EXERCISES FOR DEVELOPING ACCURACY IN PIANO PLAYING

BY

GUSTAV L. BECKER

PRICE, 80 CENTS
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NO 12952

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Special Notes

The habit of accuracy in piano playing is developed by practicing, with utmost attention devoted to exactitude. Examine the nature of the motions required in every new exercise. When ever practicable apply the different sequence forms and transpose to all other keys. Think out your tones and tone groups before playing, and endeavor to have your hands and fingers reach their positions without looking at either the keyboard or the hands. When playing exercises written on one staff play one of the hands one octave above or below the position represented in the notes. Let the hands and the fingers accommodate themselves to the most favorable playing positions. The fingering above the notes is for the right hand, that below for the left hand.

In all exercises not employing the thumb, this finger is to be held loosely under the palm of the hand. Keep the wrist as much relaxed as is possible.

With several rows of fingering, practice at first that nearest the notes. In exercises Nos. 1 and 3, as well as similar ones, aim at smoothness and rhythmic regularity in the silent exchange of fingers on one held key, as well as in the audible results of the playing motions. Carefully observe all ties and slurs.—After satisfactory performance of Nos. 1 and 2, apply the same fingering and touch to sections of the chromatic scale, upwards and return from b, c, g and g♯, then transpose to all other major and minor keys. Not too many exercises should be taken up while preceding ones are not yet mastered.

Position at the Piano

Sit exactly in front of the middle c, the stool far enough from the keyboard, so that the elbows will come to be slightly in front of the body, the hands placed upon the keys—and sit low enough so that in this position the forearms will be about horizontal.

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Nos. 65 to 70 also to be played in broken intervals.

Nos. 74 up and down along the three diminished 7th chords with each two adjoining fingers as well as \( \frac{3}{4} \) and \( \frac{5}{8} \).

From Weber's "Concertstück" Op. 79.

Nos. 77 to be played simultaneously with the two third fingers of both hands on the same key.
In 86 R.H. & L.H. cross over alternately.

Preliminary practice for L.H. part of Henselt Etude in F# "If I were a Bird."
Nos. 95 & 96 with each single finger and with every two fingers.
Transpose to A, E, B, A♭ and G♭ major.

No. 97—In as smooth touch as possible.
Transpose to D, B♭ & F major

For Nos. 97, 98 & 99 supply with L.H.
ordinary arpeggio, without skips.

and C, F & E♭ minor.

For Nos. 100, 101 & 102 supply with R.H.
ordinary arpeggio, without skips.
Take 5\textsuperscript{th} finger on white keys and 4\textsuperscript{th} on black keys.

Transpose to B, C\# E\# and F\# major.

Nos. 103 & 104 also in the following rhythm.

Transpose to G\# A\# and F ma.

Transpose to E\# & C\#.

Transoscope to B, B\# A and A\# major and to F\# minor (harmonic)

Keep the wrist very loose, and lightly toss the hand from one position to another.

\textit{non legato}

\textit{simile}
Nos. 113, 114 & 115 also in A major.
Notes in the upper staff for the R.H. and in lower staff for the L.H.

113 Also in $A^b$, $A^b$, $C$ and $E^b$ minor.

115

116 Nos. 116, 117 & 118 also in $C^b$ and $C^b$ major.
117

118

119, 120 & 121

122, 123 & 124

e etc. (Broken chords of Nos. 113, 114 & 115 played together)
e etc. (Broken chords of Nos. 116, 117 & 118 played together)

125 “Lullaby” Transpose to Gb & E.

Andantino

126

molto rall.
Melody by Mendelssohn, arranged for L.H. alone.
Transpose to D and E.

Melody by Mozart, arranged for the L.H. alone.
Transpose to A♭

To supplement the foregoing, practice the difficult places in

AD. HENSELT: Op. 2, No. 6, and other studies with large reaches or skips.
SCARLATTI: Gigue in G (No. 6 Bülow edition) and Concert Sonata in A.
BACH: Partita in C mi.; and other selections.
CZERNY: Op. 740, Nos. 9 & 38— and others.
SCHUMANN: Op. 3.
Rondo brill., Op. 62 (abounds in technic furthering material)
RUBINSTEIN: Valse Caprice, in E♭, and studies.
LISZT'S Rhapsodies and "Campanella"— and other studies.
CHOPIN— most of his larger works.
Left Hand pieces— by ZICHT, FOOTE, Op. 37; HOLLÅNDER, Op. 31 & 52; LEINBERGER, Op. 113; BACH—JOSEFFY, Gavotte in E♭;
and SCHYTTE, Op. 76, vol. 7. —

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