



EXERCISES FOR  
DEVELOPING ACCURACY  
IN PIANO PLAYING

BY  
GUSTAV L. BECKER

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# EXERCISES FOR DEVELOPING ACCURACY IN PIANO PLAYING

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 accomodate 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<sup>#</sup>, 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 e, 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.

The musical score consists of ten exercises, numbered 1 through 10, arranged in five systems. Exercises 1, 2, 3, 4, and 5 are grouped under the heading "Legato". Exercises 6, 7, 8, 9, and 10 are grouped under the heading "Legato" and "10 ascending sequences". Each exercise is written on a single staff in treble clef with a common time signature (C). The notes are accompanied by extensive fingering numbers (1-5) written above or below the notes. Exercises 1, 2, 3, 4, and 5 include slurs and ties. Exercises 6, 7, 8, 9, and 10 include slurs and ties. Exercise 10 is specifically labeled as "10 ascending sequences".

Leggiero

11

12

L.H. two octaves lower.

13

14

15

16 Legato

chrom. sequence

17 Transpose  
l.h. Legato

etc.

18 Allegro

19

20

21 Crossing tones in octaves  
(Transpose)

r. l. l. (Also reverse hands) \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \*

Transpose

22

23

24

25

26 (see N° 59)

27 Transpose to C#

**28** **29** *l.h.*

**30** *r.h.* **31** *l.h.*

**32** *r.h.* **33** *l.h.*

**34** *r.h.* **35** *r.h.*

**36** *l.h.* **37** *r.h.*

**38** *l.h.* **39** *r.h.* Avoid forward and back motion of arm.

**40** *l.h.* **41** *r.h.*

**42** **43**

**44** *l.h.* **45** **46**

47 R.H. alone

48 L.H. alone

49 non legato

50

51 r.h.

52 R.H. alone

Legato

53 L.H. alone

54 Transpose to all keys.

55 Transpose to all keys. L.H.

56

57

58 r.h.

59 Ascending and descending chromatic progression of minor thirds, to be practiced with each two adjoining fingers 1,2, 2,3, 3,4, 4,5 L.H. reversing R.H. fingering.

60 Ascending and descending chromatic progression of major thirds, to be practiced with the fingering 3,4,5,4,5 L.H. reversing R.H. fingering.

61

62

63

64

65

66

67 Ascending and descending progression of minor sixths with fingering 4, 5 and 5, 4 L.H. reversing fingering.

68 Similarly progressions of major sixths with fingering: 4, 5 and 5, 4 L.H. reversing.

69

70 71 72

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

73

No 73 in all major and minor keys with fingering, 3 4 5 4 and 5 1, 2, 3, 1

74

No 74 up and down along the three diminished 7th chords with each two adjoining fingers as well as 3, 4 and 5, 1, 2 and 3.

75 From Weber's "Concertstück" Op. 79. From the same

77 8/3 M.M. = 60

78 79

No 77 to be played simultaneously with the two *third* fingers of both hands on the same key.

80 81

82 83

rall.

84 <sup>8</sup> <sub>5</sub>

8

85

86

In 86 R.H. & L.H.  
cross over  
alternately.

*cantando*  
87

88

89

Preliminary practice for L.H. part of  
Henselt's Etude in F# "If I were a Bird?"

etc.

90

91

92

93

94

*con pedale*

Nos. 95 & 96 with each single finger and with every two fingers.  
Transpose to A, E, B, A<sup>b</sup> and G<sup>b</sup> major.

95

96

No. 97-In as smooth touch as possible.  
Transpose to D, B<sup>b</sup> & F major

*simile*

97

98

and C, F<sup>#</sup> & E<sup>b</sup> minor.

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

99

100

102b

101

102

For Nos. 100, 101 & 102 supply with R. H. ordinary arpeggio, without skips.



12 Take 5th finger on white keys and 4th on black keys.  
Transpose to B, C#, E<sup>b</sup> and F# major.

103

104 Transpose

Nos. 103 & 104 also in the following rhythm.

105

Transpose to G<sup>b</sup>, A<sup>b</sup> and F ma.

106

Transpose to E<sup>b</sup> & C#.

107 Transpose to B.

then play backwards

108

Transpose to B, B<sup>b</sup>, A and A<sup>b</sup> major and to F# minor (harmonic)

109

R.H. non legato

110

non legato

Keep the wrist very loose, and lightly toss the hand from

one position to another.

simile

111

Exercise 112, measures 1-4. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The treble staff contains a sequence of eighth-note chords and single notes, while the bass staff provides a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout.

Exercise 112, measures 5-8. Continuation of the previous section. The notation includes slurs, accents, and specific fingerings for both hands.

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<sup>b</sup>, A<sup>#</sup>, C and E<sup>b</sup> minor.

Exercise 113, measures 1-4. The score is in 5/4 time. The treble staff has a melodic line with slurs and fingerings, while the bass staff has a more complex accompaniment with slurs and fingerings.

**114**

Exercise 114, measures 1-4. Similar to exercise 113, this exercise is in 5/4 time and features slurs and fingerings in both hands.

**115**

Exercise 115, measures 1-4. Continuation of the exercise series, featuring slurs and fingerings in both hands.

**116** Nos. 116, 117 & 118 also in C<sup>b</sup> and C<sup>#</sup> major

Exercise 116, measures 1-4. The score is in 6/8 time. The treble staff has a melodic line with slurs and fingerings, while the bass staff has a more complex accompaniment with slurs and fingerings.

117

Musical score for exercise 117, featuring bass and treble clefs with various fingerings and slurs.

118

Musical score for exercise 118, featuring bass and treble clefs with various fingerings and slurs.

119, 120 & 121

122, 123 & 124

Musical score for exercises 119, 120, 121, 122, 123, and 124, showing broken chords and their combinations.

etc. (Broken chords of Nos. 113, 114 & 115 played together)

etc. (Broken chords of Nos. 116, 117 & 118 played together)

125 "Lullaby" Transpose to G $\flat$  & E.  
Andantino

Musical score for exercise 125, "Lullaby", in G-flat and E, marked Andantino and molto rall.

126

Musical score for exercise 126, featuring bass and treble clefs with various fingerings and slurs.

127

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

128 Melody by Mozart, arranged for the L.H. alone.  
Transpose to A<sup>b</sup>

To supplement the foregoing, practice the difficult places in  
HELLER: Op. 16, Nos. 2, 3, 8, 9, 10 & 23; Op. 45, Nos. 2 & 11; Op. 46, Nos. 7, 11 & 25; Op. 47, Nos. 12, 18 & 25.

FRED. HILLER: Op. 15, Nos. 10, 14, 15 & 23.

AD. HENSELT: Op. 2, No. 6. and other studies with large reaches or skips.

LOESCHHORN: Op. 38, No. 25; Op. 66, No. 27.

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 & 33 - and others.

SCHUMANN: Op. 3.

WEBER: Momento Capriccioso, Op. 12, (measures 32-34, 39-42, and the first 16 of the last 32 measures.

" Rondo brill., Op. 62 (abounds in technic furthering material)

RUBINSTEIN: Valse Caprice, in E<sup>b</sup> and studies.

LISZT'S Rhapsodies and "Campanella" - and other studies.

CHOPIN - most of his larger works.

Left Hand pieces: - by ZICHY; FOOTE, Op. 37; HOLLÄNDER, Op. 31 & 52; WEINBERGER, Op. 113; BACH-JOSEFFY, Gavotte in E;  
CHAS. G. SPROSS "Albumleaf," F. SPINDLER, Op. 156; and many others. Among many studies those by CZERNY, H. BERENS, Op. 89;  
and SCHYTTTE, Op. 75, vol. 7. -