hand bounces up and down.

Be sure the effort is given in the *motion toward the keys* and *not* on the up-stroke.

A stiff wrist is usually the result of raising the hand too high (on the up stroke).

This touch produces a crisp, percussive staccato.



PREPARATION



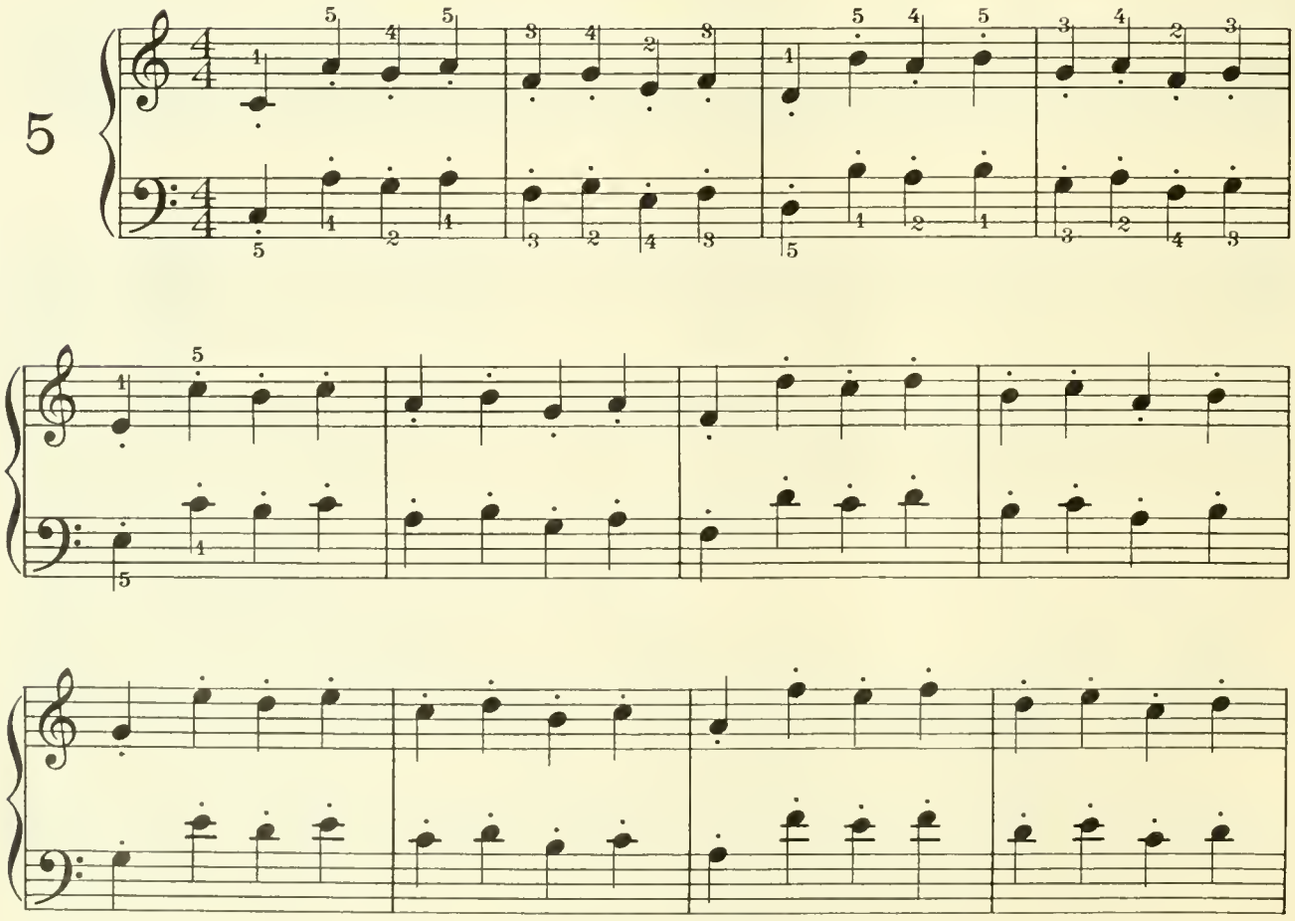
ATTACK



RELEASE



The Woodpecker



A list of pieces containing WRIST STACCATO will be found on page 44.



Finger Staccato

This differs from Wrist or Forearm staccato in that the key is "plucked" instead of being struck.

Begin the attack by allowing the finger to rest lightly *on top of the key* in slightly straightened position.

Next *pluck* the finger back sharply toward the palm of the hand– just as you would pluck the strings of a Harp, for instance.

Do not allow the hand or arm to move during the process.

This touch produces a brittle, snappy staccato quite different in quality to that of the Wrist or Forearm since the Weight is moving *away from the key* at the moment of impact.

The Machine Gun





A list of pieces making use of FINGER STACCATO will be found on page 44.



Forearm Staccato

In this touch the elbow is the hinge.

When in mid-air the hand hangs loosely from the wrist. At the moment of impact with the keys, the wrist drops to normal (level) position.

This touch makes more use of the Weight Principle than wrist staccato and the result is a staccato with more depth of tone.



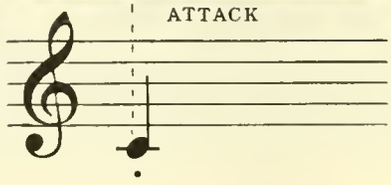
PREPARATION



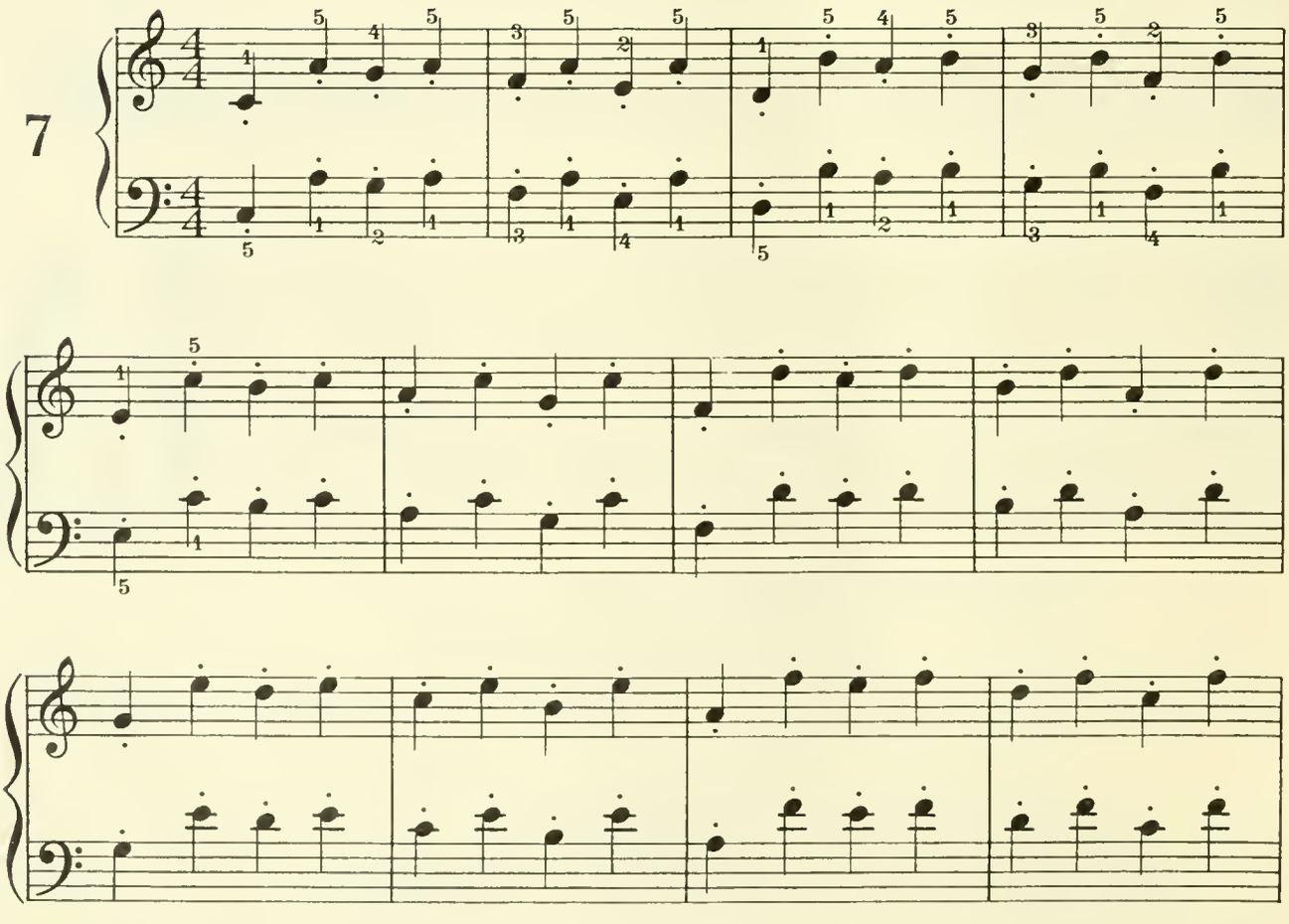
ATTACK



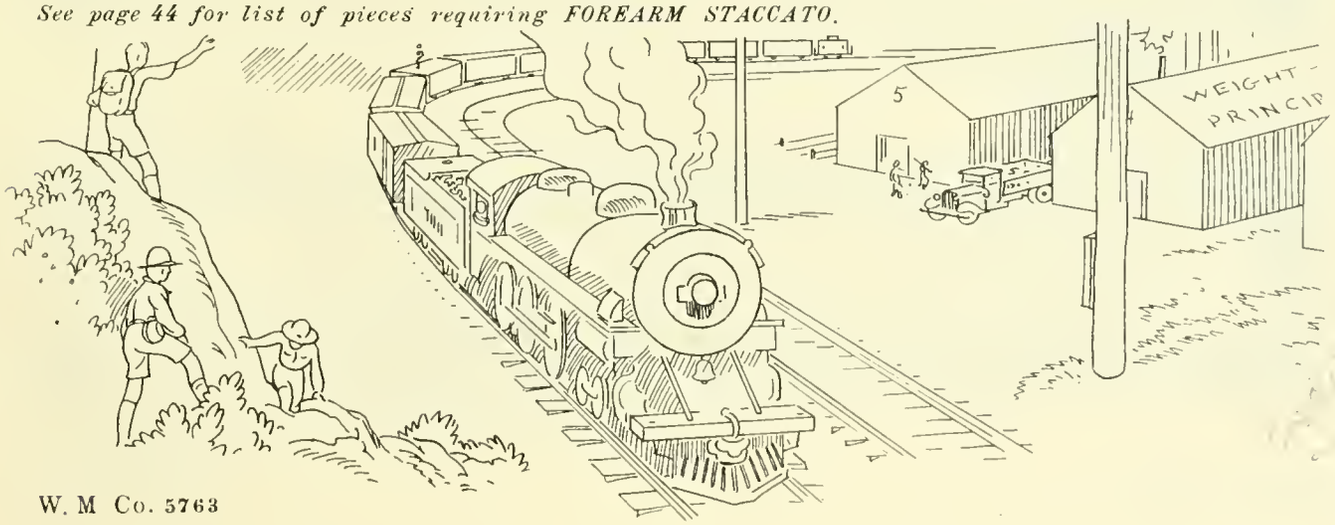
RELEASE



The Freight Train

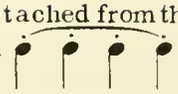


See page 44 for list of pieces requiring FOREARM STACCATO.



Portamento

Portamento in piano music, means a long (sustained) note, detached from the following note and is indicated by the curved line and the dots thus.



It is produced by the forearm in a slightly forward motion. Use practically the same motion as for Forearm staccato, only give to each note more resonance and longer duration.

The best way to get the "feel" of this stroke is to play the C major scale as legato as possible *with one finger*, held as shown in the accompanying picture.



The Steamboat




AMY HEWES

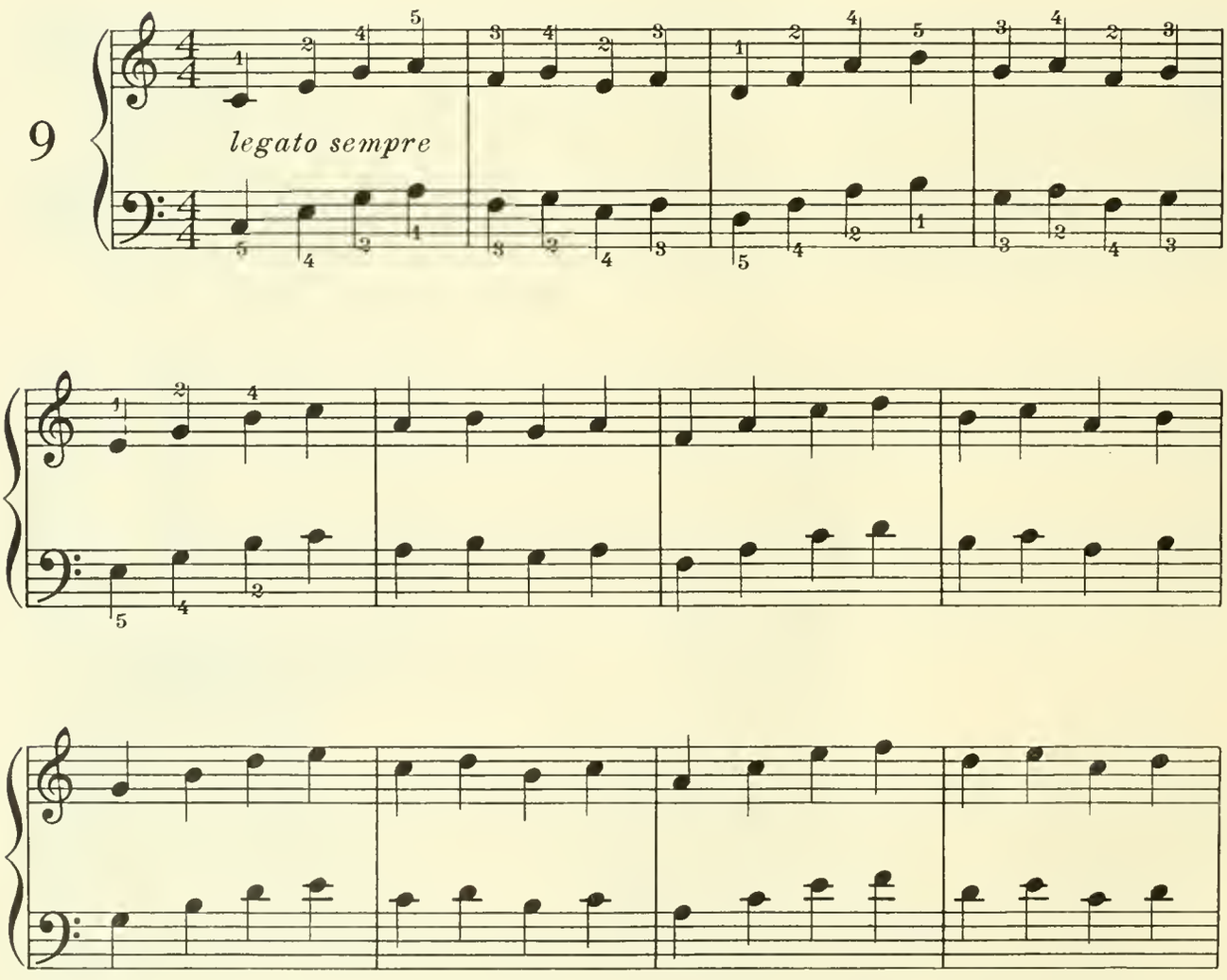
Close Finger Legato

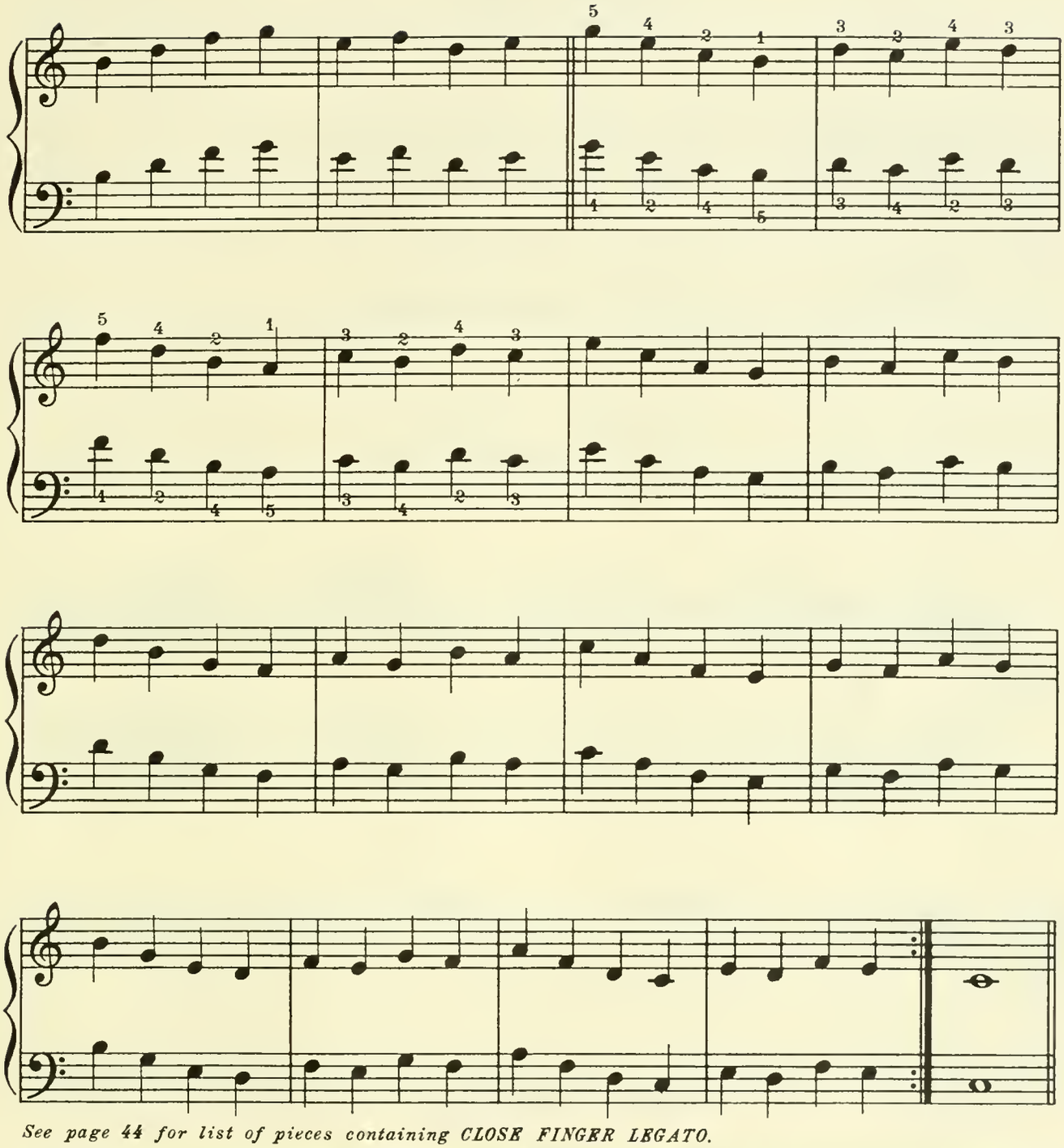
Quiet Hand

For this touch, keep the fingers close to the keys, allowing the weight of the hand to be transferred from one finger to the other.
DONT PUSH. Both hand and arm remain *perfectly quiet.* Think of *walking on the fingers.*

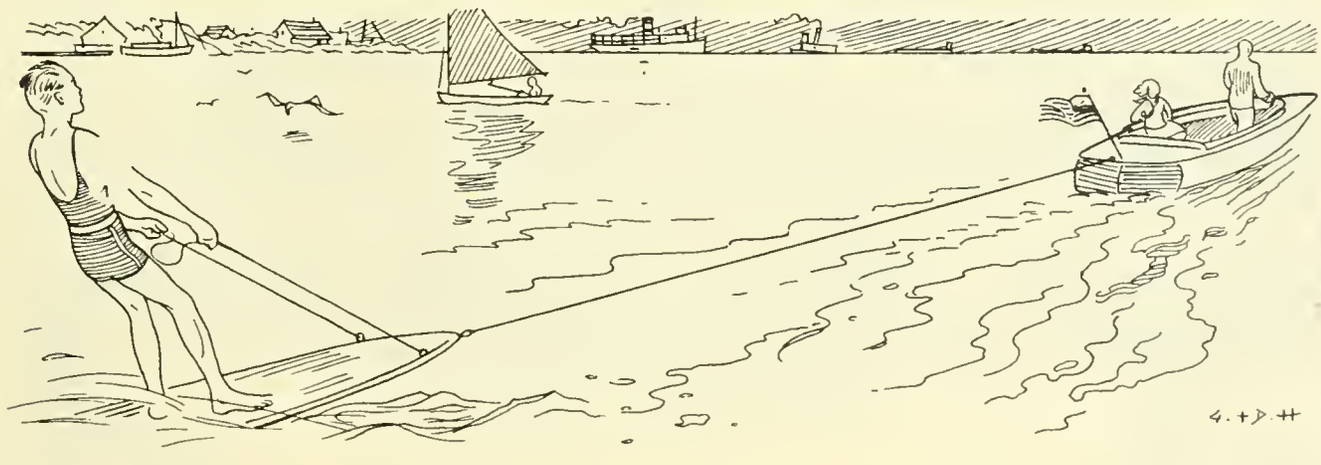
This touch develops *evenness* of tone– since the arm weighs the same on each finger. It produces a "liquid" quality in passage work and makes possible more speed– as less finger effort is expended.

Aquaplaning





See page 44 for list of pieces containing CLOSE FINGER LEGATO.



Rotary Motion

Rolling Attack

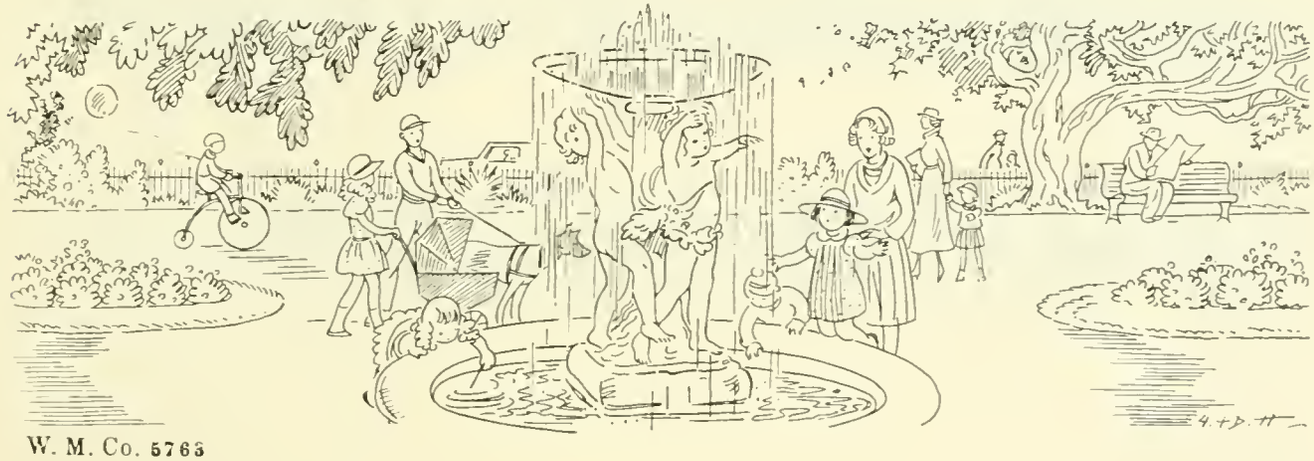
In this touch, no finger action whatever is used.
Think of the hand as a wheel, the fingers of which are the spokes.
When the hand (or wheel) is rolled in either direction, the fingers (spokes) play as they come in contact with the keys.
Be sure to toss off the last note of the roll sharply, using the same inward and upward motion as that applied to the last note (rolled) when finishing a phrase.

This touch gives to a passage almost the effect of a glissando.

The Fountain



For pieces using ROTARY MOTION see list on page 44.



NOTE

At this point, review the first ten studies, playing each one in all of the various rhythms shown in the following examples.

This procedure obviates monotonous repetition and results in added interest, enforced concentration and, not of least importance, *speed* will develop automatically if the rhythms are followed in the order given.

When the first Ten Exercises *can be played in 16ths.*, proceed to Section Two, page 24.

During the review work of Section One, various attacks may be employed at the discretion of the teacher.

However, it is well to *stress* the use of *High* and *Close Finger Legato* in all the studies since, after all, the *primary purpose* of the Hanon Studies is to develop strong and agile finger action.

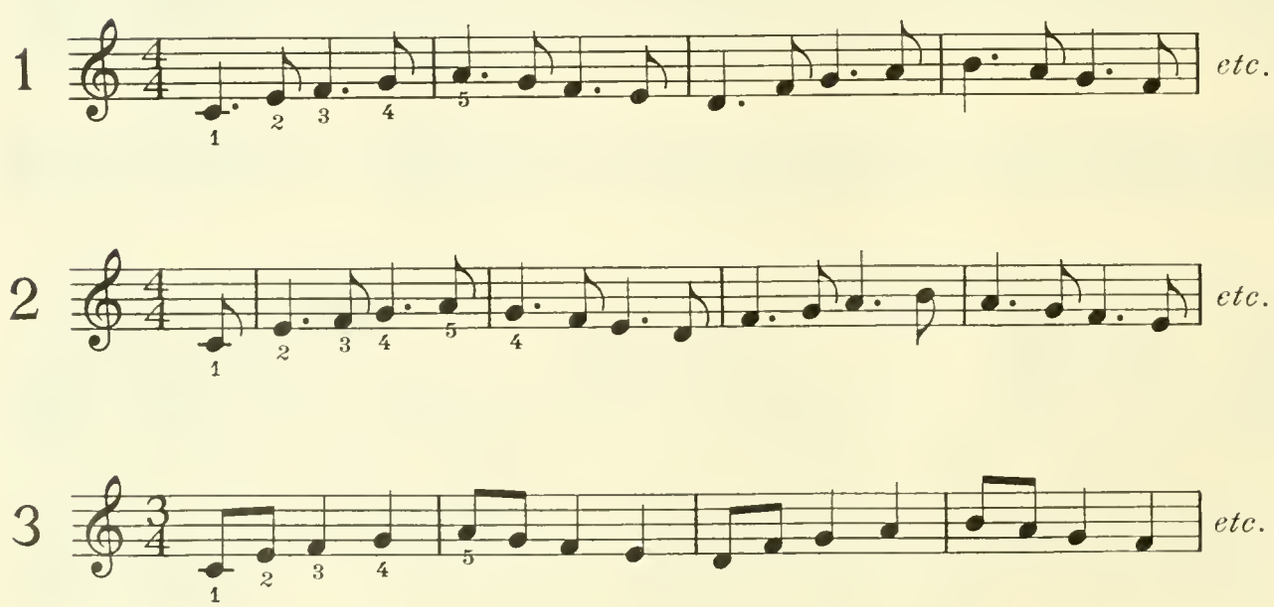
It is important that the pupil strive to play these studies with Tonal Gradation. Crescendo and Diminuendo may be applied at will, according to the taste of the pupil or, as directed by the teacher.

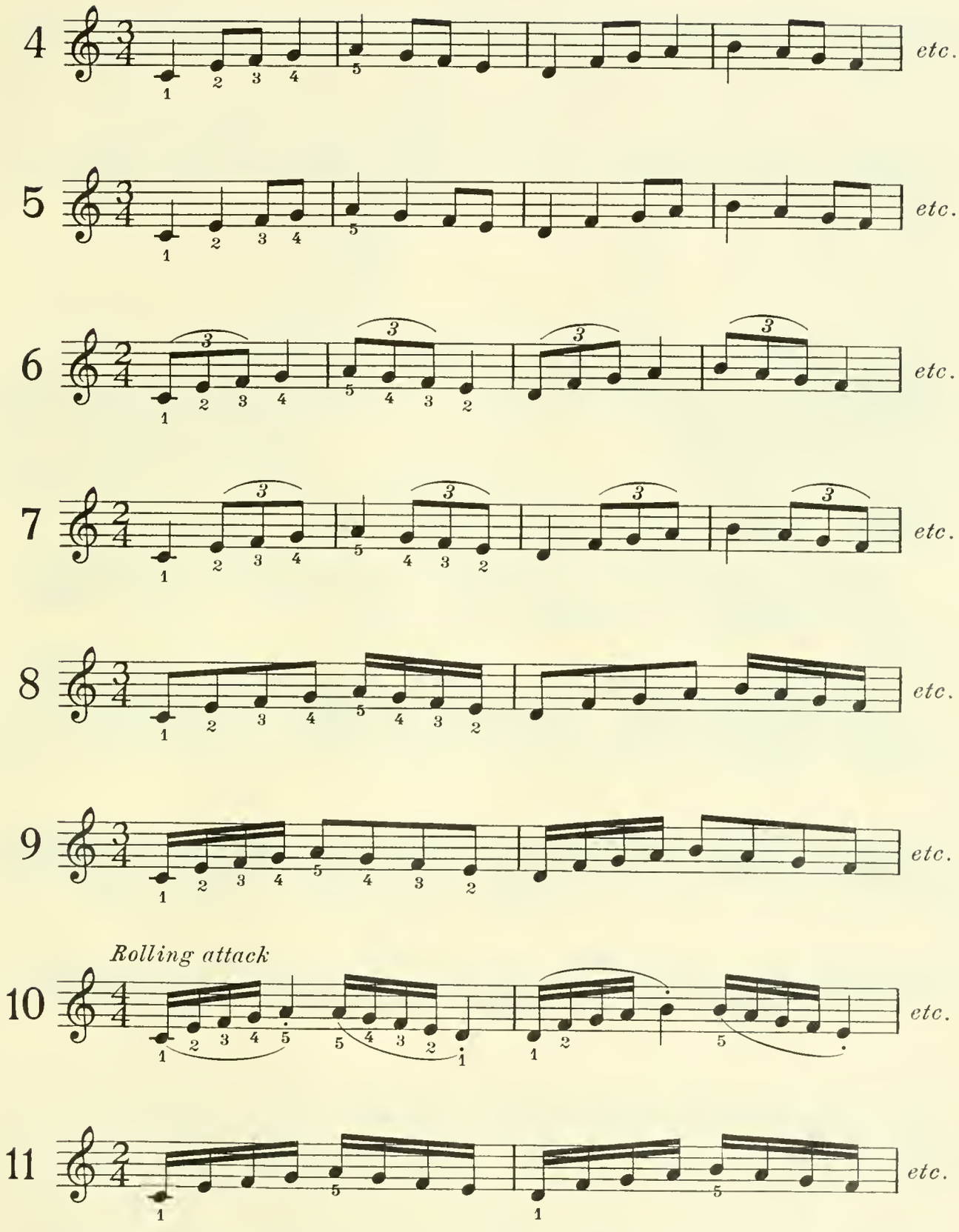
Rhythmical Drills

for

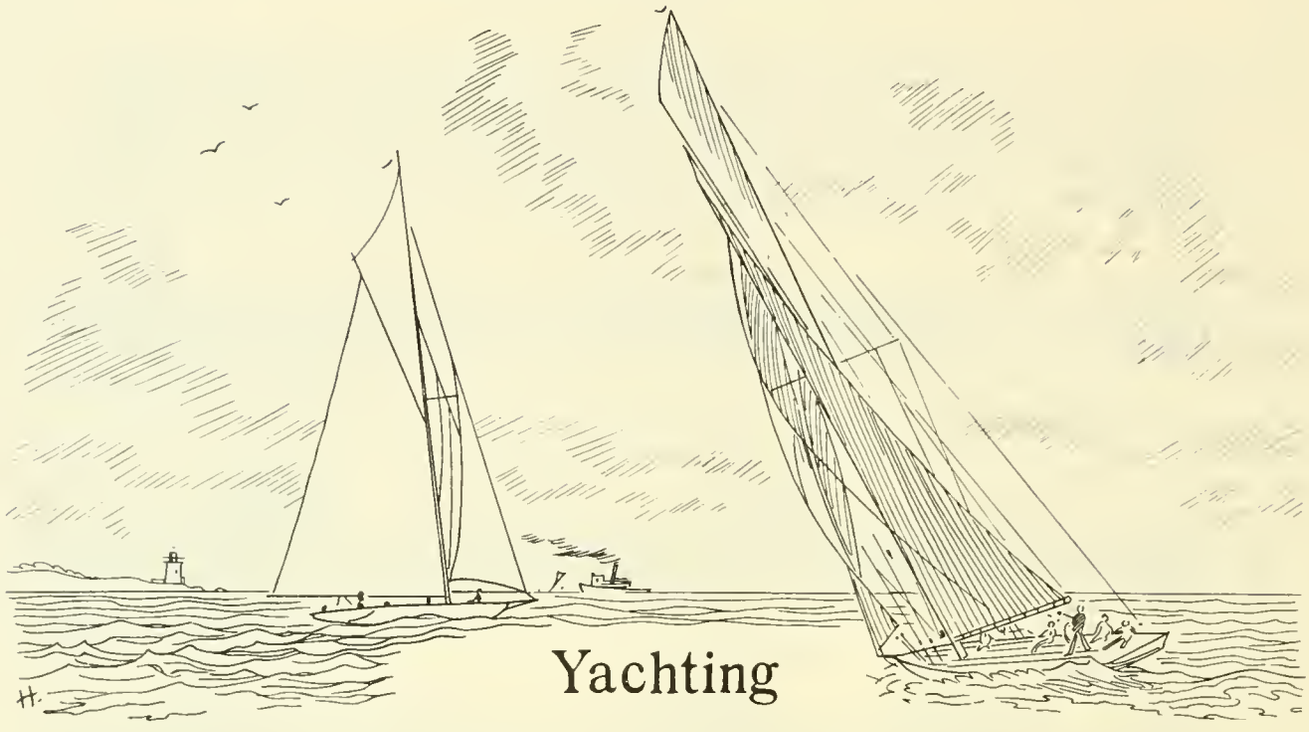
Developing Speed

Motif from Exercise No. I

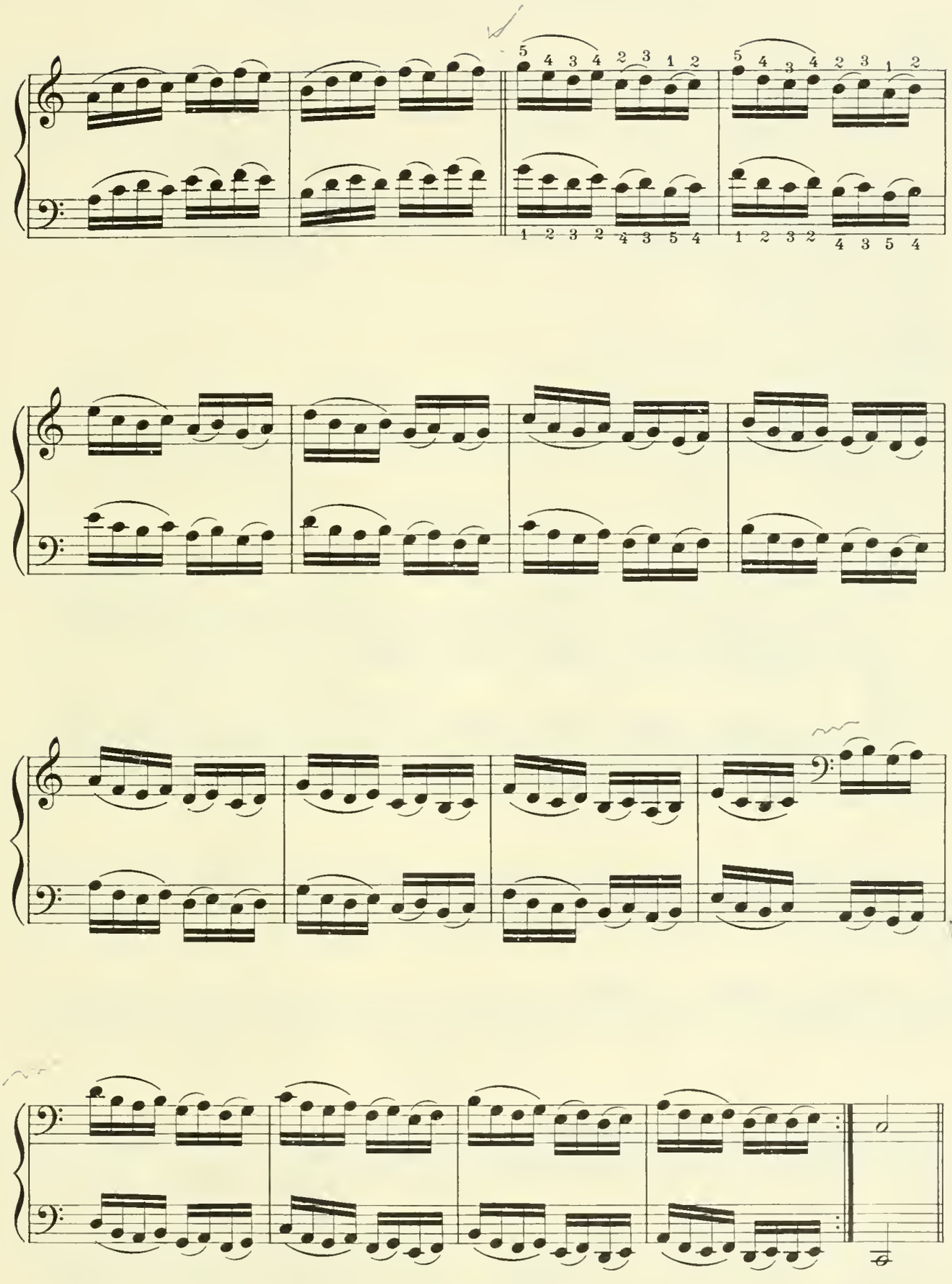



4
etc.
5
etc.
6
etc.
7
etc.
8
etc.
9
etc.
Rolling attack
10
etc.
11
etc.

Alternating Long and Short Phrases

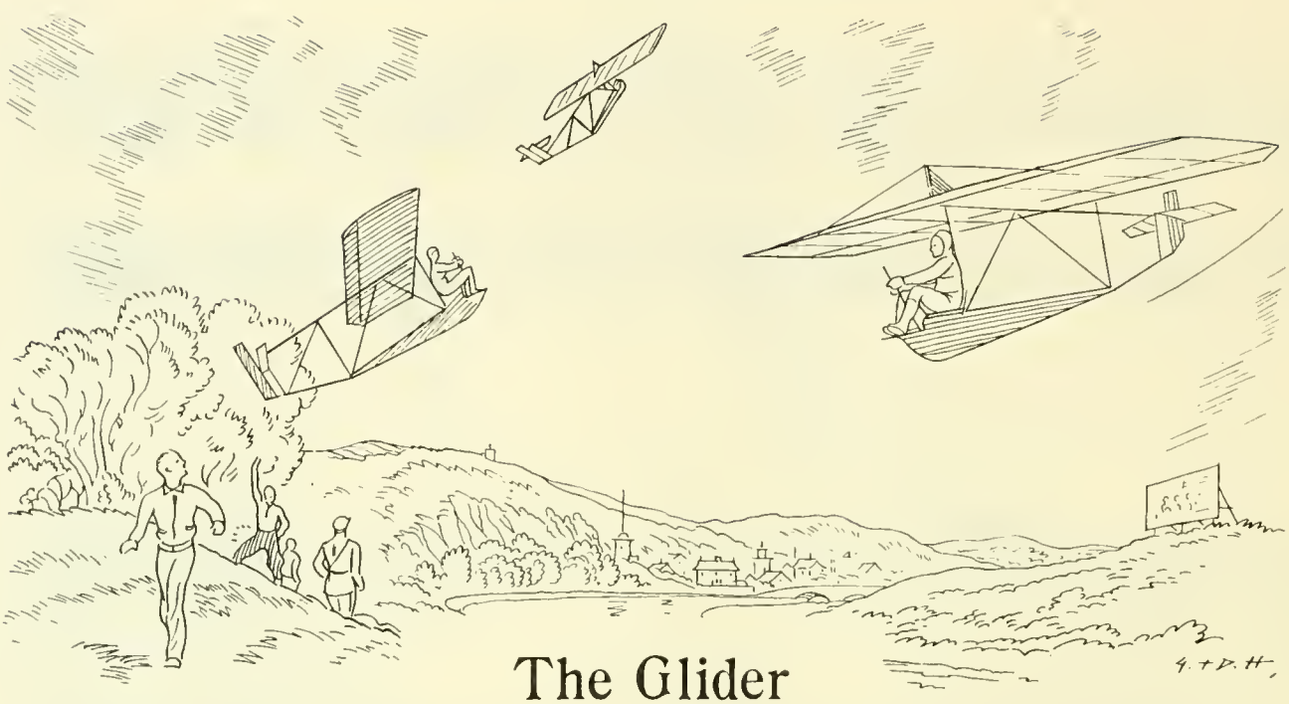


Yachting



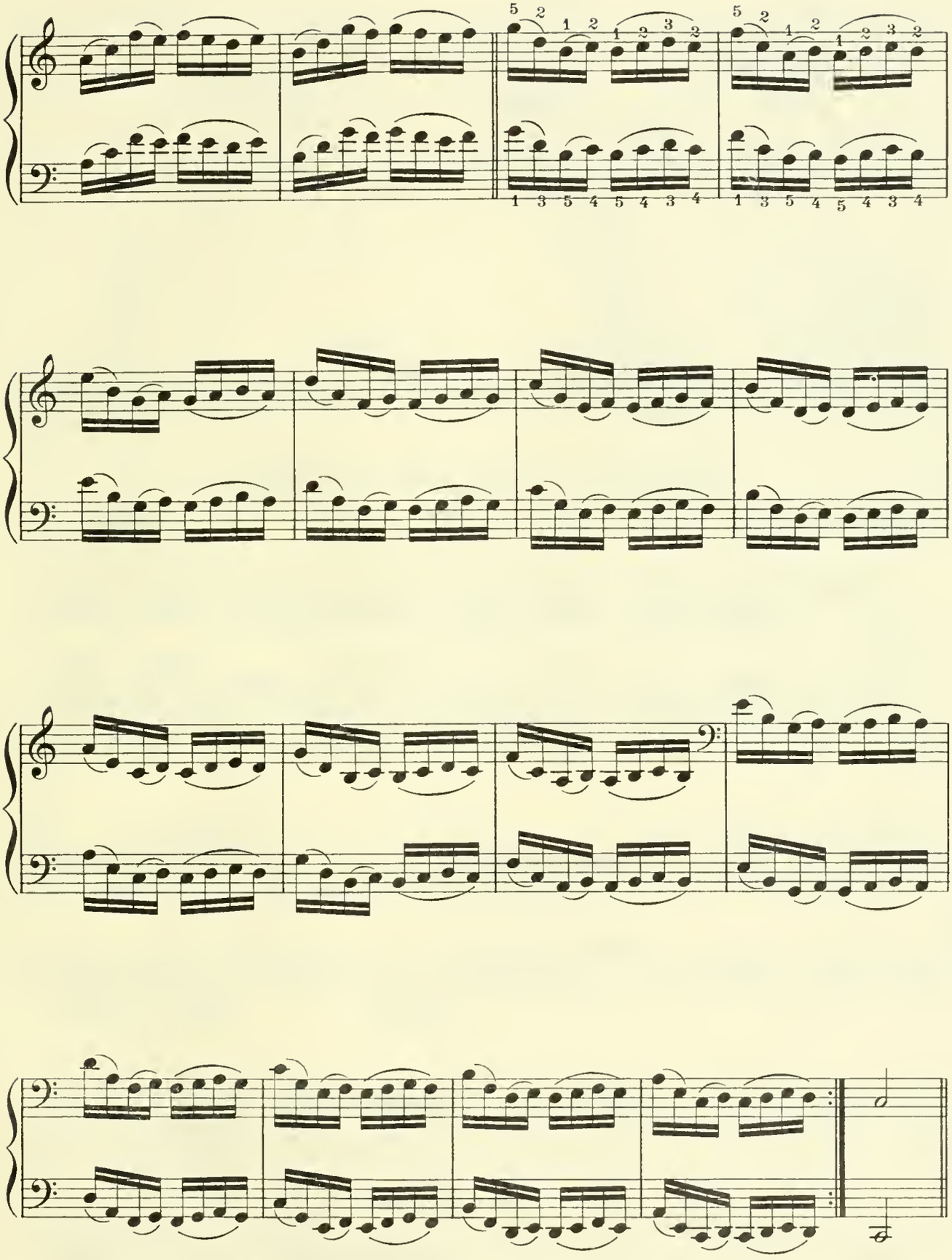
A list of pieces containing LONG AND SHORT PHRASES will be found on page 44.

Alternating Short and Long Phrases



The Glider





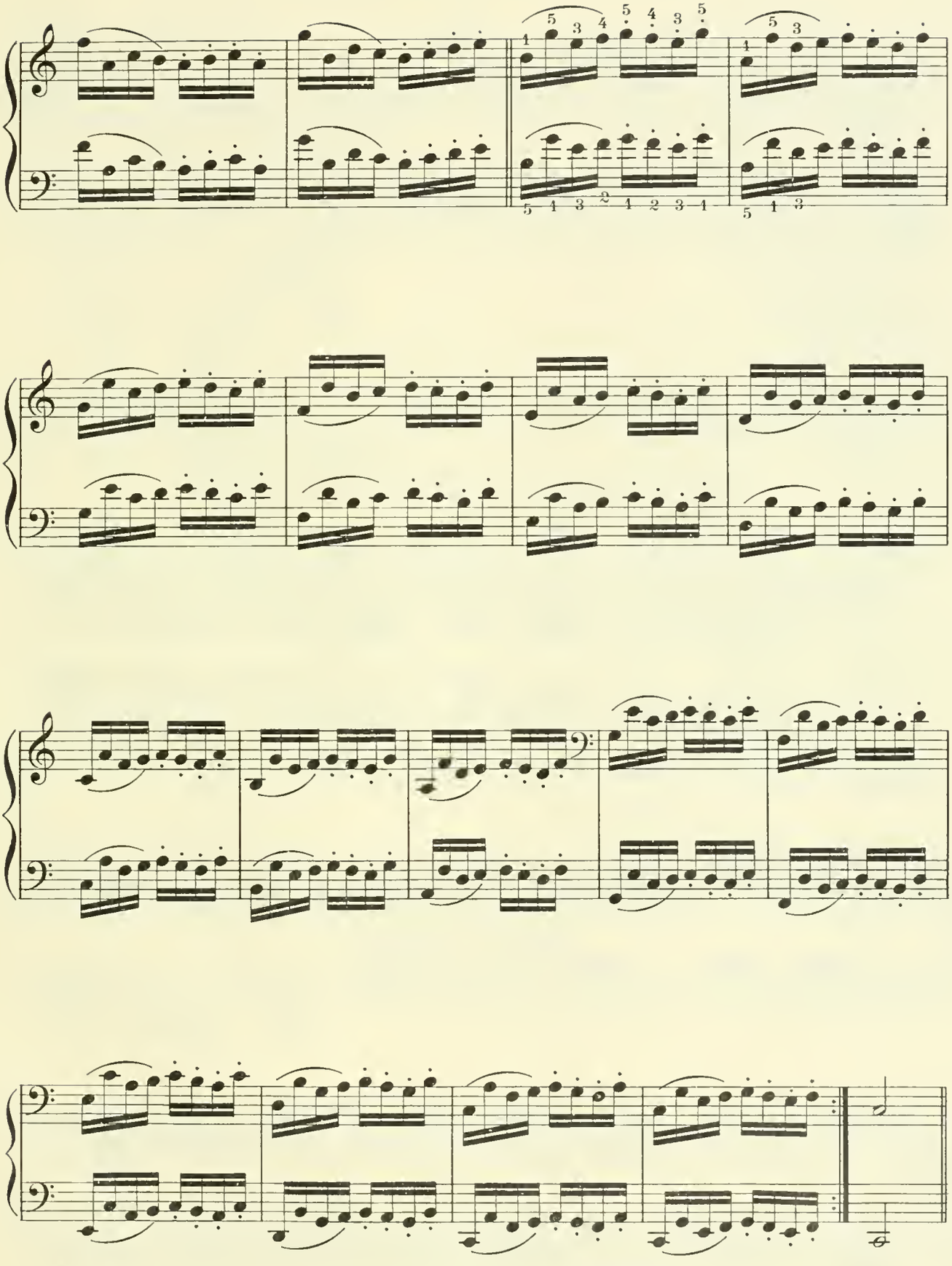
See page 44 for list of pieces containing SHORT AND LONG PHRASES.

Alternating Legato and Wrist Staccato



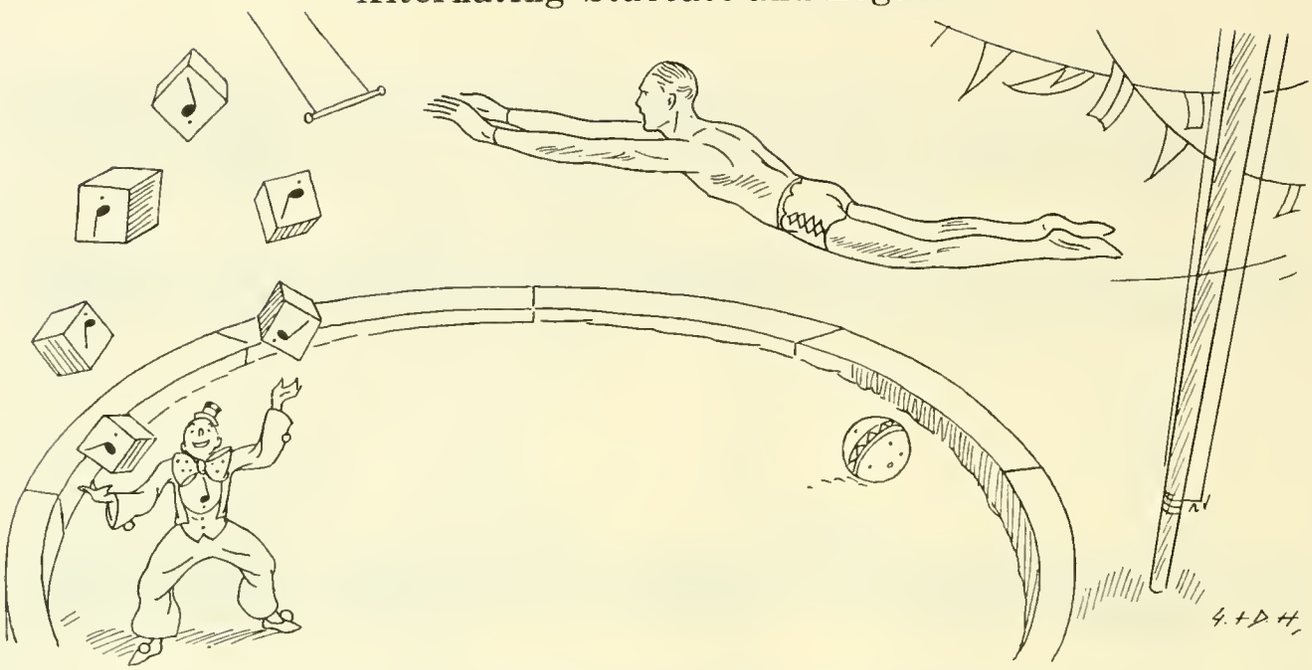
The Bee and the Cricket





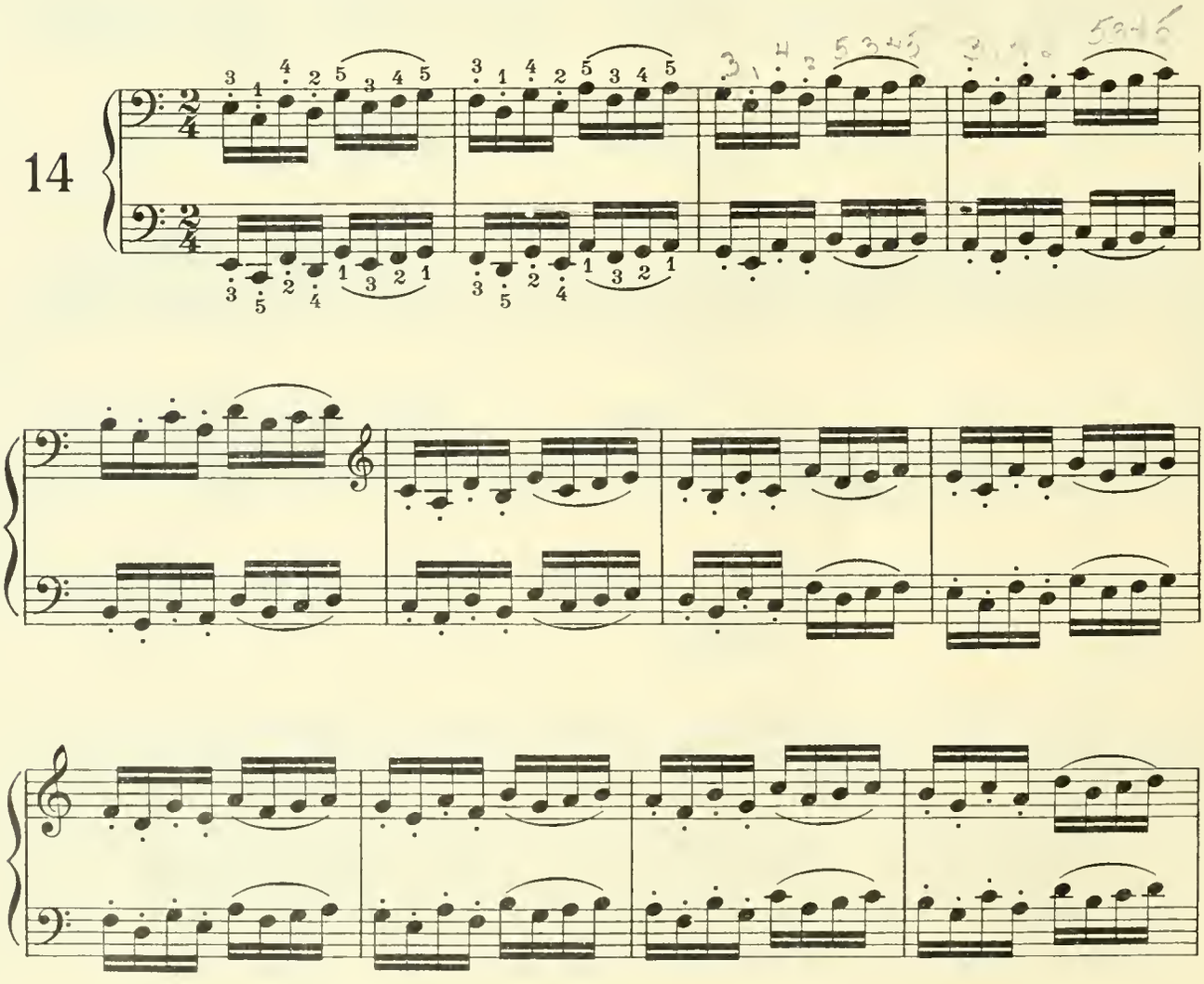
See page 44 for list of pieces requiring both LEGATO and STACCATO touches.

Alternating Staccato and Legato



The Juggler and the Acrobat

14





See page 44 for list of pieces requiring both STACCATO and LEGATO touch.

Combining the Various Touches



At the Fair

15

High Finger Legato

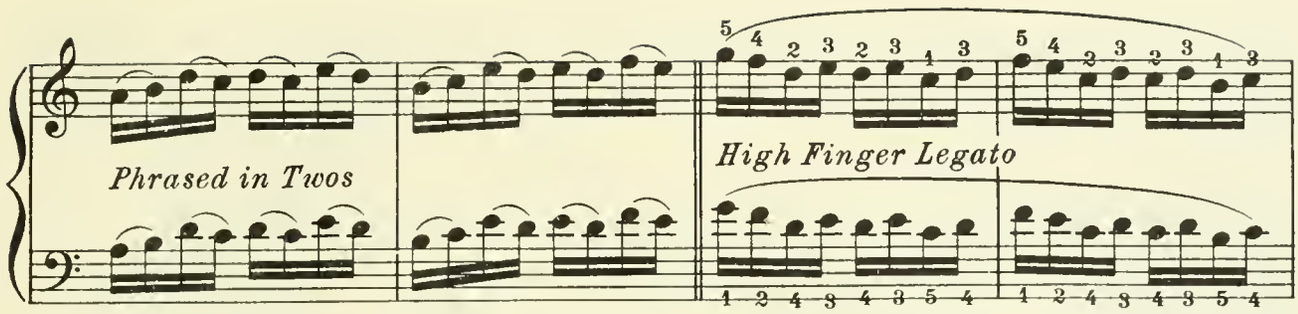
Close Finger Legato

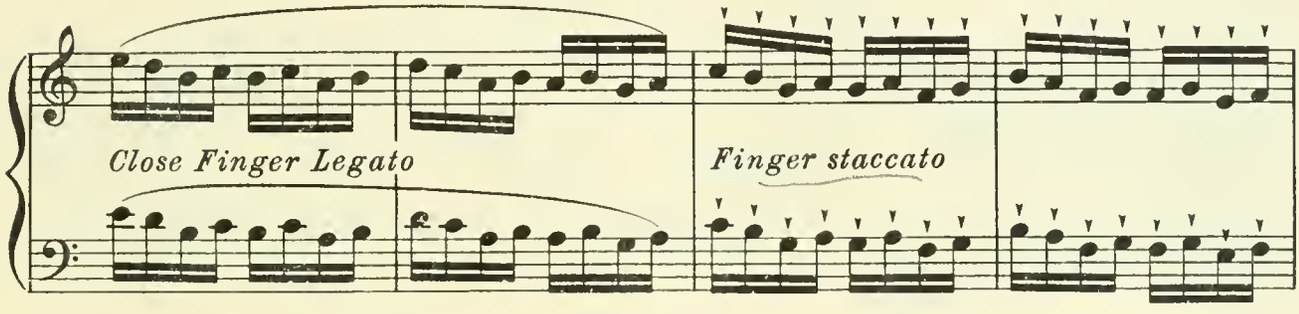
Finger staccato

Wrist staccato

Forearm staccato

Portamento

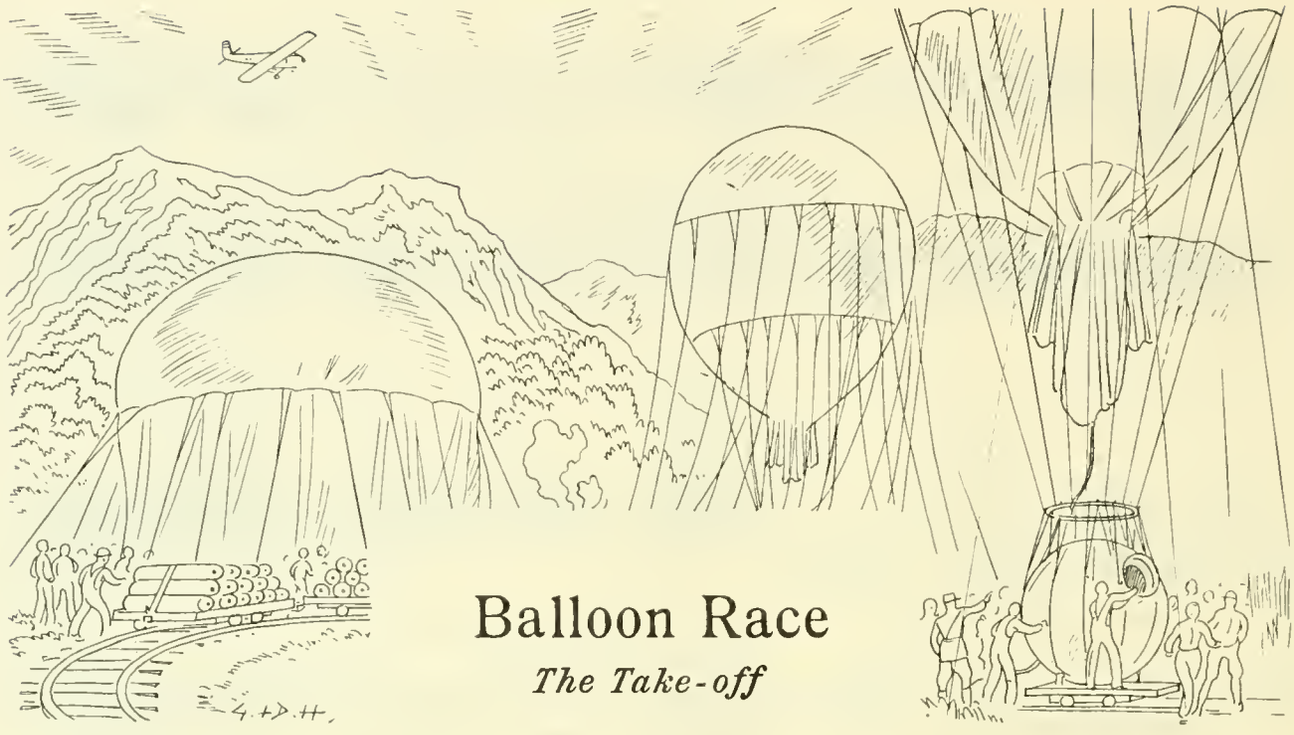

Phrased in Twos
High Finger Legato


Close Finger Legato
Finger staccato


Wrist staccato
Forearm staccato


Portamento
Phrased in Twos

Slurred Groups (Expanding)



Balloon Race

The Take-off

16

Two-note slurs

Three-note slurs

Four-note slurs

Five-note slurs

Six-note slurs

Seven-note slurs

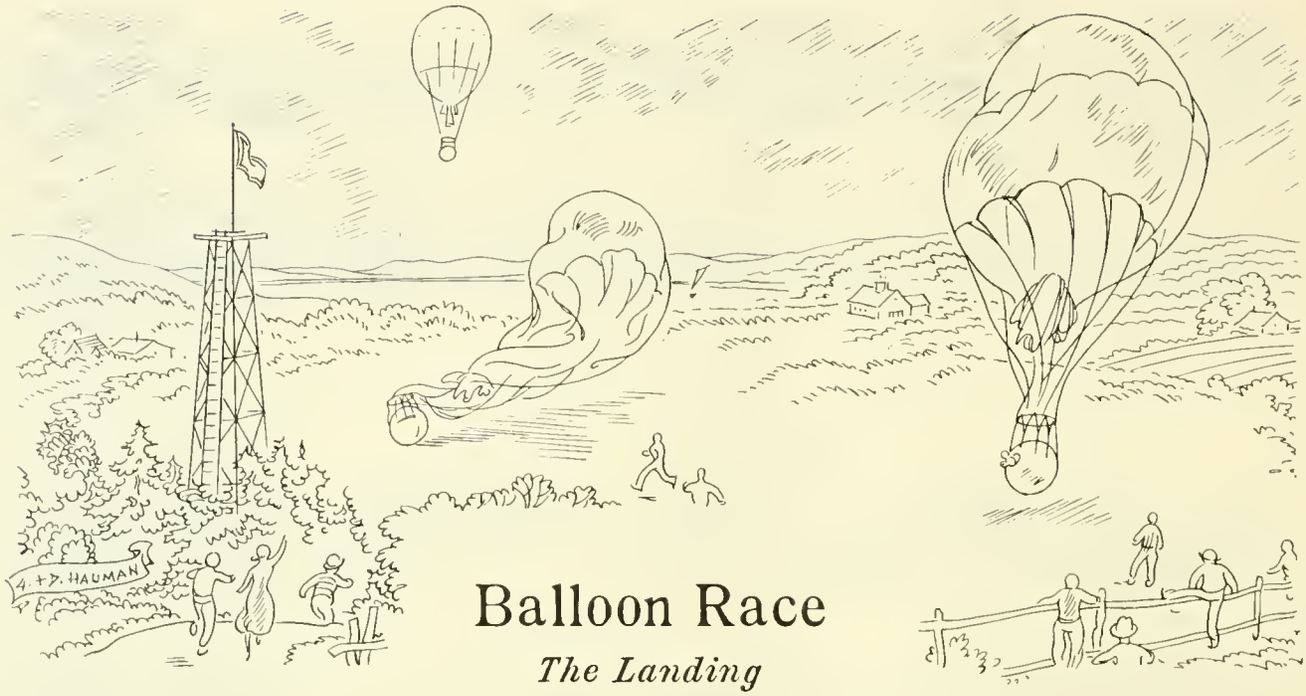

Eight-note slurs
Two-note slurs


Three-note slurs
Four-note slurs


Five-note slurs
Six-note slurs


Seven-note slurs
Eight-note slurs

Slurred Groups (Contracting)



Balloon Race

The Landing

17

Eight-note slurs

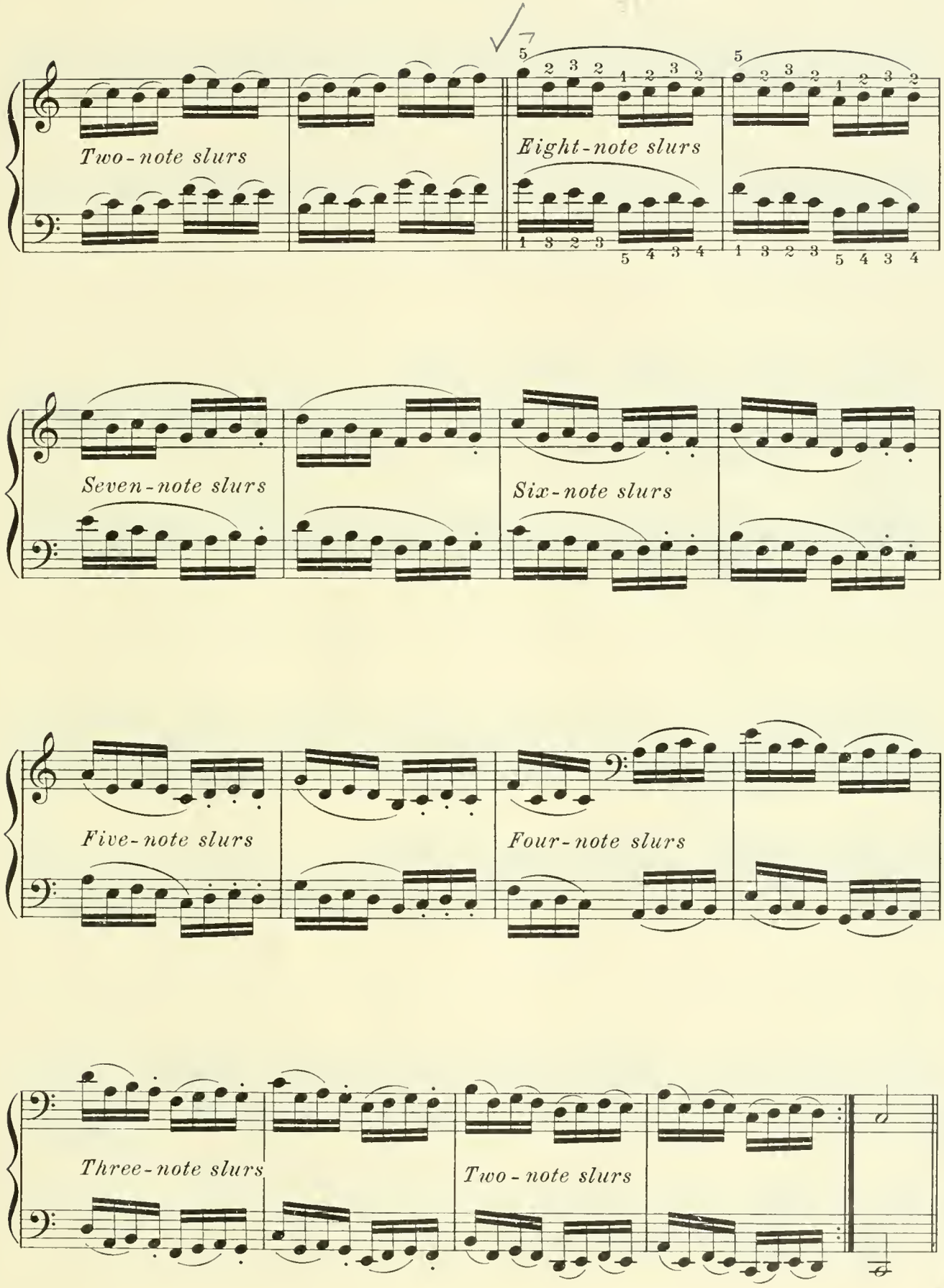
Seven-note slurs

Six-note slurs

Five-note slurs

Four-note slurs

Three-note slurs


Two-note slurs
Eight-note slurs
Seven-note slurs
Six-note slurs
Five-note slurs
Four-note slurs
Three-note slurs
Two-note slurs

Combined Touches as directed by the Teacher

In this Exercise the teacher should call for a different touch every two measures. The pupil must be prepared to change from one touch to the other without hesitation.

18





Interlocking Staccato and Legato

This Exercise should be studied until the pupil can change from staccato to legato without effort.

Various staccato touches may be used at the direction of the teacher.

19



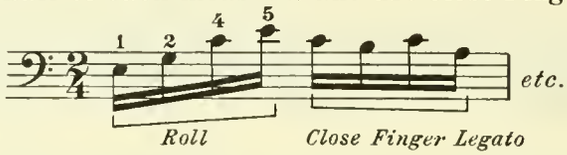


See page 44 for list of pieces combining LEGATO and STACCATO touches.

Combining Rotary Motion with Close Finger Legato

Practice this Exercise first using High Finger Legato throughout.

Later roll the arpeggio groups (first half of each measure) and use Close Finger Legato on the last half of each measure, thus:



etc.

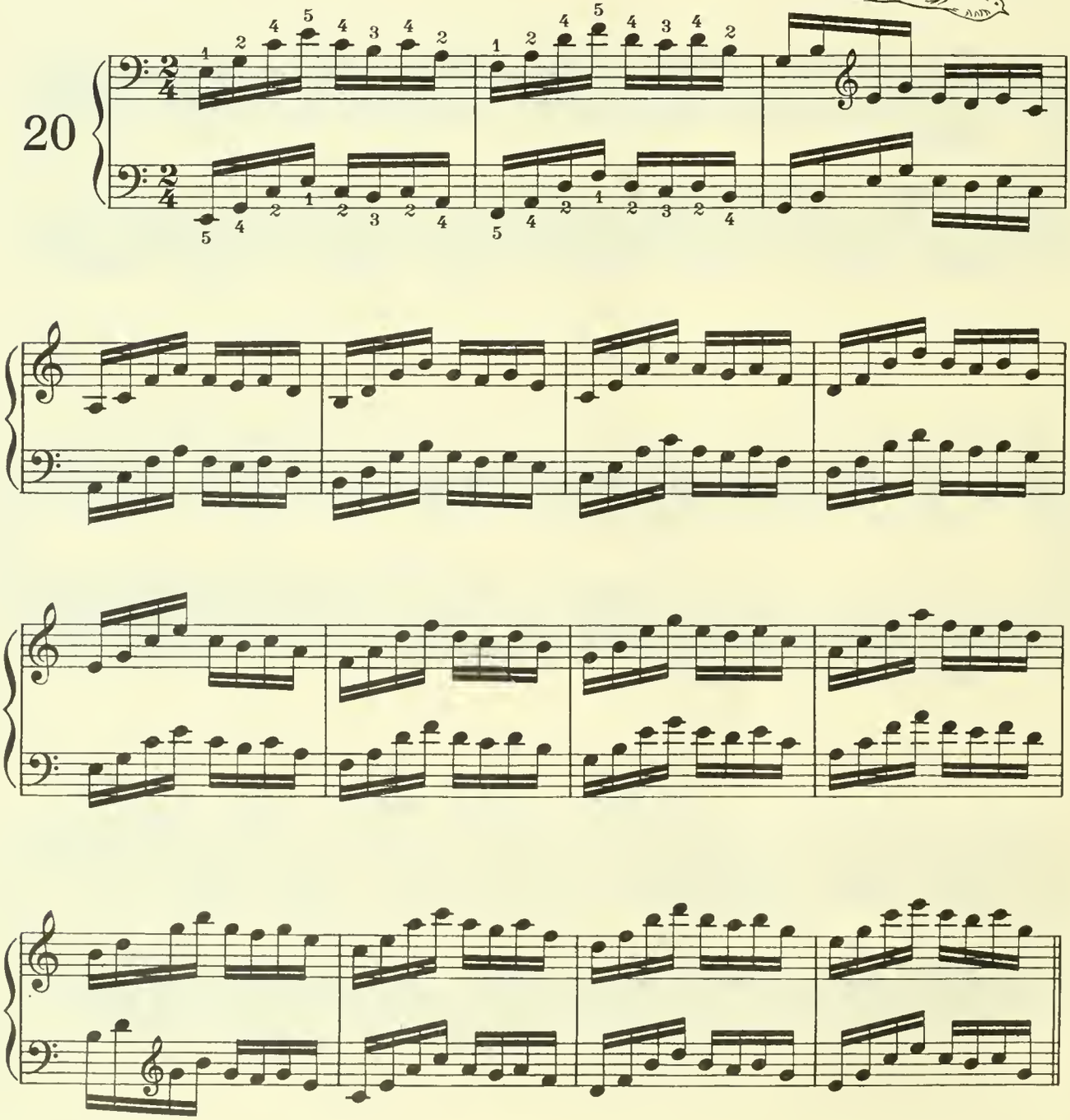




The Swallow



20





When the student has finished this book we strongly recommend that he proceed immediately to JOHN THOMPSON'S HANON — BOOK TWO, especially edited by John Thompson — WMCo., edition 9345.

RECOMMENDED TEACHING PIECES

Classified according to Touch

TWO-NOTE PHRASES

Swaying Silver Birches. . . .Leslie—Gr. 1
Dutch Twins . . . . . .Ward—Gr. 1
Forest Dawn . . . . . .Thompson—Gr. 1
Hiawatha's Lullaby. . . . . .Ward—Gr. 2
On A Summer Sea . . . . . .Ketterer—Gr. 2
Brownies' Carnival. . . .Thompson—Gr. 2
Roguish Eyes . . . . . .Haines—Gr. 2
Tango Carioca . . . . . .Thompson—Gr. 3

THREE-NOTE PHRASES

Cobbler, Cobbler . . . . . .Rebe—Gr. 1
Moccasin Dance. . . . . .Long—Gr. 1
Captain Kidd . . . . . .Waldo—Gr. 2
March of the Champions. .Waldo—Gr. 3

ALTERNATING LONG AND SHORT PHRASES

Drowsy Moon. . . . . .Long—Gr. 2
Roguish Eyes. . . . . .Haines—Gr. 2

HIGH FINGER LEGATO

Lullaby. . . . . .Brahms-Thompson—Gr. 1
Marche Slav
Tchaikowsky-Thompson—Gr. 1

CLOSE FINGER LEGATO

Busy Corners . . . . . .Montandon—Gr. 2
Woods at Dawn . . . . . .Kerr—Gr. 2

FINGER STACCATO

March of the Spooks. . . . . .Haines—Gr. 1
Katydid and the Cricket. .Wade—Gr. 3

WRIST STACCATO

Dutch Twins . . . . . .Ward—Gr. 1
March of the Spooks. . . .Haines—Gr. 1

Wrist Staccato—*Cont.*

Procession of the Seven Dwarfs
Long—Gr. 1
Valse Triste. . .Sibelius-Thompson—Gr. 1
Cheer Leader . . . . . .Rodgers—Gr. 2
Parade of the Penguins. . . .Wade—Gr. 2
Drum Major . . . . . .Selby—Gr. 3

FOREARM STACCATO

On the Levee. . . . . .Waldo—Gr. 1
Hoe Cake Shuffle . . . . . .Leslie—Gr. 1
Marche Slav
Tschaikowsky-Thompson—Gr. 1
Moccasin Dance . . . . . .Long—Gr. 1
March of the Champions. .Waldo—Gr. 3
By a Roadside Fire. . . . . .Rodgers—Gr. 3

LEGATO AND STACCATO

Bogey Man . . . . . .Long—Gr. 1
Cobbler, Cobbler . . . . . .Rebe—Gr. 1
Hoe Cake Shuffle. . . . . .Leslie—Gr. 1
Brownies' Carnival. . . .Thompson—Gr. 2
Busy Corners . . . . . .Montandon—Gr. 2
Captain Kidd . . . . . .Waldo—Gr. 2
Roguish Eyes. . . . . .Haines—Gr. 2
Woods at Dawn . . . . . .Kerr—Gr. 2
Tango Carioca . . . . . .Thompson—Gr. 3

WRIST AND ARM STACCATO

Banjo Picker. . . . . .Wright—Gr. 2
Parade of the Penguins. .Waldo—Gr. 2

ROTARY MOTION

Dirigible. . . . . .Thompson—Gr. 2
Swan on the Moonlit Lake. .Rebe—Gr. 2
Balloons. . . . . .Arlen—Gr. 3

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"Let's Join the Army" / "Students Series"—*Grade 1 Teaching Pieces*

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"First Studies in Style"

Supplementary material for diversion

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SECOND GRADE BOOK

A gradual extension of the finger positions is developed in this book. The thumbs are trained to pass under and the hands over; leger lines enter the musical picture; the pedals introduced; lessons in chord analysis presented, etc. Most of the pieces are preceded by short technical exercises which, in many cases, are subtle illustrations of how to practice.

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