LISZT

TECHNICAL EXERCISES FOR THE PIANO

Julio Esteban, Editor

Alfred

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Contents

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FRANZ LISZT

by Harold C. Schonberg*

Consider Franz Liszt. He was the greatest pianist of his day and most likely the greatest of all time. As a musician he had everything – a perfect ear, the ability to hear a long and complicated piece of music and immediately play it back as written. He was probably the greatest sightreader who ever lived. Poorly educated, he pulled himself up and ended a thoroughly literate man. Incredibly goodlooking as a young man, his amours were the talk of Europe. Later in life he befriended all struggling composers who crossed his path. He also turned out most of the great pianists of the later half of the 19th century.

He was a complicated man, pulled by religion in one direction, the flesh in another. And his music is equally complicated. More than any of the early romantics, he broke free of previous influences and worked out his own rules. His larger forms were generally cyclic in nature, featured by transformation of thematic material. Often an entire work would be evolved from a cell at the beginning. In this there is a direct link from Liszt to serial composition.

Harmonically the man was a raving genius. He was experimenting with chordal combinations that carried the seeds of atonality long before Wagner. Wagner was always stealing from his father-in-law, and admitted as much. There is the story of Liszt and Wagner sitting in a box as the curtain goes up on "Tristan und Isolde." Says Wagner, "That's your chord, papa." Says Liszt, "At least now it will be heard."

It was Liszt who invented the symphonic poem. Without Liszt, the career of Richard Strauss would have taken a different turn. It was Liszt who invented a kind of piano technique without which the "Jeux d'eau" of Ravel would be inconceivable. It was only Liszt who could write the strange works of his last period – works that he never attempted to have published, works bare and lean, works that strongly suggest the impressionism of Debussy and the dissonances of Bartók.

In recent years there has been the beginnings of a reconsideration of Liszt, and conductors and scholars have been discovering, through a study of the scores, that old Franz was a mighty creative figure, that he was more prophetic than some of the current idols. For without Liszt, music would probably not have developed the way it did.

*This preface is an excerpt from an article by Mr. Schonberg which appeared in the N.Y. Times on Jan. 31, 1971.

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THE TECHNICAL EXERCISES OF FRANZ LISZT

When discussing the development of pianoforte technique during the last century, the name of Franz Liszt comes immediately to the fore. The innovations that are found in most of his "virtuoso" compositions, and especially in his well-known Transcendental Etudes and his Paganini Transcriptions, are ample proof of his inventiveness in improving and finding resources that would bring out new possibilities from the instrument.

And one wonders. How did he cross the gap that existed between the maximum technique that one could acquire with the then existing methods, and that which he produced? It has been answered that he got the inspiration from the performances of the then incredible Paganini, and that he endeavored to transfer his "diabolical" violin tricks, to the piano. Accepting that this is true and knowing that he succeeded, the question still remains, how did he go about it?

It is a known fact that he had studied thoroughly the most important methods that had been written up to that time. Clementi, Cramer, Herz, Moscheles, and of course those of his teacher, Czerny, were well known to him. So were the pianistic devices of the famous performers of the period: Weber, Hummel, Thalberg, Kalkbrenner, Chopin, etc. But he aimed at going further. In a certain letter to a friend he says: "I practice exercises daily for four or five hours, thirds, sixths, octaves, tremolos, repeated notes, cadences, etc." It is interesting that he uses the word "exercises." But not too many books of exercises had been written, and the few that existed were not in the "virtuoso" level. So the implication is that he developed his own.

It is also noteworthy, that all the students of Liszt that wrote reports on his teaching, are in agreement in saying that he seldom if ever talked about technique. Moreover, he has been quoted as saying when someone mentioned it, that "the dirty linen should be washed at home" and so, refused to discuss the subject. In fact, he never accepted a student who did not already possess an advanced technique.

Nevertheless, and in spite of the fact that he did not seem too eager to share the secret of his tremendous virtuosity, he undertook the task of writing page after page of all kinds of exercises, comprising his ideas on how to acquire perfection in the technical aspect of performance. He worked on this project for twelve years, from 1868 to 1880, and the result was a monumental work, filled with new concepts and new forms of practice, that had no comparison with any other system or method written before.

The work as it appeared when first published consisted of twelve volumes, each one of them dealing with a different aspect of piano technique. To realize the importance of Liszt's innovations, one has only to see the beginning of the first volume in which he deals with fixed position exercises, and compare his approach with the one that was used by the most reputed teachers. It was common practice when teaching this type of exercise, to begin by asking the student to hold down firmly four fingers in closed position and play a single note with the remaining finger using high action and absolutely even rhythm, with a full round tone. This was basically all. Liszt's idea is different. Following the same method of firmly holding down four fingers the remaining finger is made to use a full range of dynamics, all kinds of accents and, what was positively new then, different types of rhythms. By doing this, one gains in every aspect and perhaps most important of all, in the question of mental concentration. As one is involved with the continuous changes, the boredom of the long, even repetition is avoided.

And this is only the first page. Later, he goes on with free five-finger excercises using all possible combinations of articulation and dynamics. He then begins with the study of scales, using various kinds of preparatory exercises. Realizing that the thumb is the most difficult finger to control in scale playing, he gives many excellent studies for this purpose. Then, he follows with all types of scales, the most interesting ones being those in which he combines both hands, alternating one note with each hand and later two, three, or four, played with great rapidity. This is a wonderful preparation for his well-known "cadenzas" and florid passage work.

Arpeggios, chords, double notes, trills, octaves, are all studied and developed to a high degree, and one feels that as far as the romantic conception of pianoforte technique is concerned, Liszt has exhausted the possibilities.

And now the mystery begins. Liszt actually did not publish these exercises, although they do

appear in the catalogues of his works. No one of his biographers makes actual reference to them while discussing the period of his life in which they were written, with the possible exception of Paul Roes, who in his book "La Musique, Mystère et Realité", mentions that Liszt undertook the writing of a book of exercises, which "was lost through the unbelievable negligence of one of his pupils." How did Alexander Winterberger, who edited and published them in 1887, one year after Liszt's death, acquire them? We know that he had been a pupil of Liszt, but it is not known how he happened to possess them. The biographical sketches of Winterberger that I have read, mention that he published the exercises but nothing else. And so, some authorities have even doubted the authenticity of the work.

Personally, I do not share this opinion. I believe they are really by Liszt since they do reflect his fantastic technique. The fact that they were not published in his lifetime is, in my estimation, absolutely immaterial. Even today, when we have so many methods in modern piano technique, this work stands firmly in the first rank.

The edition that I have undertaken, although based completely on the one by Winterberger, differs from the original in two aspects: first, I have eliminated the repetitions in all keys, giving only the necessary indications as to how to continue, and secondly, I have given suggestions on how to practice the exercises following the ideas expressed by Liszt's own remarks as recorded by his biographers, as well as on the teaching methods of his most outstanding pupils, such as d'Albert, Siloti, Lamond, Rosenthal, etc.

I have refrained from giving any kind of directions in regards to contemporary practices in piano technique, as this would be beyond the original intent in publishing a work of such historical significance.

Julio Esteban

Based on an article in the *American Music Teacher*

Julio Esteban

Soloist, accompanist, conductor, composer, lecturer, master teacher; Knighted by the Spanish Gov't., awards received from the United Nations, from the President of the Philippines; a graduate of the Escuela Municipal de Musica (Barcelona, Spain), a B.M. from and Professor of Music at the University of Philippines Conservatory of Music, Head of the Piano Dep't. of the Philippines Women's University Conservatory of Music, Director of the Conserv. of Music at the University of Santo Tomas; presently National Vice President of the Music Teachers Nat'l. Association, President of the Maryland State Music Teachers Assoc., faculty member of the Peabody Conservatory of Music – Advanced Dep't. (Piano, Piano Literature, Piano Pedagogy).

TECHNICAL EXERCISES

BOOK I

Exercises to give strength and independence to each finger while maintaining a quiet hand. Chord exercises.

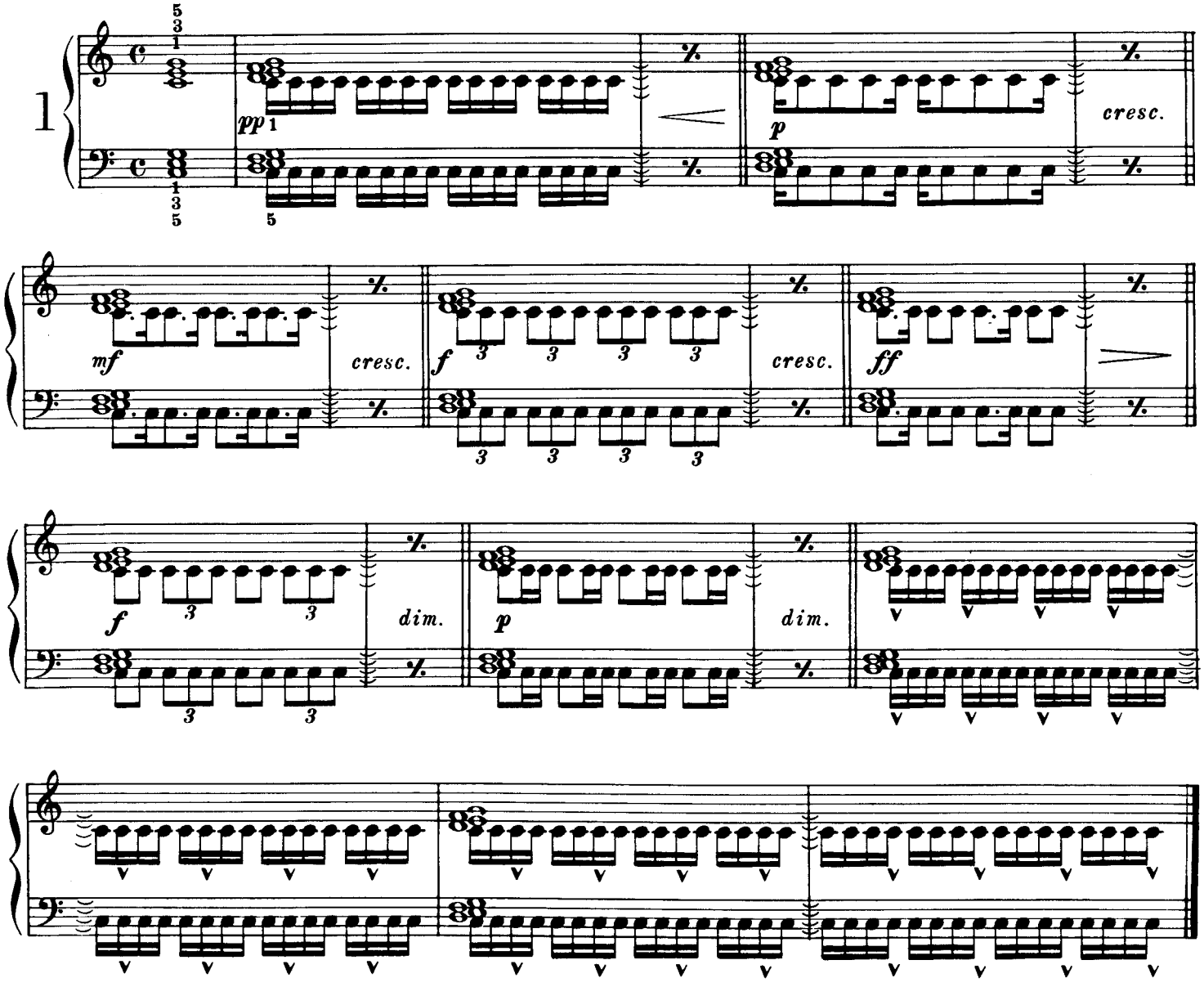
Exercises 1 to 5 must be practiced in the following manner:

1. Slowly, with a quiet hand, with high finger action and with full strength.
2. After full control is gained, repeat the exercise following the given dynamics with utmost care.

The whole notes in the 2nd measure may be held for the entire exercise or be re-struck whenever the rhythm changes.

FRANZ LISZT
Edited by Julio Esteban

C major (Right Hand-1; Left Hand-5)



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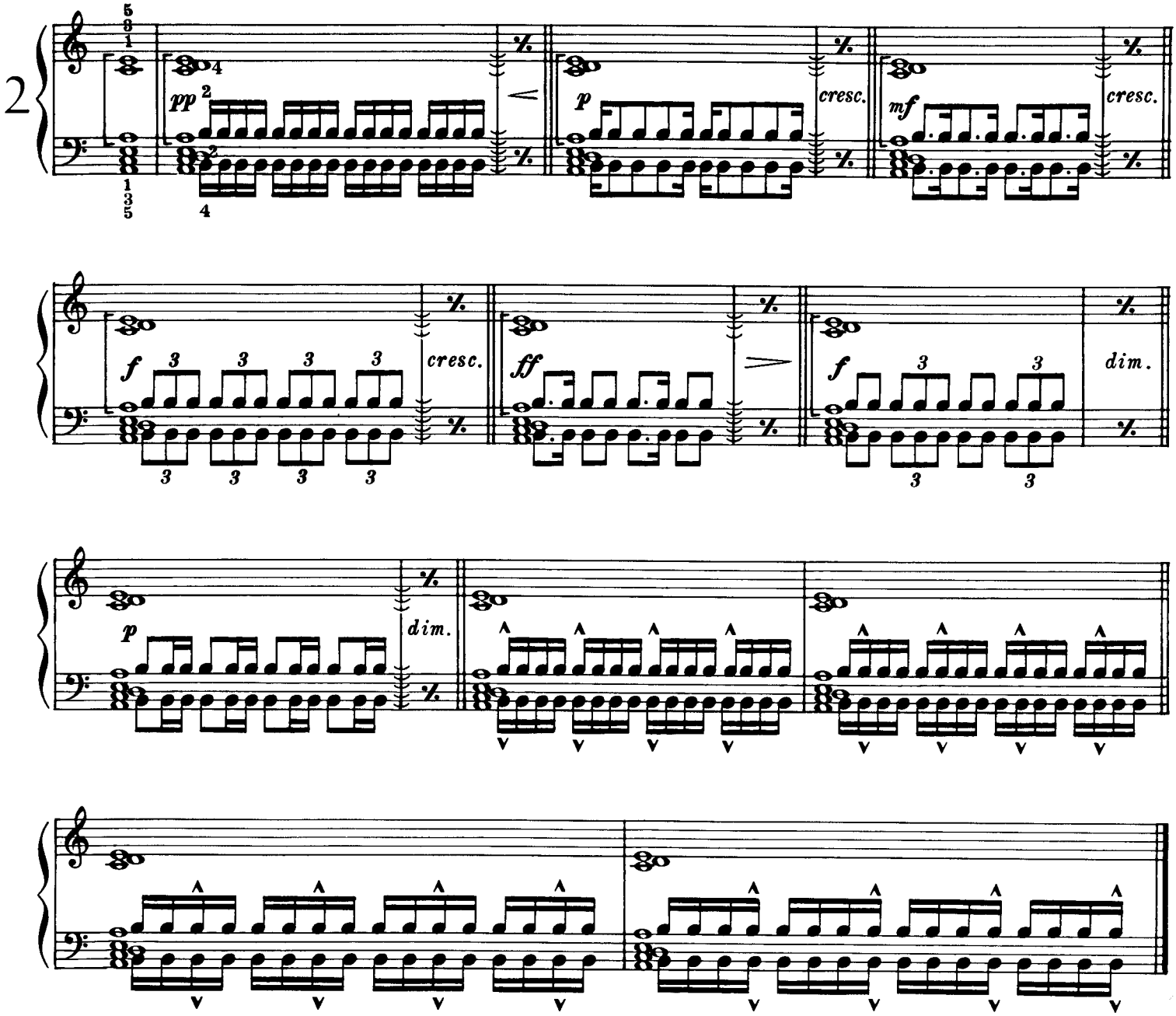
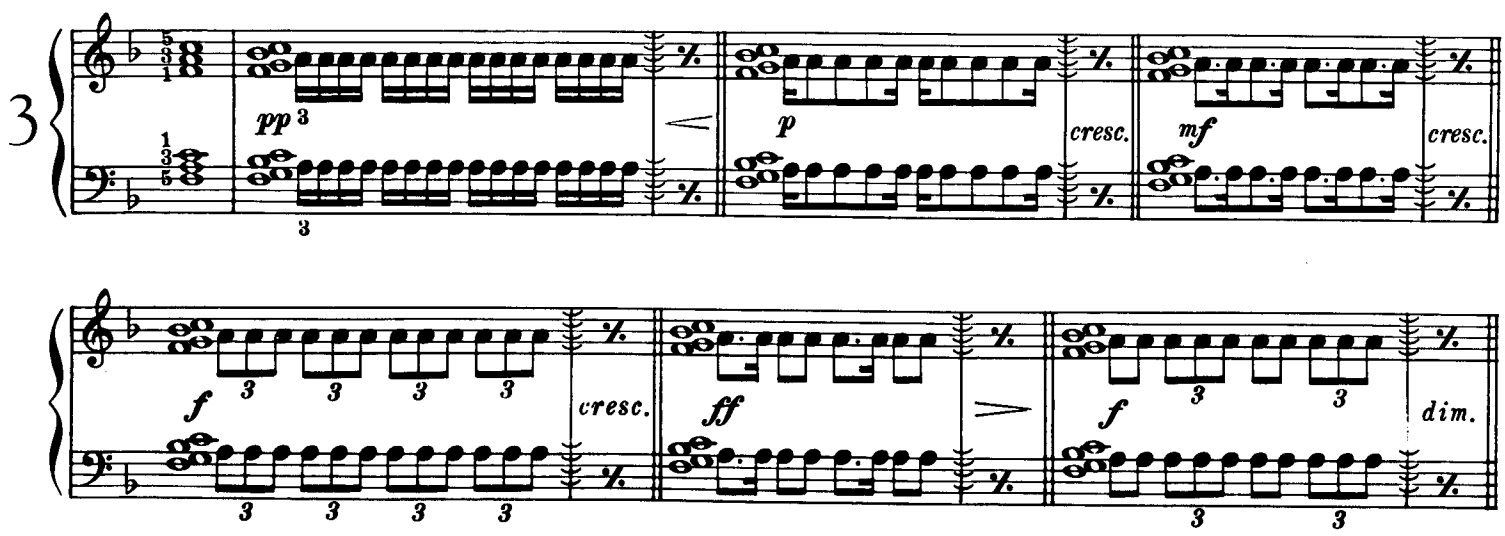
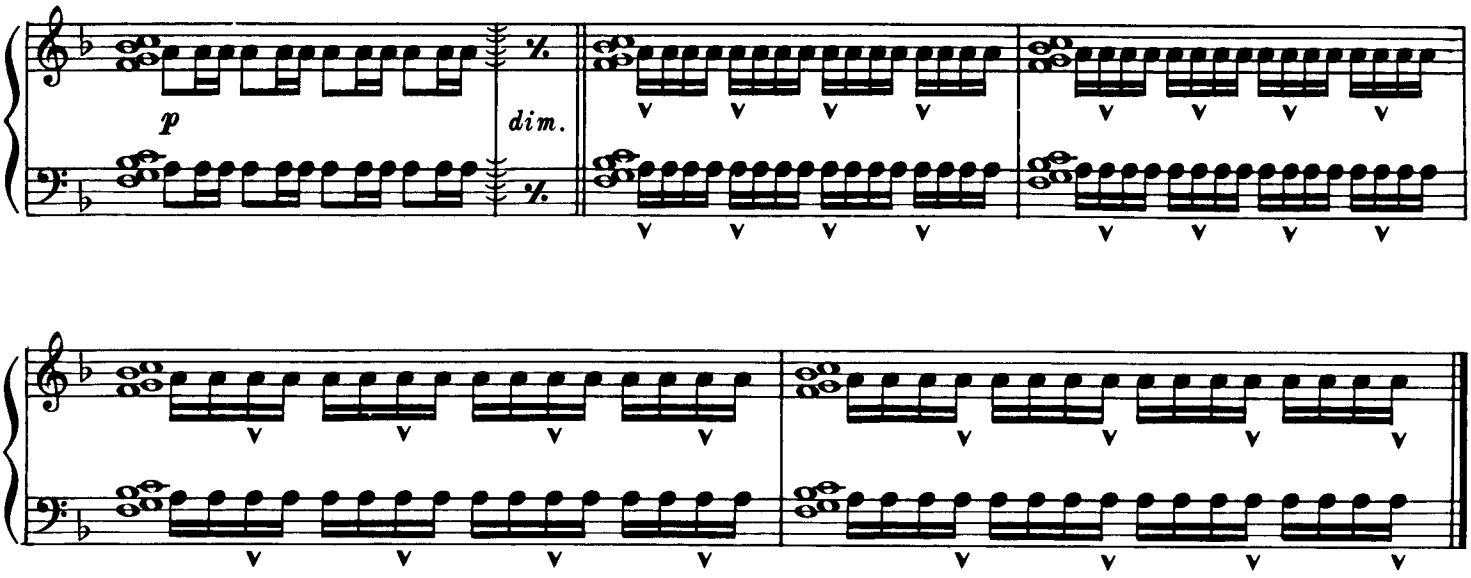
A minor (R.H.-2; L.H.-4)

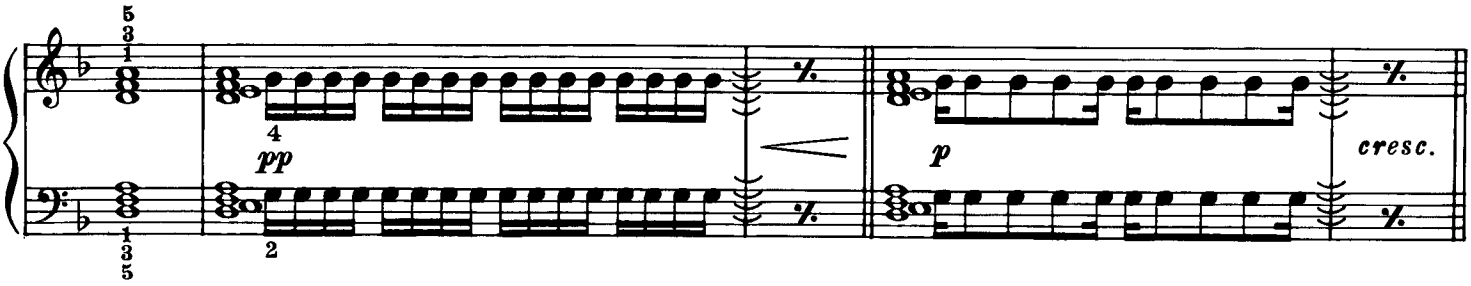


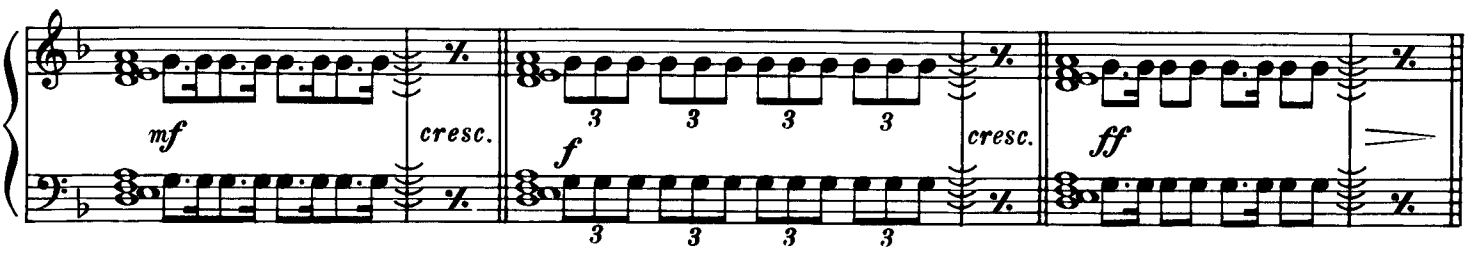
F major (R.H.-3, L.H.-3)

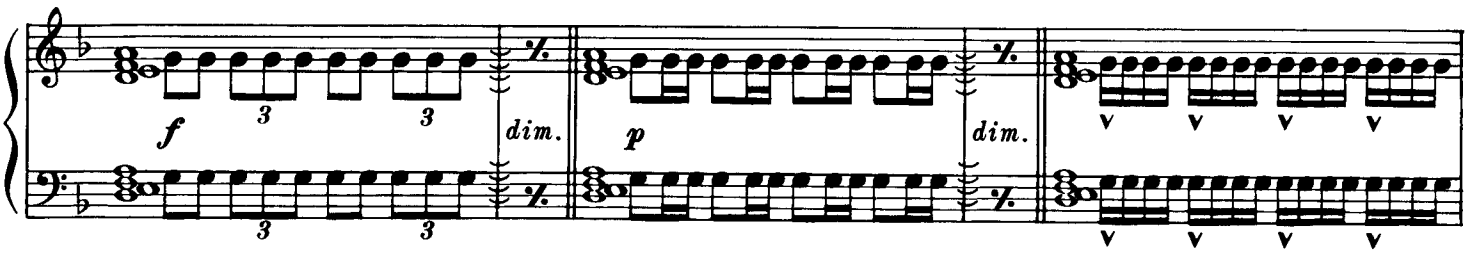


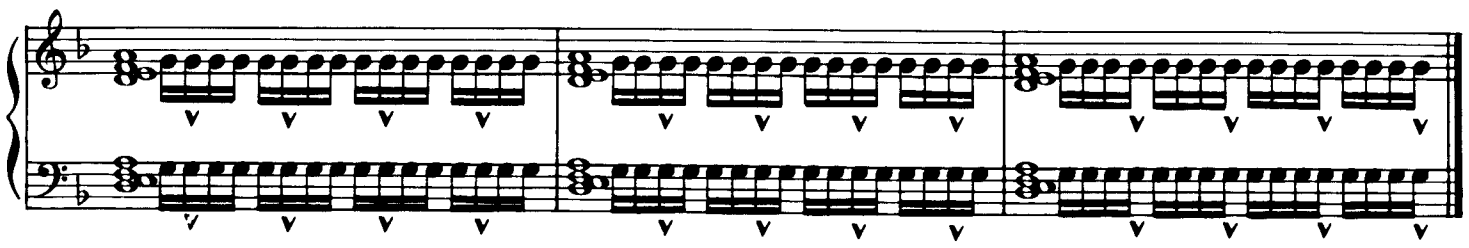


D minor (R.H.-4; L.H.-2)

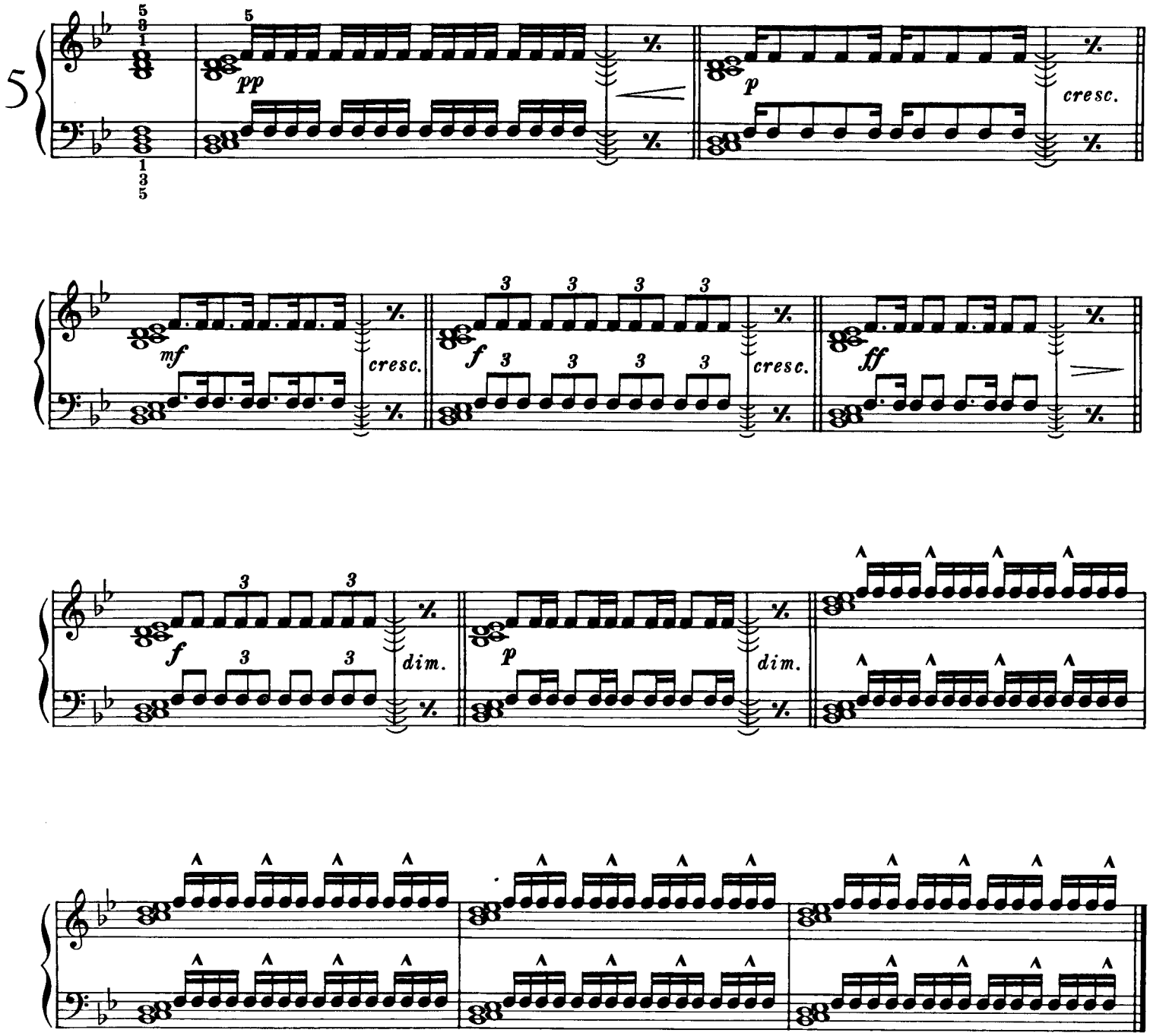






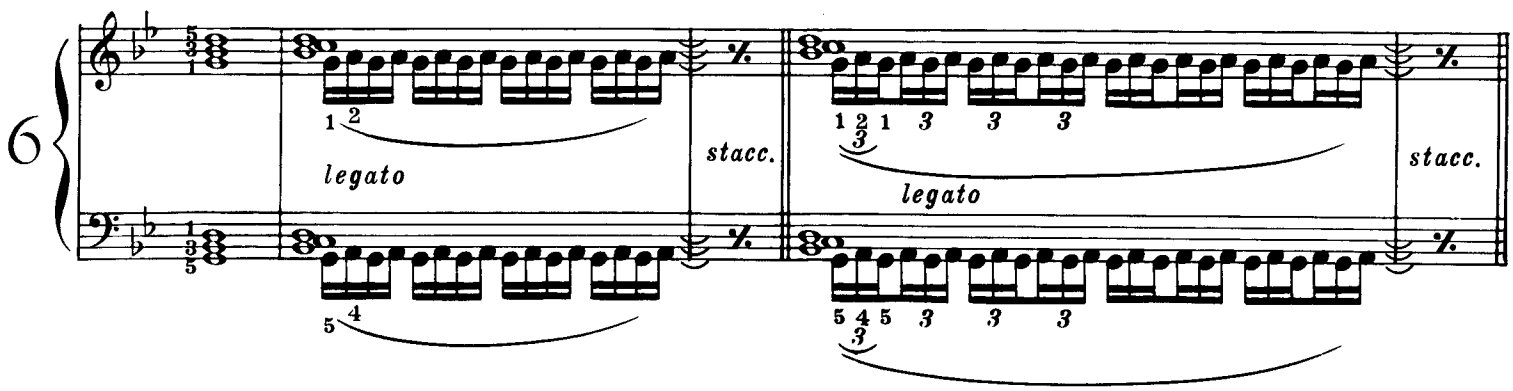


B♭ major (R.H.-5, L.H.-1)

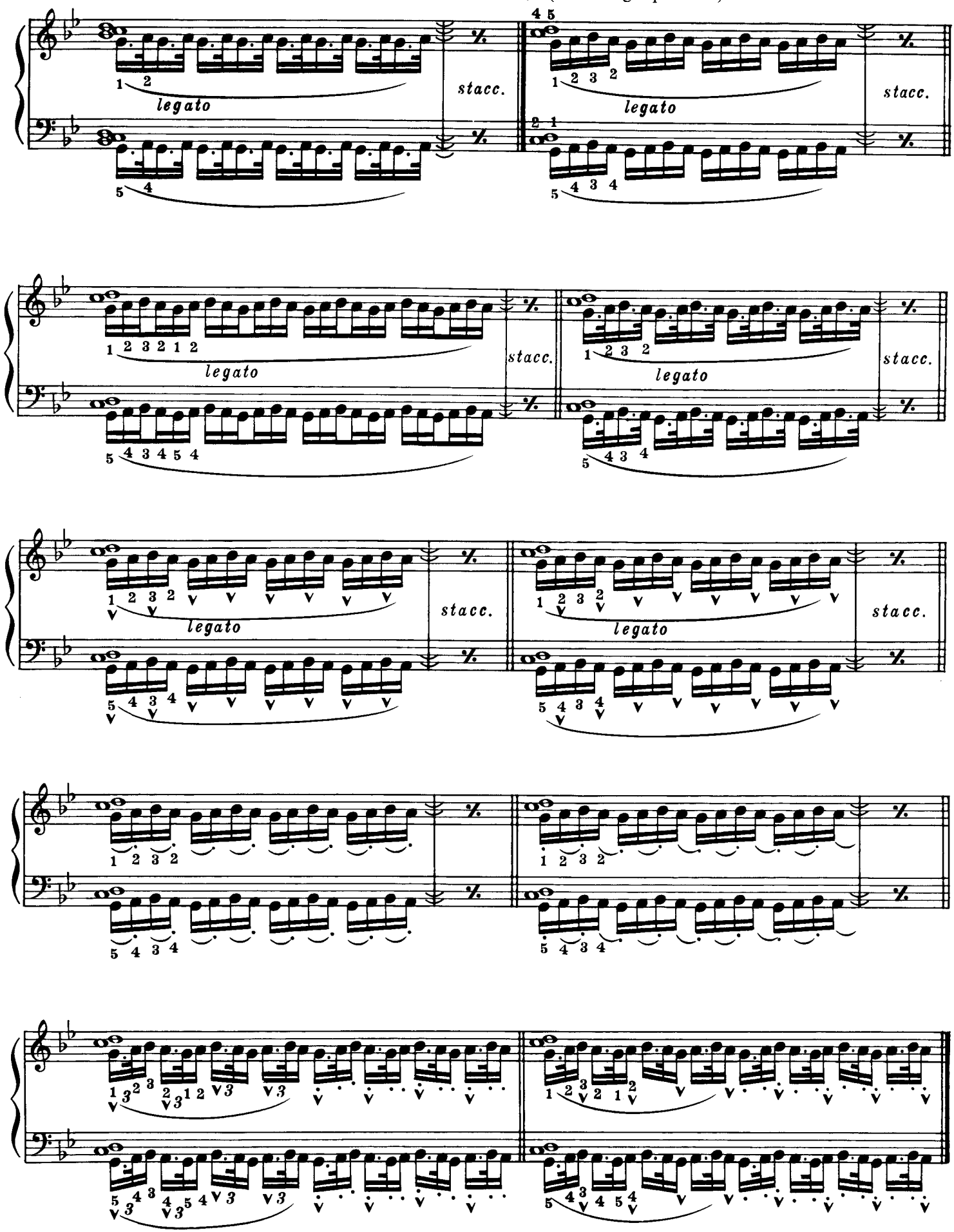


Exercises to develop contrasting articulation of legato and finger staccato.

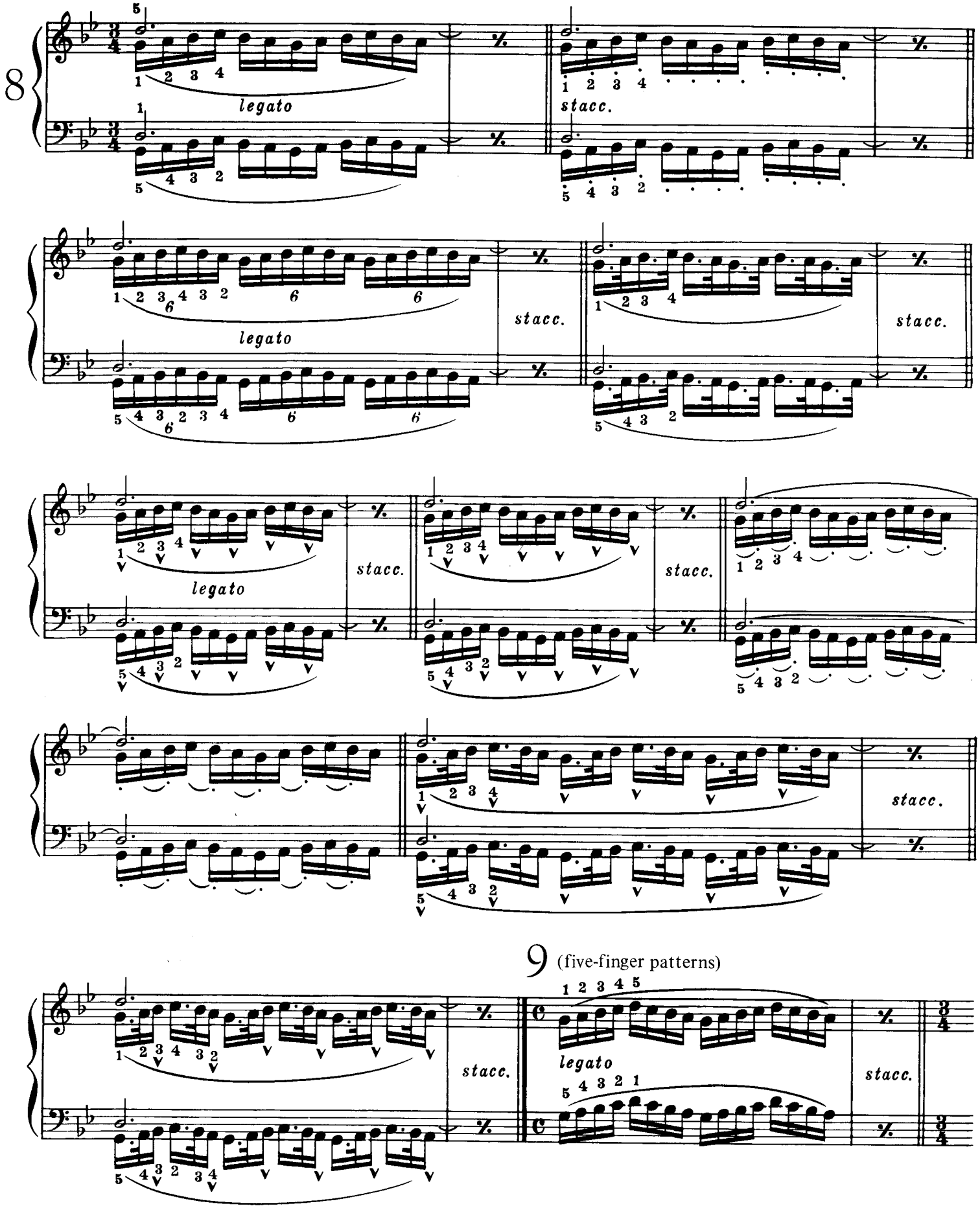
G minor (two-finger patterns)

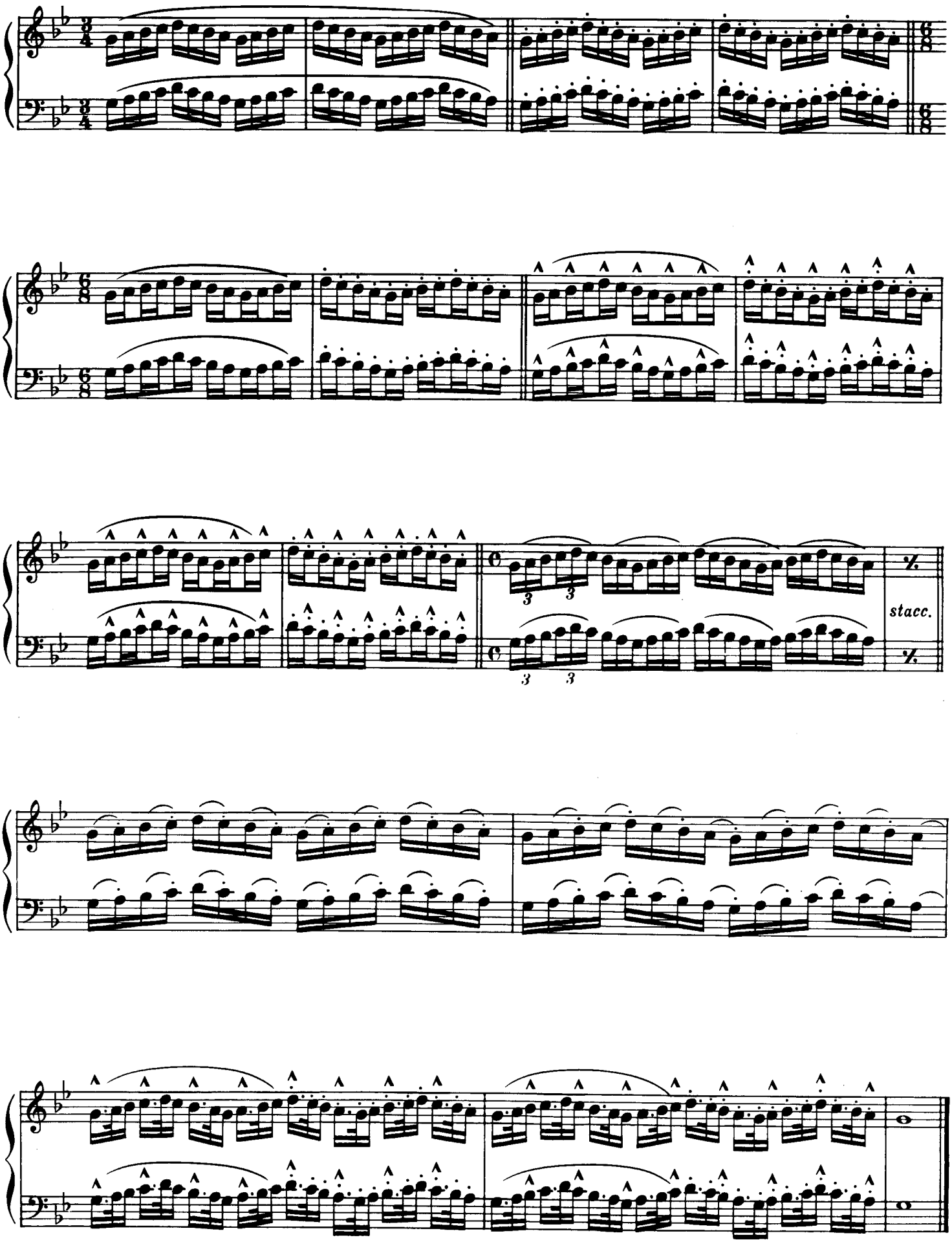


7 (three-finger patterns)

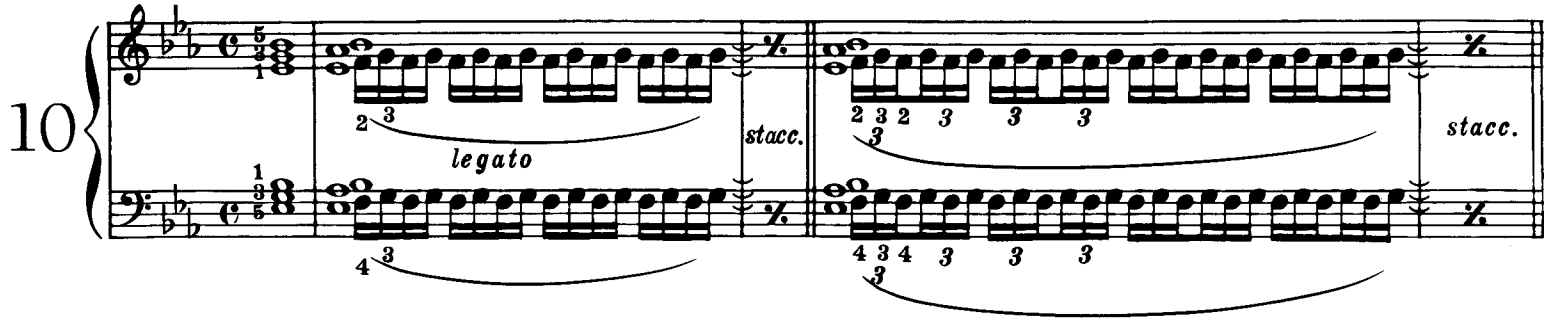


(four-finger patterns)

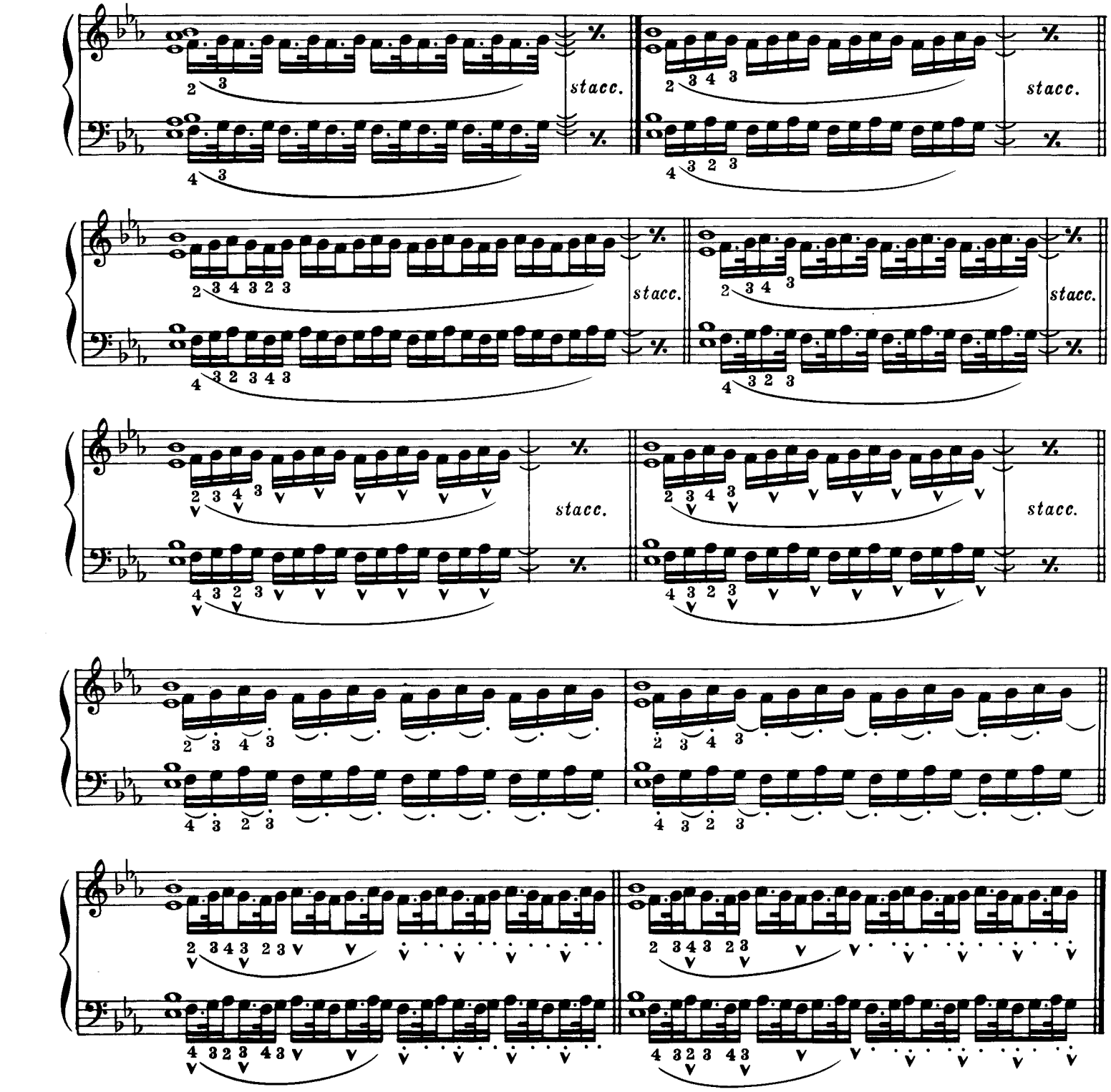



stacc.

E♭ major (two-finger patterns)



11 (three-finger patterns)



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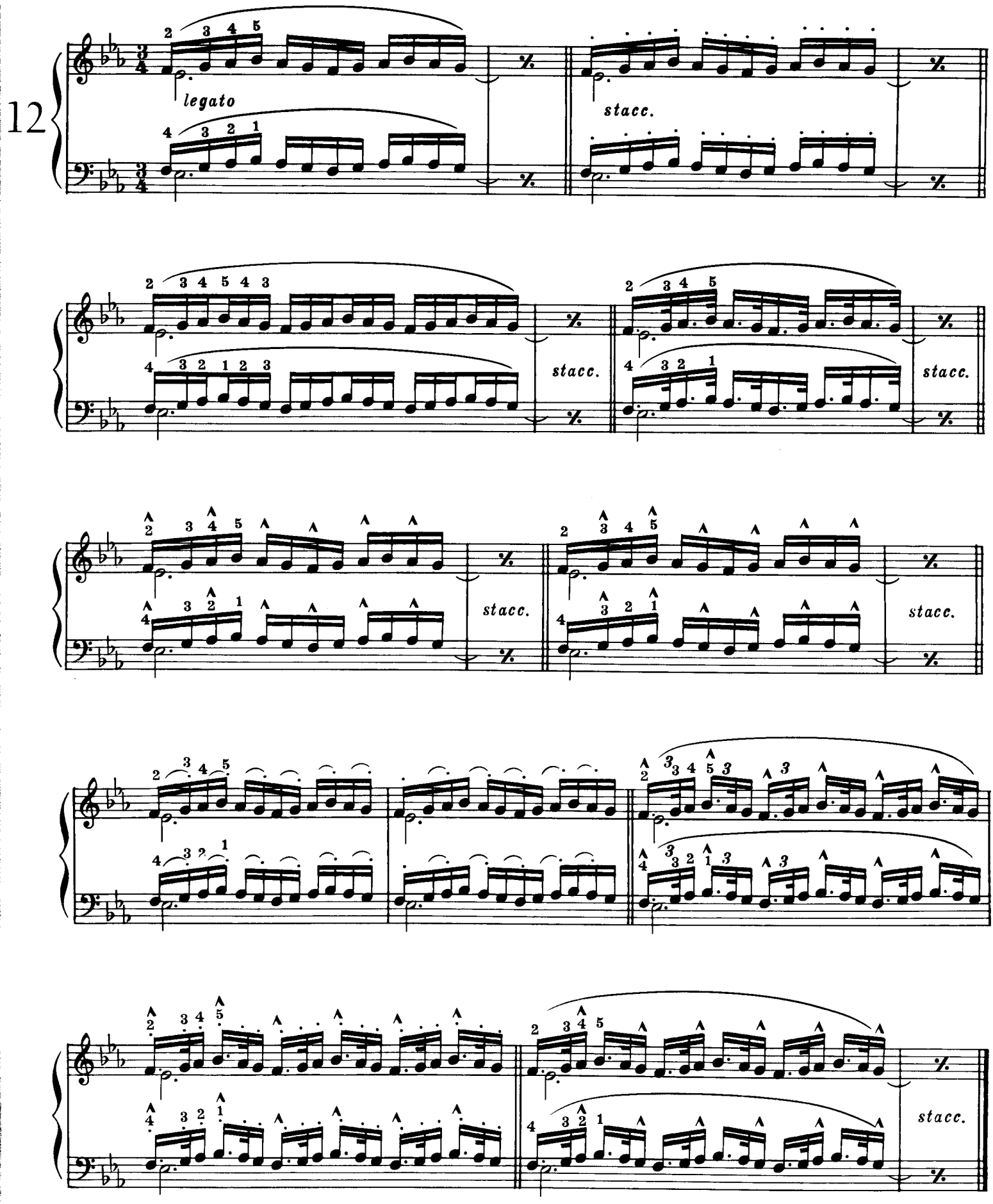
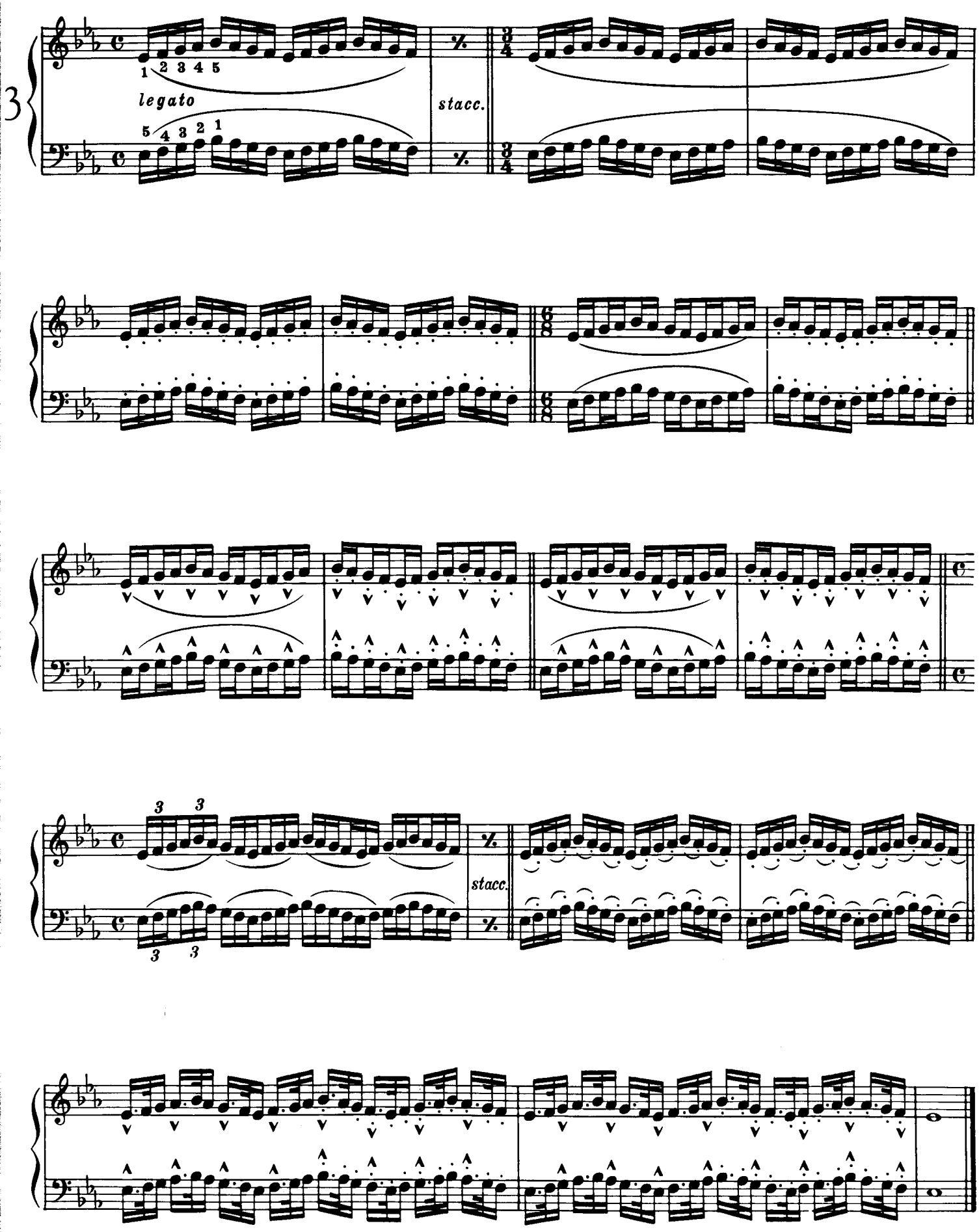
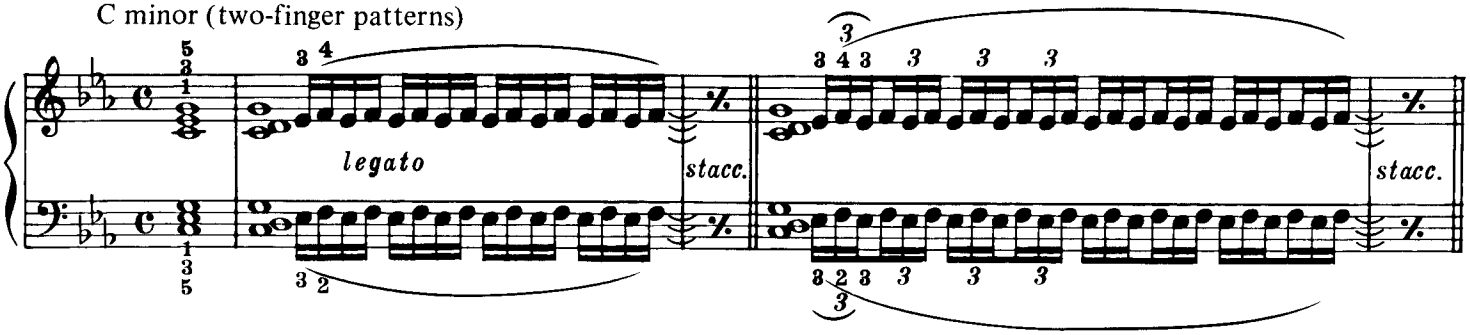


(five-finger patterns)

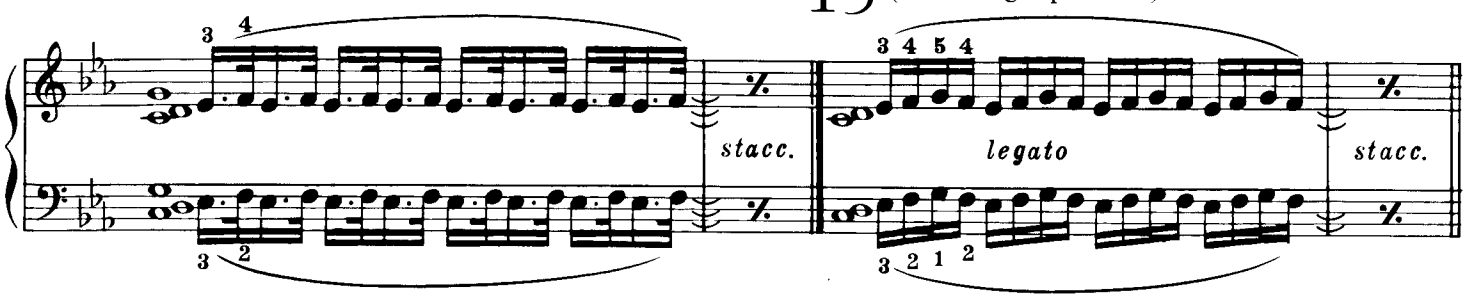


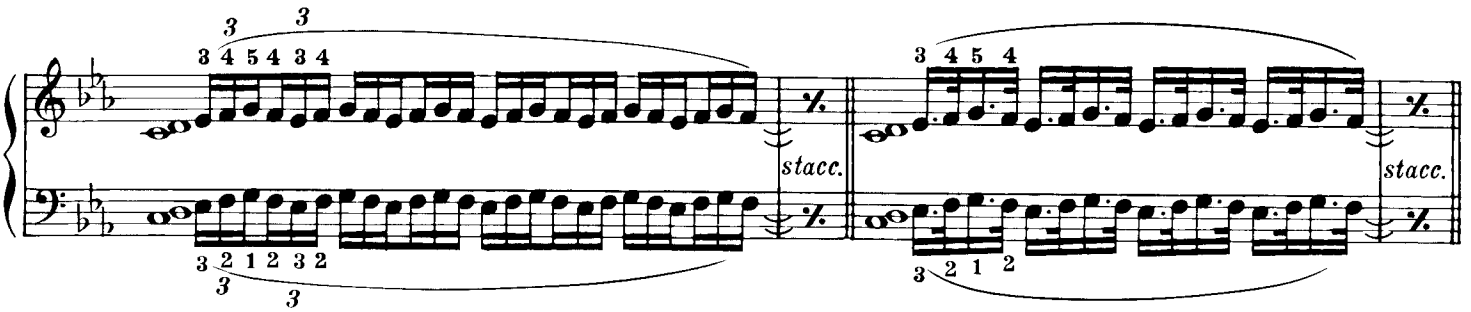
C minor (two-finger patterns)

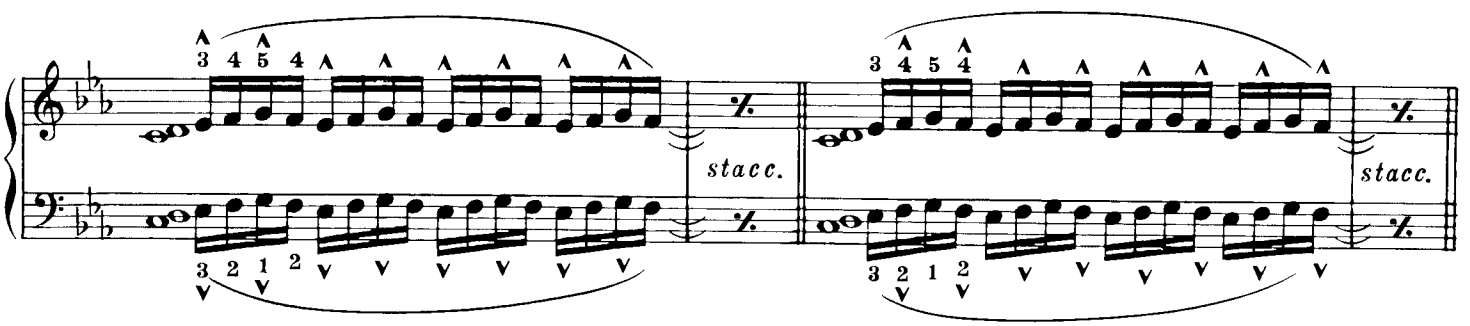
14

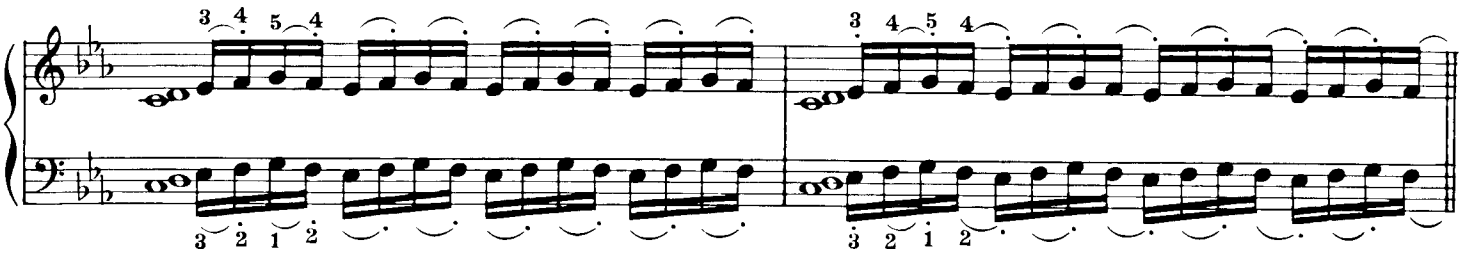


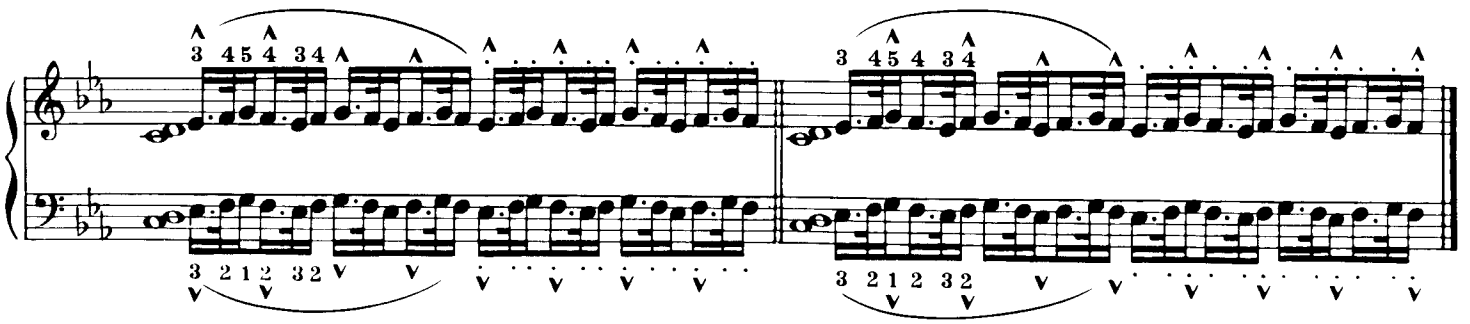
15 (three-finger patterns)











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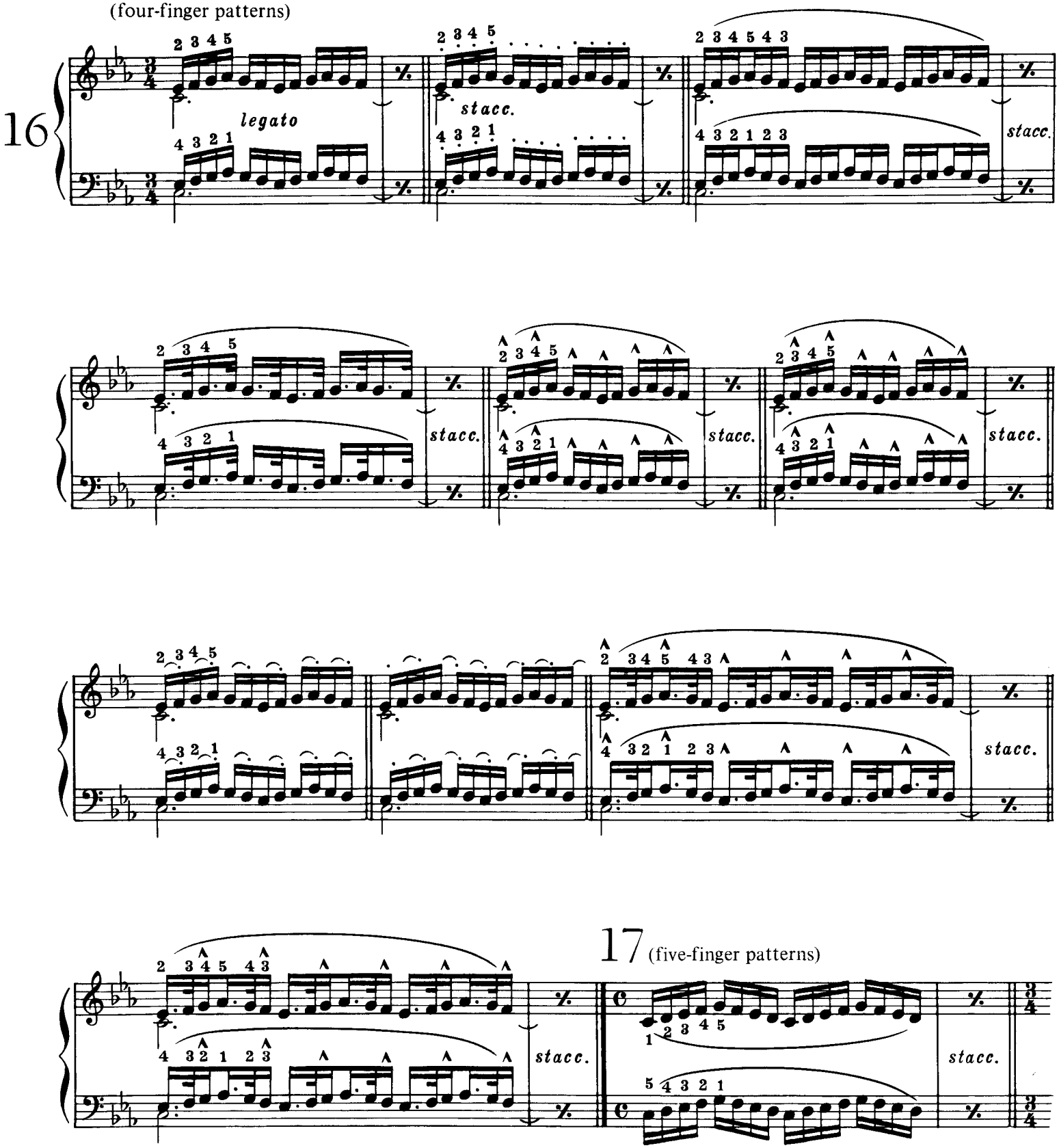
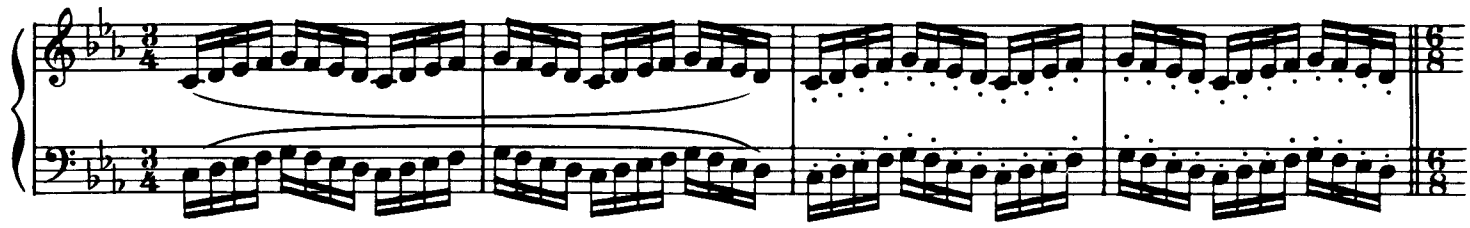
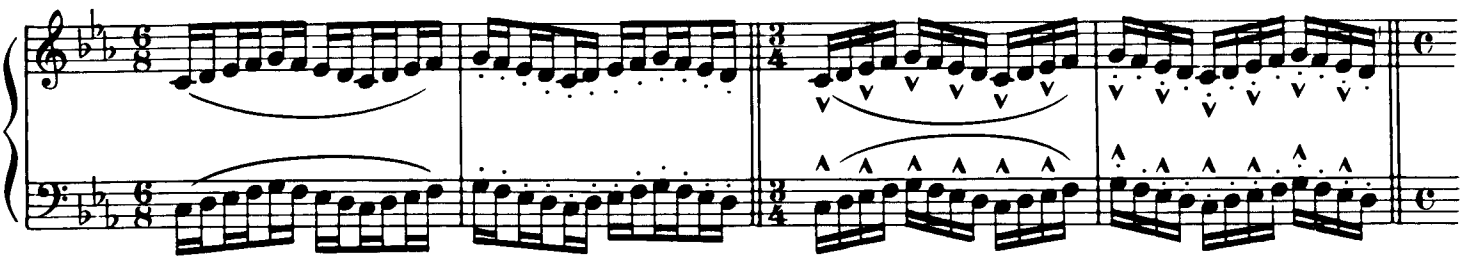
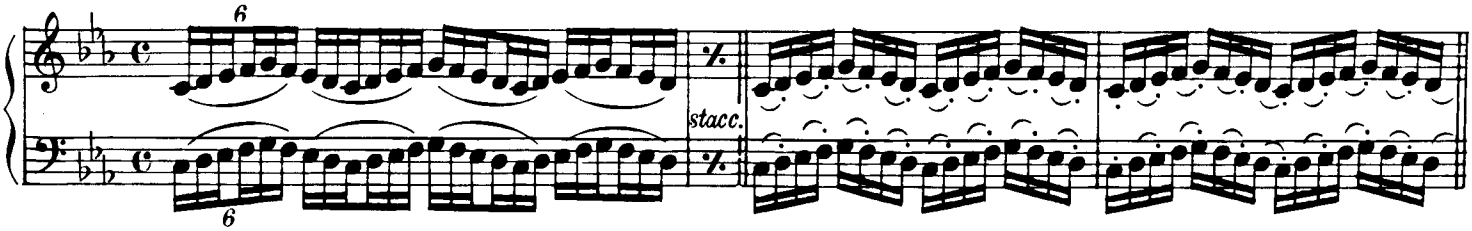
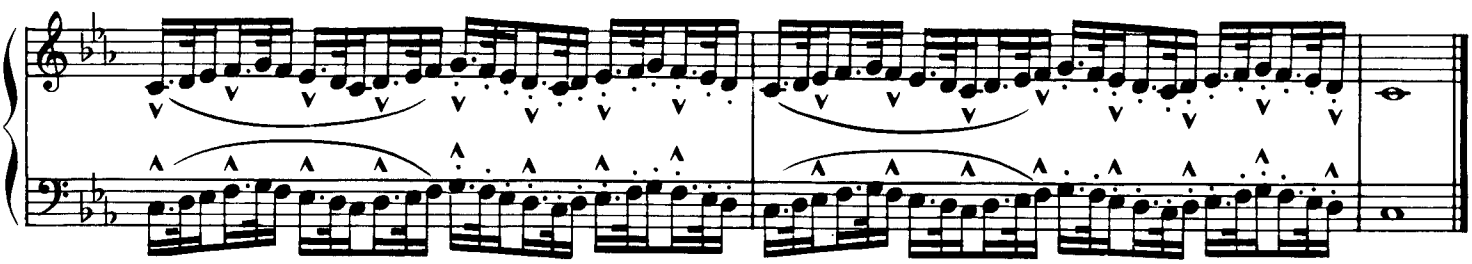
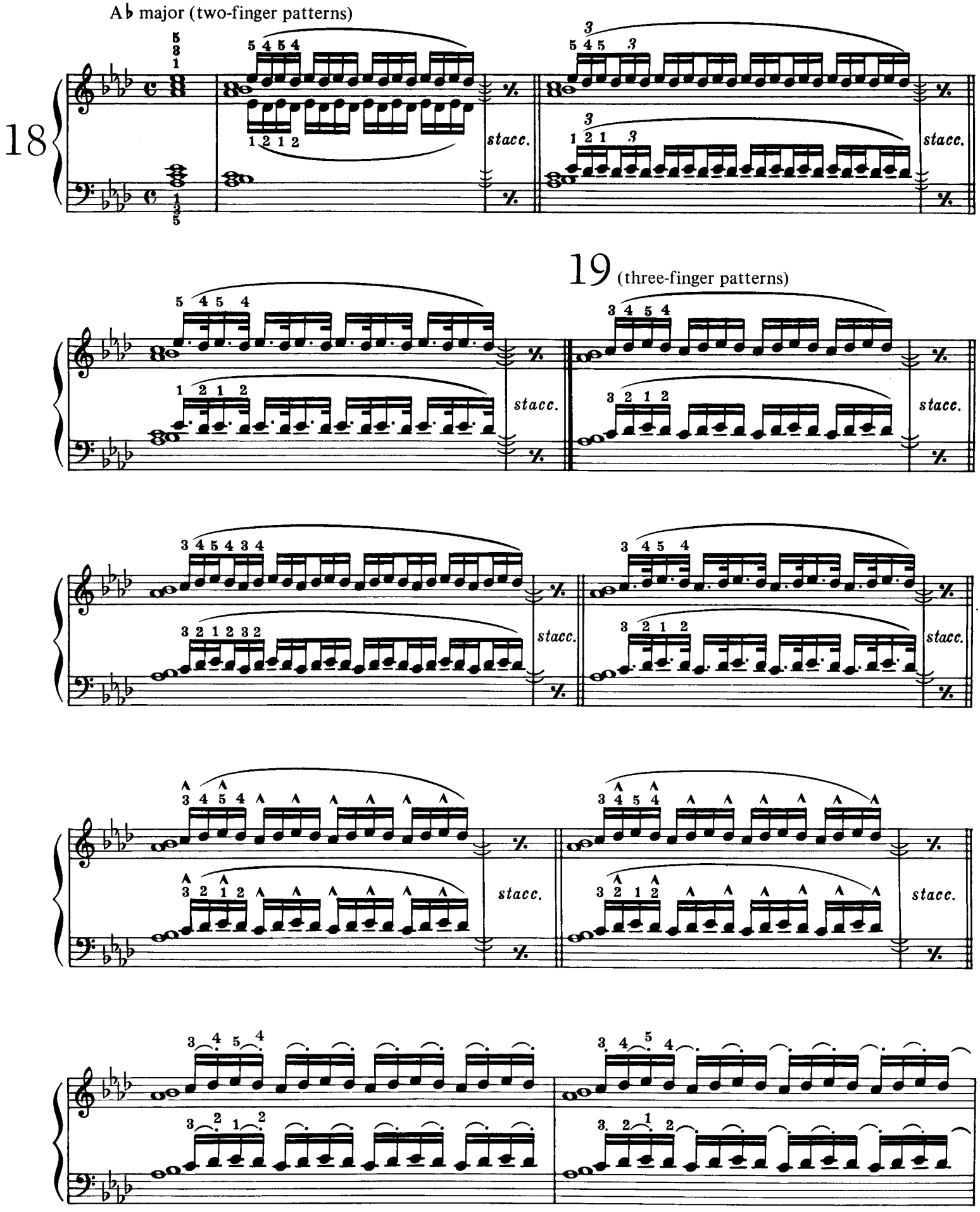


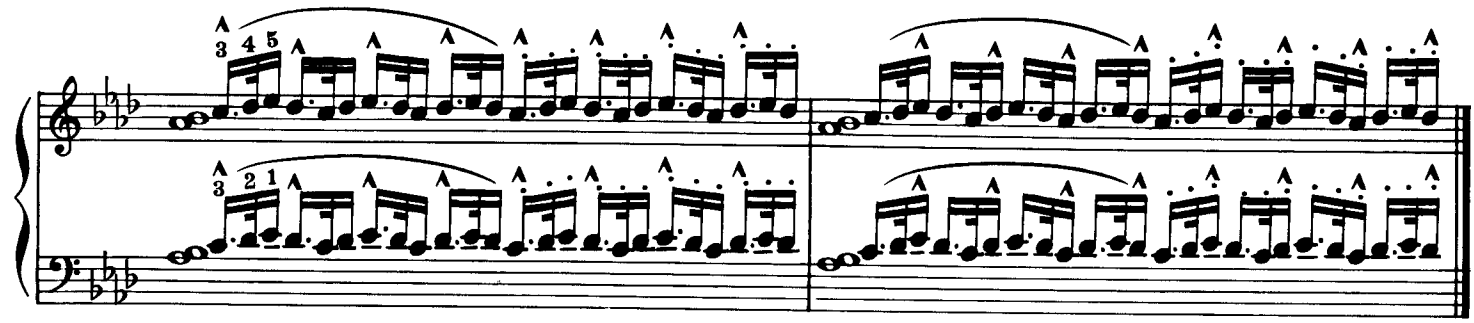





6
6
stacc.




A♭ major (two-finger patterns)
18
stacc.
19 (three-finger patterns)



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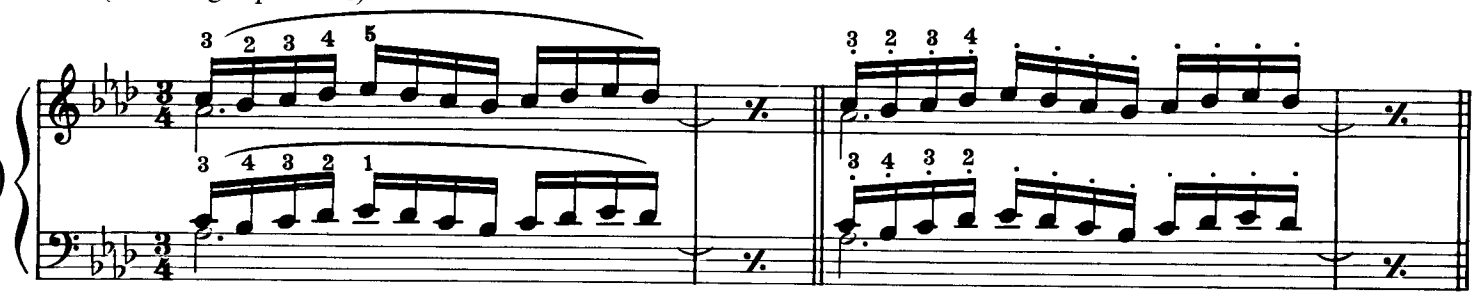
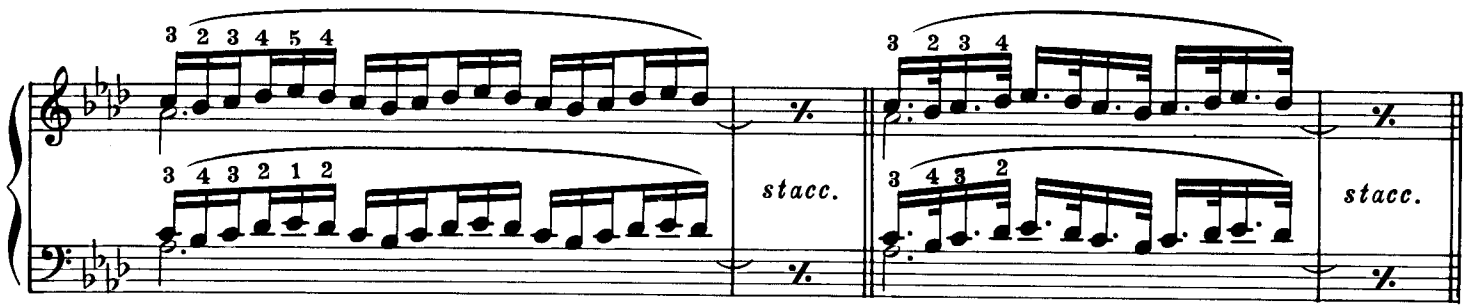
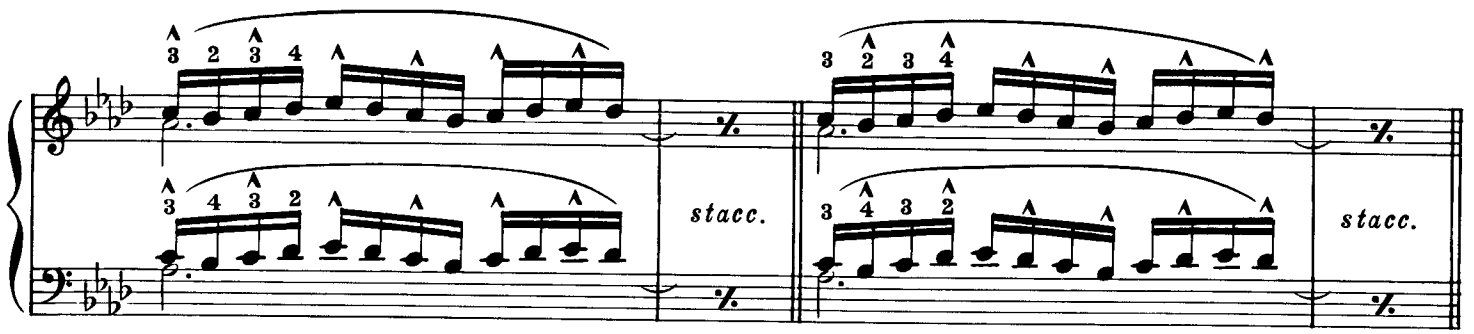
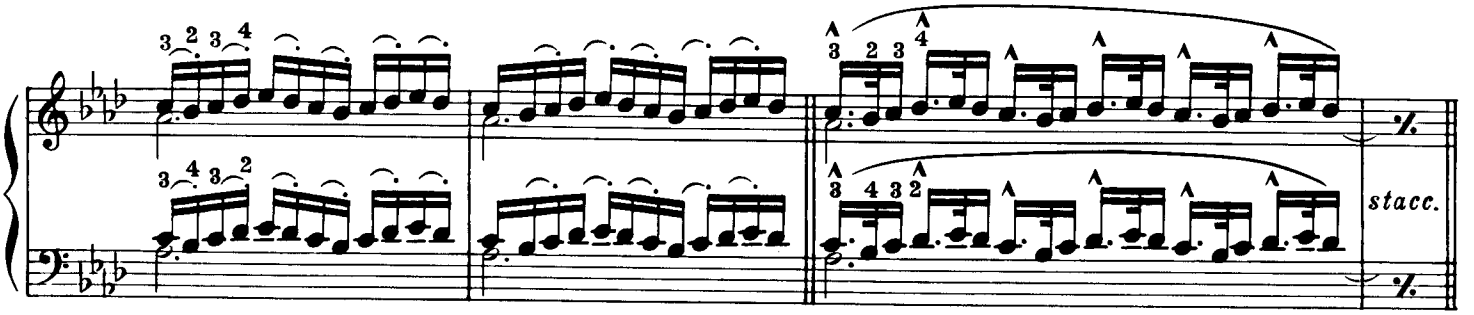
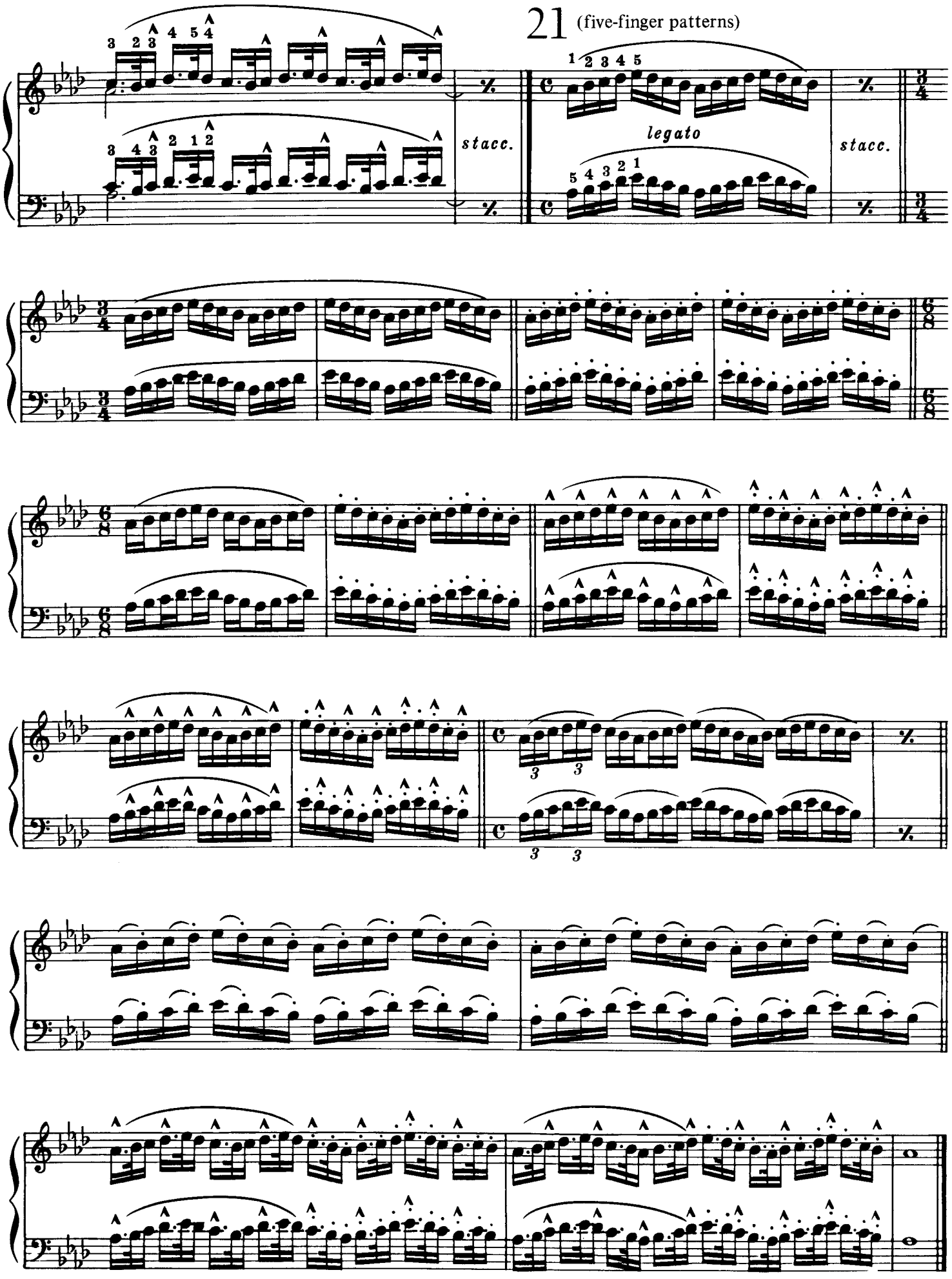


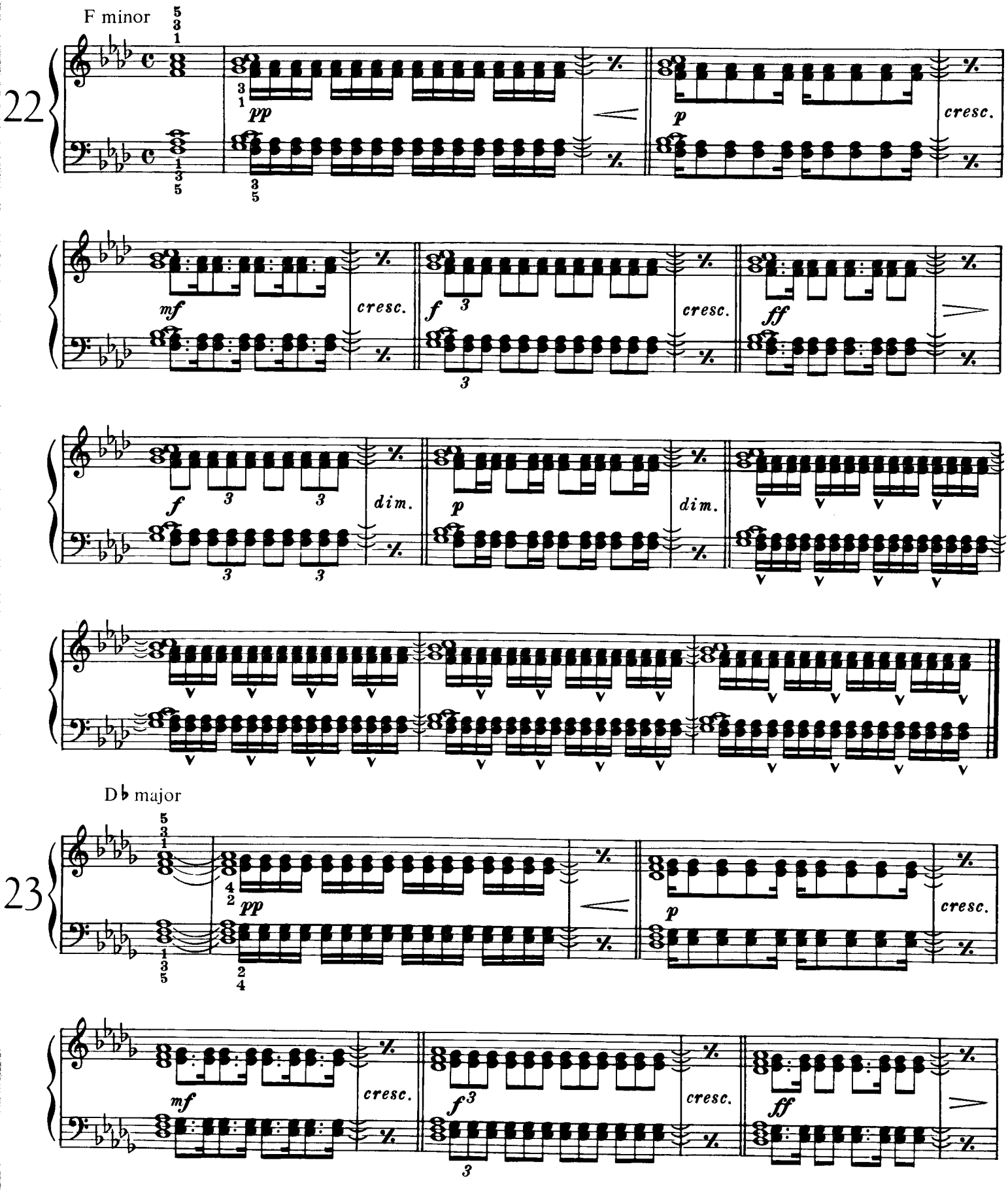


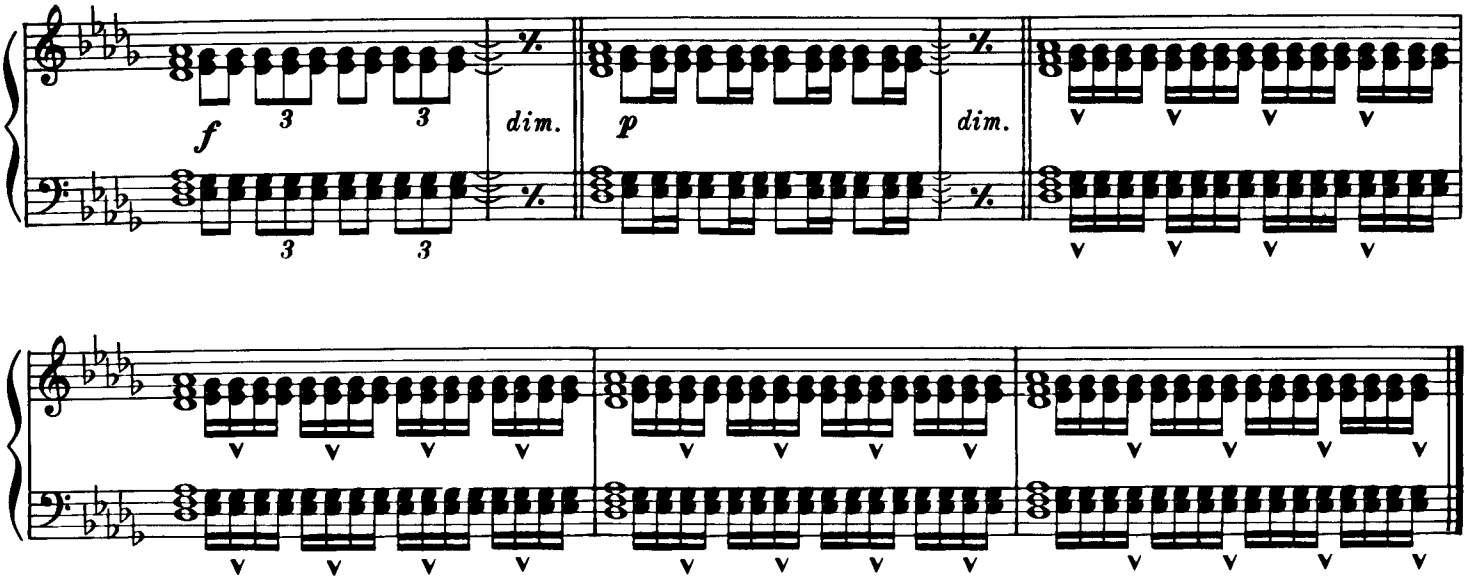




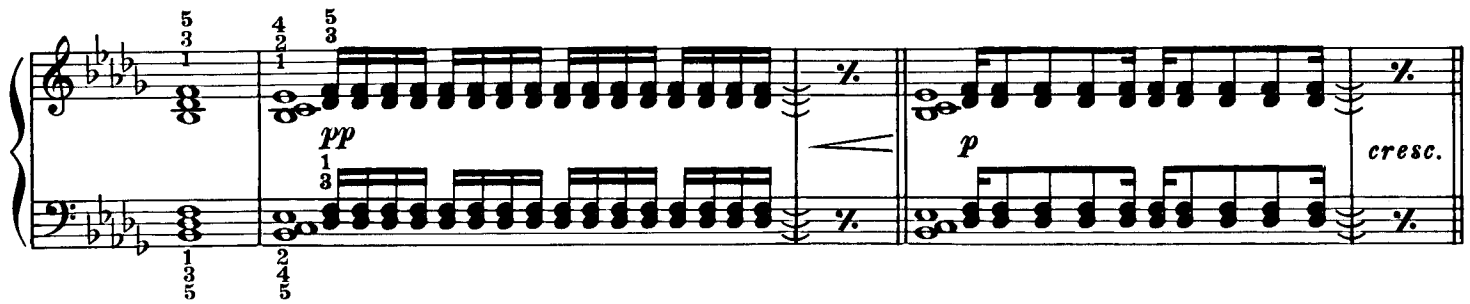

21 (five-finger patterns)
stacc.
legato
stacc.

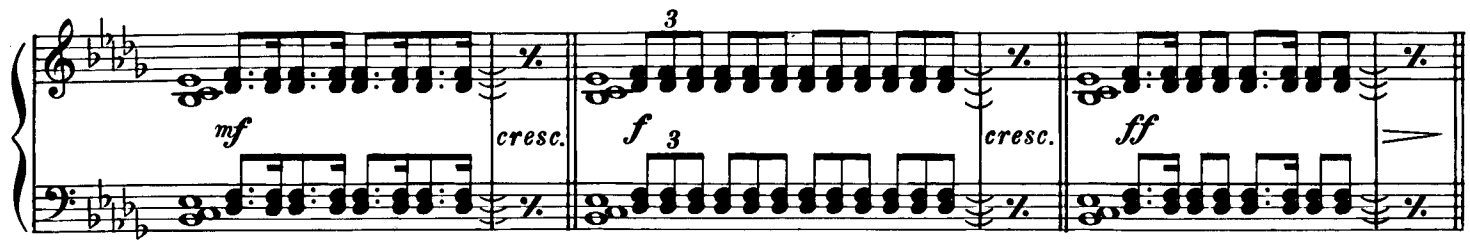
Exercises to develop the independence of two or more fingers, striking the keys simultaneously on different levels (combining black and white keys). To be studied in the same manner as Exercises 1 to 5.

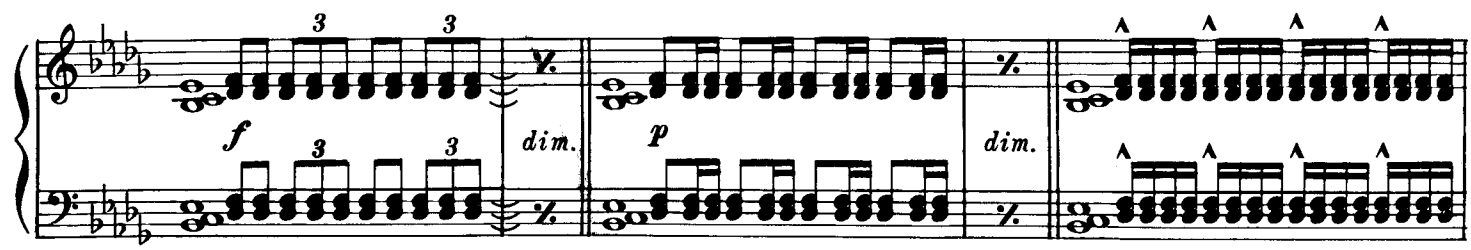


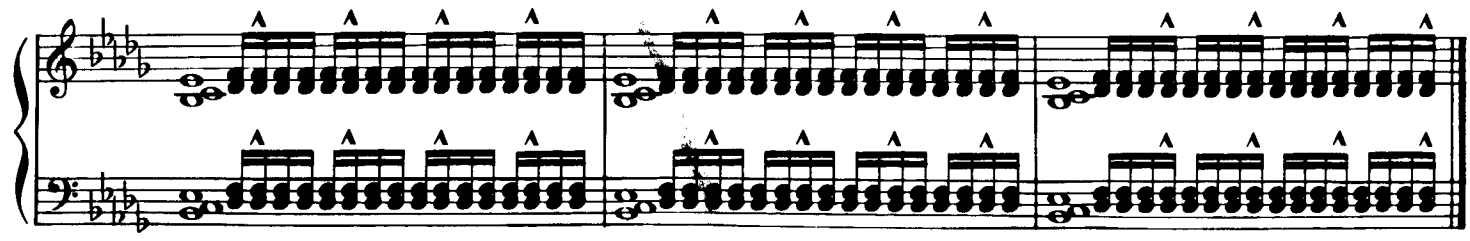


B♭ minor

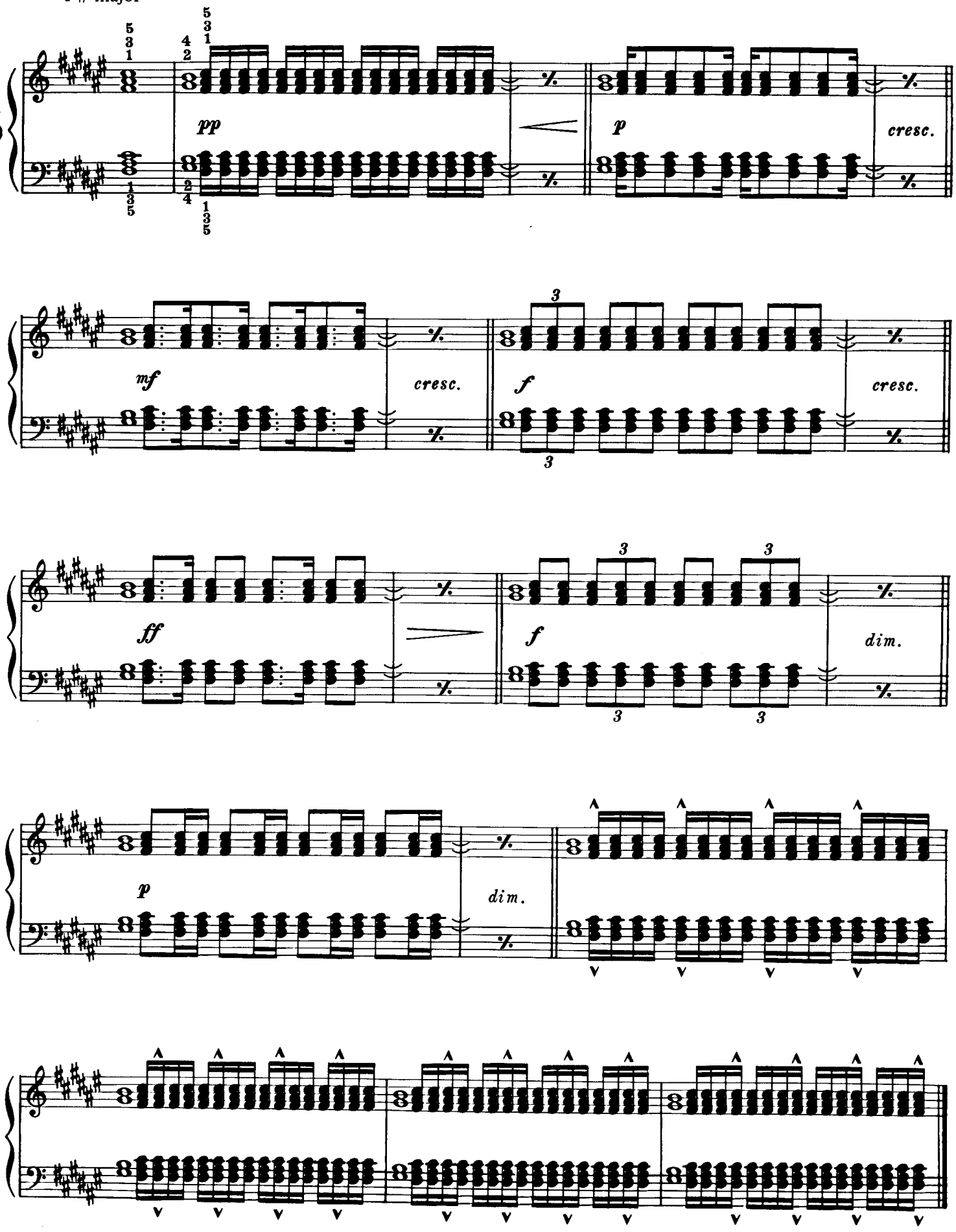






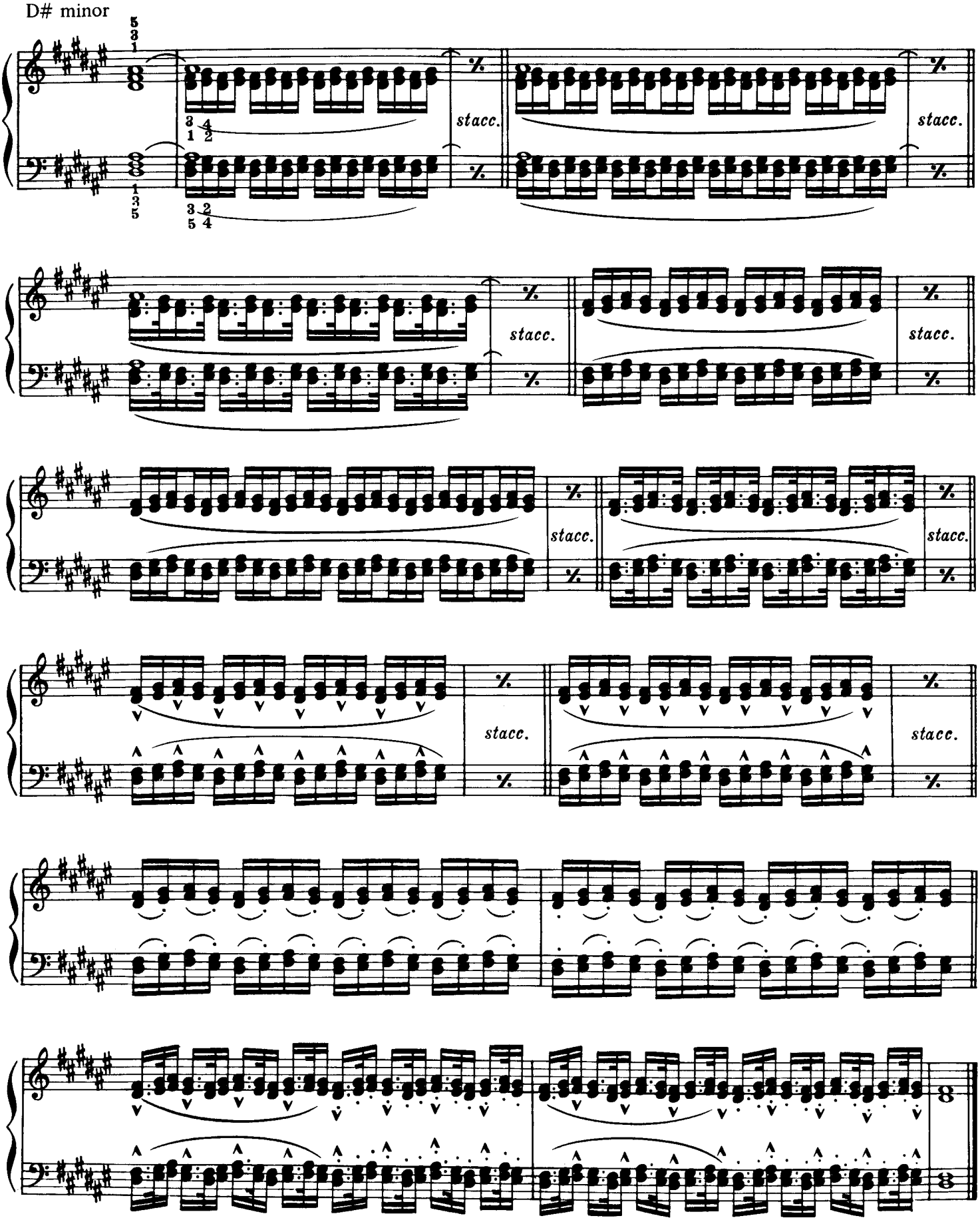


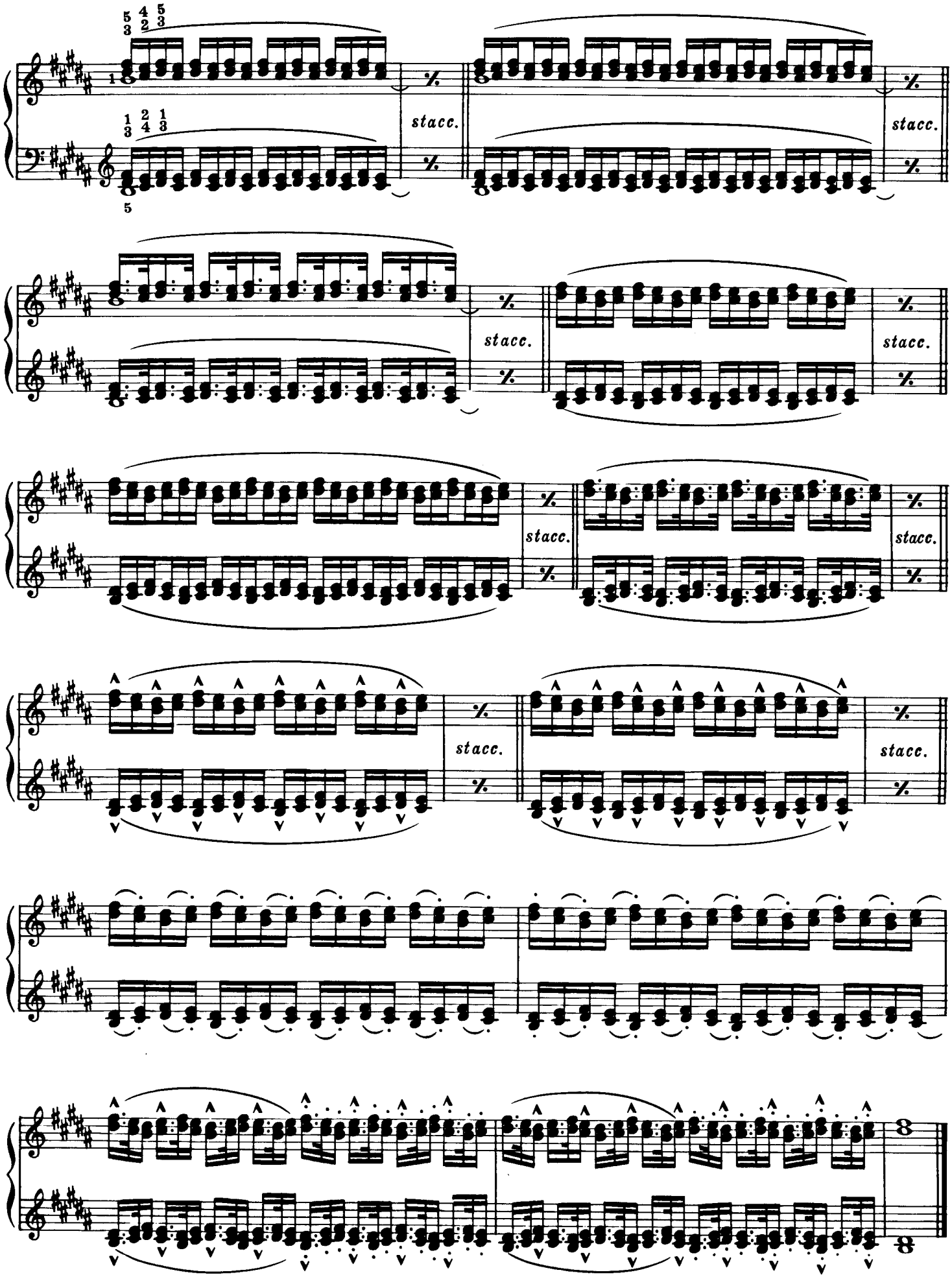
F# major



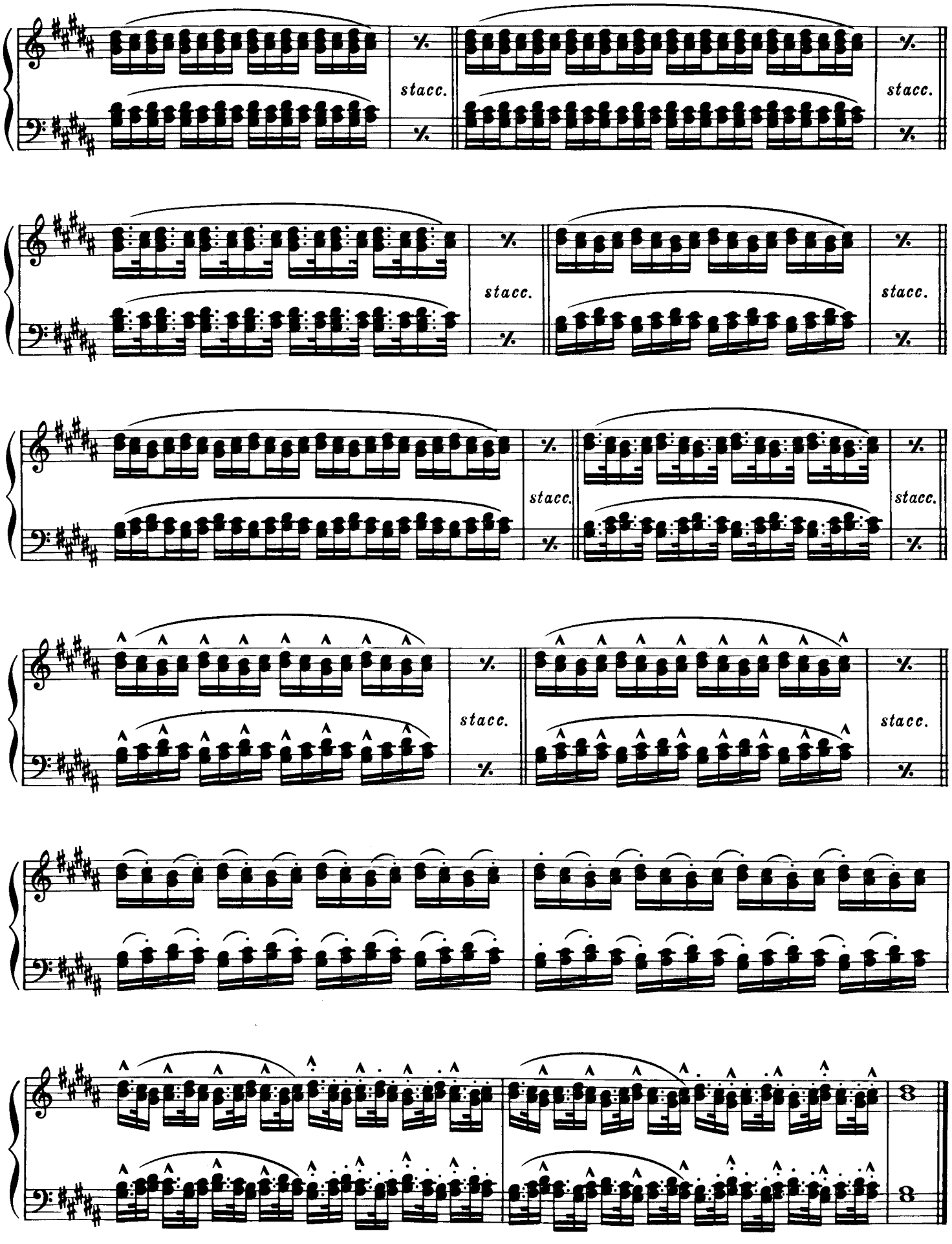
Exercises to develop contrasting articulation of legato and finger staccato of two or more fingers, striking the keys simultaneously. To be studied in the same manner as Exercises 6 to 21.

D# minor



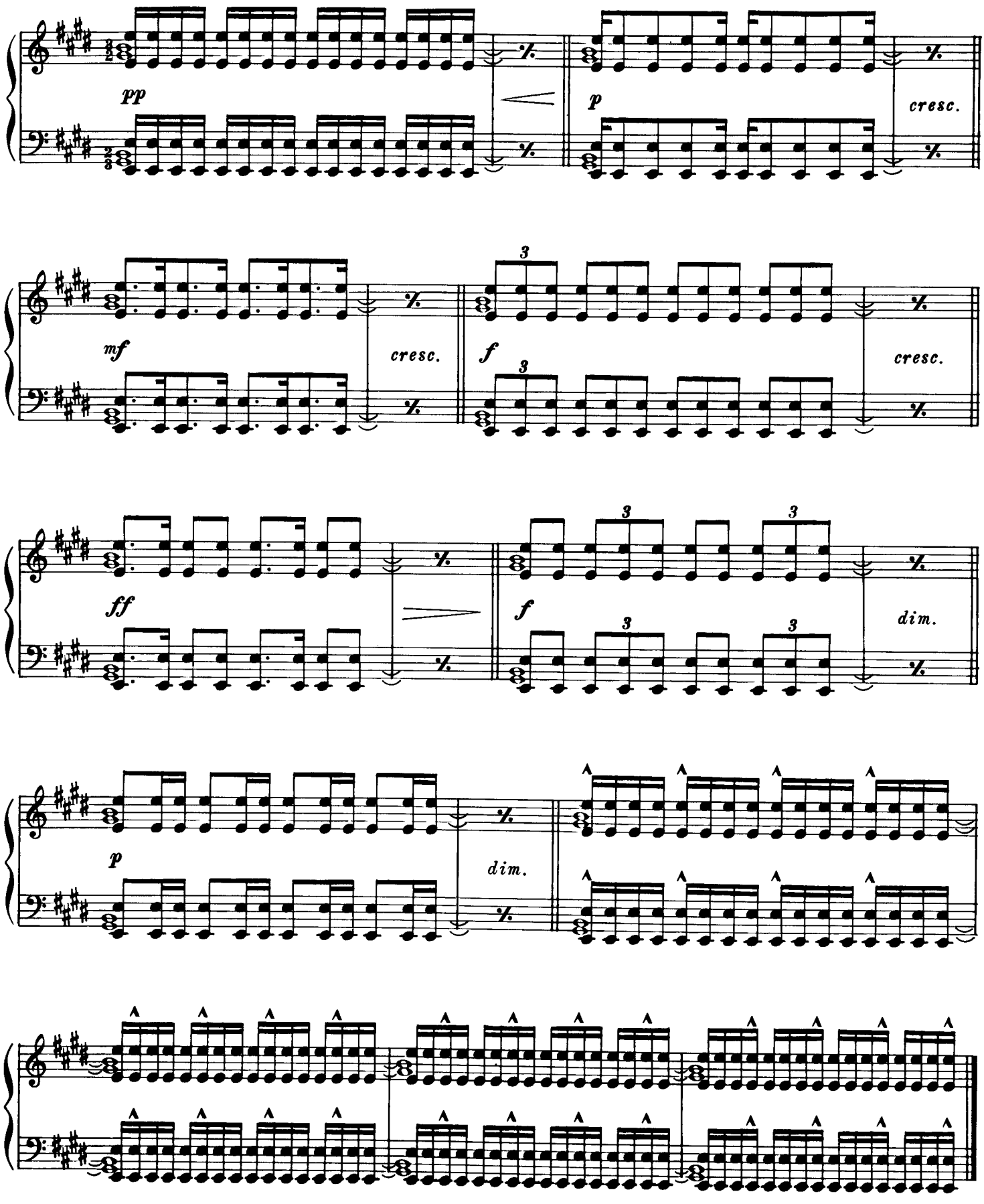

27
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.

G# minor

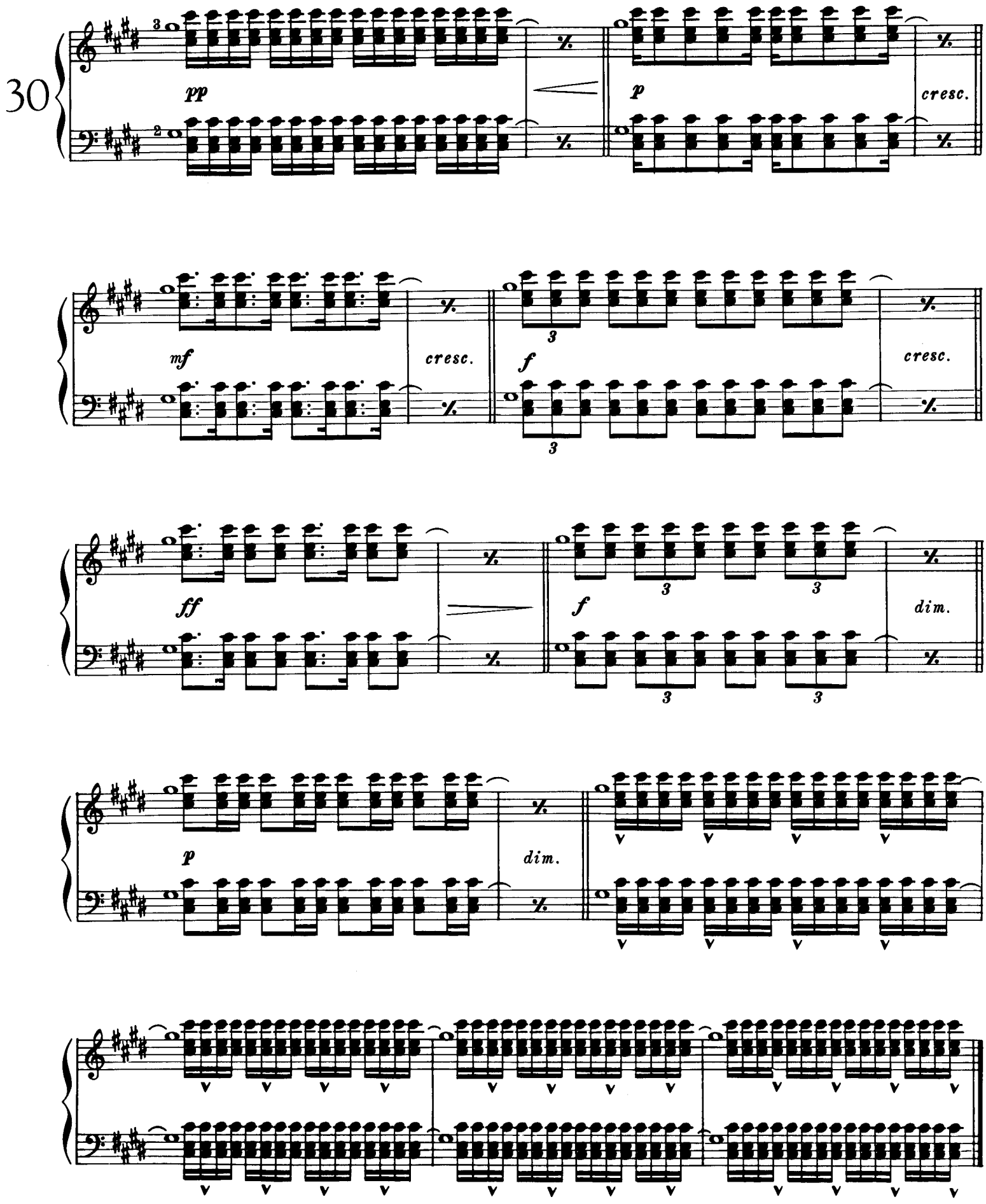

28
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.
stacc.

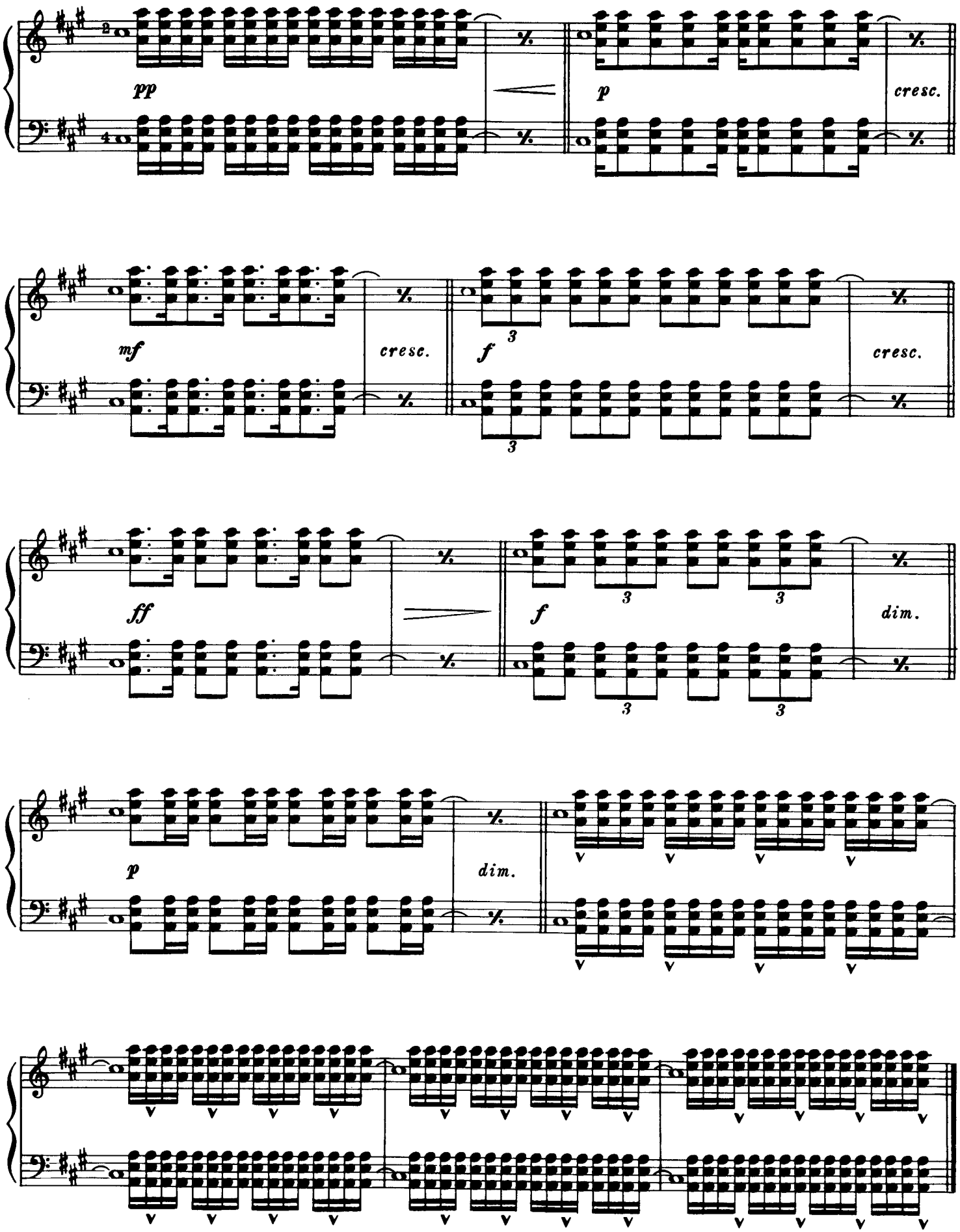
Chord exercises with the extension of an octave. To be studied in the same manner as Exercises 1 to 5.

E major

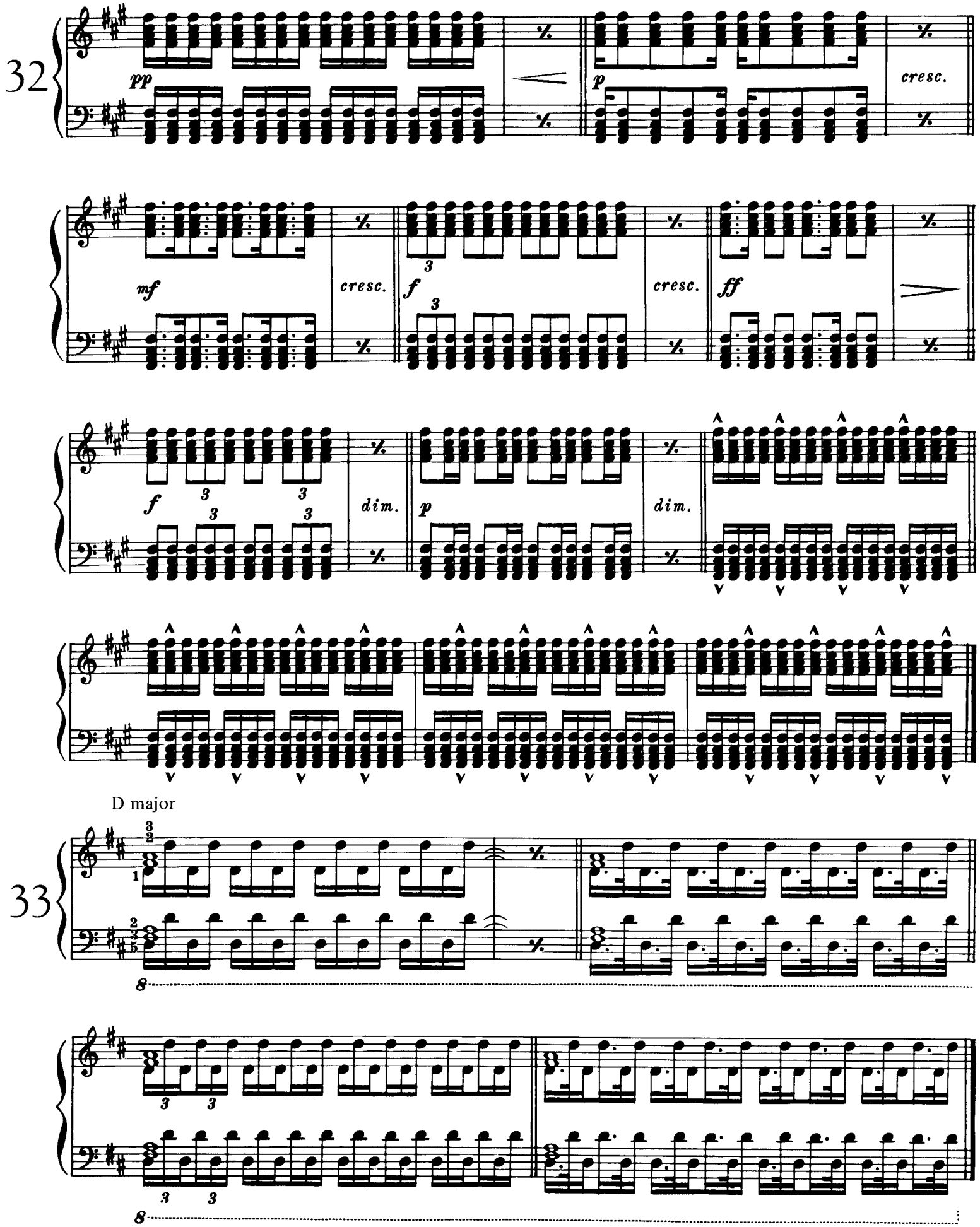


C# minor



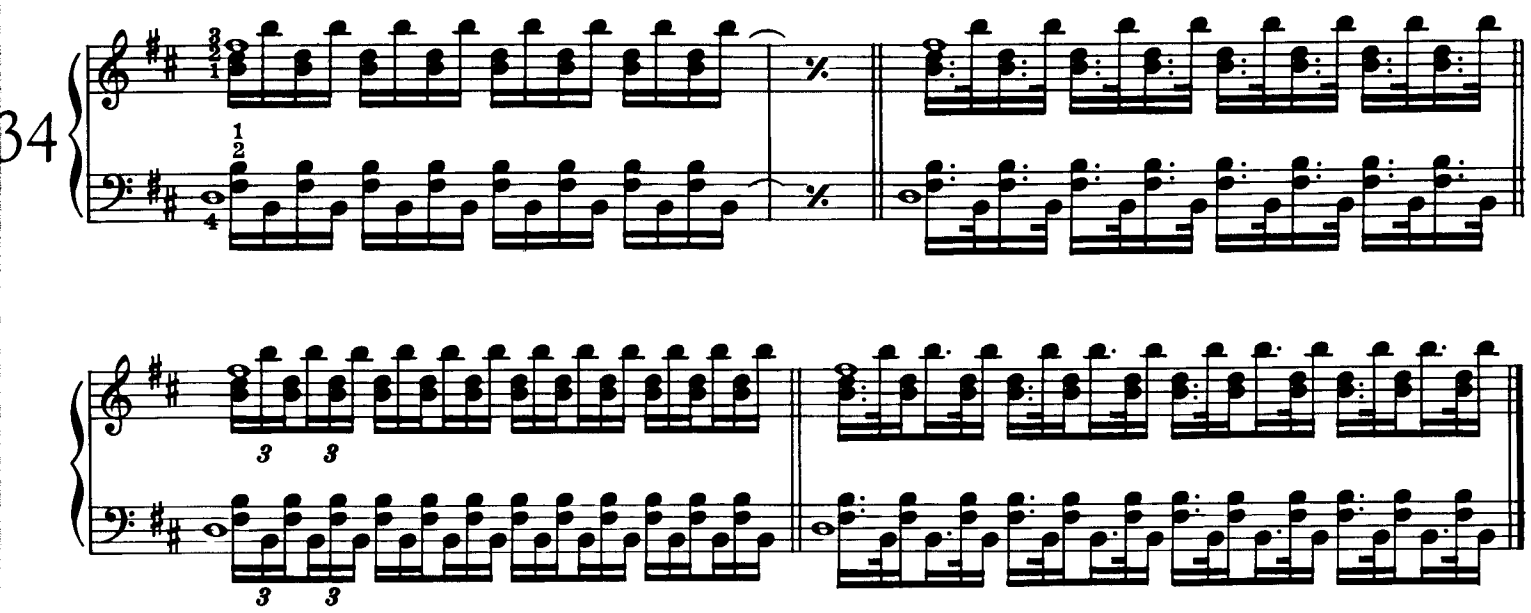

31
pp
p
cresc.
mf
cresc.
f
3
cresc.
ff
f
3
dim.
p
dim.

F# minor

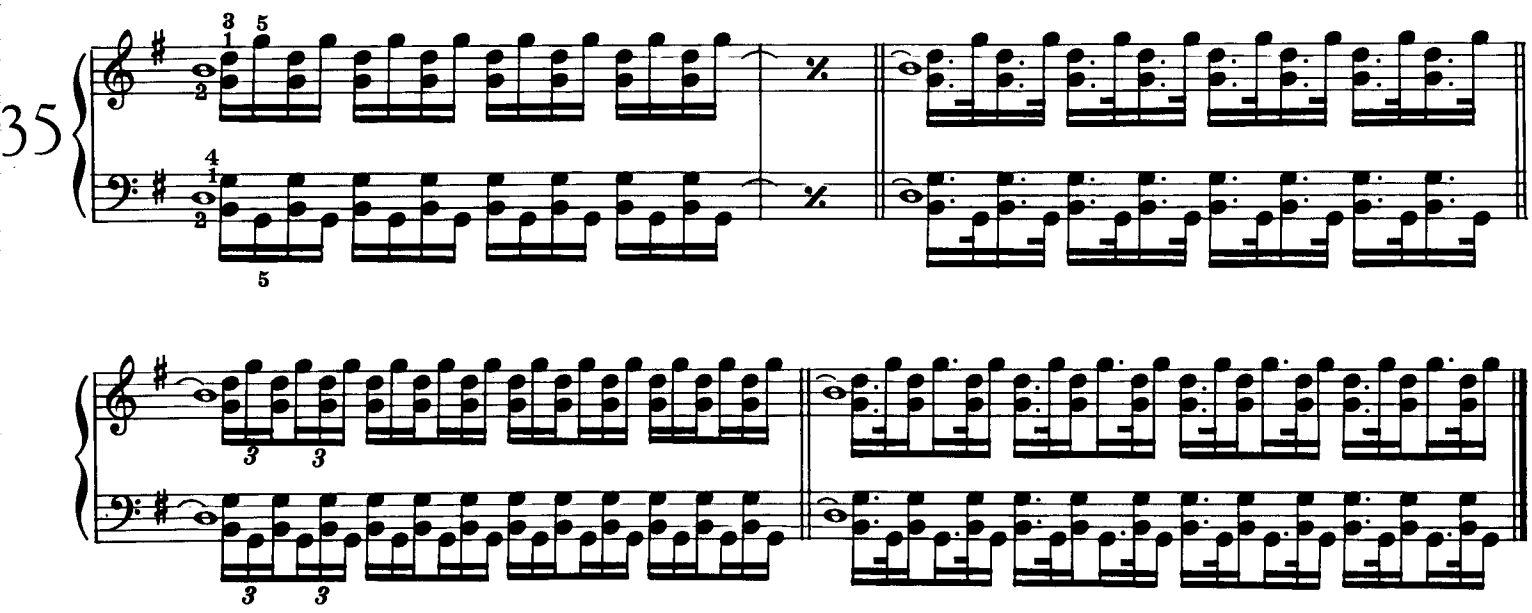


D major

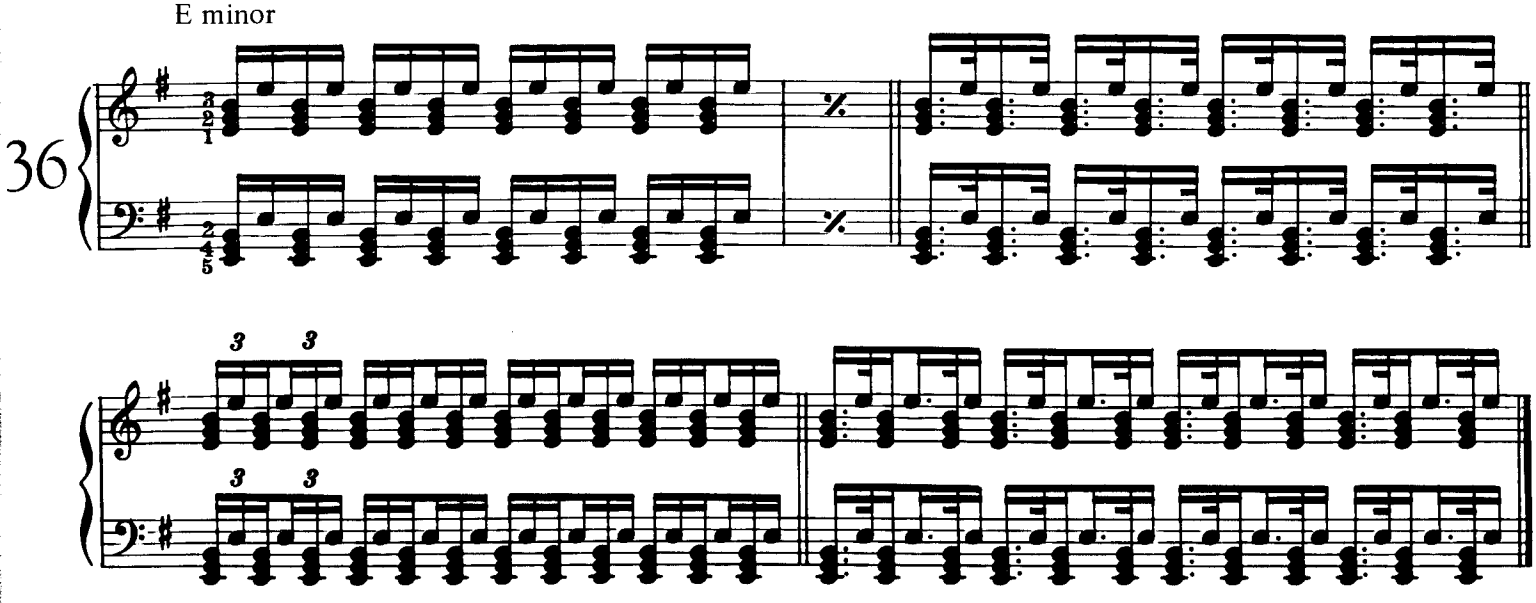
B minor



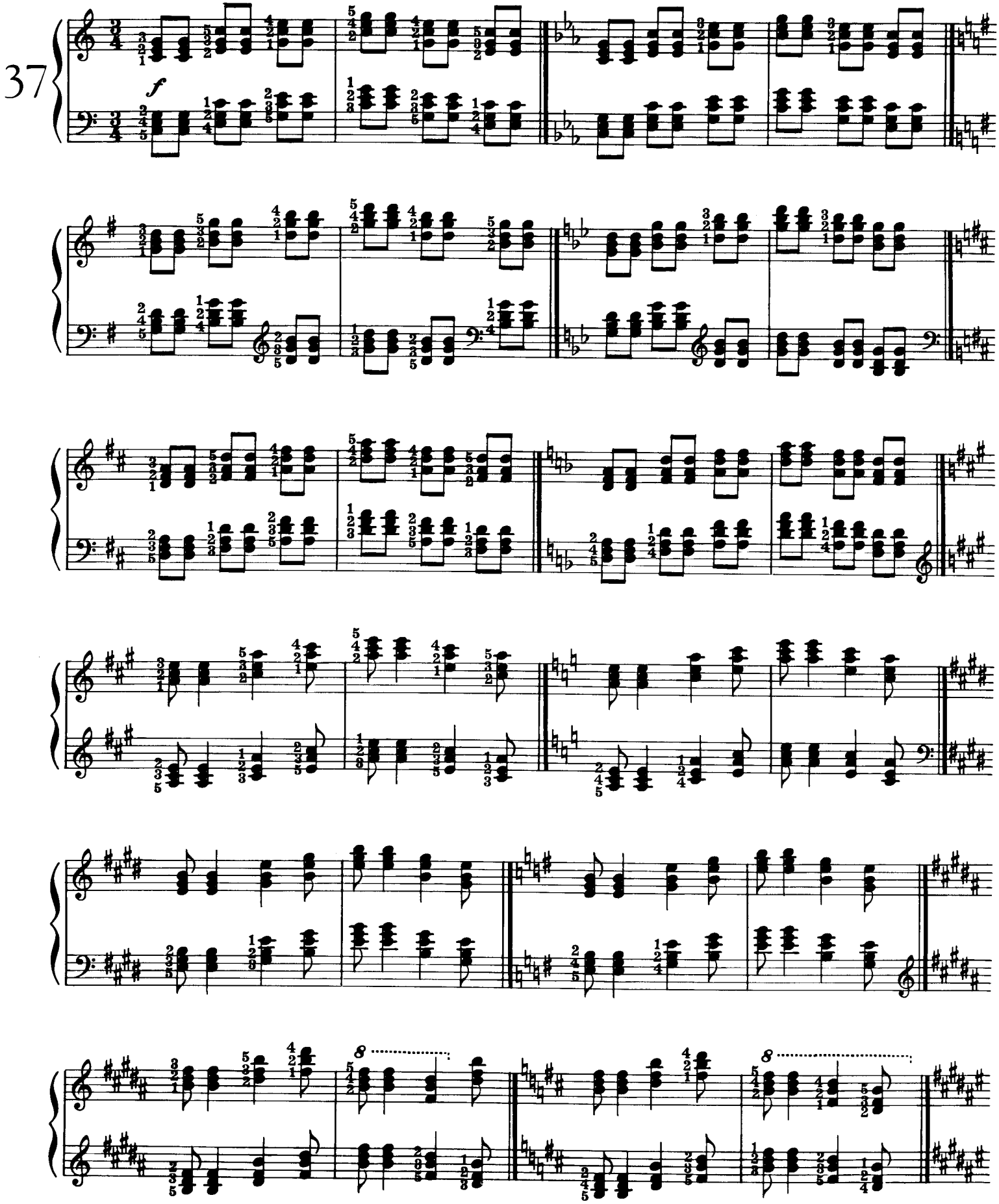
G major

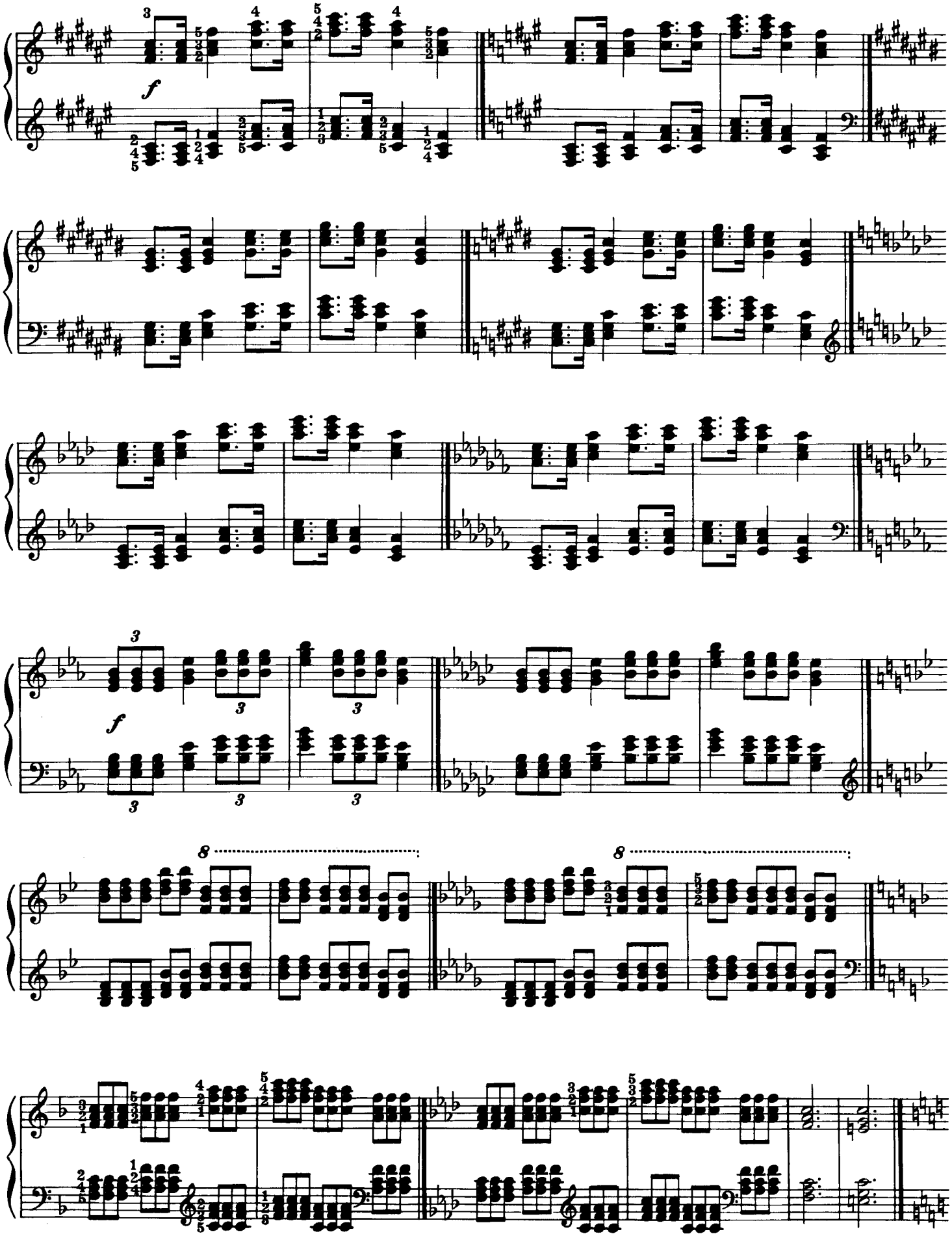


E minor

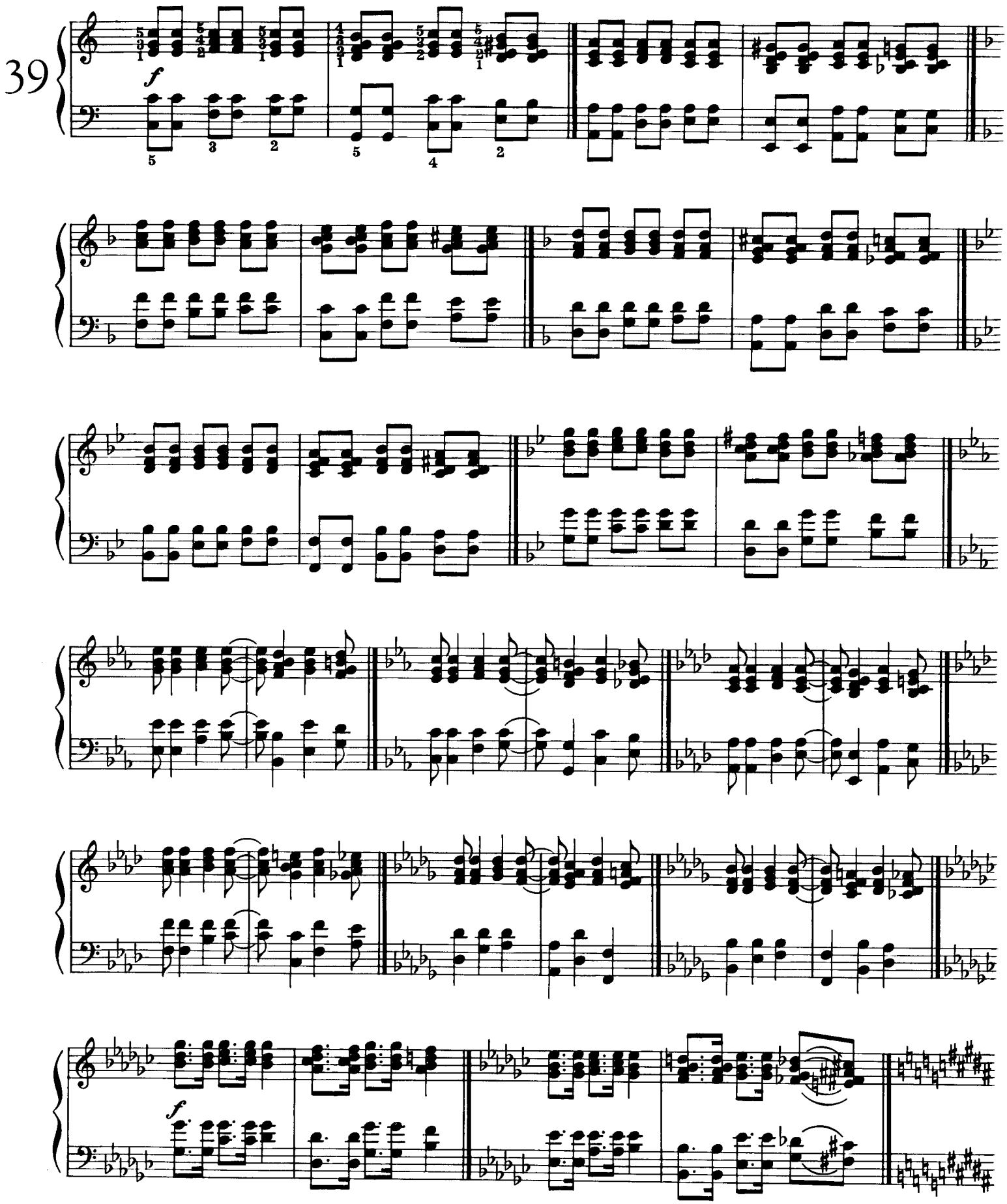


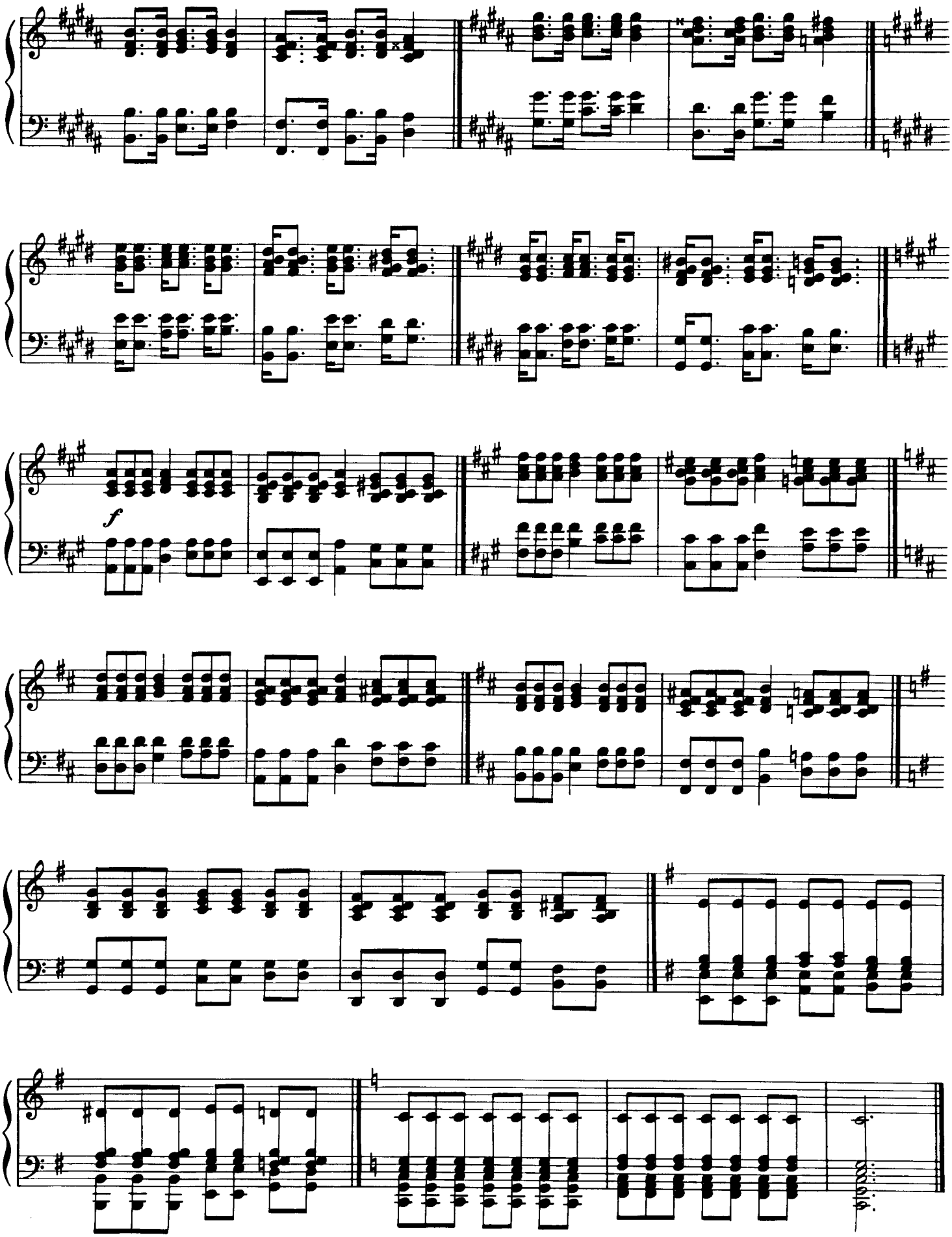
Exercises for chords and inversions. To be studied first with wrist action and then with *forearm* action. Repeat each two-measure chord-pattern several times before proceeding to the next one.

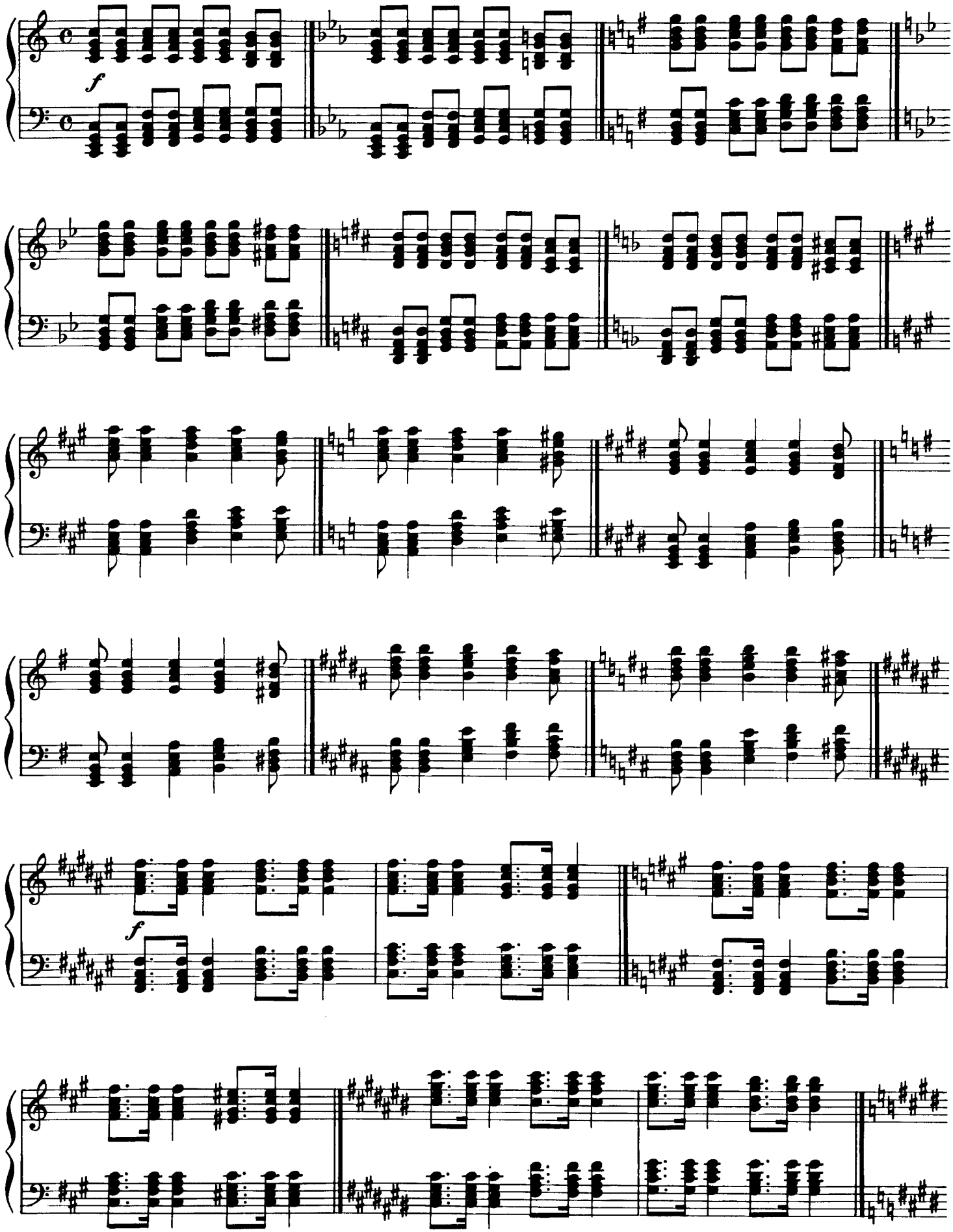


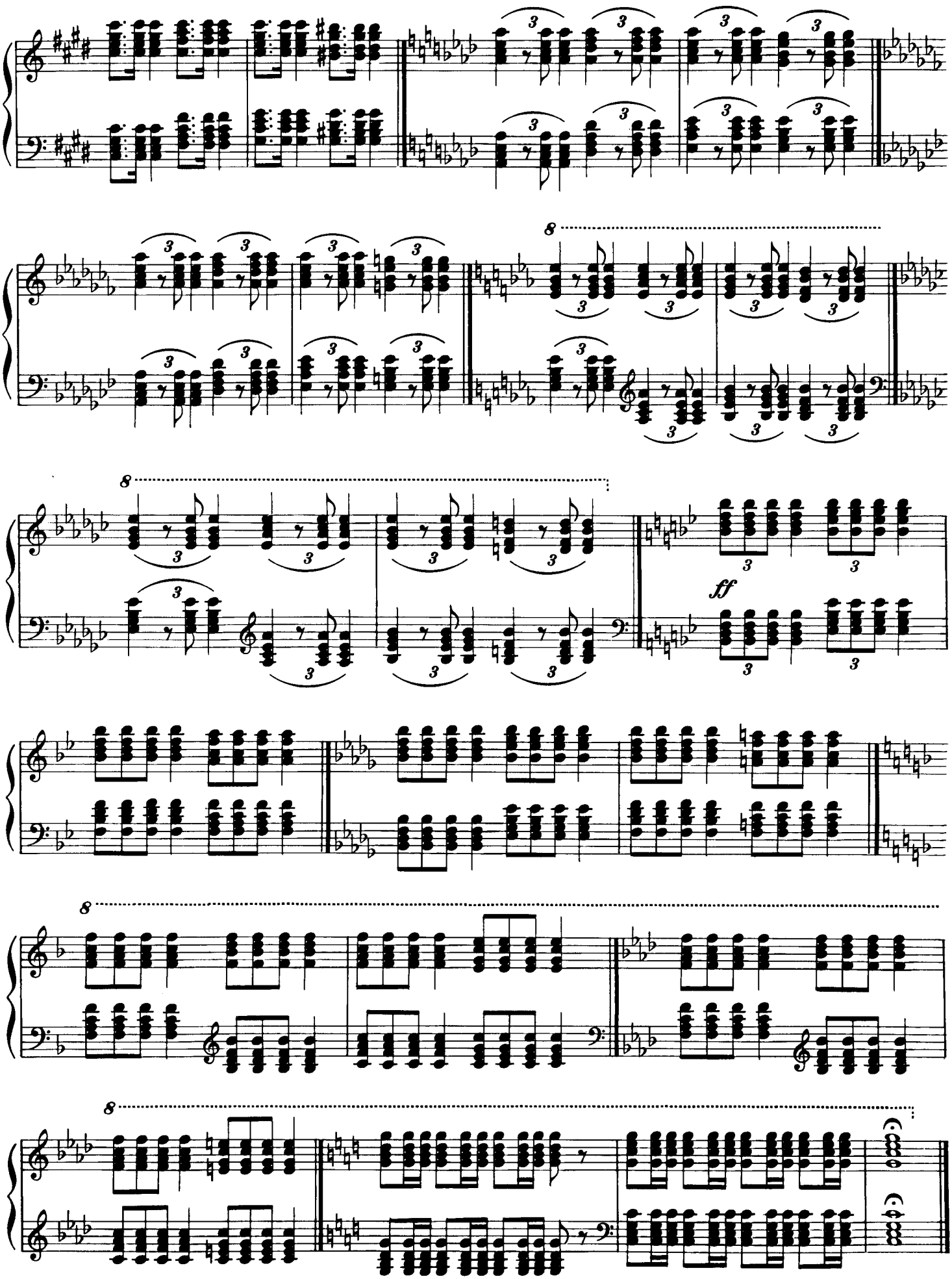

f
38
f
8
8

Exercises for chords in cadential progressions with modulations through the circle of fifths. To be studied first with *forearm* action and then with *arm action from the shoulder.*




f


40
f
f

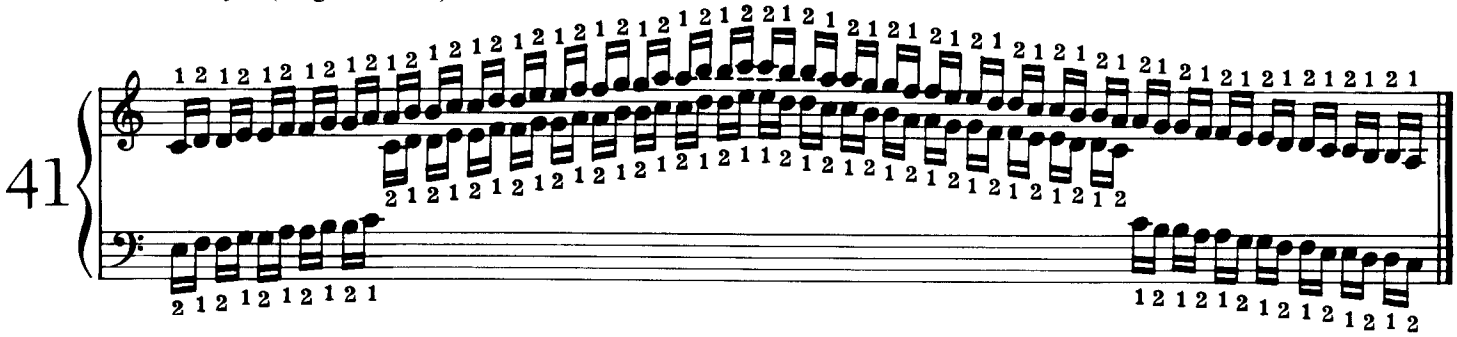

8
8
ff
8
8

BOOK II

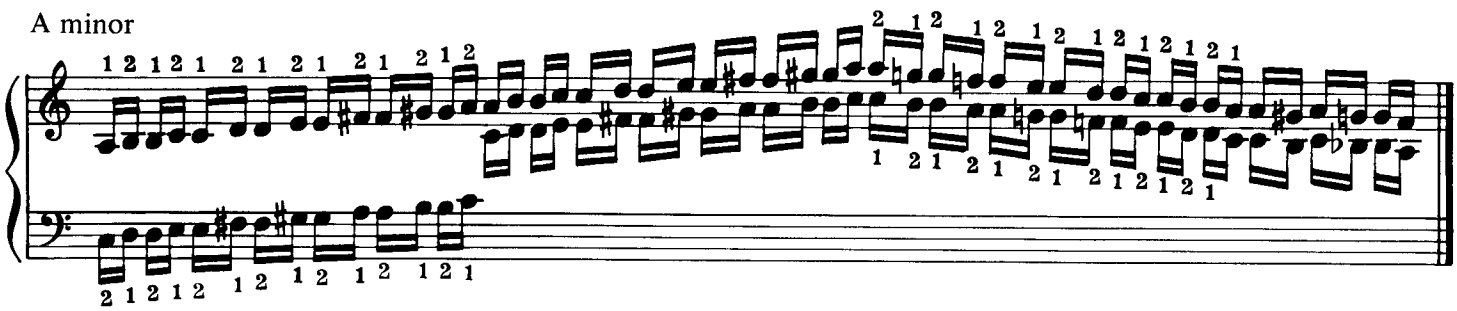
Preparatory exercises for the scales in major and minor keys.

Two finger exercises. To be studied legato, giving special care to avoiding a break between the repeated notes.
To be played first accenting the 1st note and then the 2nd. Notice that the left hand is played at an interval of a 6th.

C major (fingers 1 & 2)

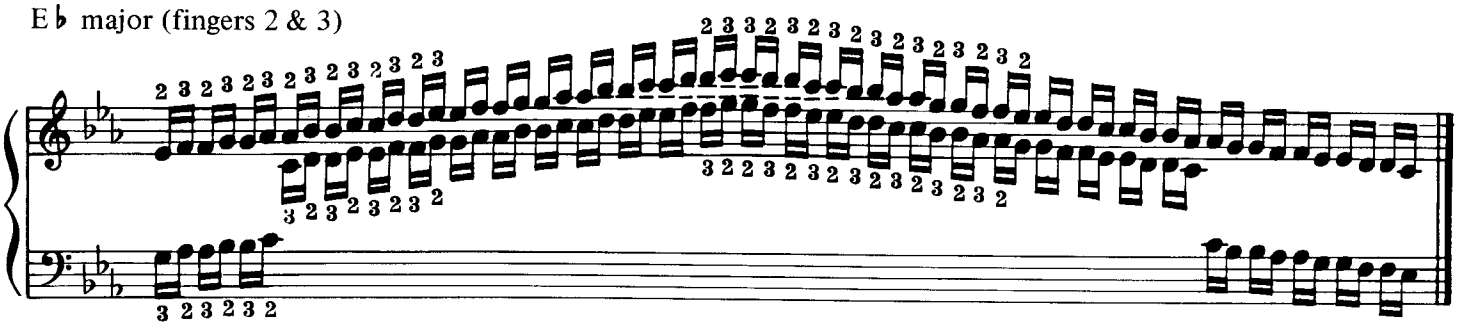


A minor

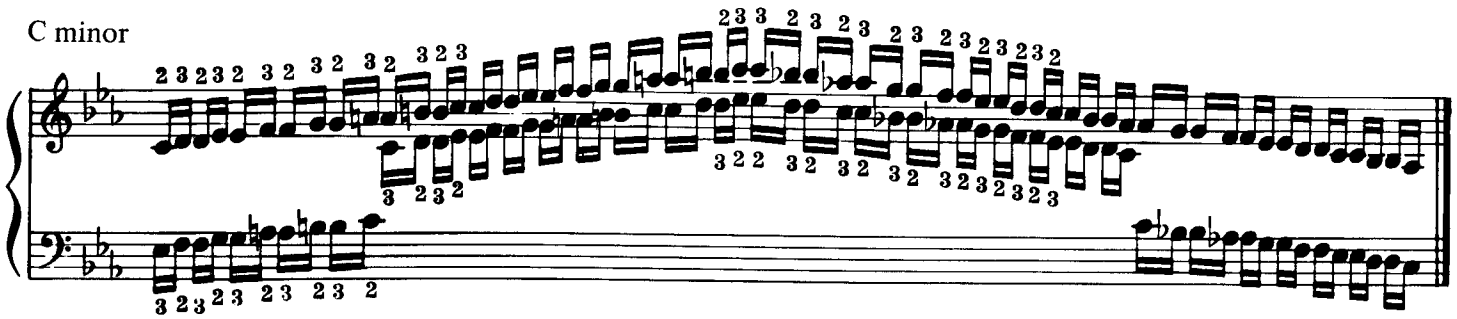


Play with the same fingering and similar directions the keys of F major, D minor, B♭ major and G minor.

E♭ major (fingers 2 & 3)

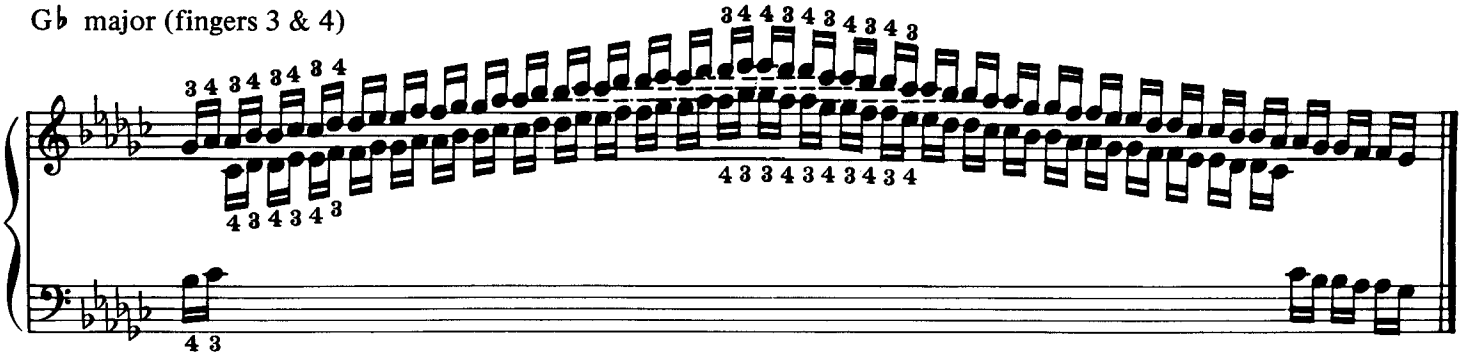


C minor

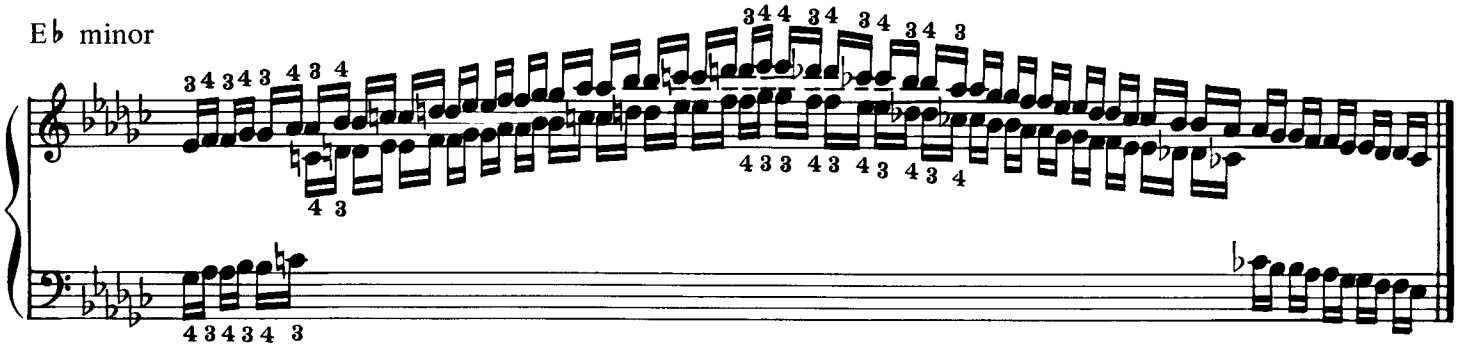


The same fingering and directions in the keys of A♭ major, F minor D♭ , major and B♭ minor.

G♭ major (fingers 3 & 4)

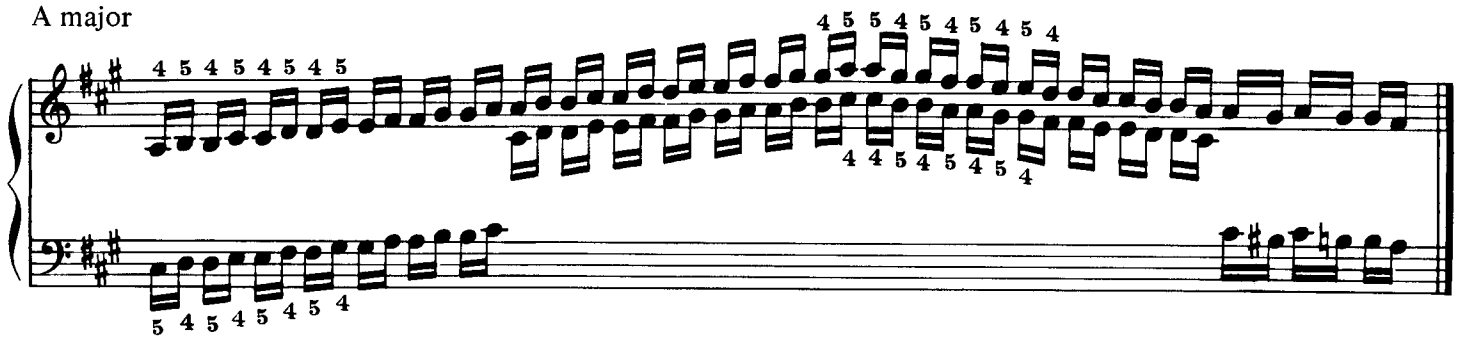


E♭ minor

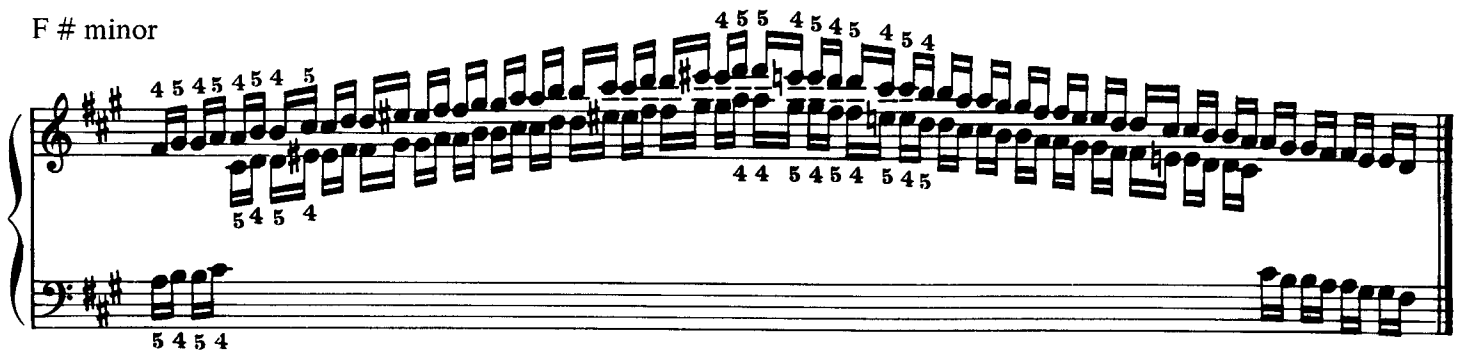


The same fingering and directions in the keys of B major, G # minor, E major and C # minor.

A major

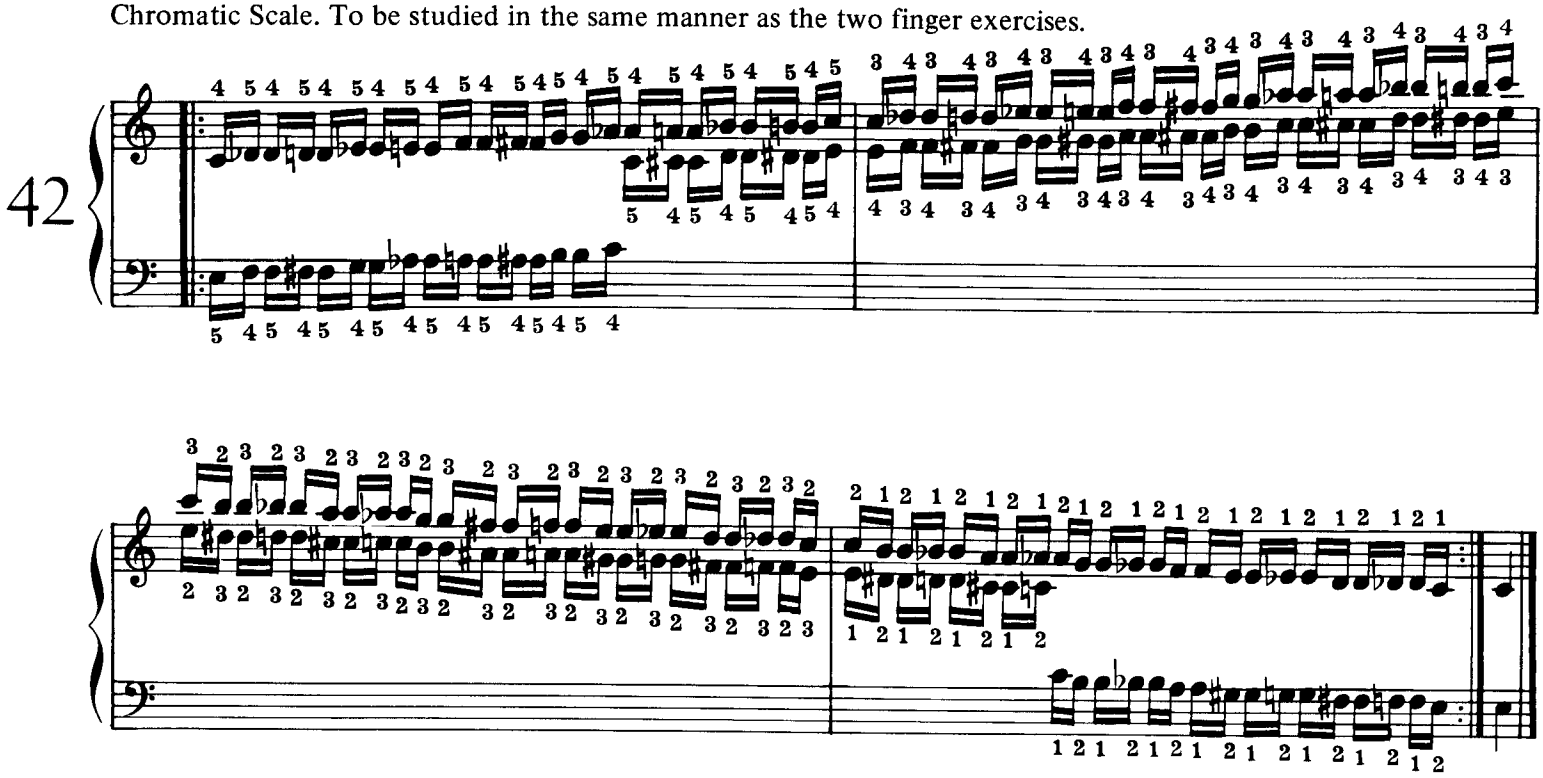


F # minor



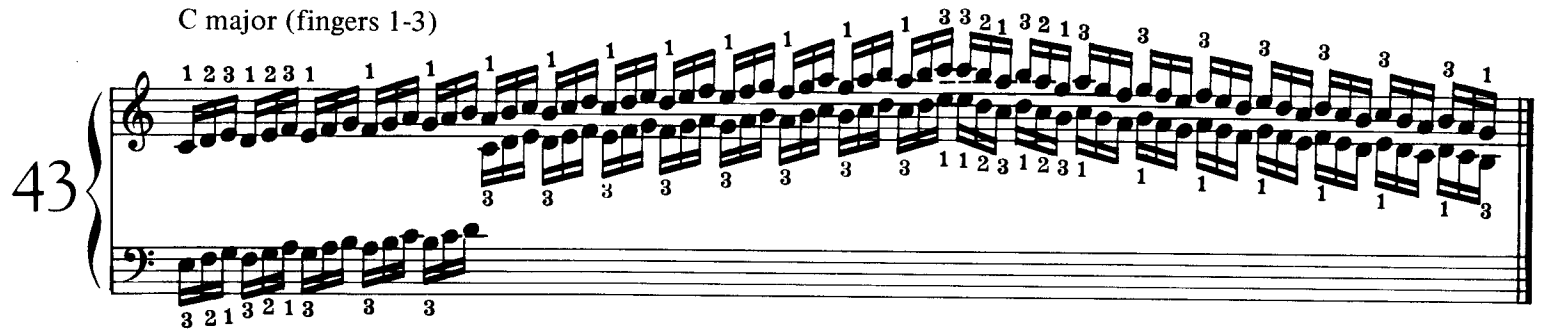
The same fingering and directions in the keys of D major, B minor, G major and E minor.

Chromatic Scale. To be studied in the same manner as the two finger exercises.



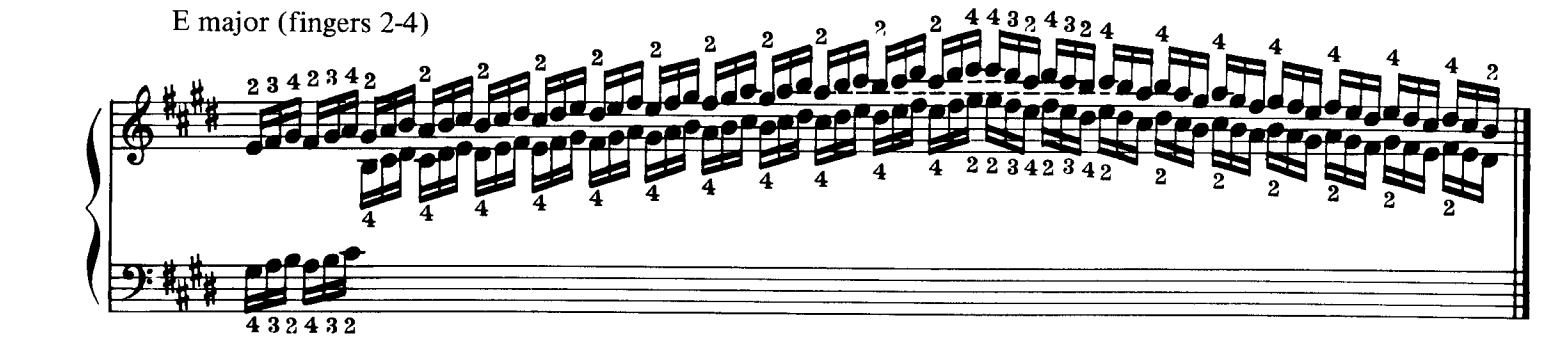
Three finger exercises. To be studied first slowly and with strong finger action and then faster with an accent on the first note, then the second and then the third.

C major (fingers 1-3)



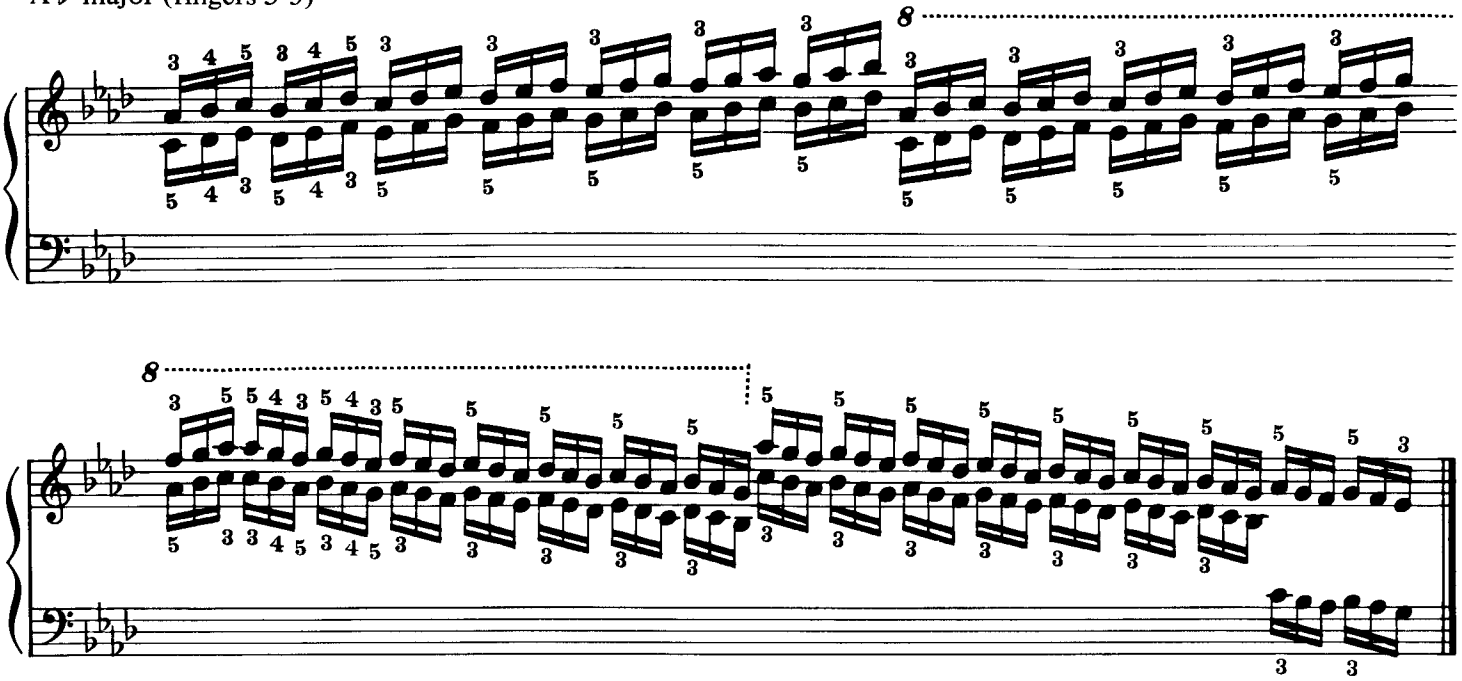
The same in the keys of G major, D major and A major.

E major (fingers 2-4)



The same in the keys of B major, F # major and D♭ major.

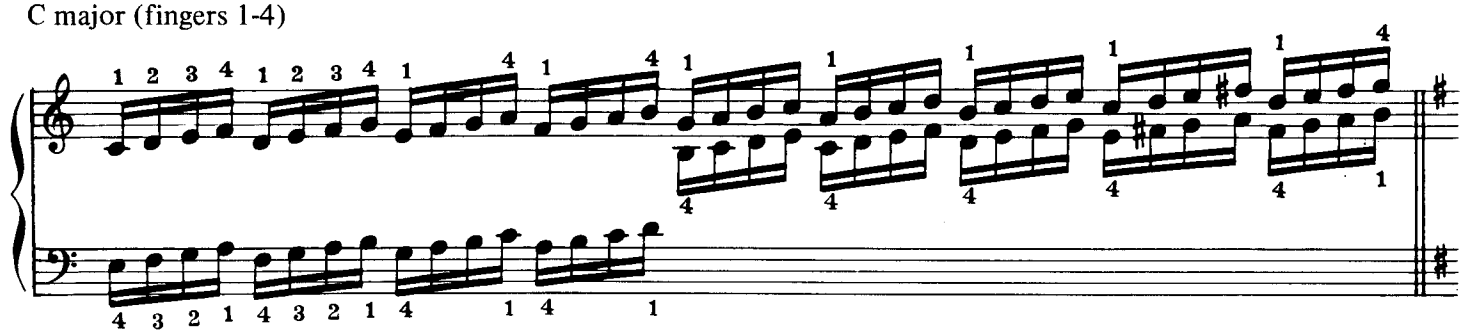
A♭ major (fingers 3-5)



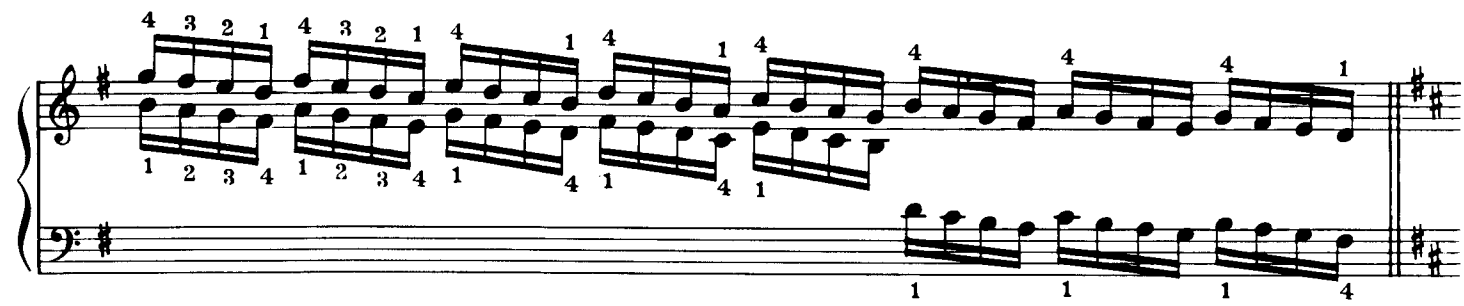
The same in the keys of E♭ major, B♭ major and F major.

Four finger exercises. To be studied in the same manner as the three finger exercises. Observe the modulation to the next key in descending.

C major (fingers 1-4)

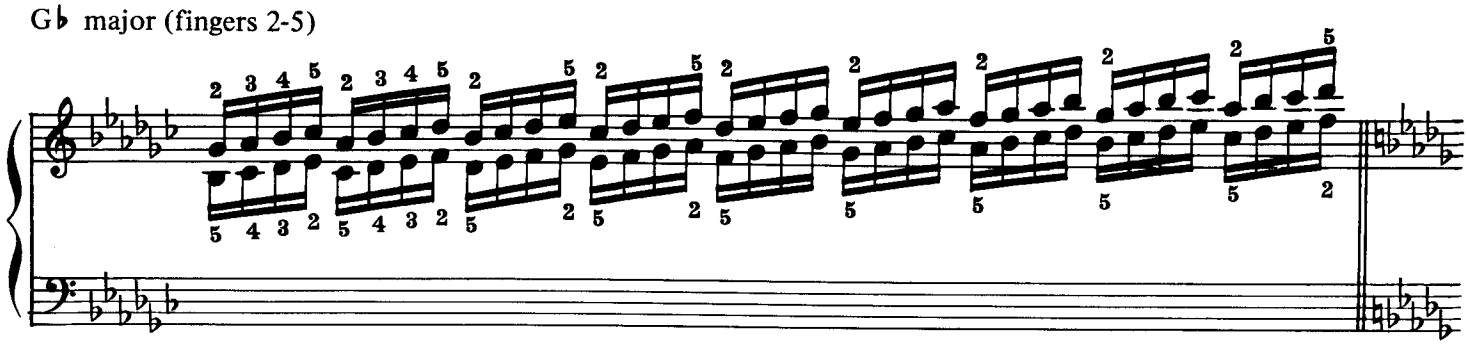


G major

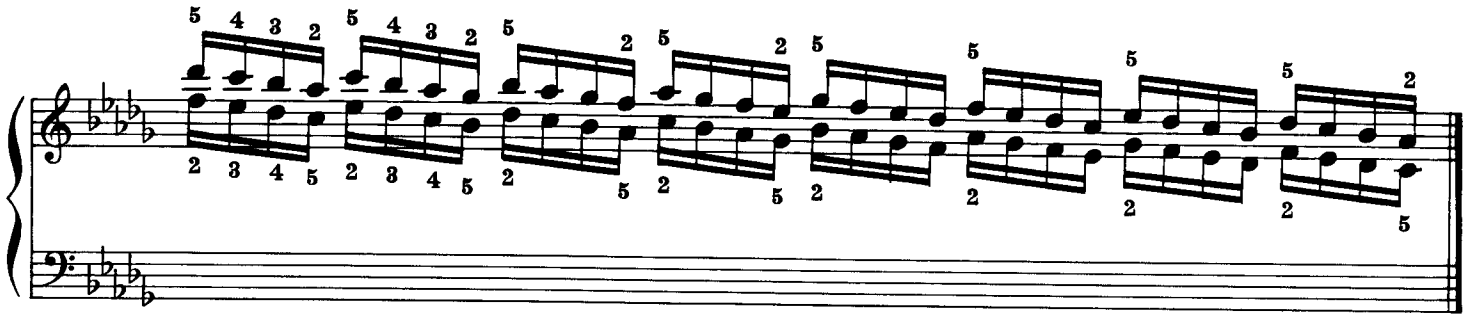


The same in the keys of D major ascending with A major descending, and E major ascending with B major descending.

G♭ major (fingers 2-5)



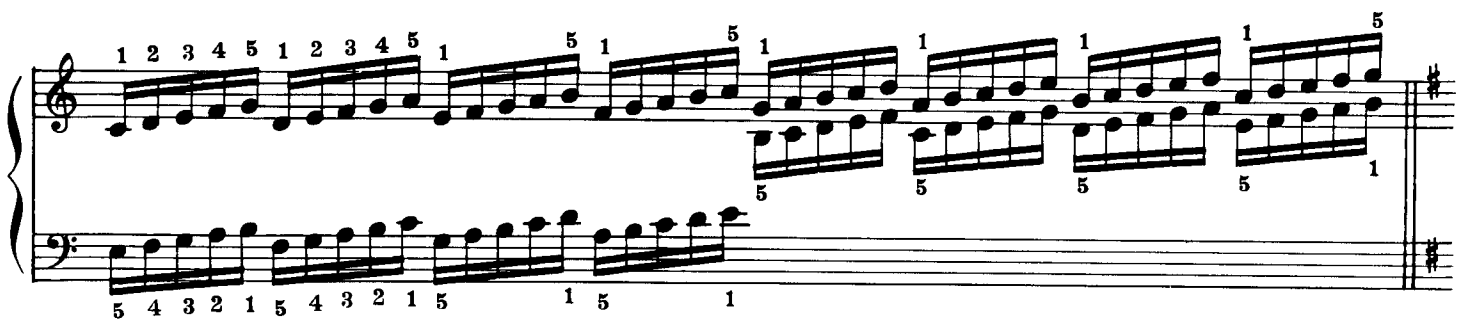
D♭ major



The same in the keys of A♭ major ascending with E♭ major descending, and B♭ major ascending with F major descending.

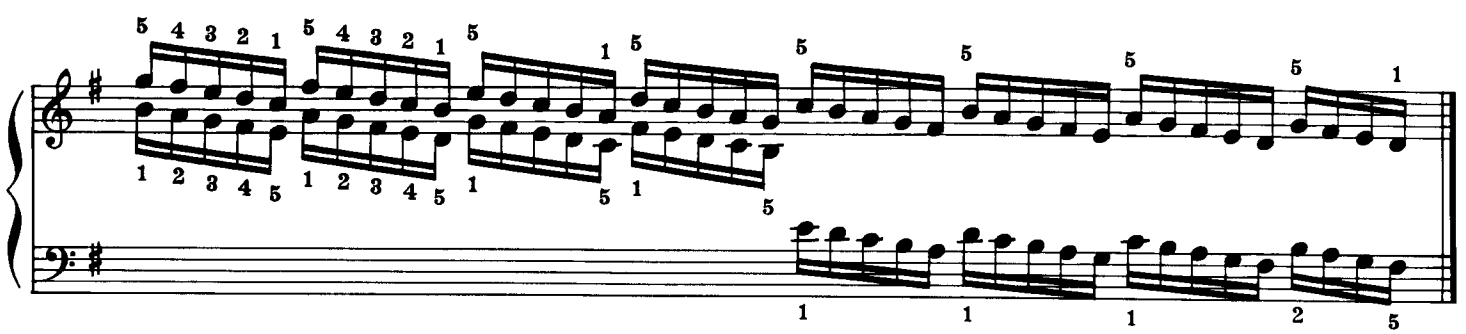
Five finger exercises. To be studied in all keys following the same pattern as in the four finger exercises.

C major (fingers 1-5)

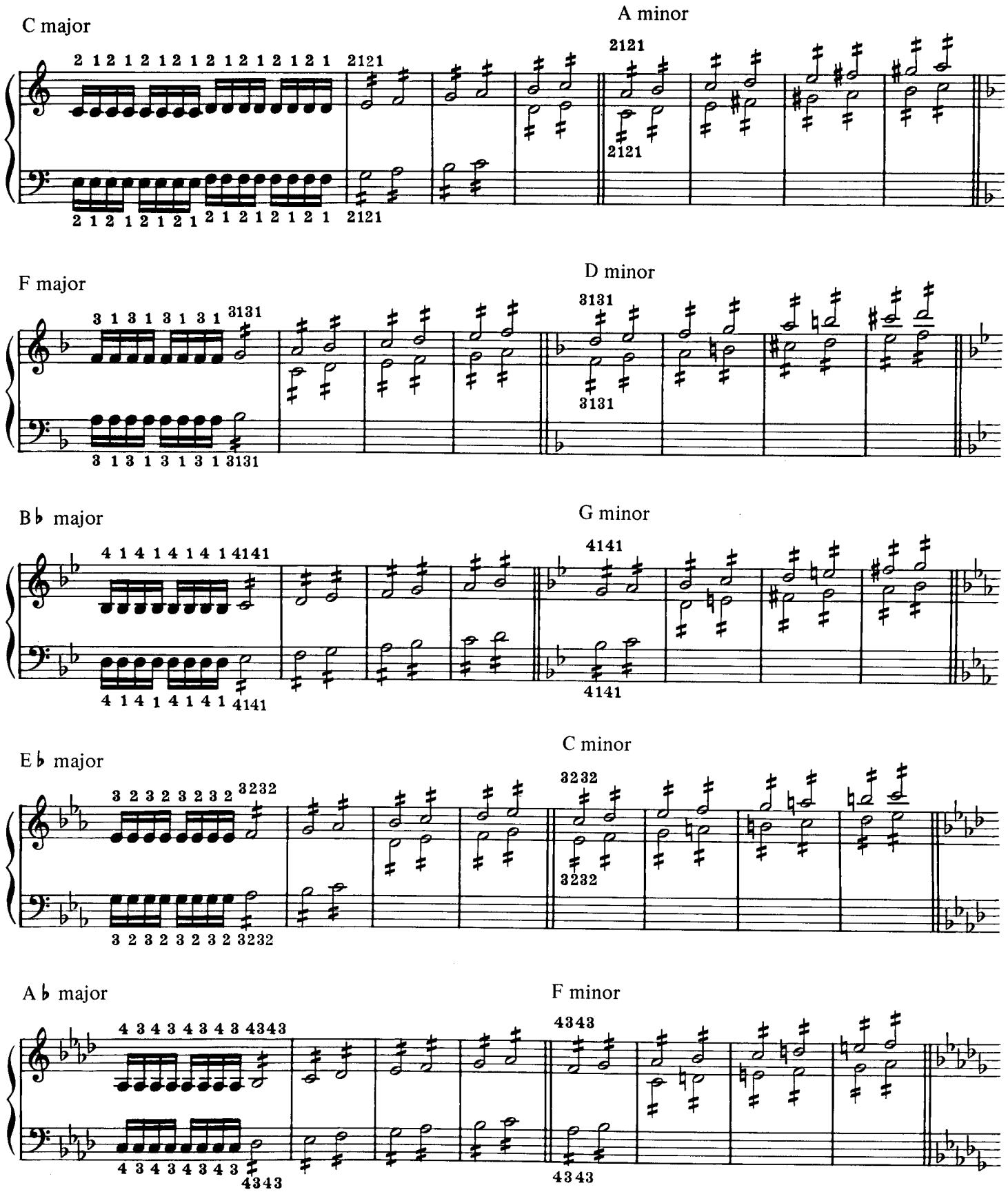


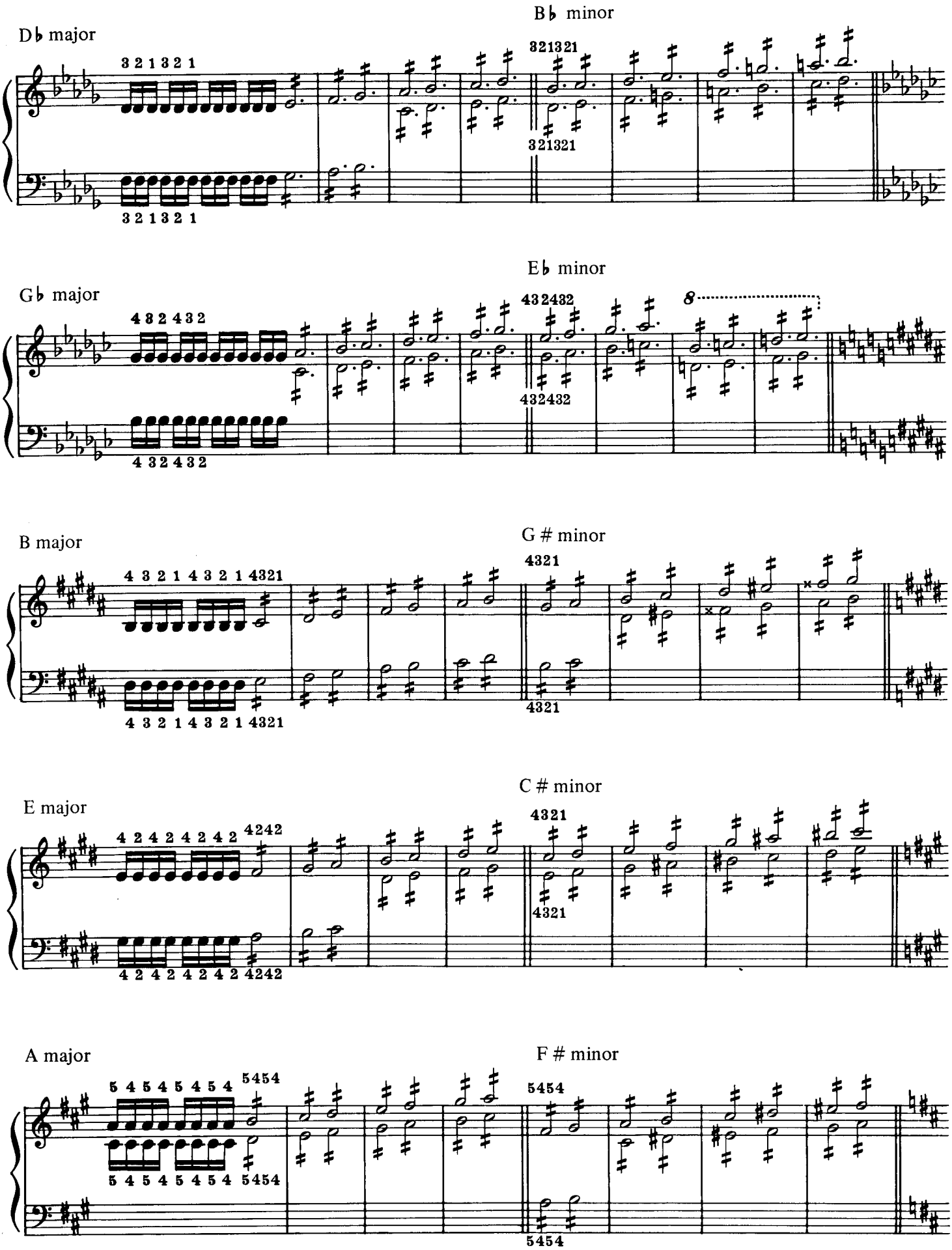
45

G major



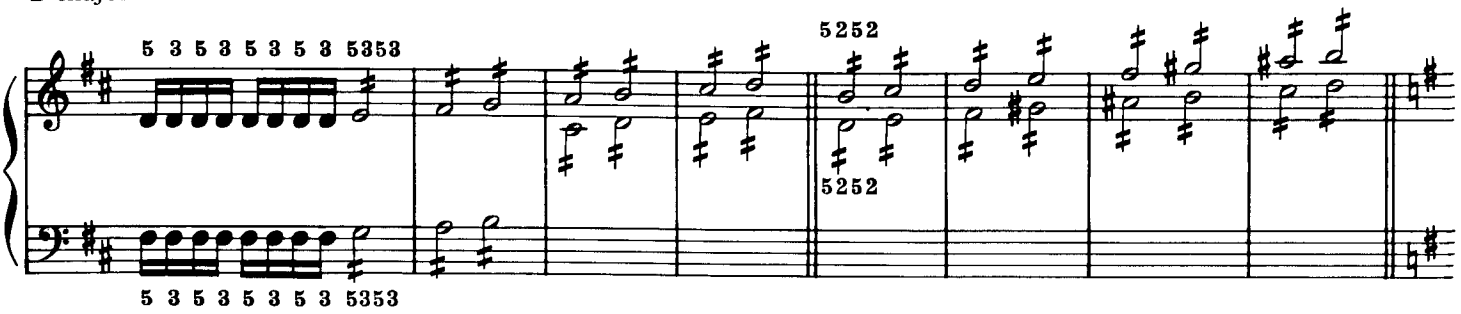
Exercises for repeated notes. To be played in two ways: First, with a quiet wrist and high finger action, and secondly, with the wrist moving in a single upward and downward motion with the fingers curling toward the hand.




D♭ major
3 2 1 3 2 1
3 2 1 3 2 1
B♭ minor
321321
321321
G♭ major
4 3 2 4 3 2
4 3 2 4 3 2
E♭ minor
432432
432432
8
B major
4 3 2 1 4 3 2 1 4321
4 3 2 1 4 3 2 1 4321
G # minor
4321
4321
E major
4 2 4 2 4 2 4 2 4242
4 2 4 2 4 2 4 2 4242
C # minor
4321
4321
A major
5 4 5 4 5 4 5 4 5454
5 4 5 4 5 4 5 4 5454
F # minor
5454
5454

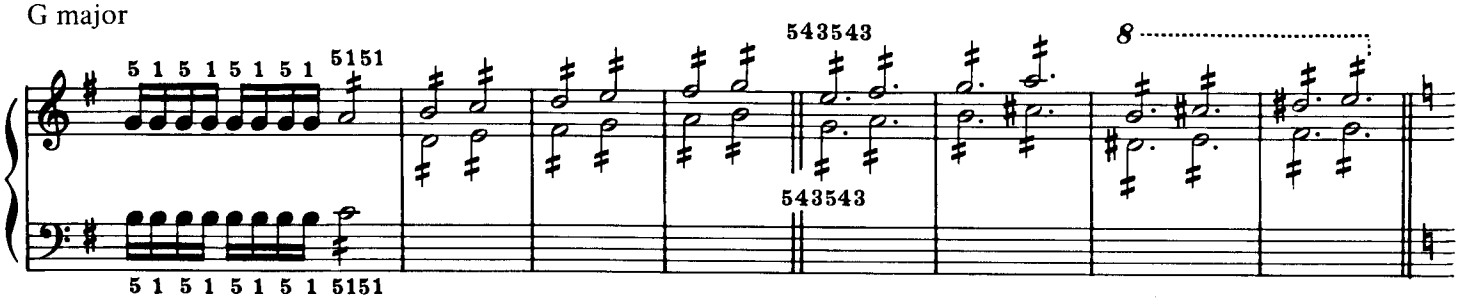
D major

B minor

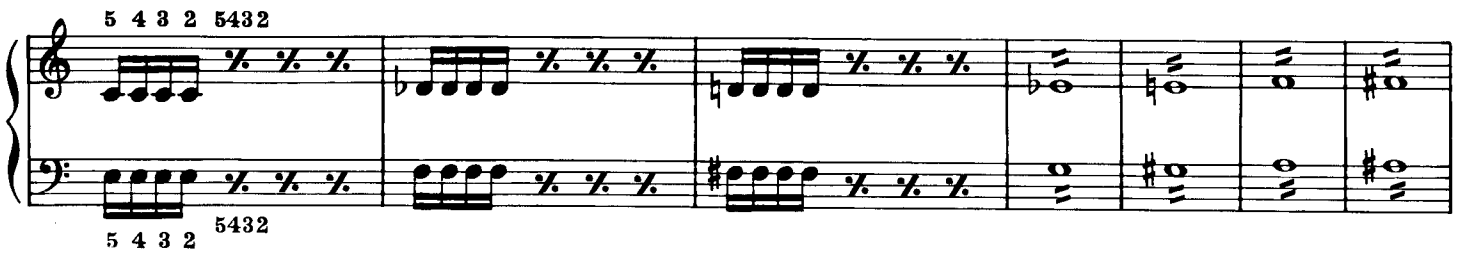


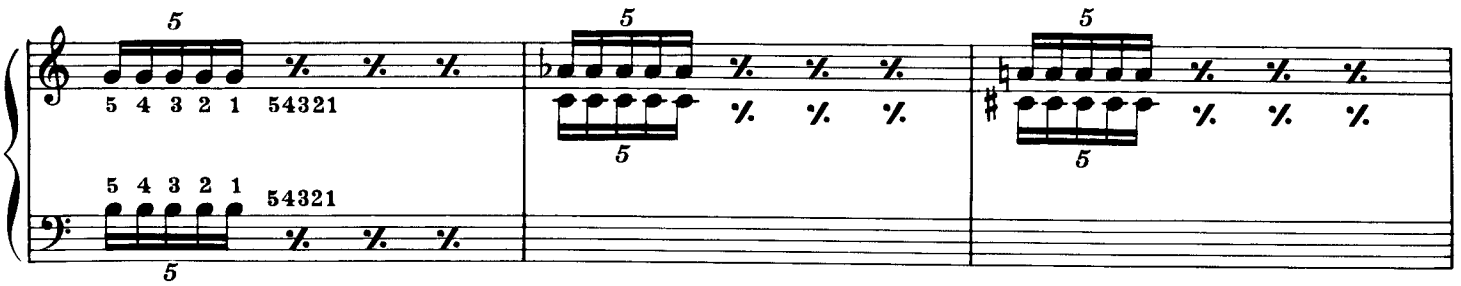
G major

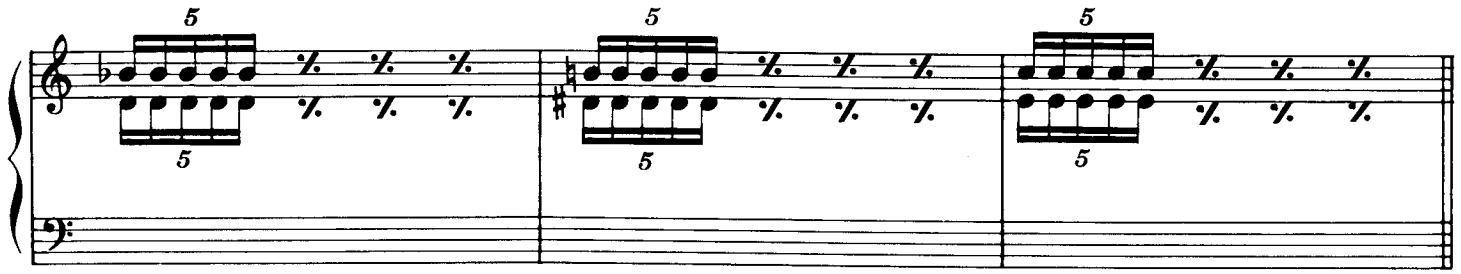
E minor



Chromatic Scale



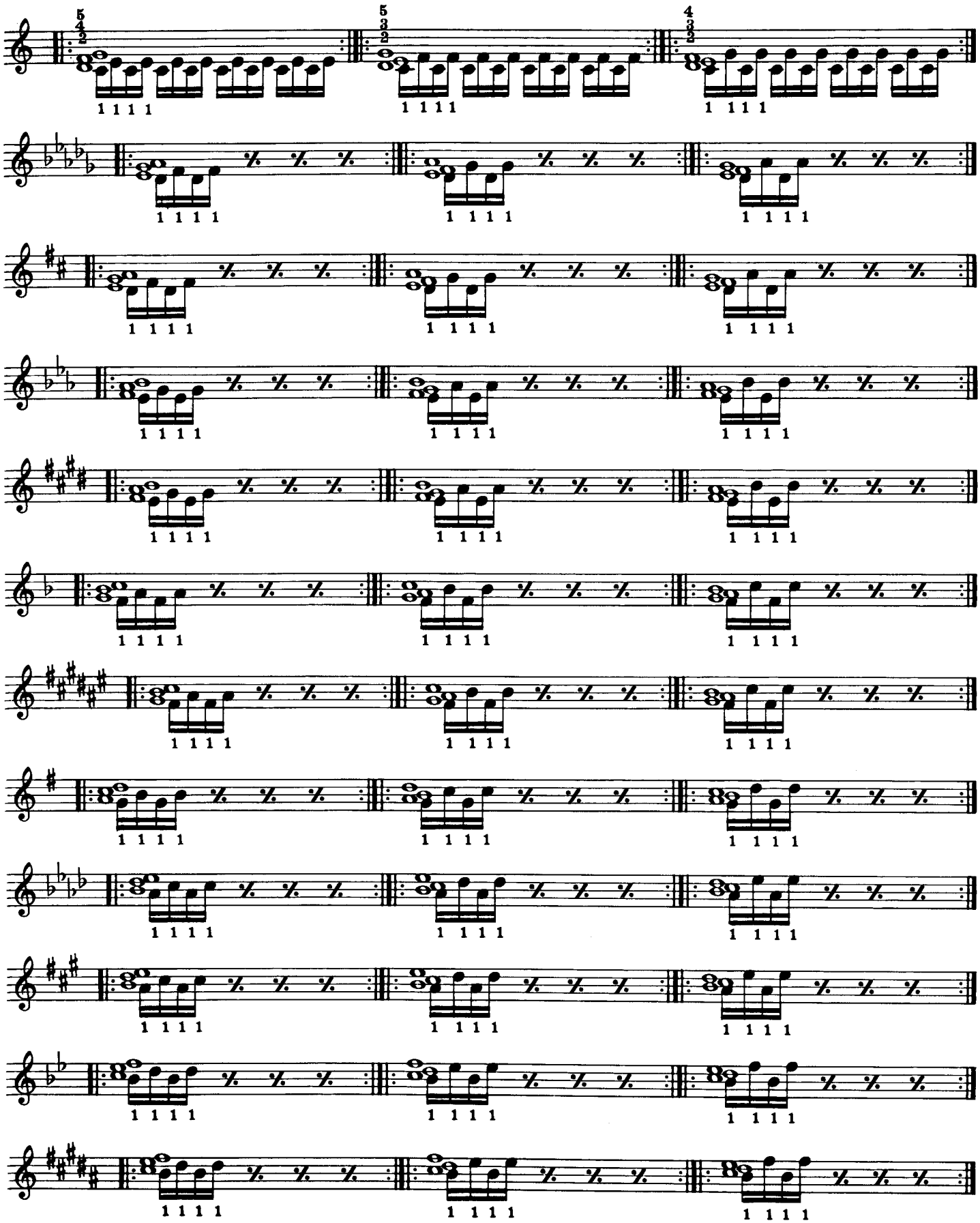




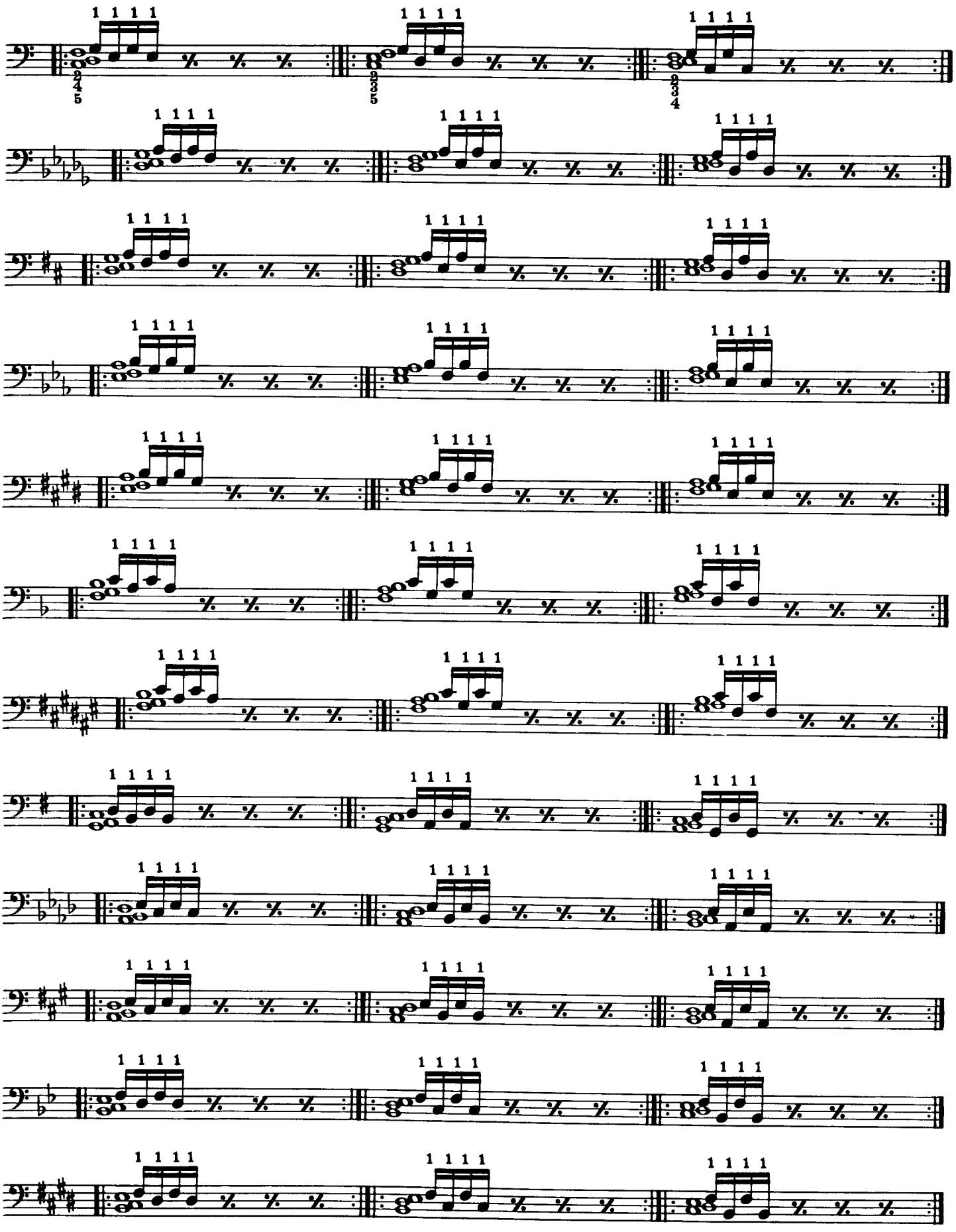
Exercises for the passing of the thumb.

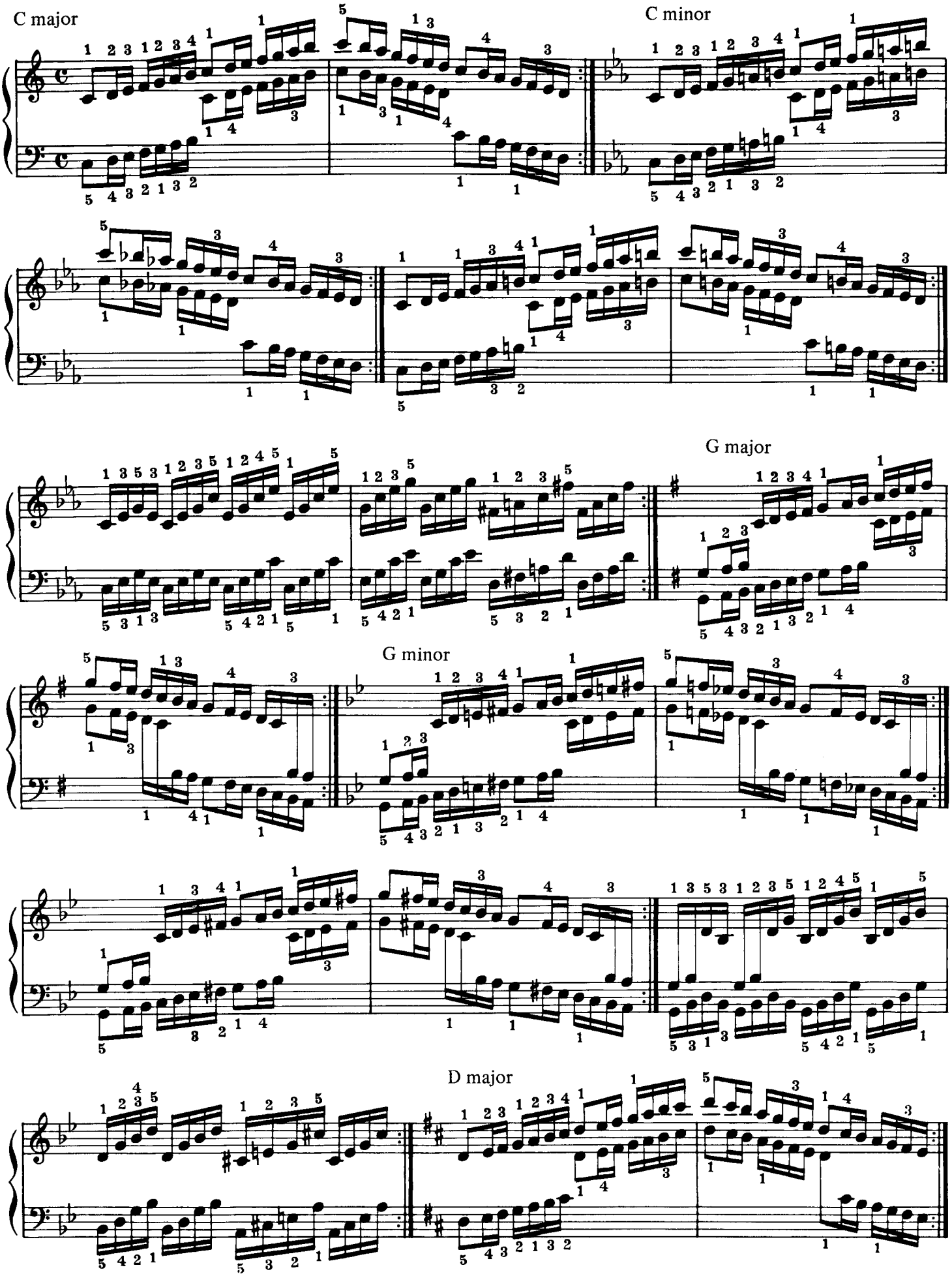
Right hand

47

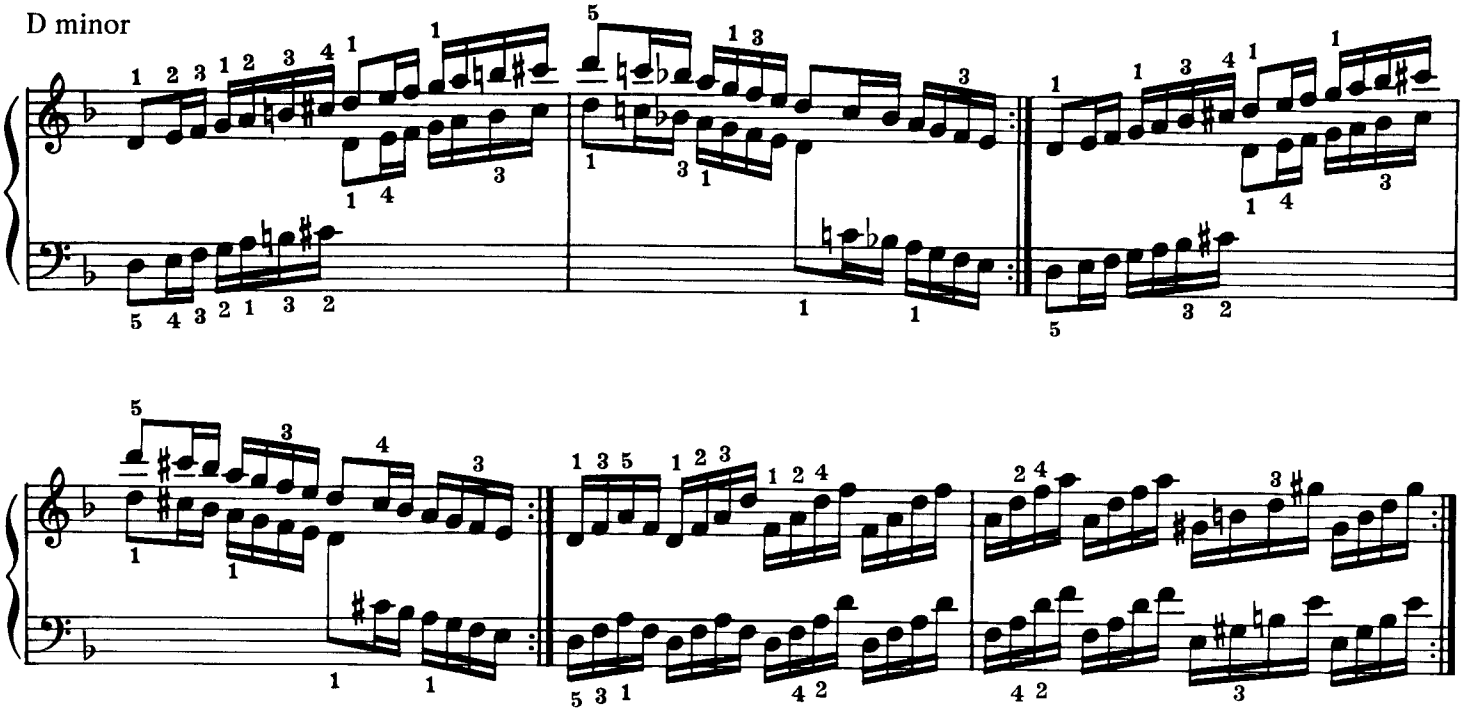


Left hand



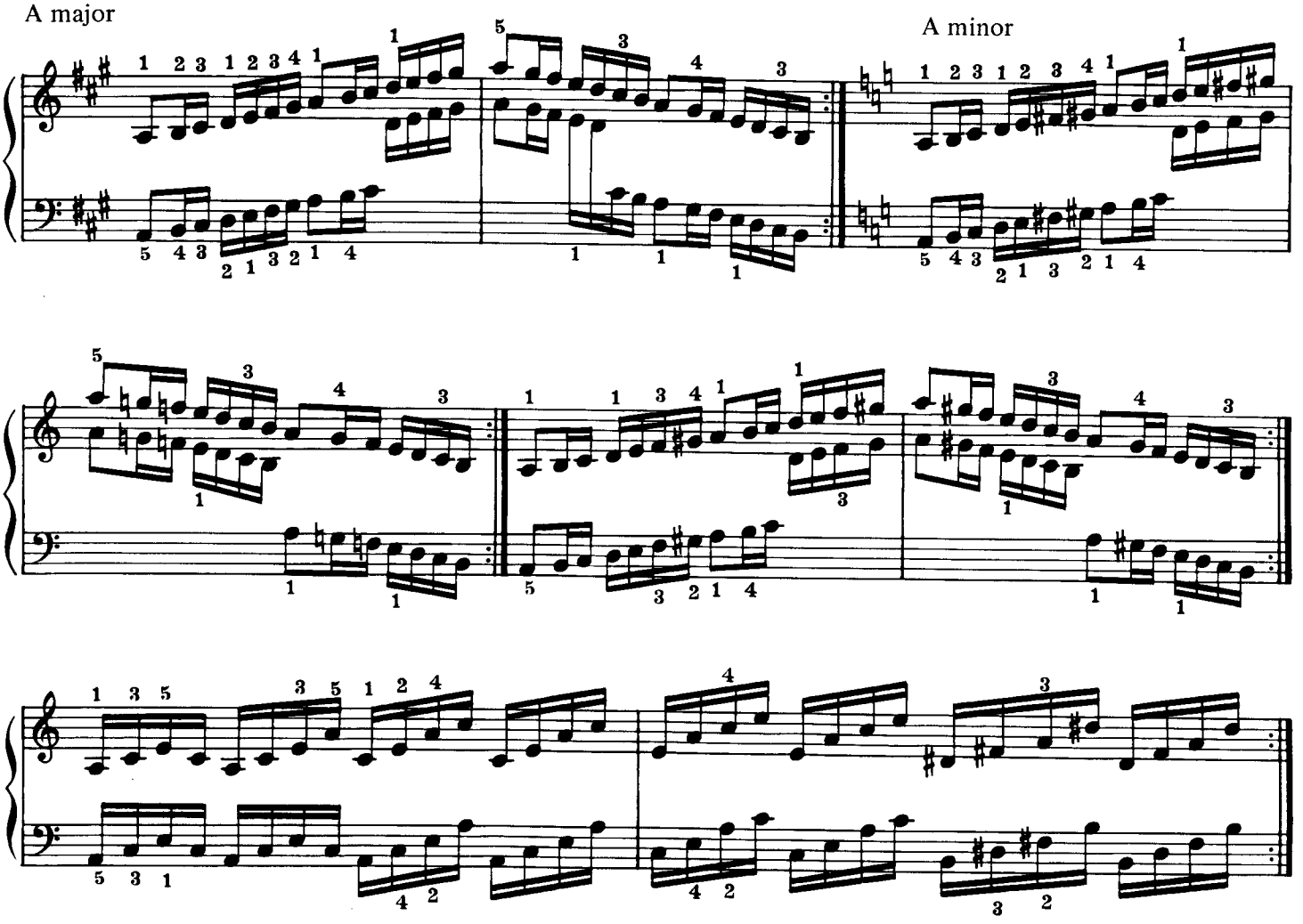

C major
C minor
48
G major
G minor
D major

D minor



A major

A minor

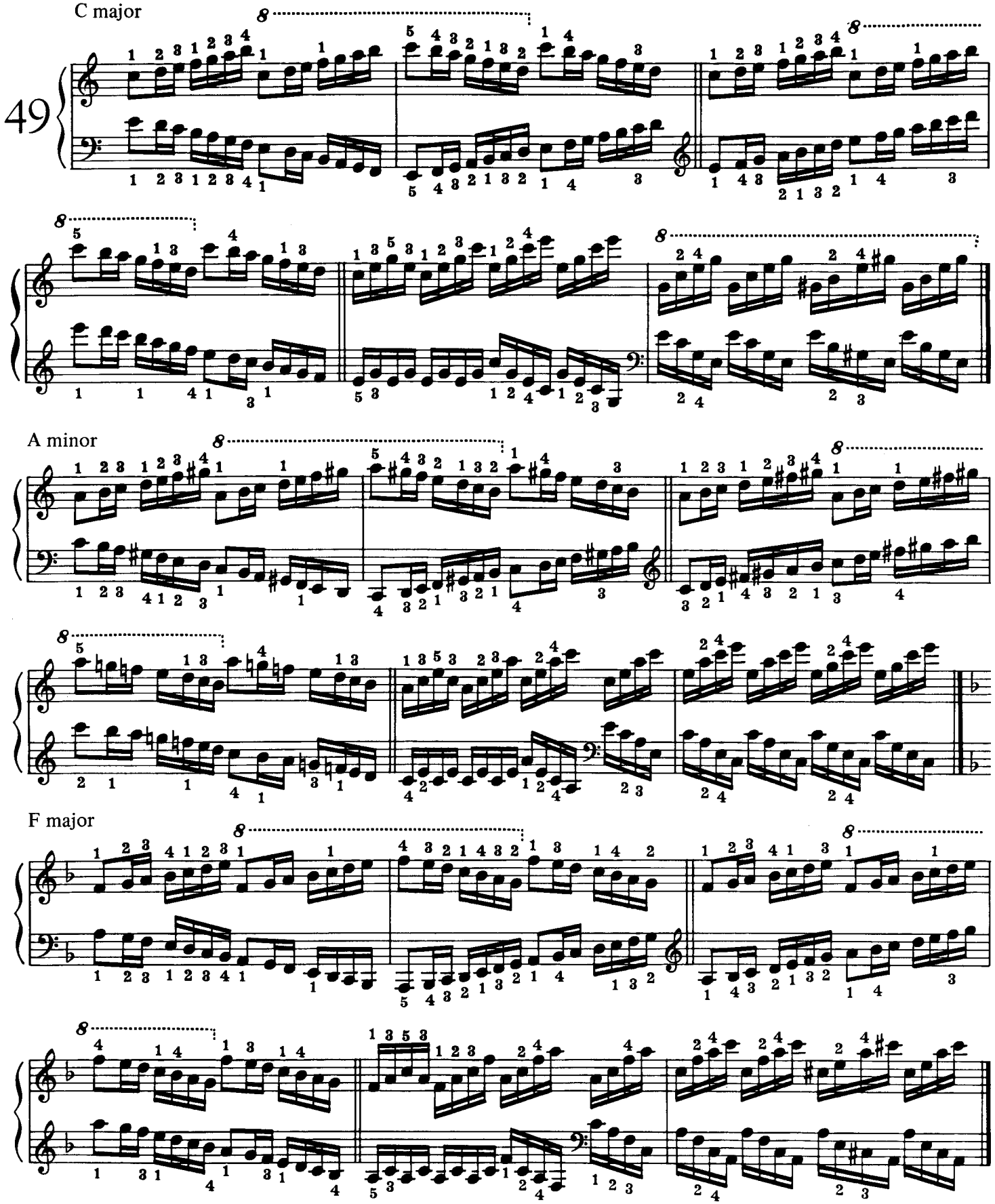


Continue in all major and minor keys following the circle of fifths.

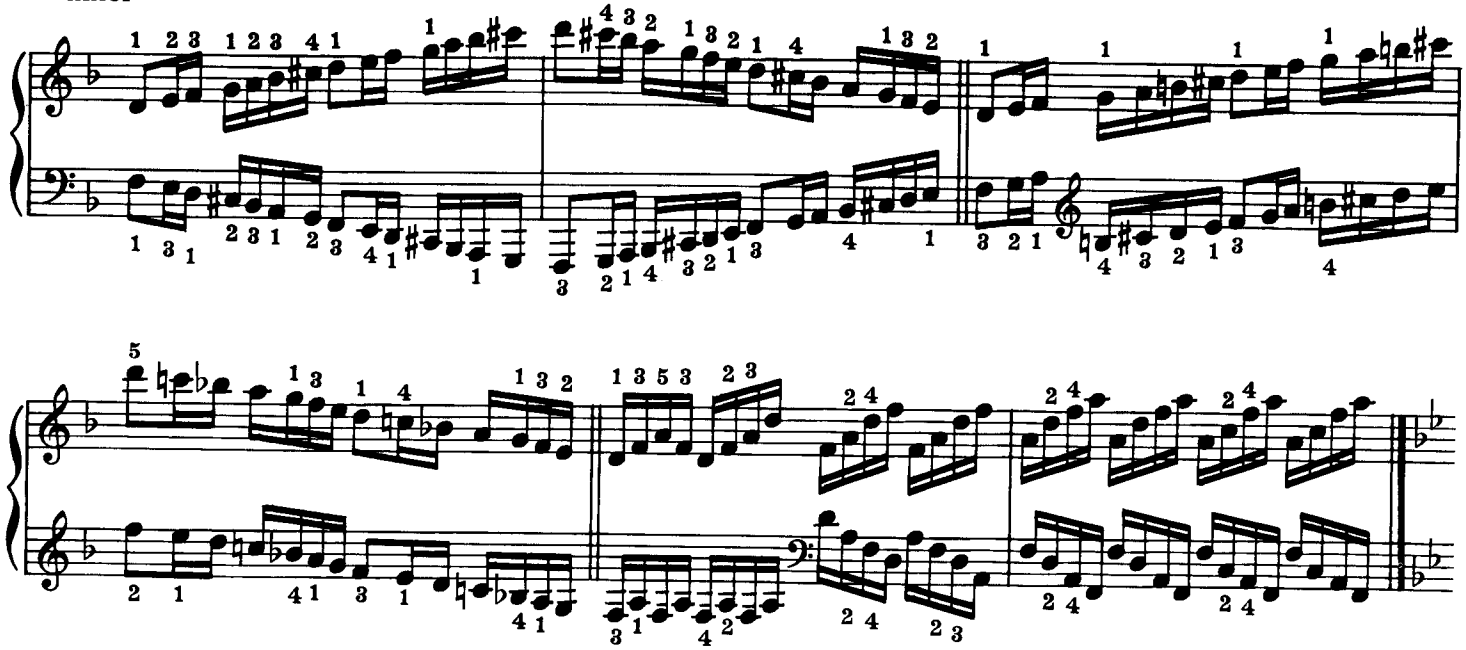
BOOK III

Scales in sixths and thirds. Scales alternating the hands.

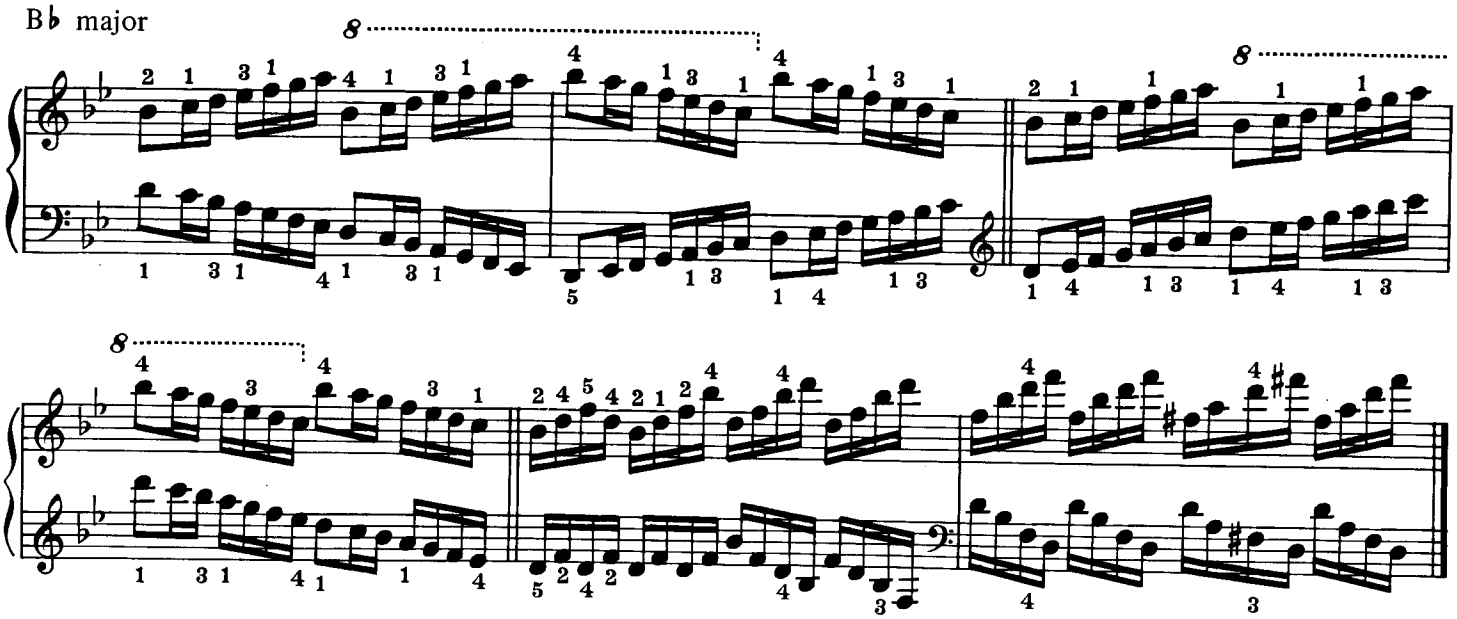
Scales in sixths in major, harmonic and melodic forms, in contrary and parallel motion. Carefully observe the fingering pattern.



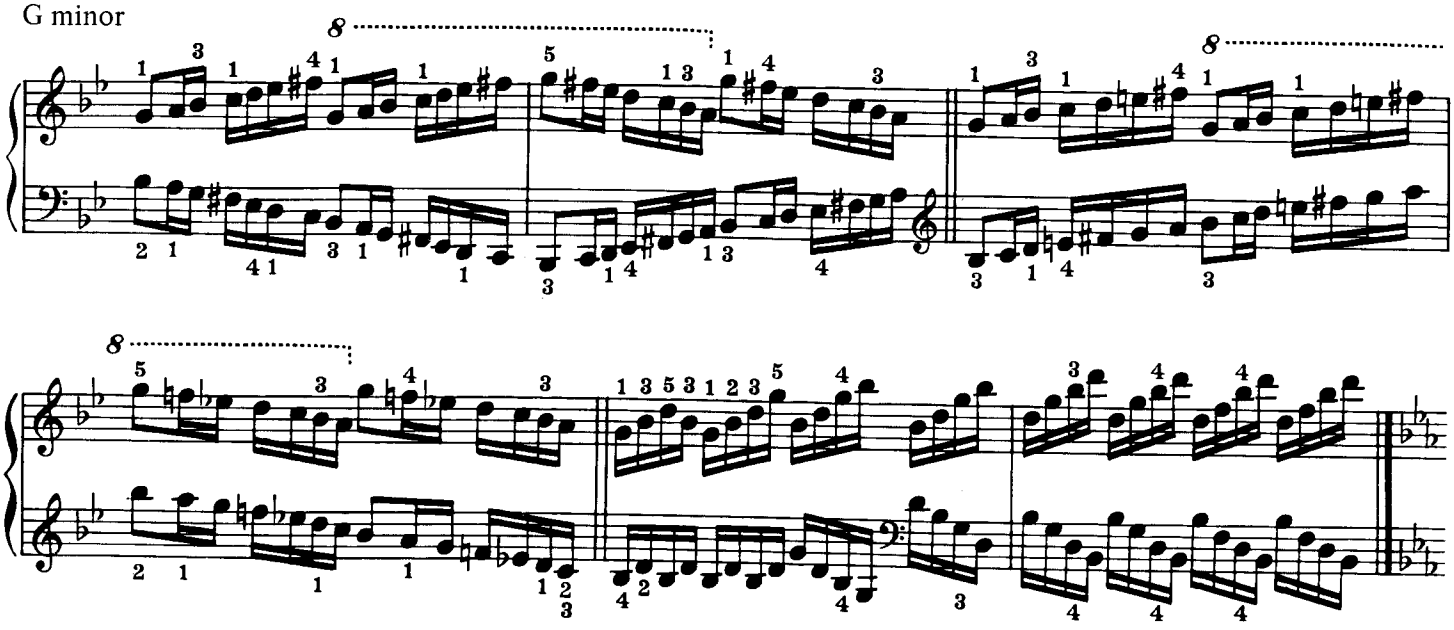
D minor

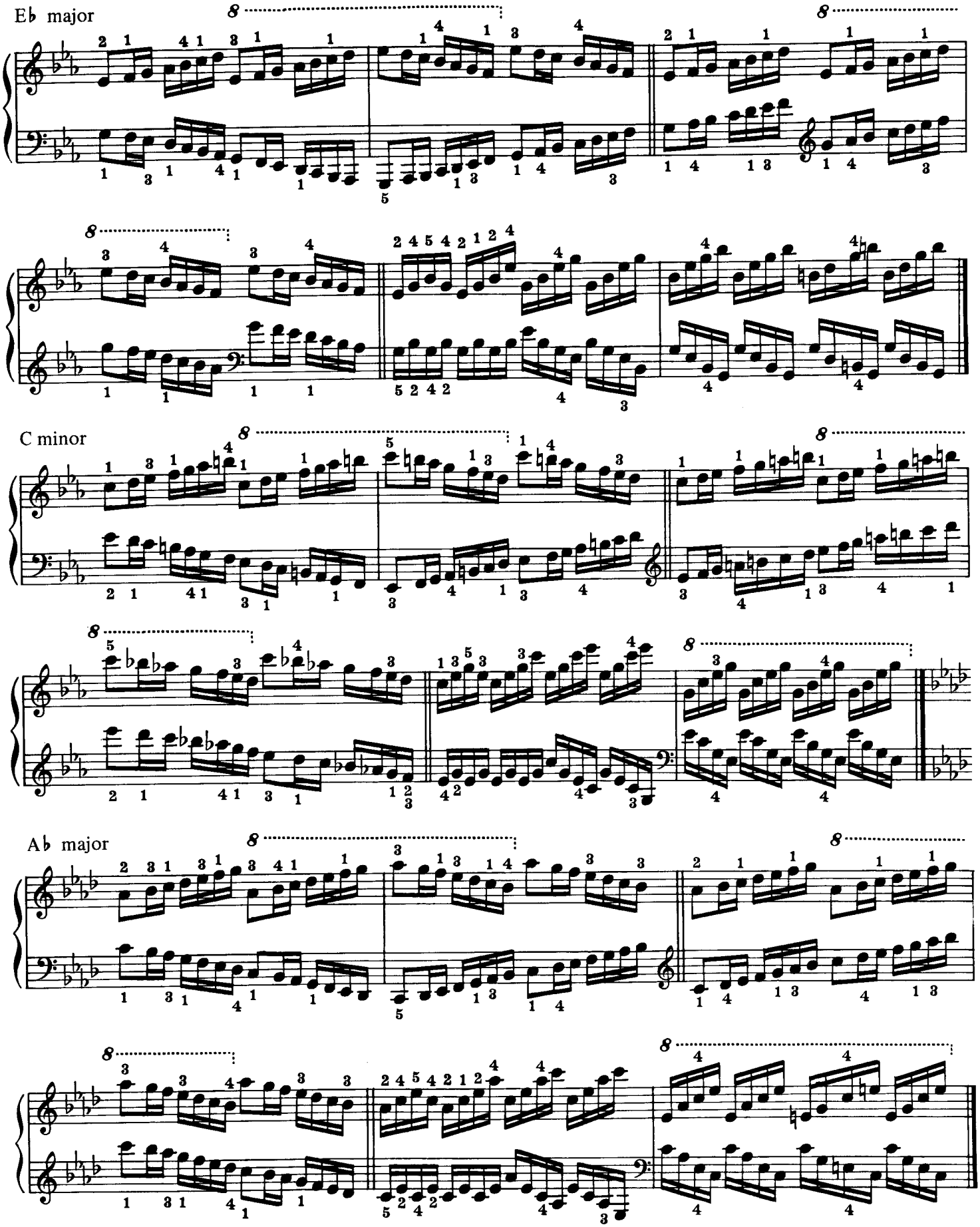


B♭ major



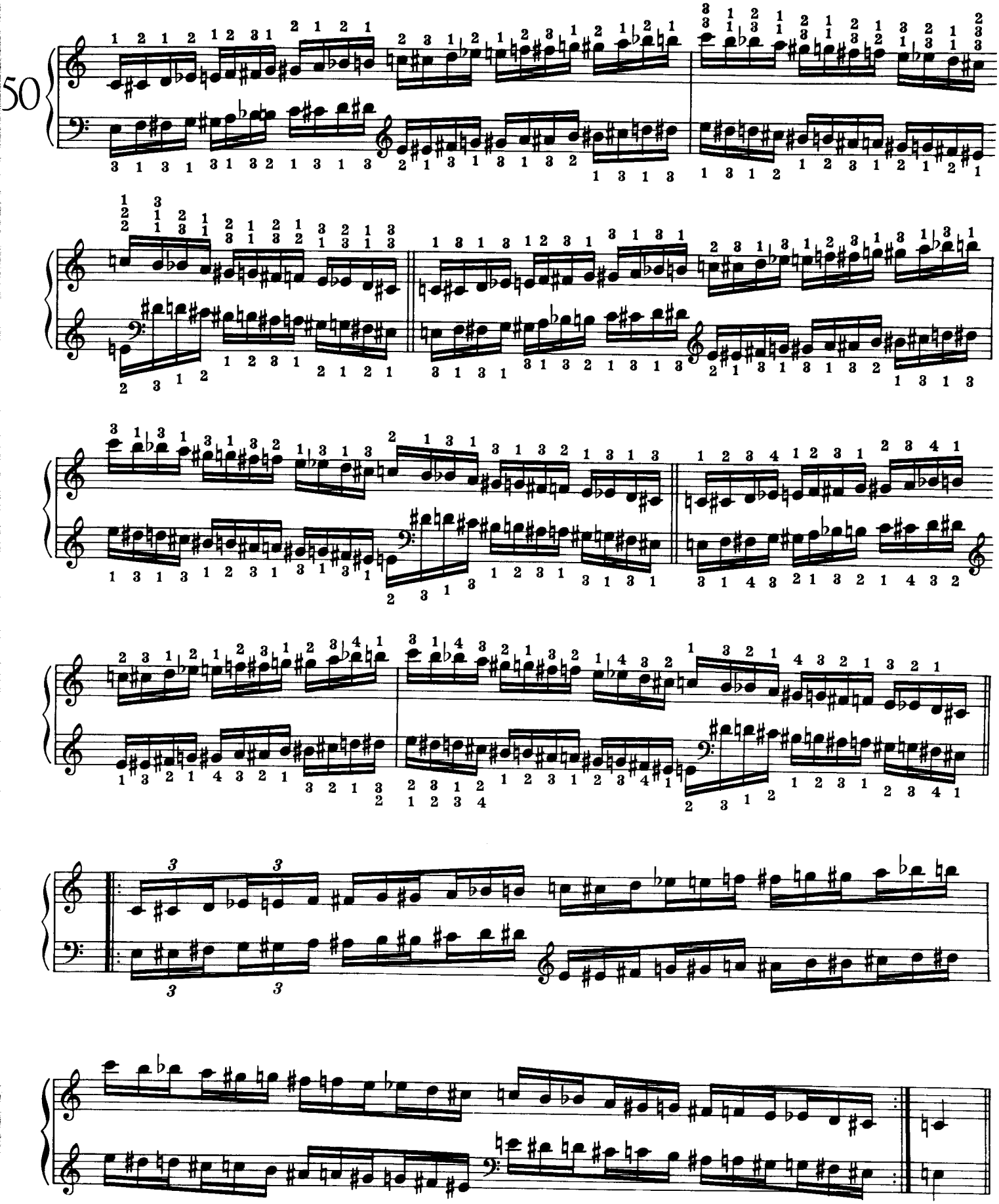
G minor



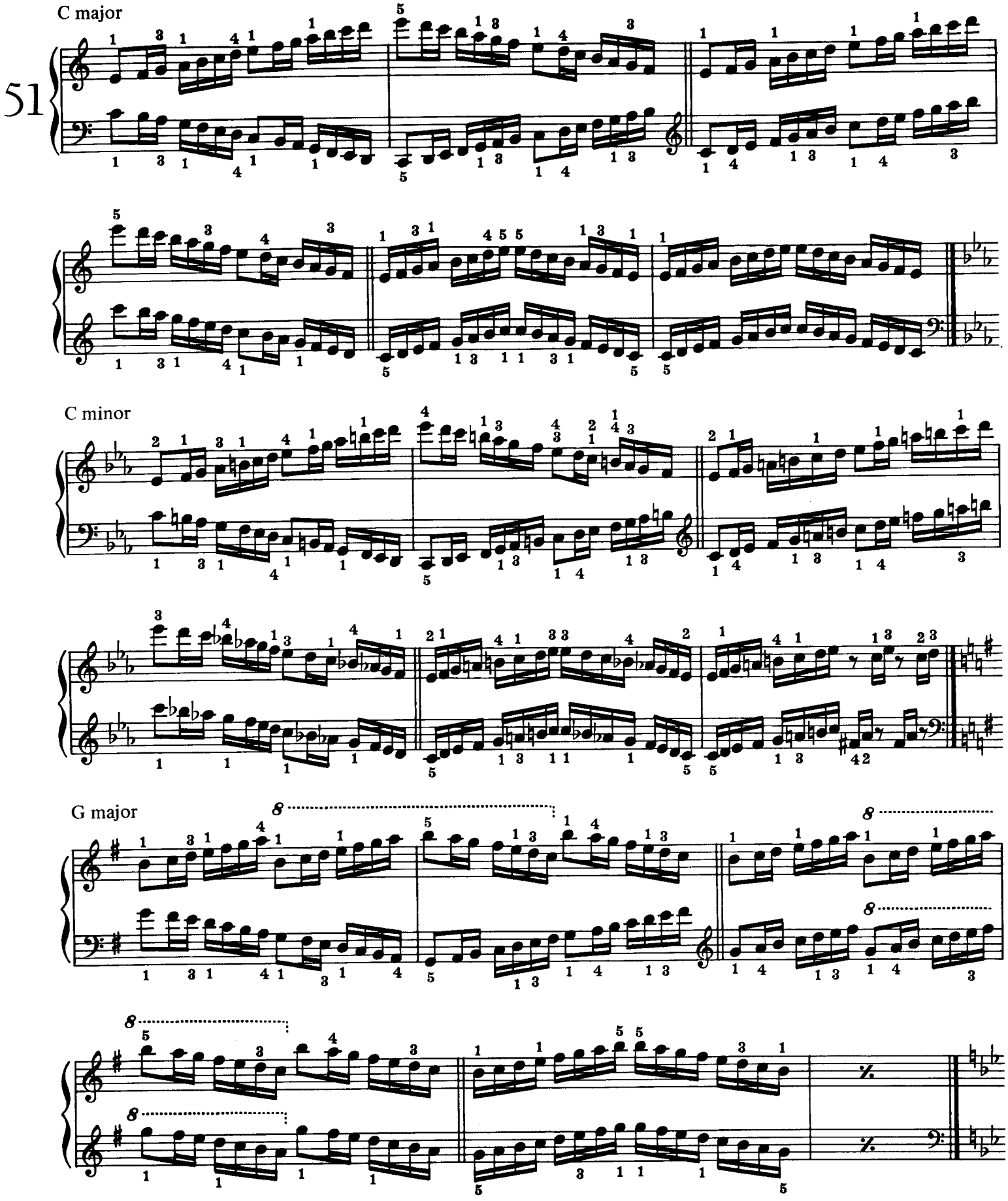


Continue in all major and minor keys following the circle of fifths.

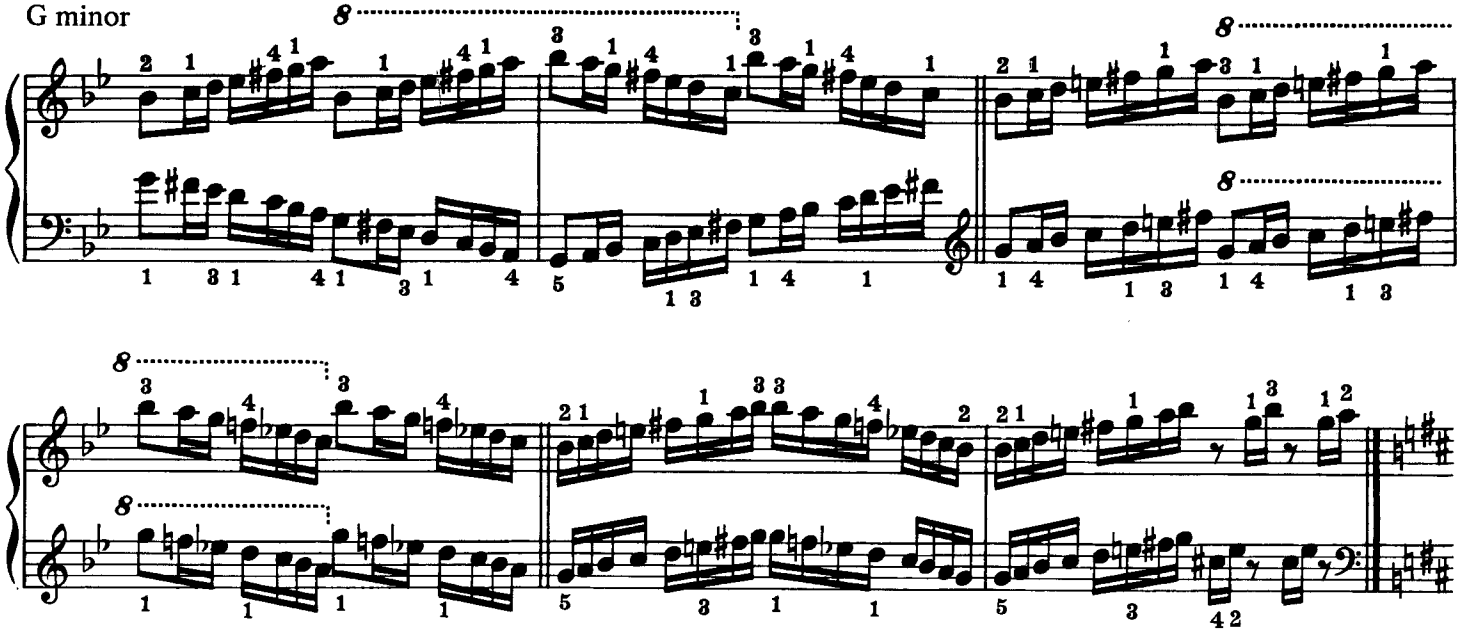
Chromatic scales in sixths in parallel motion. Observe the different fingerings in each model.



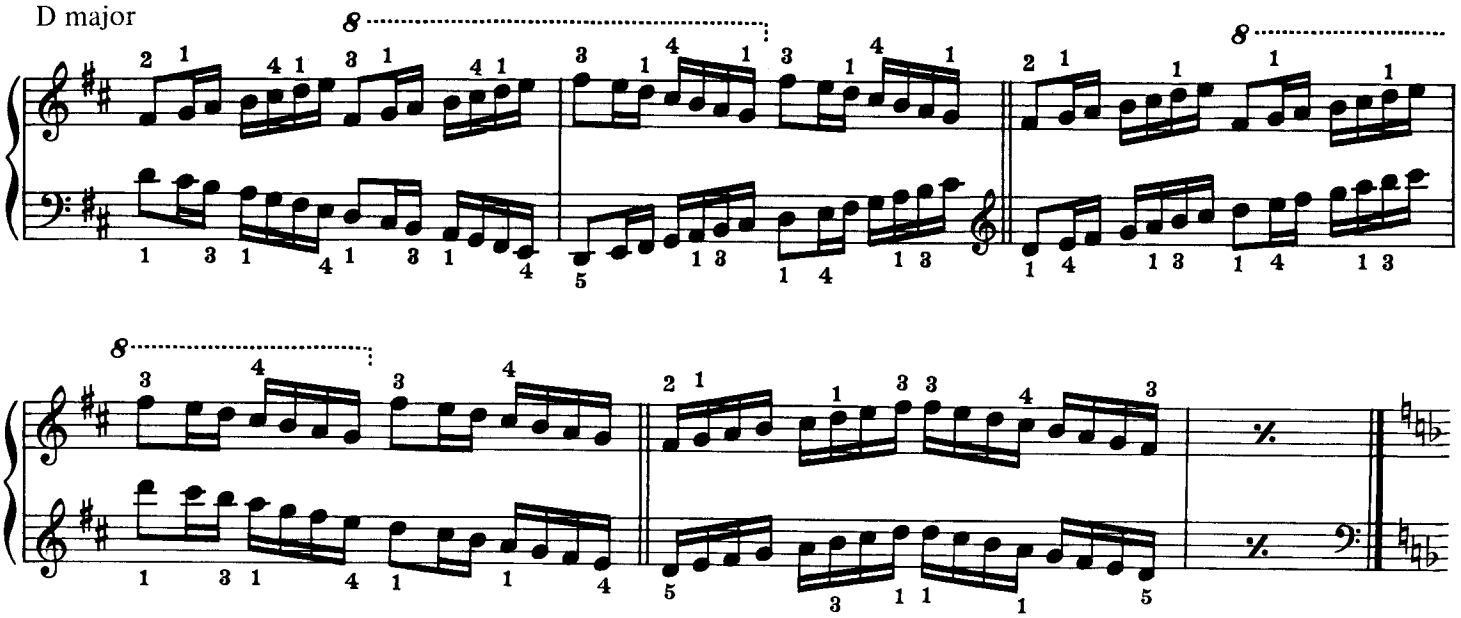
Scales in thirds in major, harmonic and melodic forms in contrary and parallel motion.



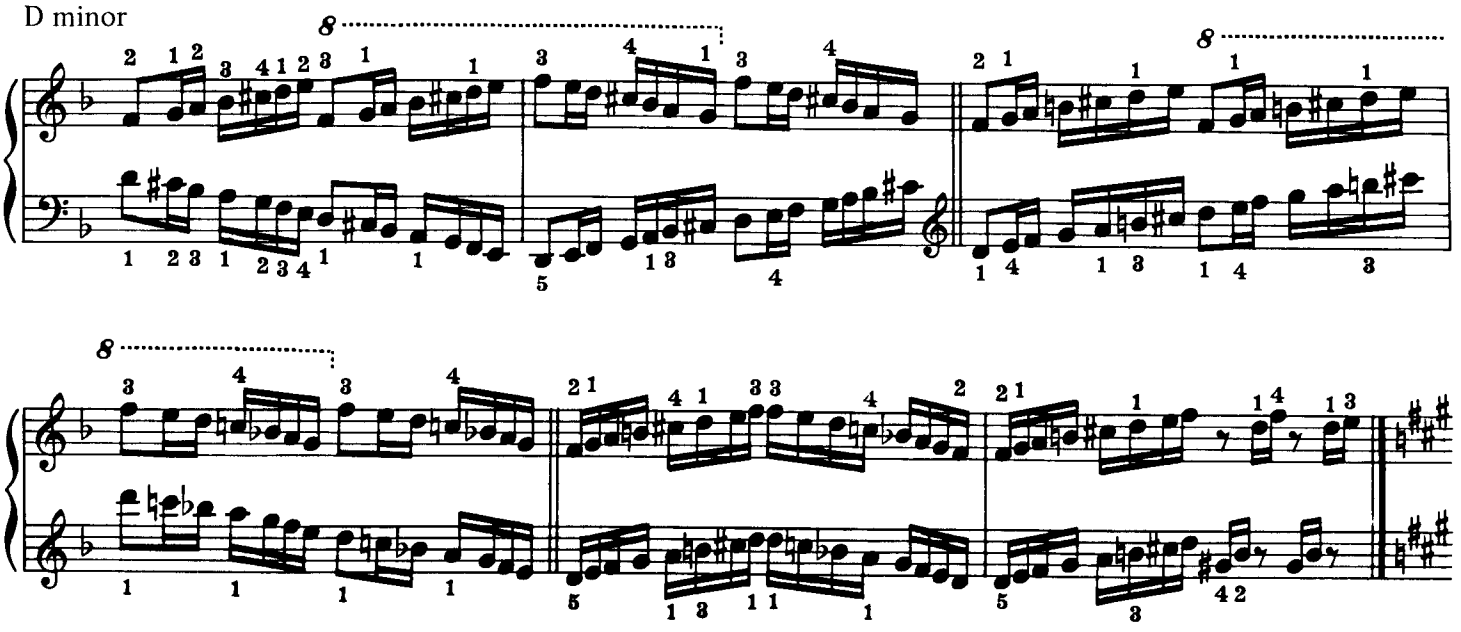
G minor



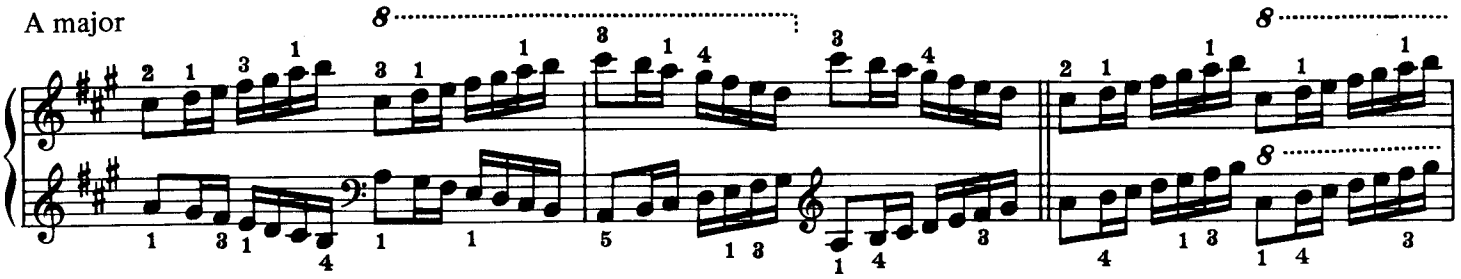
D major

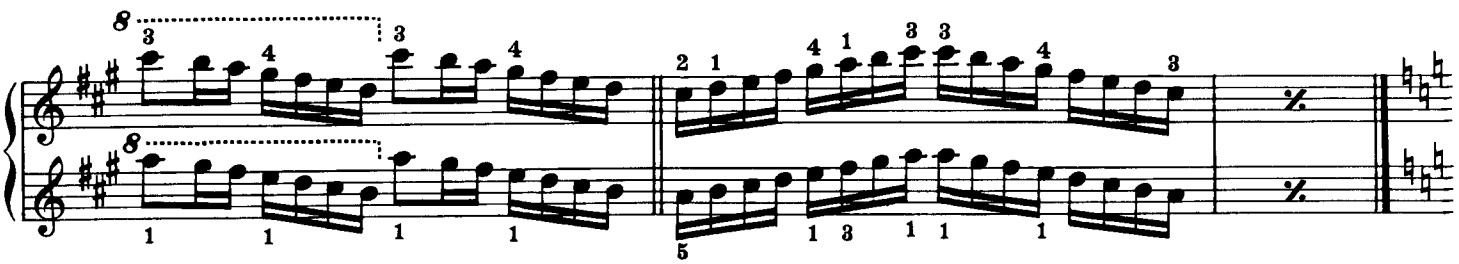


D minor

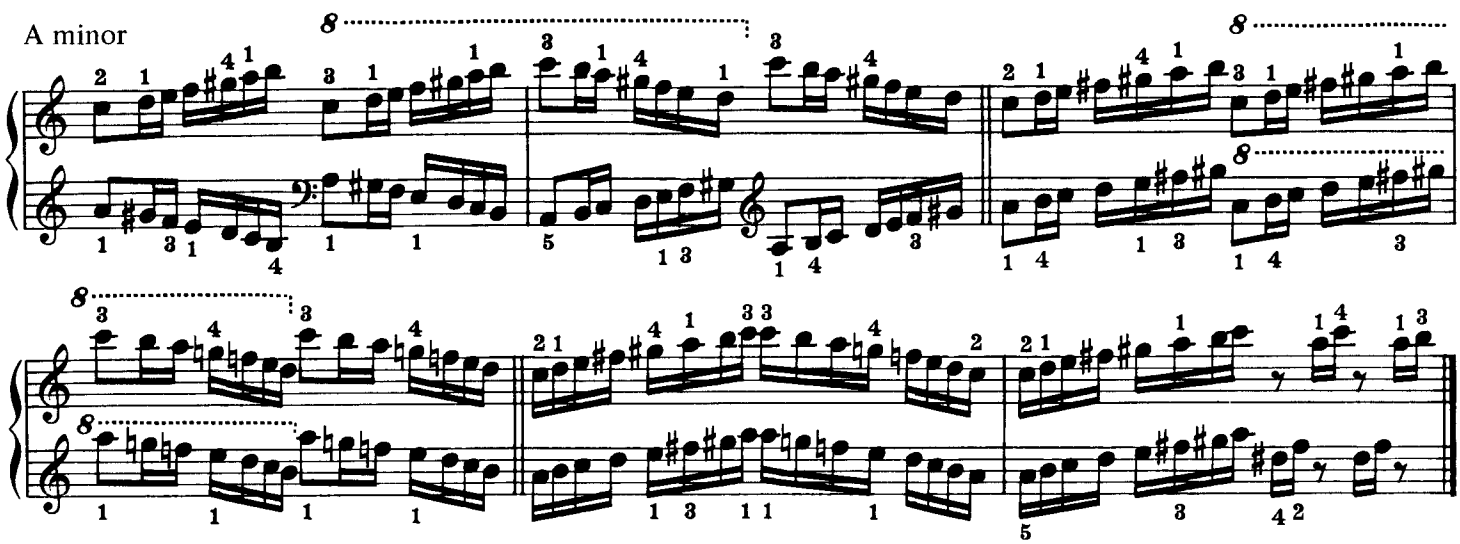


A major



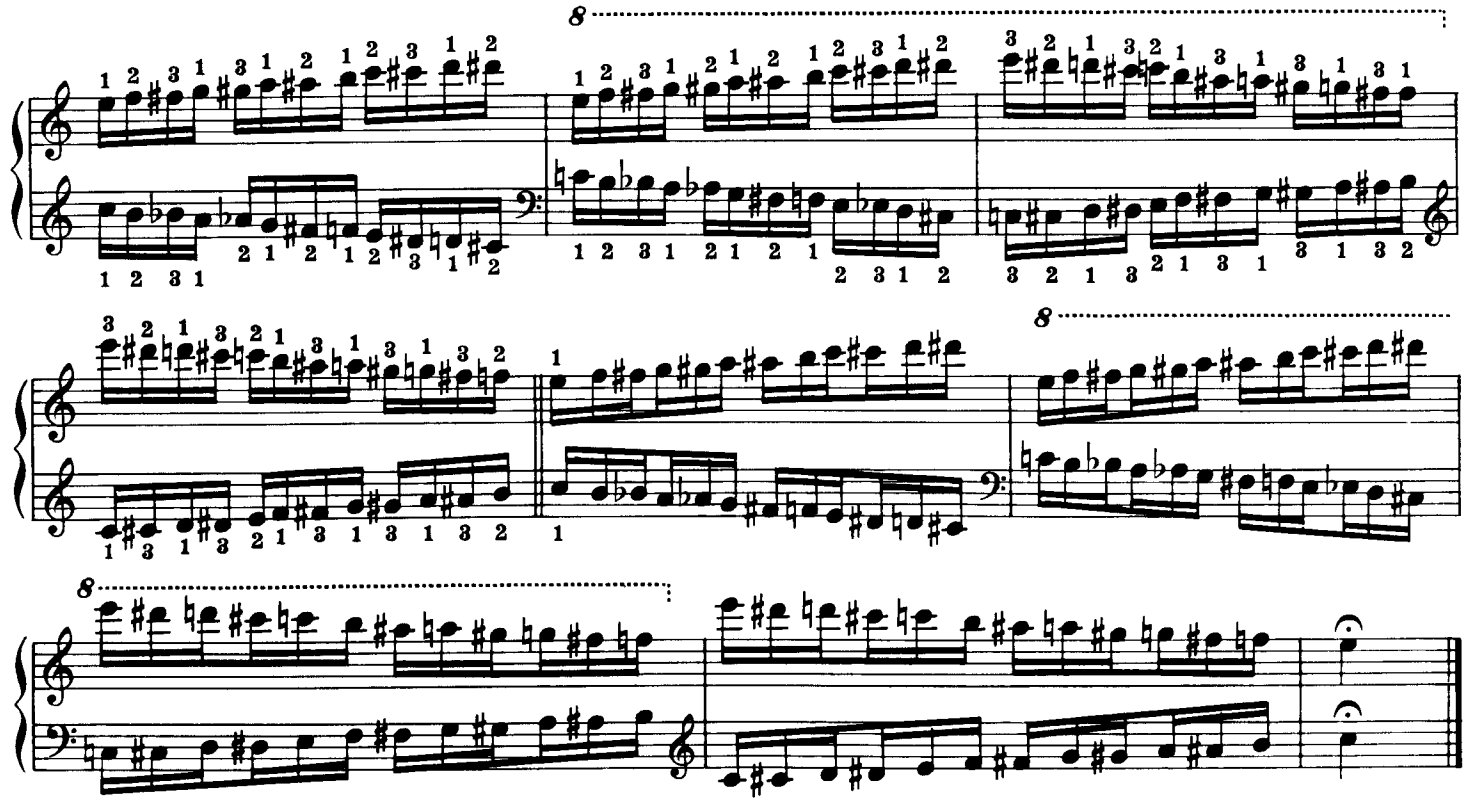


A minor

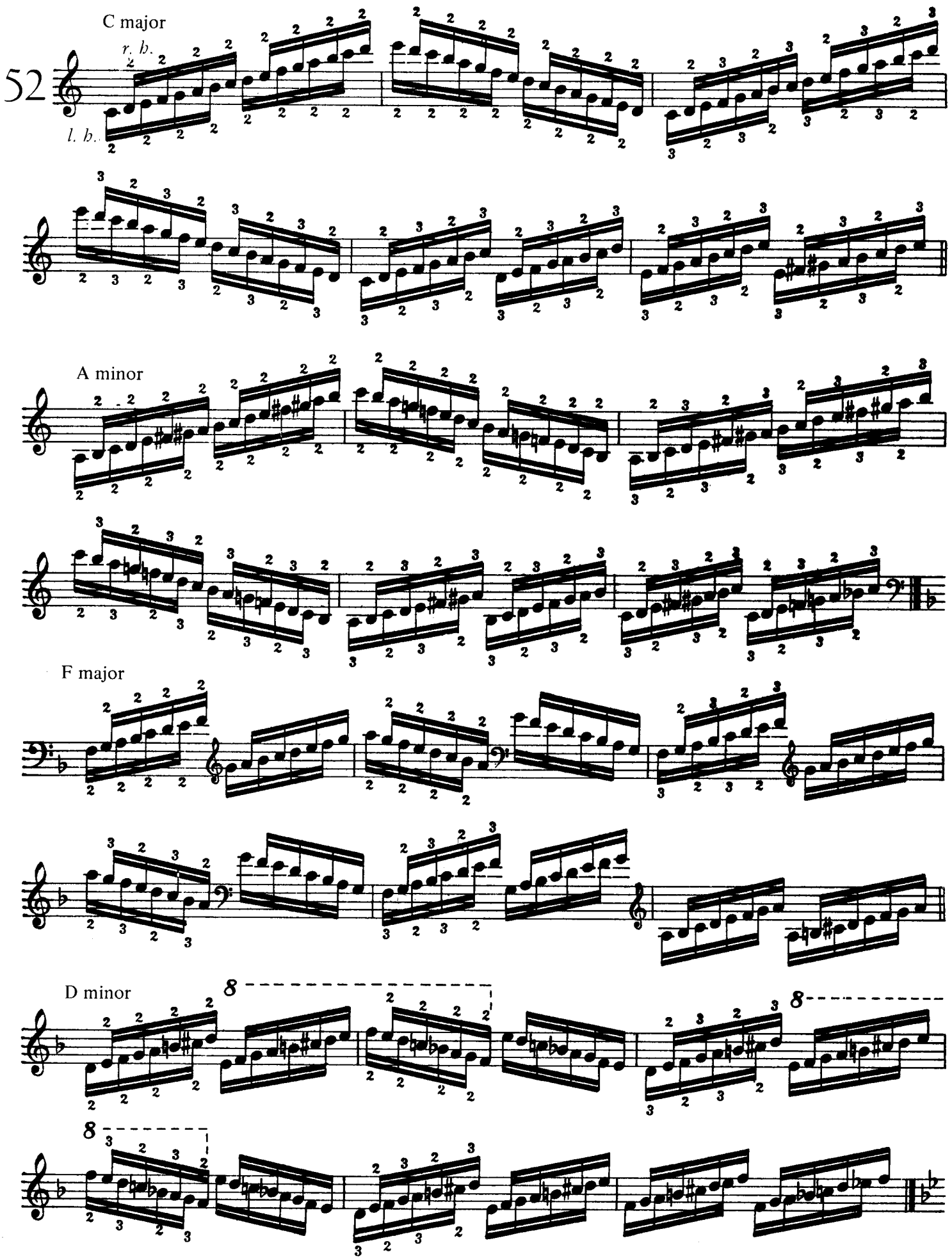


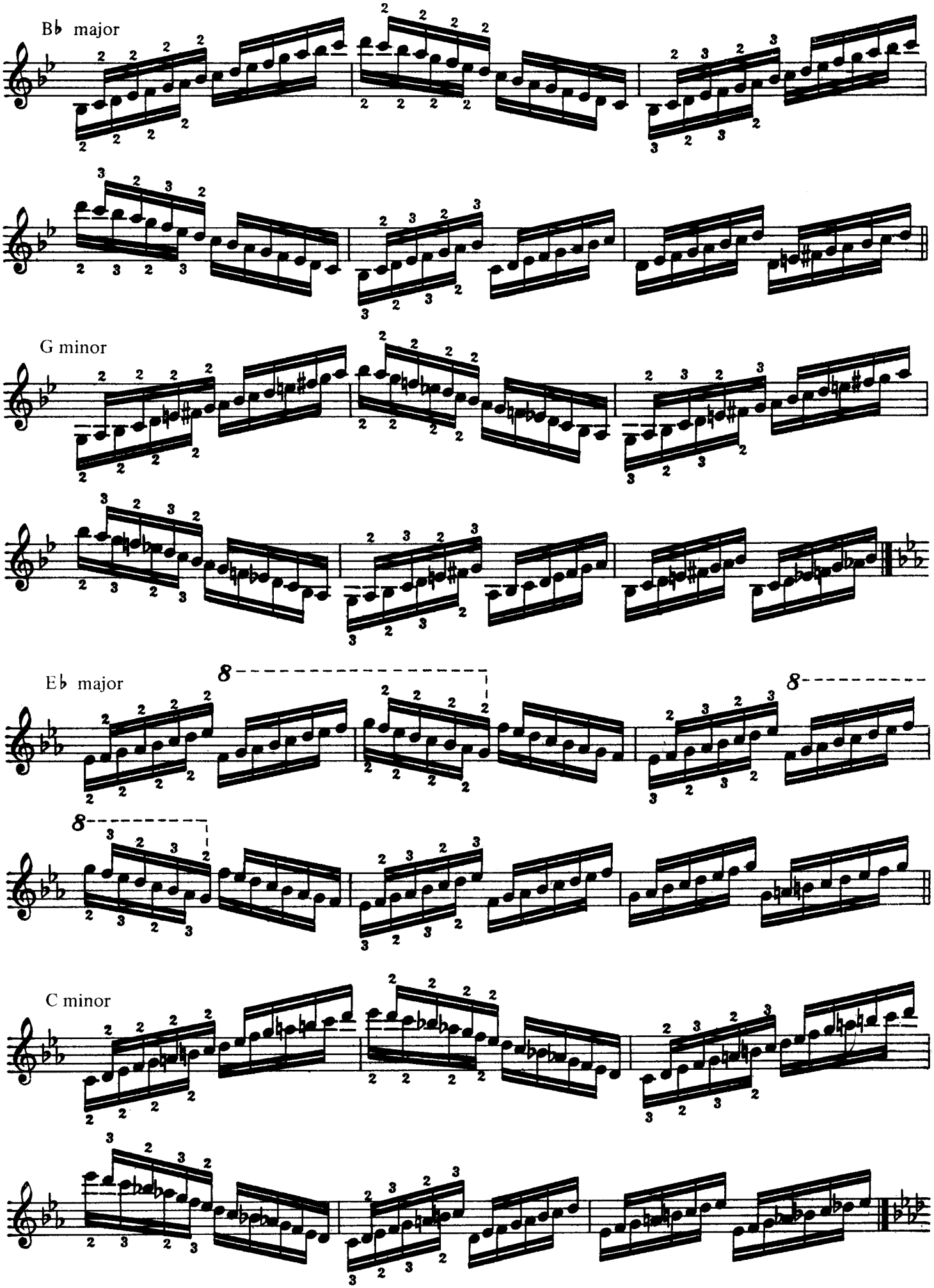
Continue in all major and parallel minor keys following the circle of fifths.

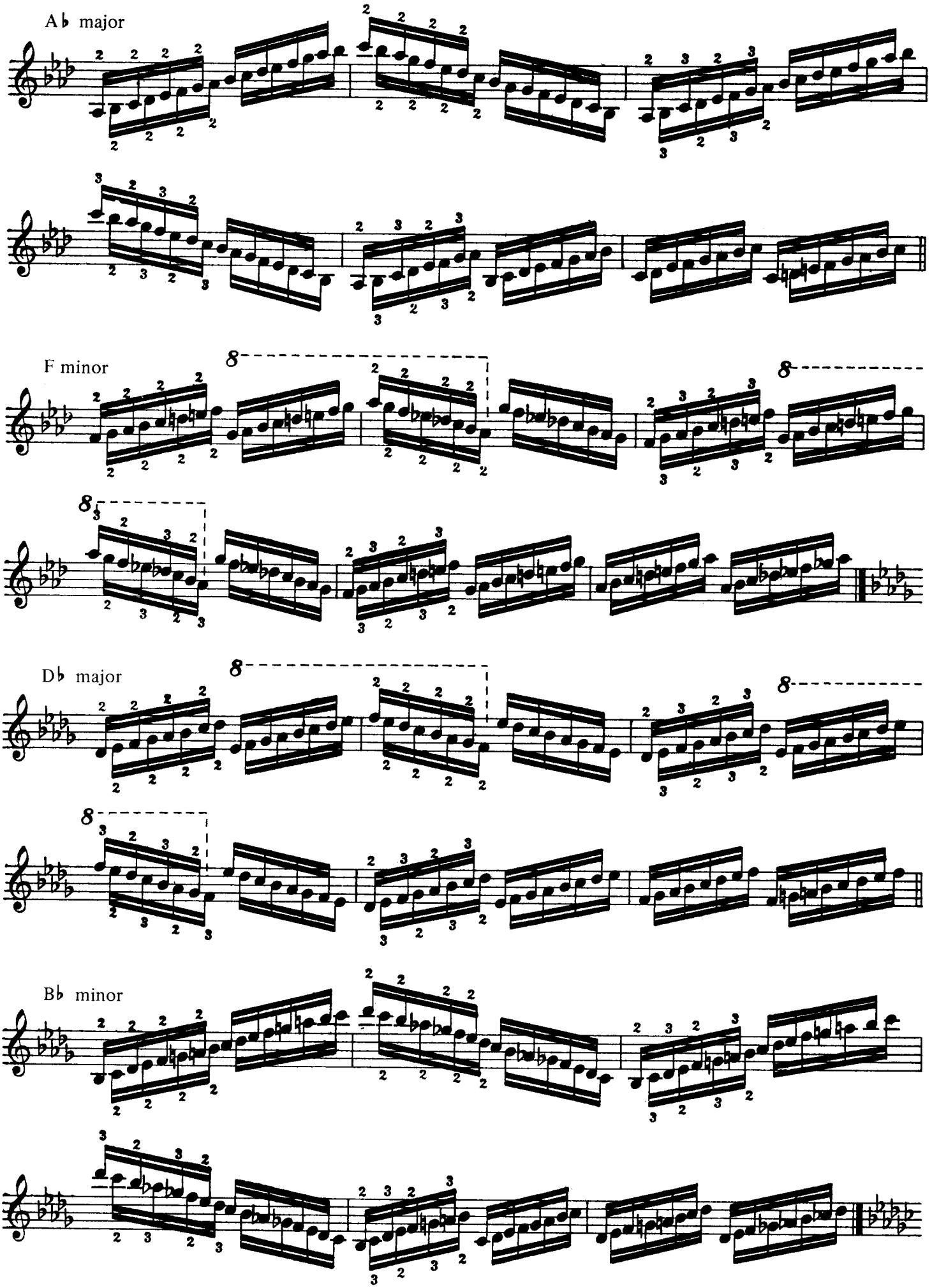
Chromatic scales in thirds in contrary motion. Observe the given fingering.

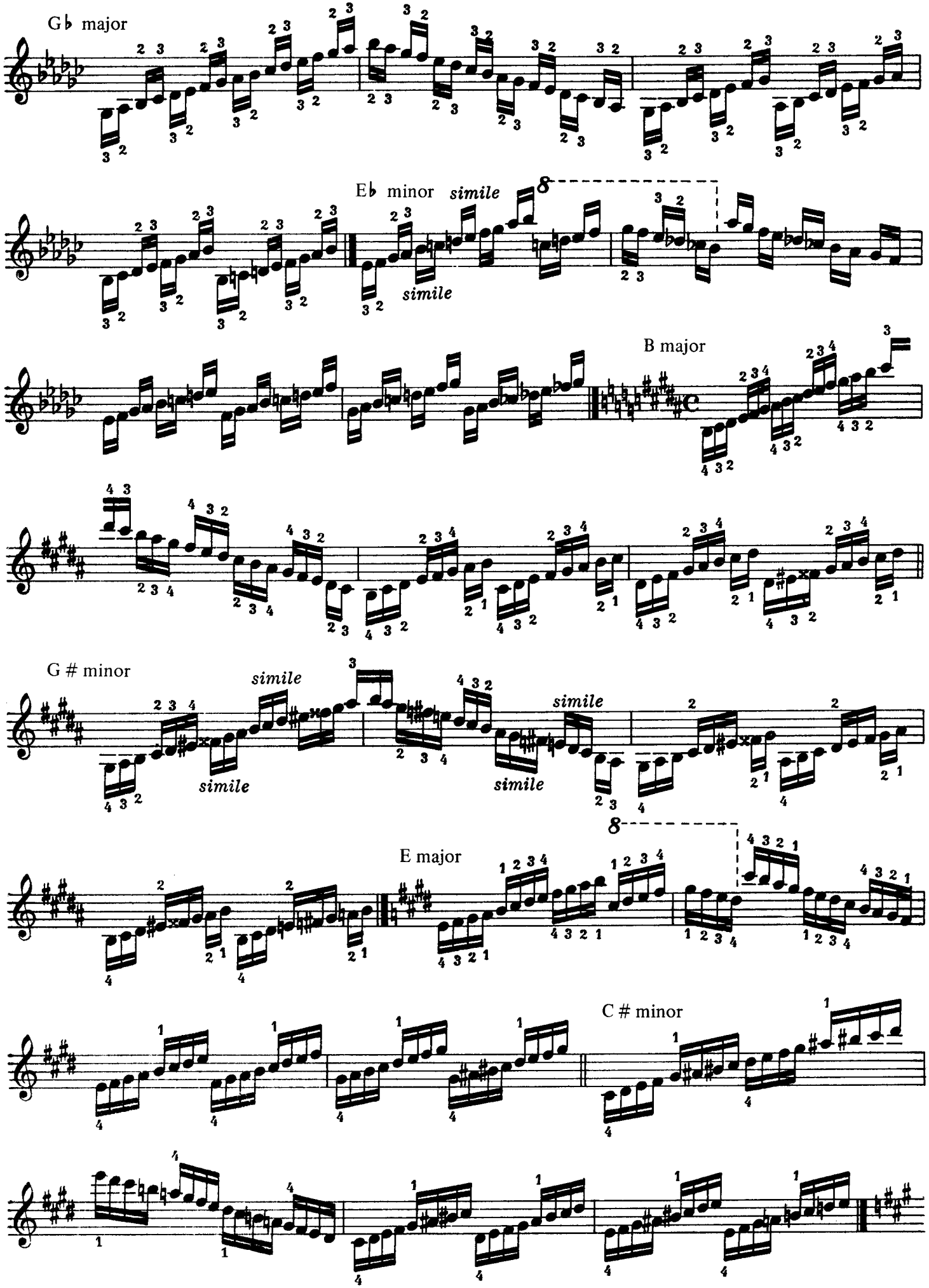


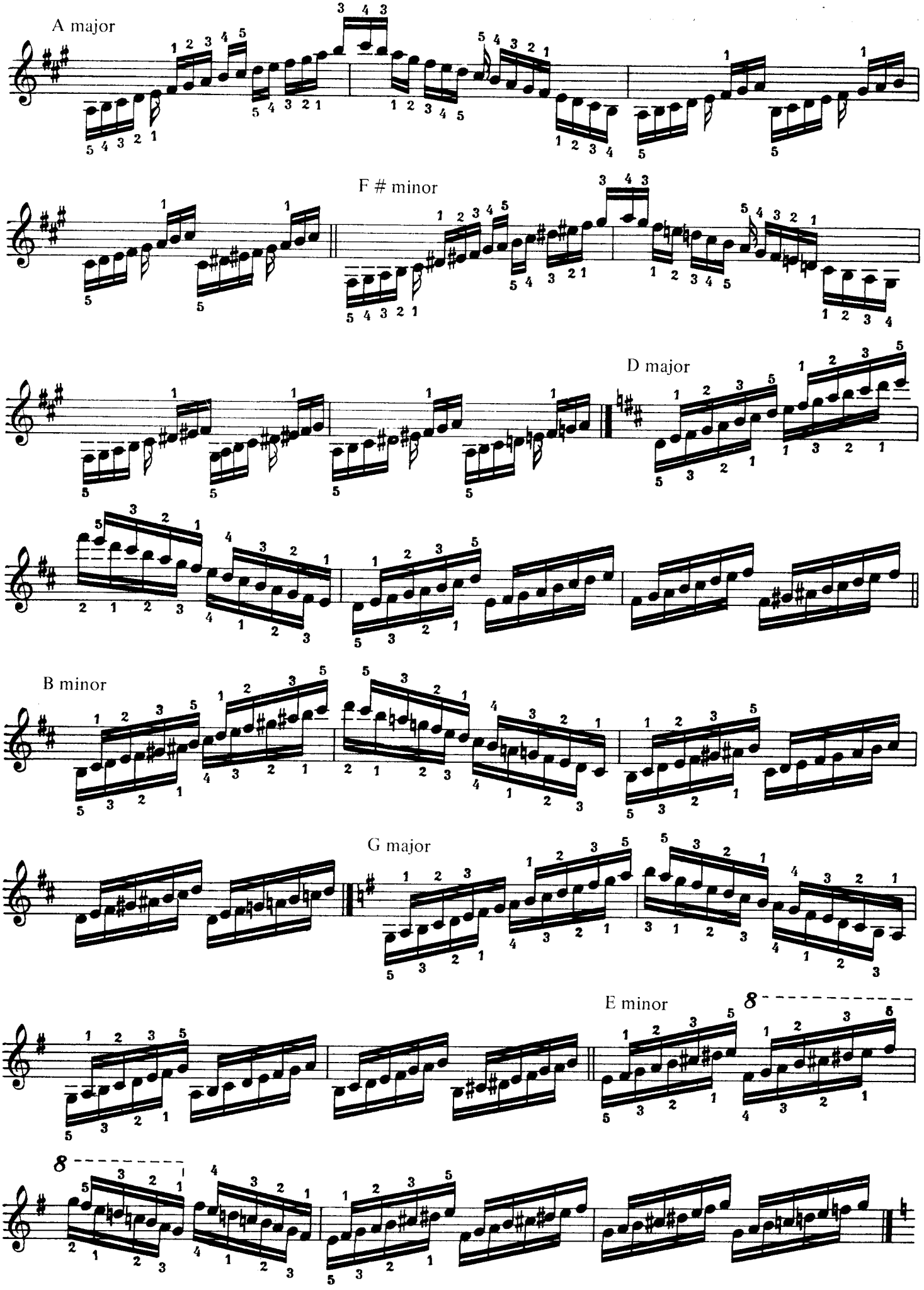
Scales alternating the hands, combining one, two, three and four notes.




B♭ major
G minor
E♭ major
C minor

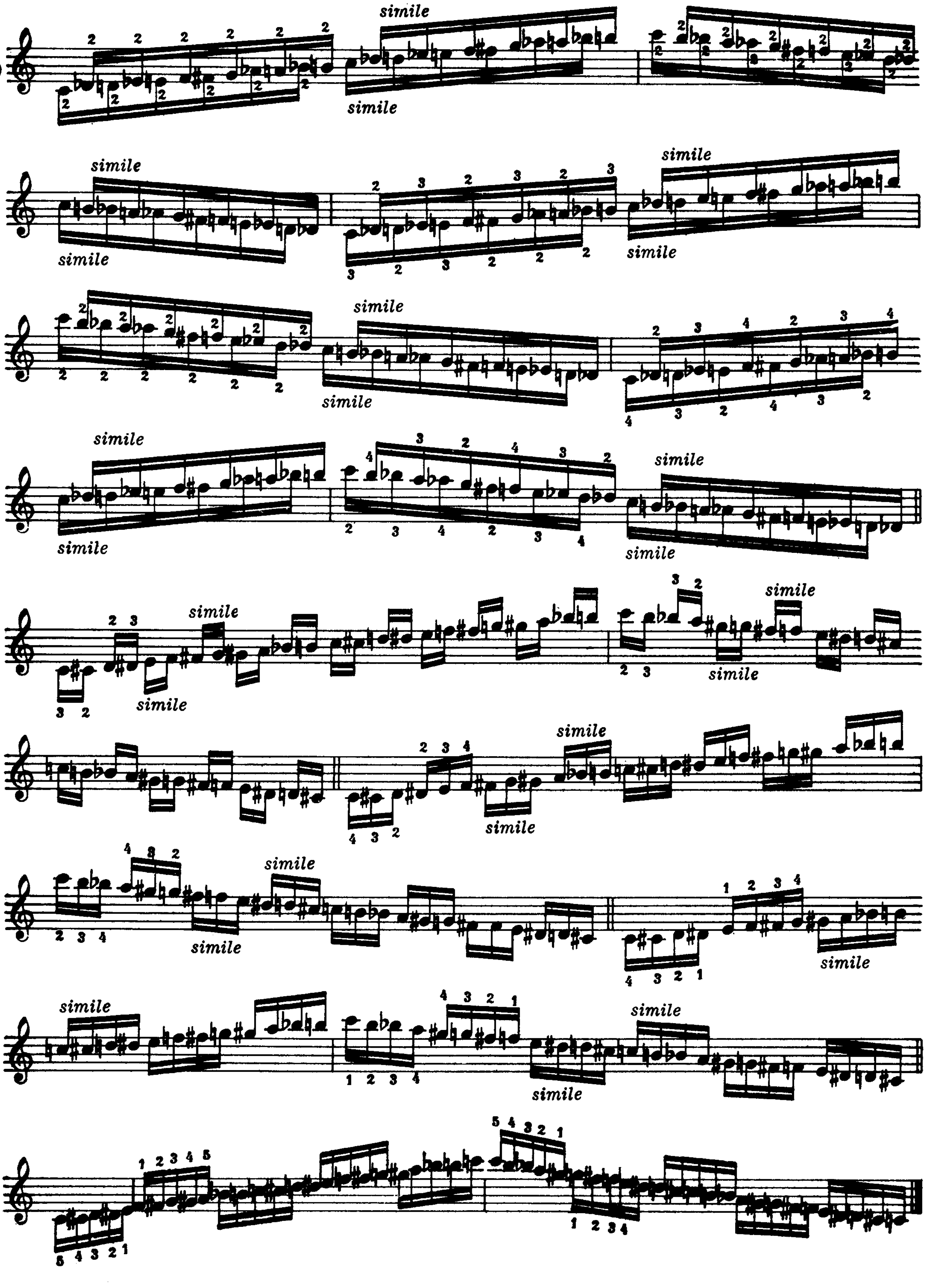

A♭ major
F minor
D♭ major
B♭ minor


G♭ major
E♭ minor
simile
B major
G # minor
E major
C # minor


A major
F # minor
D major
B minor
G major
E minor

Chromatic scales, alternating the hands, combining one, two, three and 4 notes.

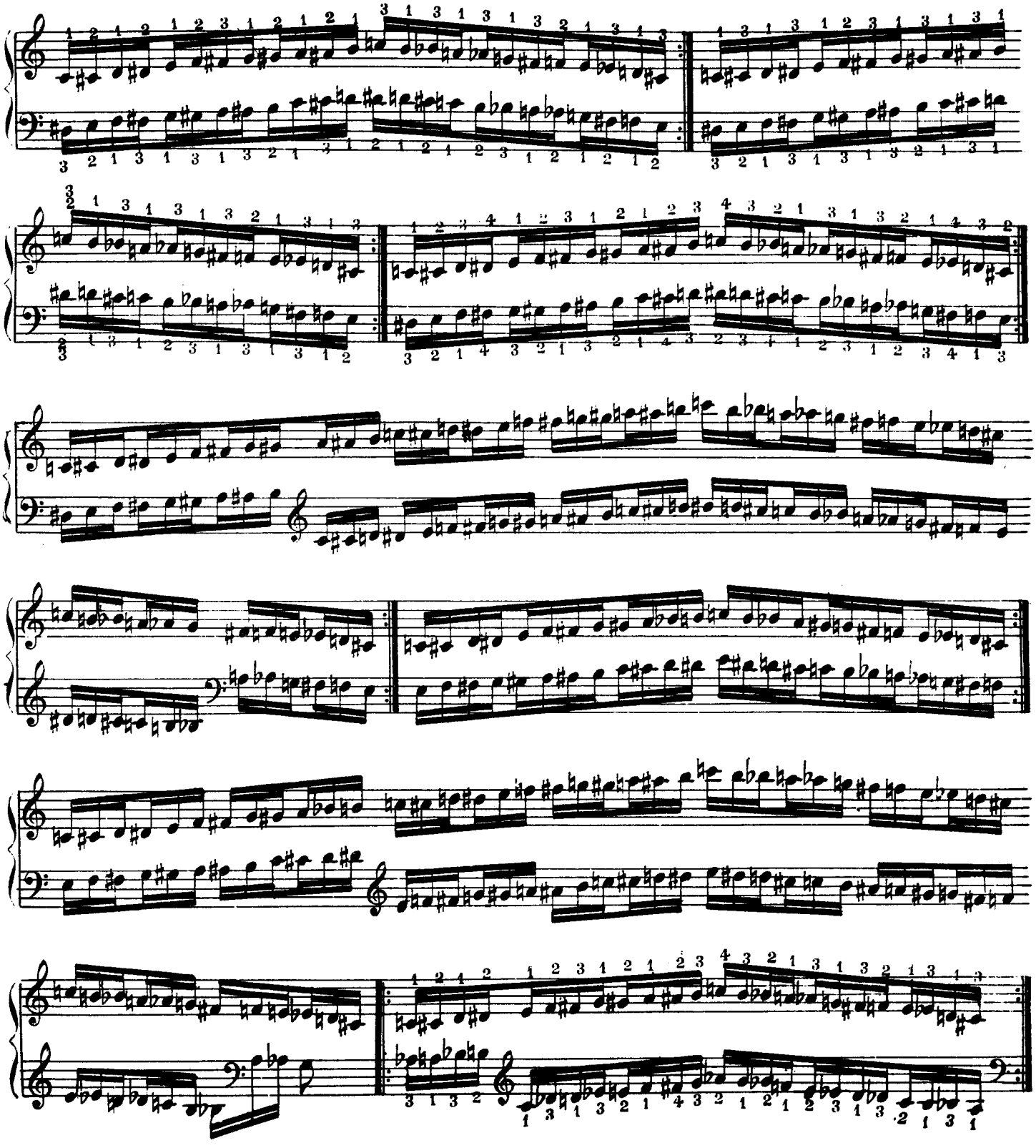
53

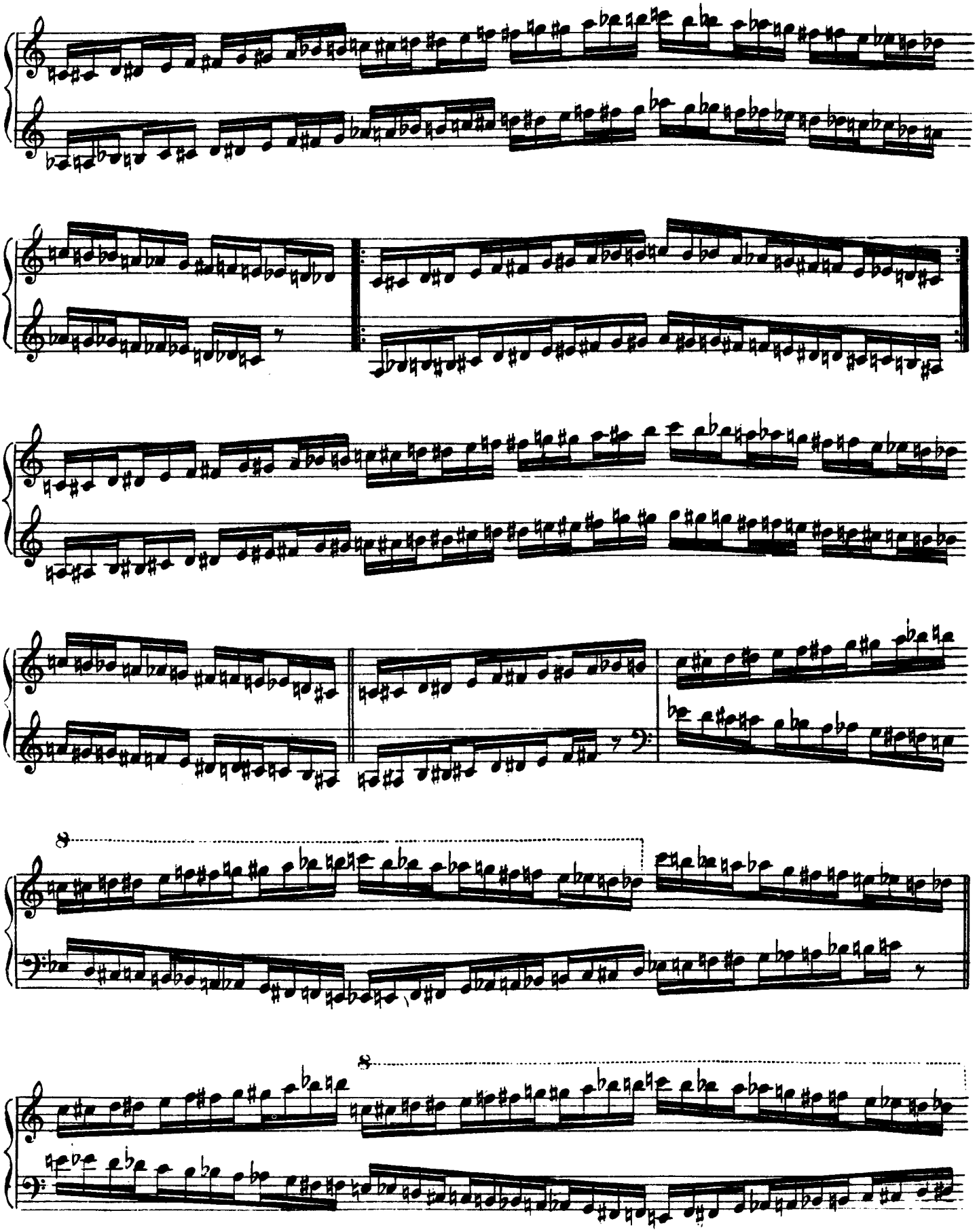


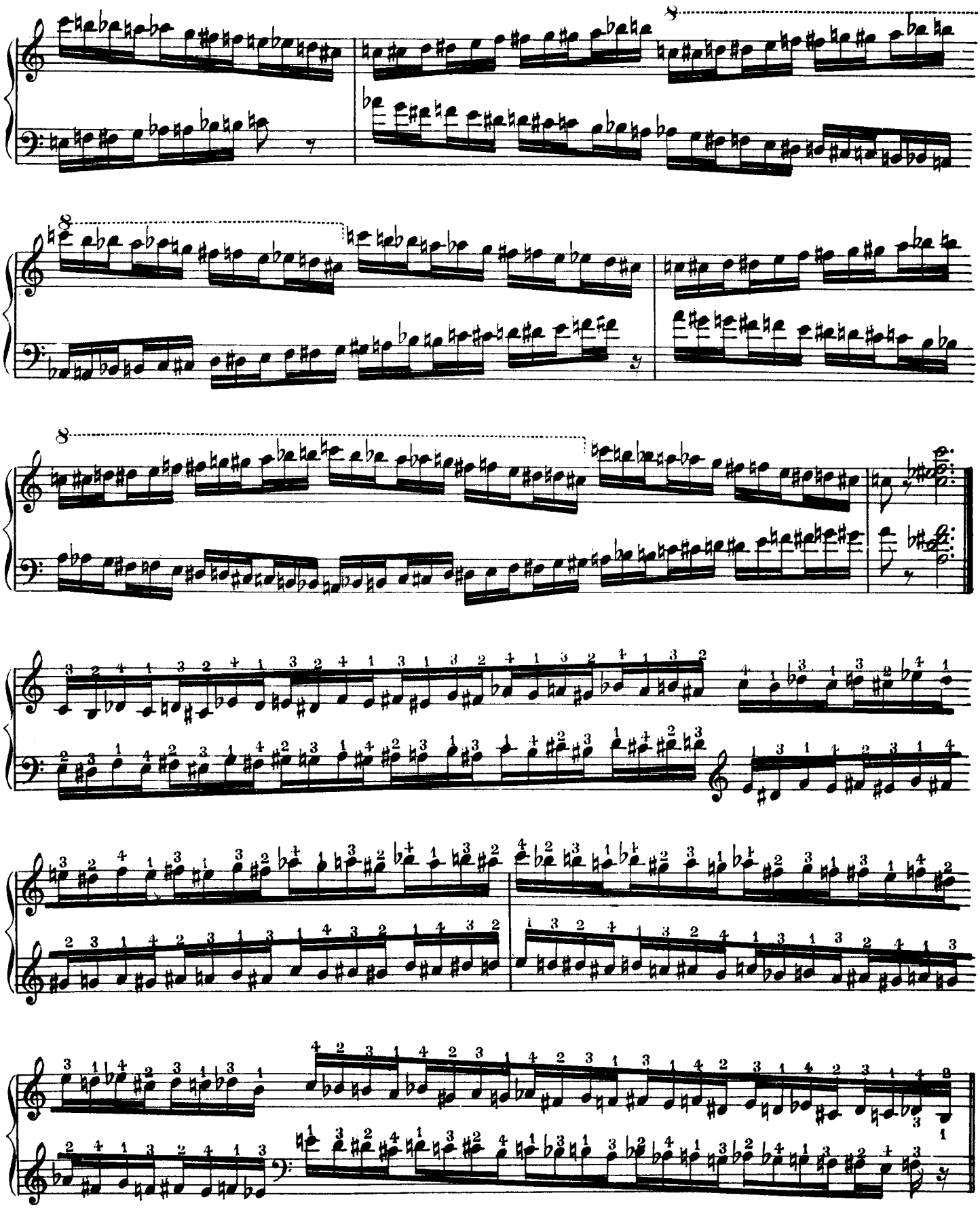
BOOK IV

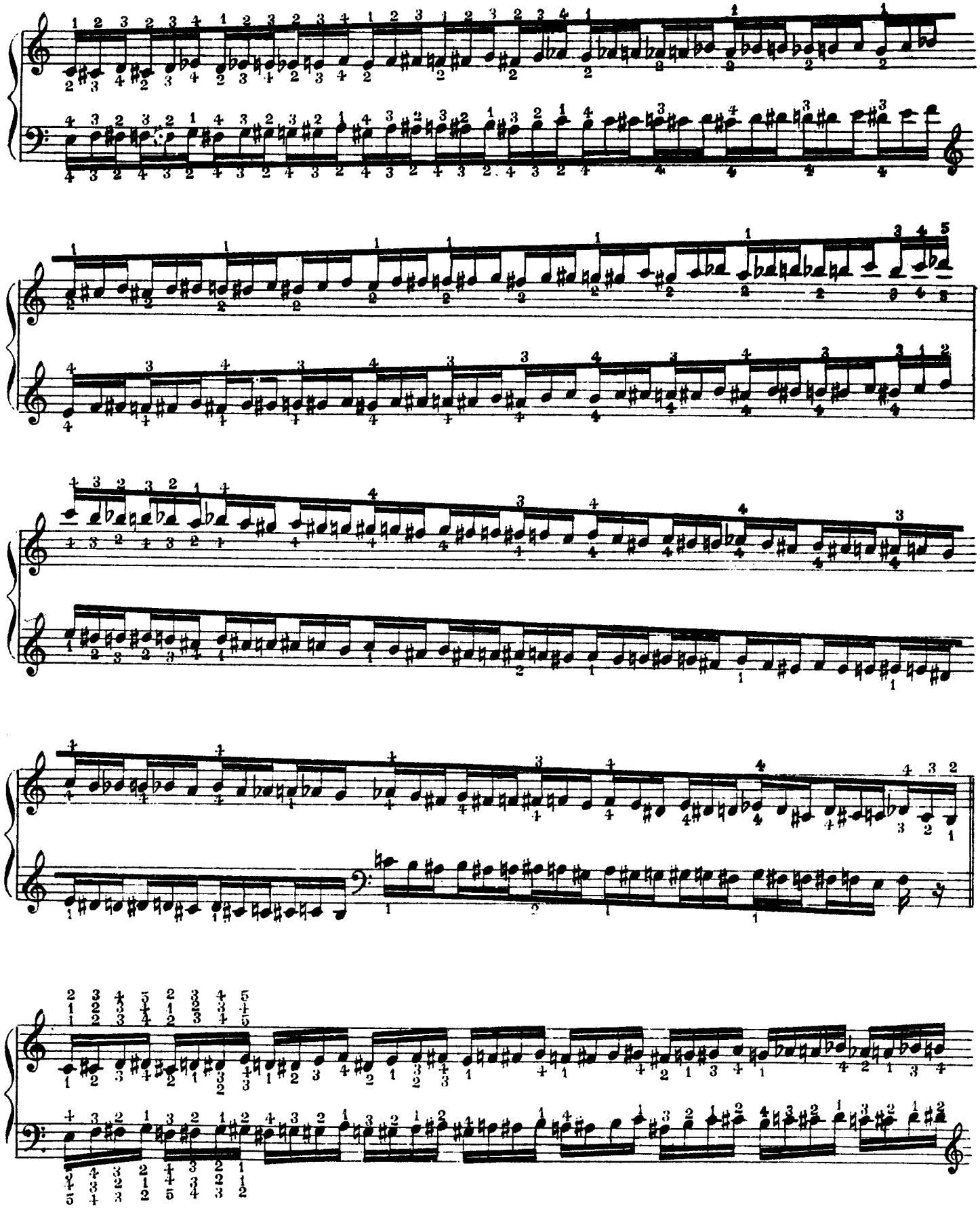
Chromatic scales and their exercises. Scales in contrary motion.

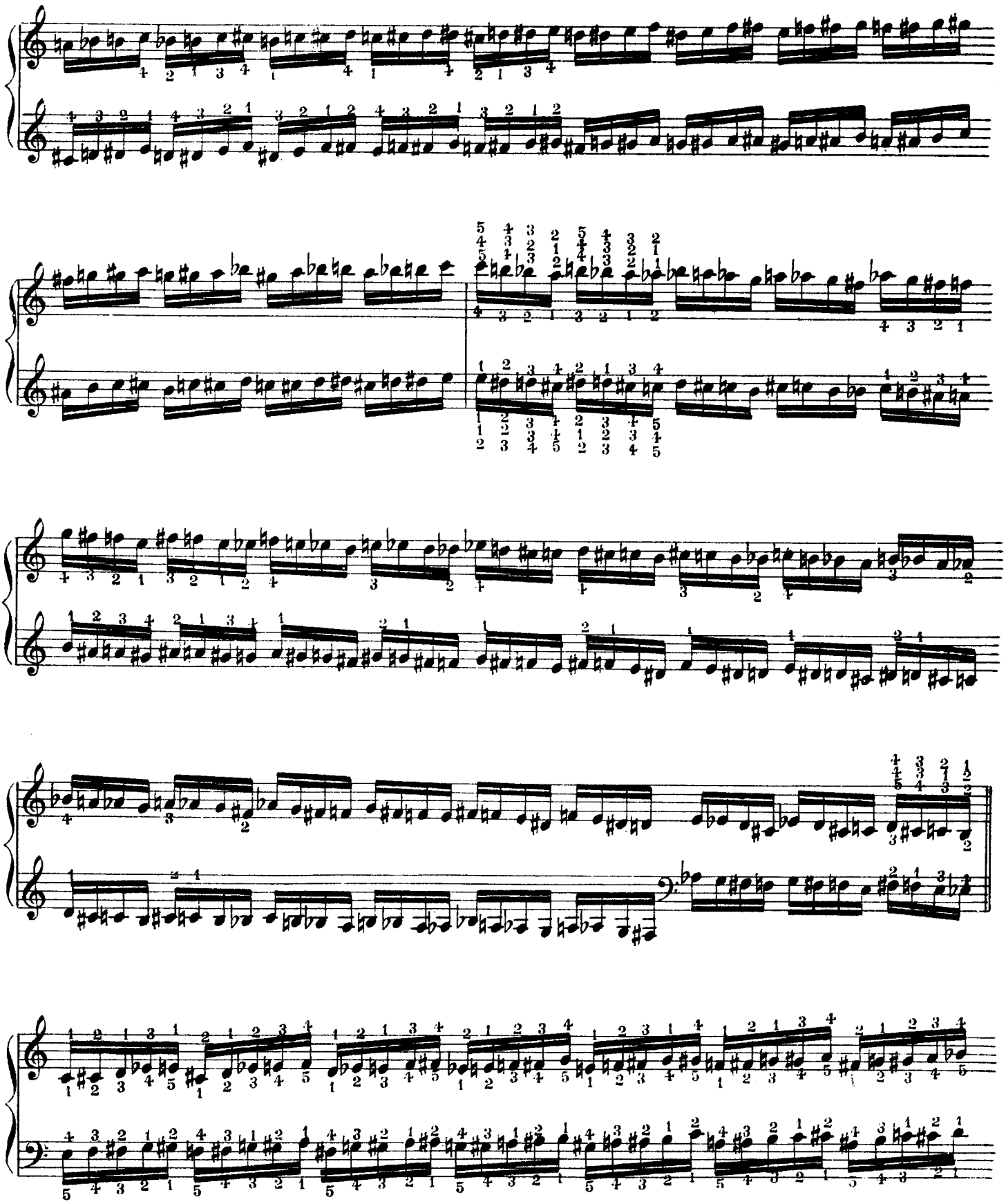
Observe the different fingerings, rhythms, and various note patterns. To be practiced first slowly, forte and legatissimo, and then as fast as possible and pianissimo, with utmost clearness. Be sure that both hands play absolutely together.

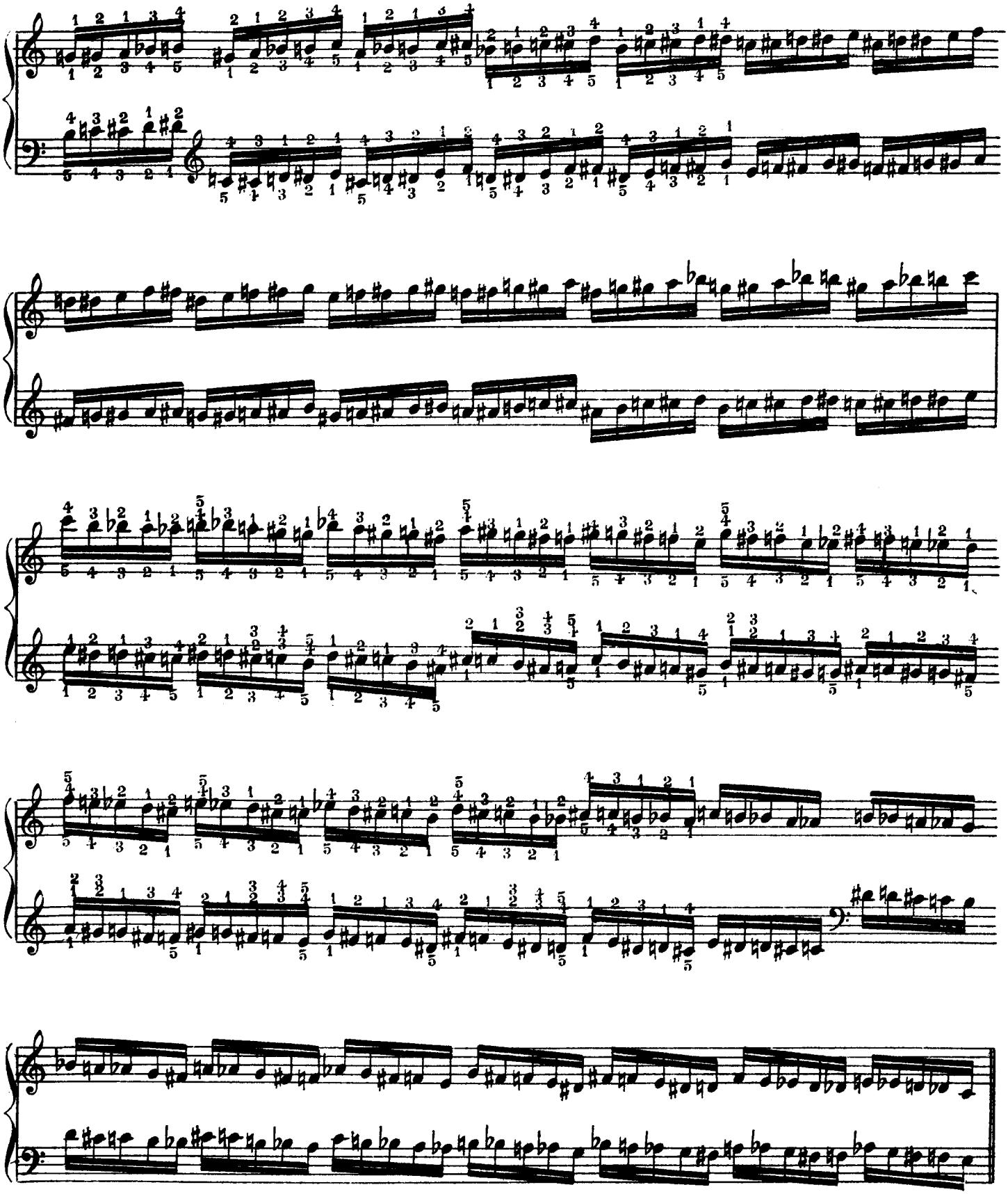








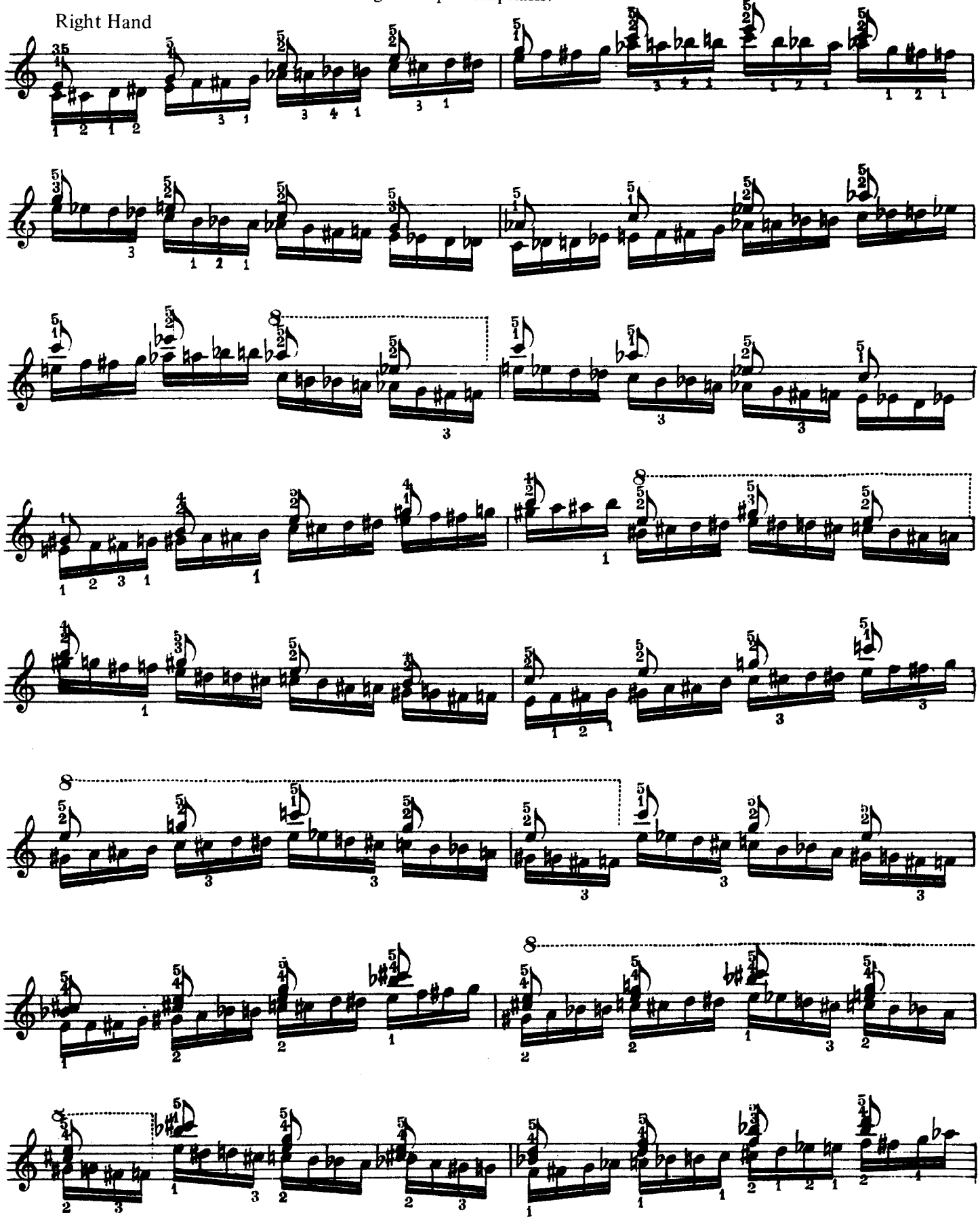


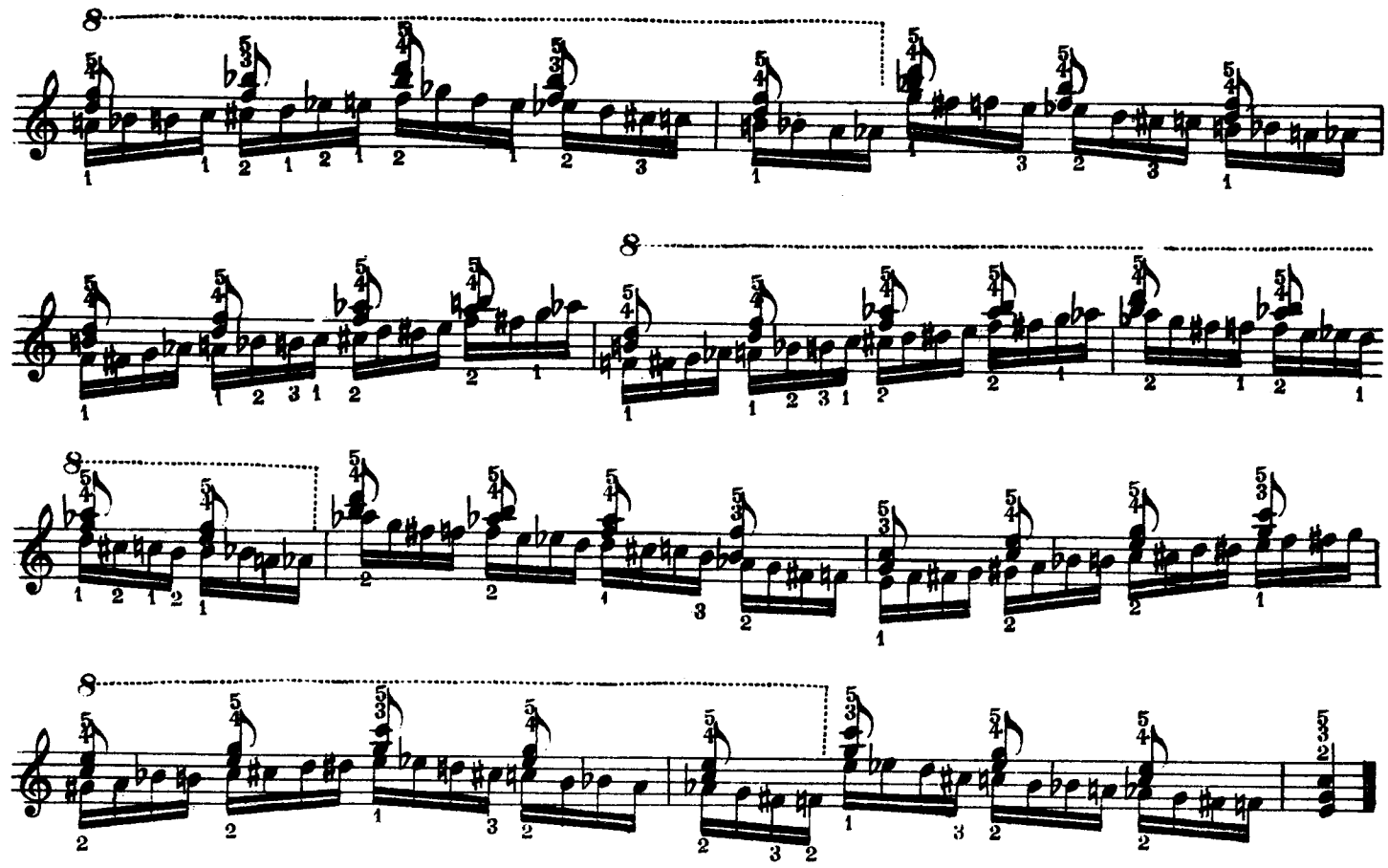


This exercise probably was suggested by the Chopin etude op. 10, no. 2. It nevertheless has the advantage over the etude in that the left hand is given equal emphasis.

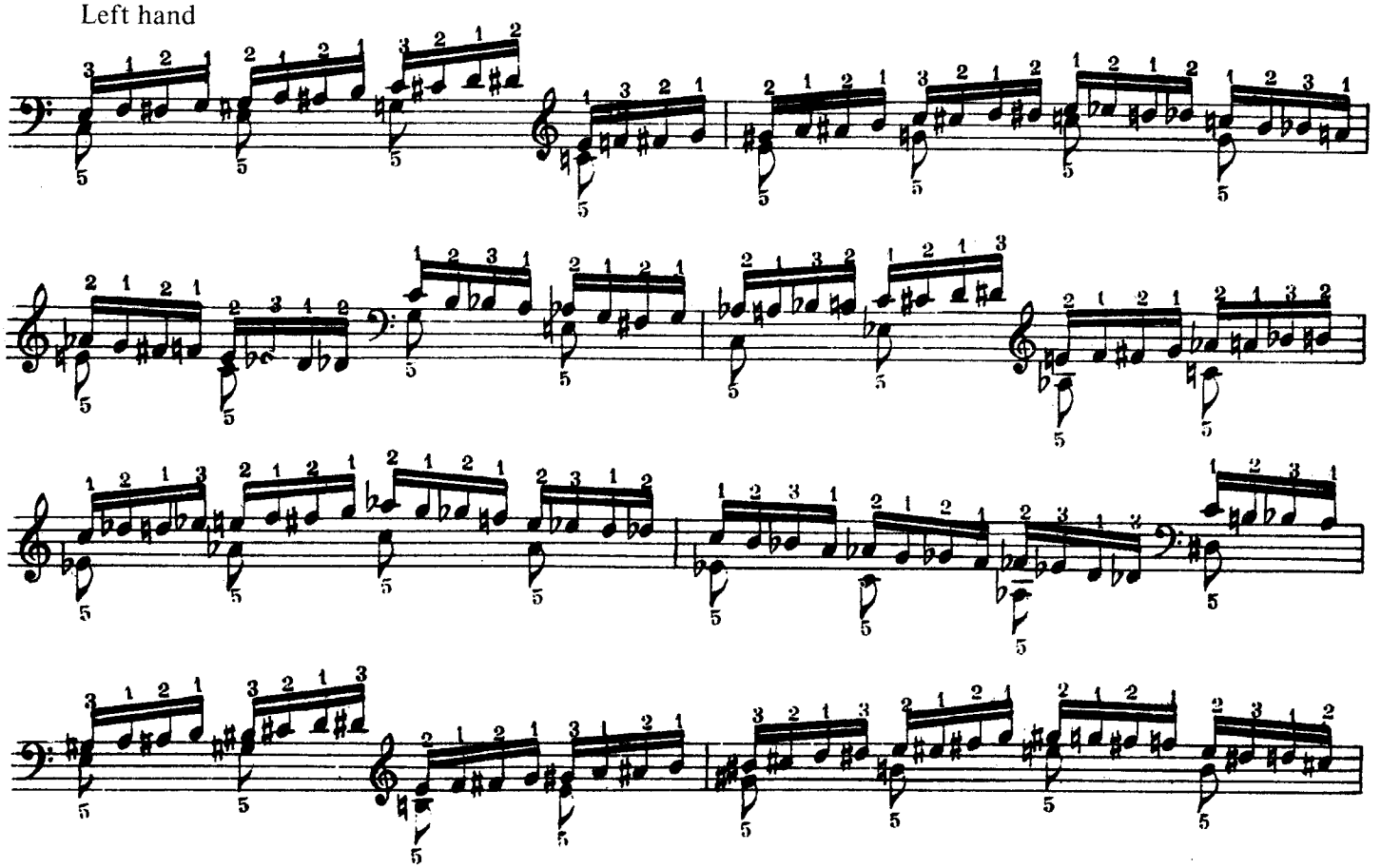
Right Hand

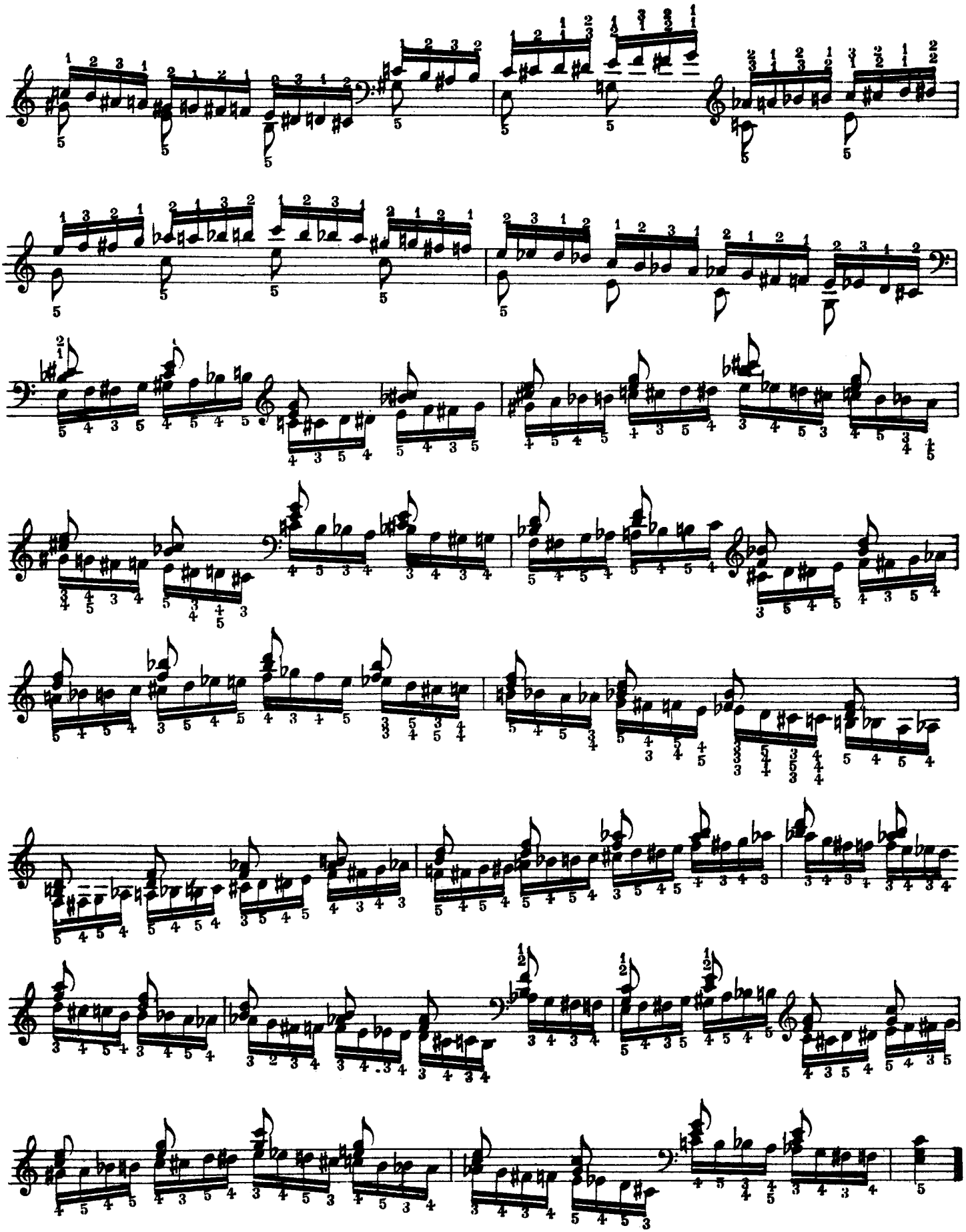
55

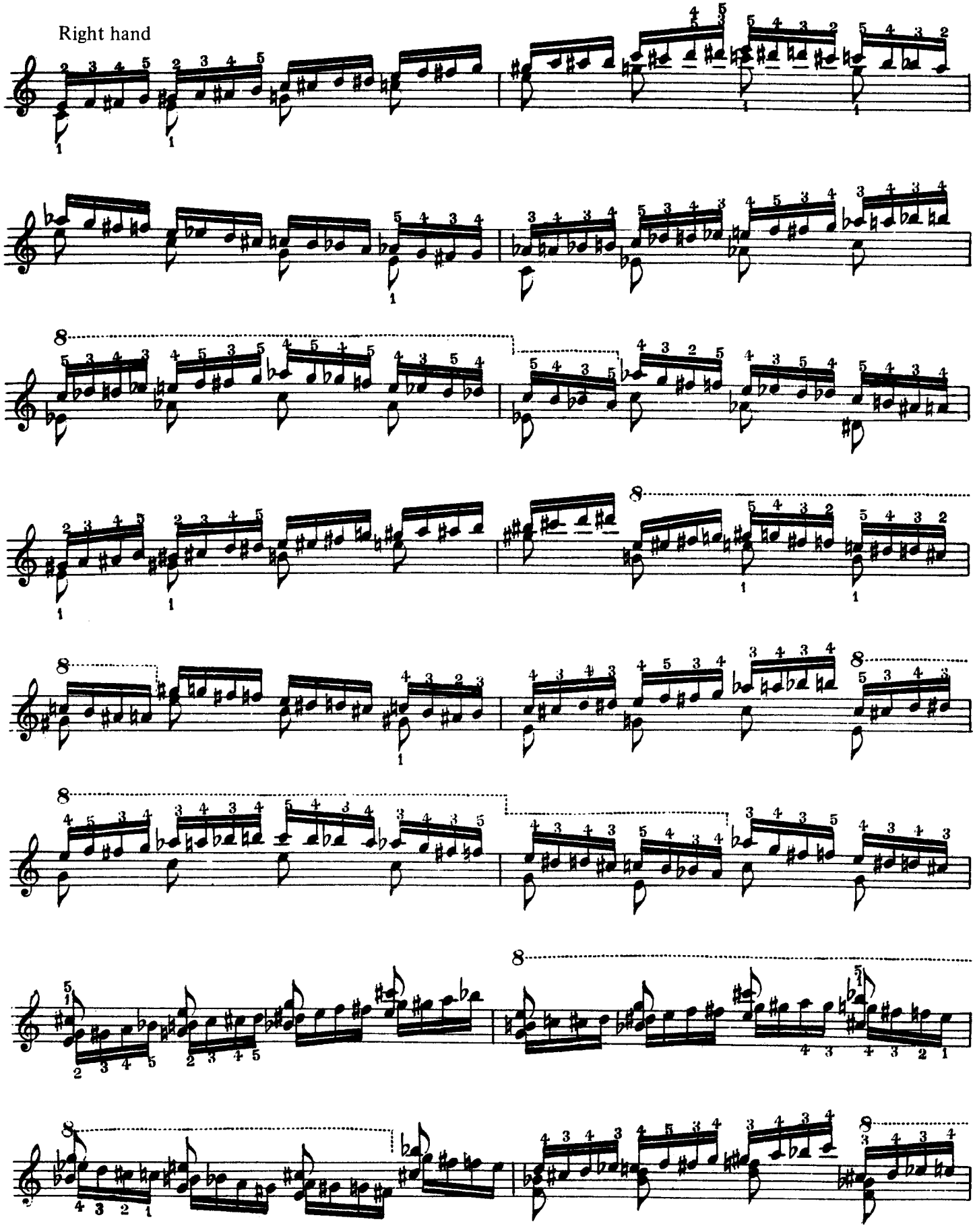


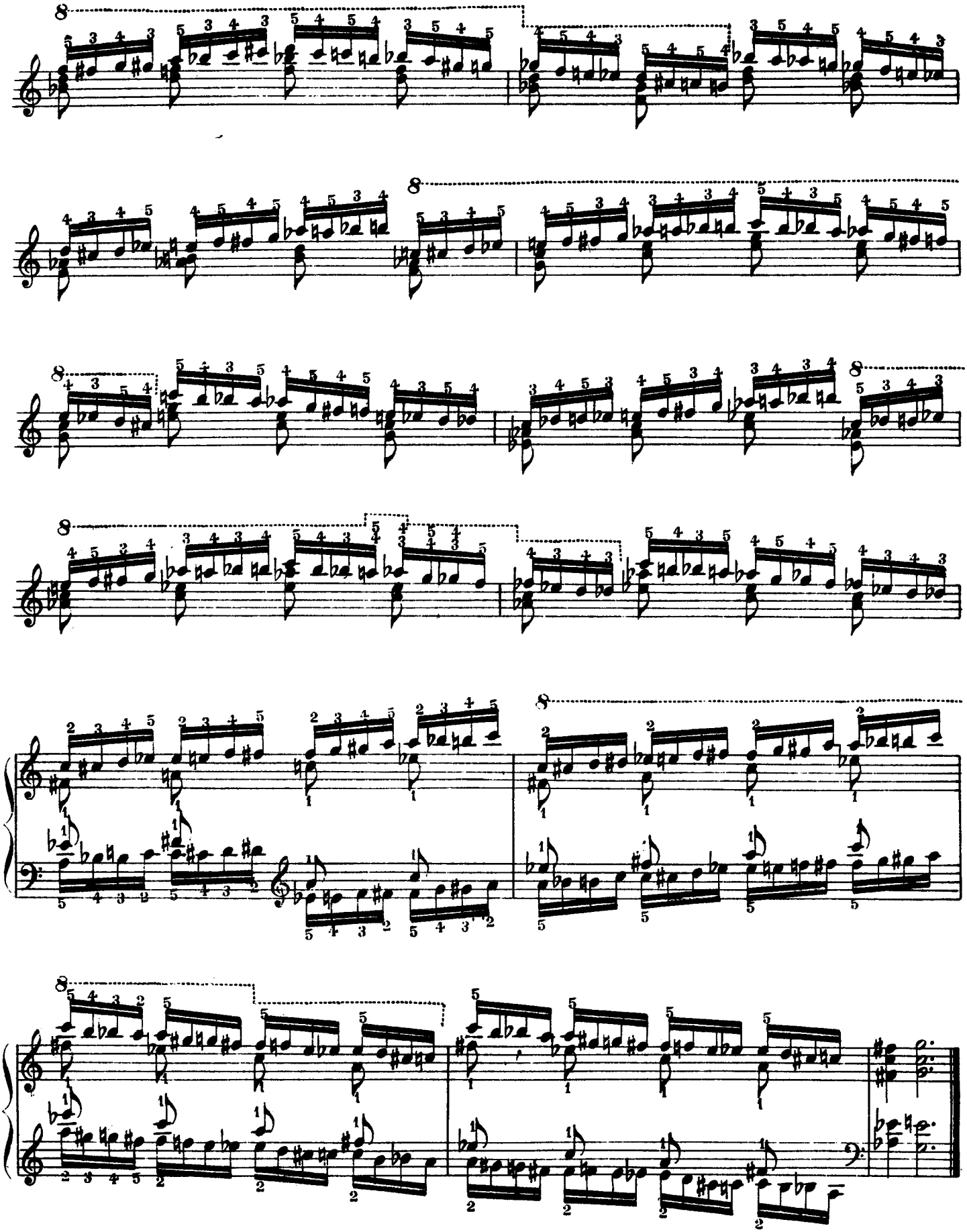


Left hand



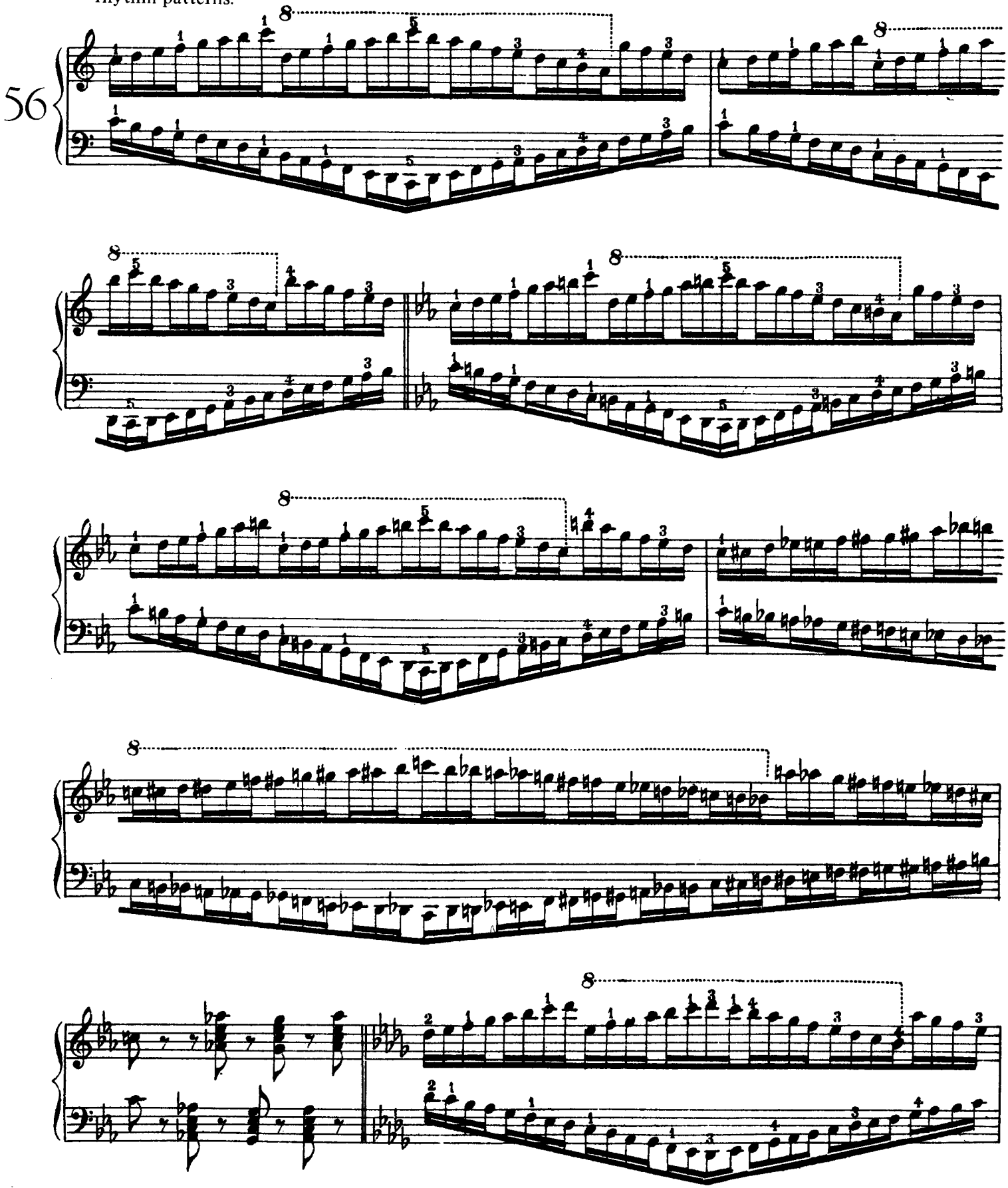


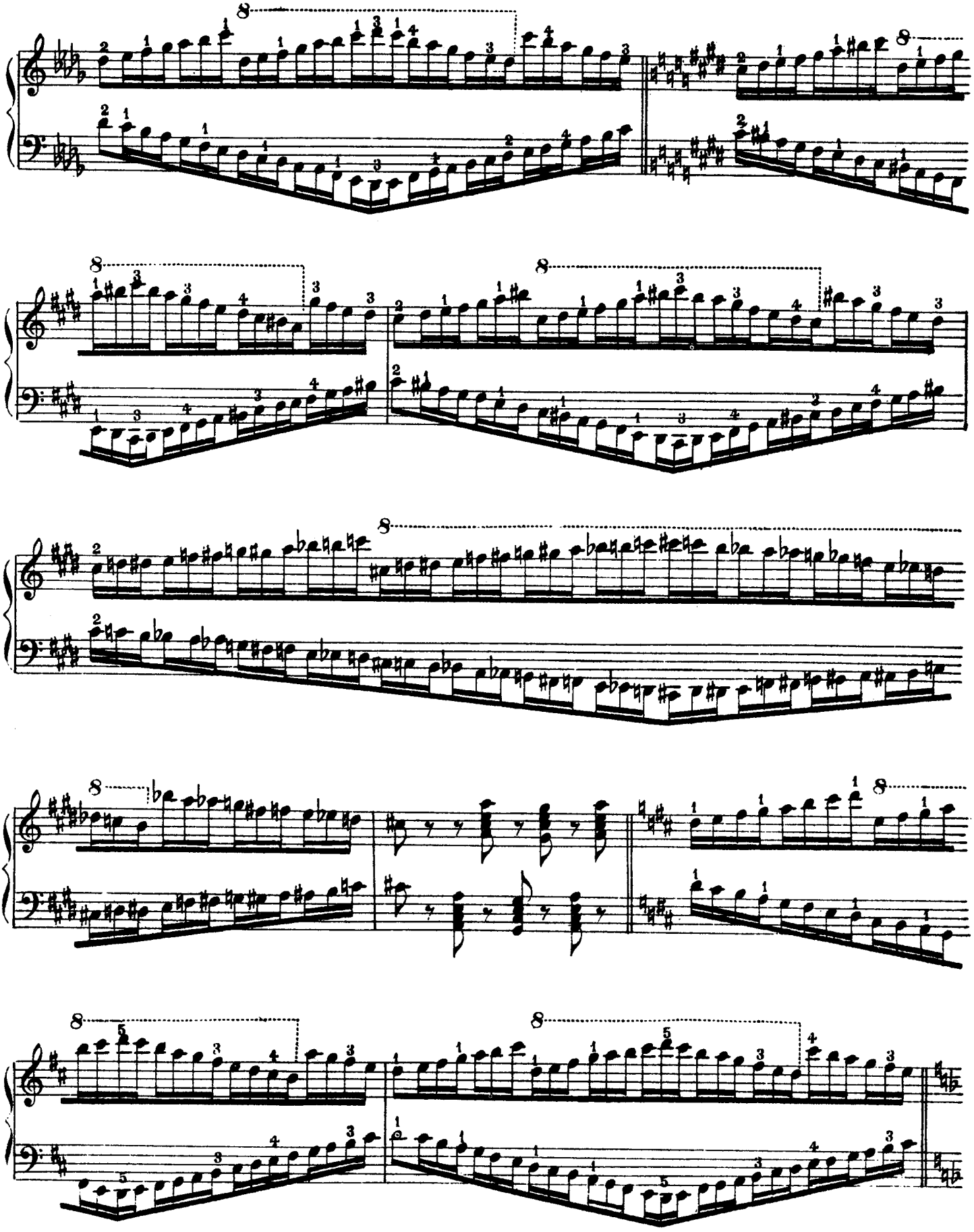

Right hand

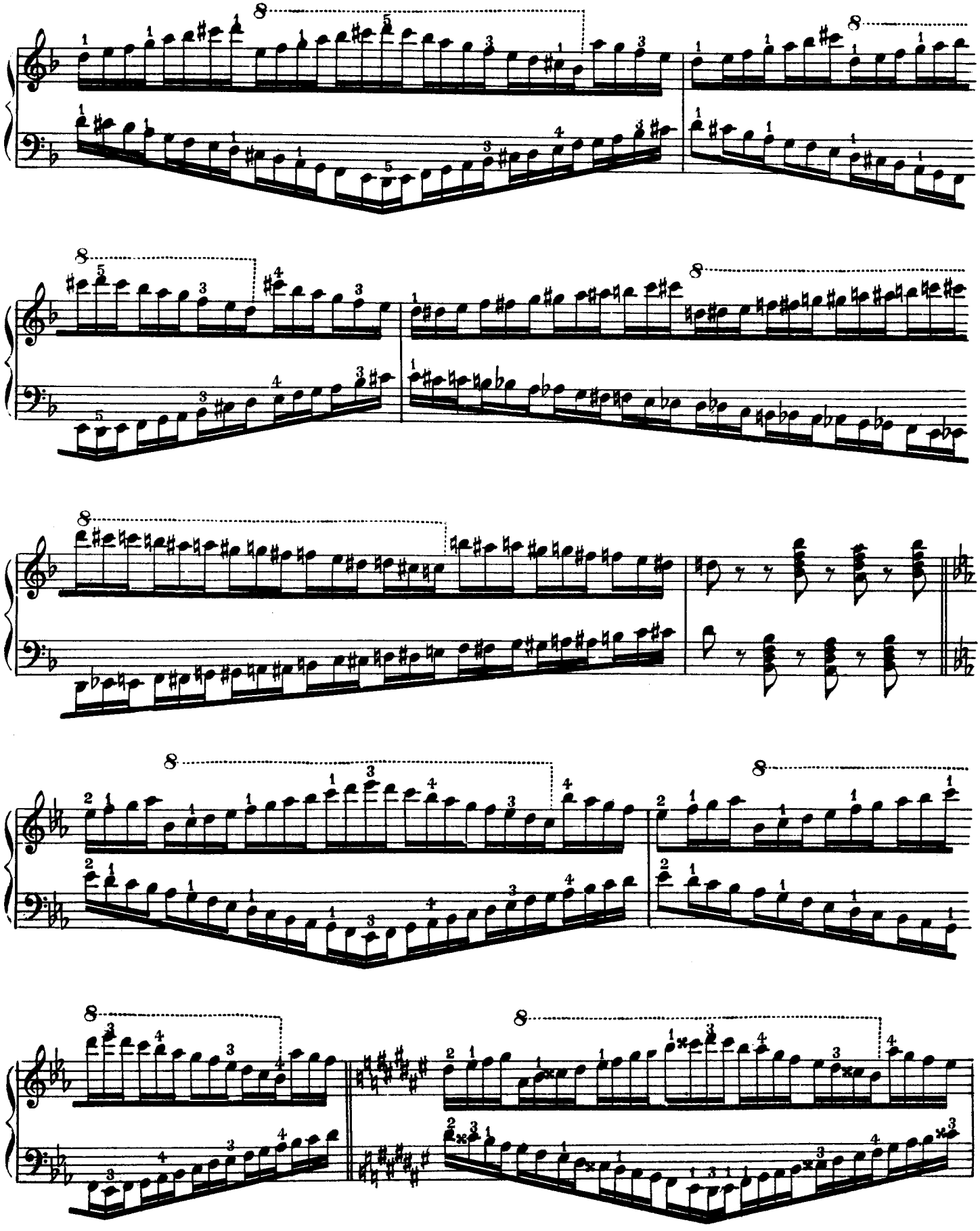


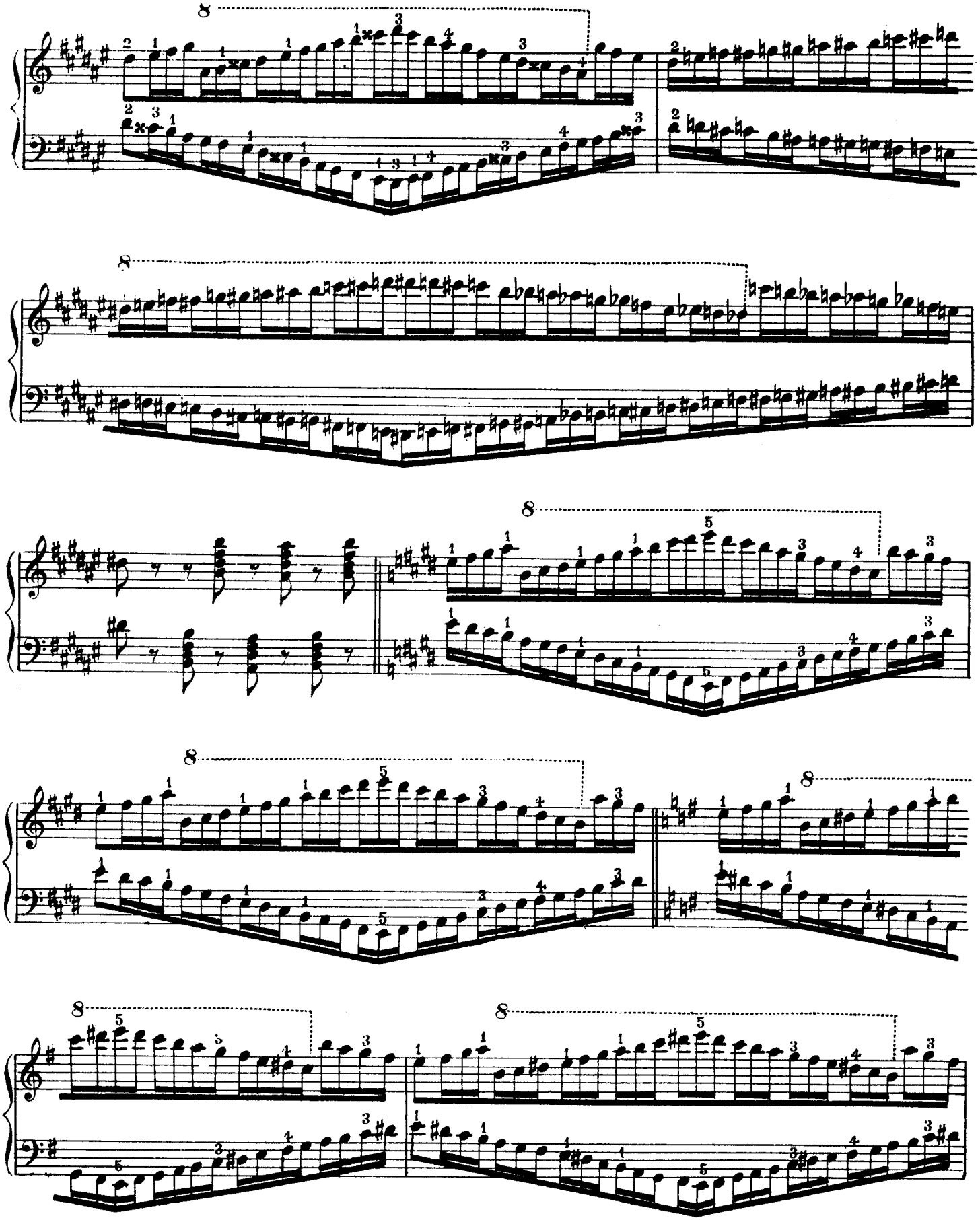
Major, harmonic, and chromatic scales in contrary motion, arranged in chromatic progression.

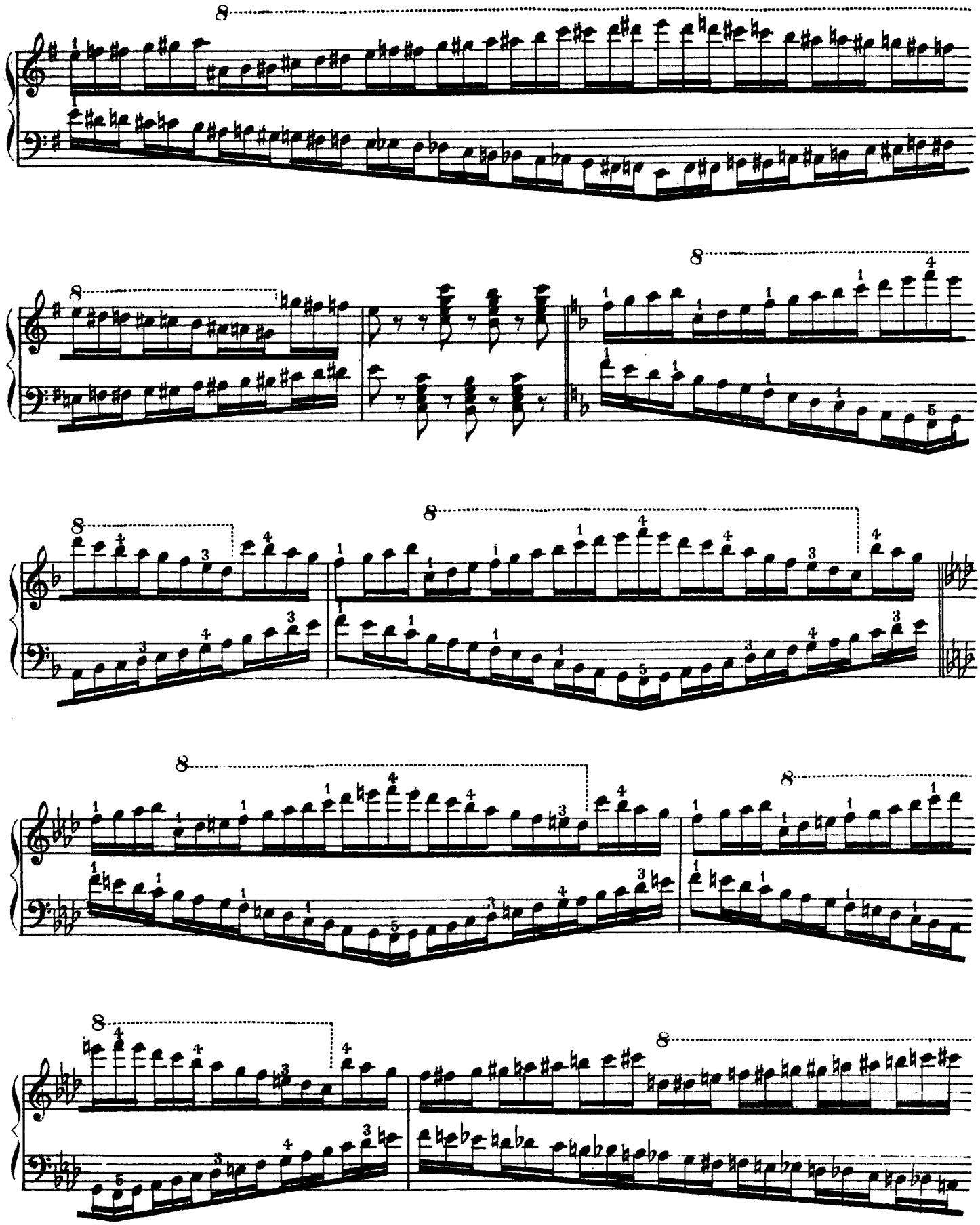
To be practiced first forte and then pianissimo in a very fast tempo, with even and clear touch. Observe the rhythm patterns.

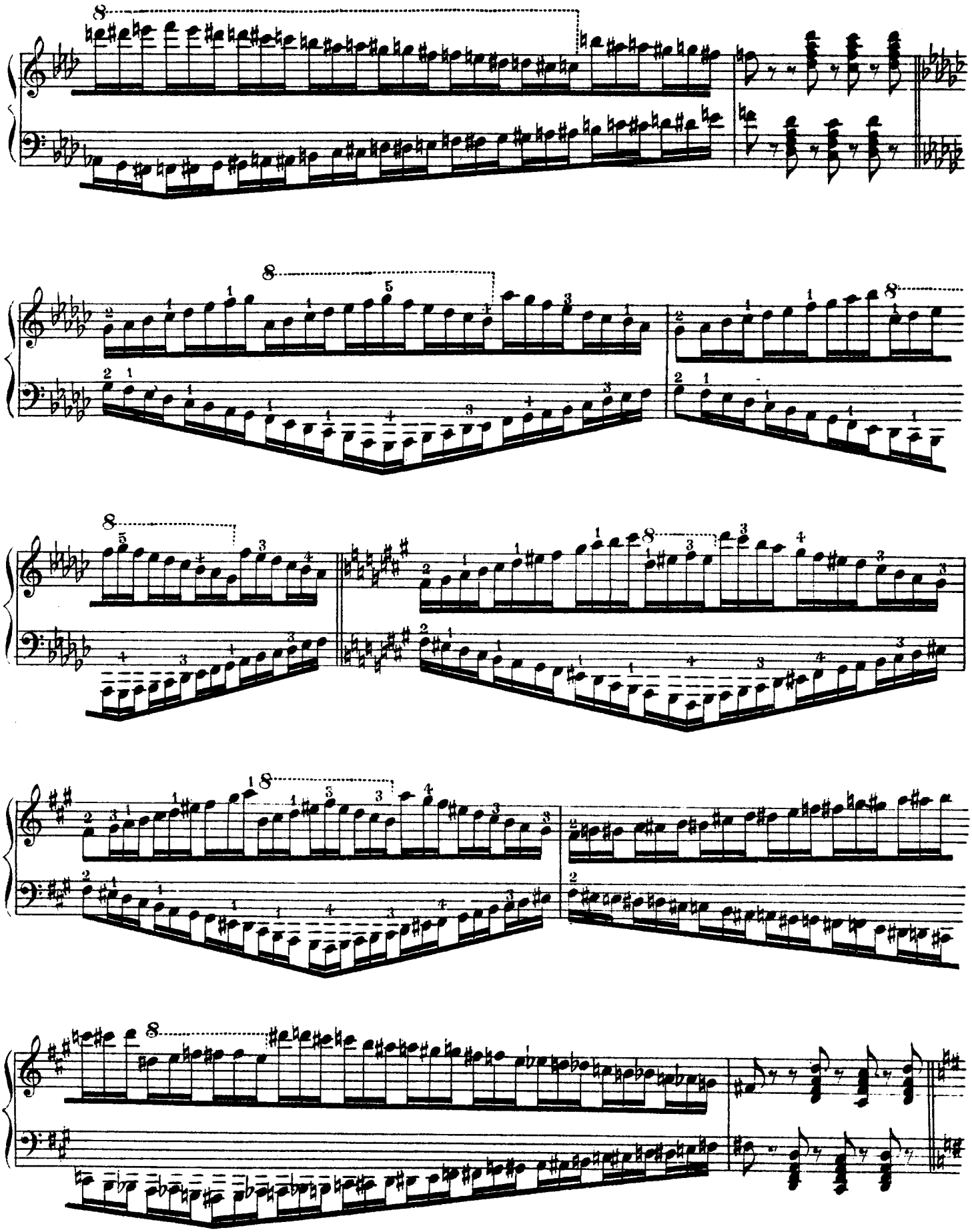


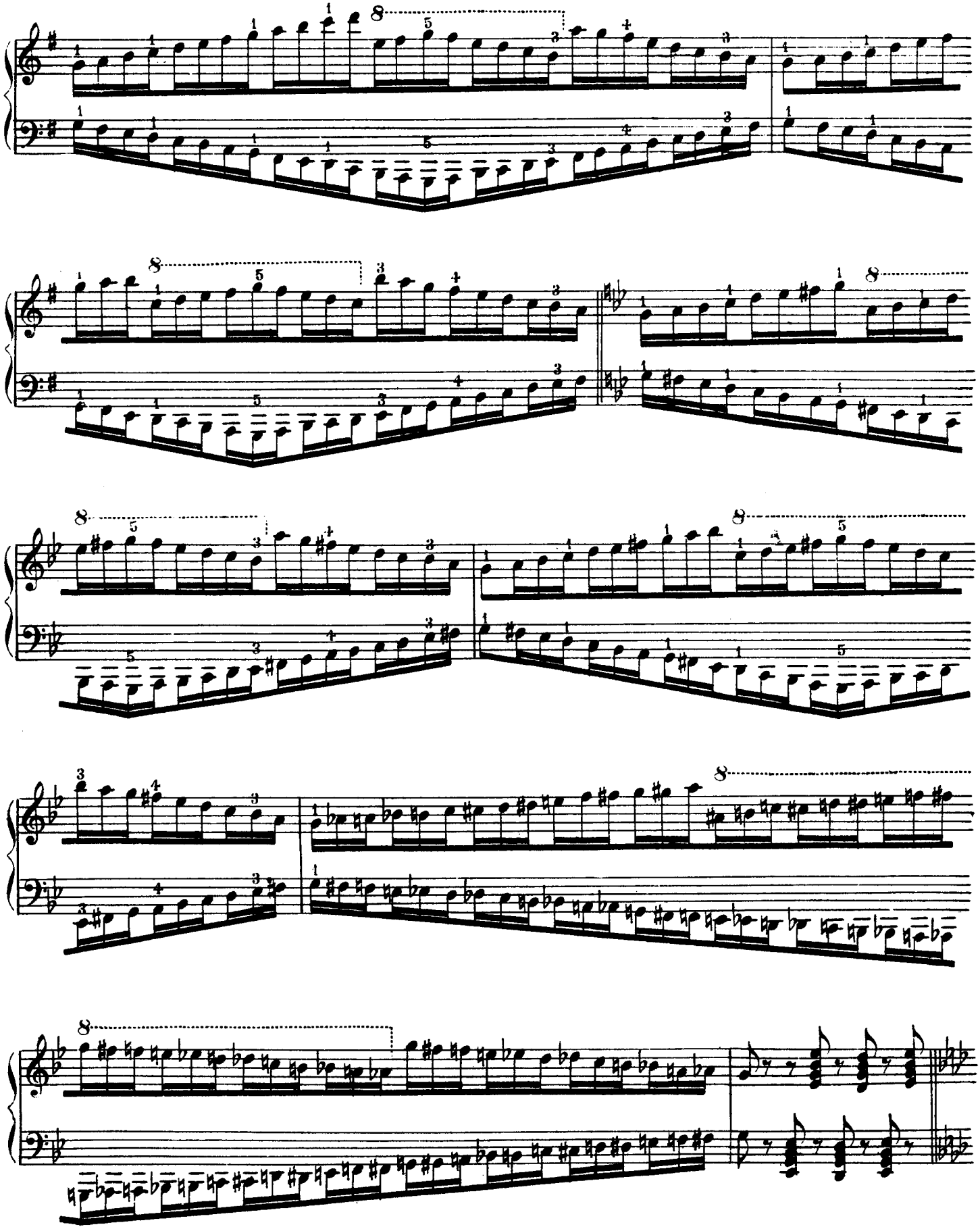


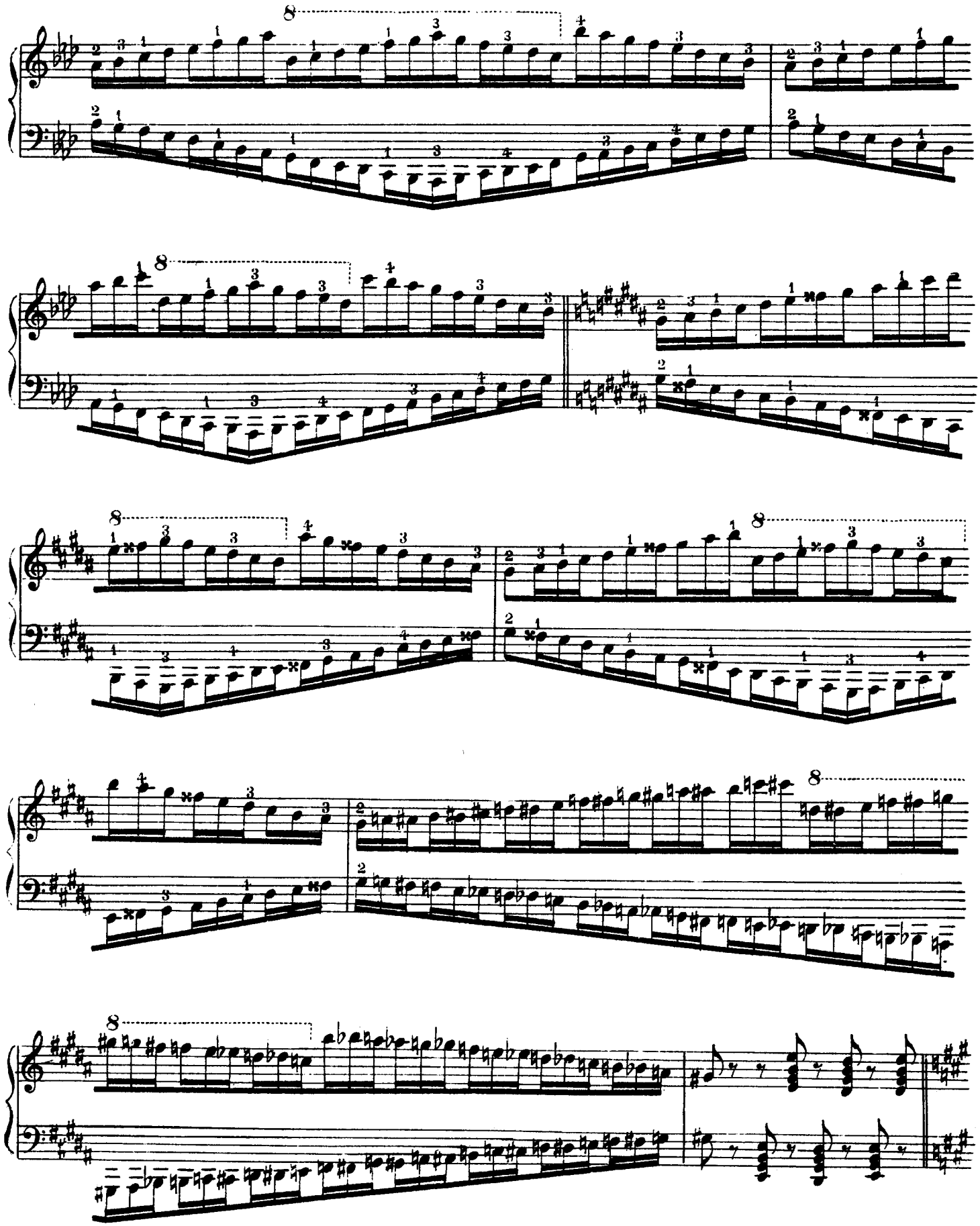


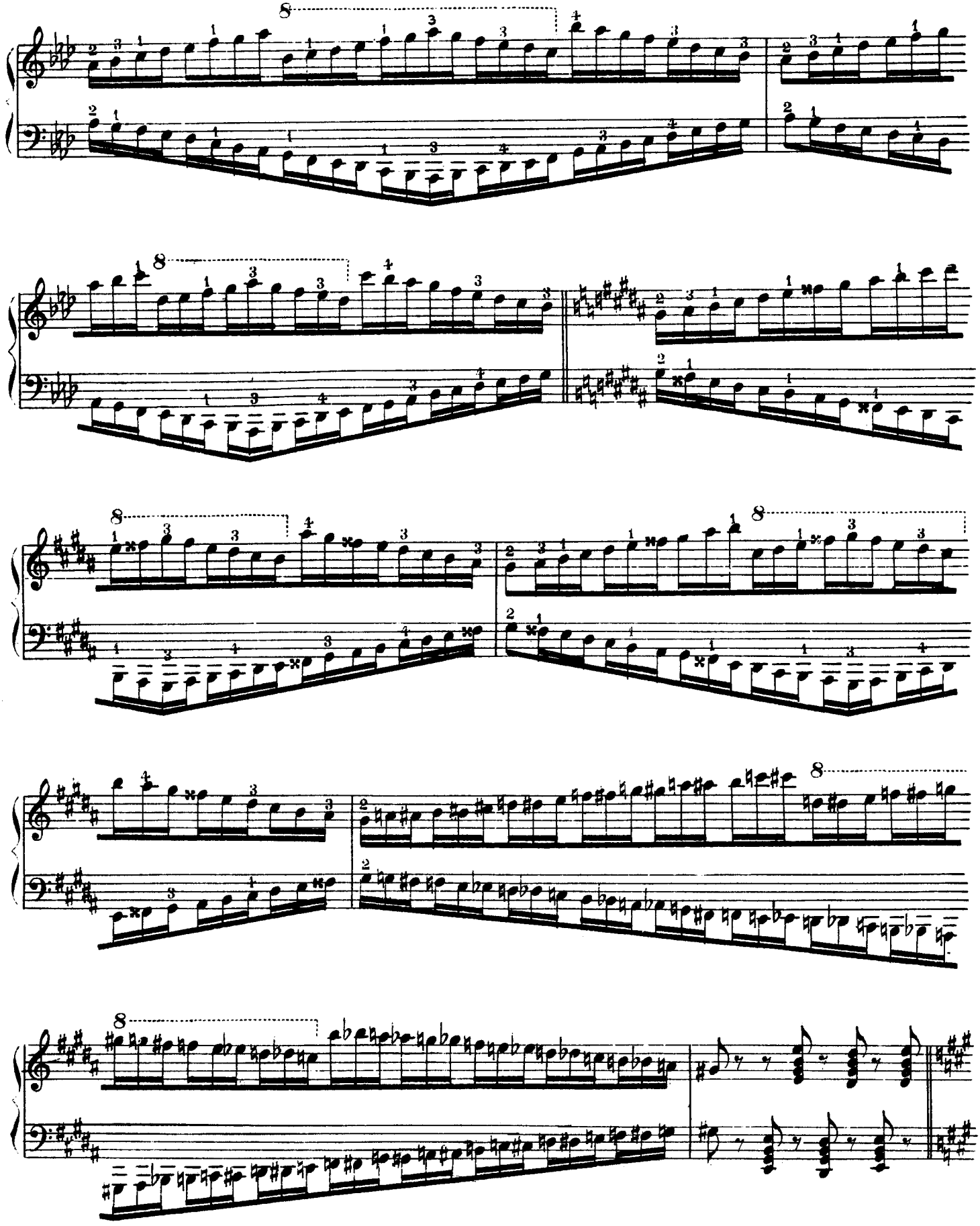


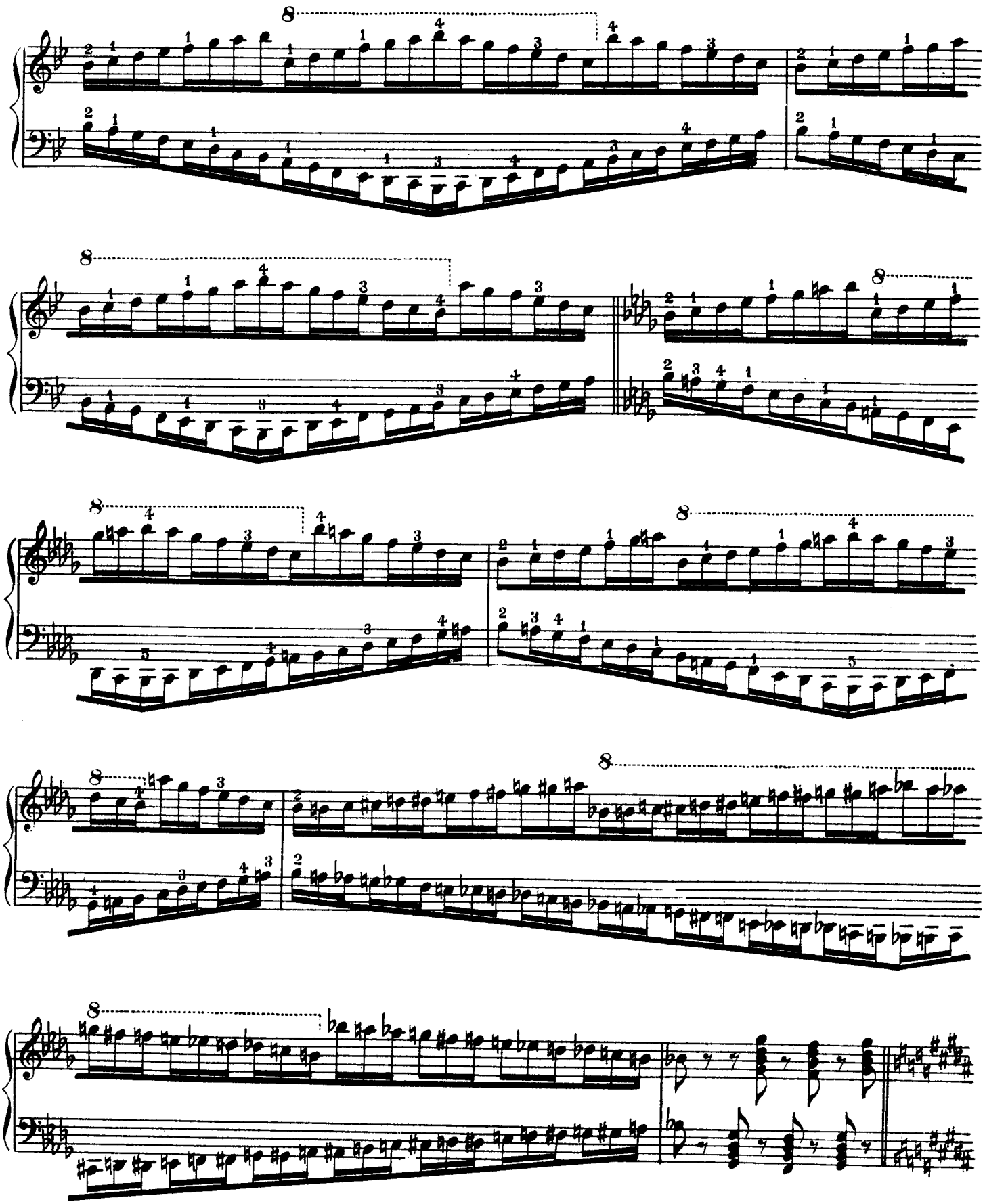


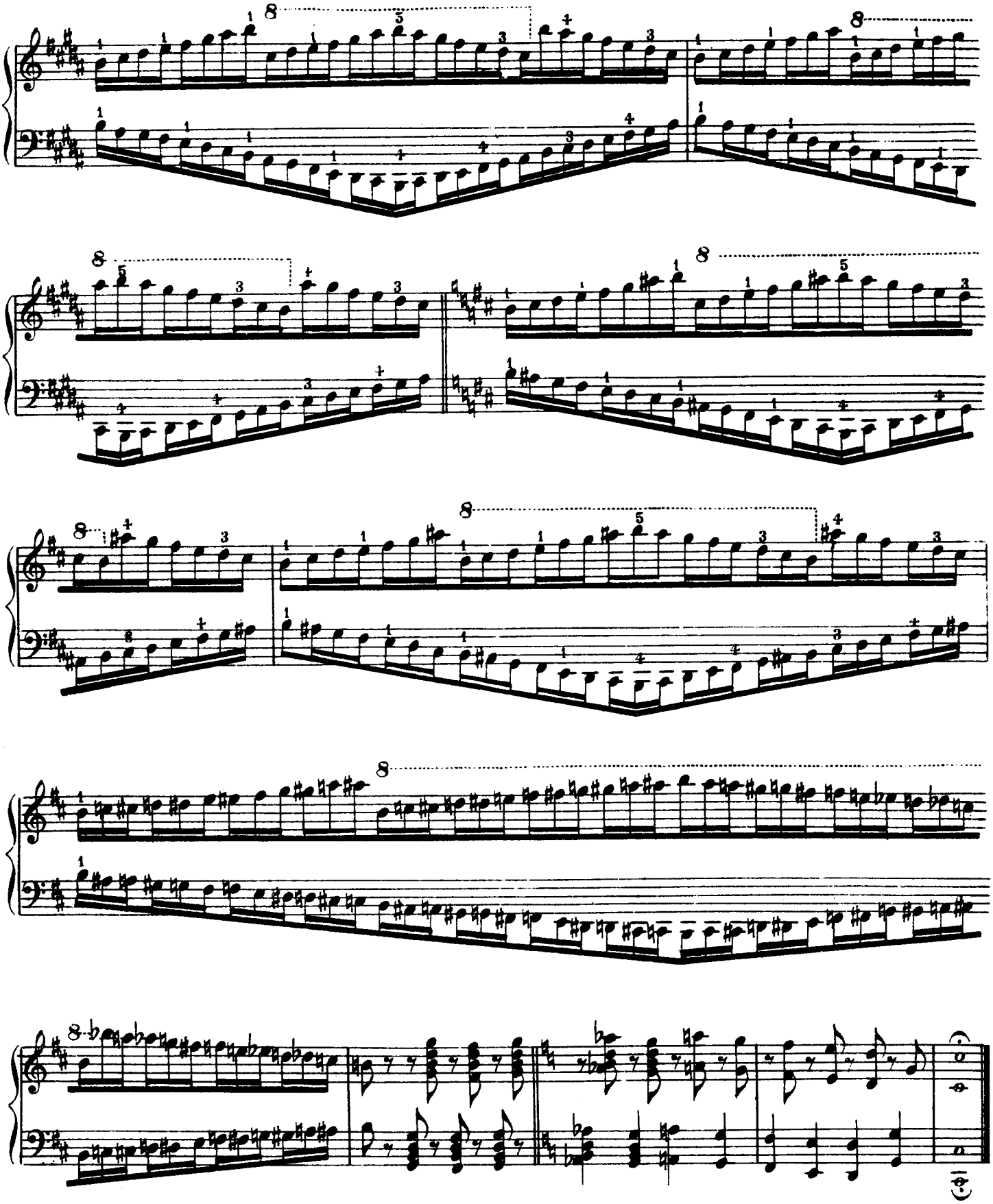








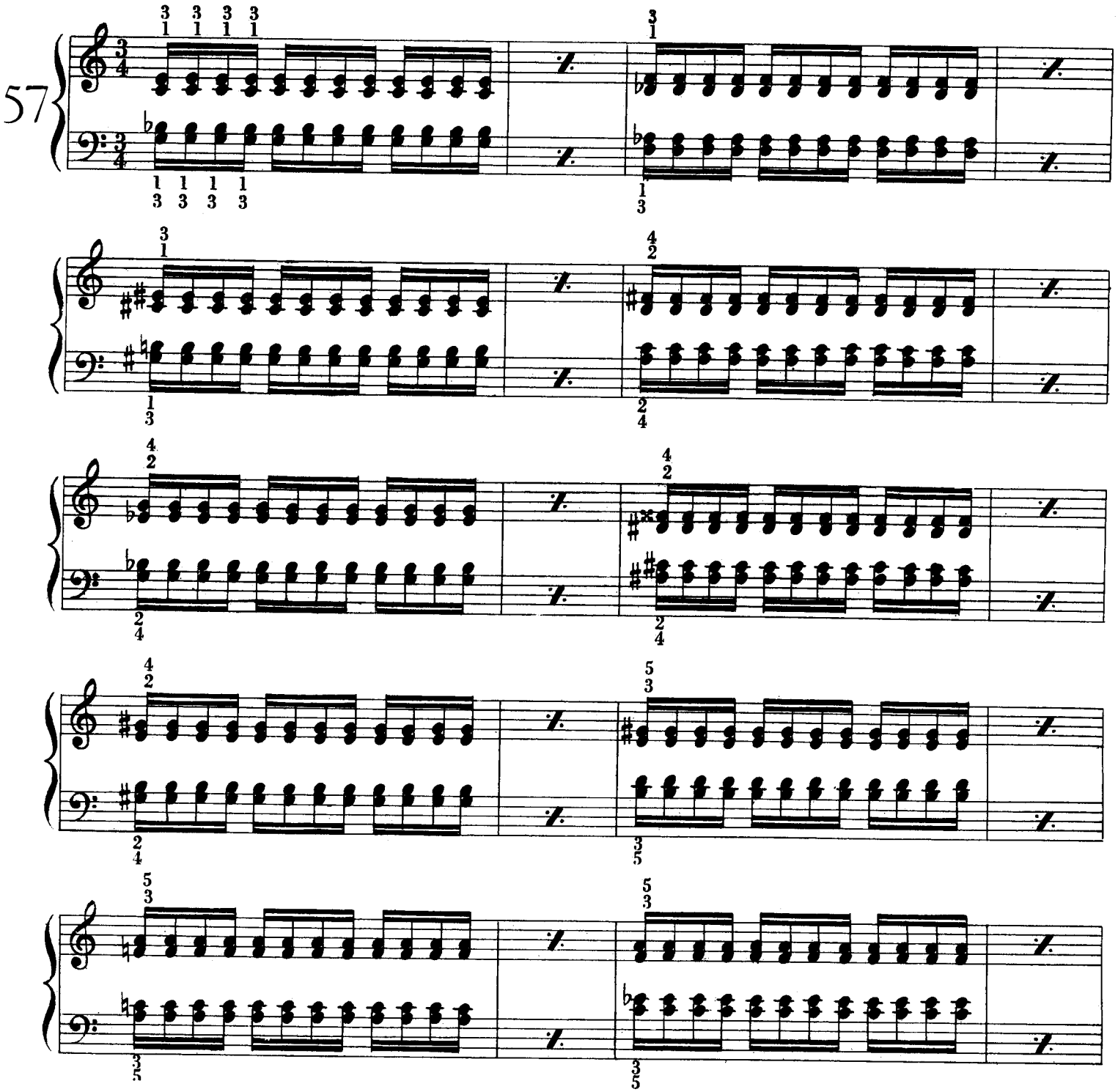


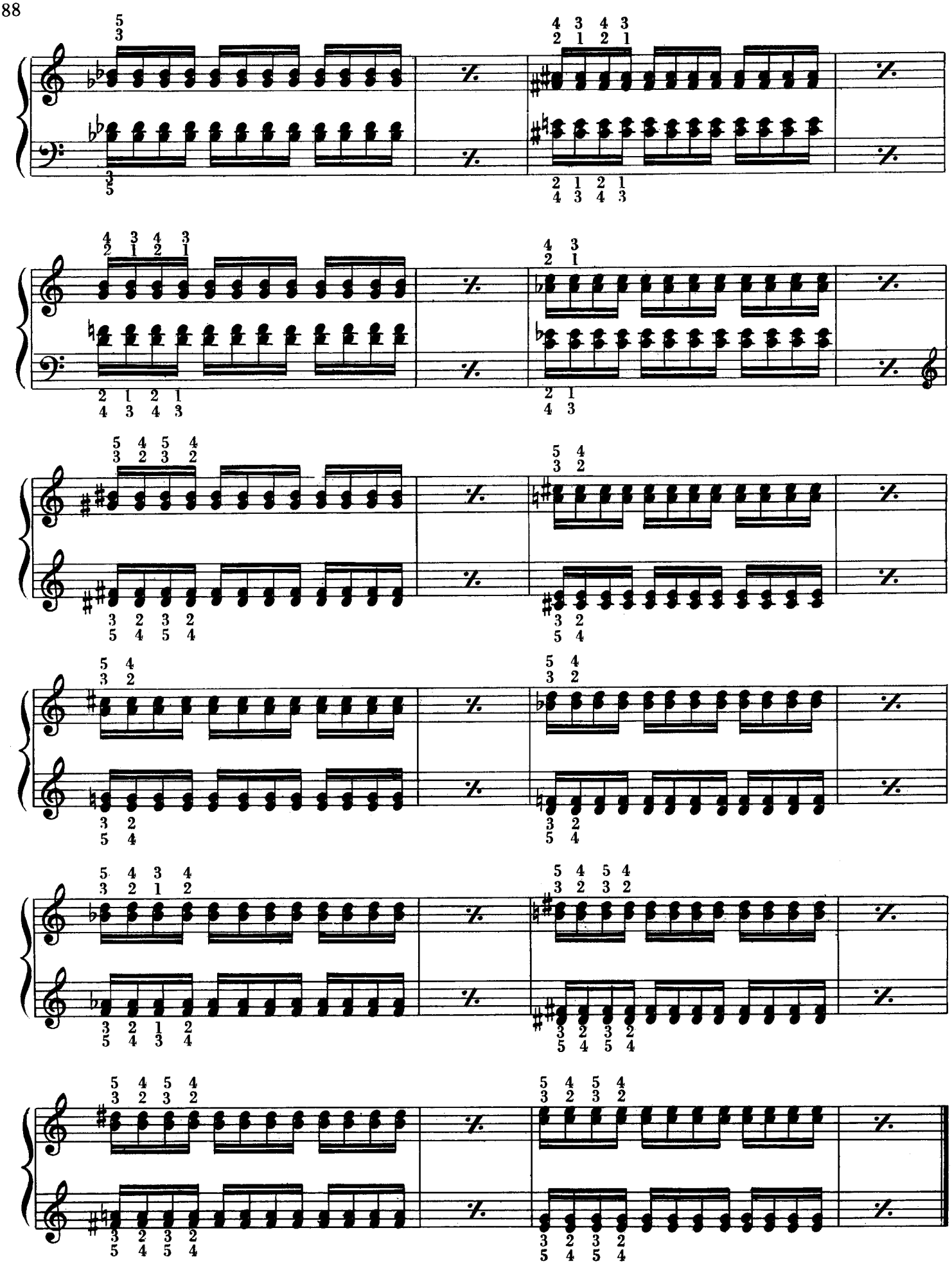


BOOK V

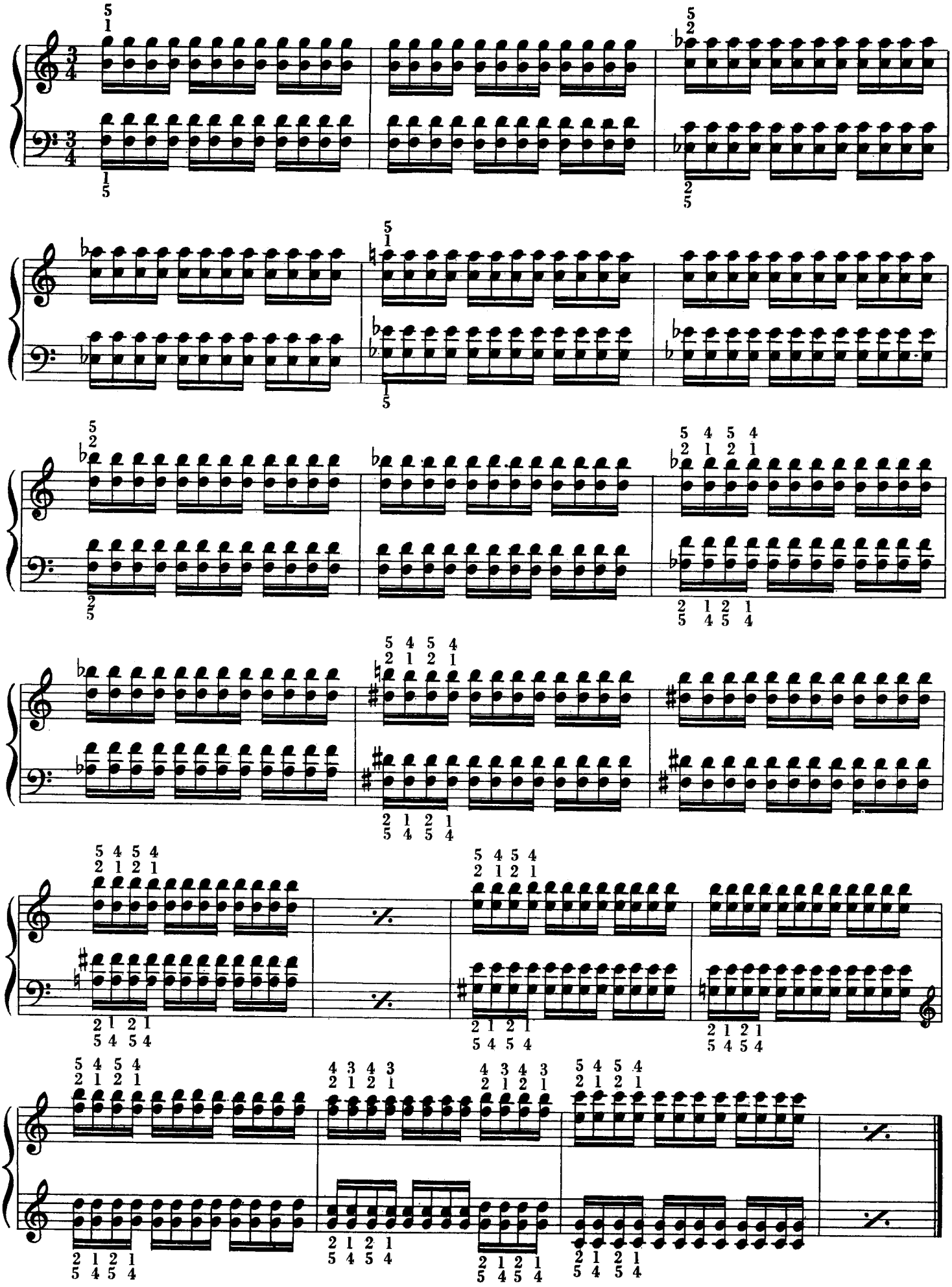
Thirds, fourths, and sixths with different fingerings. Exercises in thirds forming scales in contrary motion. Exercises in fourths and sixths.

To be studied with wrist action. Observe carefully the fingering changes.

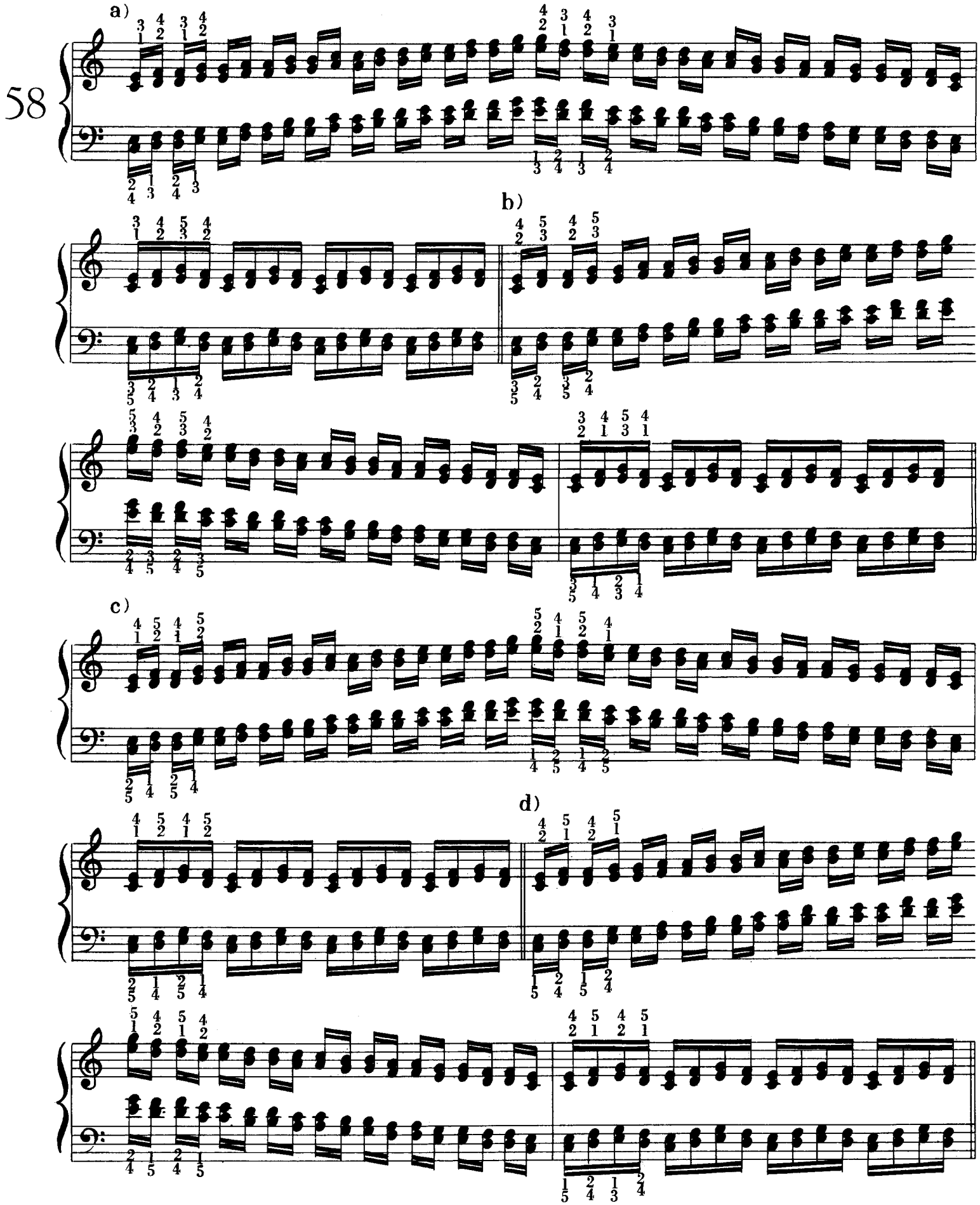




To be studied with wrist and forearm action.



90 To be studied first with wrist action every two notes and then as legato as possible in fast tempo.



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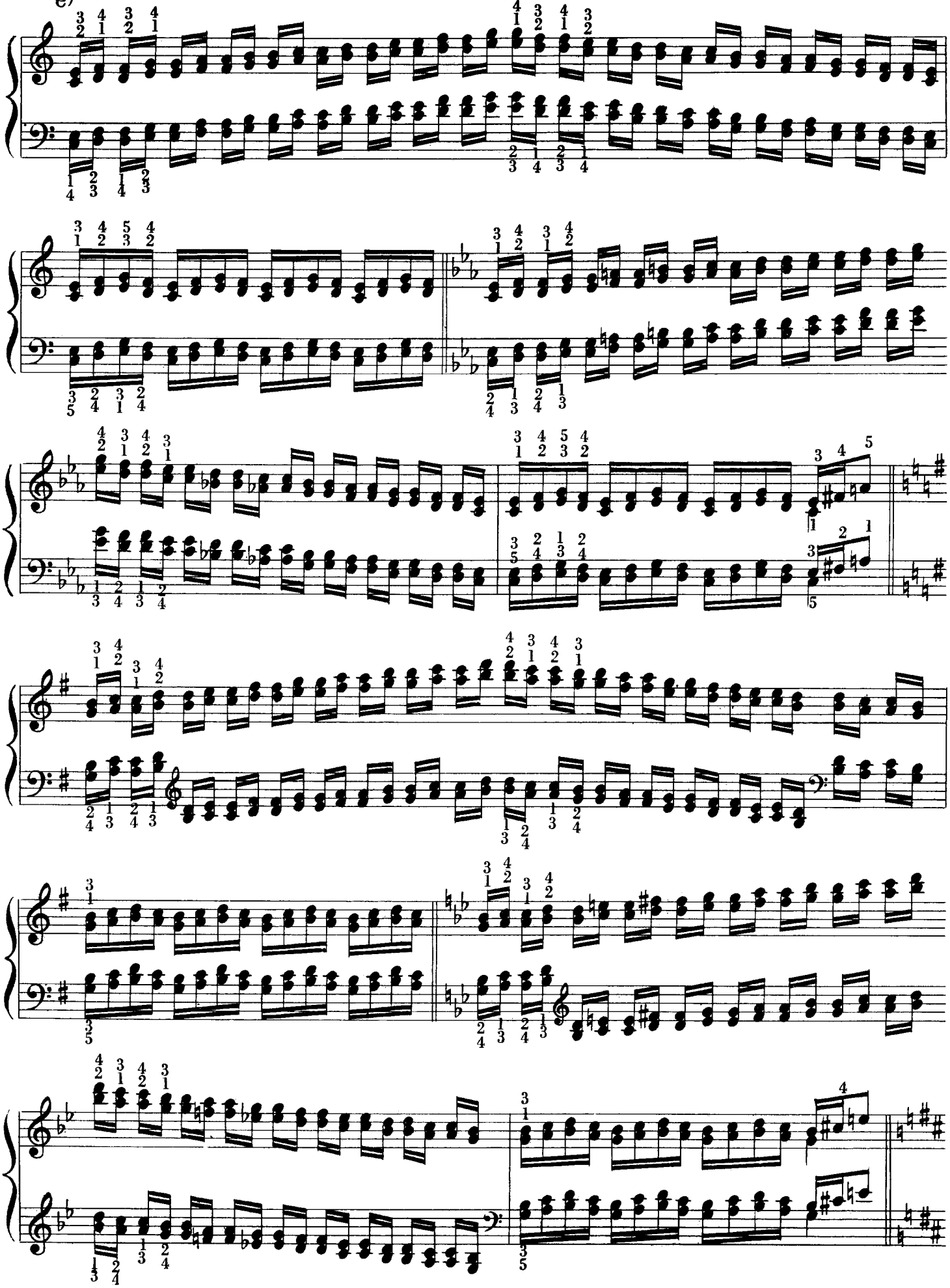
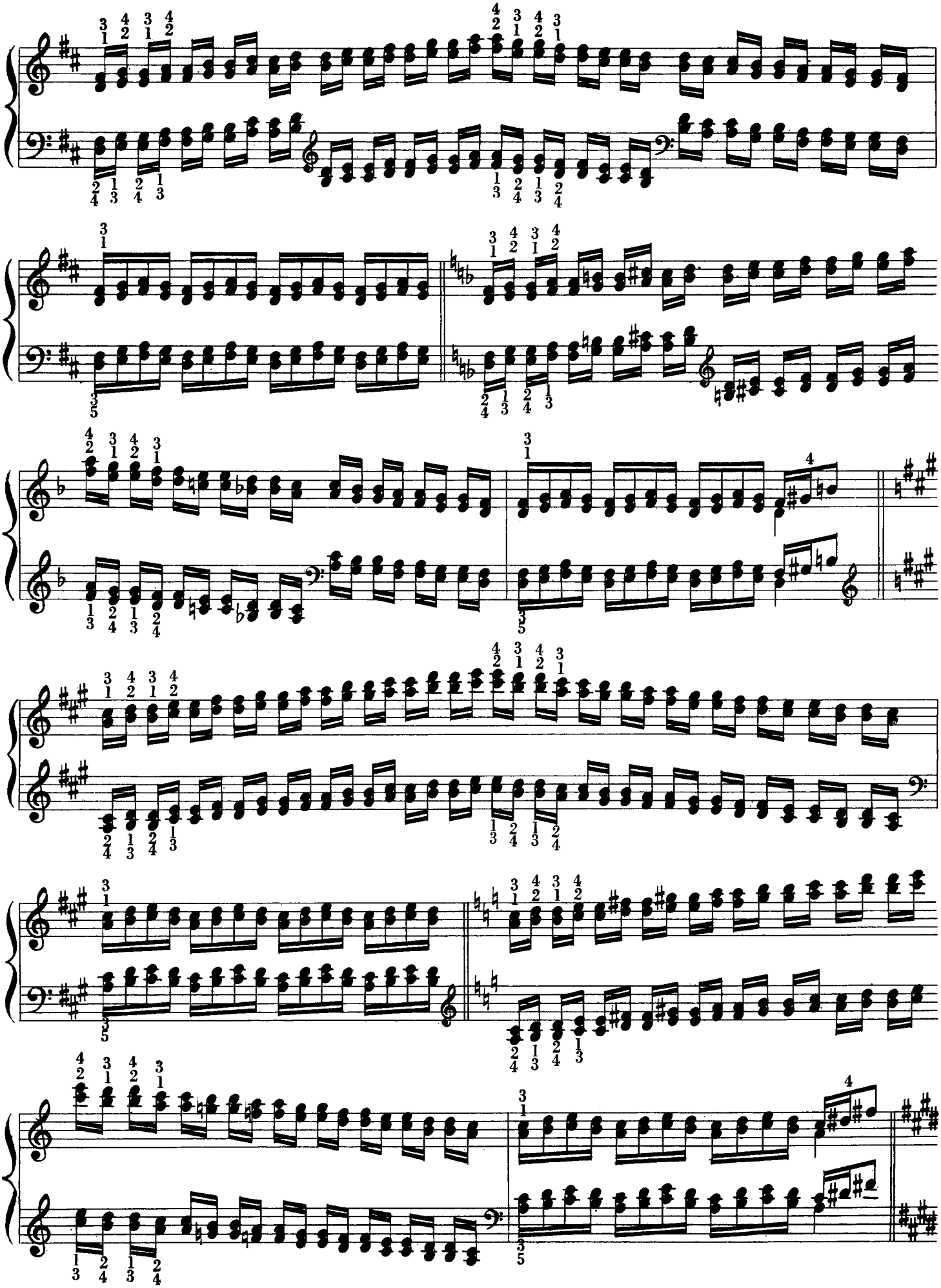
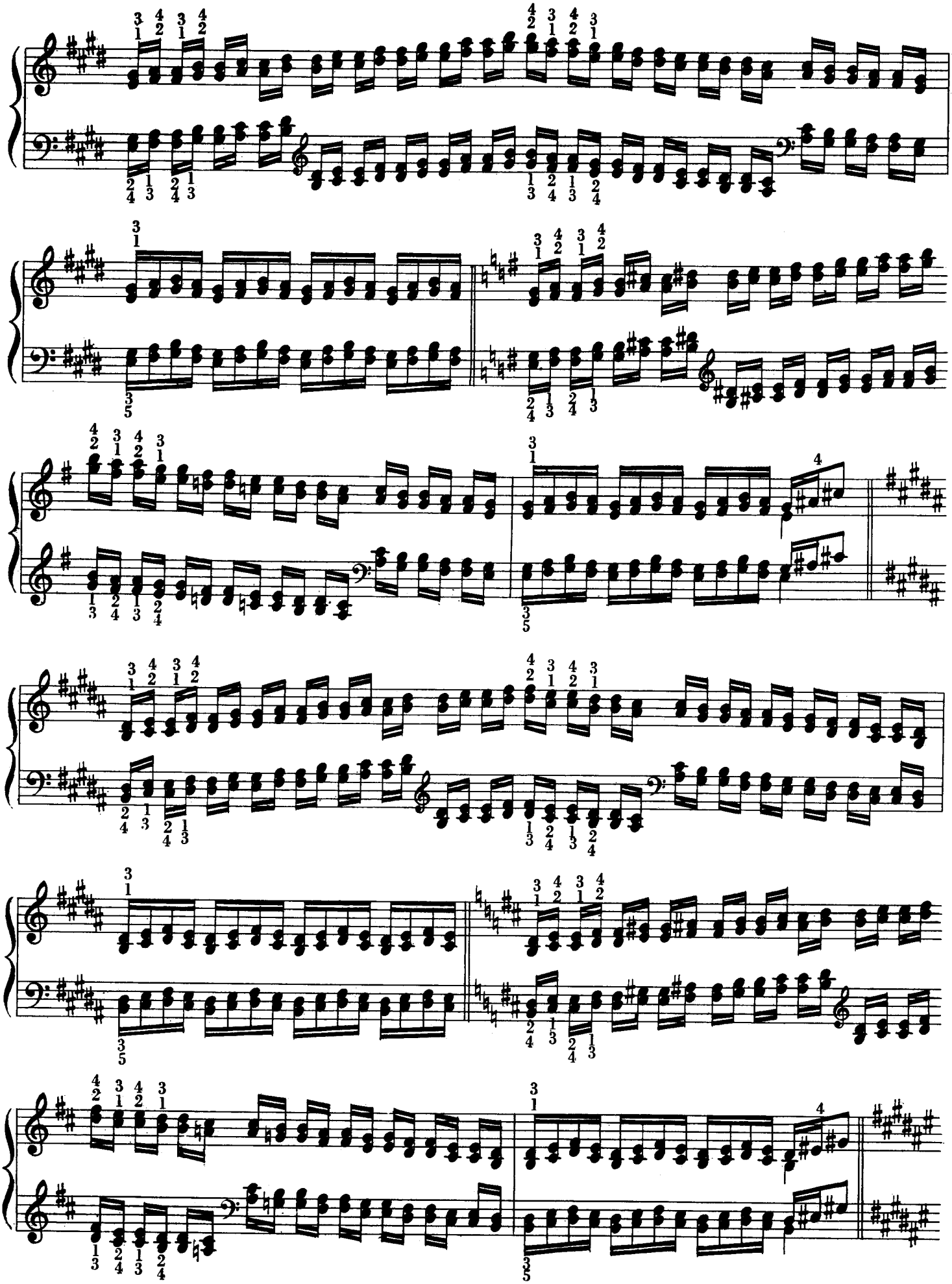
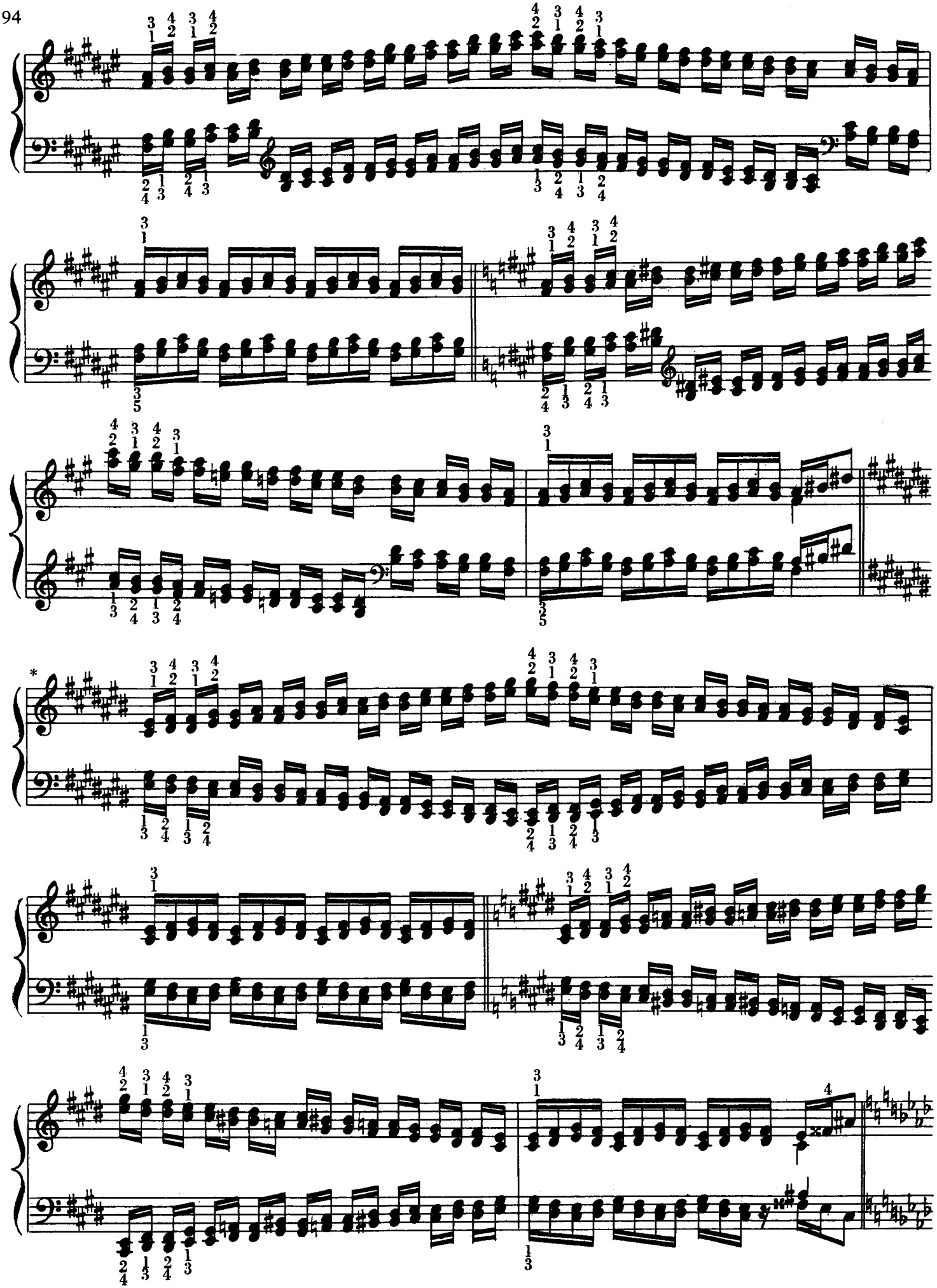
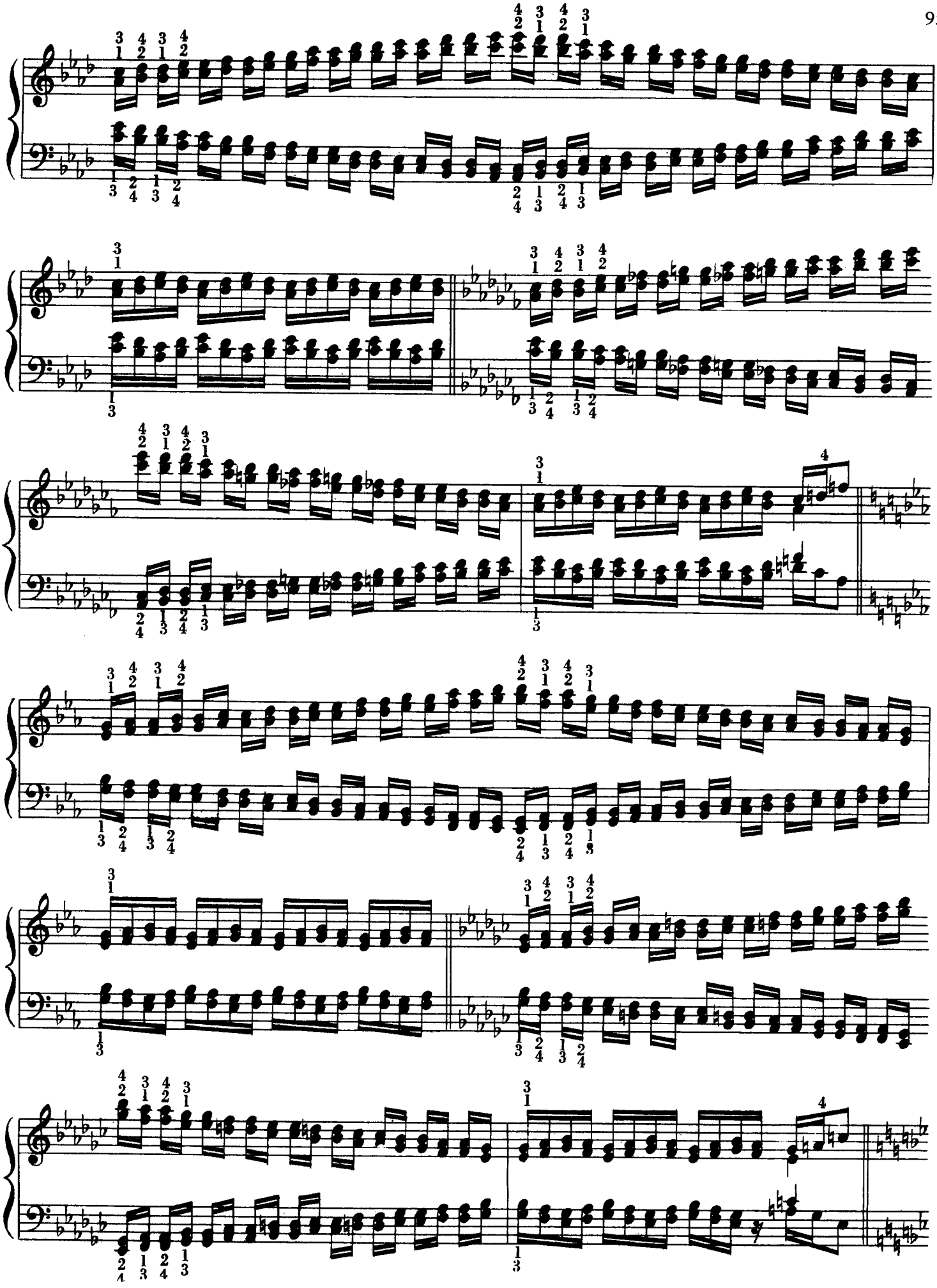


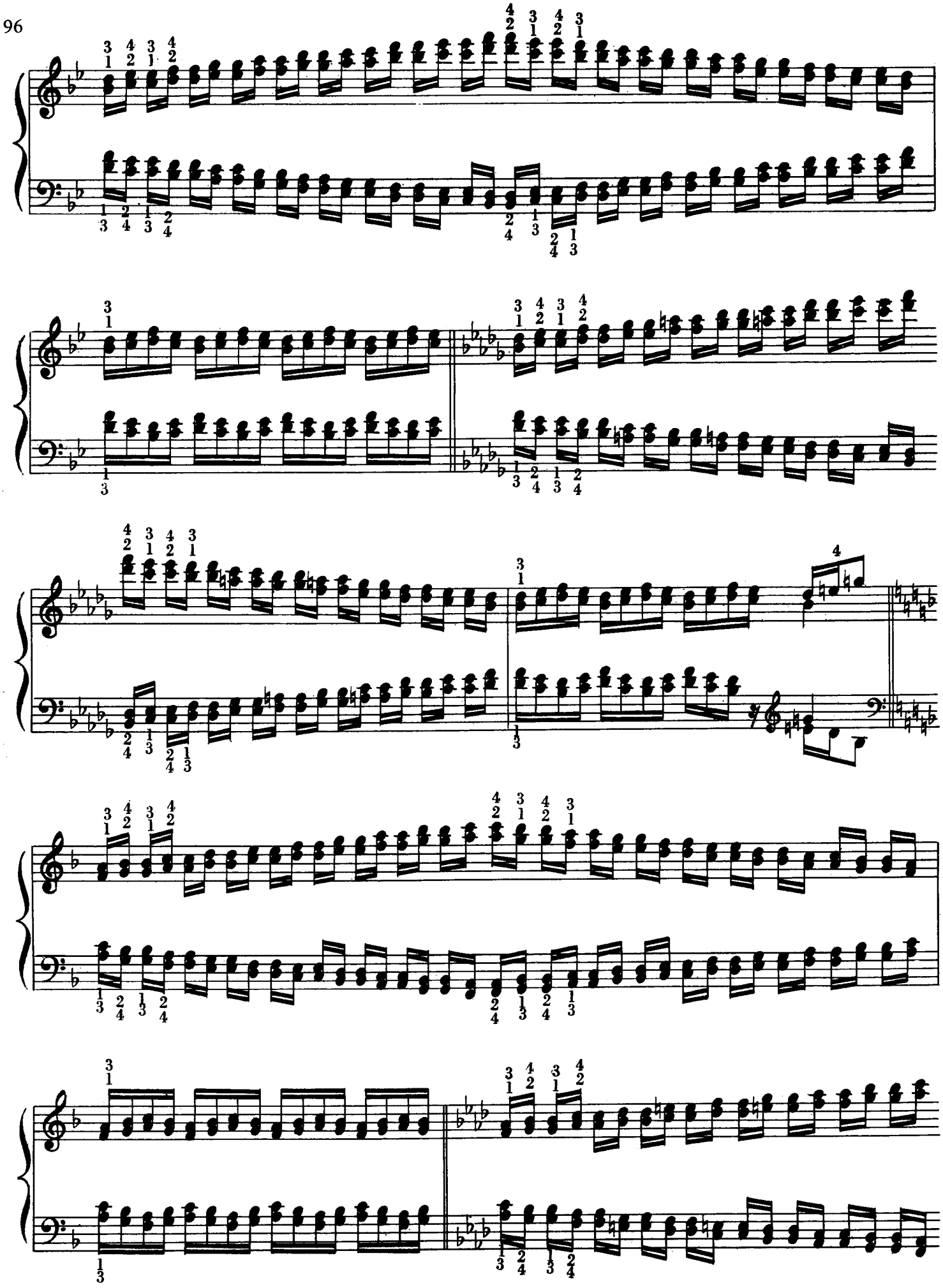


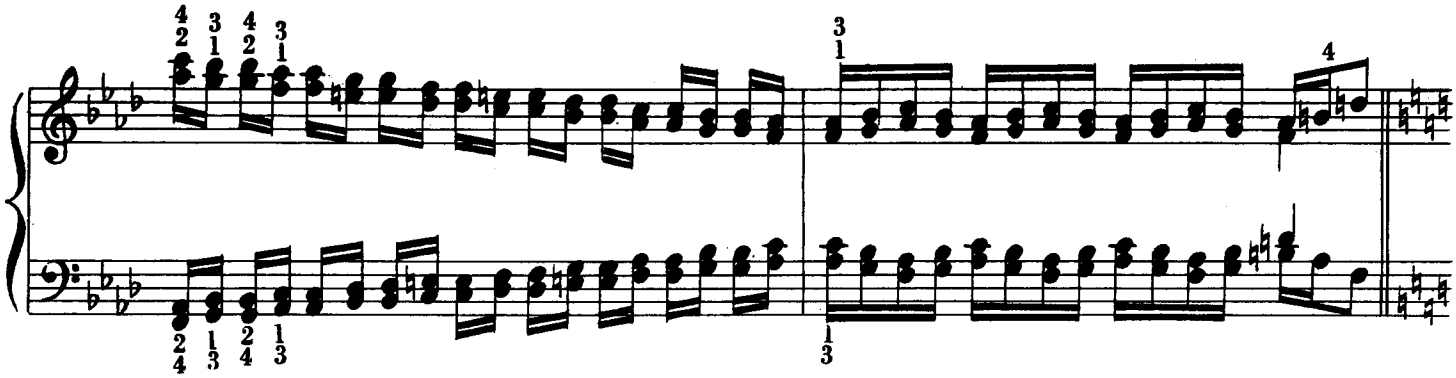




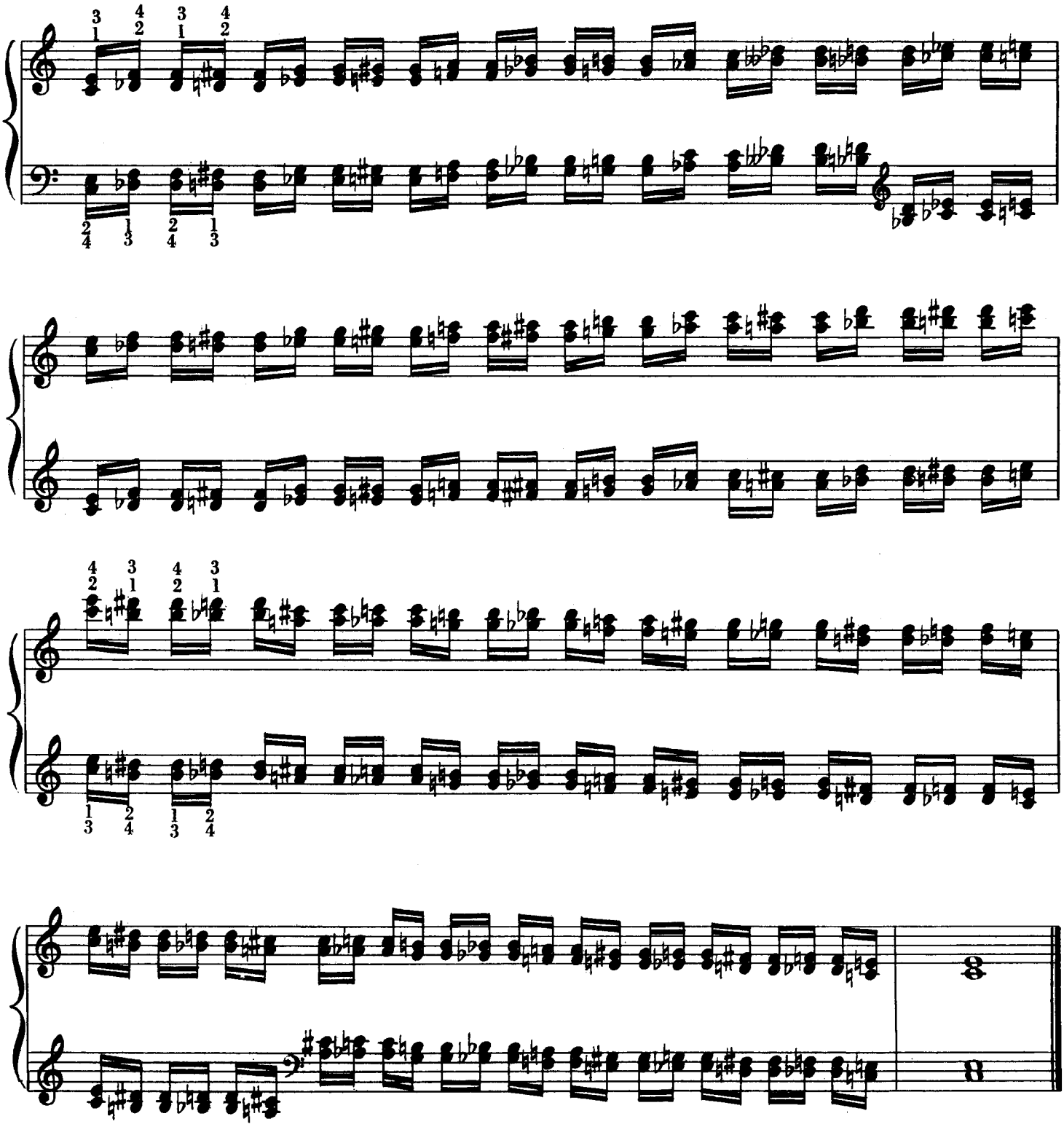
*Observe that the left hand plays now in contrary motion.



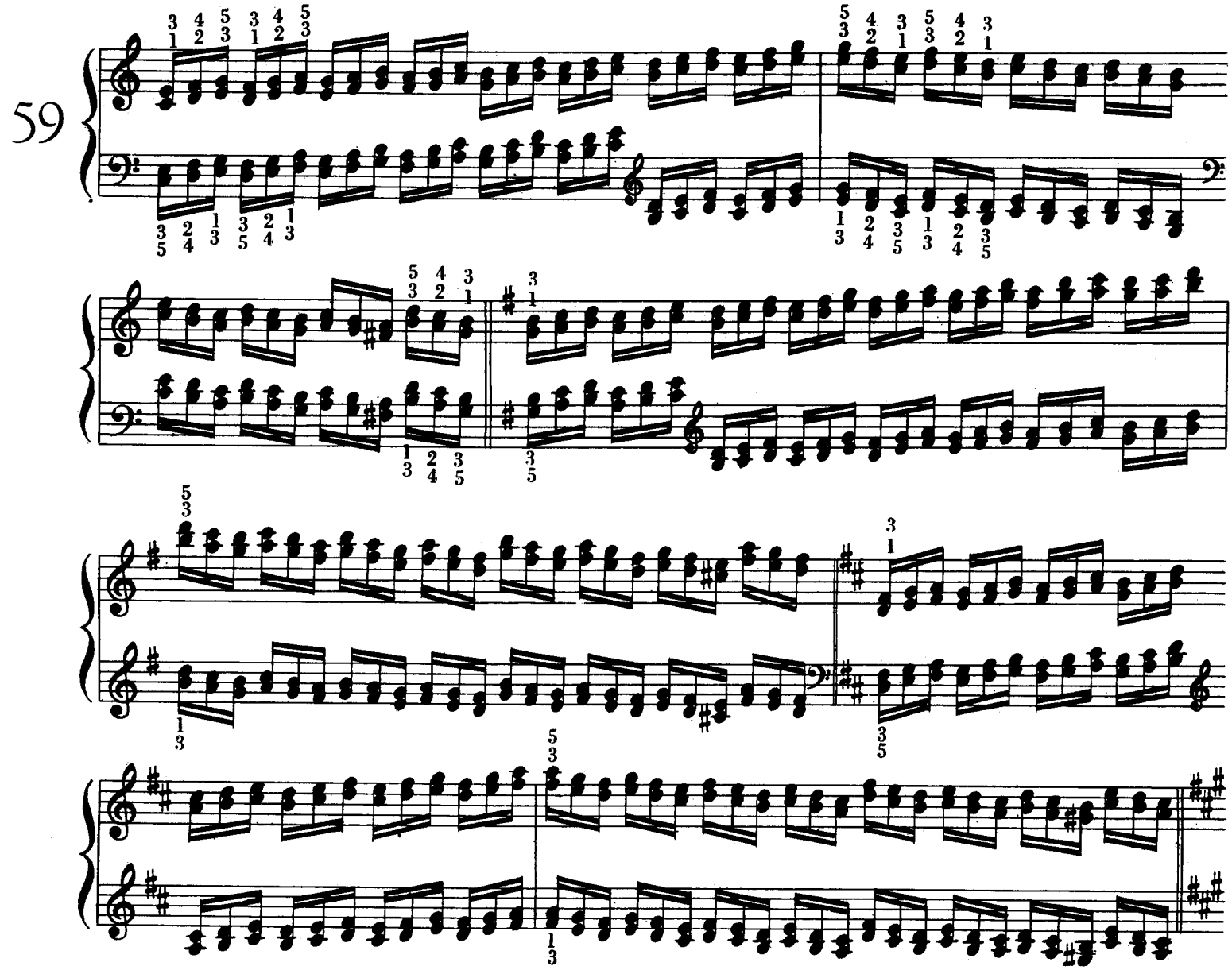




The same exercise in chromatic form.

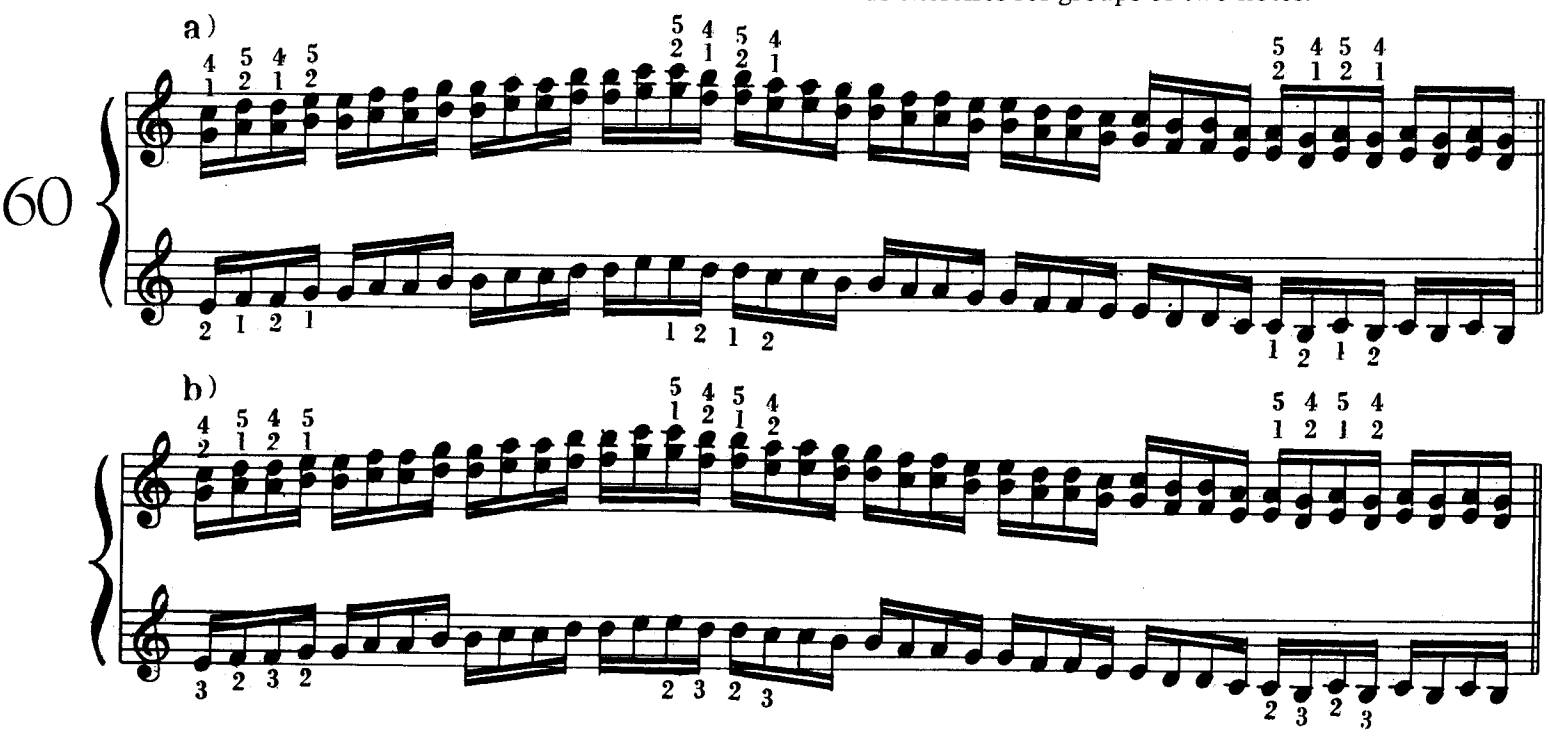


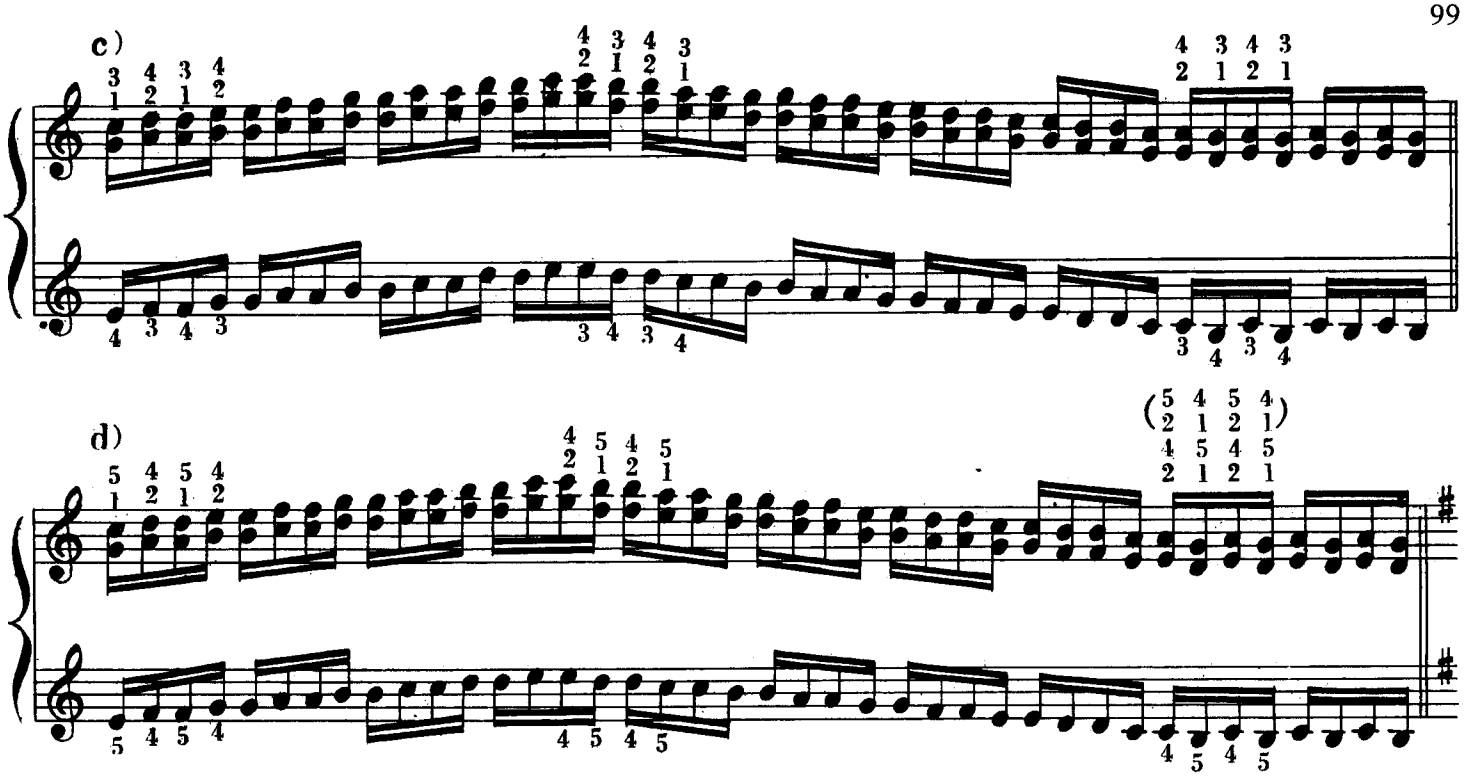
Thirds exercises in triplets. To be studied first slowly with high finger action and full tone, and secondly with the fingers close to the keys in fast tempo. Also to be practiced changing accentuations. First on the first note, then on the second and then on the third.



Continue in all major keys following the circle of fifths.

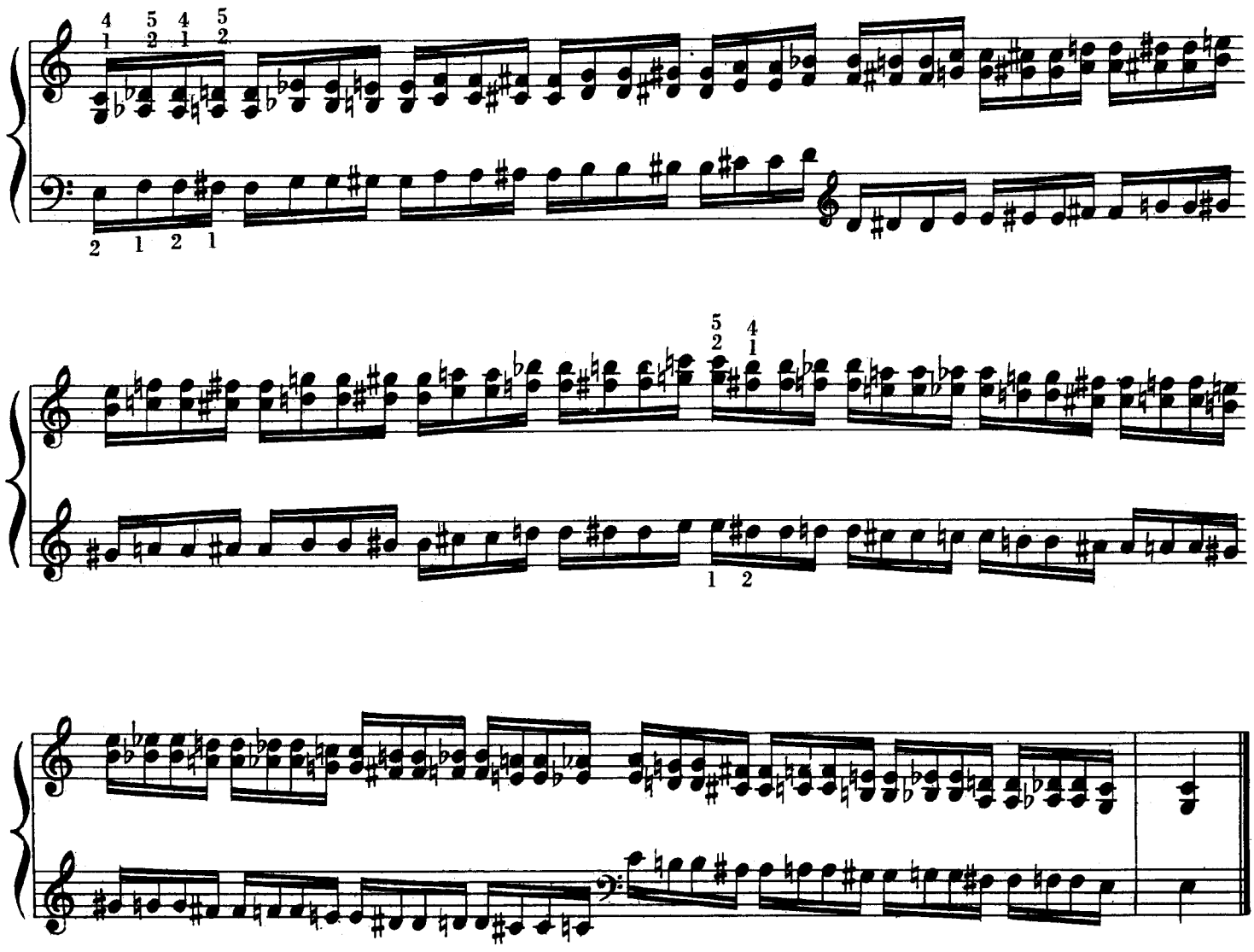
Exercises in fourths. Practice in the same manner as the thirds exercises for groups of two notes.



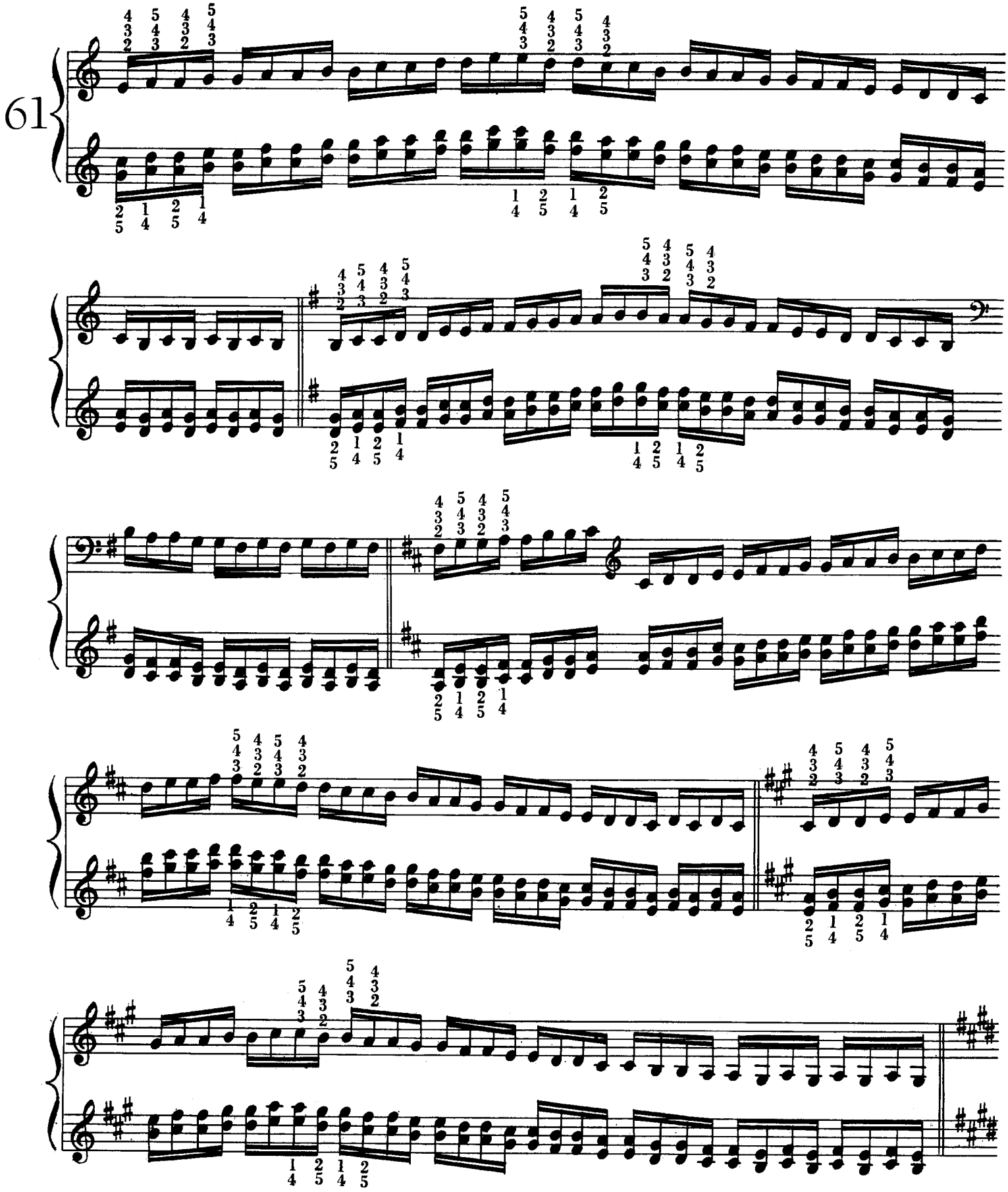


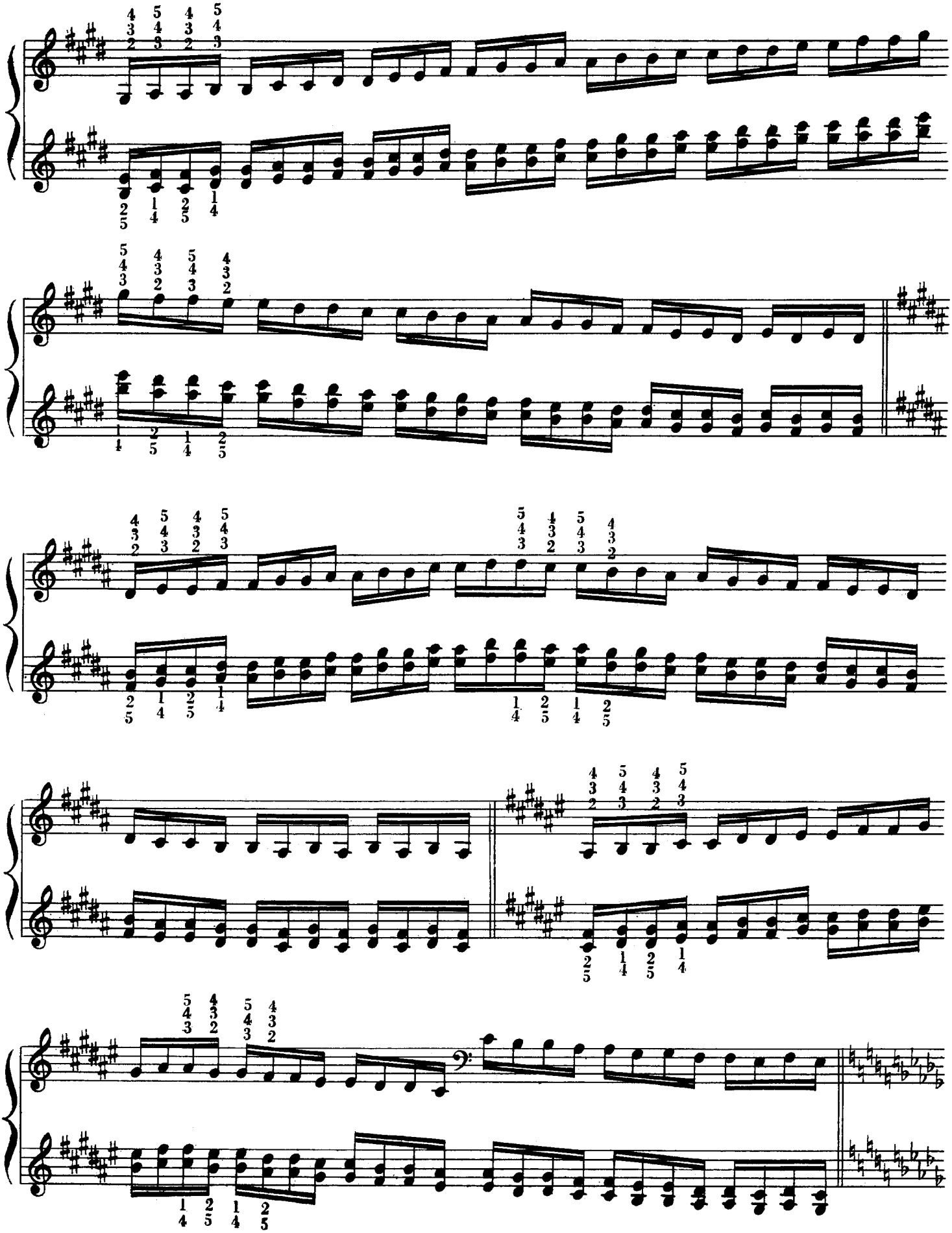
Continue in all major keys following the circle of fifths.

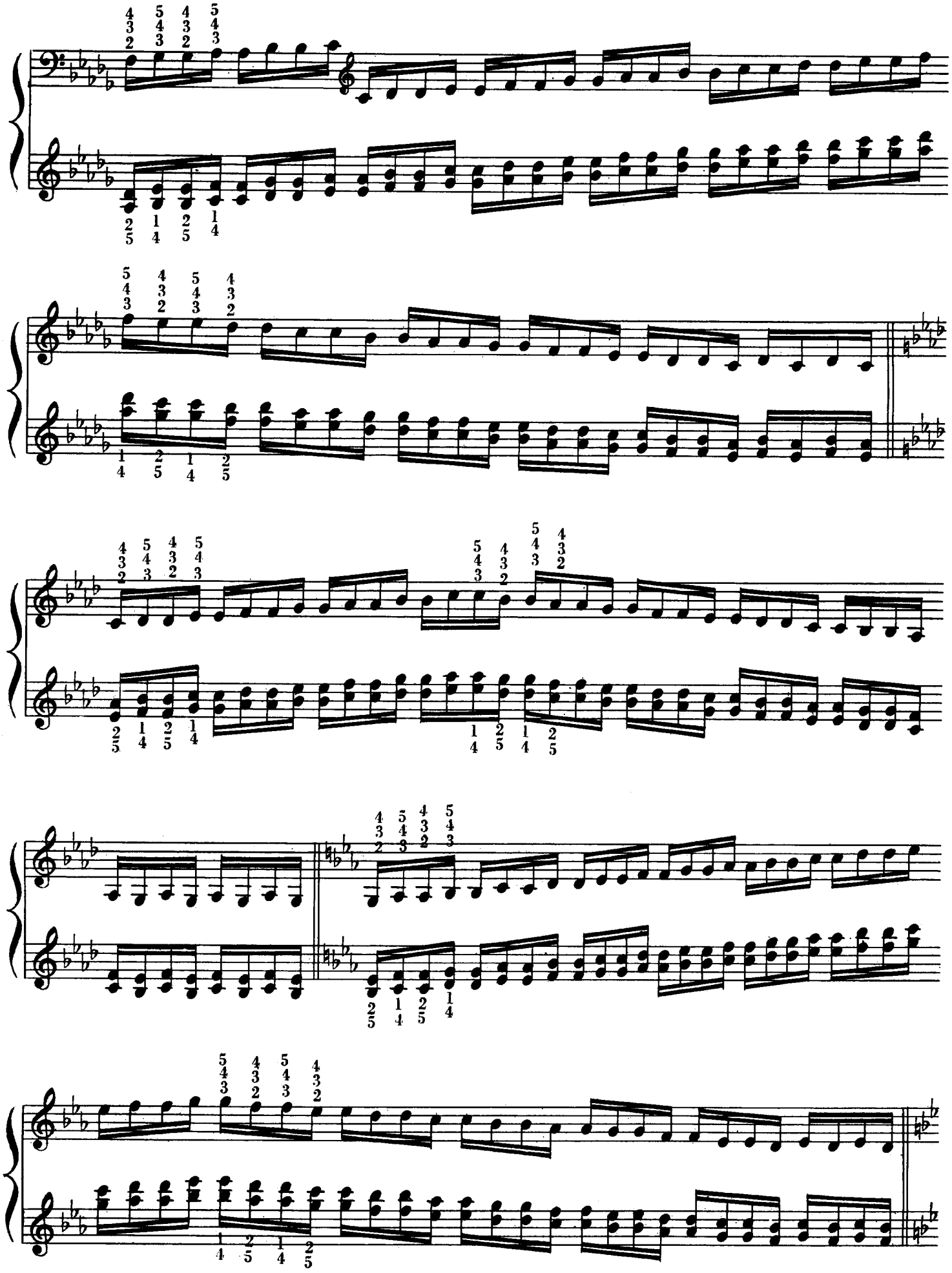
The same exercise in chromatic form.

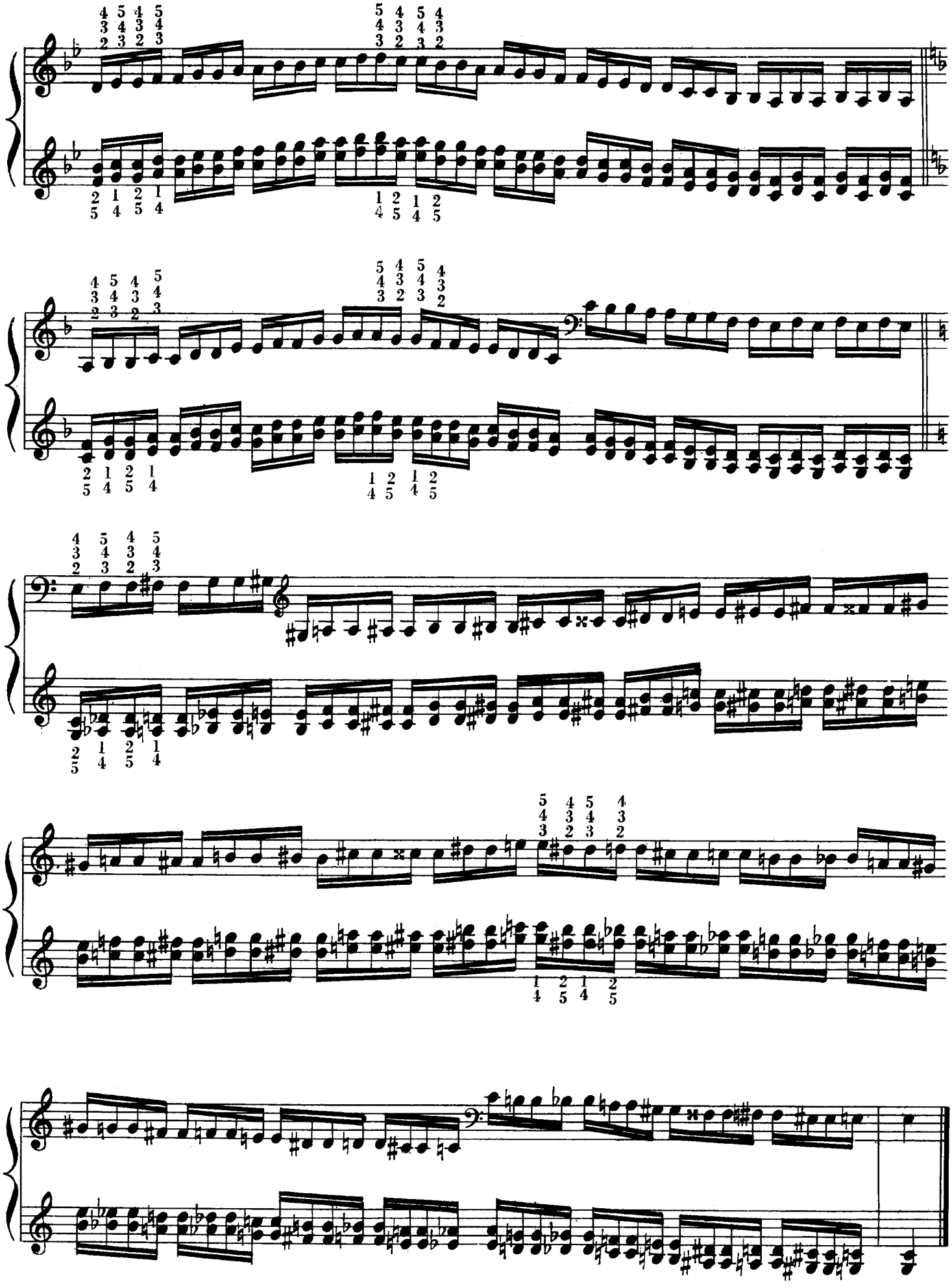


Exercises with crossed hands. Observe carefully the different fingerings.



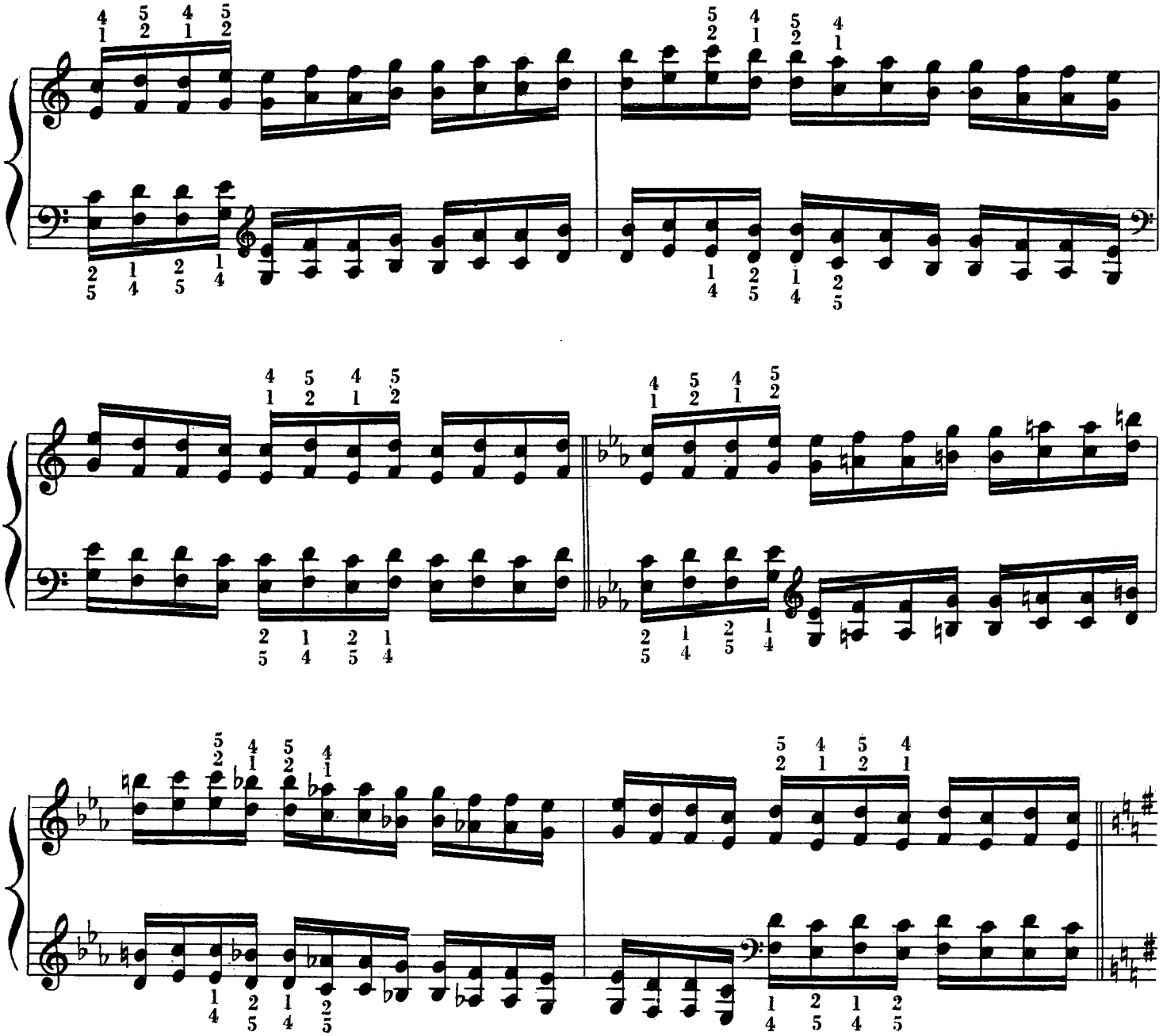




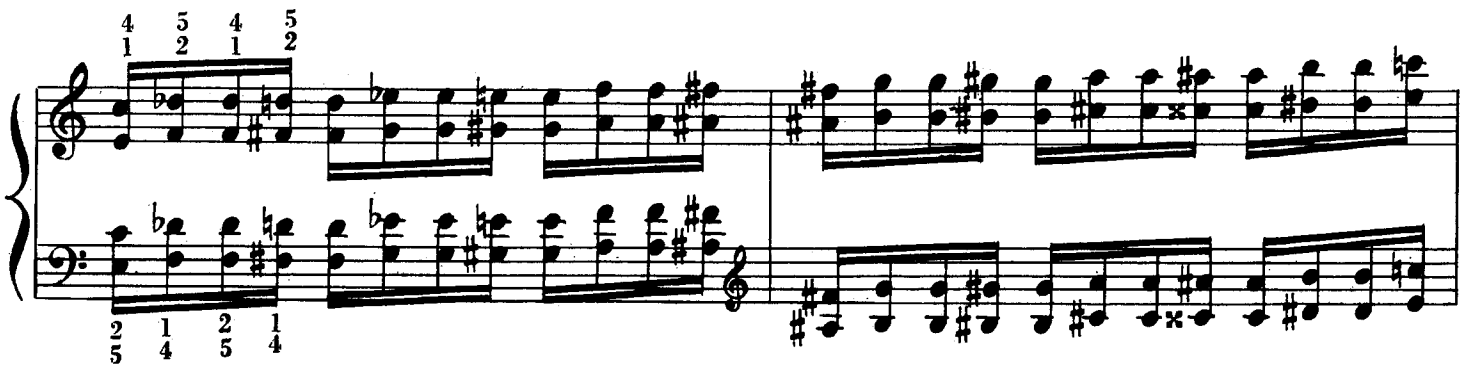


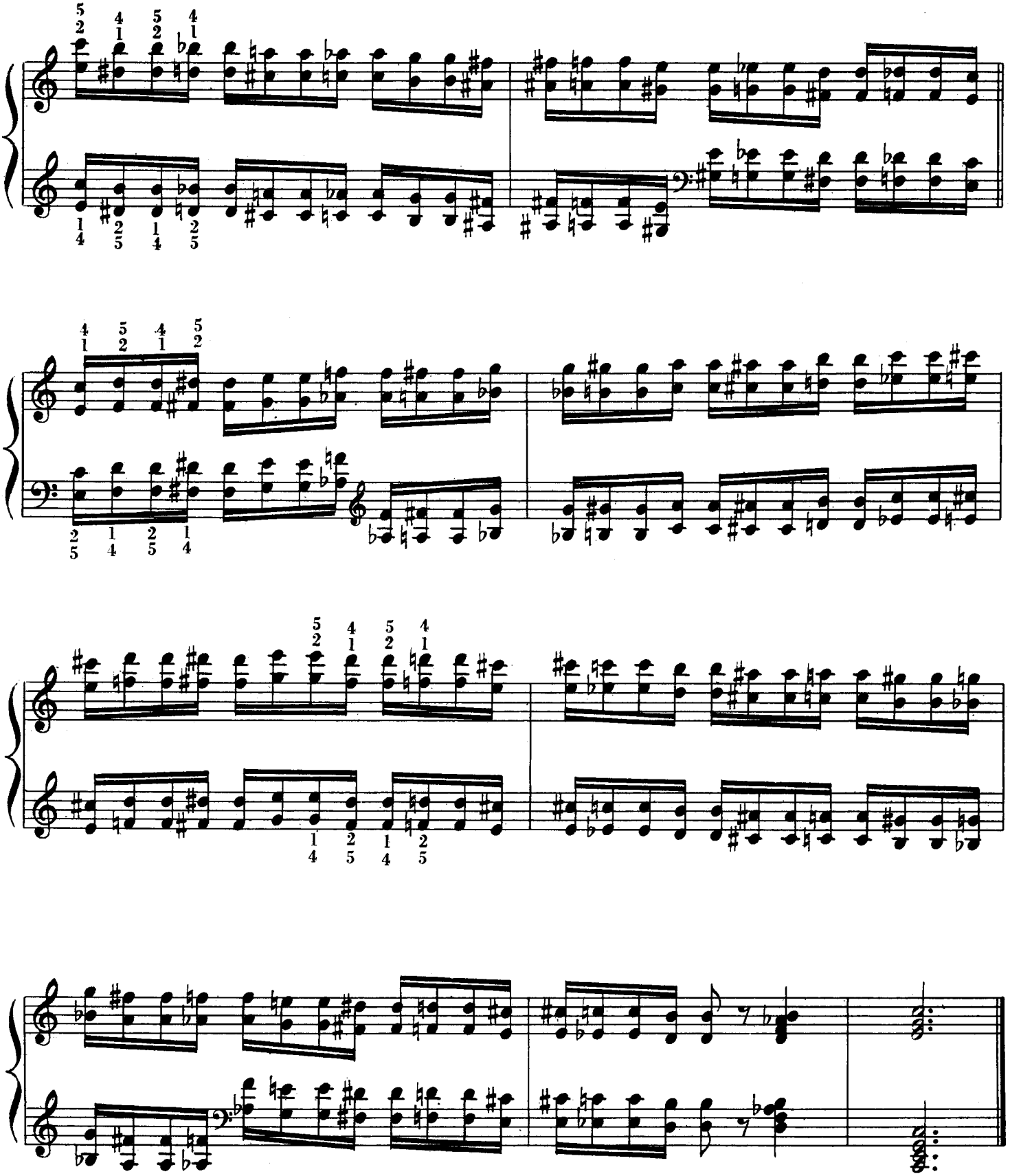
Exercises in sixths. To be studied in all major and parallel minor keys following the instructions given for the third exercises in groups of two notes.

62



Exercises in sixths in chromatic form combining major and minor intervals.

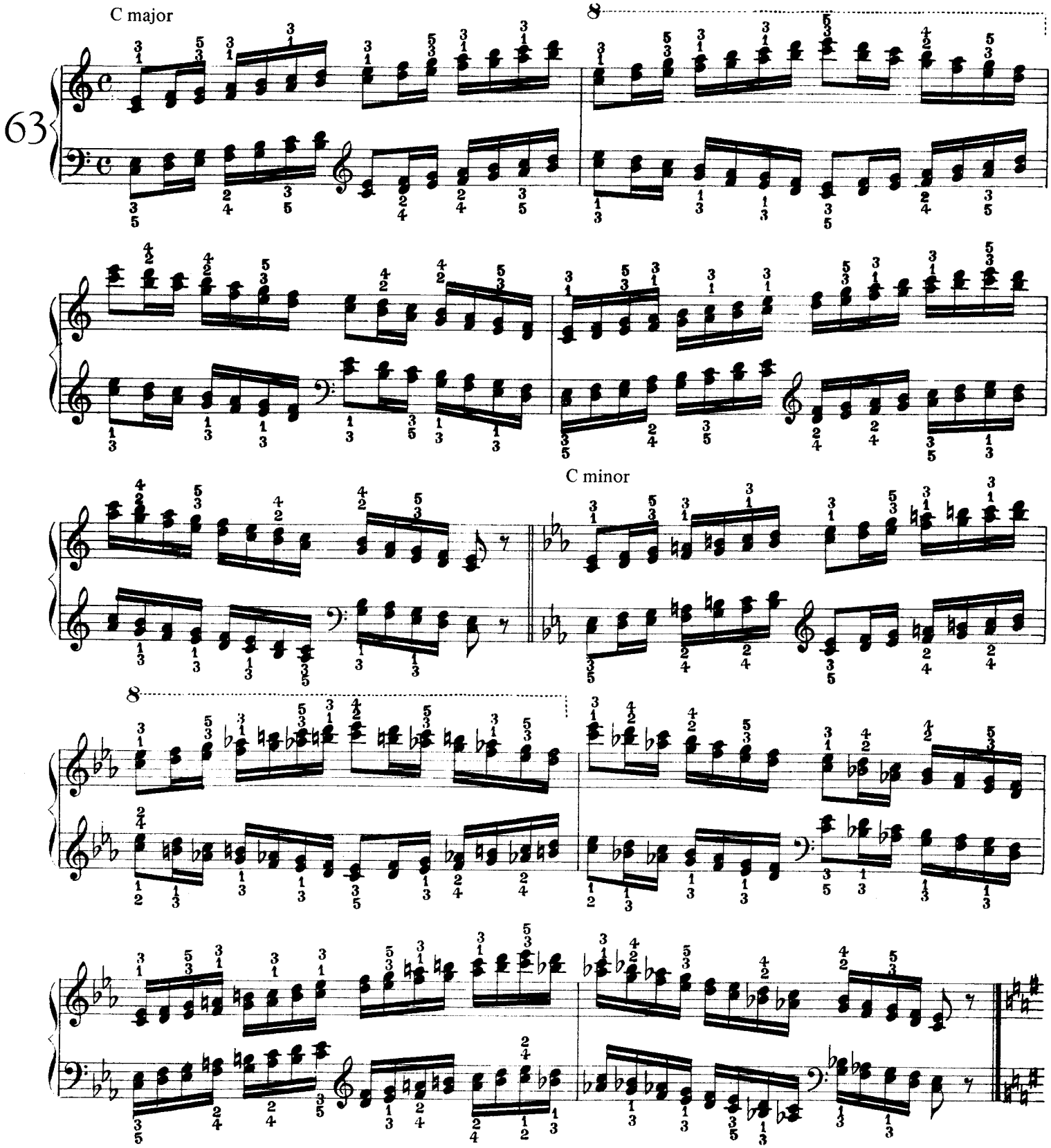


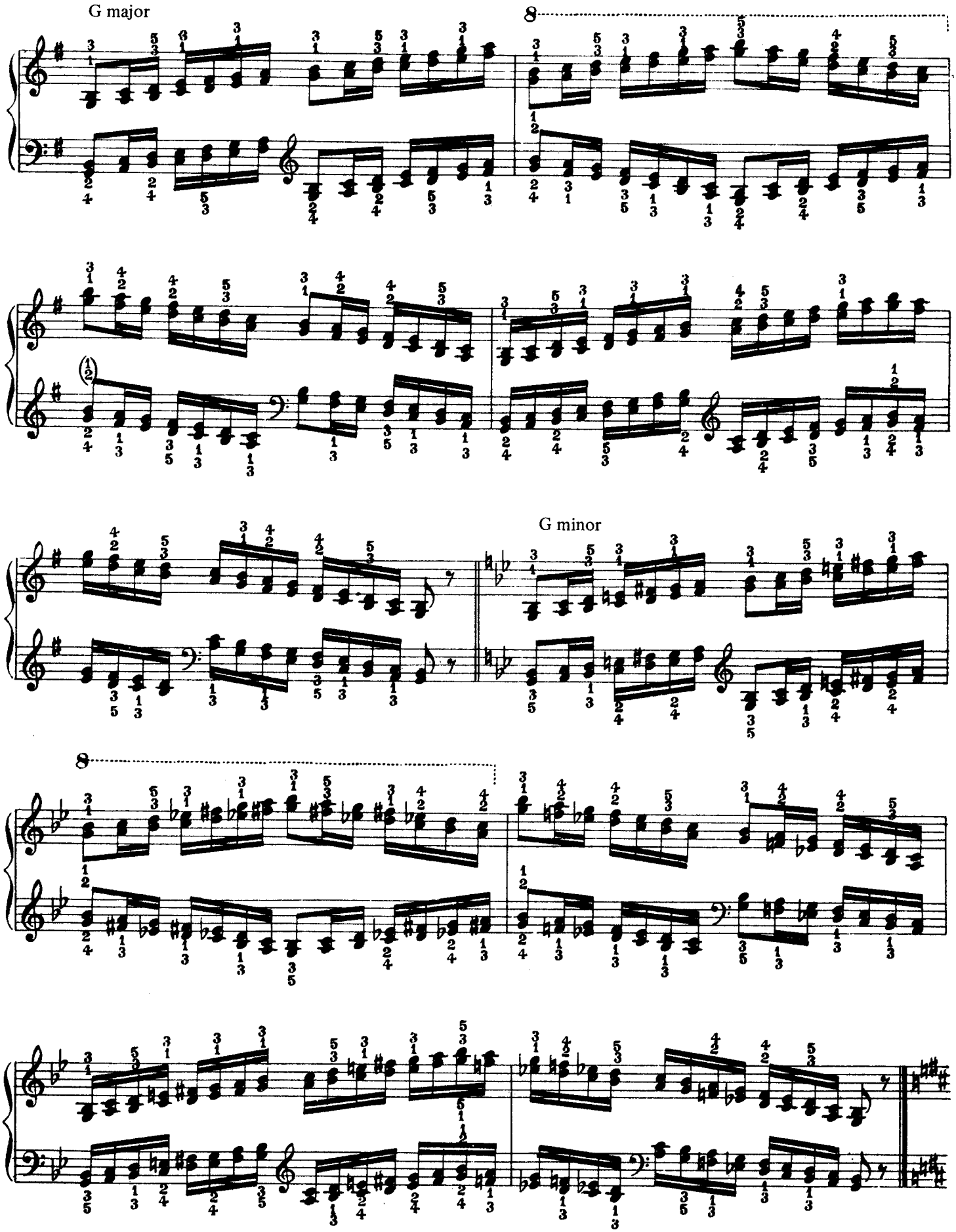


BOOK VI

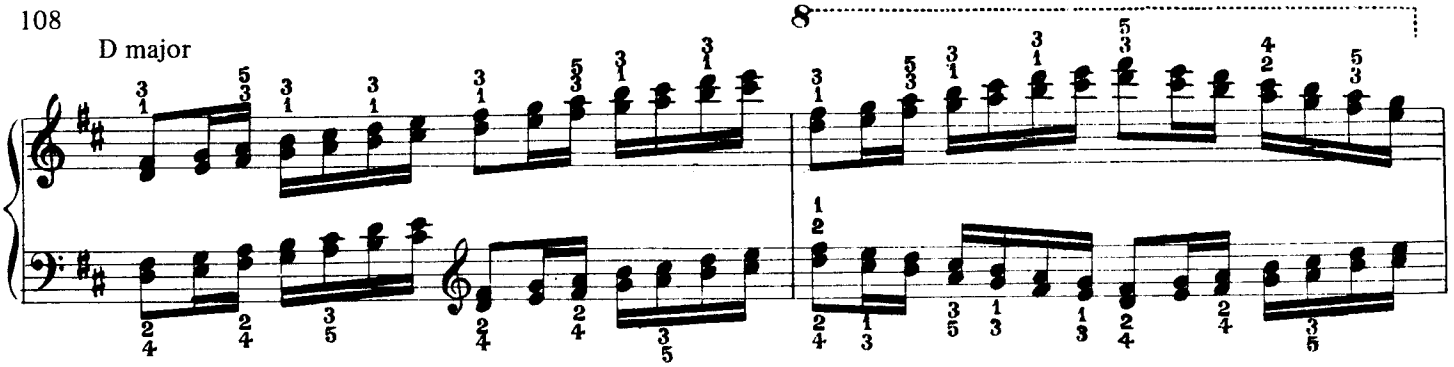
Scales in double thirds and double sixths in major and minor keys and chromatic.

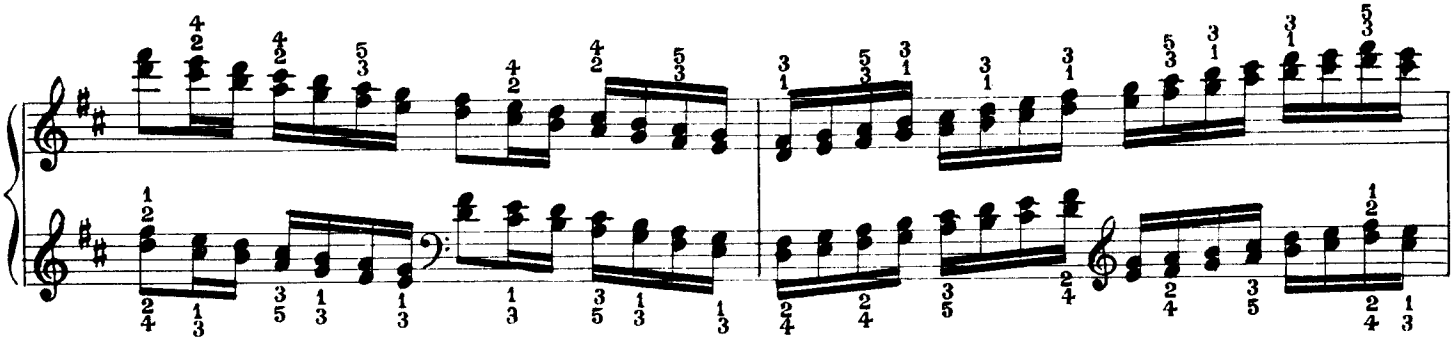
Scales in double thirds. To be played as legato as possible, at first forte and slow with high finger action and then piano and rapidly with the fingers close to the keys, giving special attention to the holding of the finger over which the crossing is made. Observe the different fingerings.



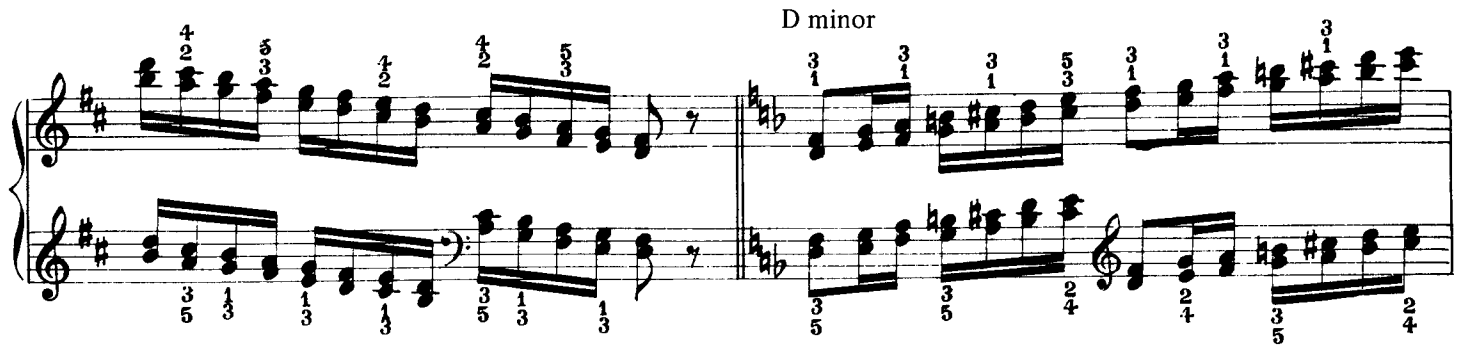

G major
8
G minor
8

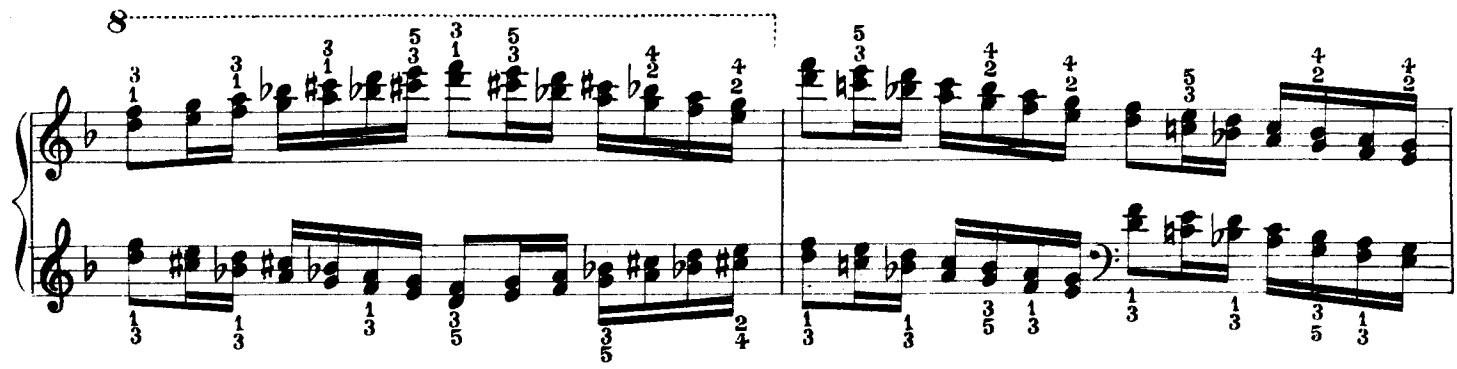
D major

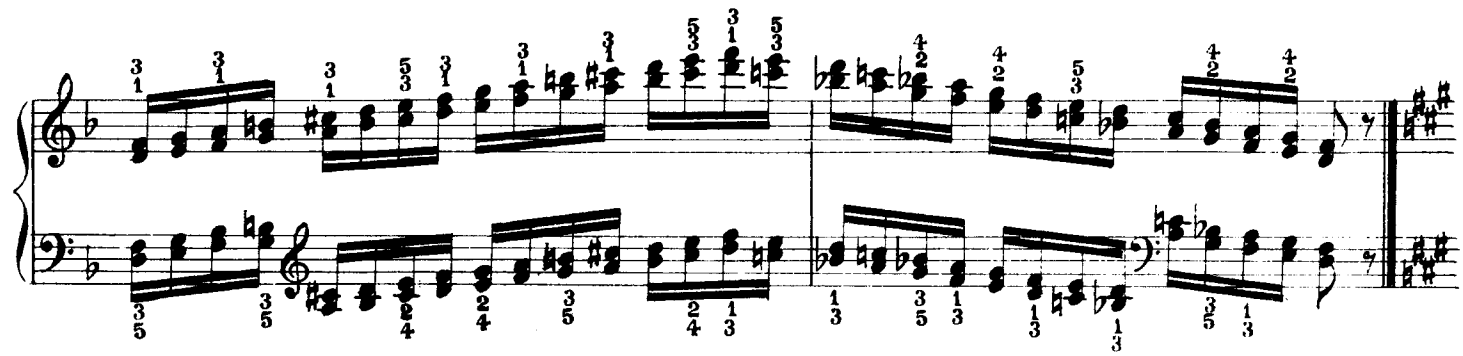


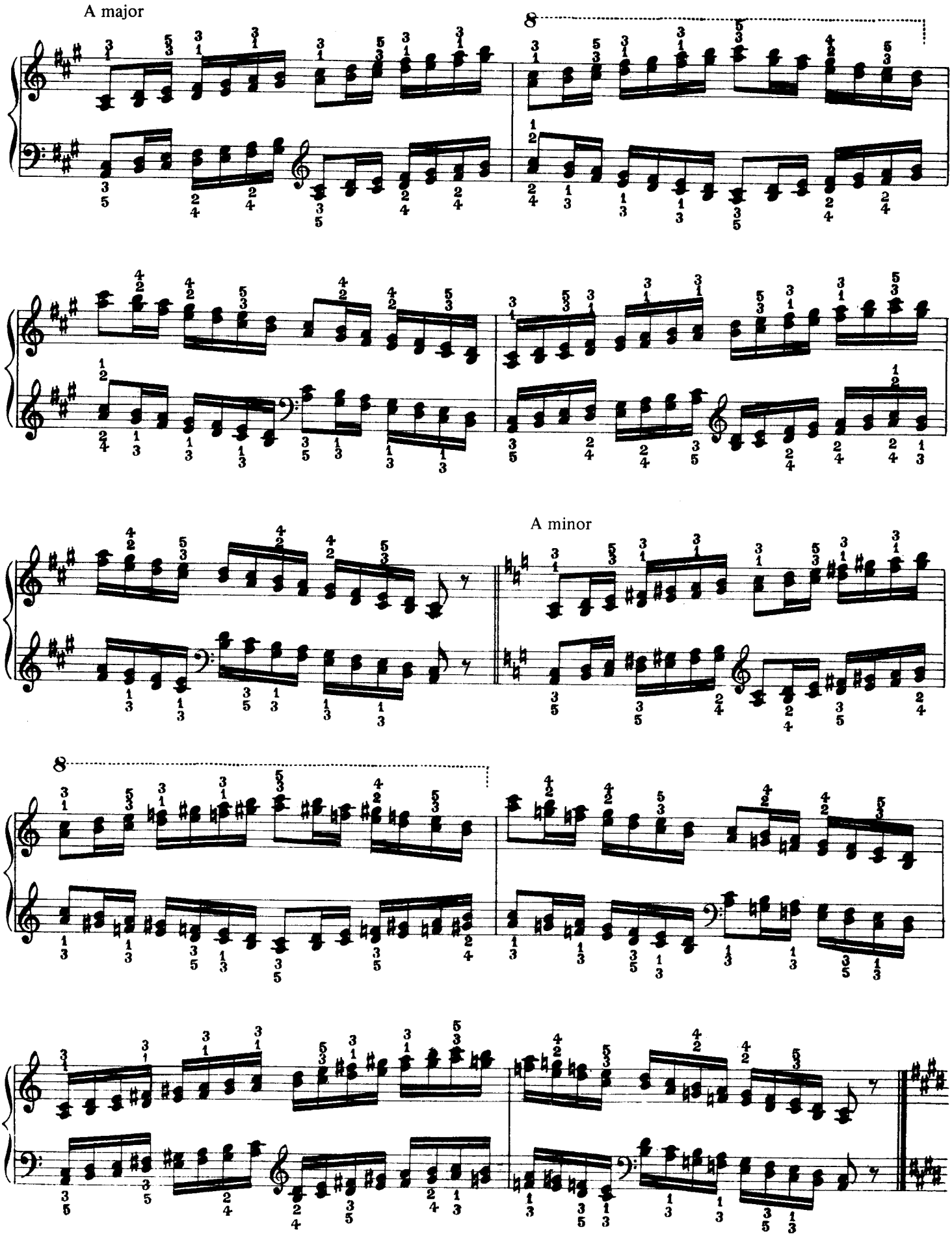


D minor

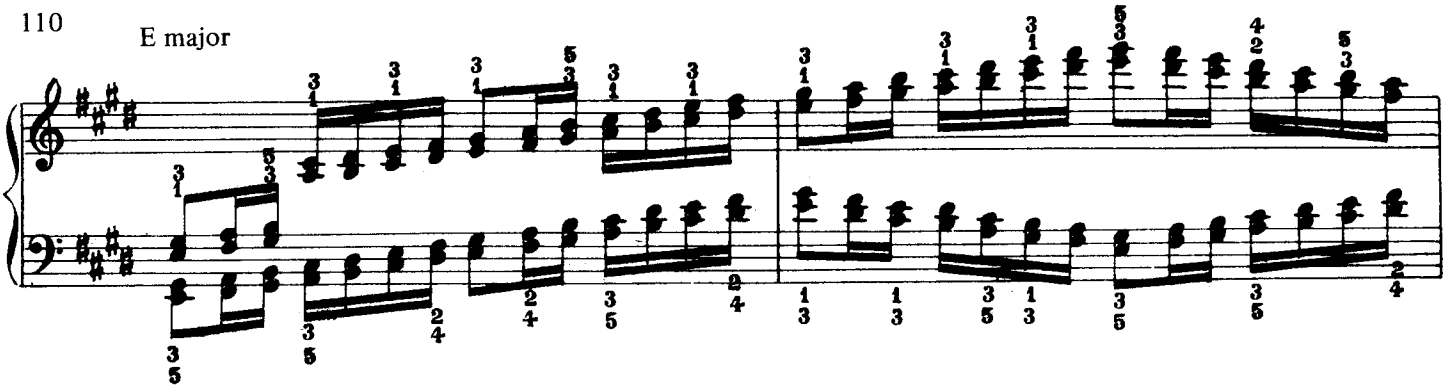


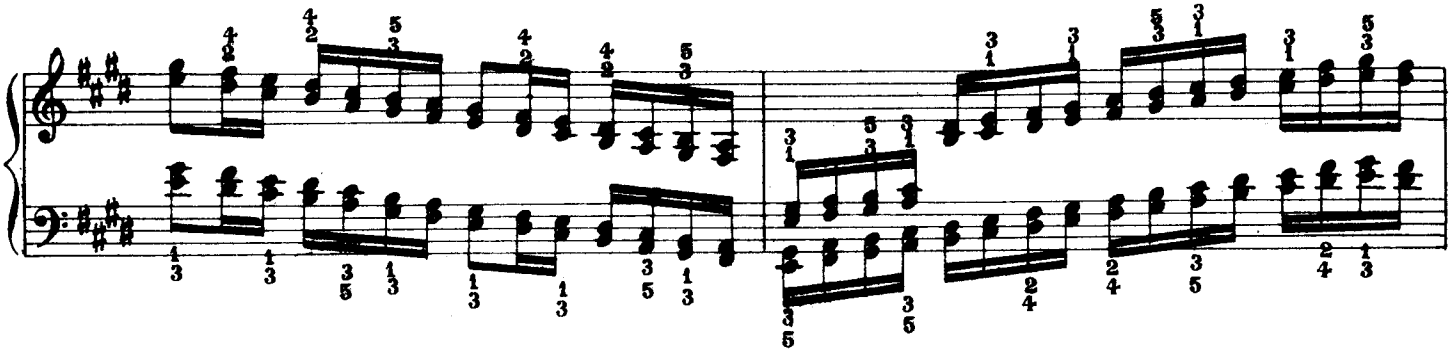




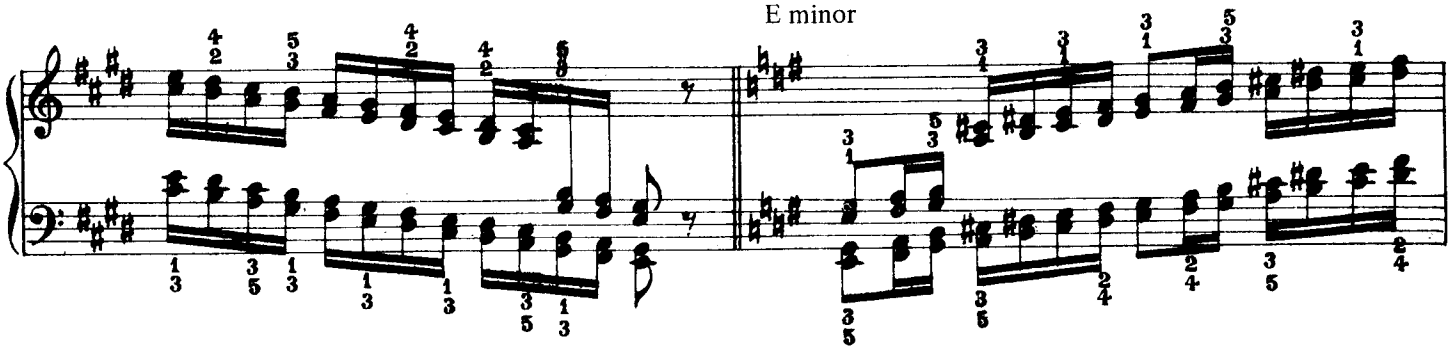

A major
8
A minor
8

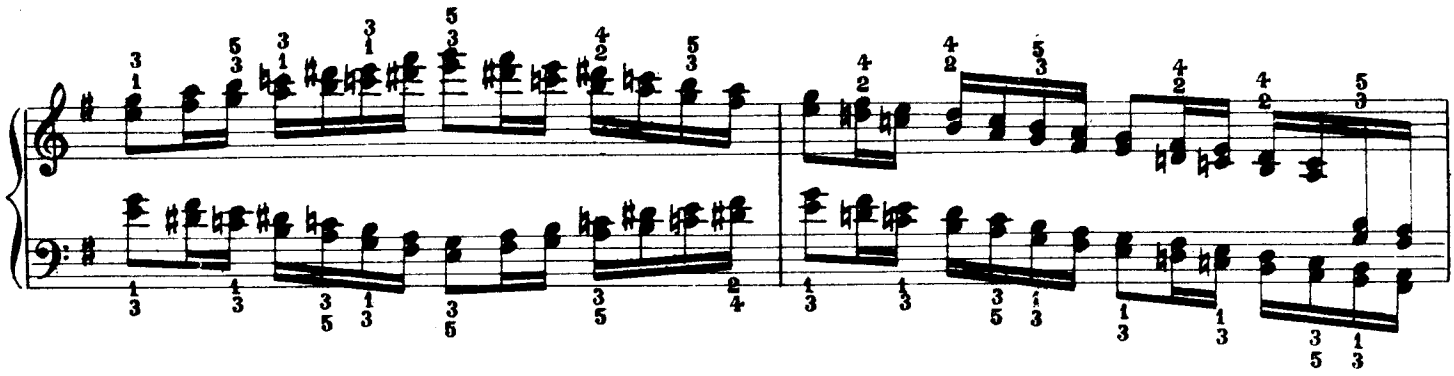
E major

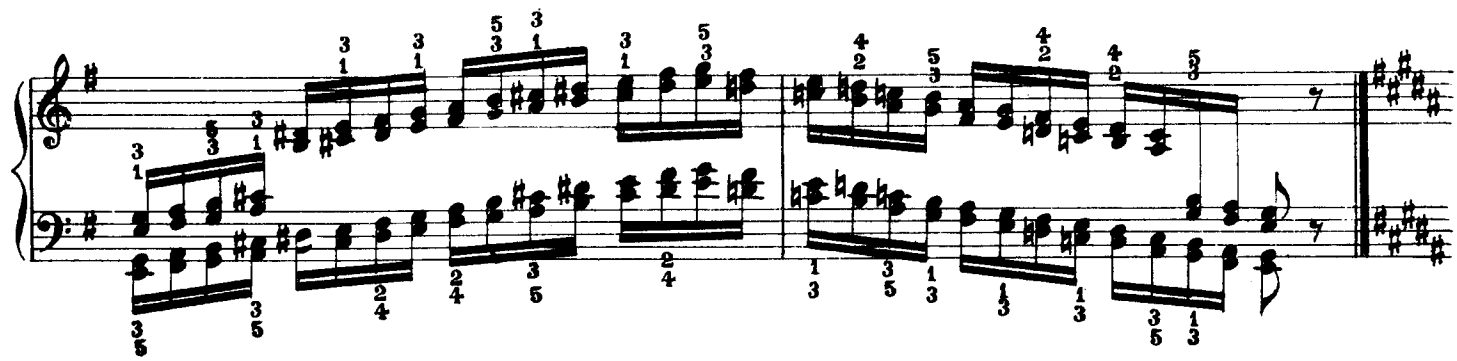


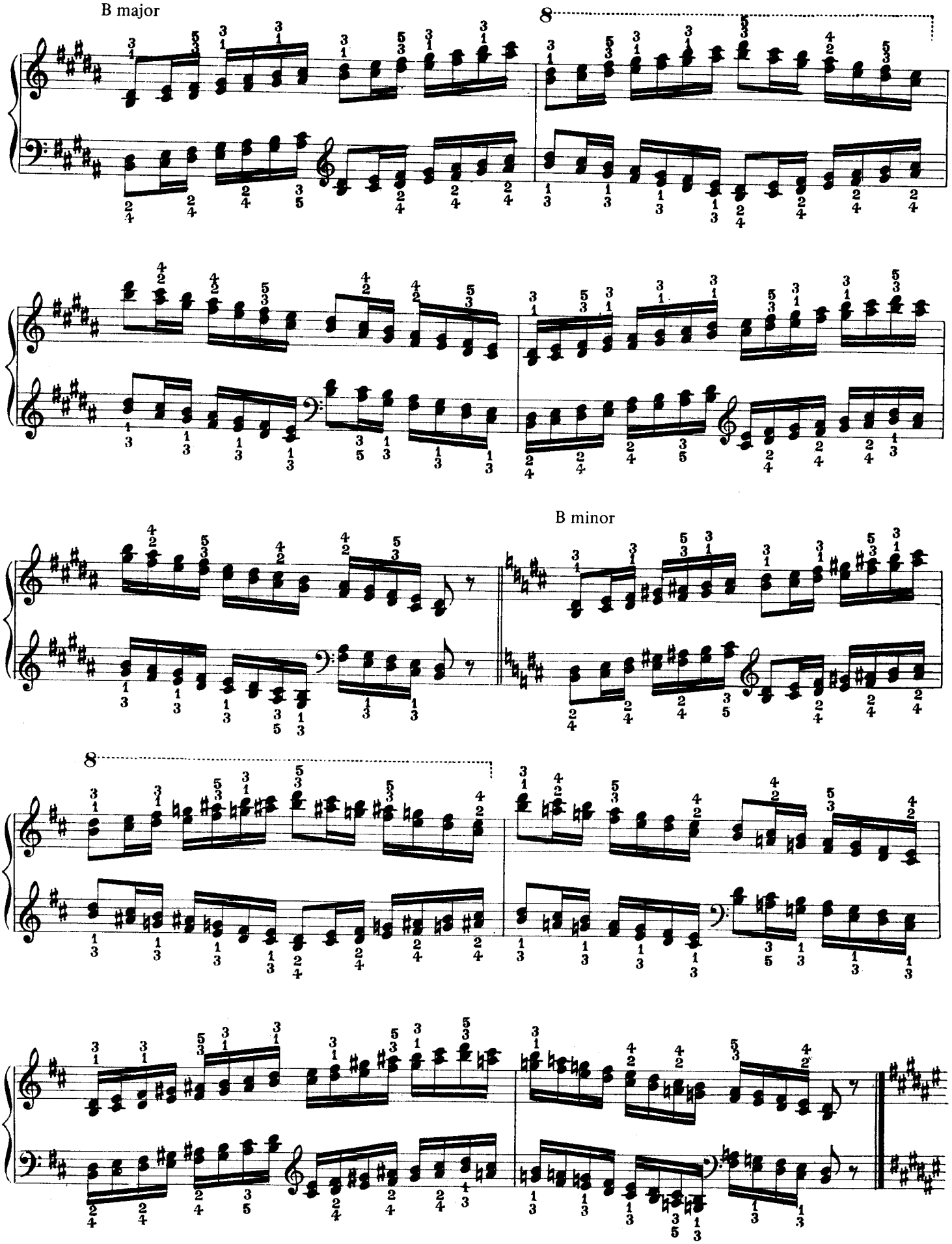


E minor

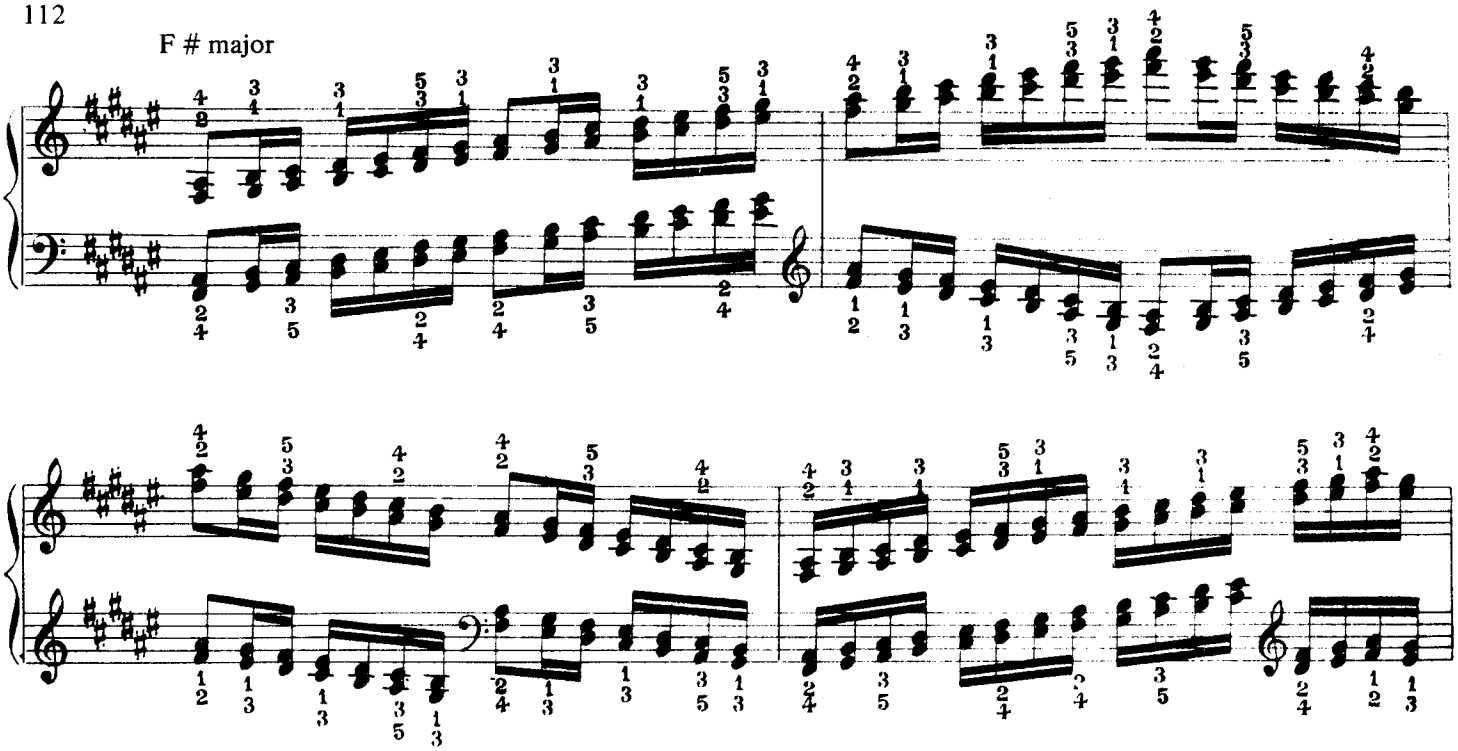




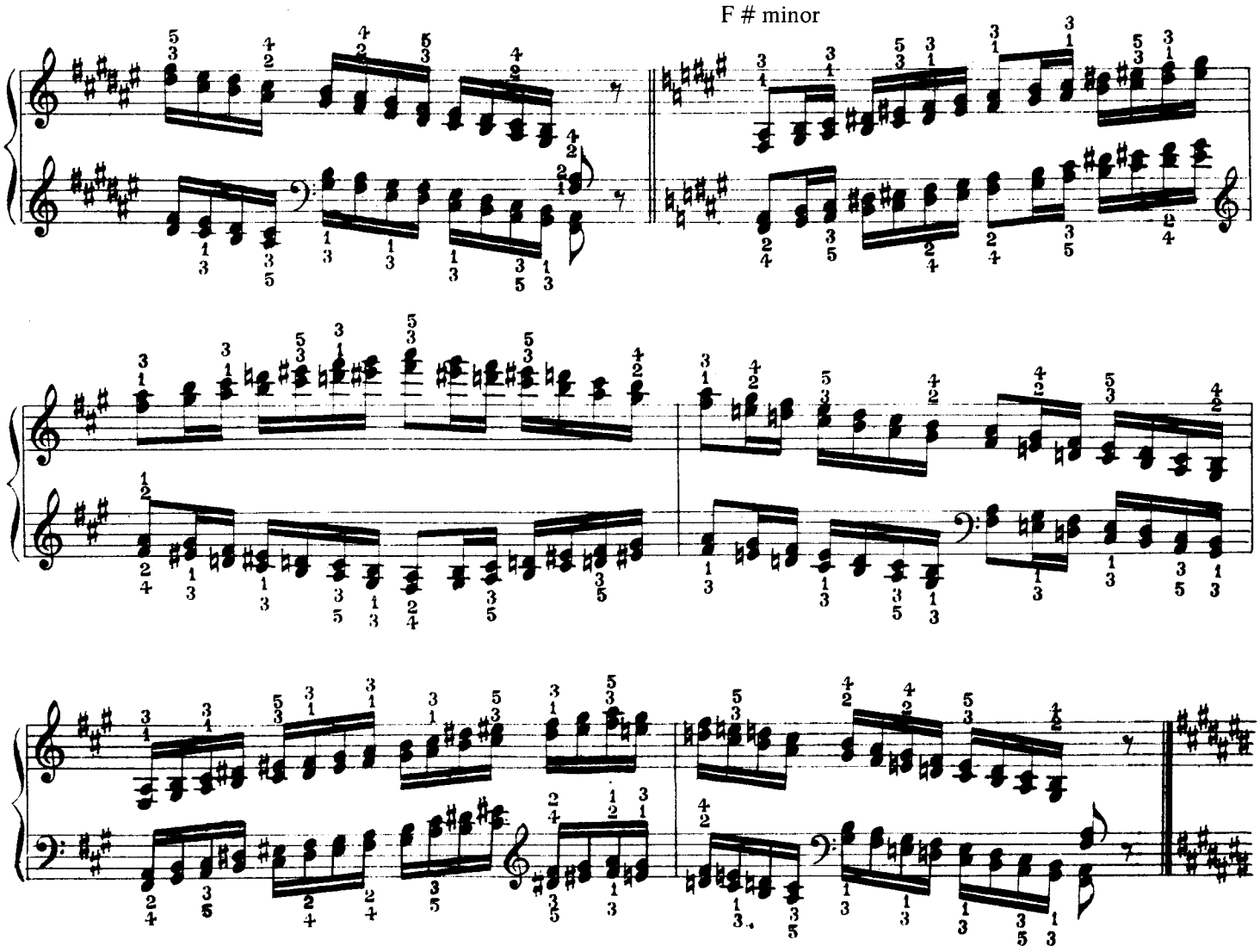



B major
8
B minor
8

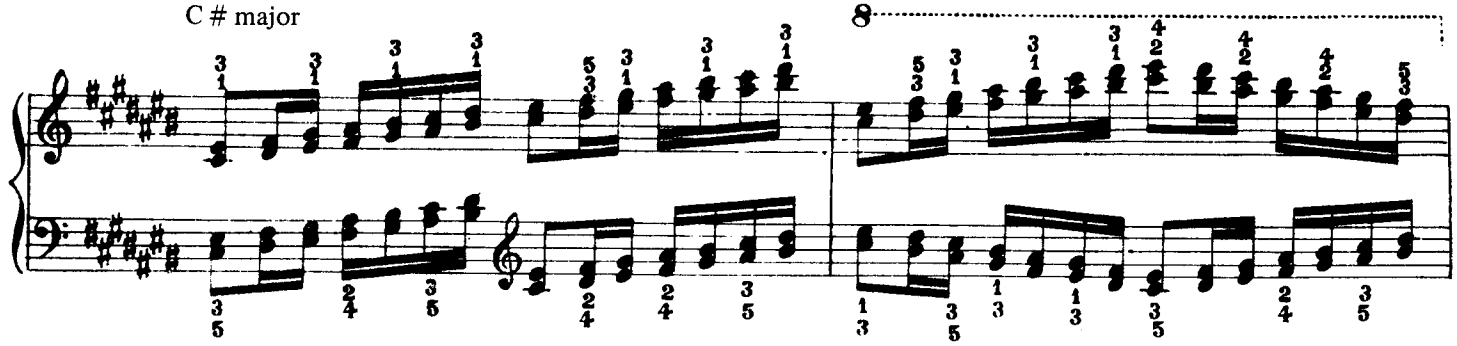
F # major

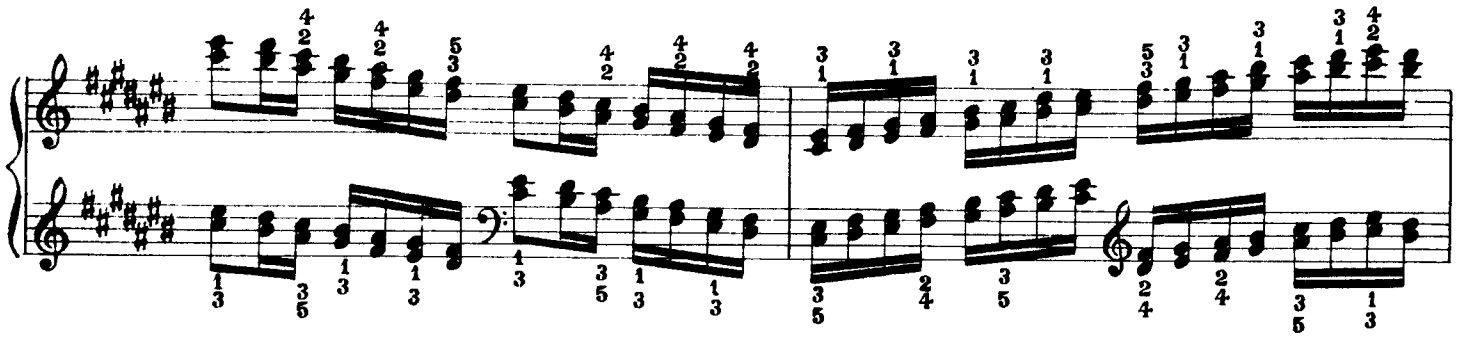


F # minor

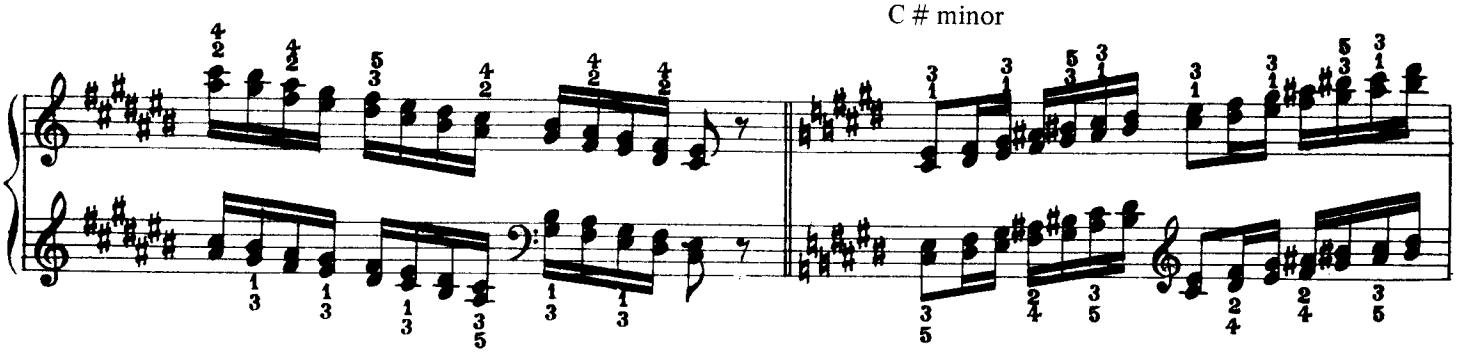


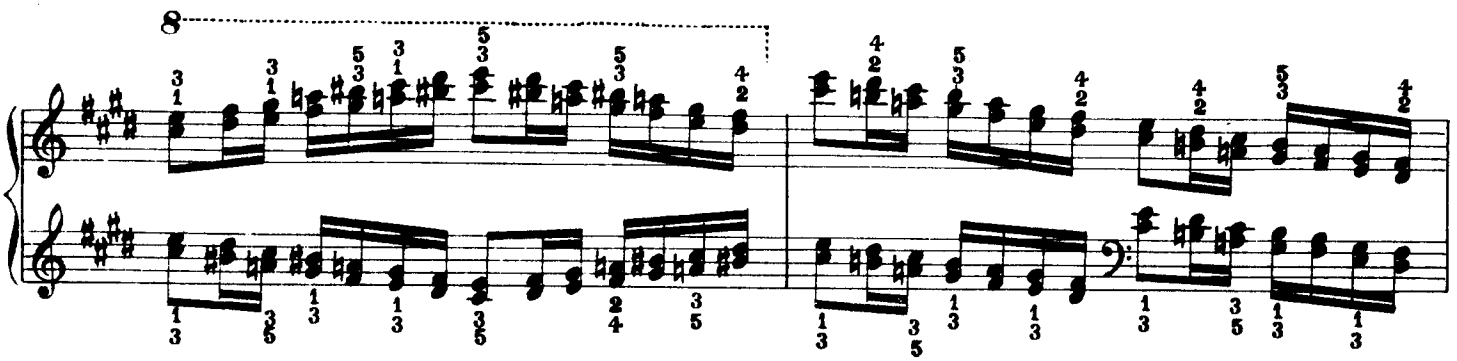
C # major

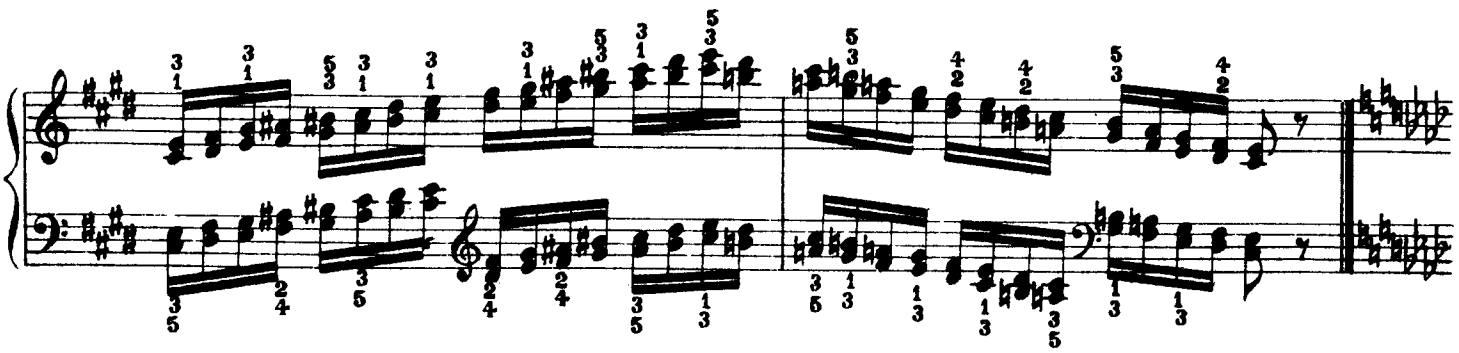




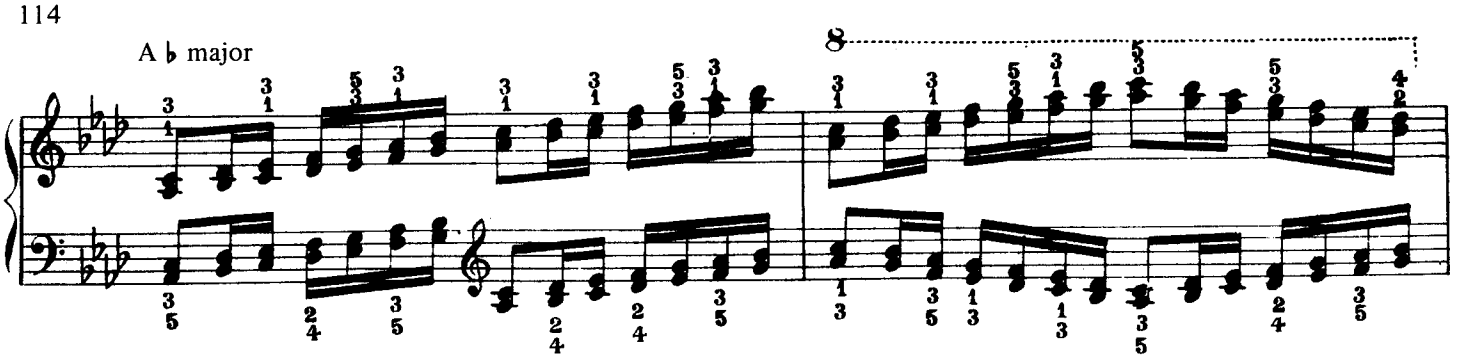
C # minor

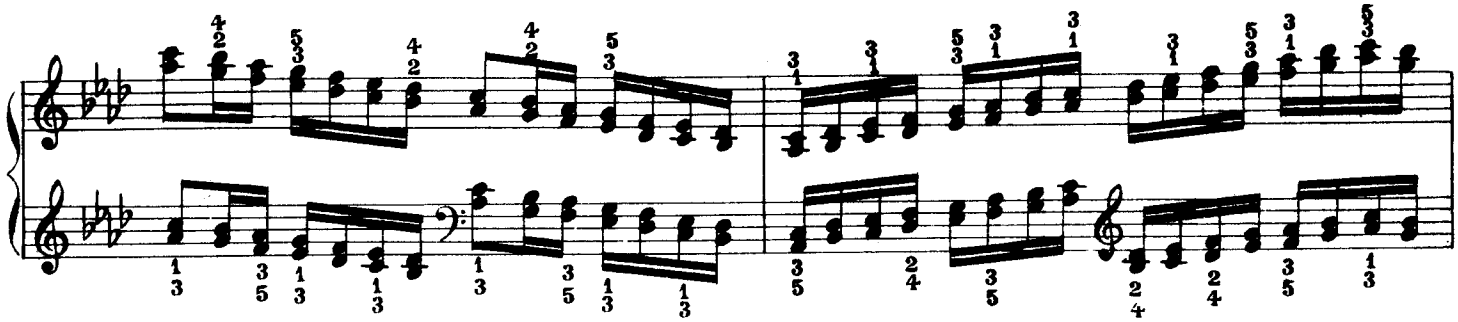




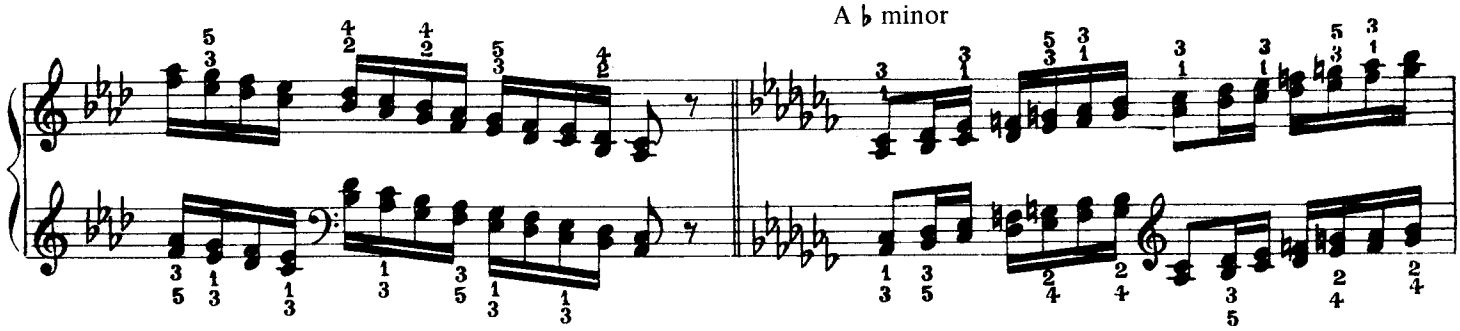


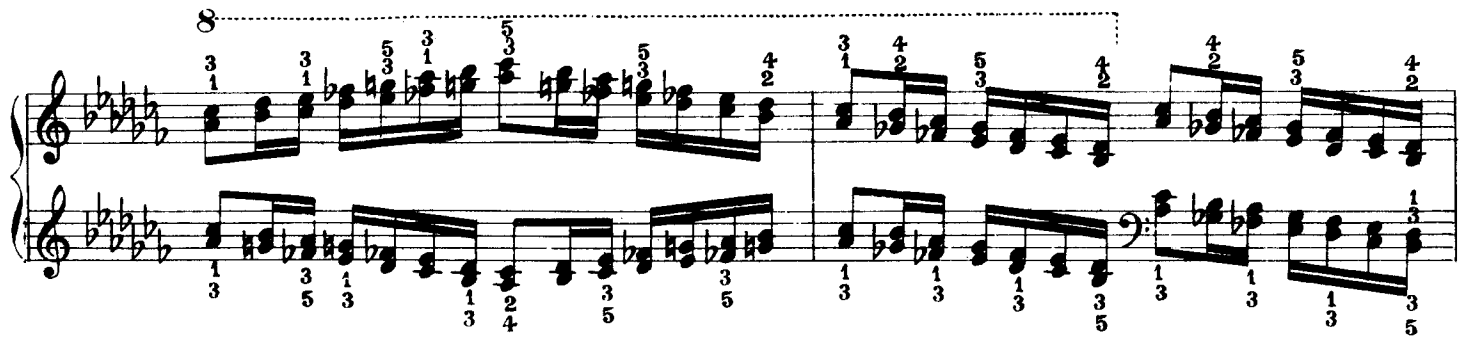
A ♭ major

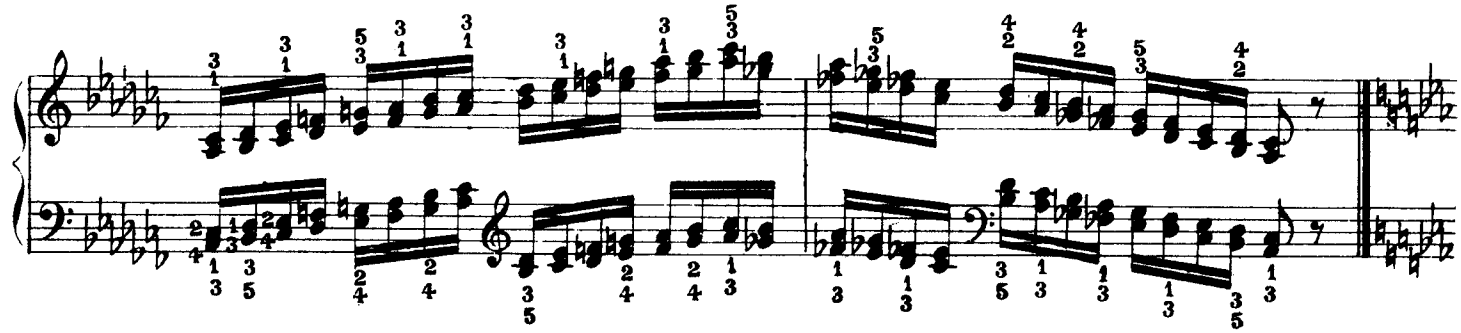


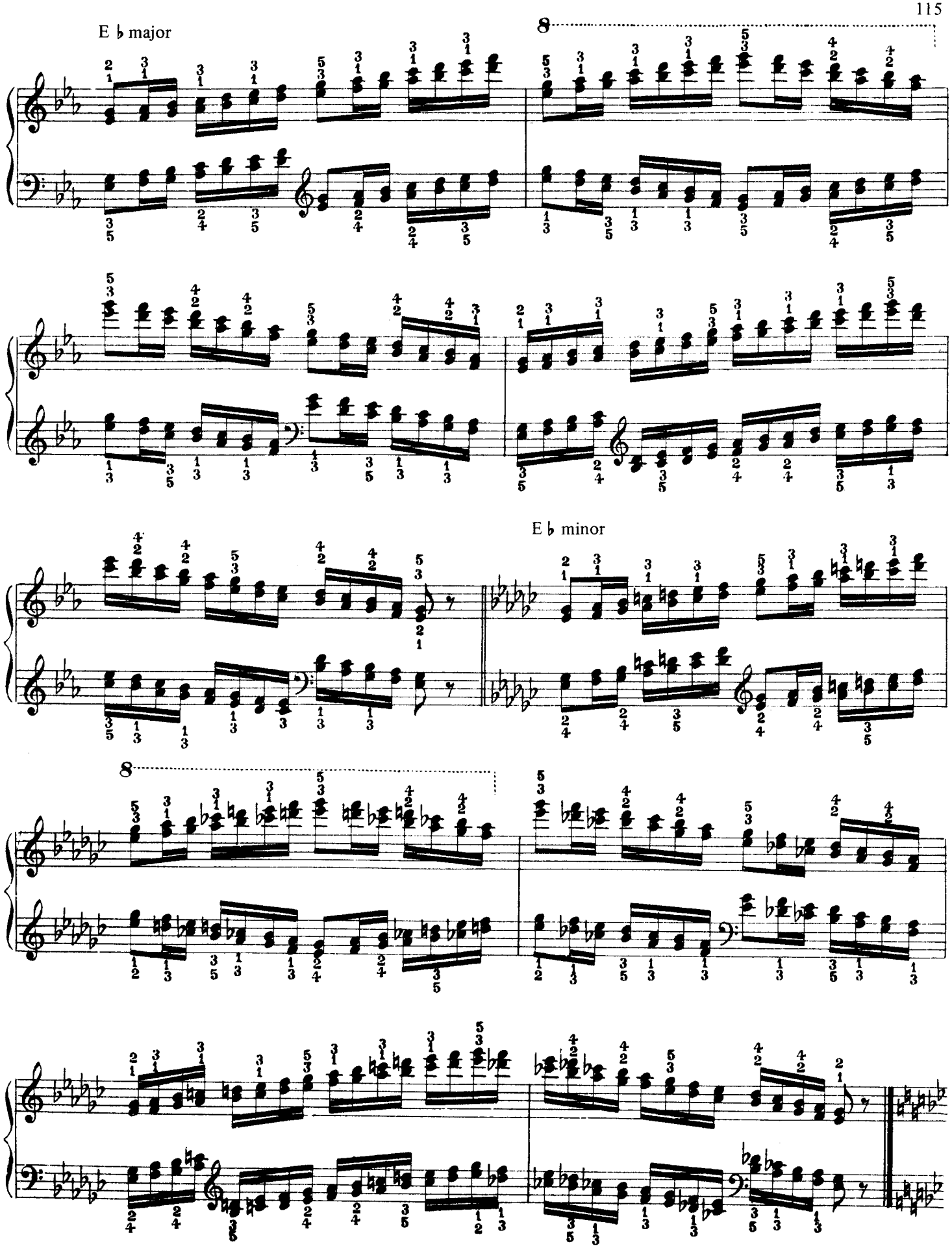


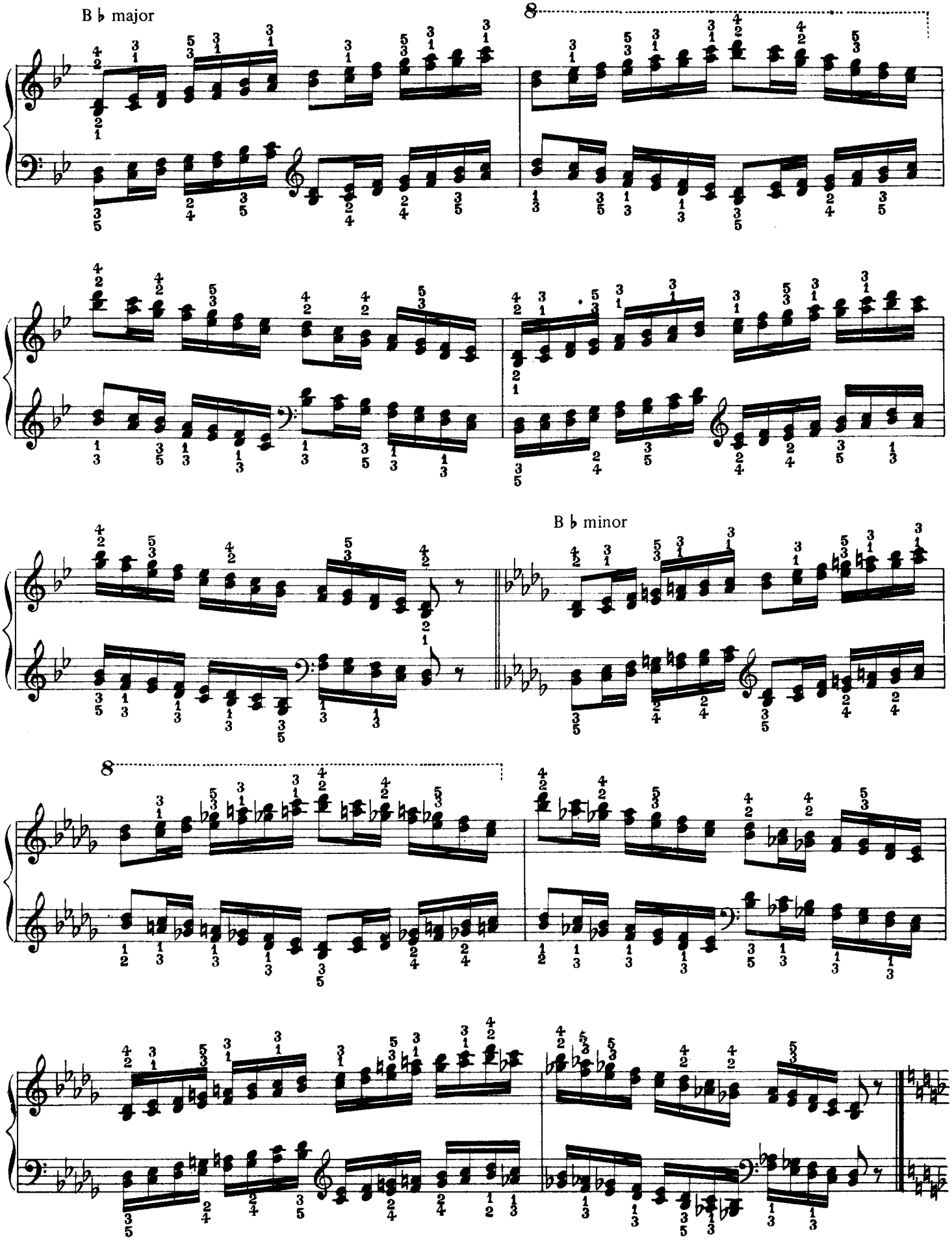
A ♭ minor

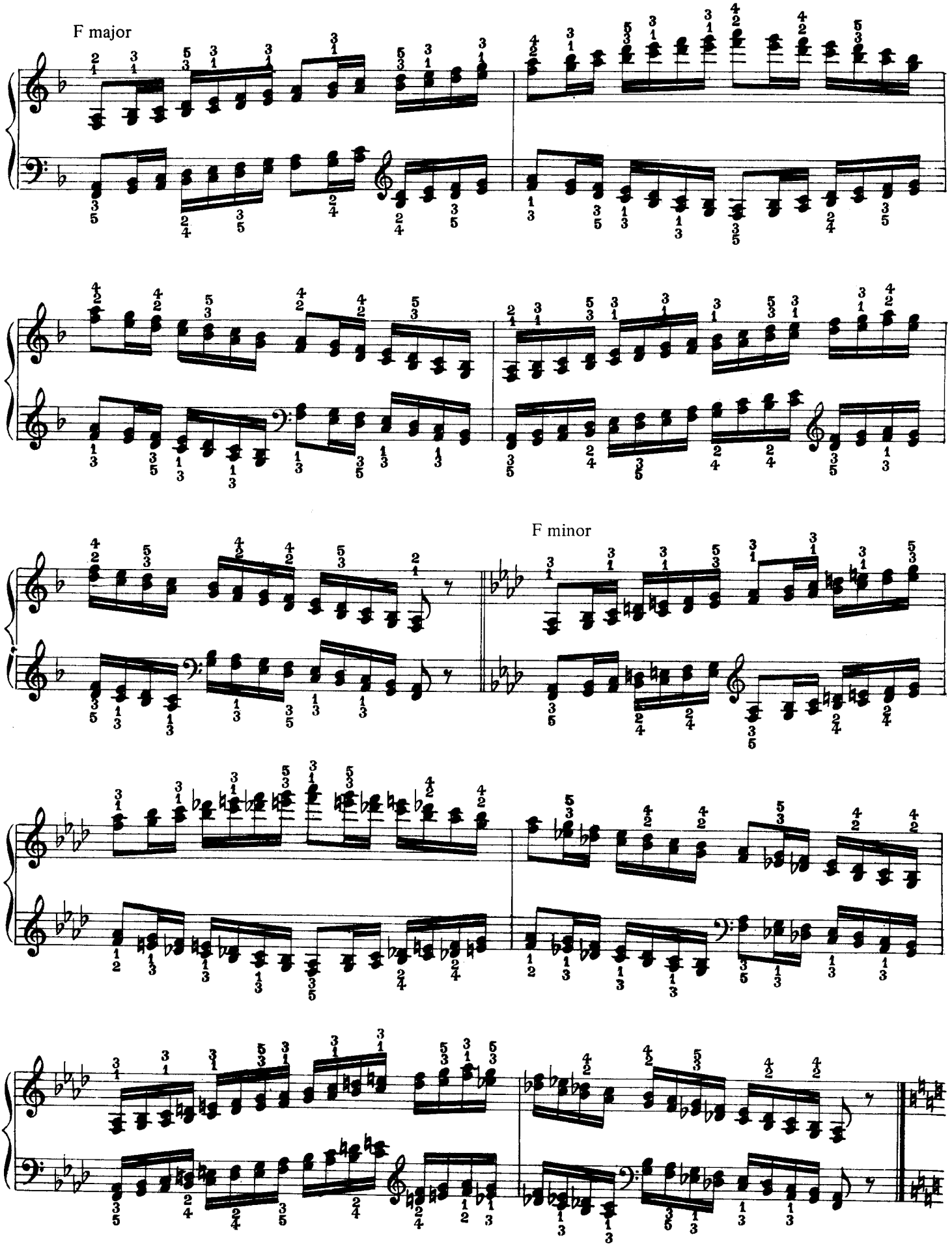




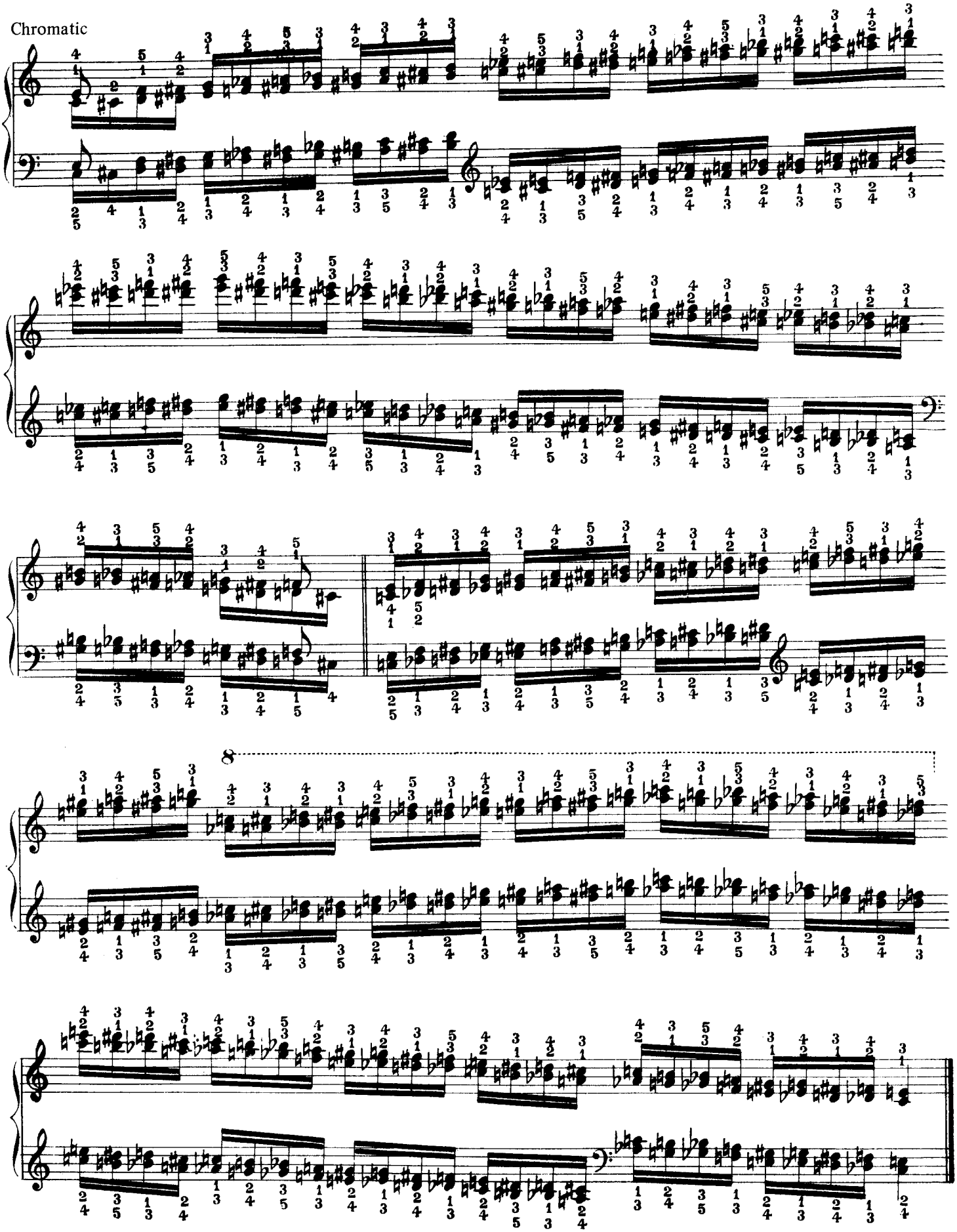



E ♭ major
8
E ♭ minor
8

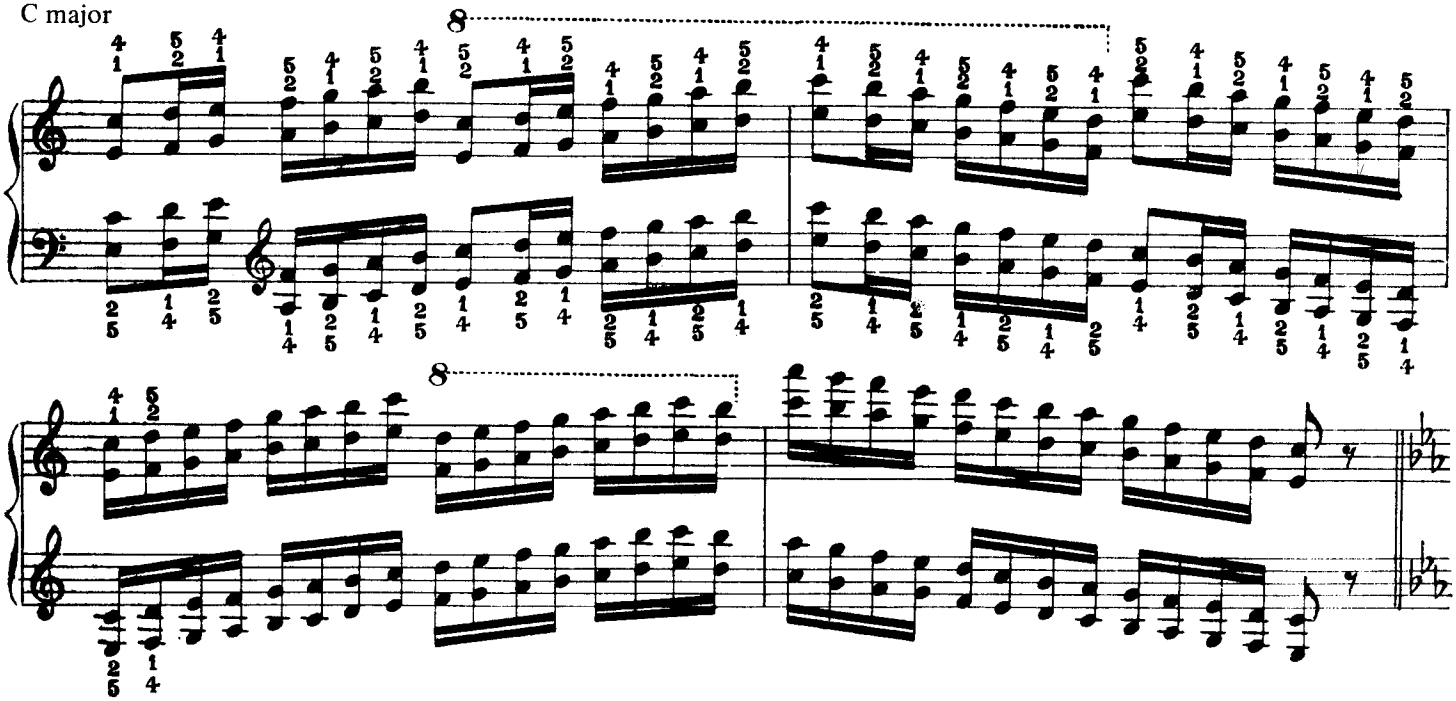

B ♭ major
8
B ♭ minor
8


F major
F minor

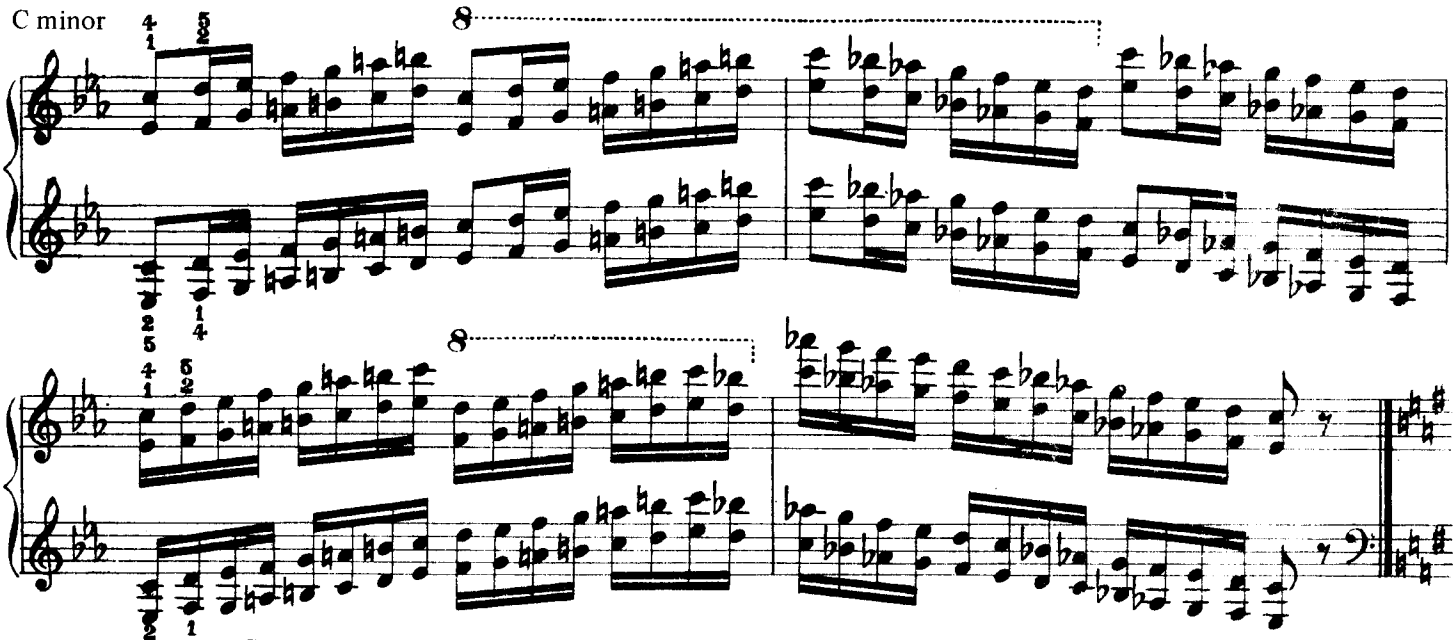
Chromatic



C major

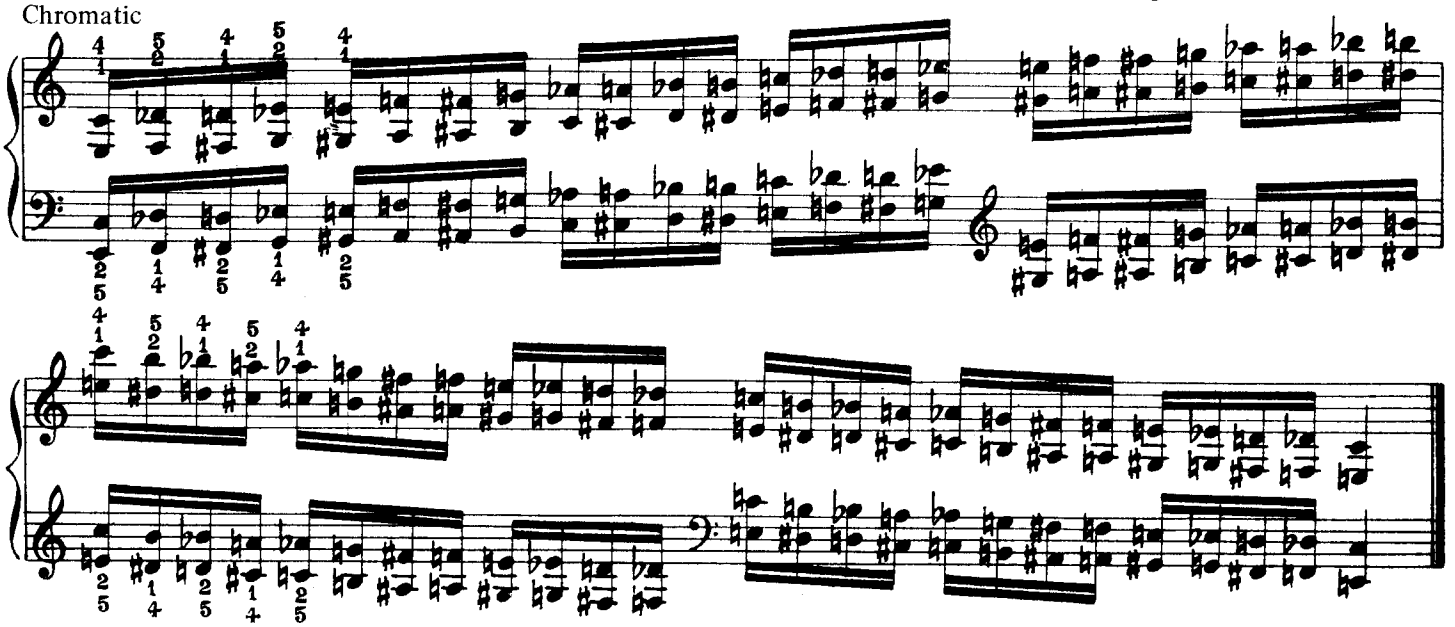


C minor



Continue with the same fingering in all major and melodic minor scales following the circle of fifths.

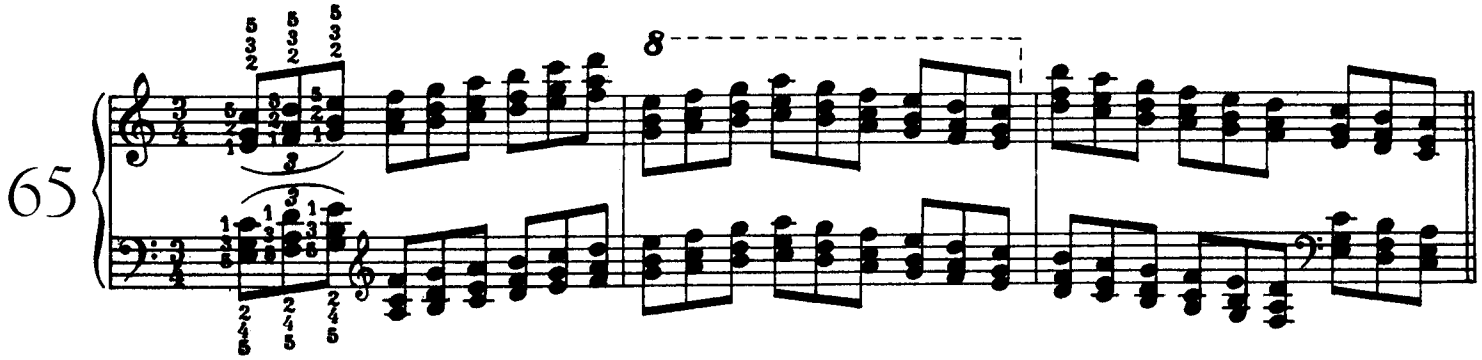
Chromatic



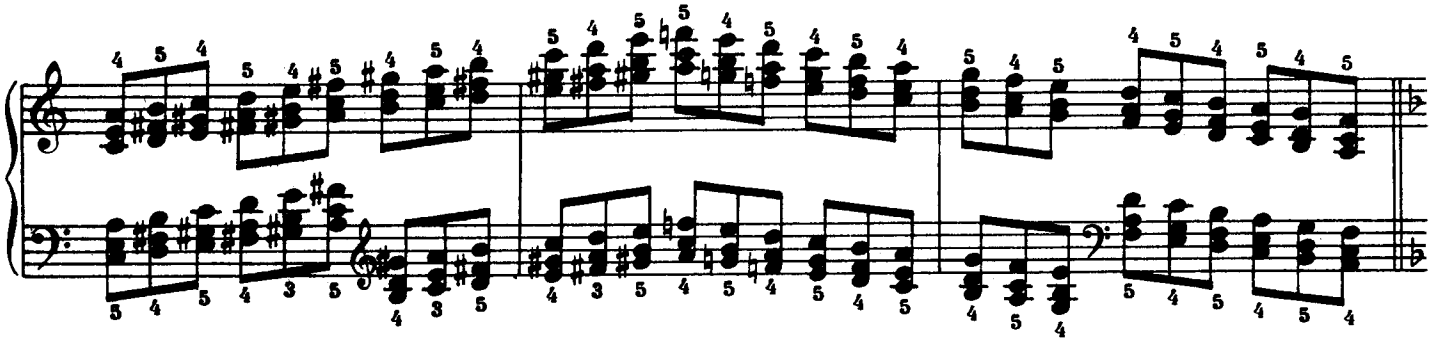
BOOK VII

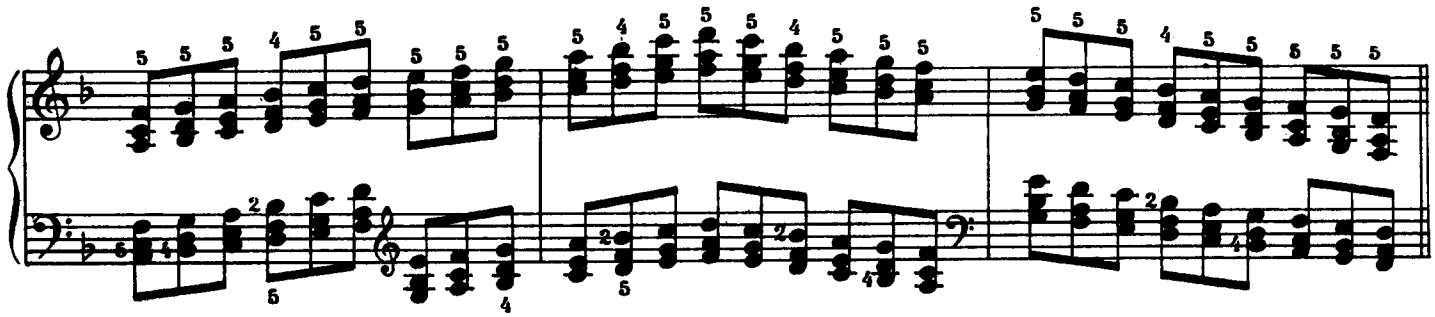
Scales in first inversion chords with different fingerings. Scales with alternating hands in double thirds, sixths, and first inversion chords. Exercises and scales in octaves.

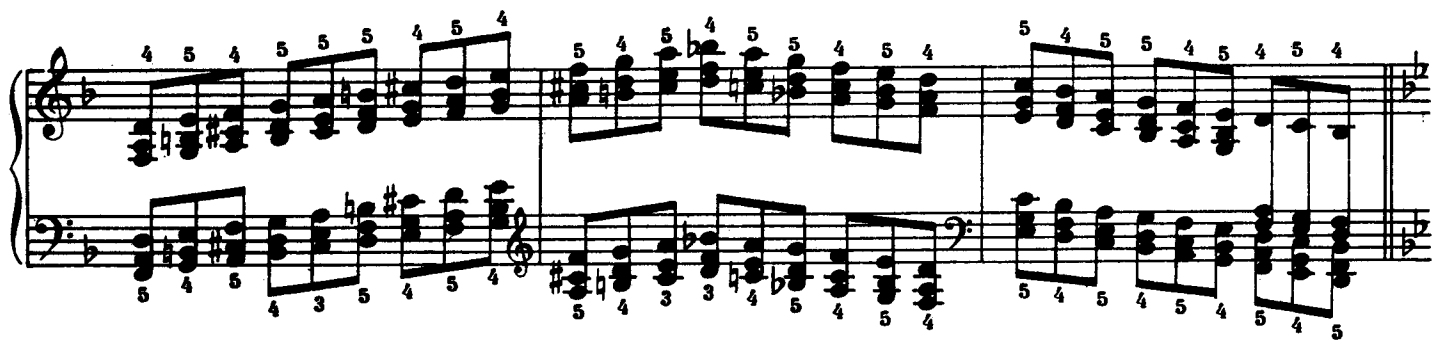
To be played rapidly with lateral forearm action.

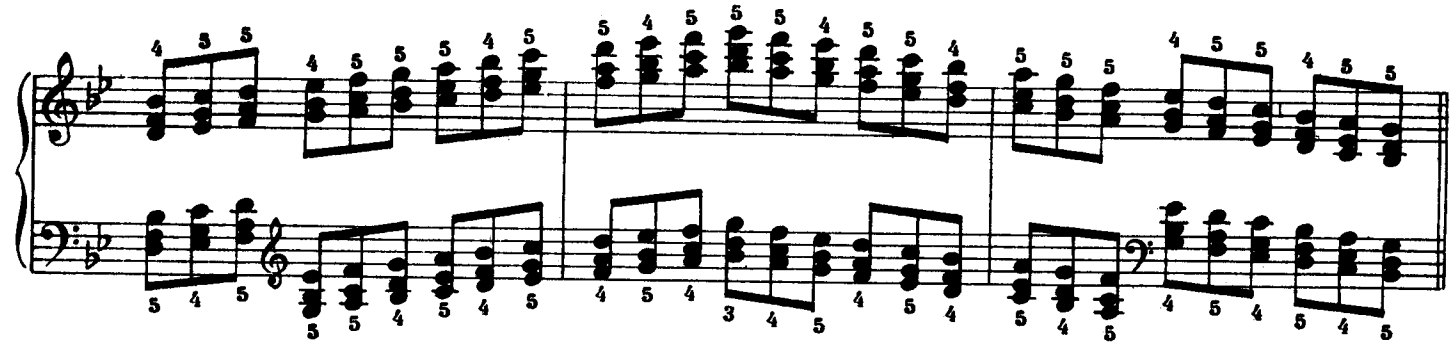


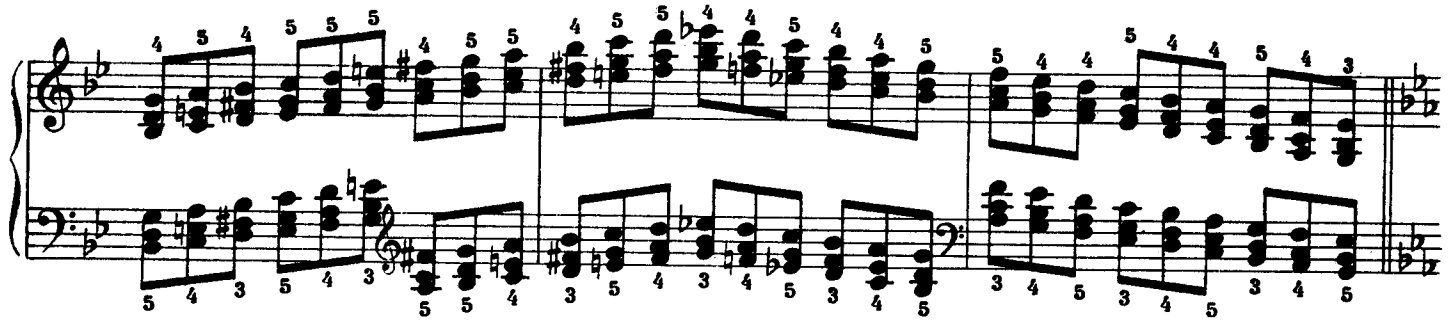
To be practiced first with wrist staccato, and then as legato as possible. Observe carefully the fingering.

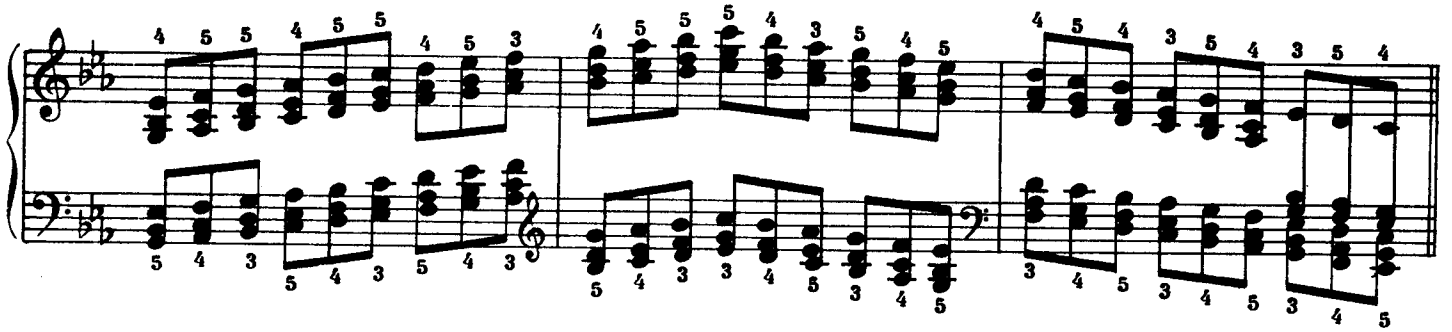


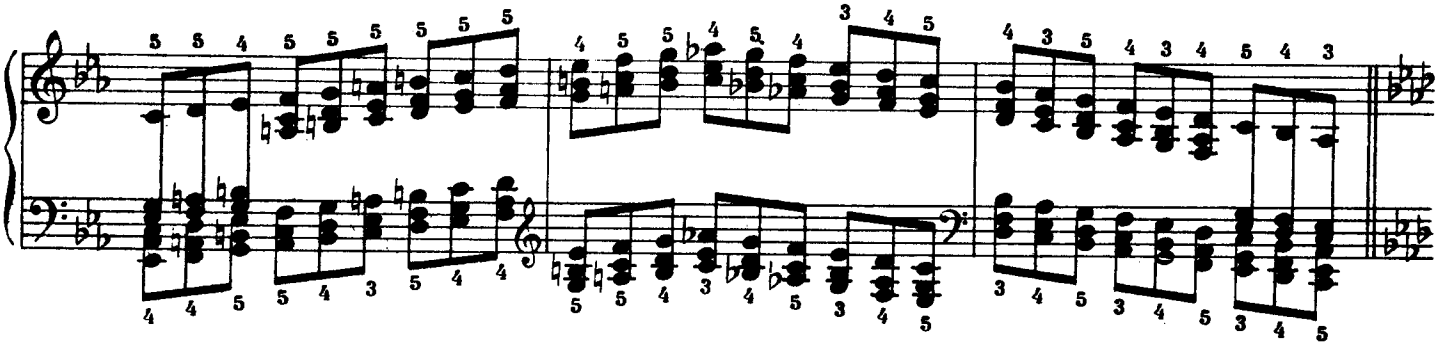


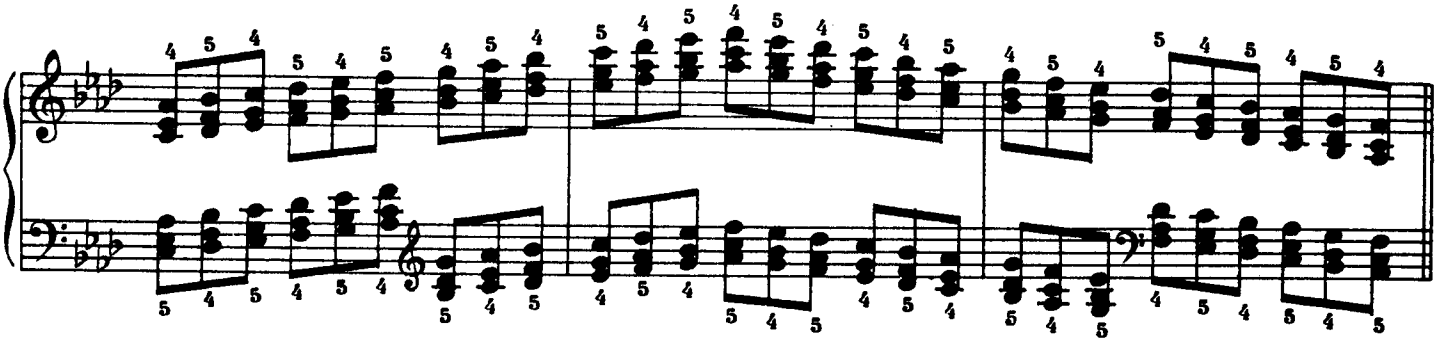


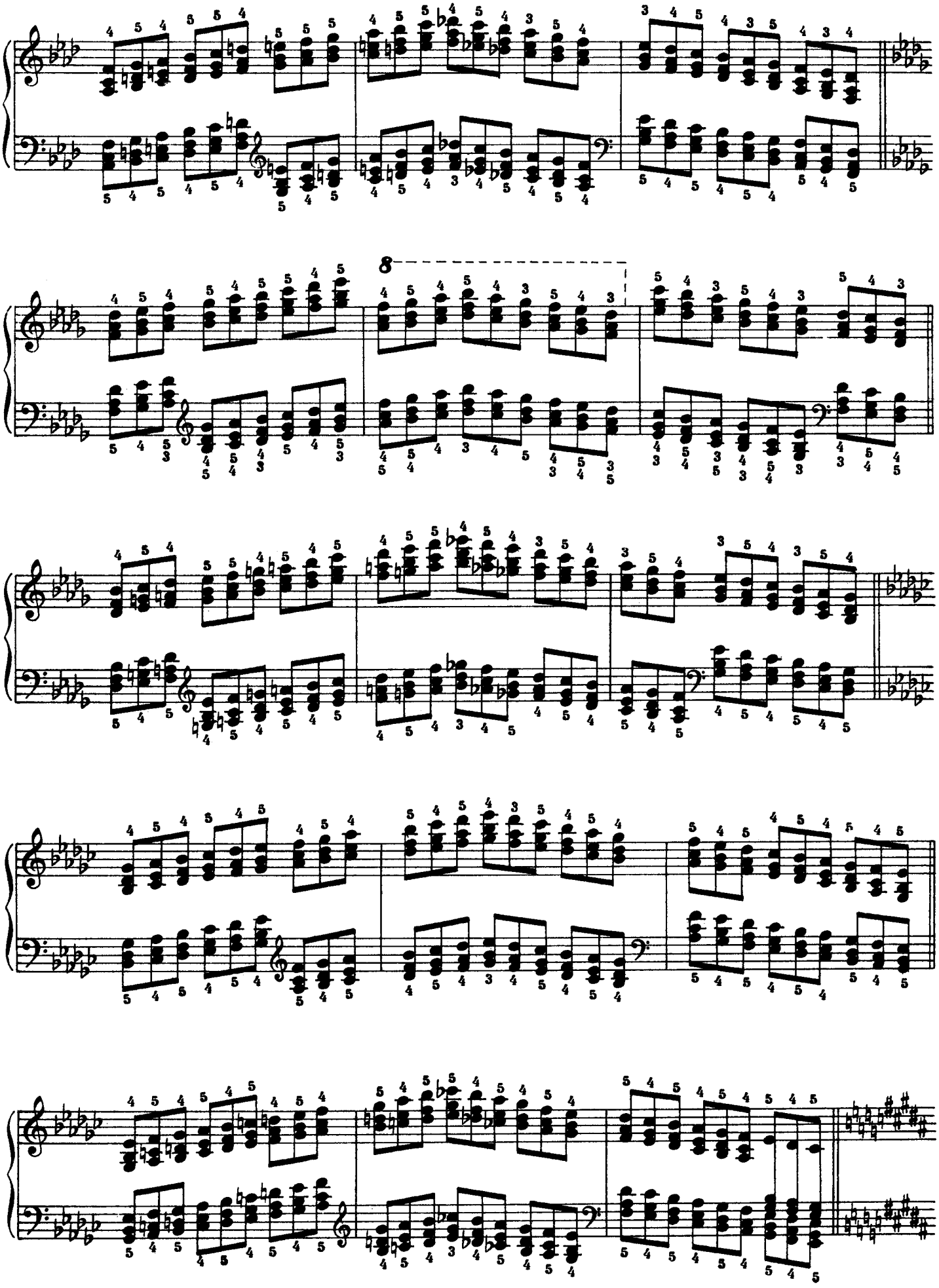


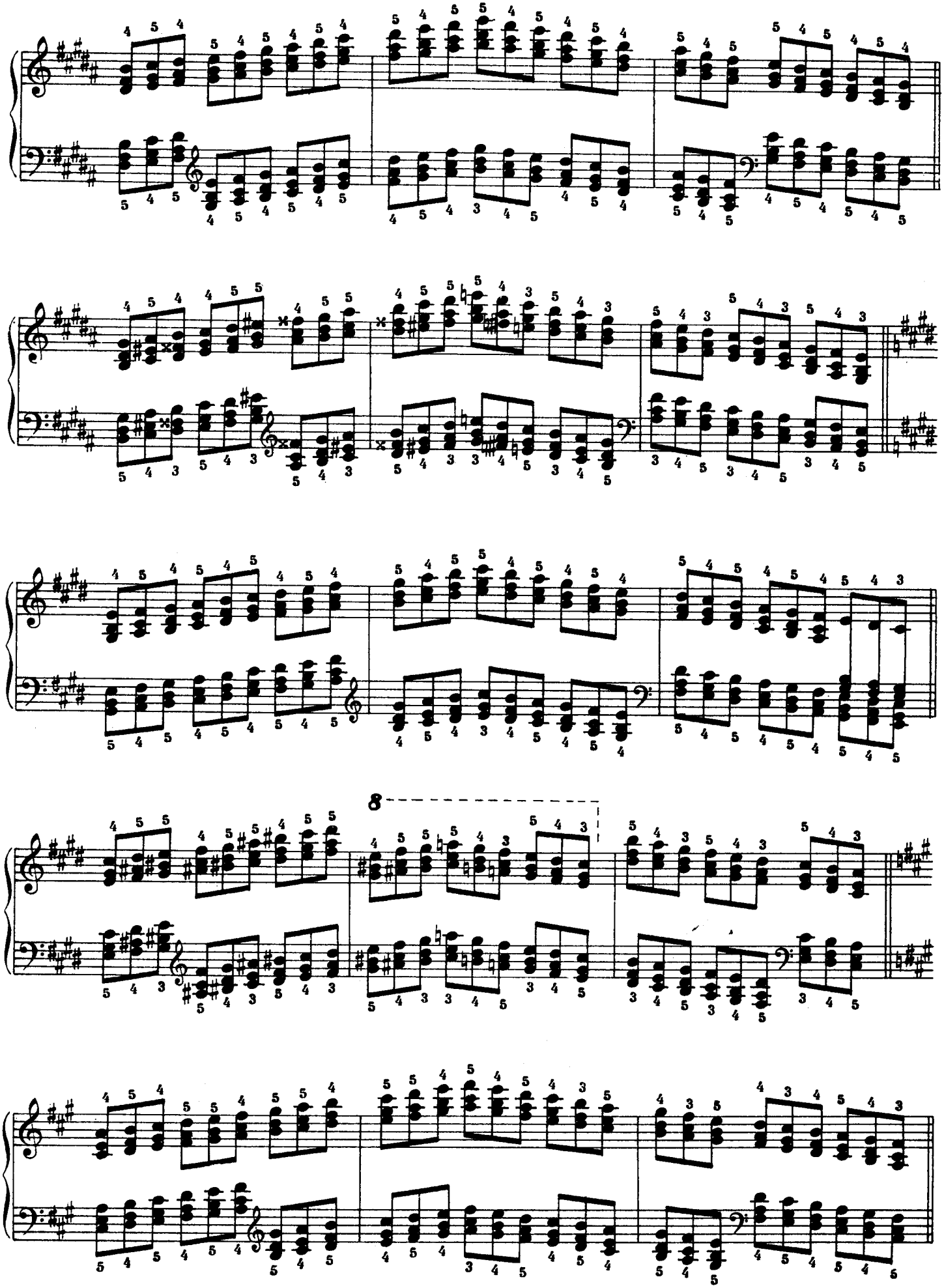


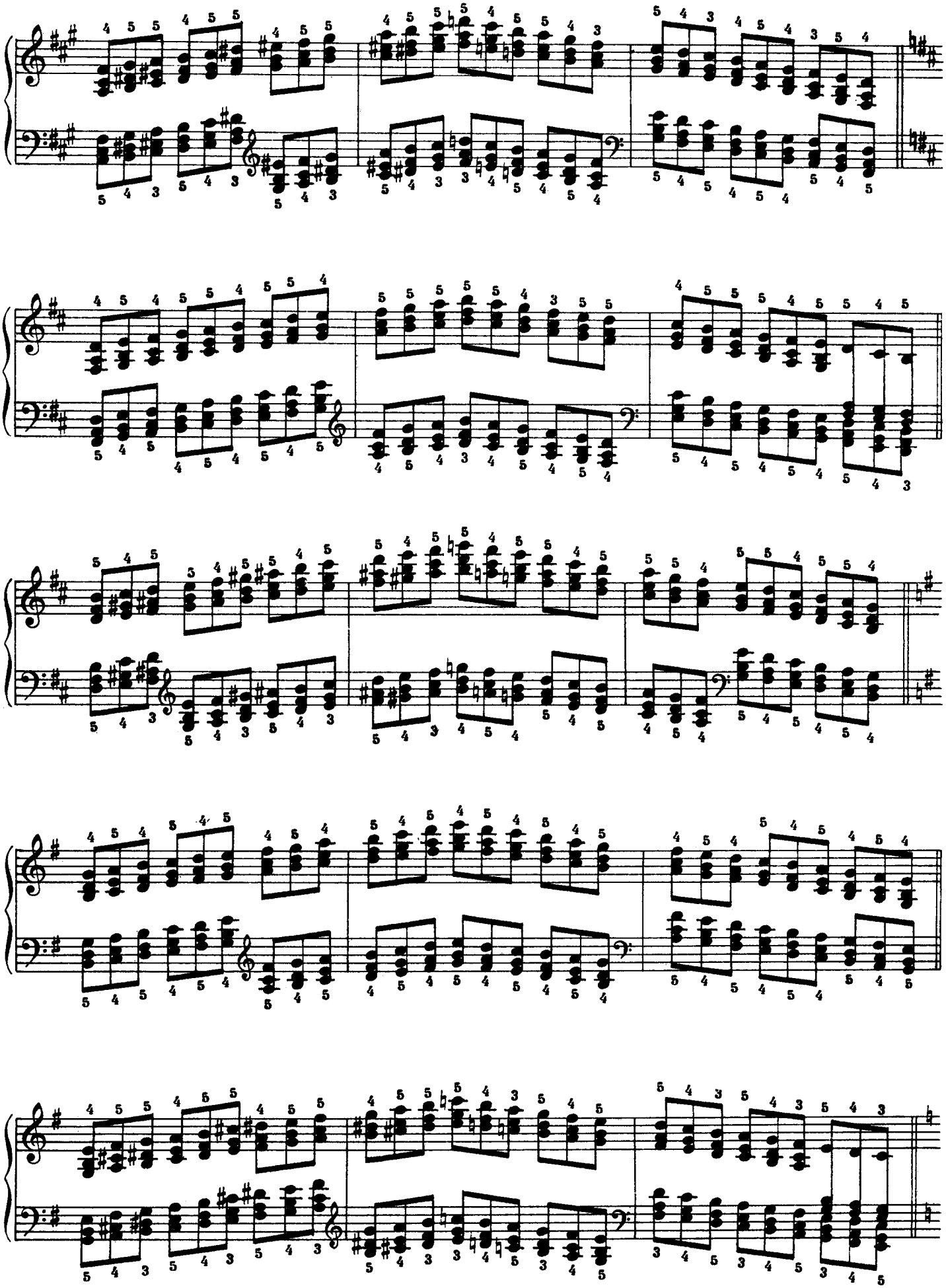


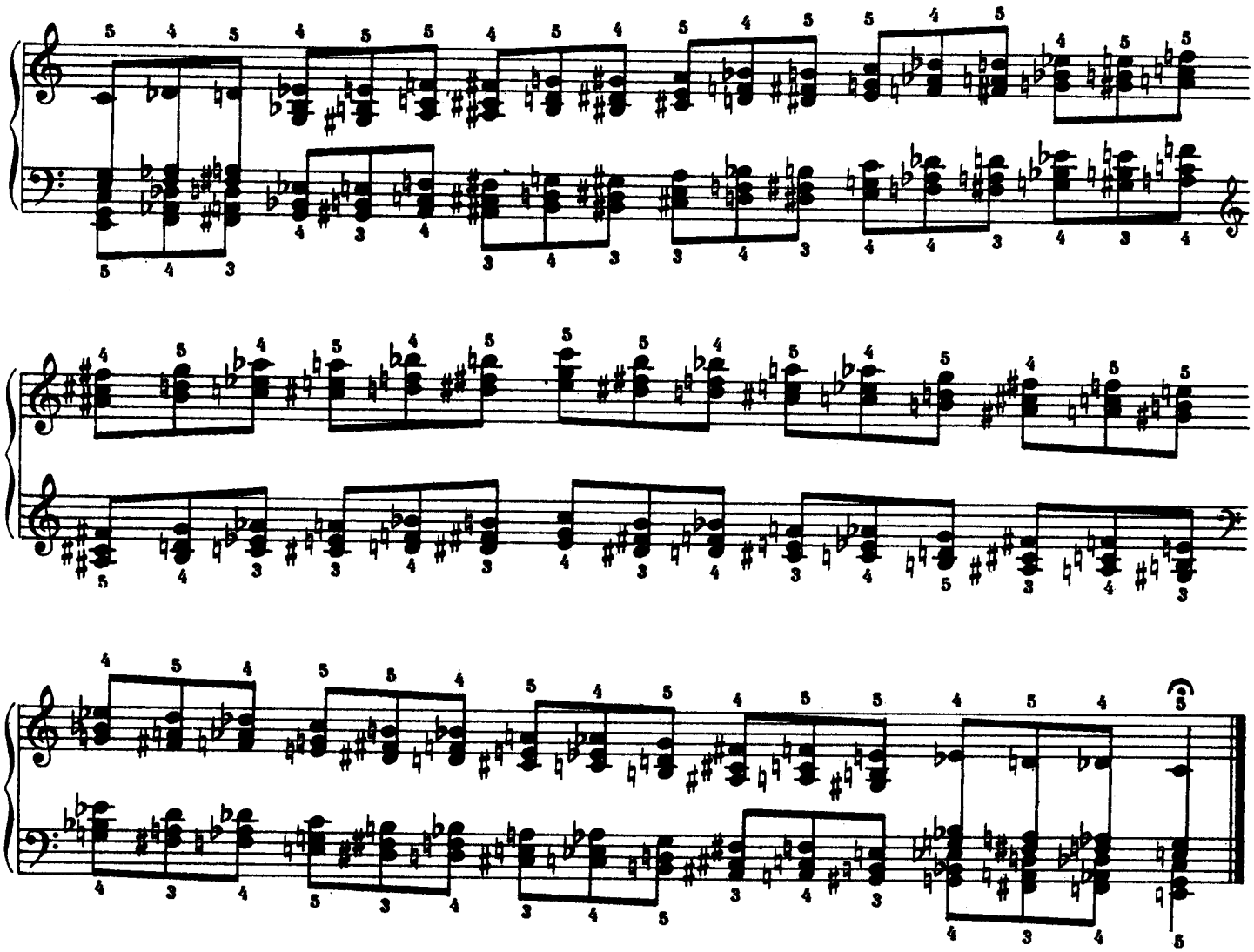






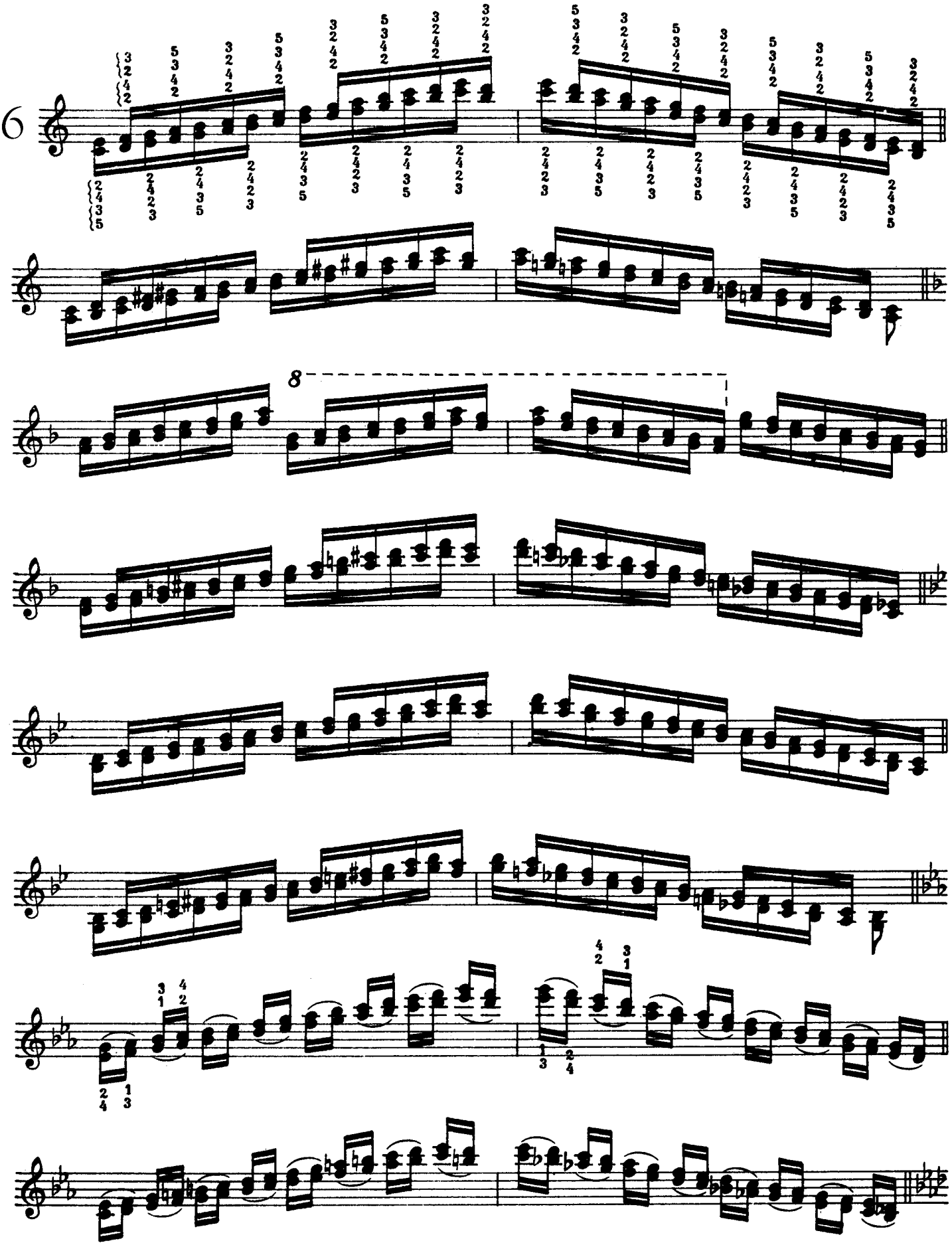


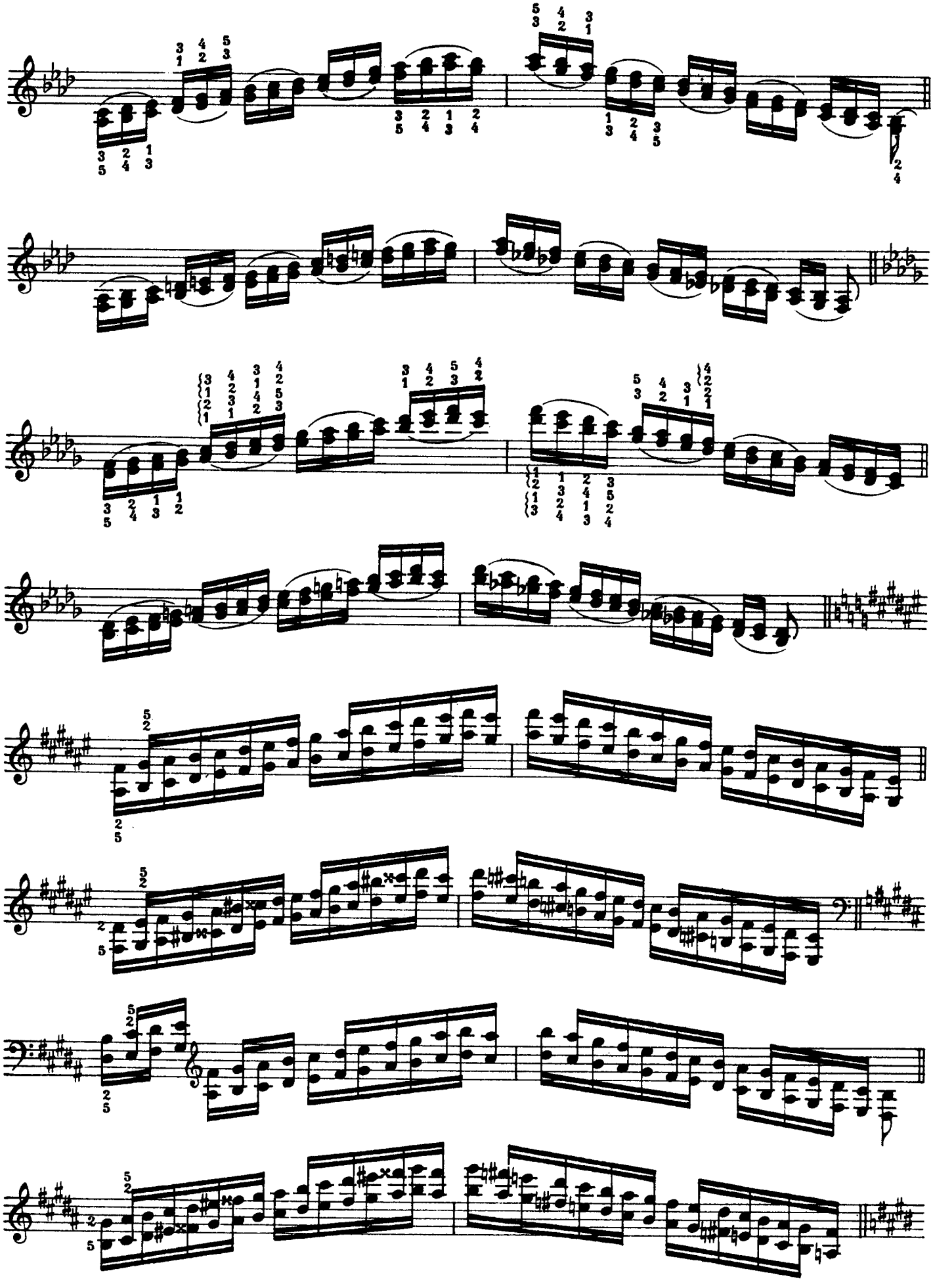


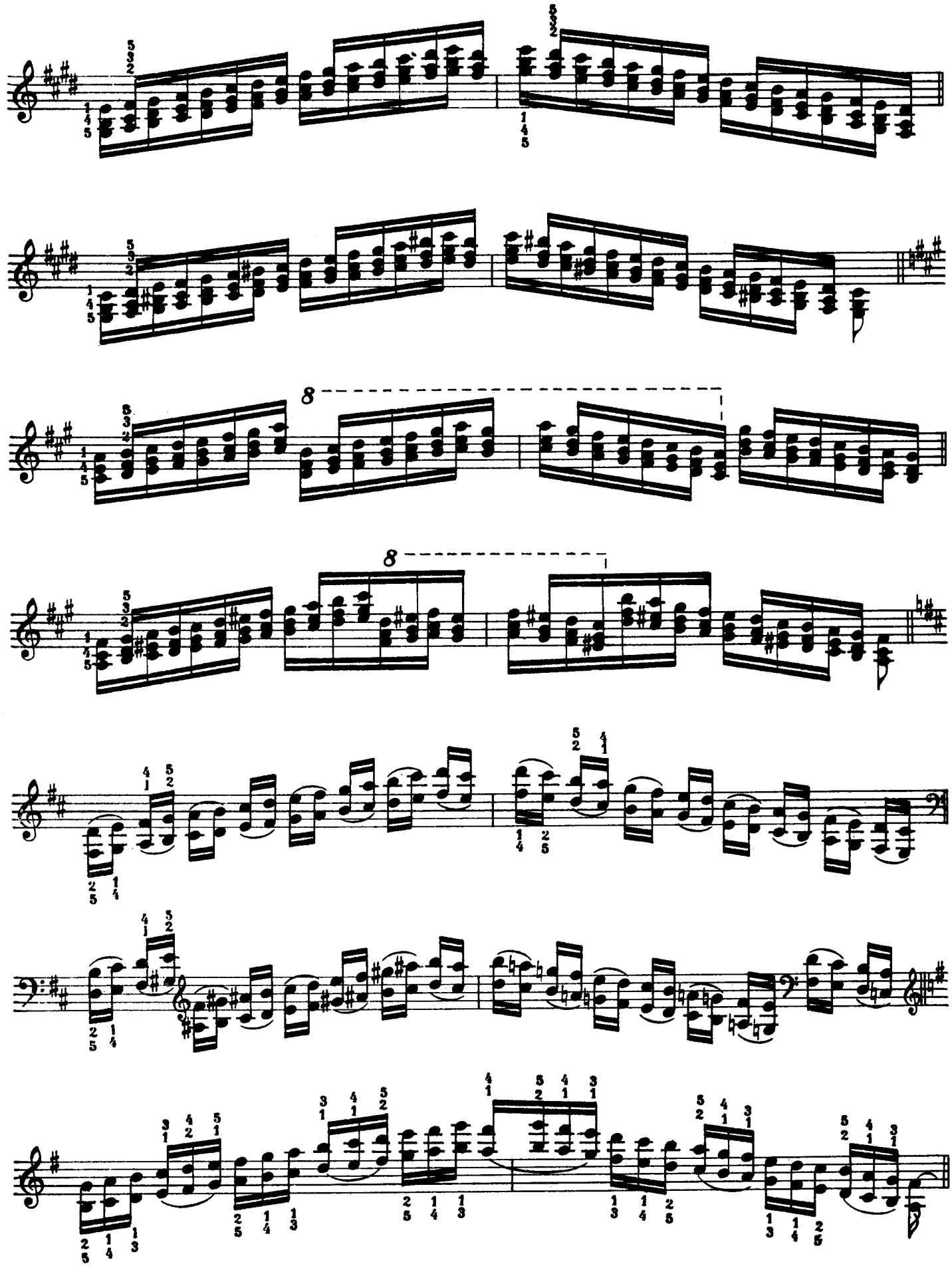


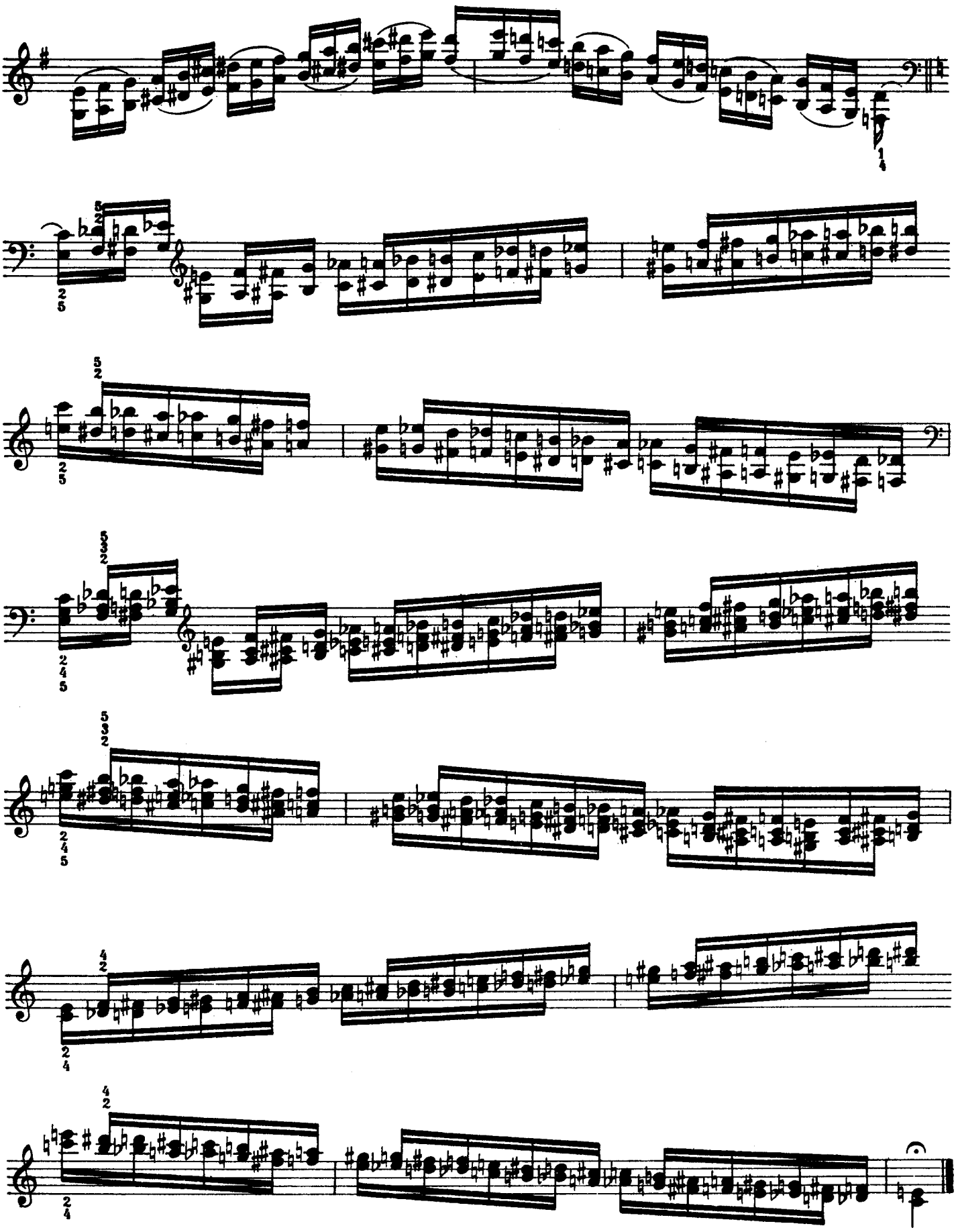
Scales with alternating hands in thirds, sixths, and first inversion chords. To be played rapidly and smoothly, with different dynamics. Pianissimo and fortissimo, and crescendo while ascending and diminuendo while descending.

66

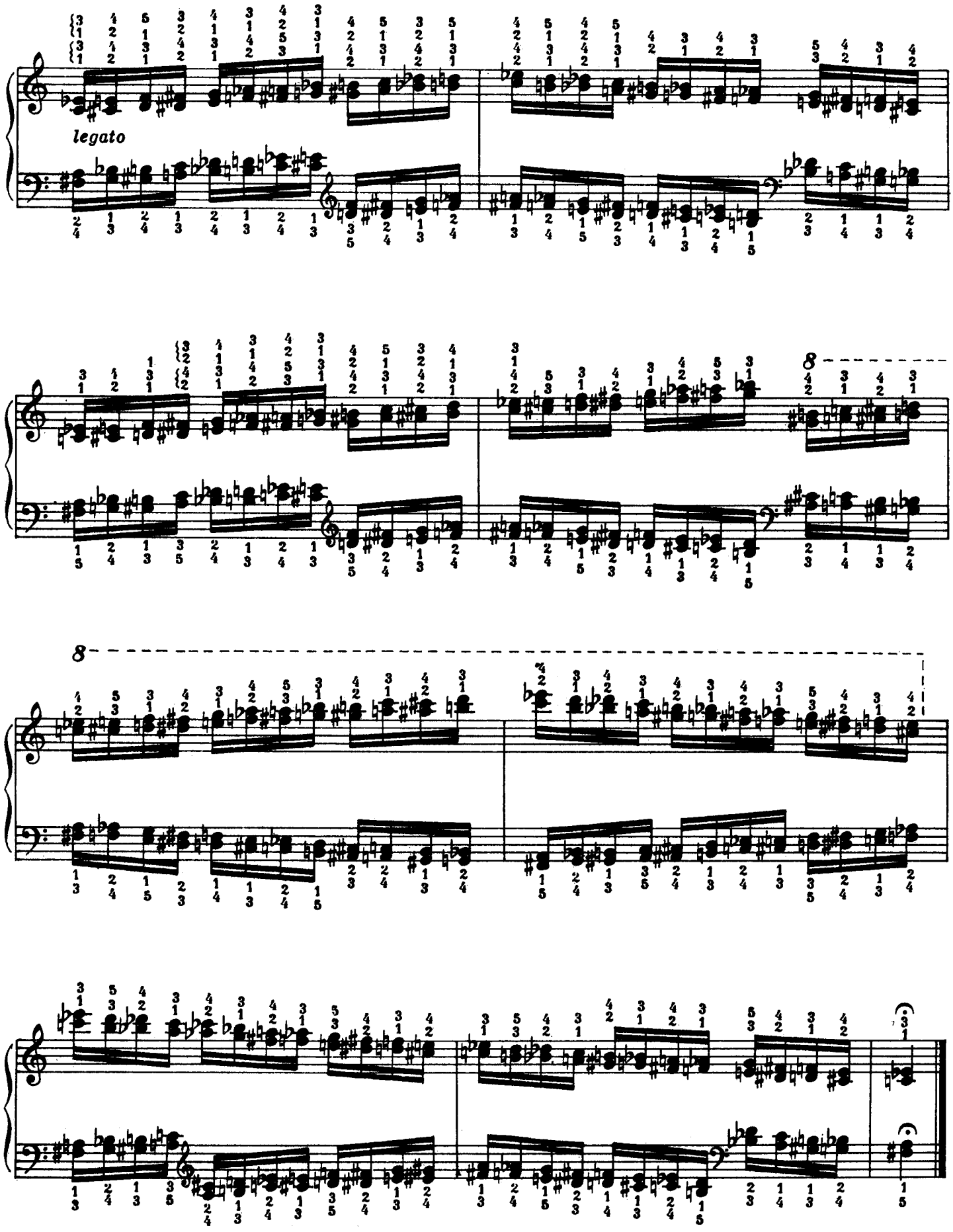


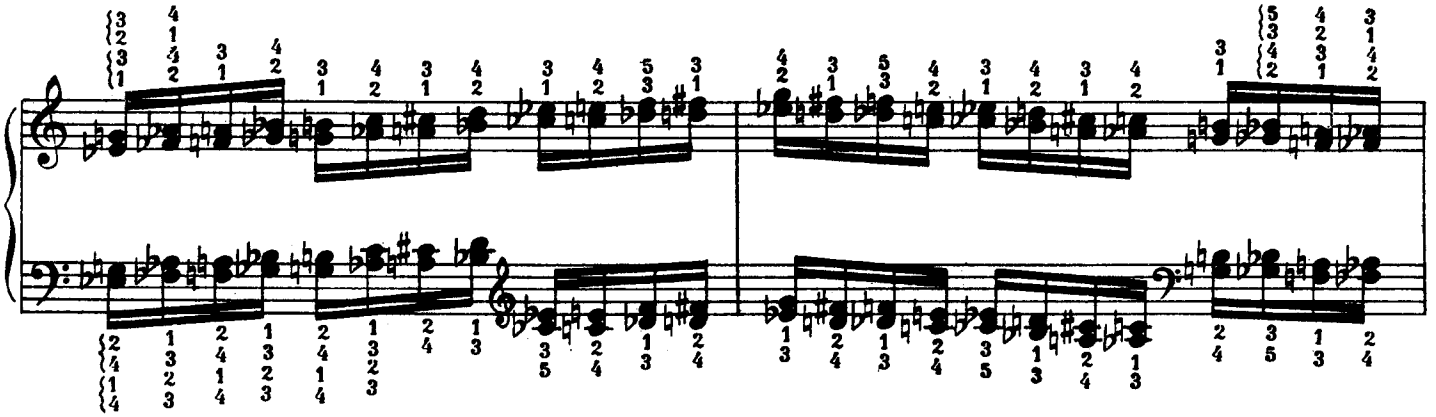


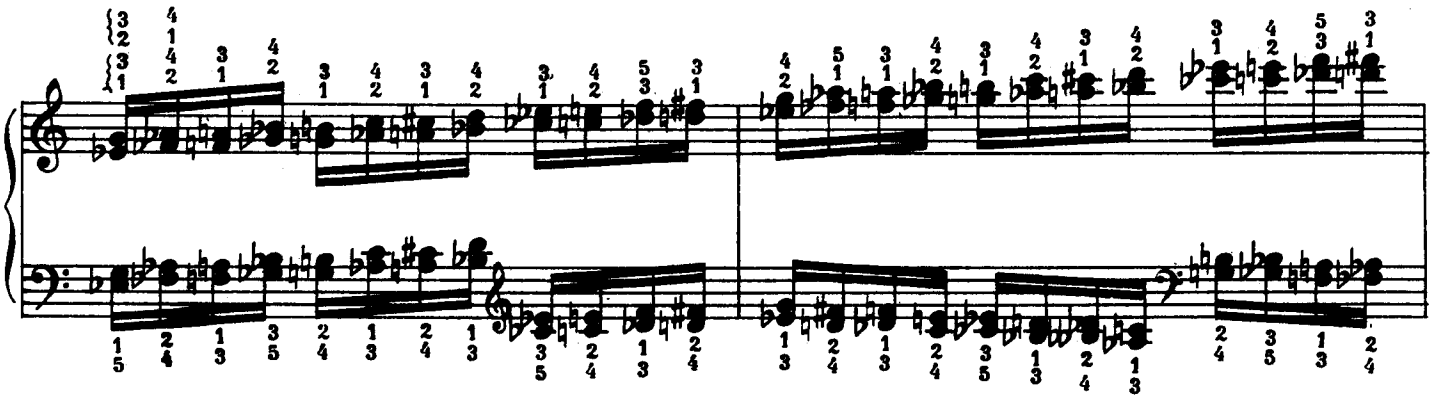


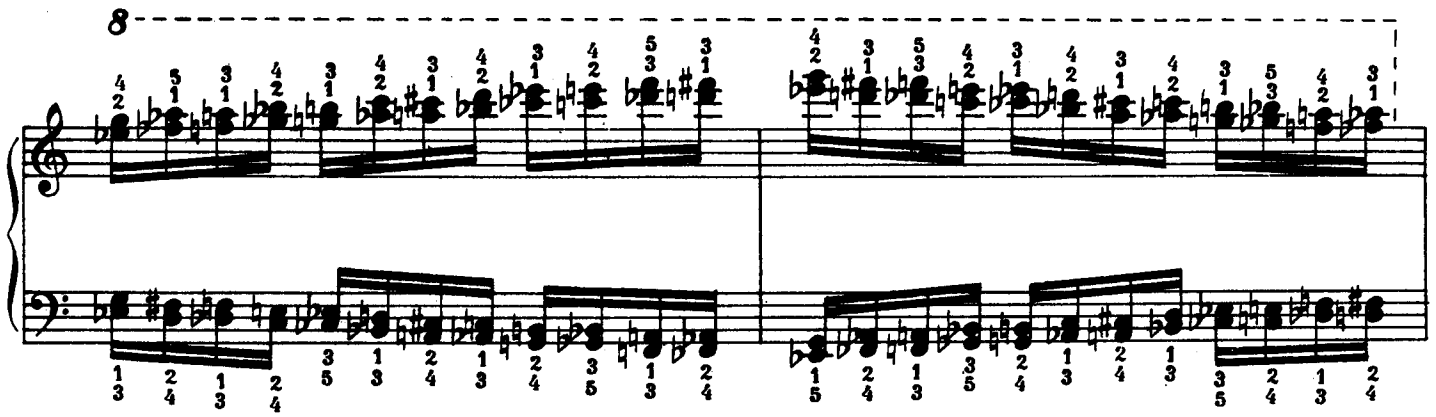


Chromatic scales in double thirds, fourths, and sixths.





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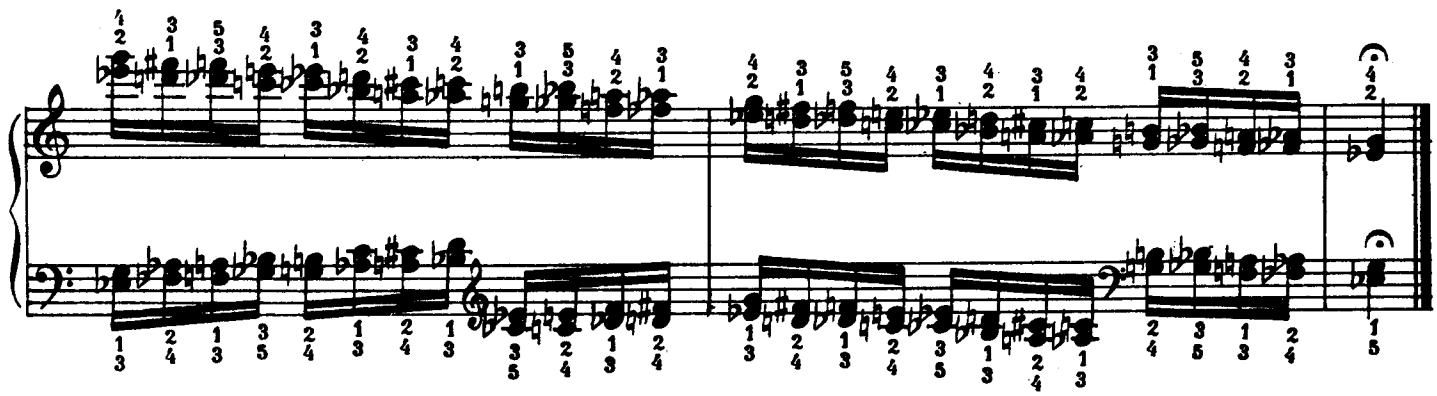
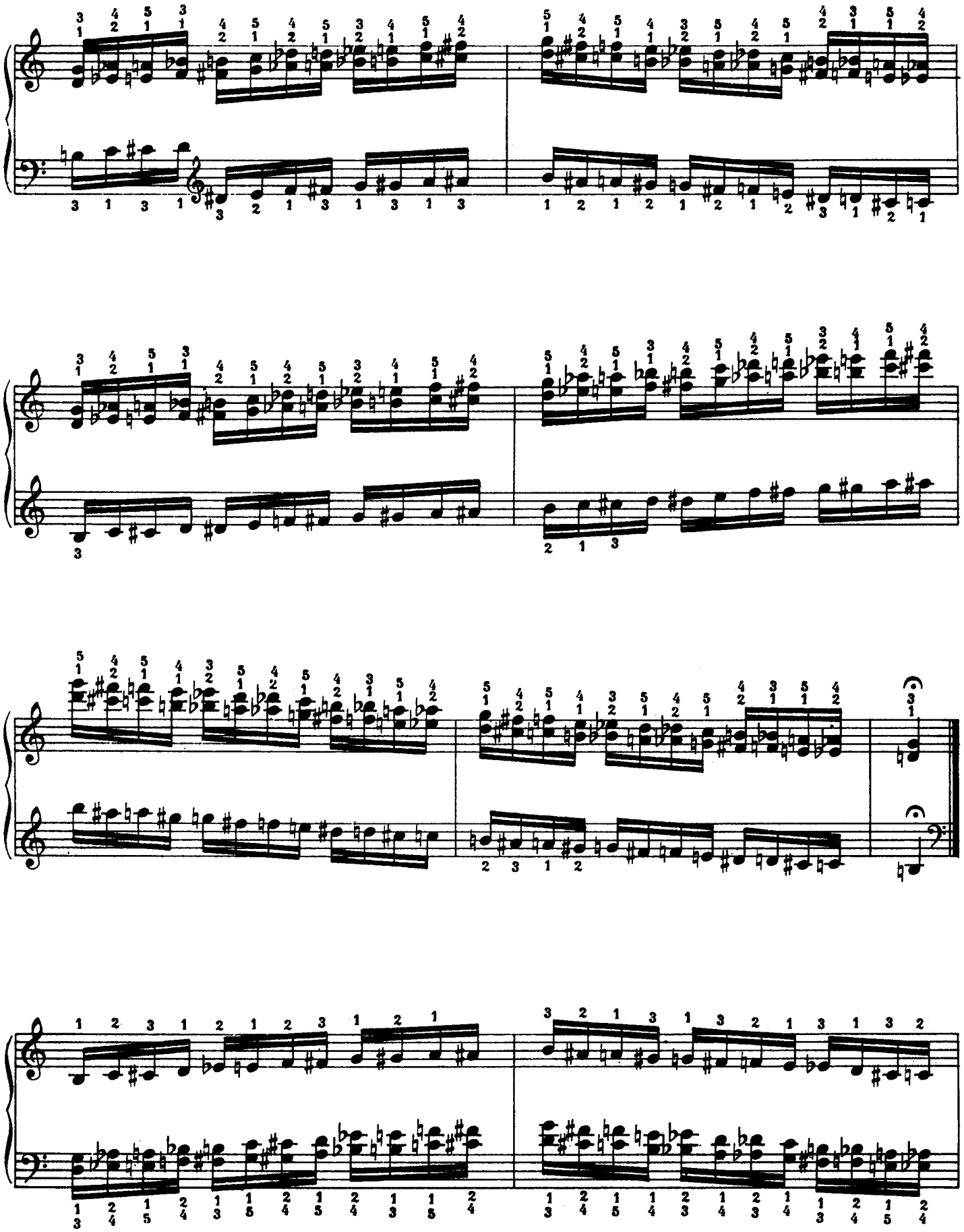
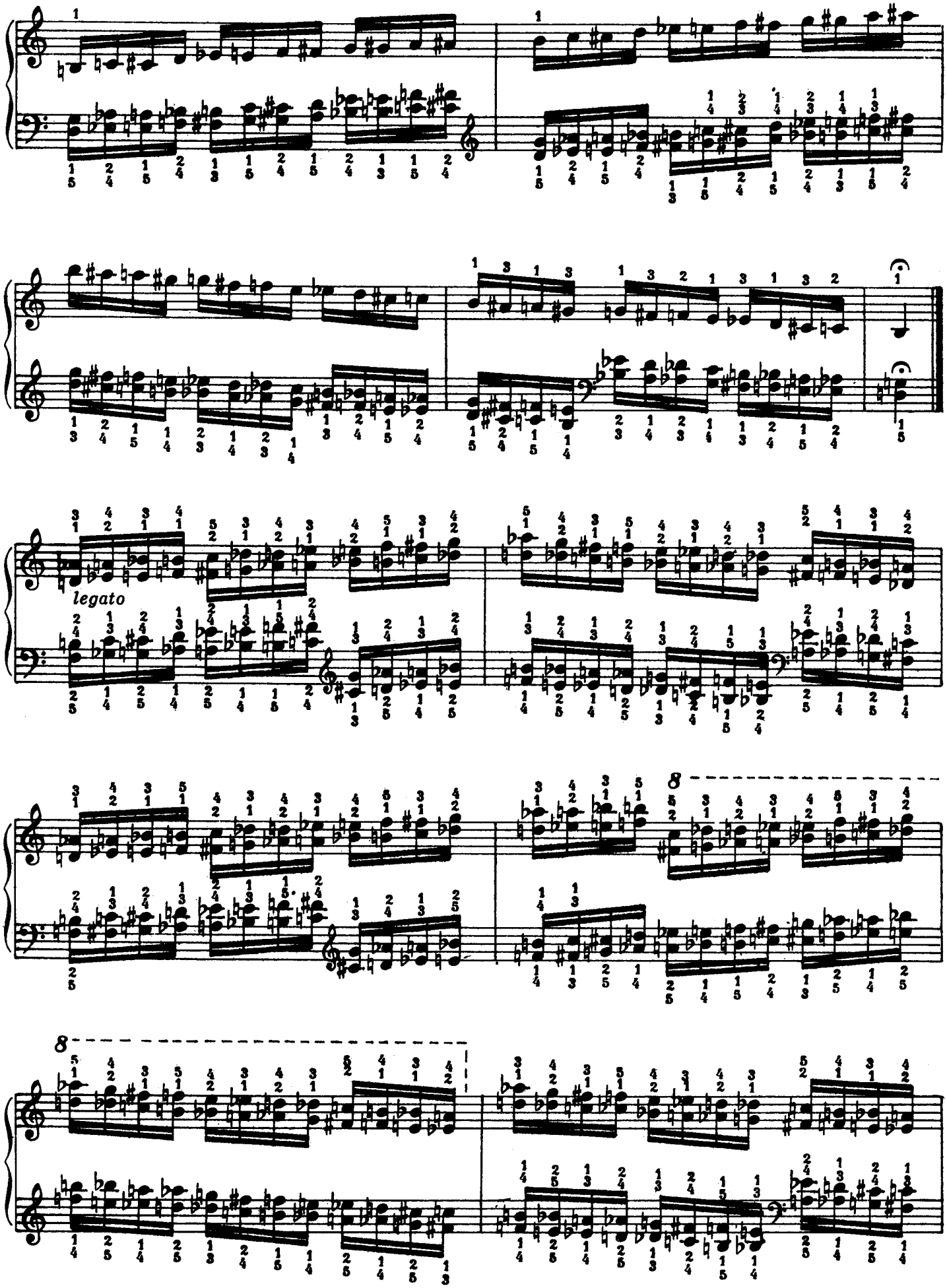
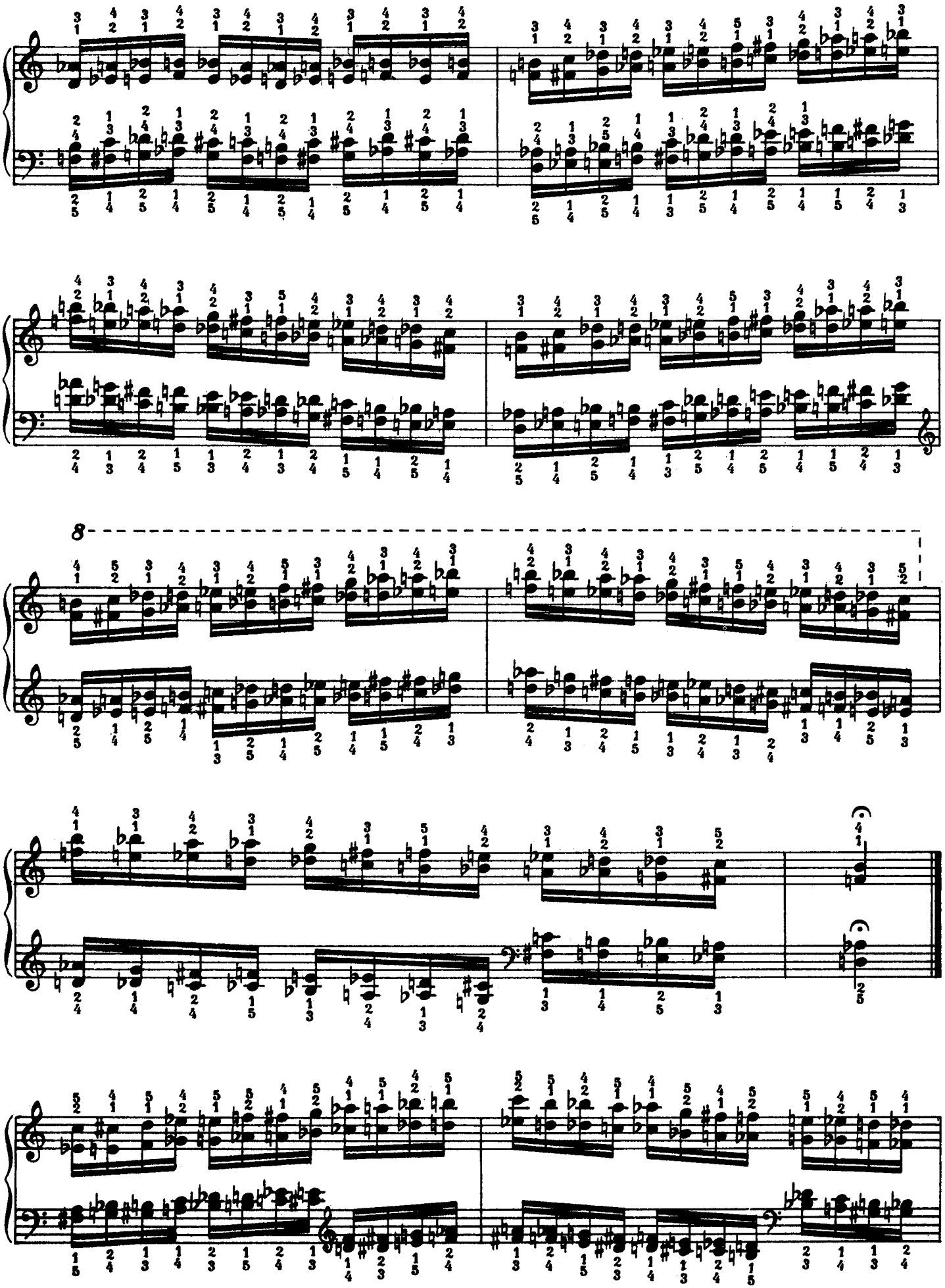
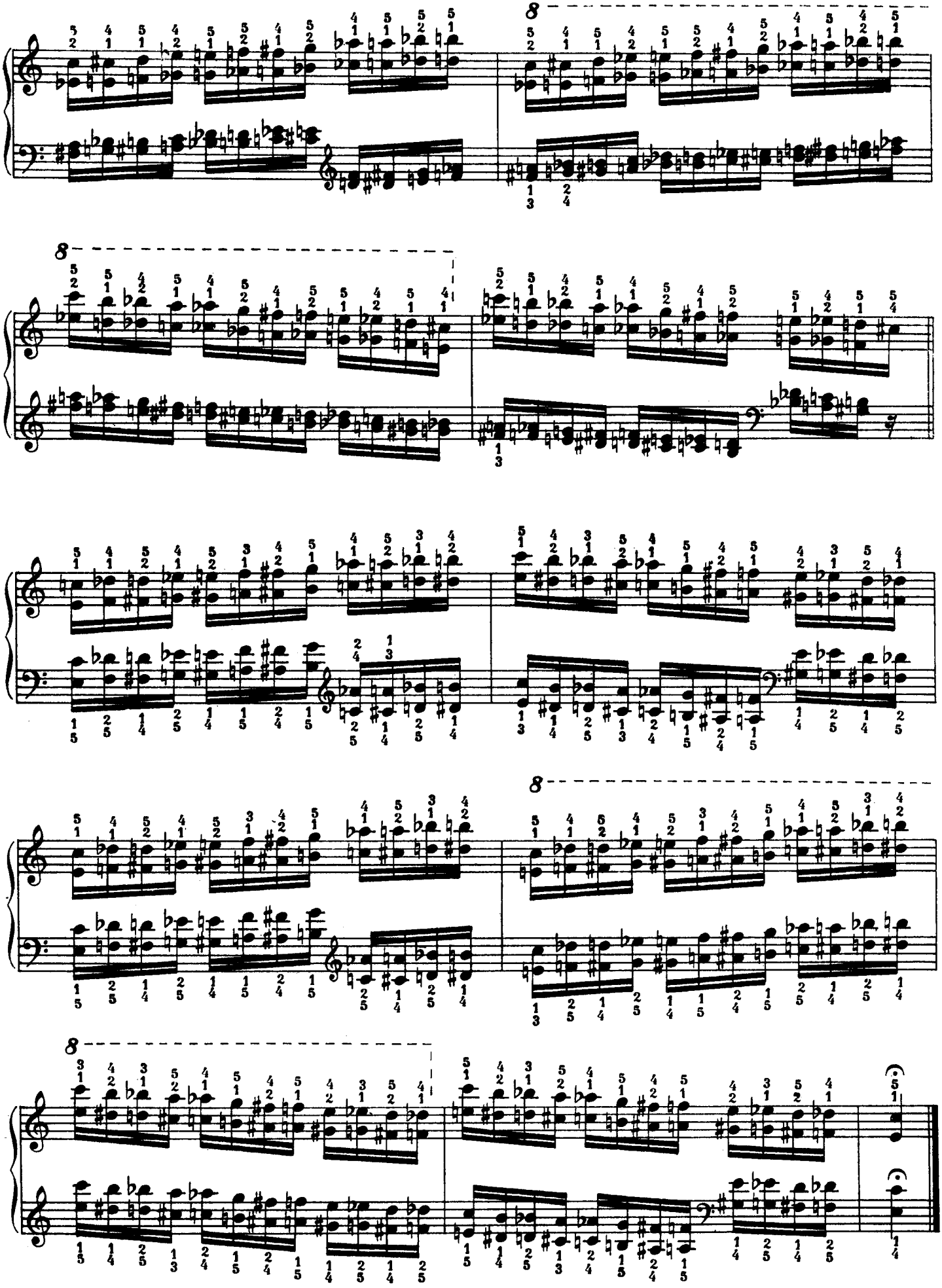





legato
8
8

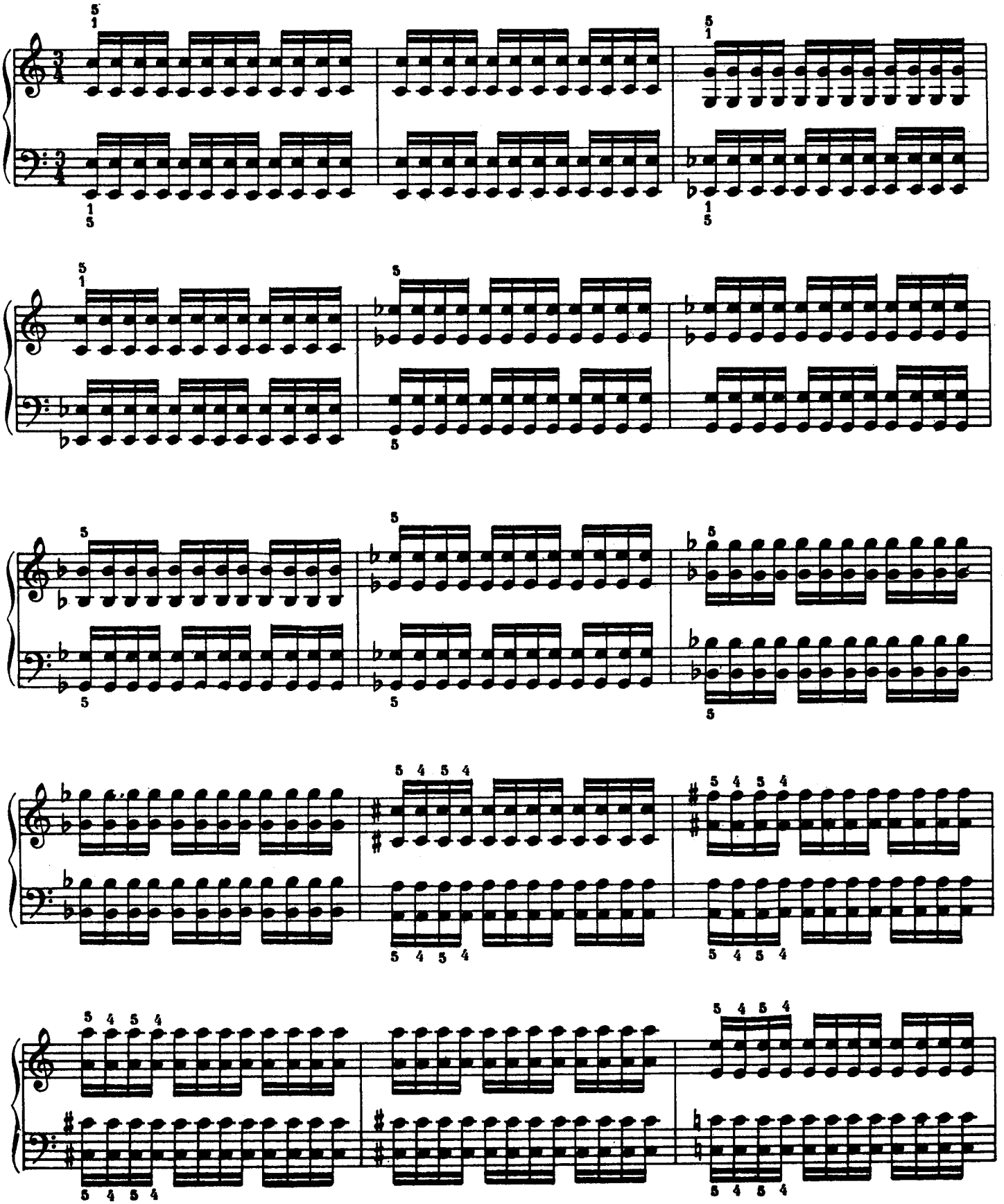




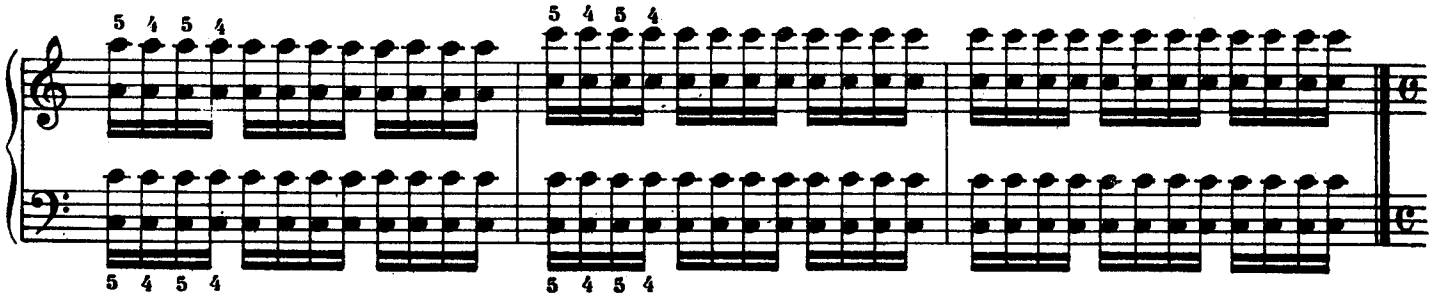
EXERCISES AND SCALES IN OCTAVES

To be practiced with wrist action*

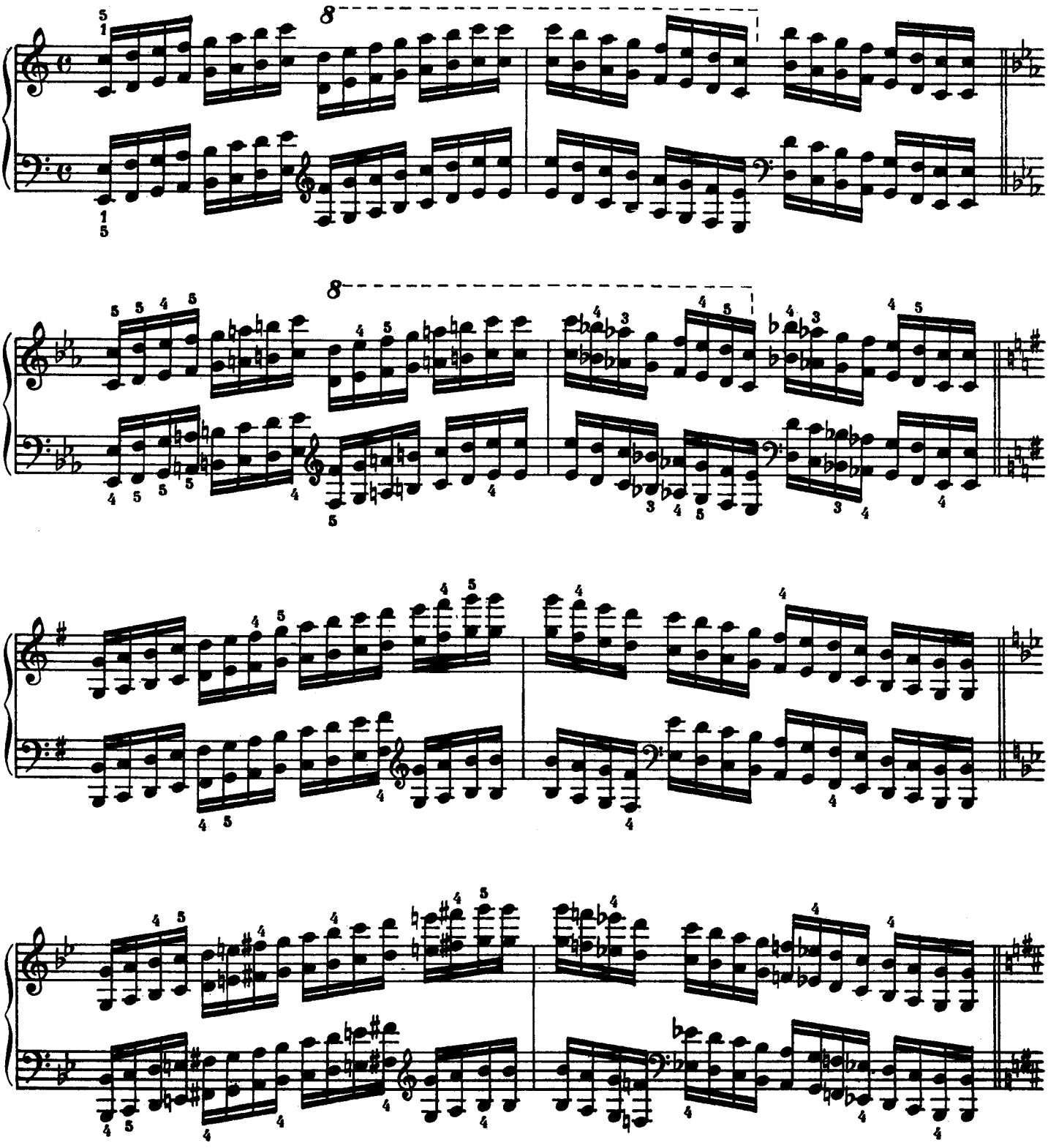
68



*Kullak, a contemporary of Liszt, recommends alternating high and low wrist action, to avoid tension, for this type of exercise.

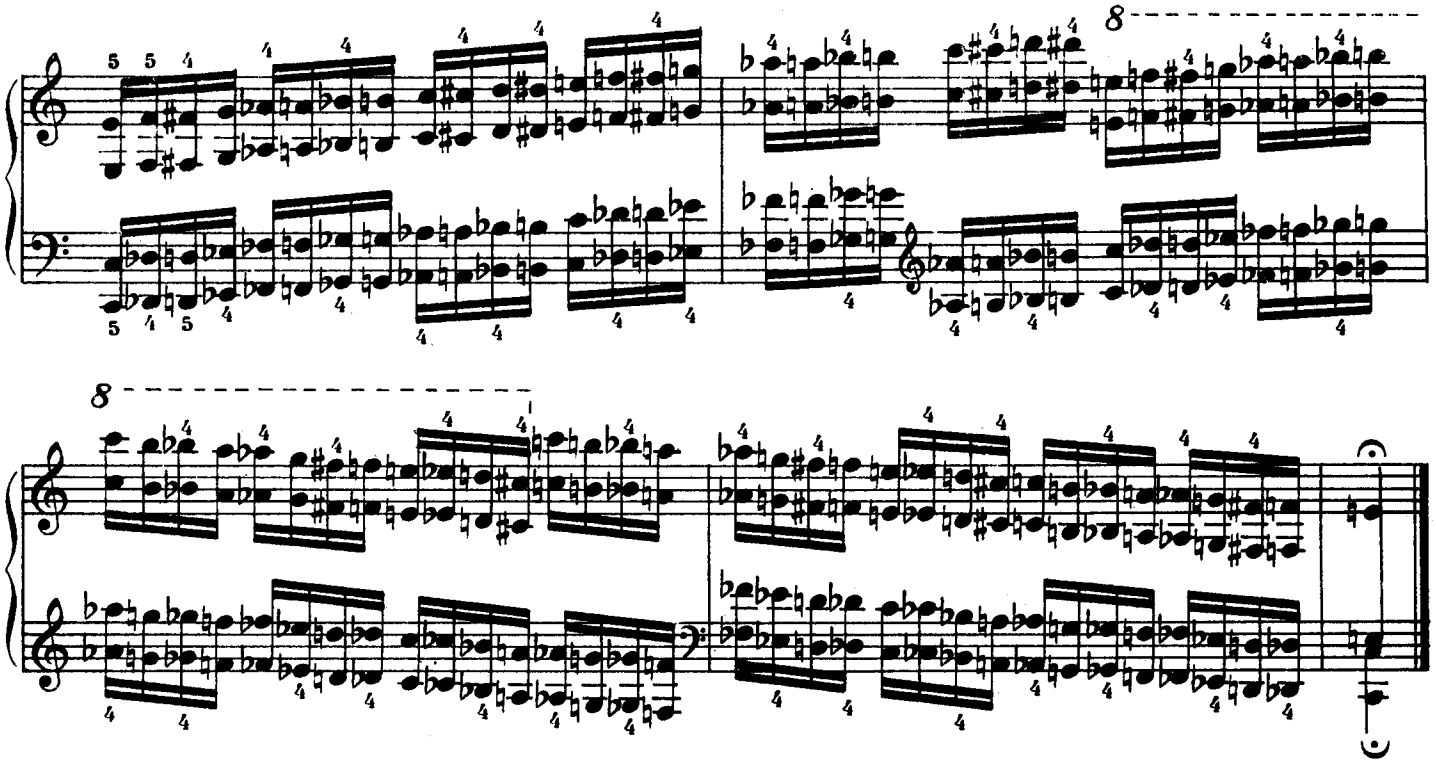


Scales in octaves, major and minor. Observe that the left hand is played at the interval of a sixth.

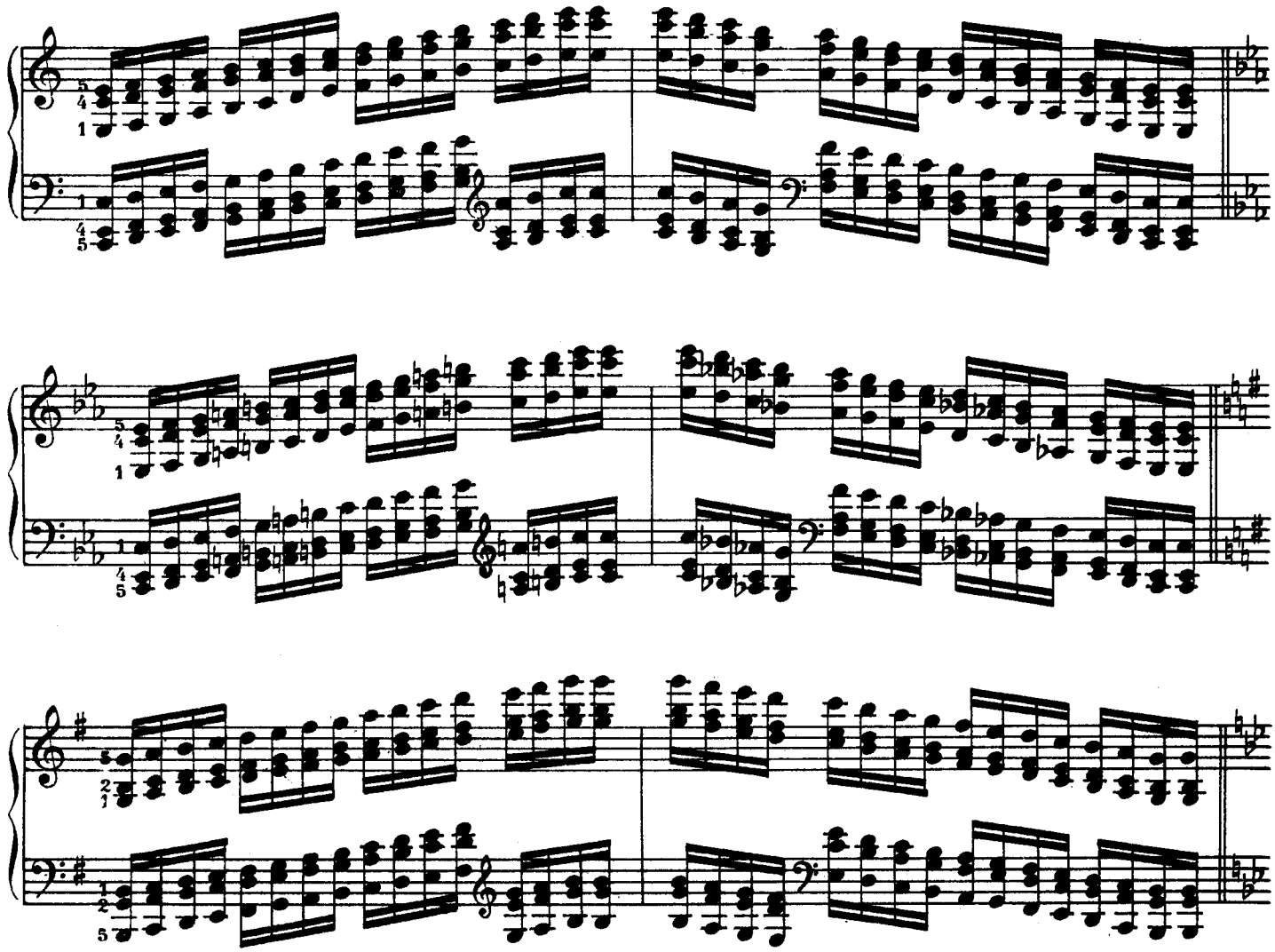


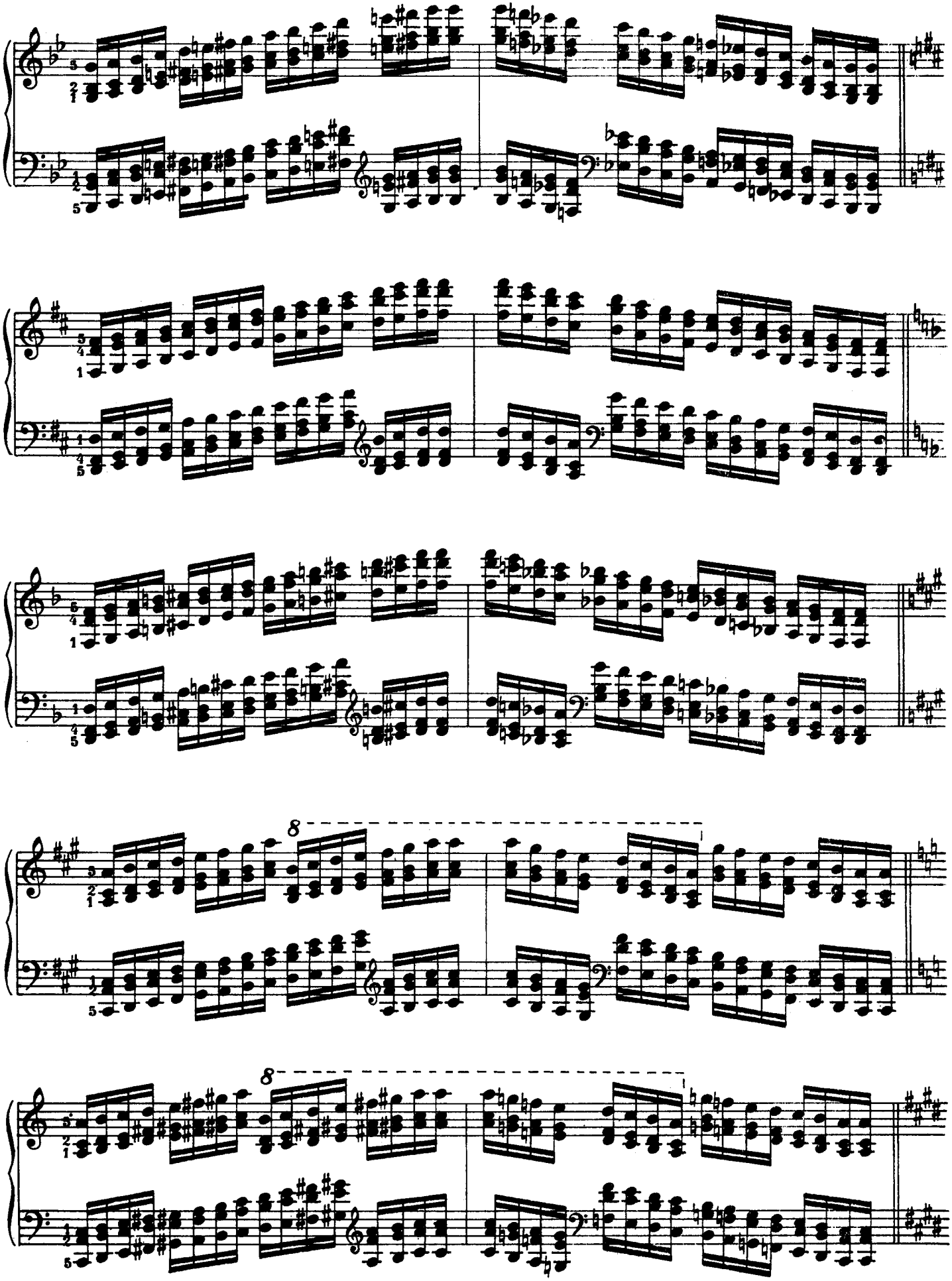
To be continued in all keys, following the circle of fifths. Use the 4th finger on the black keys. When playing several black keys in succession, the combination of 3rd and 4th fingers is advisable.

Chromatic Scale in Octaves at the interval of a third.



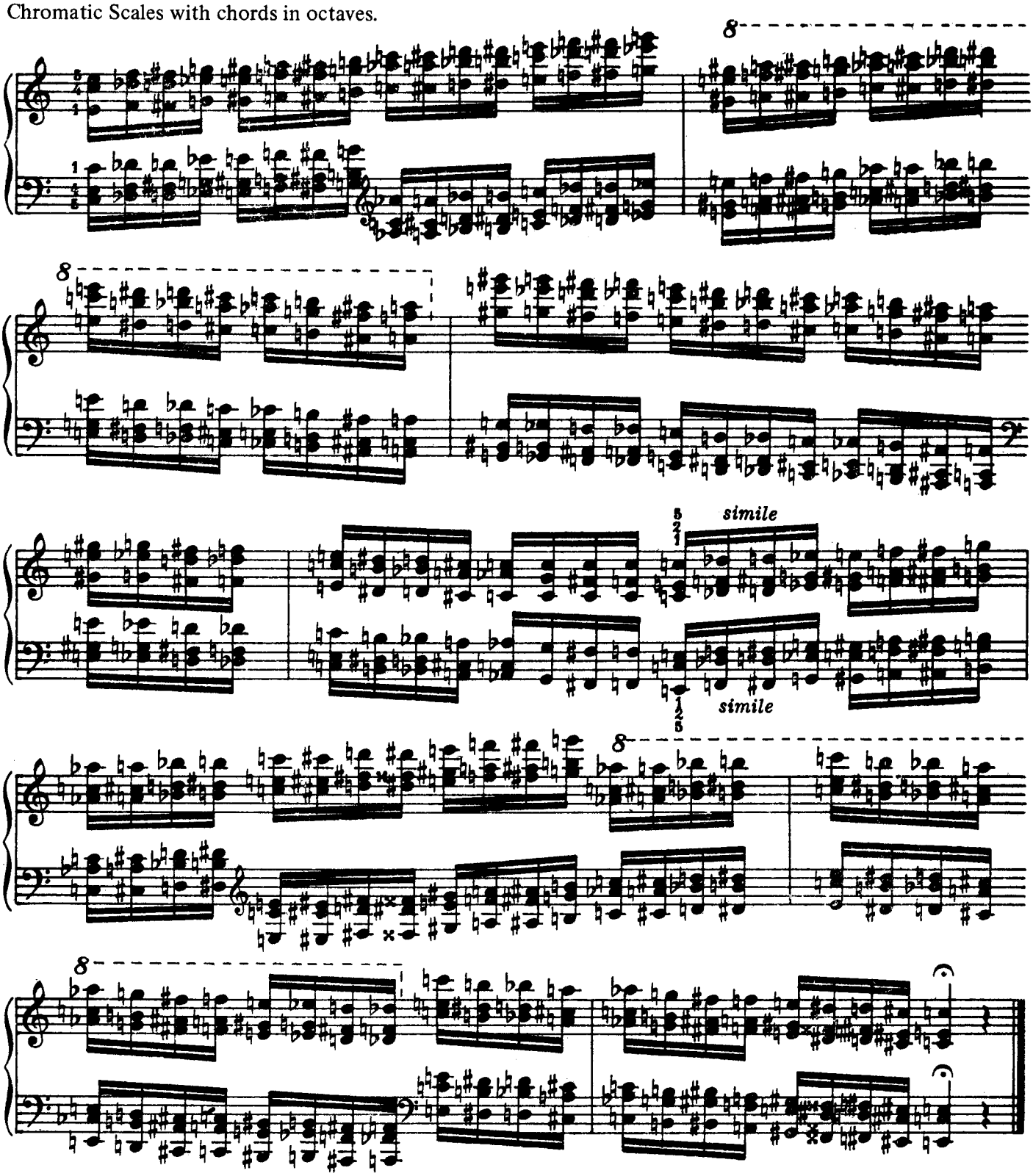
Exercises with chords in octaves.





To be continued in all keys, following the circle of fifths. Observe the alternating patterns of thirds and sixths.

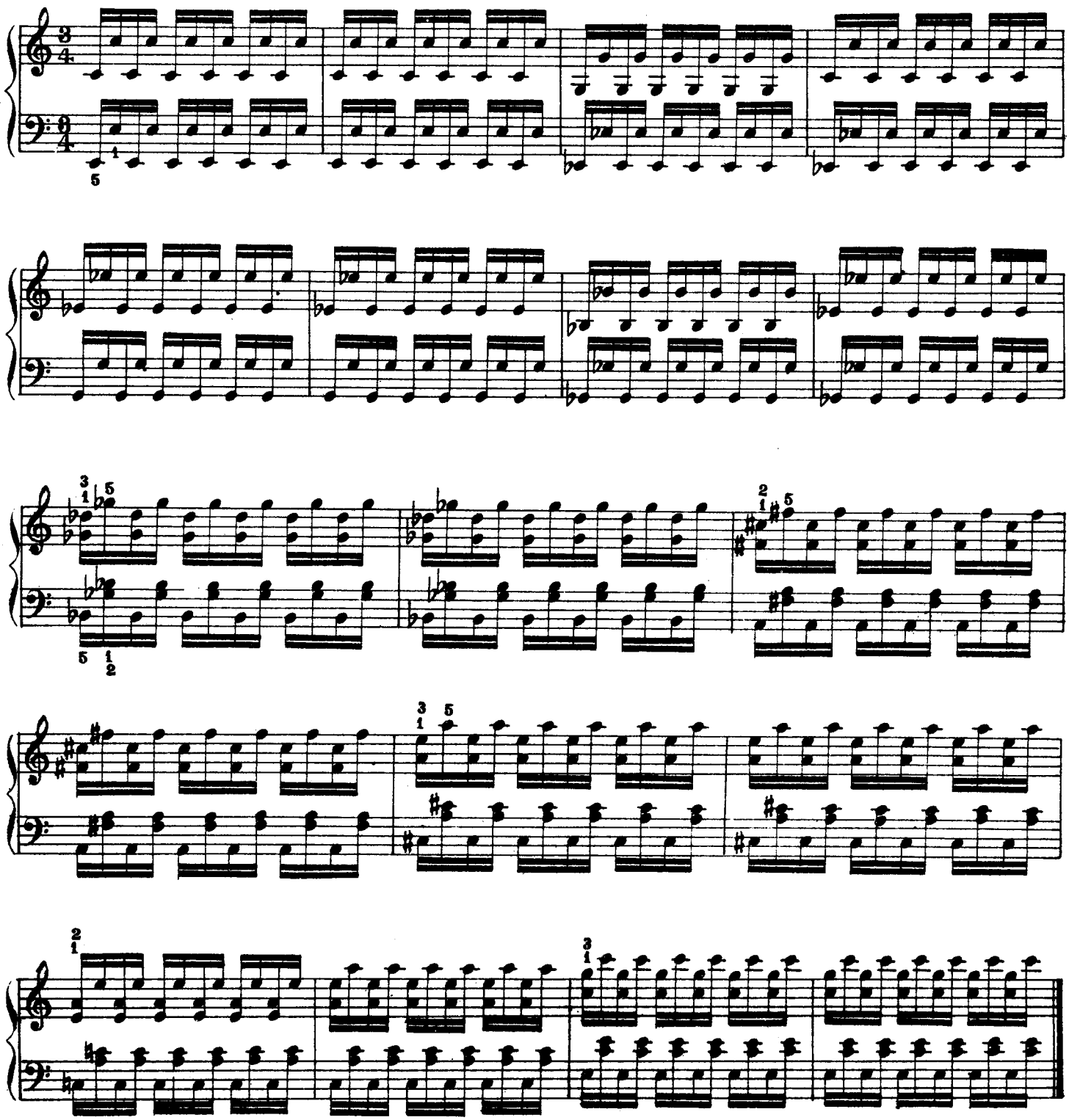
Chromatic Scales with chords in octaves.



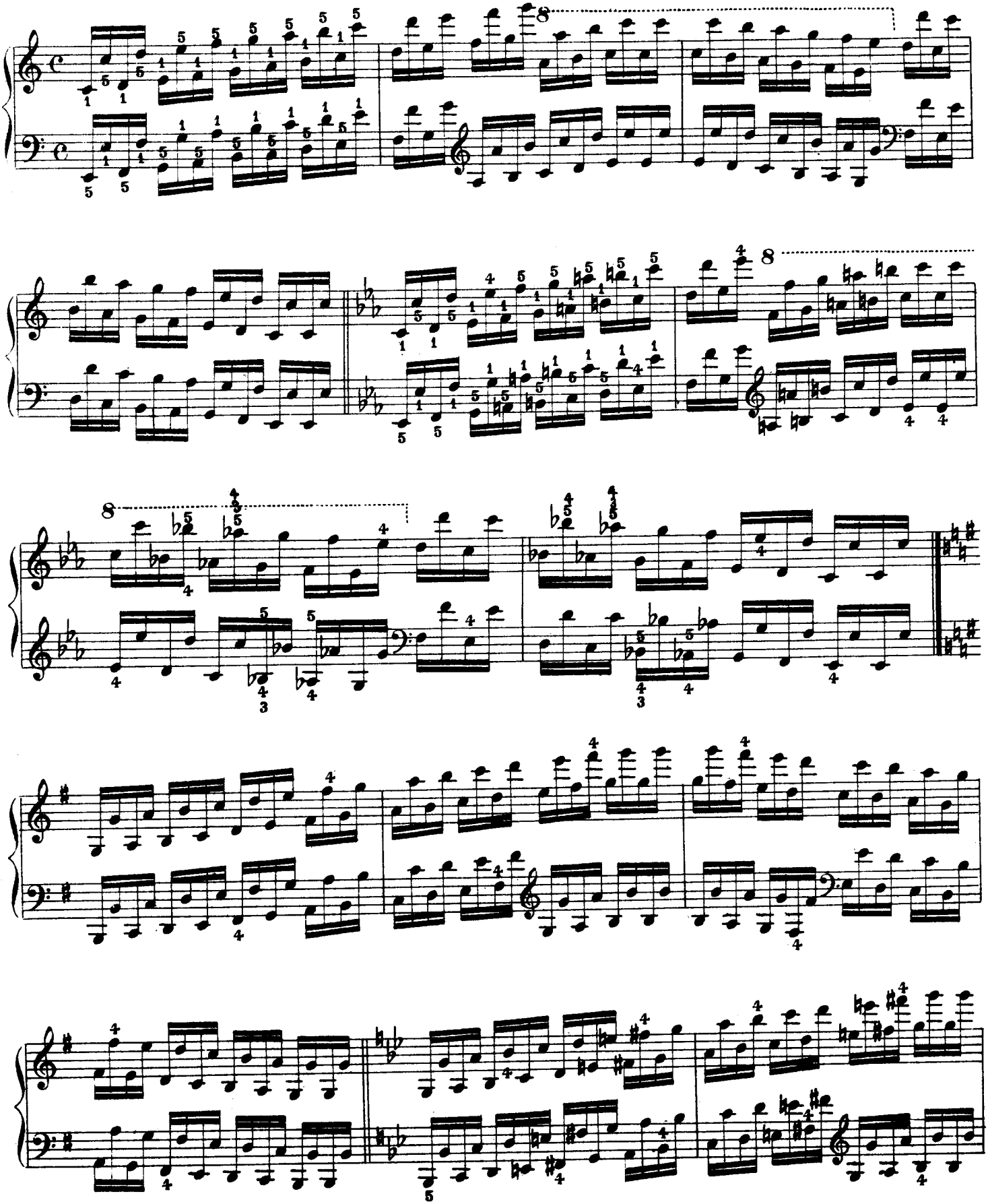
BOOK VIII

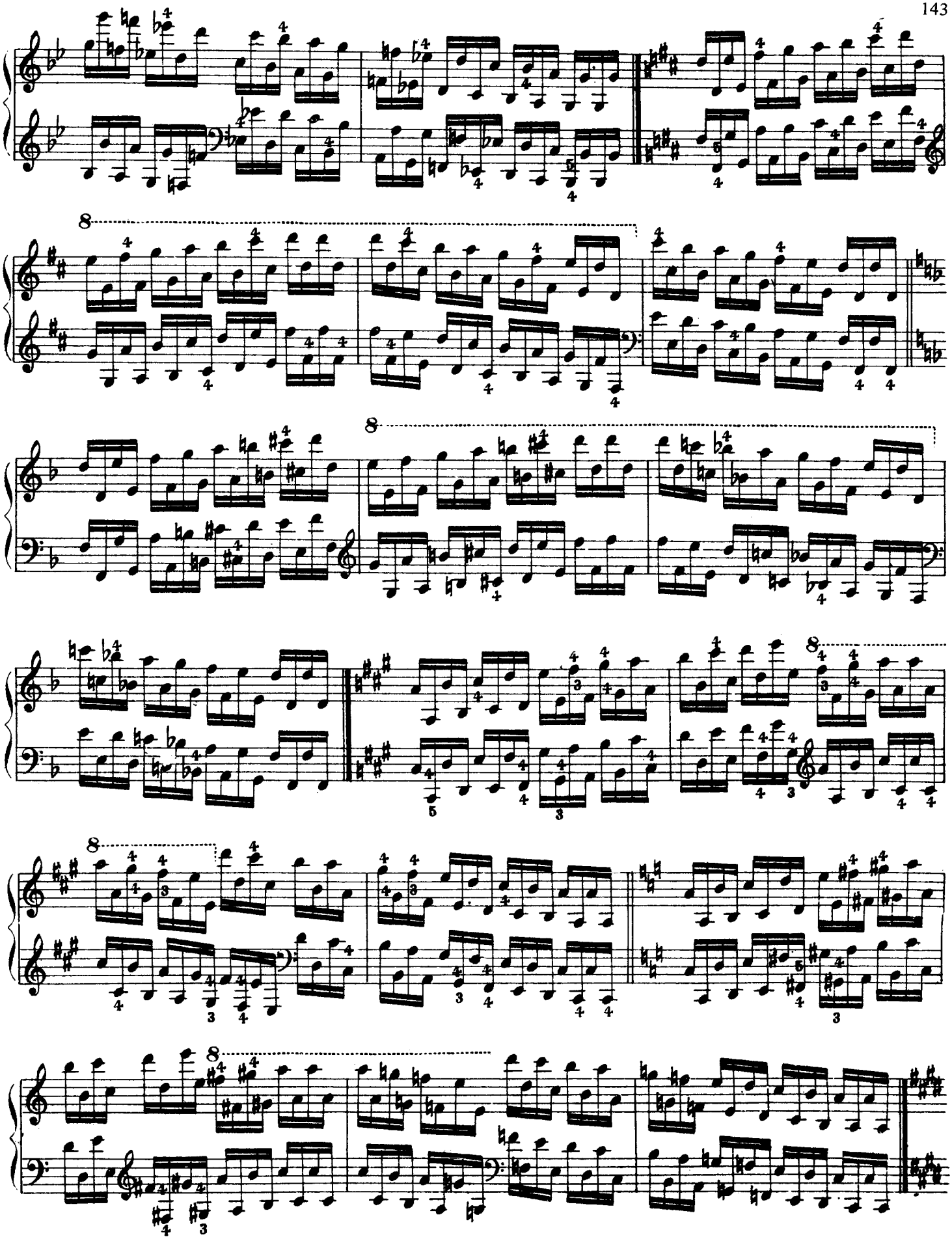
Broken octaves. Scales in octaves. Exercises in chords. Trills in double thirds, fourths, sixths, and octaves.

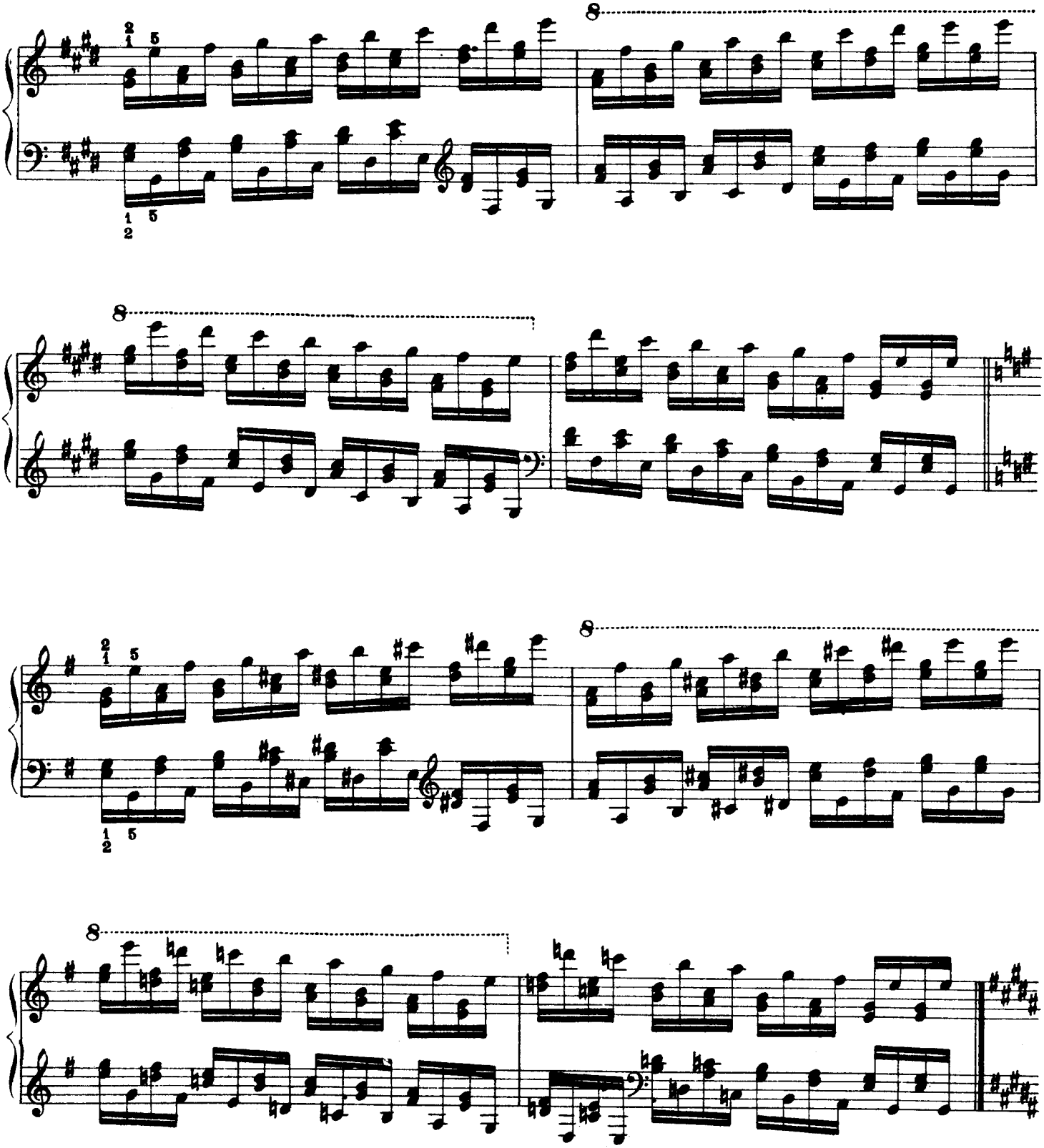
Exercises in broken octaves. Begin with slow practice using forearm rotation. Diminish the motion as speed is increased.



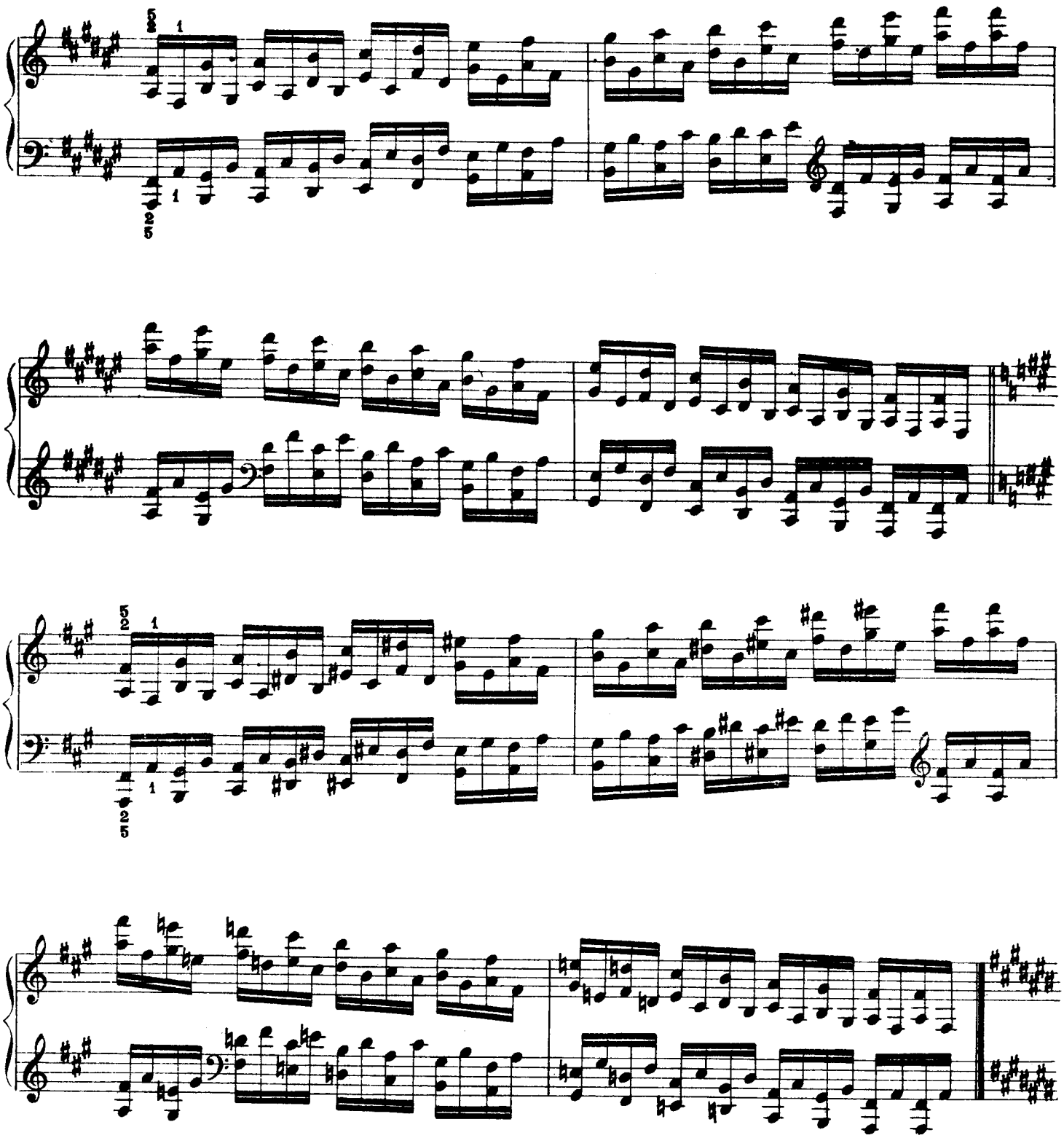
 Scales in broken octaves in different forms. To be played using forearm rotation.



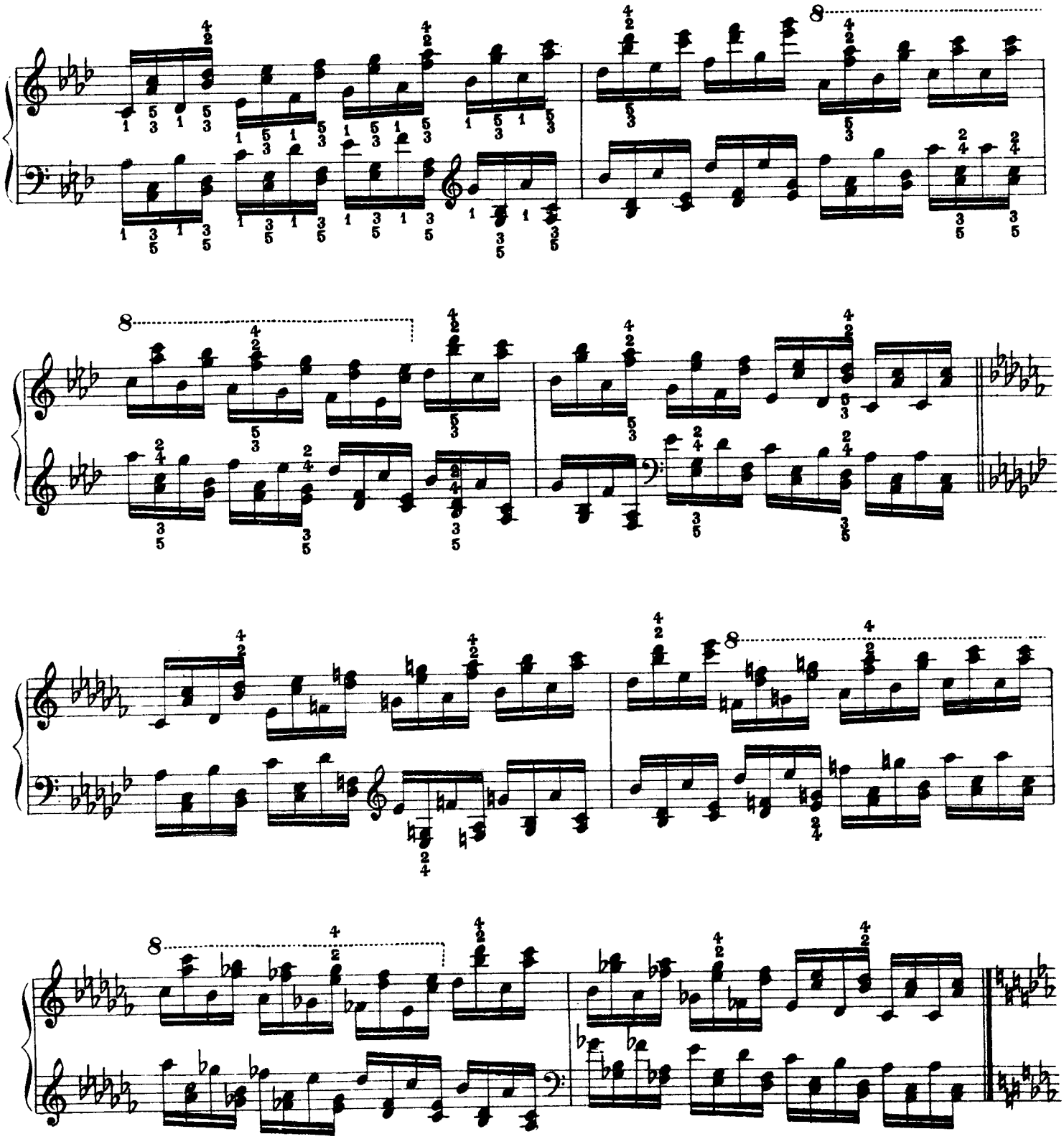




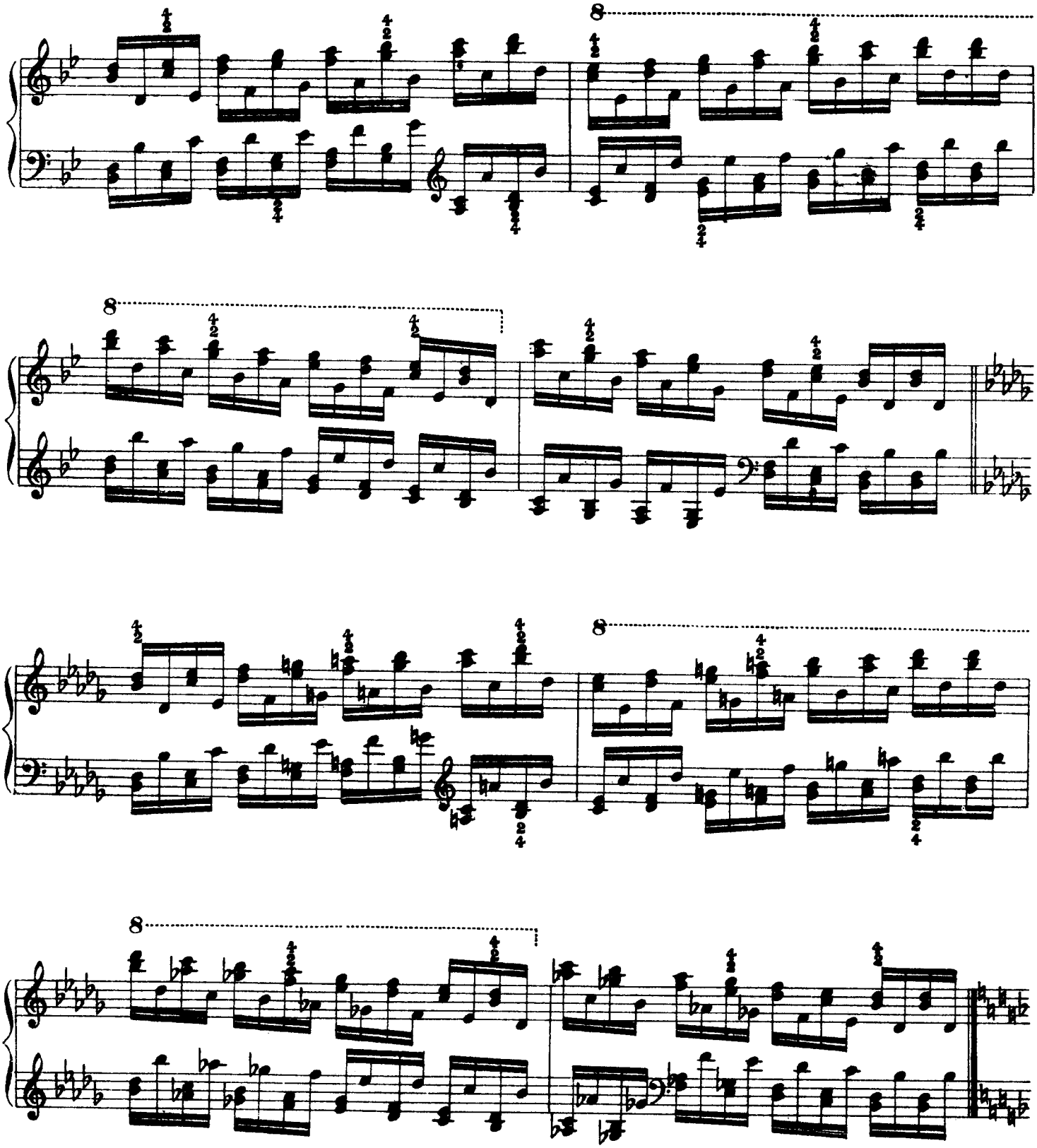
Play B major and B minor in the same manner as the above.



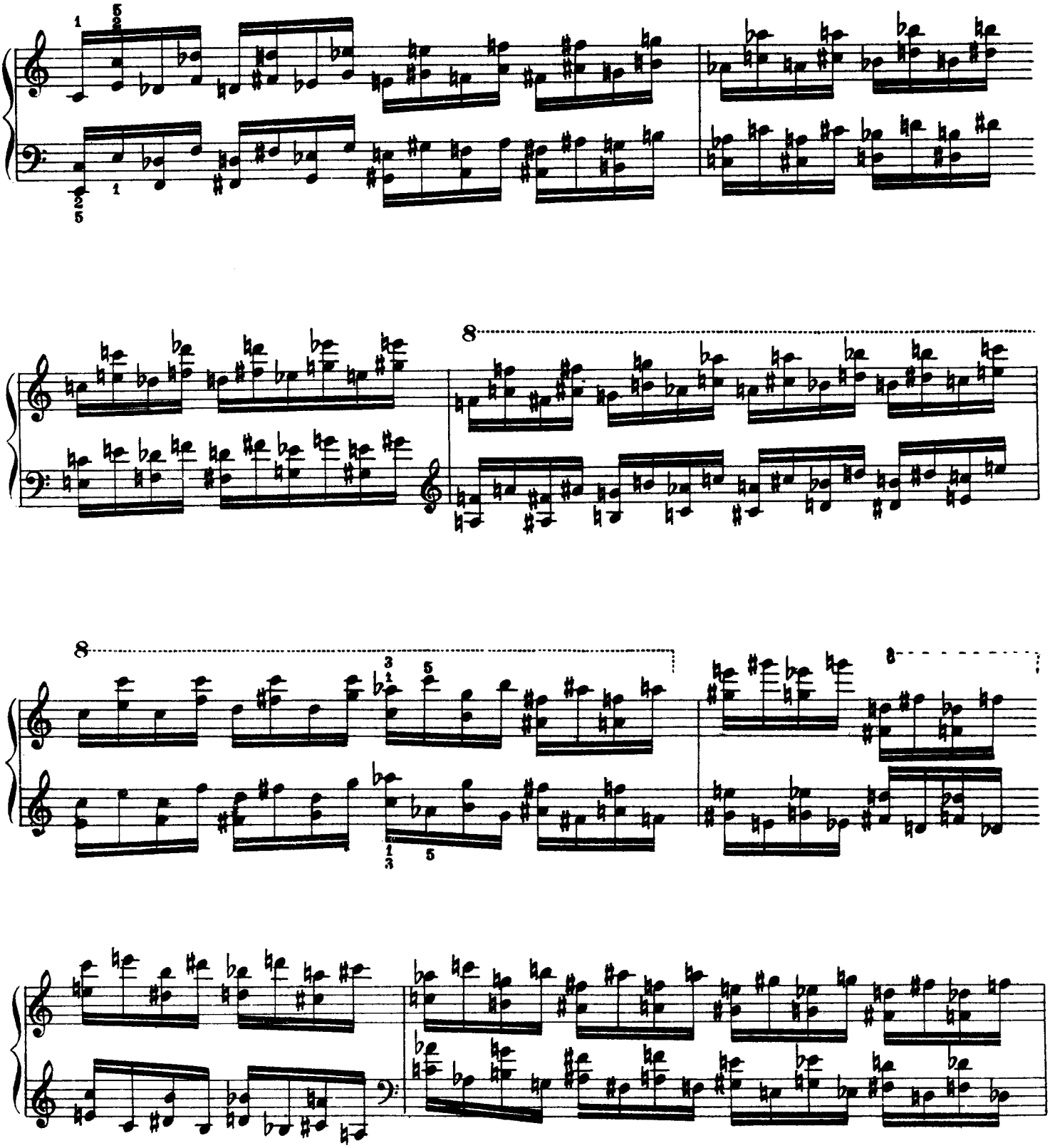
Play C# major and C# minor in the same manner as the above.

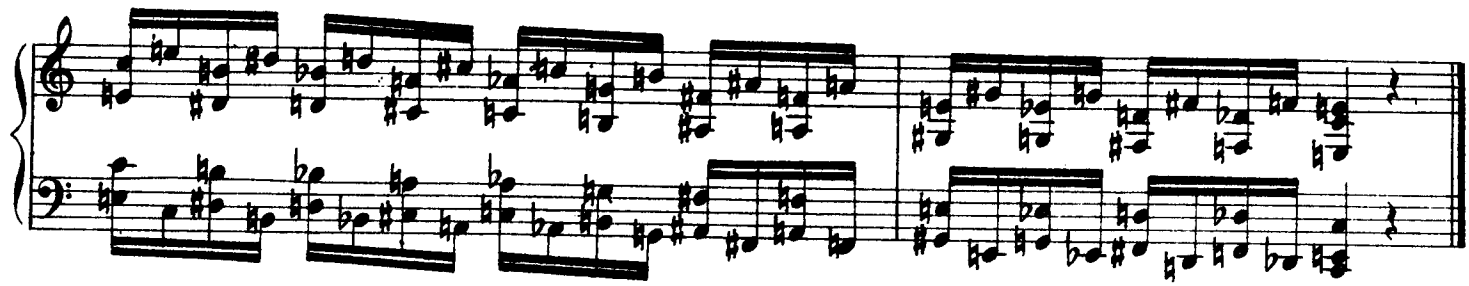


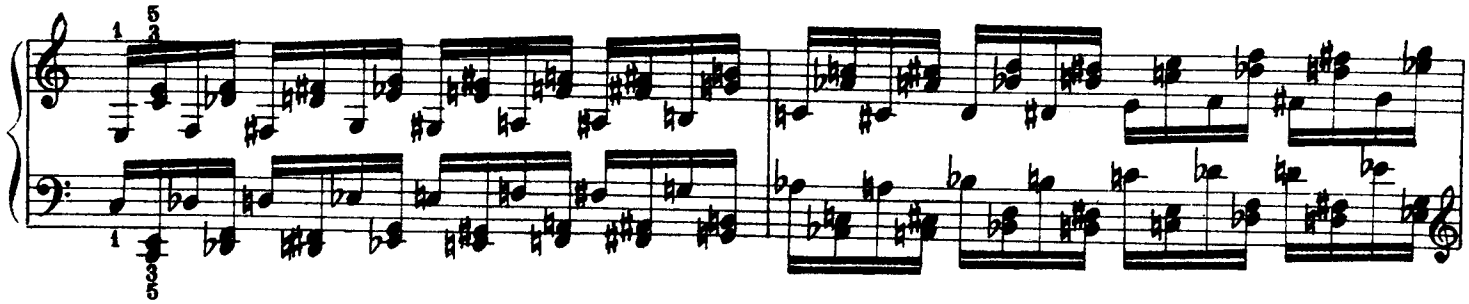
Play E♭ major and E♭ minor in the same manner as the above.

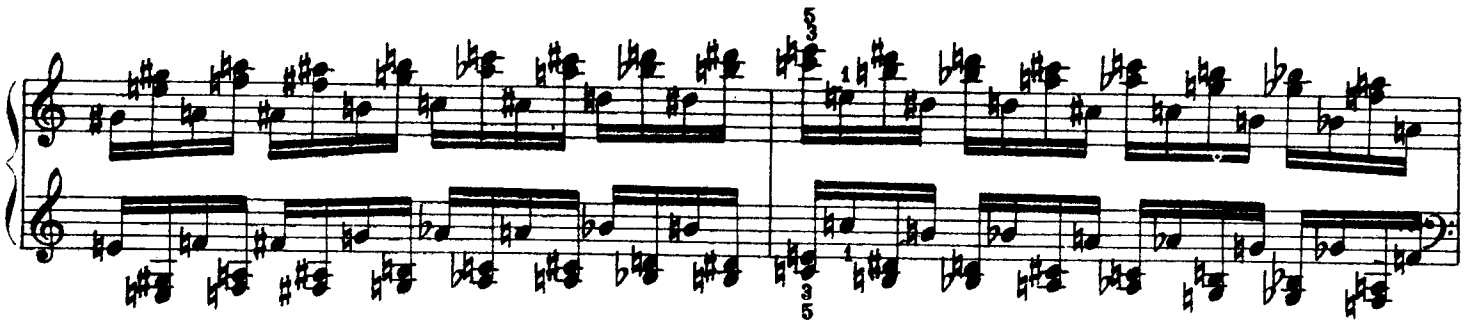


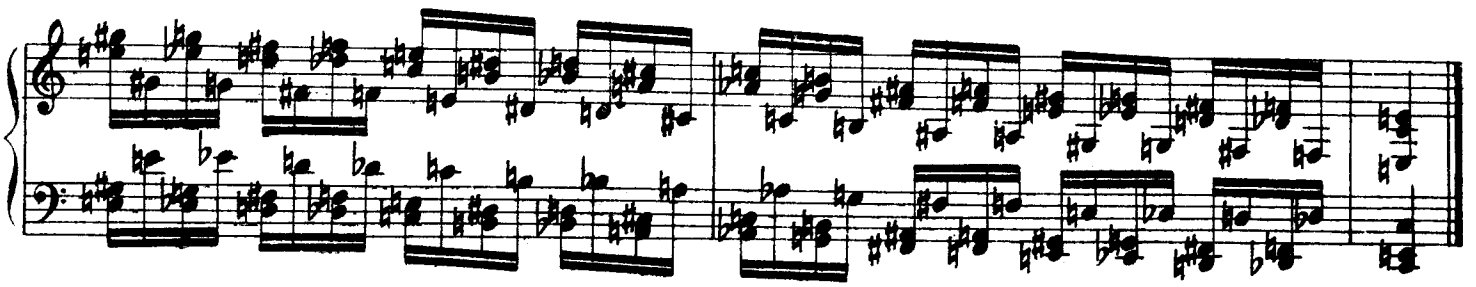
Play F major and F minor in the same manner as the above.



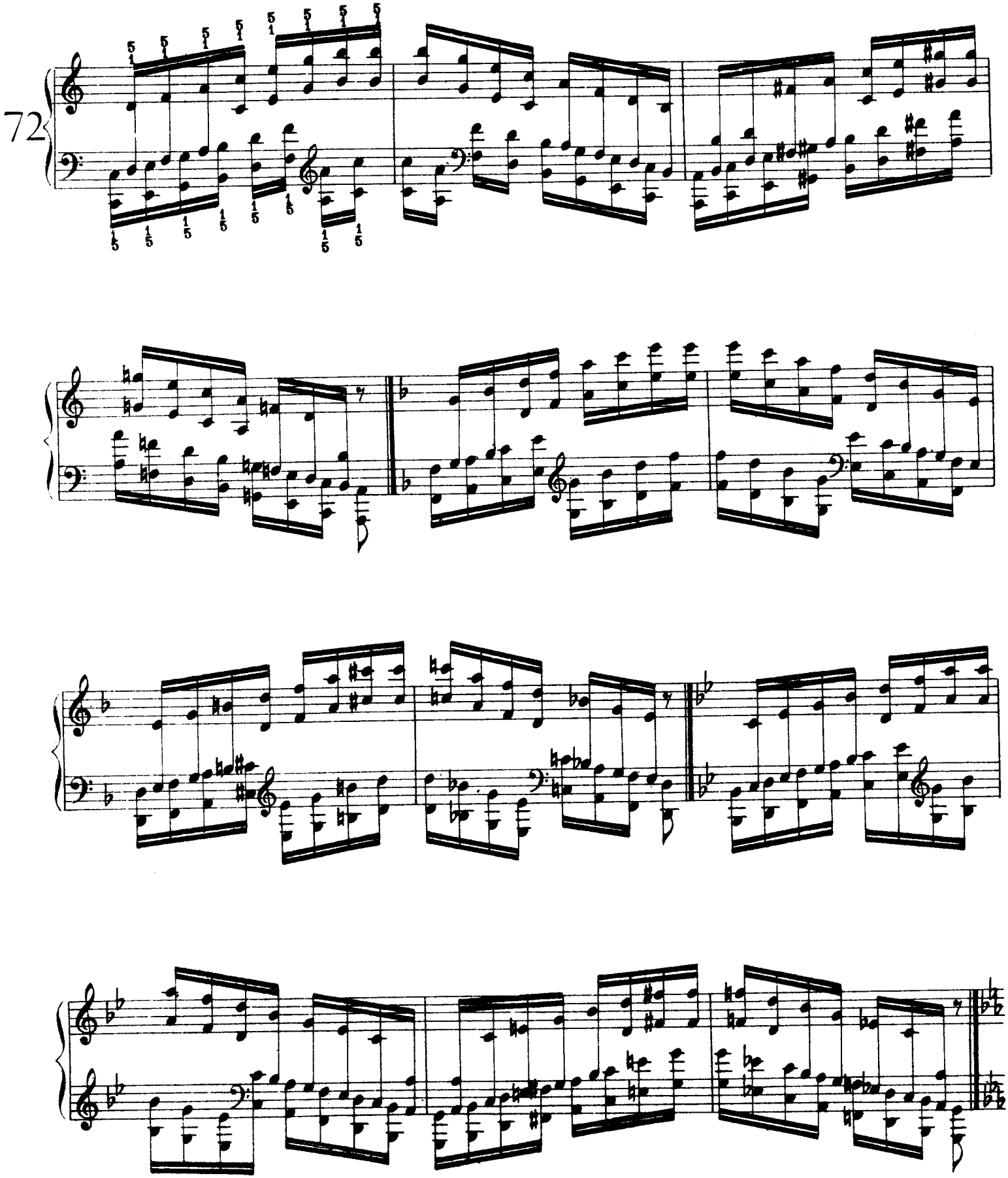






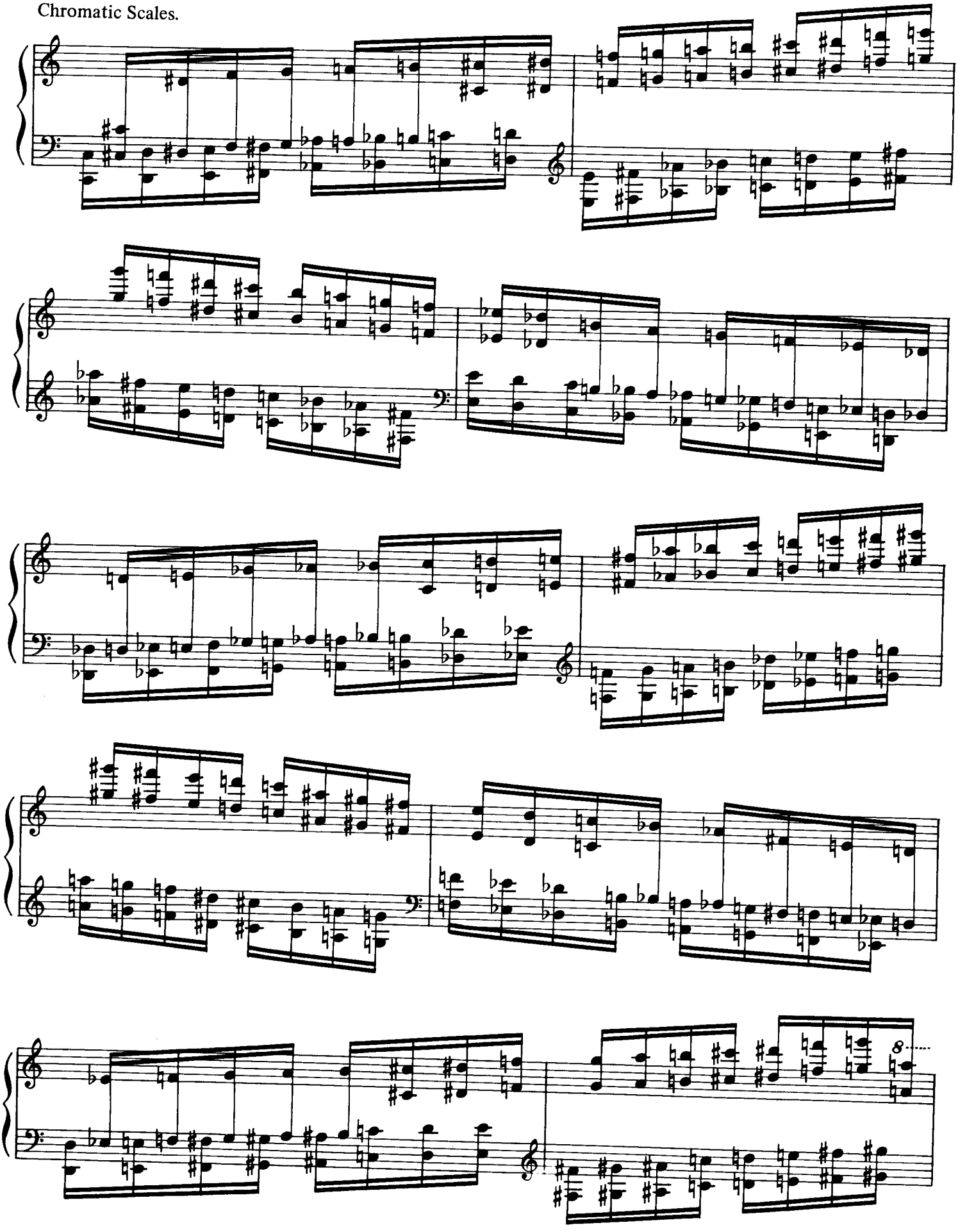


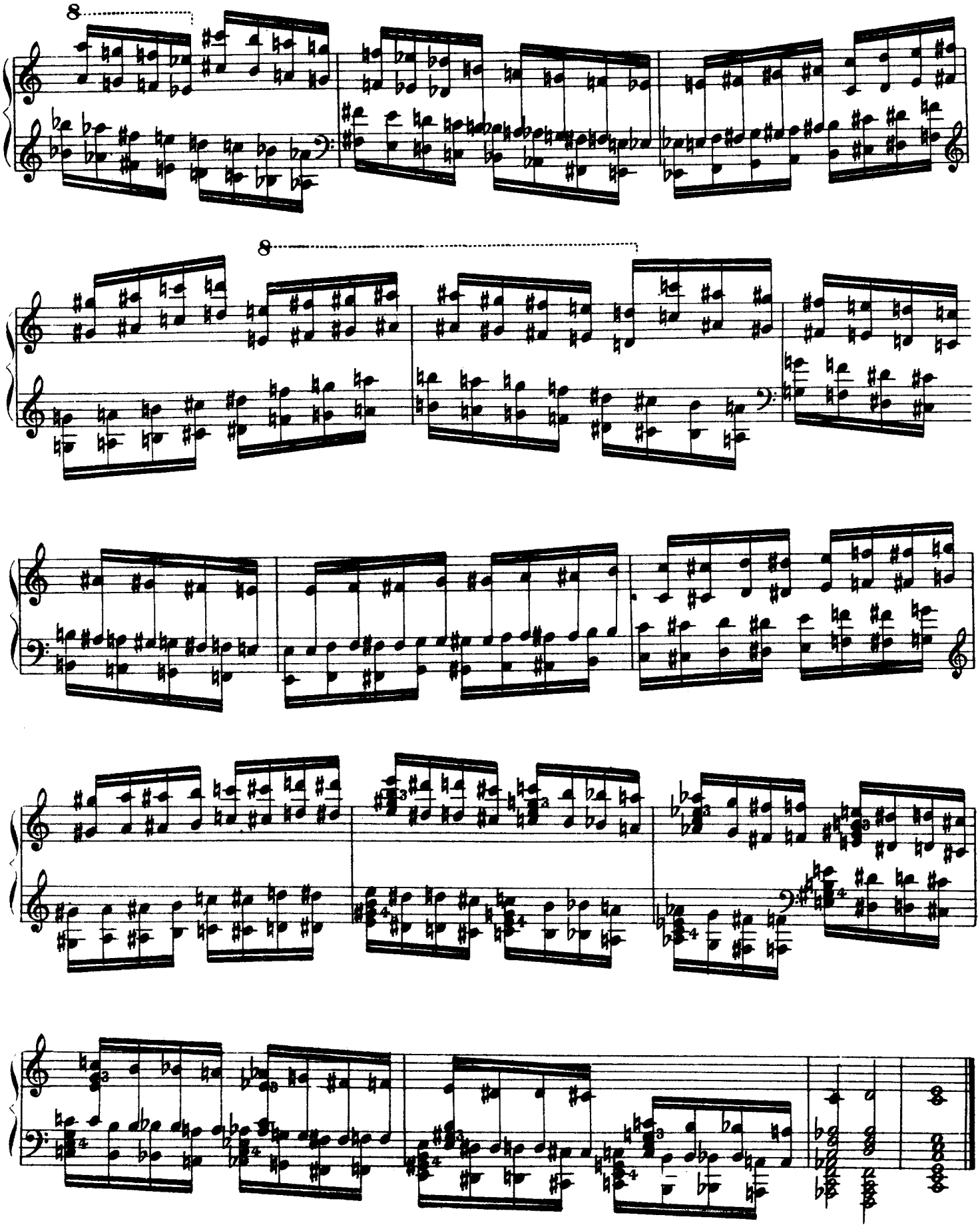
Scales in octaves with alternating hands. To be played legato and staccato.



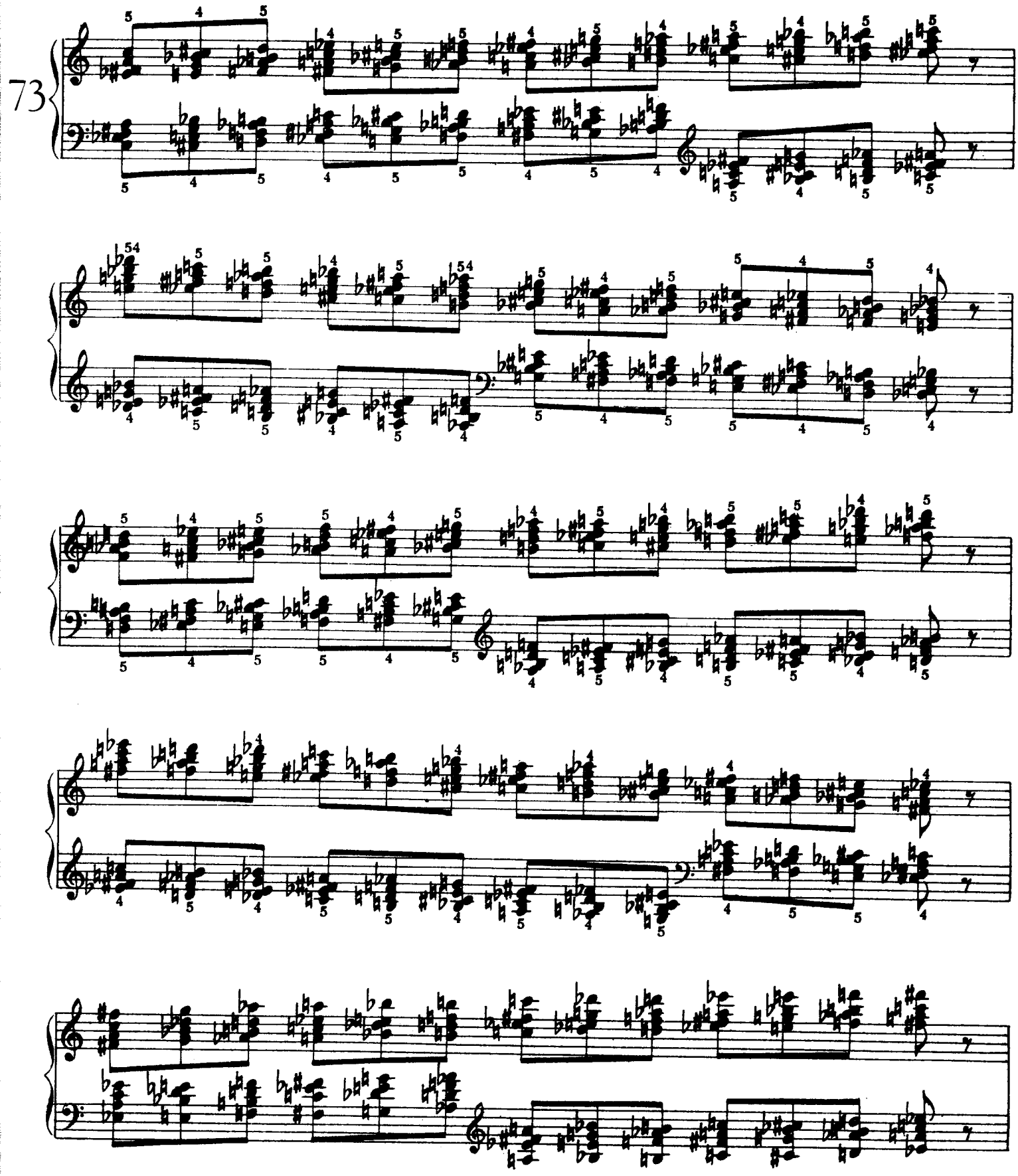
Continue in all keys following the circle of fifths.

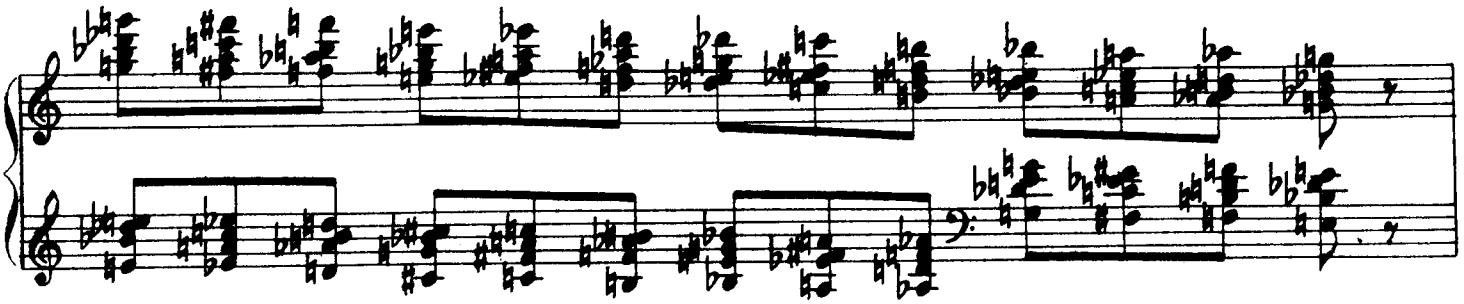
Chromatic Scales.

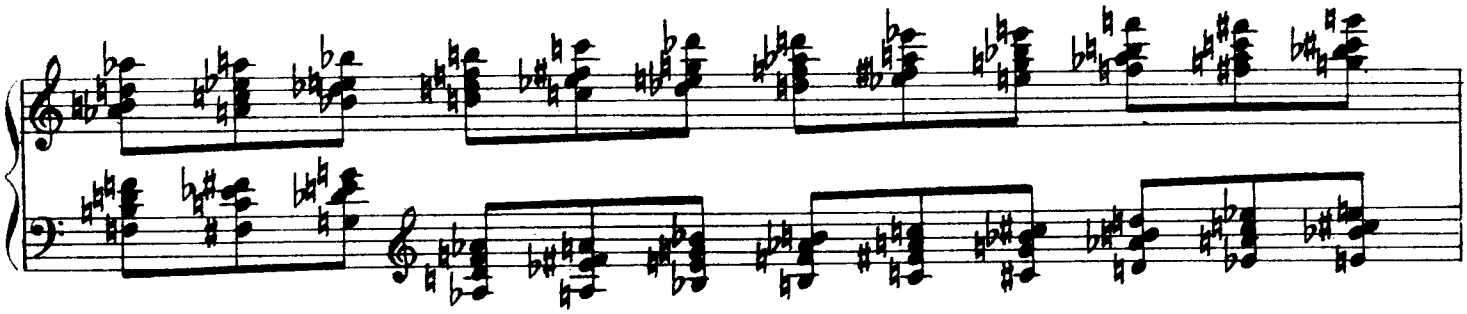


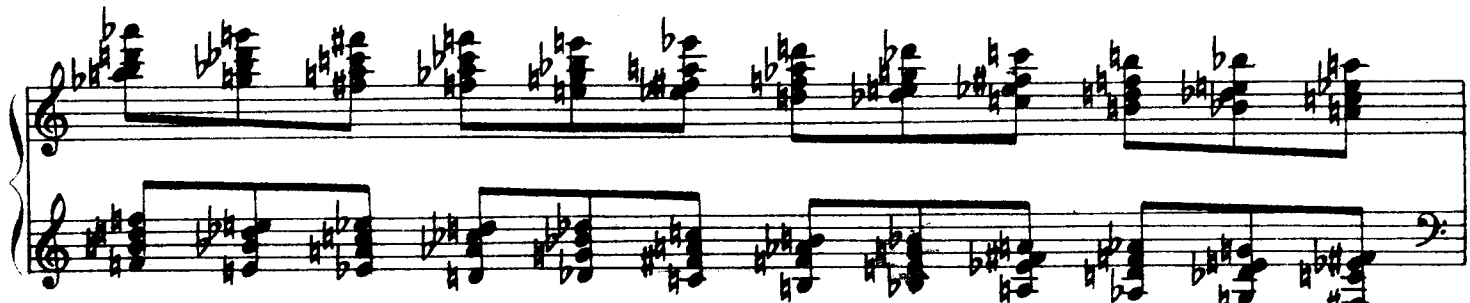


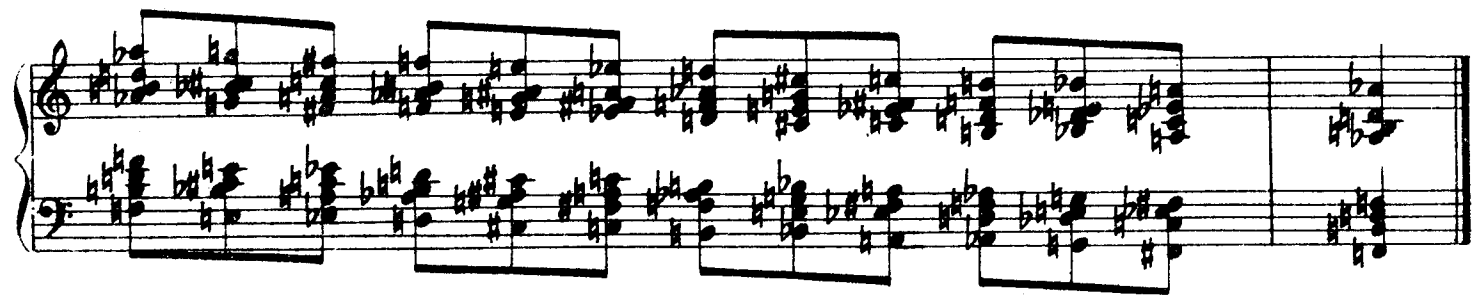
Chord Exercises.



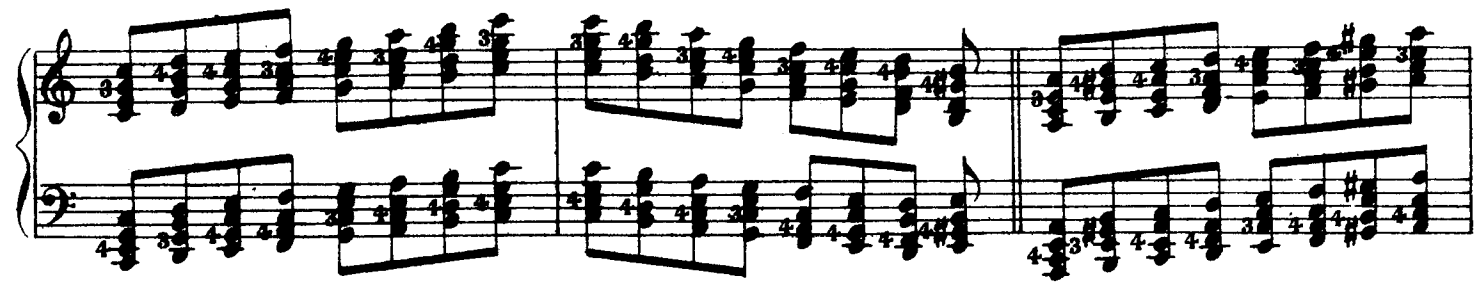


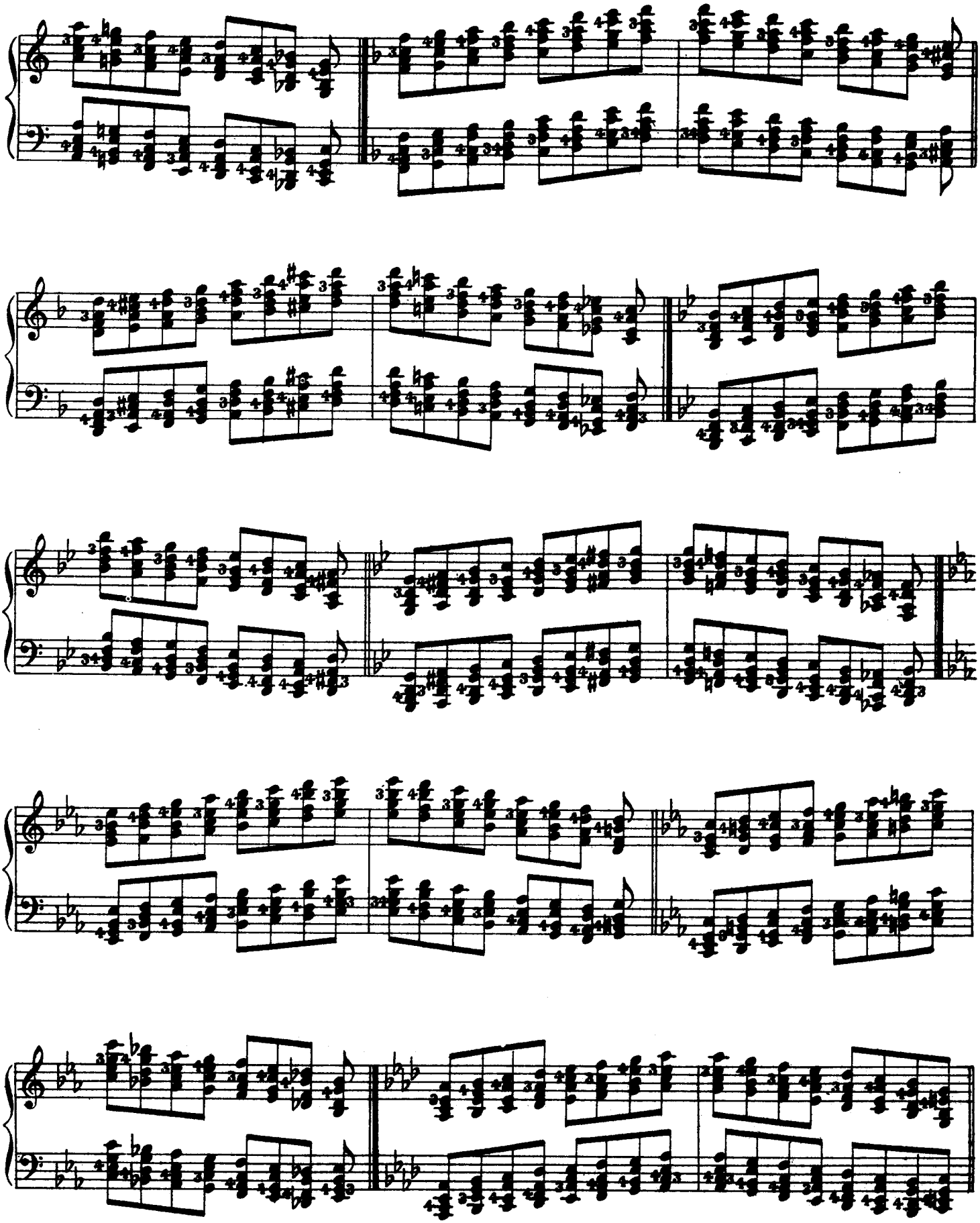






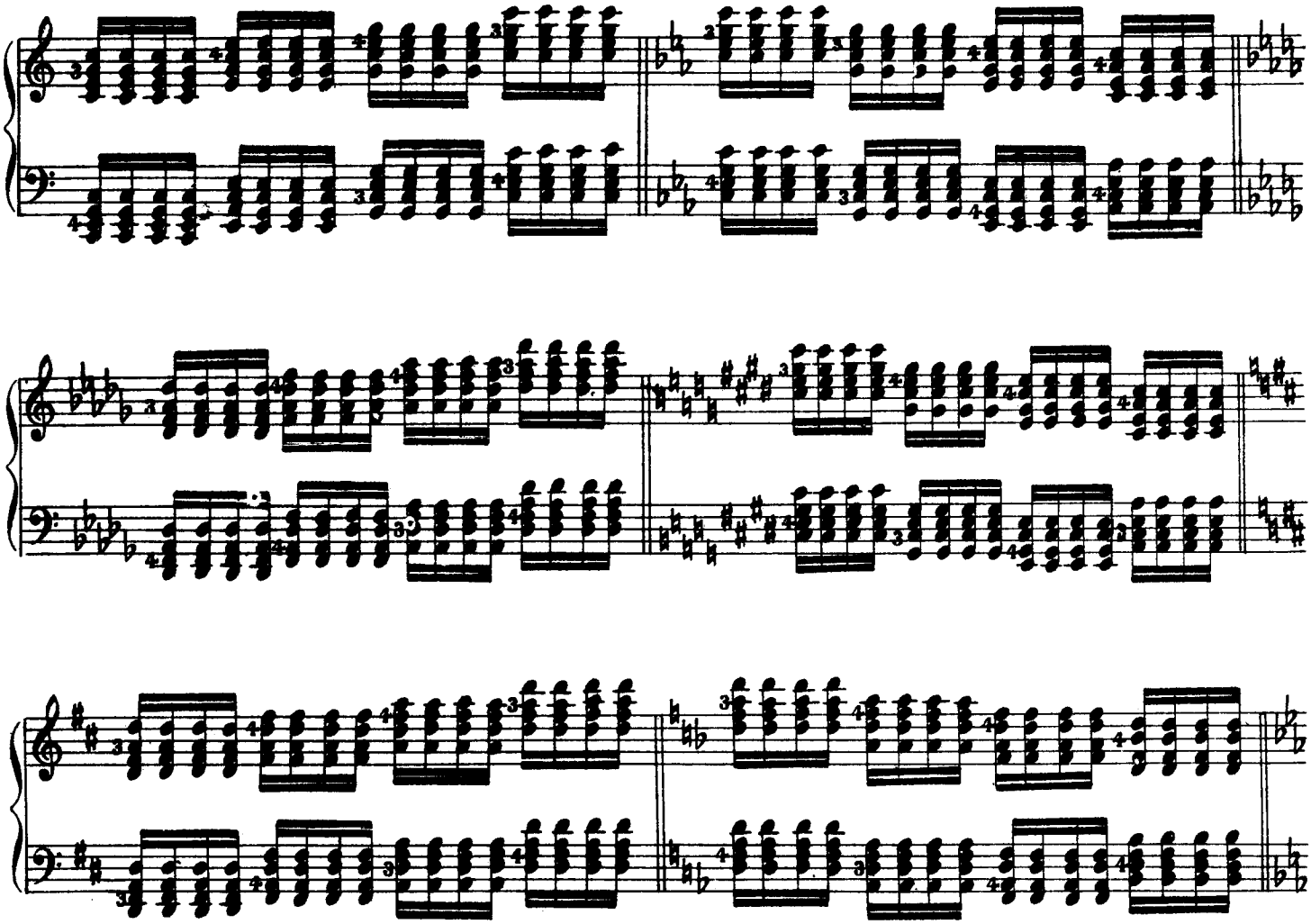
Scales in chords.





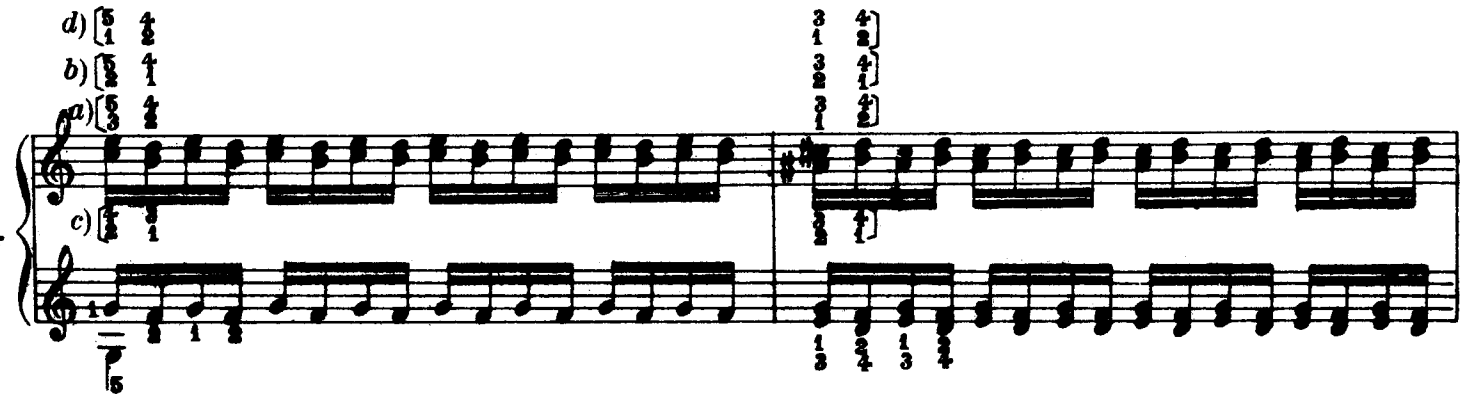
Continue in all major and minor keys following the circle of fifths.

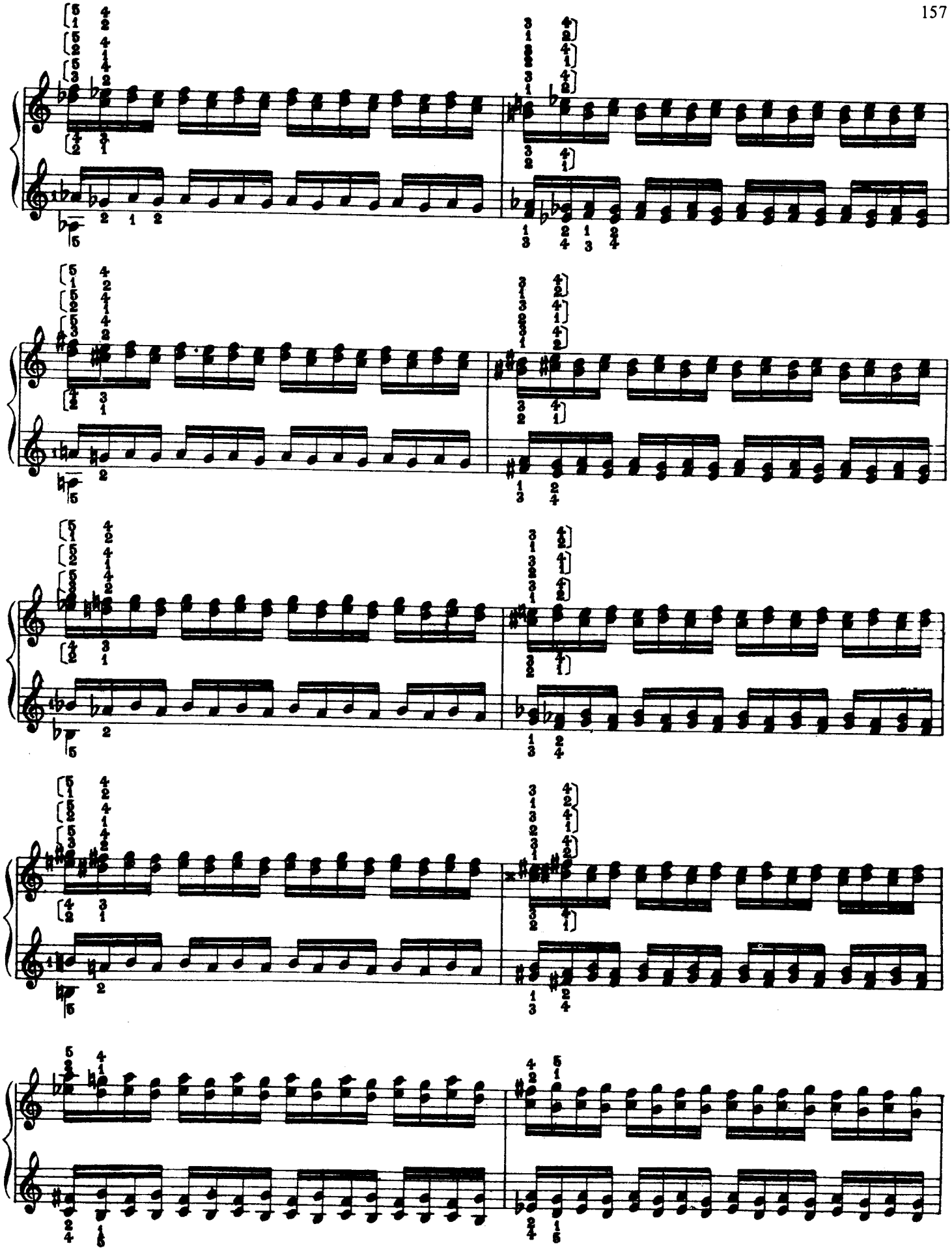
Repeated chords with inversions. To be studied with wrist action and with a full tone.

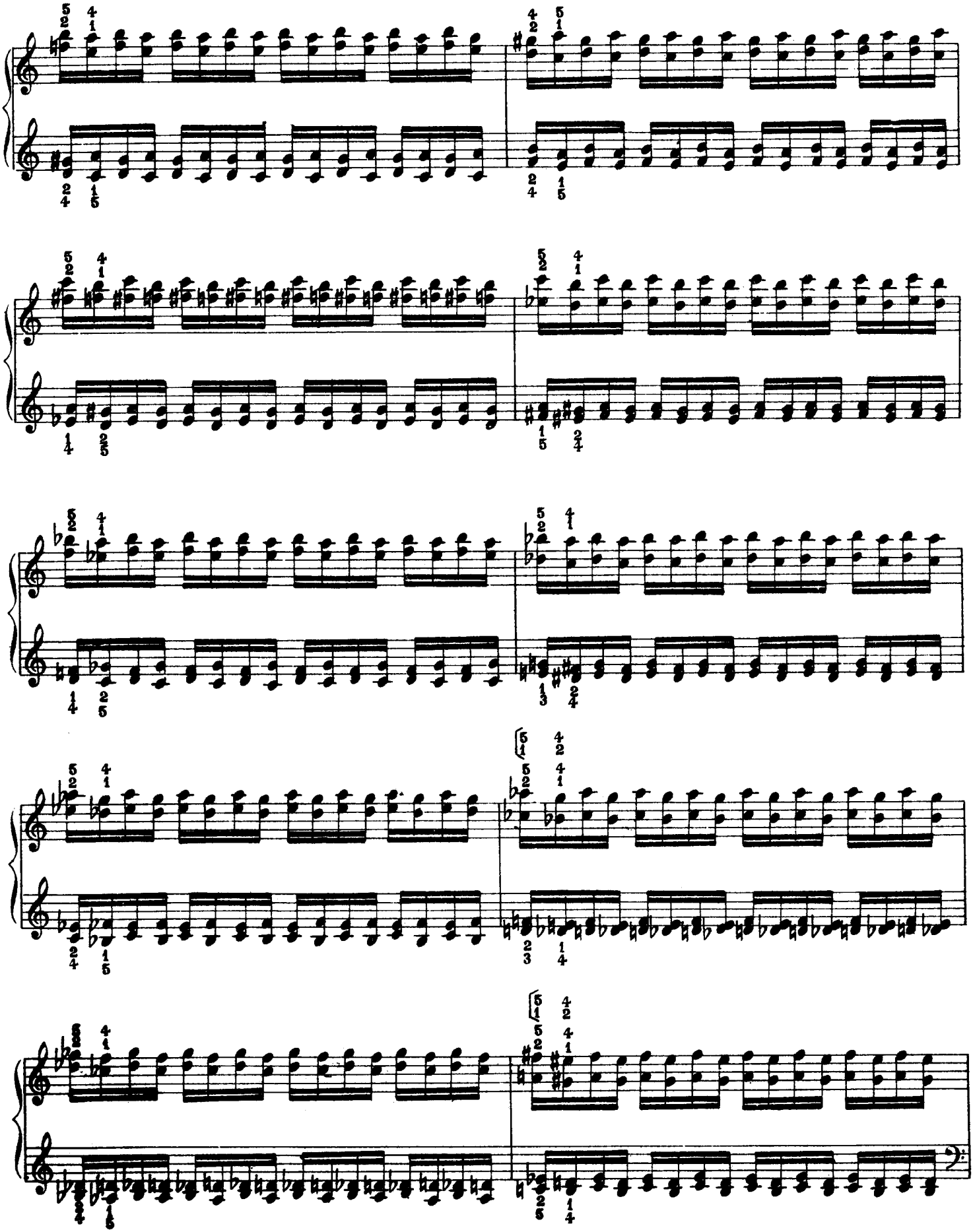


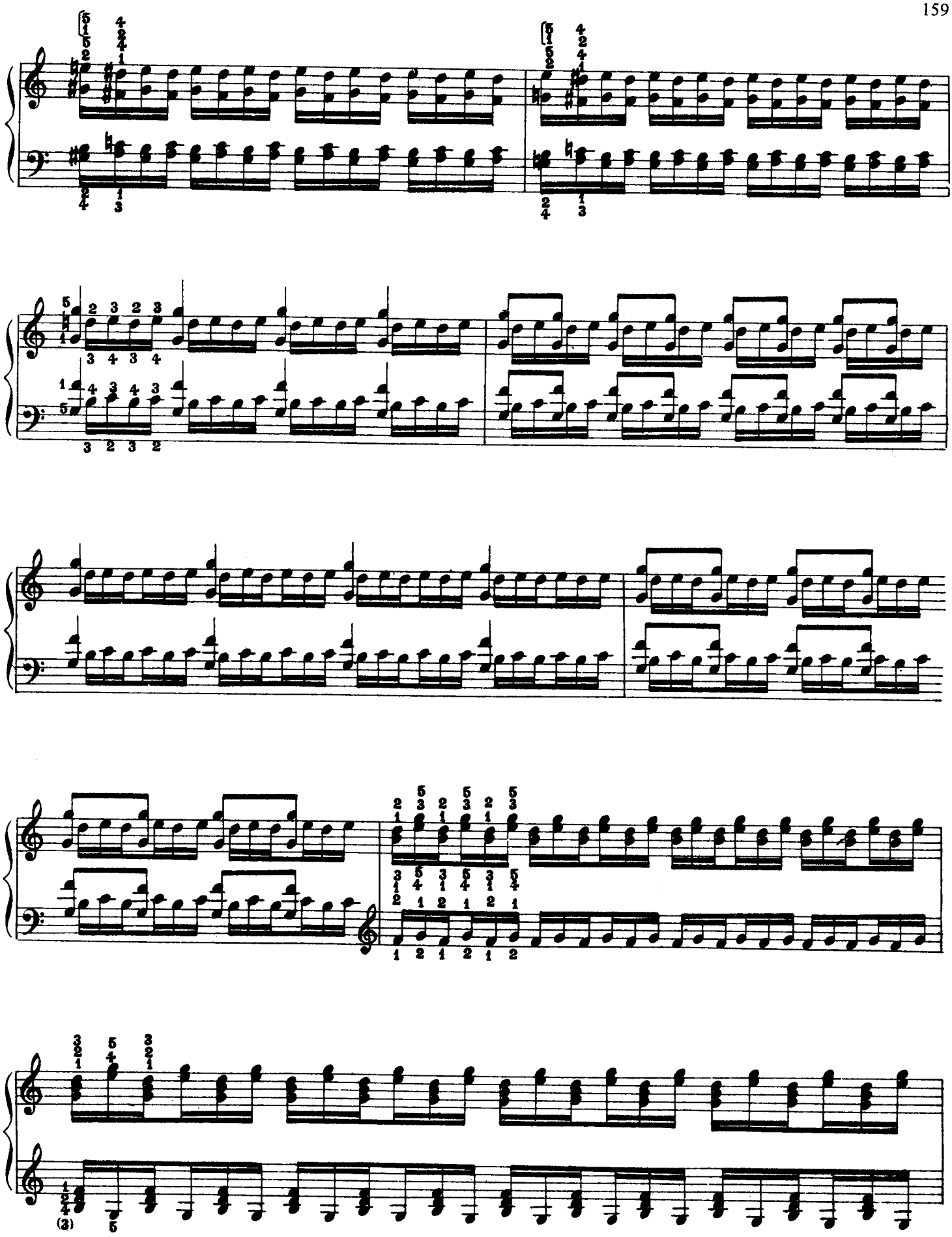
To be continued in all keys, chromatically.

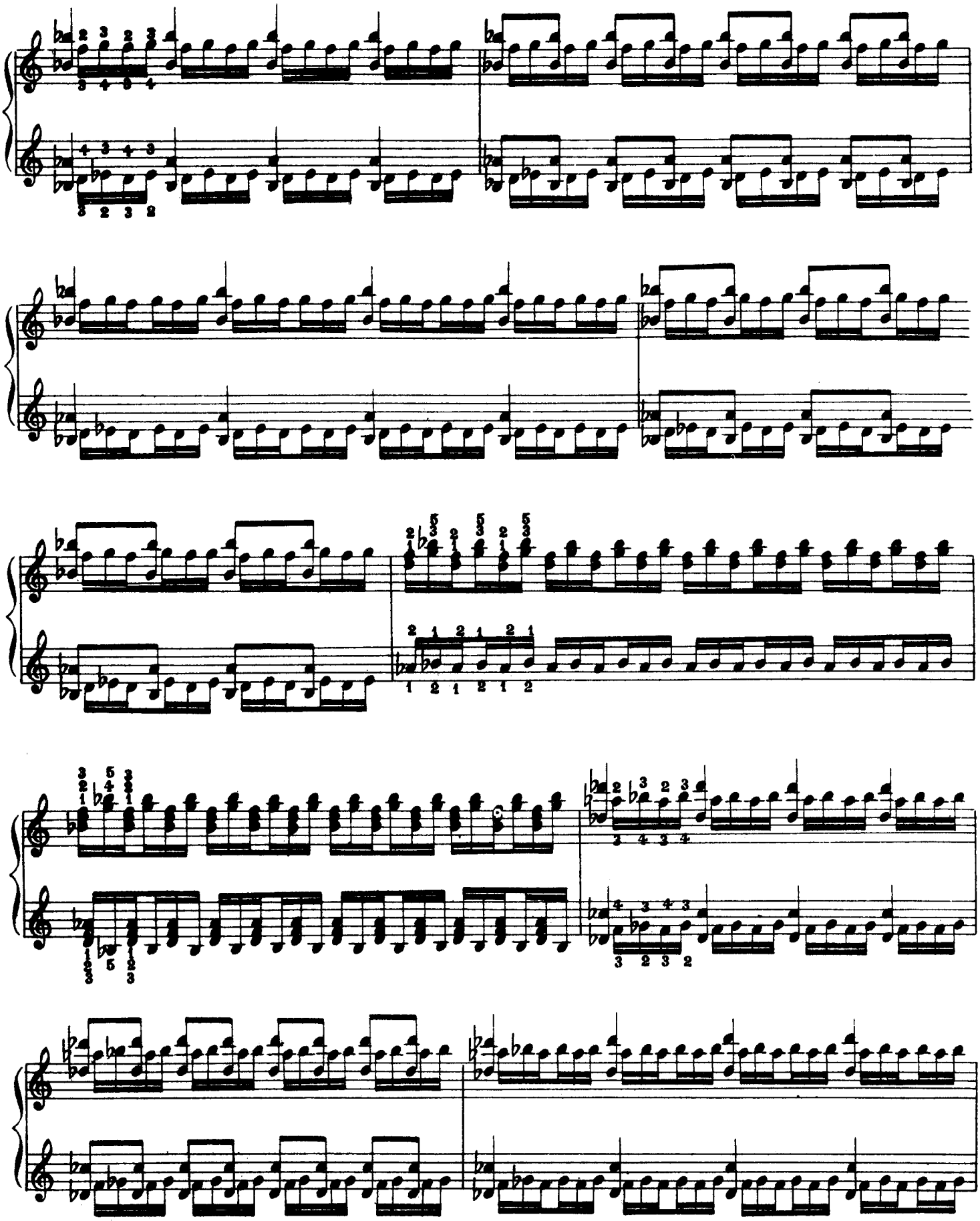
Exercises in trills using double notes, chords, and octaves. Observe carefully the time values when held notes occur.

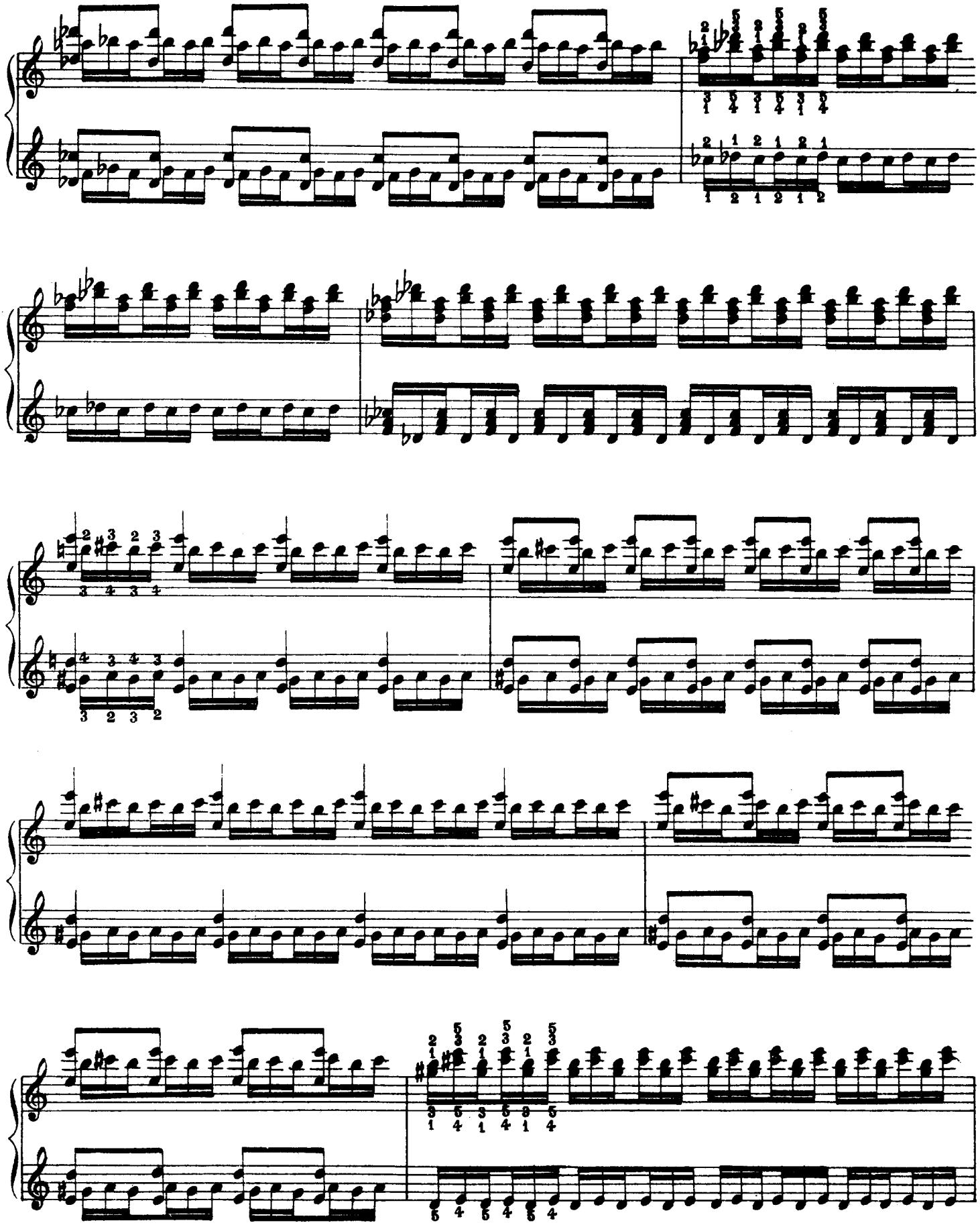


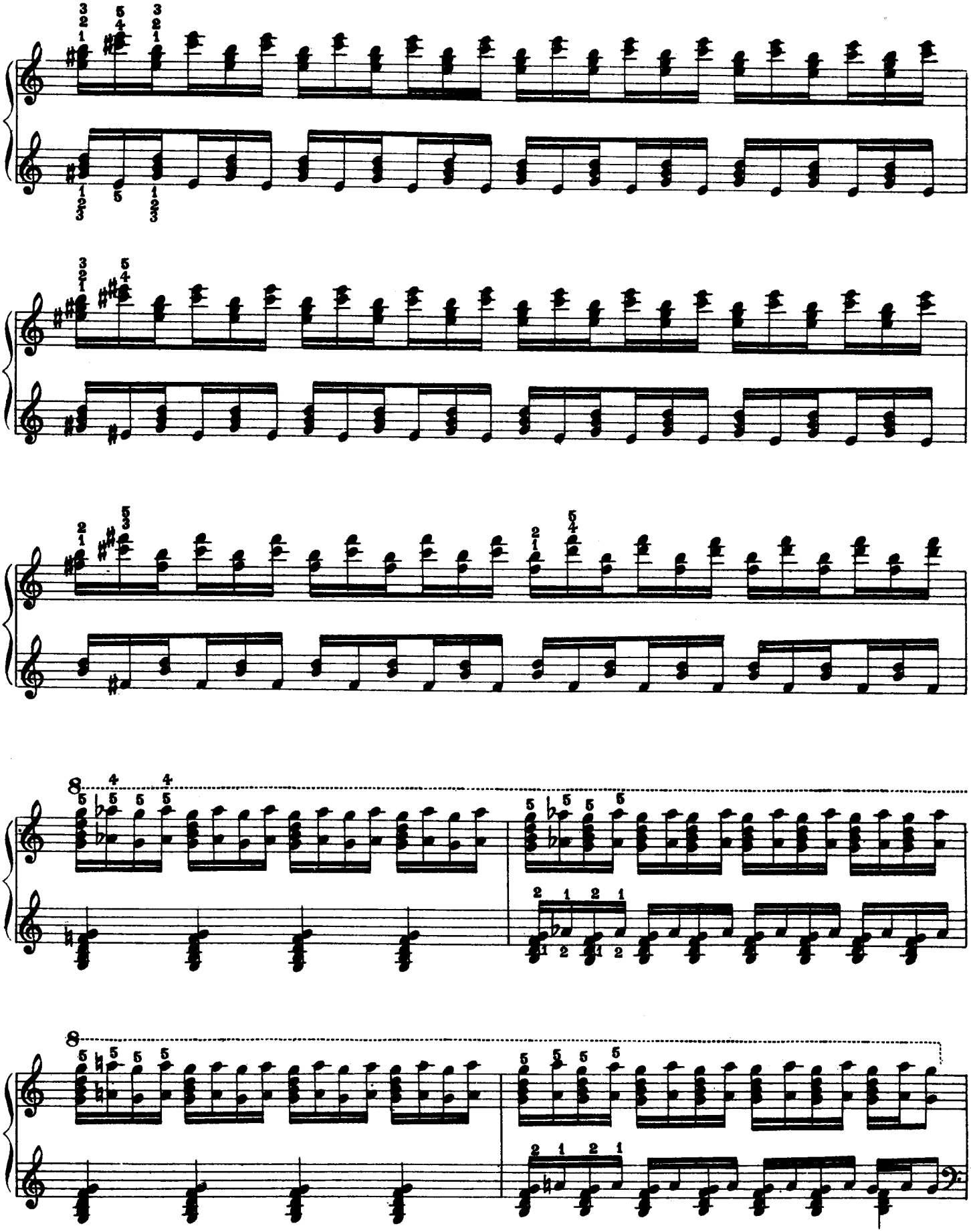


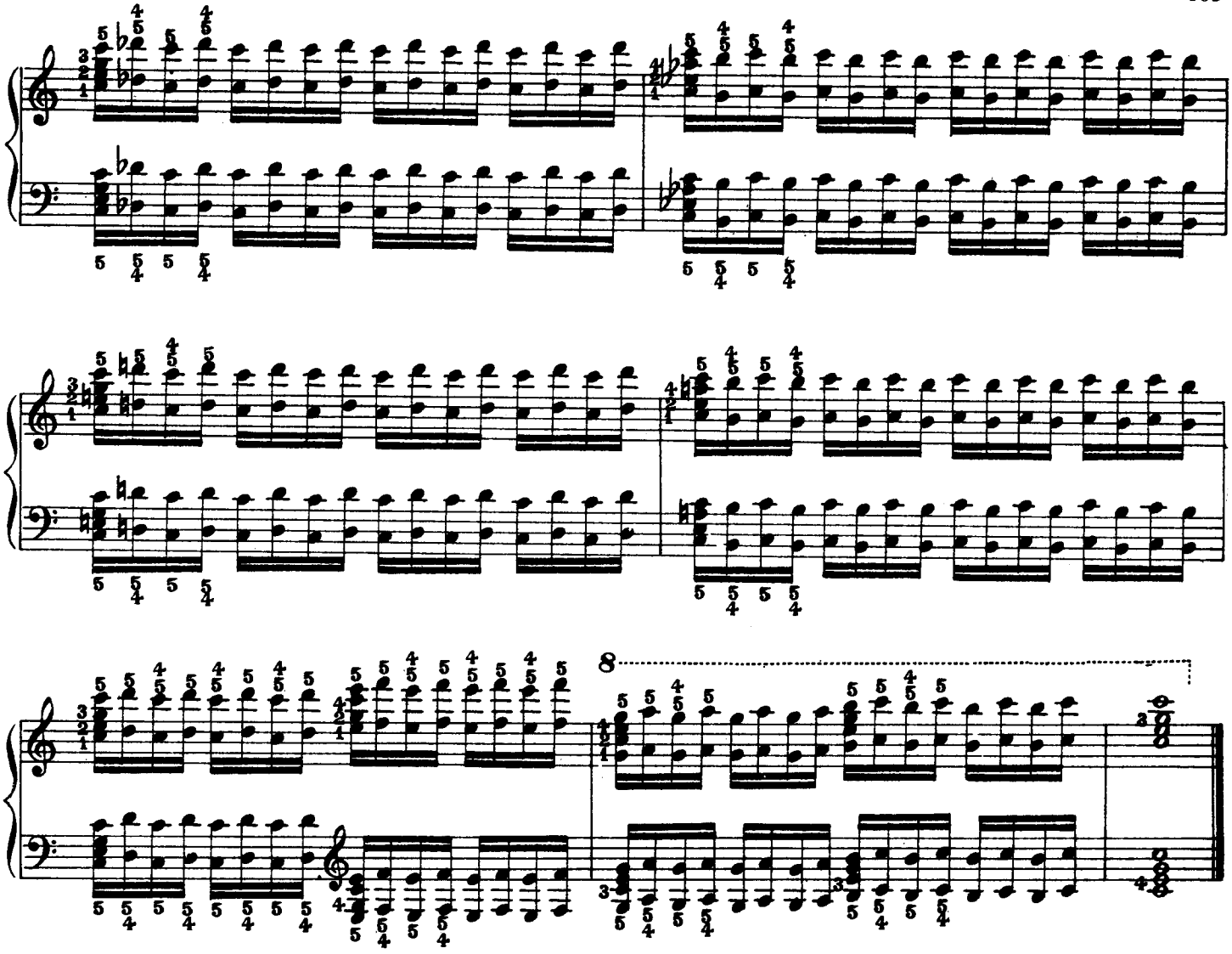




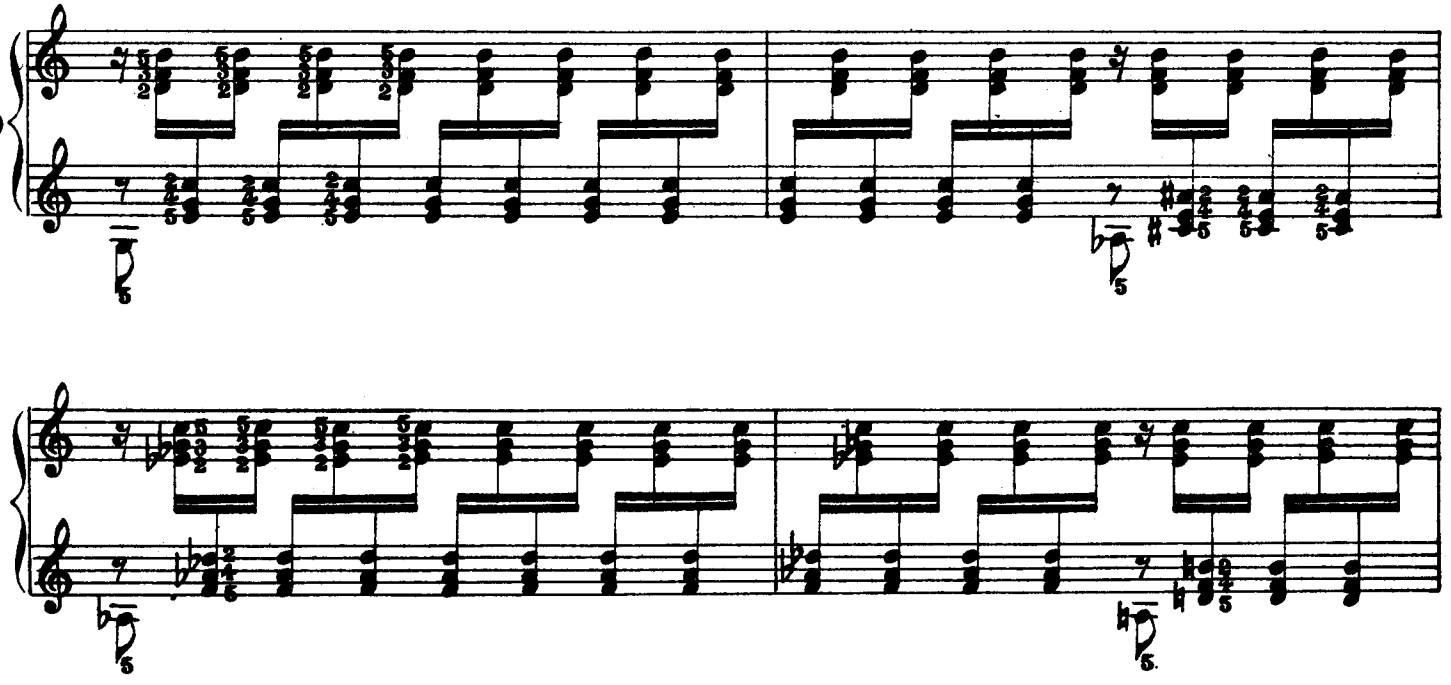


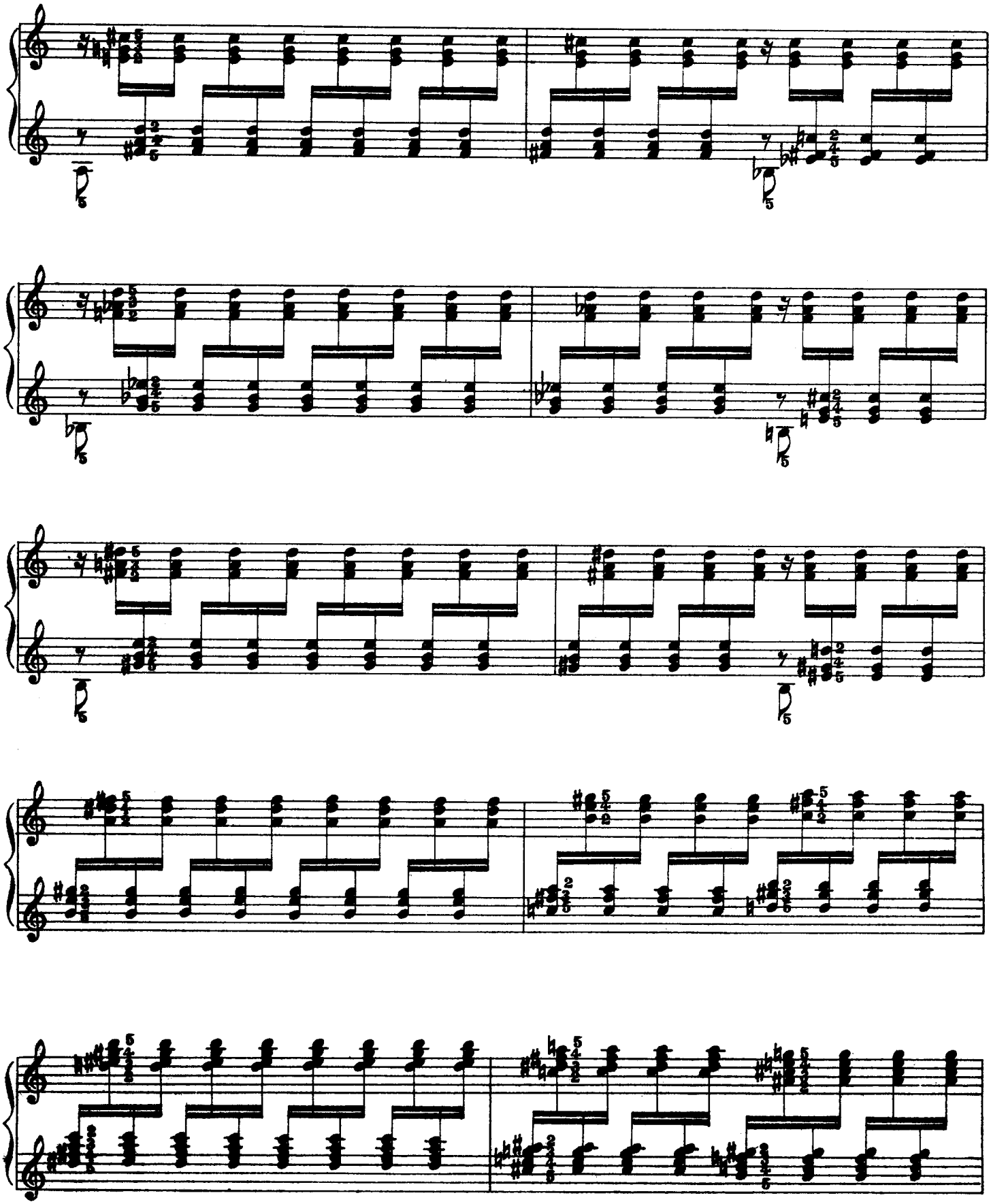


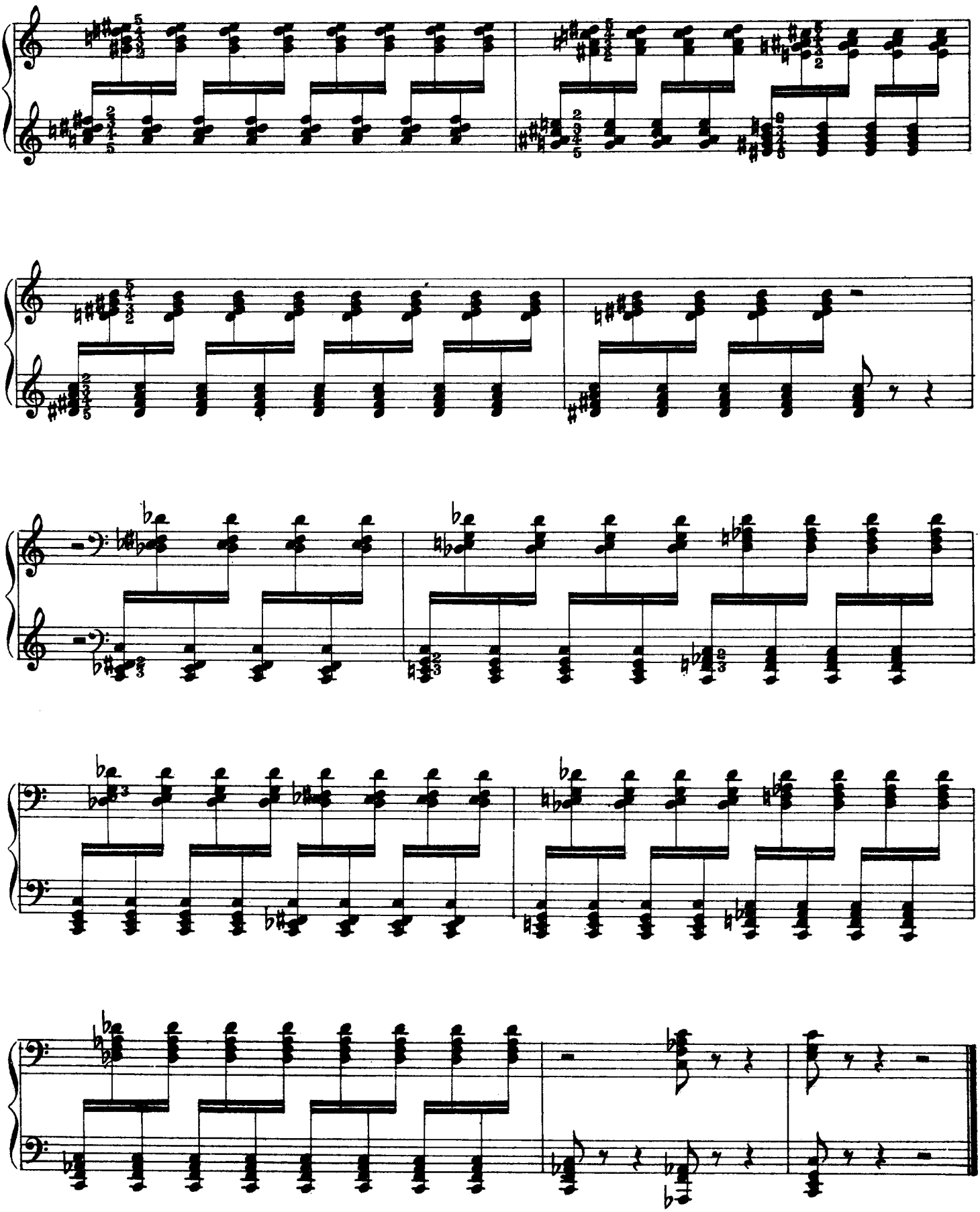




Trill study for alternating hands.



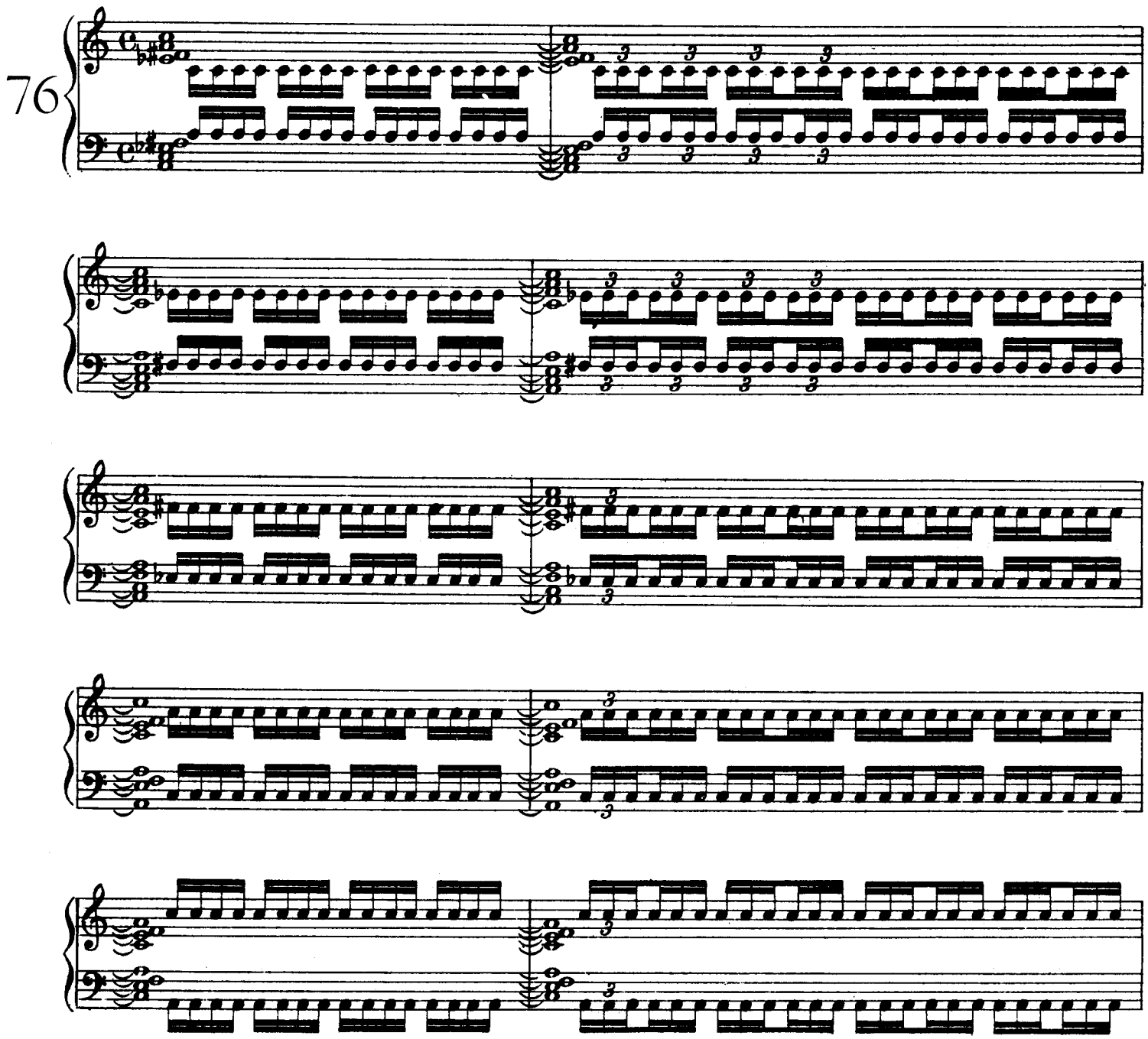


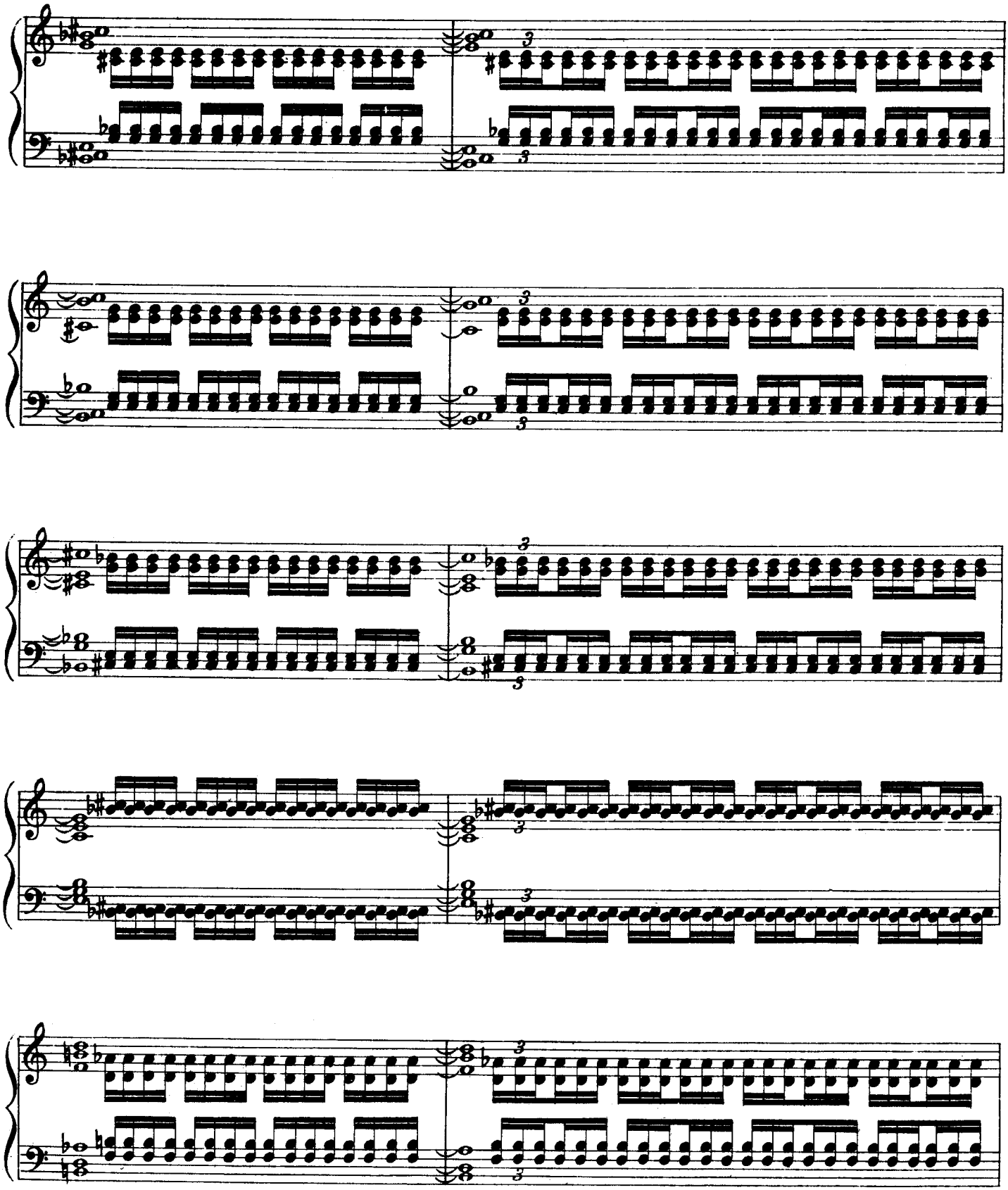


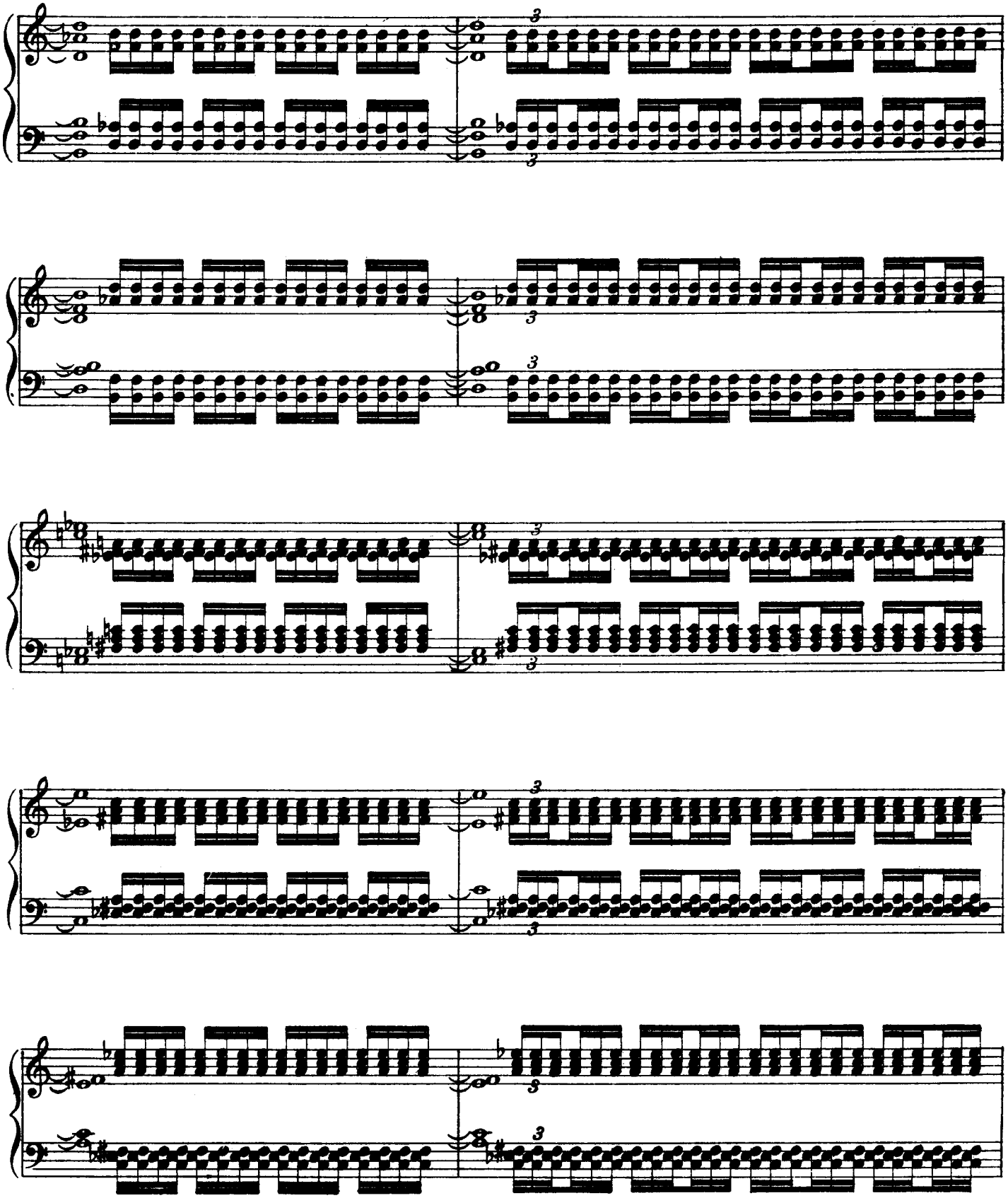
BOOK IX

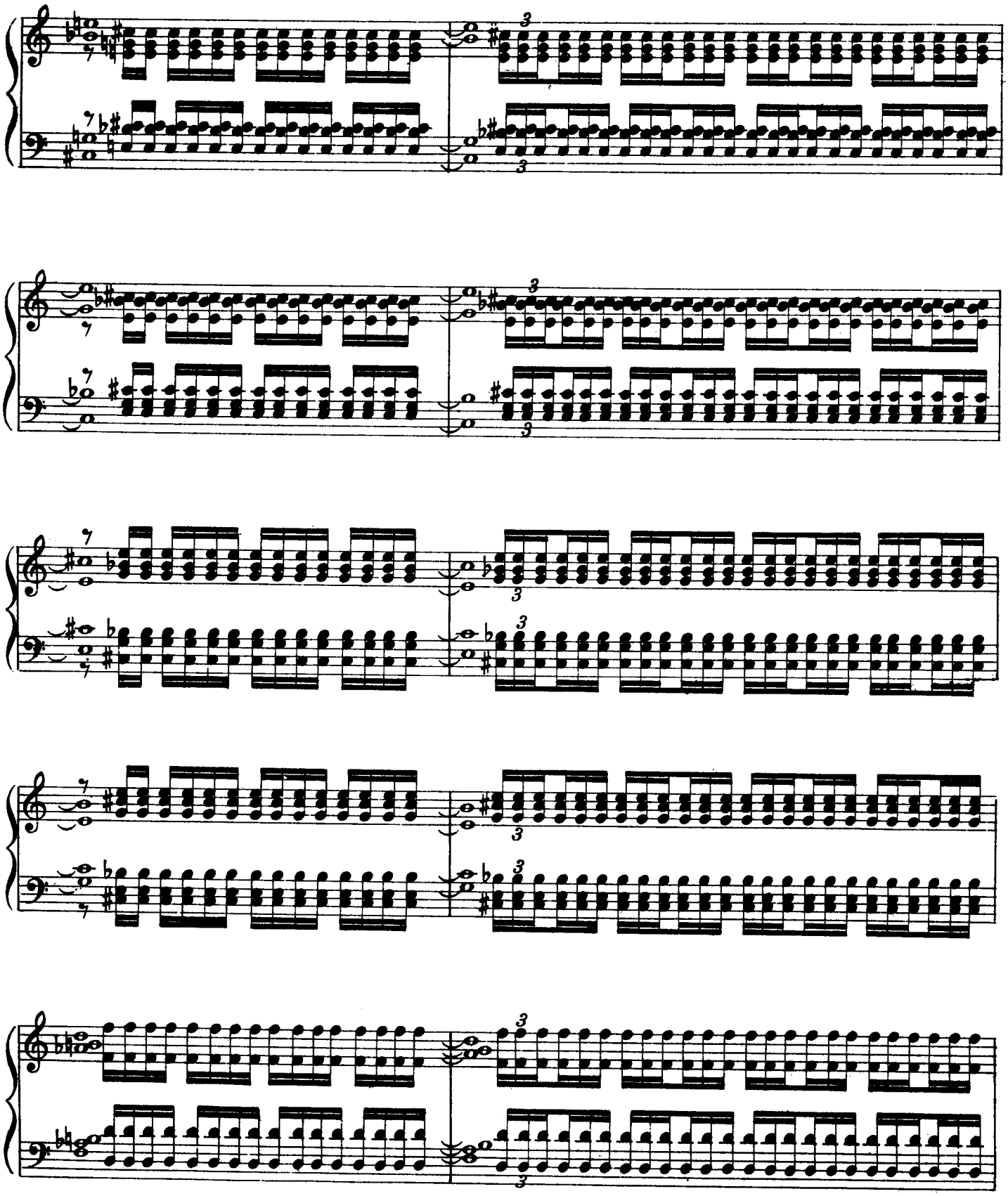
Diminished 7th chords. Exercises with a quiet hand.

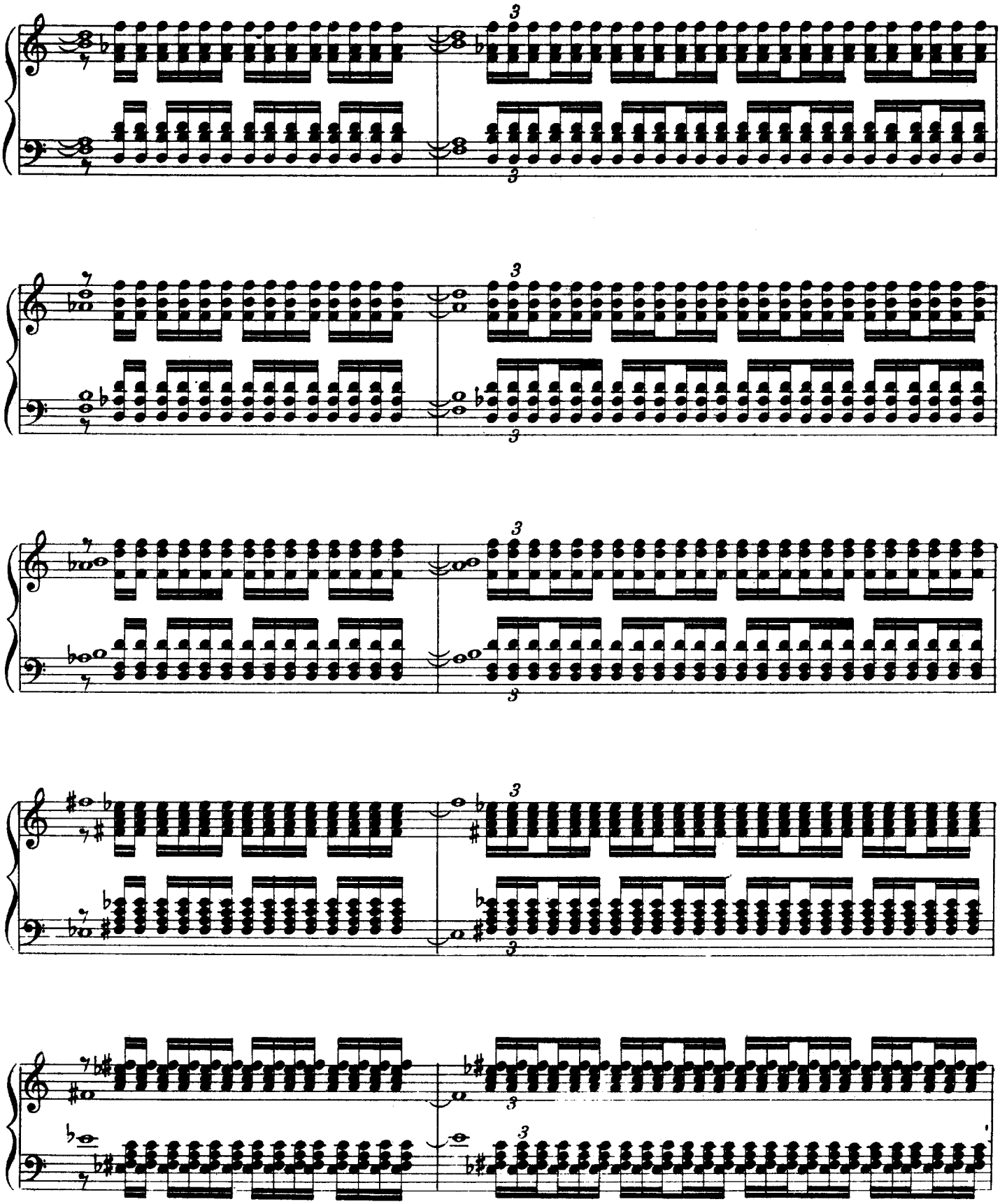
To be played "forte" with strong finger action. Emphasis should be given to the raising of the fingers, as this aspect is as important as the striking of the keys in this type of exercise.

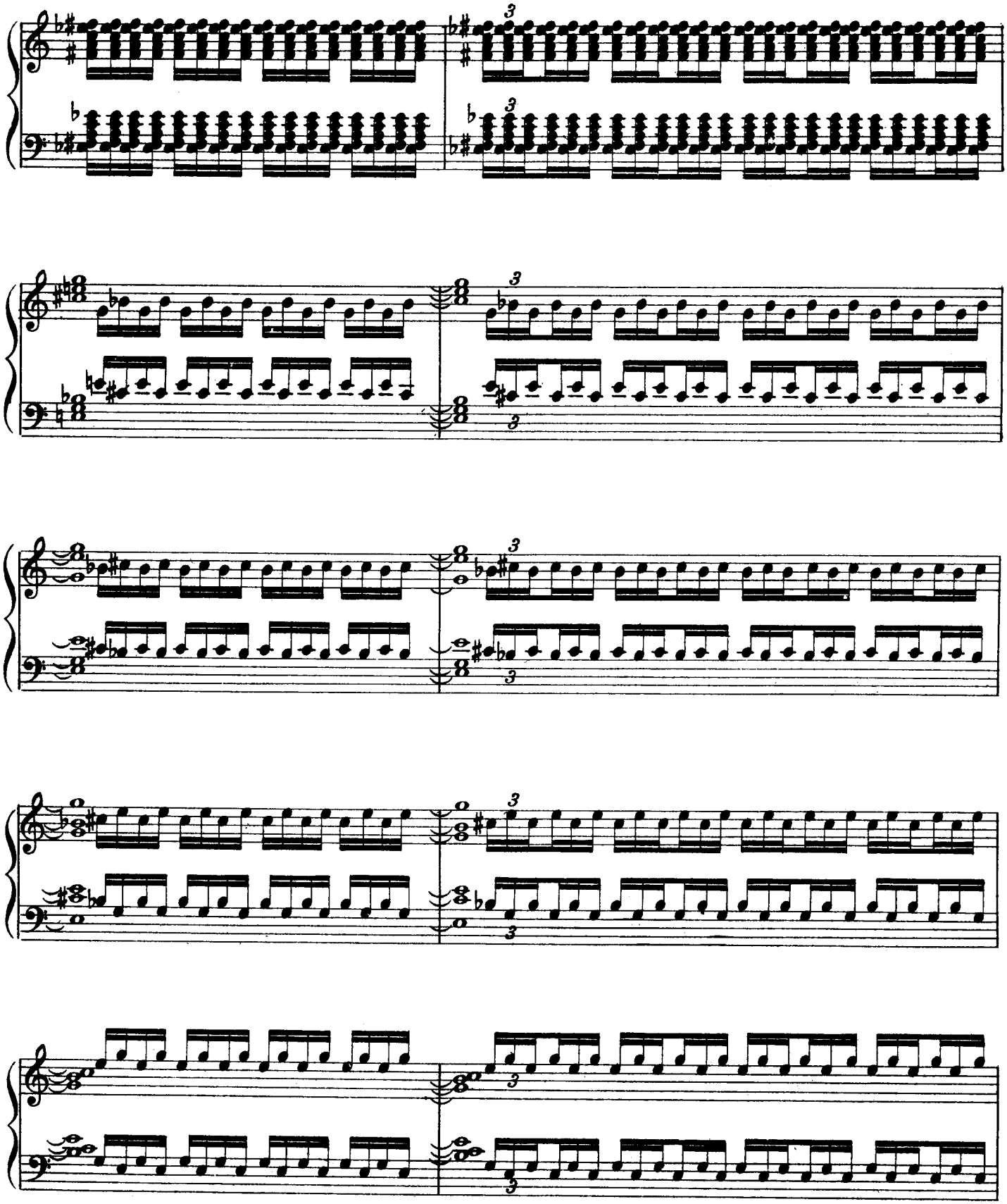


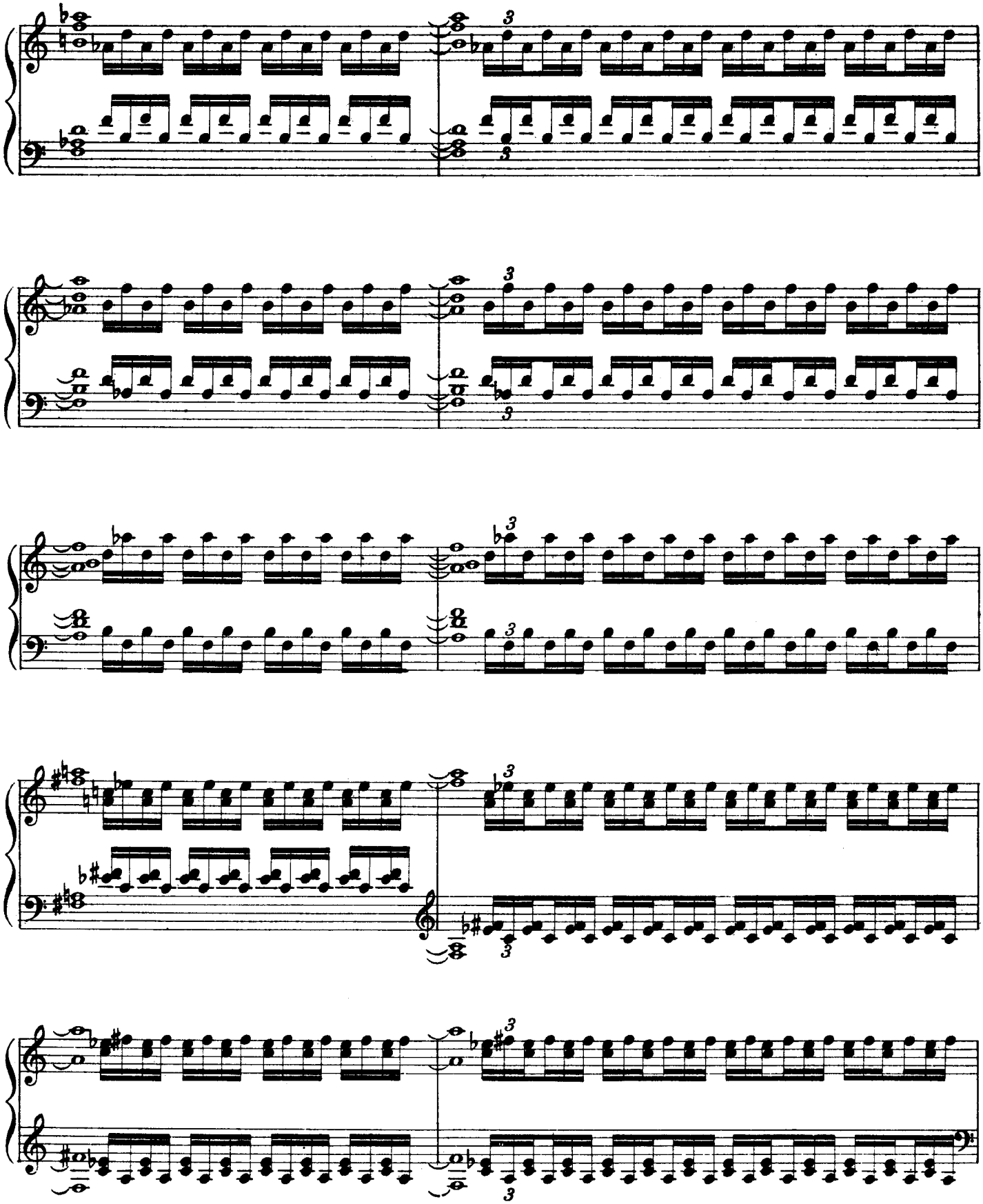


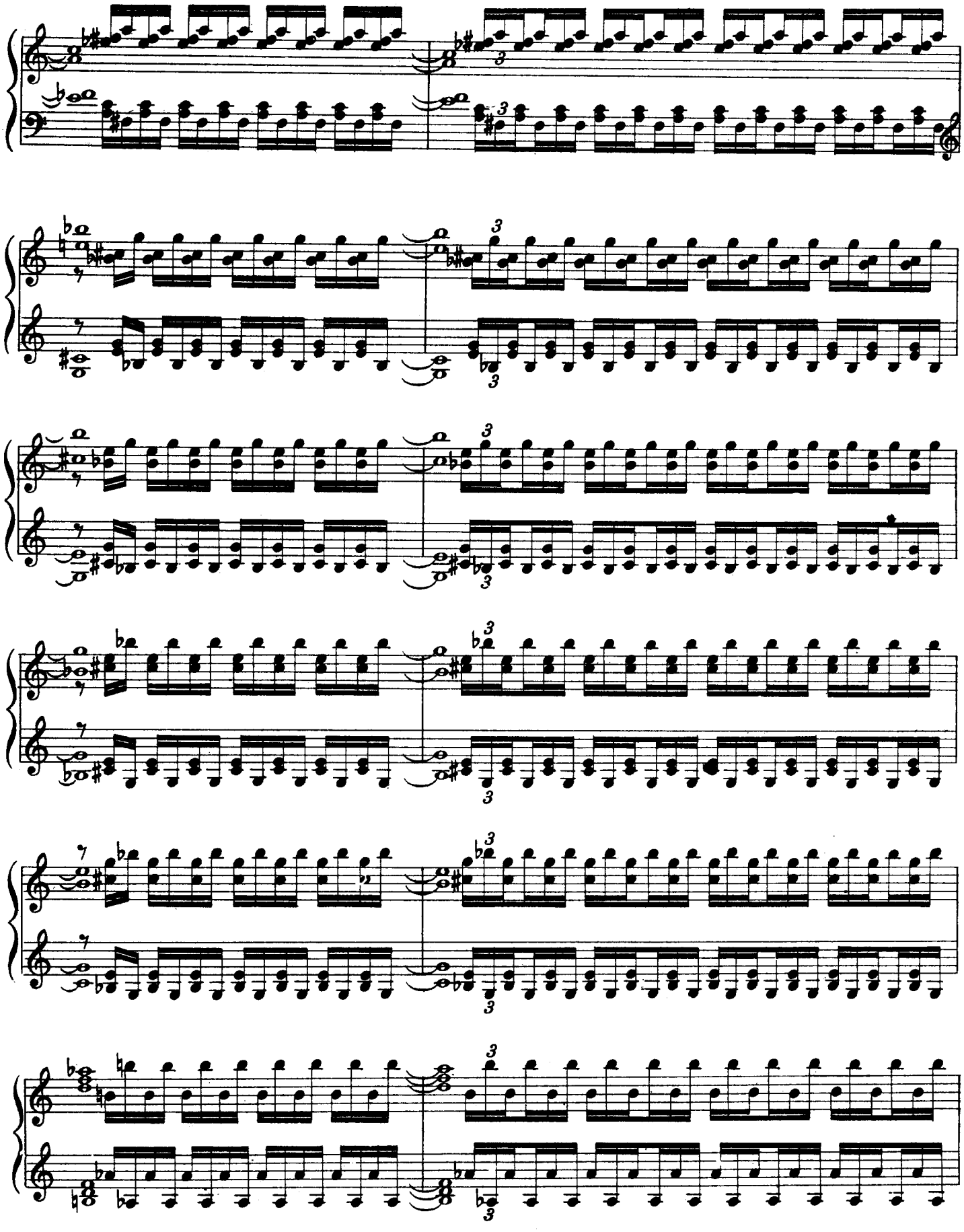


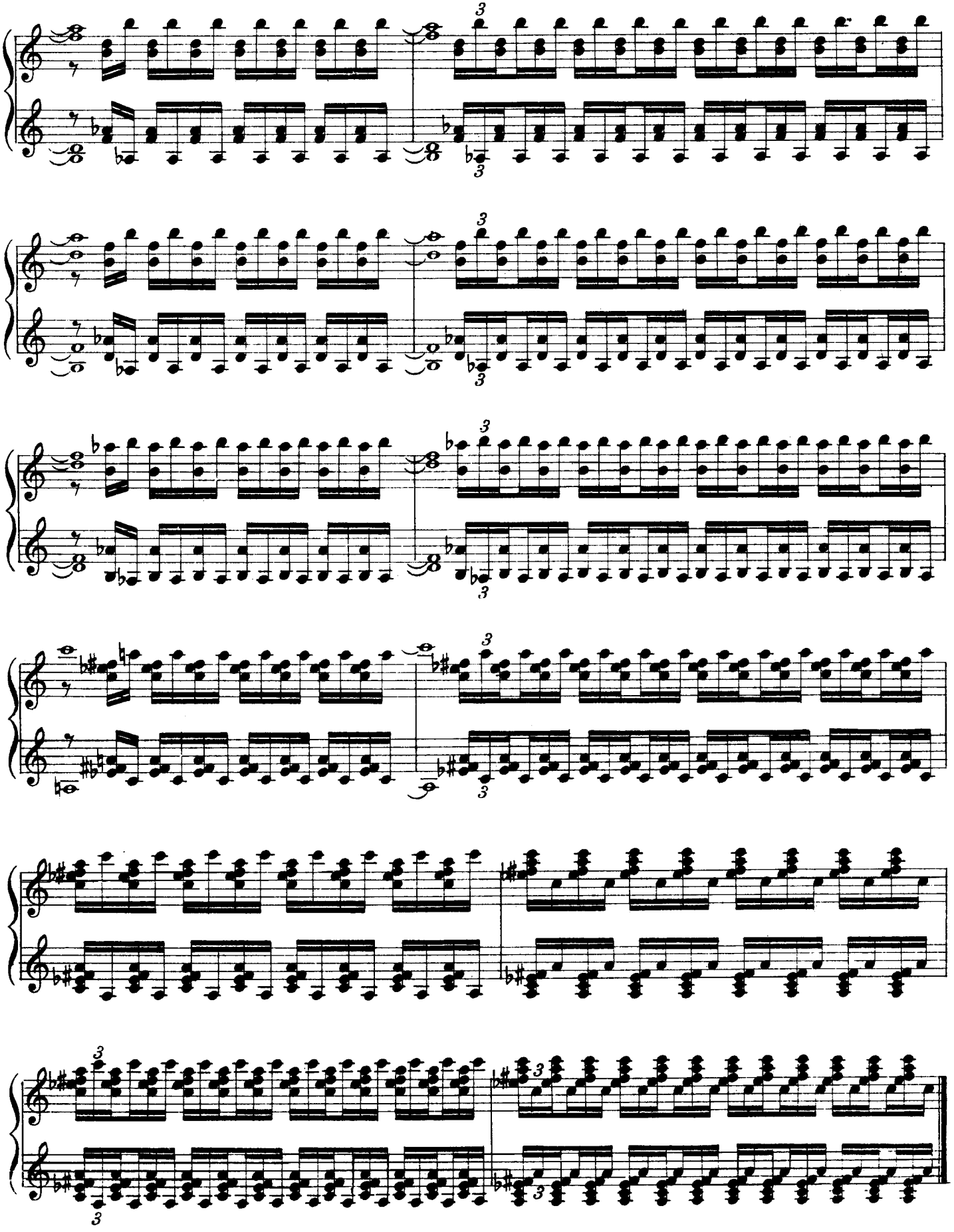








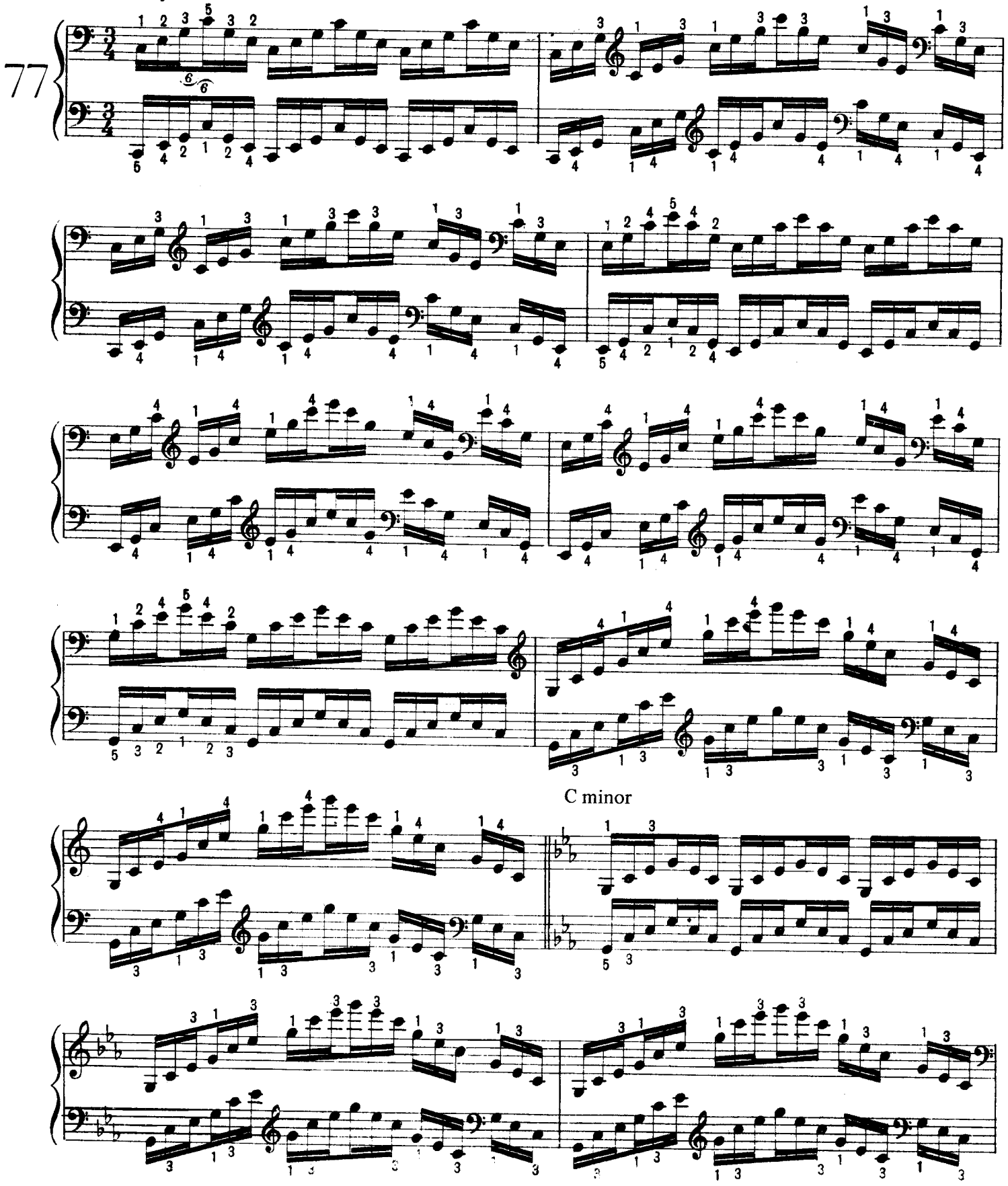


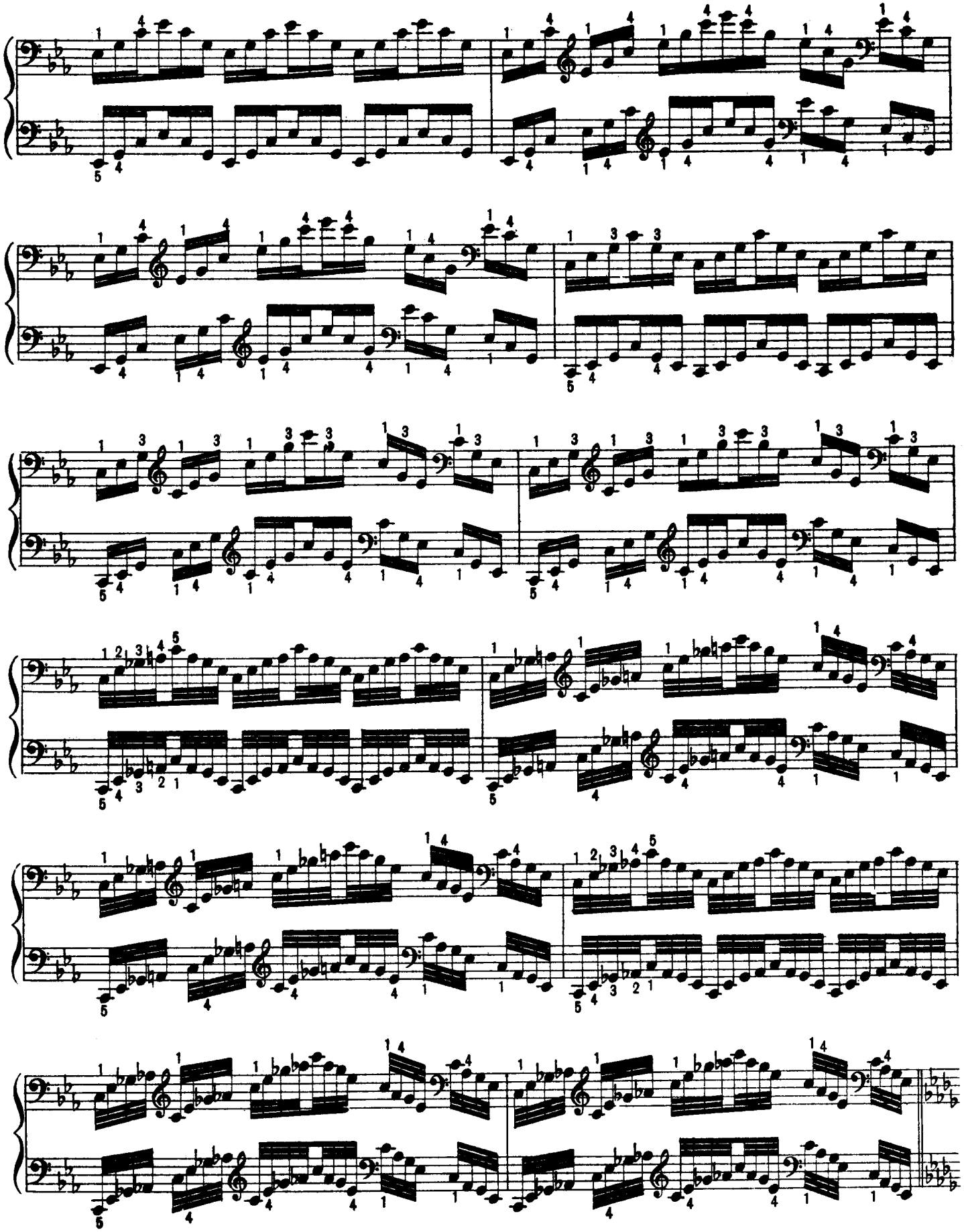


EXERCISES IN BROKEN CHORDS WITH ARPEGGIOS

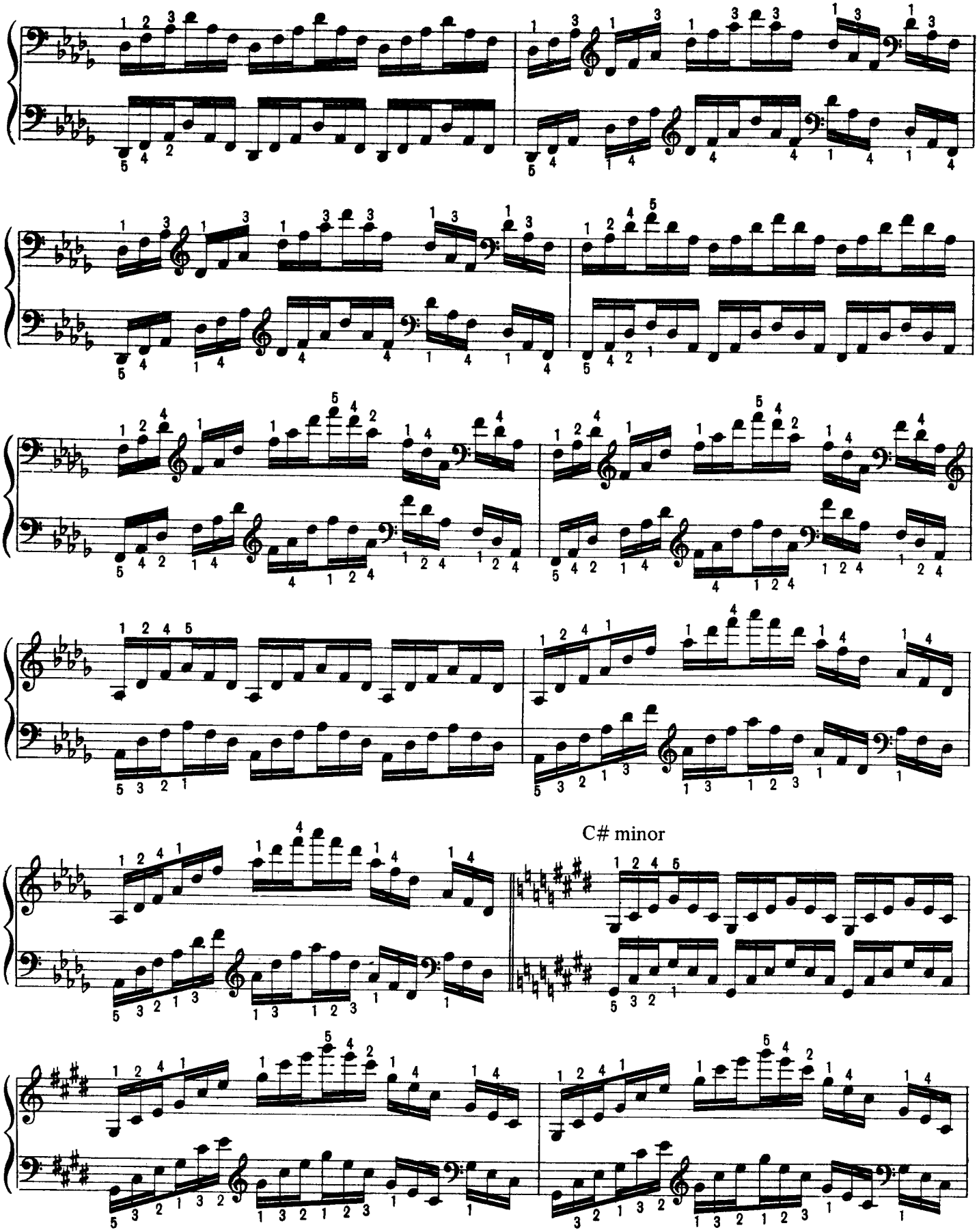
It is important to observe in playing arpeggios that when the thumb releases the key, it must immediately pass under the hand, in preparation to its placement in the next octave. The wrist and the arm should remain as quiet as possible to avoid unnecessary movement.

C major

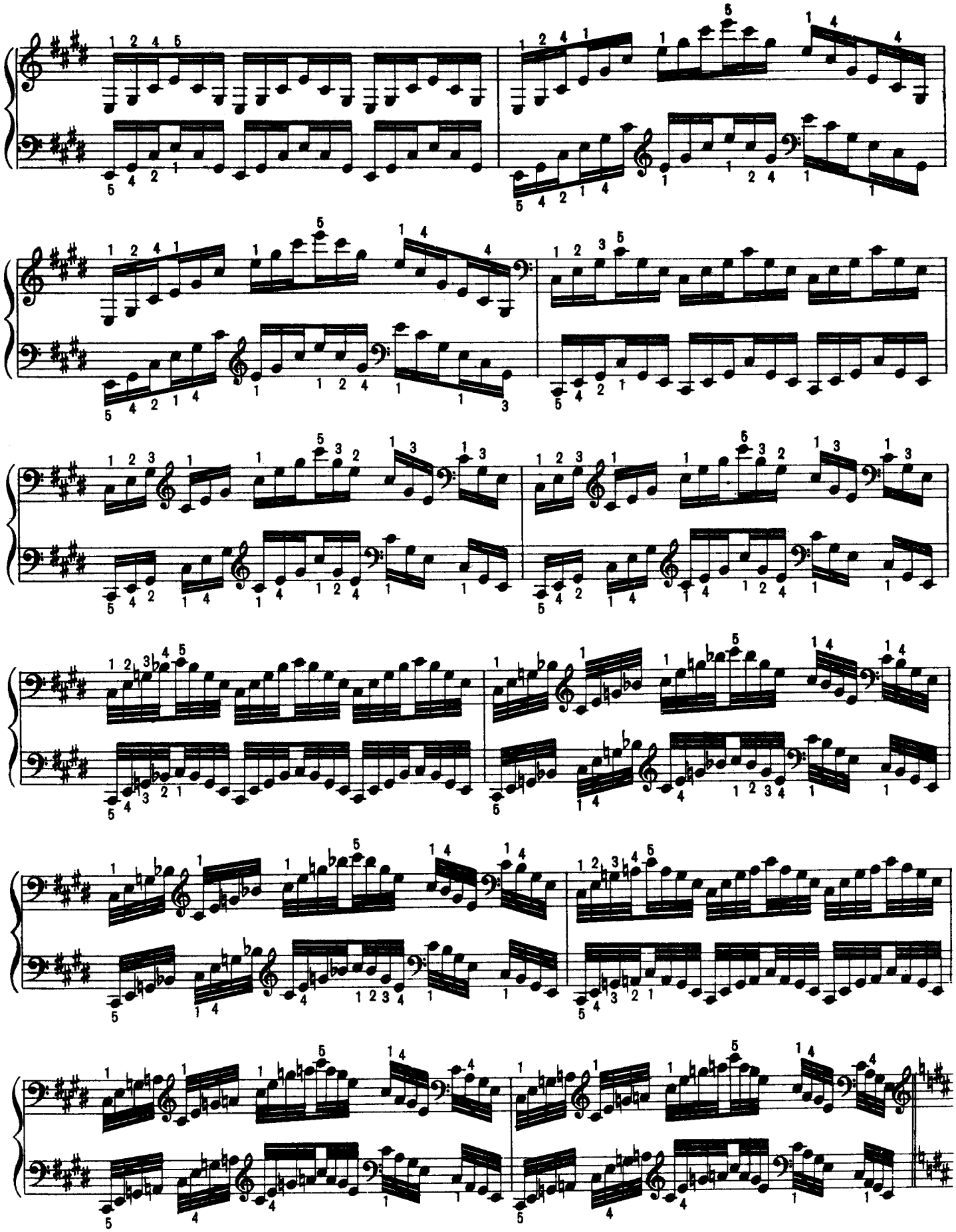




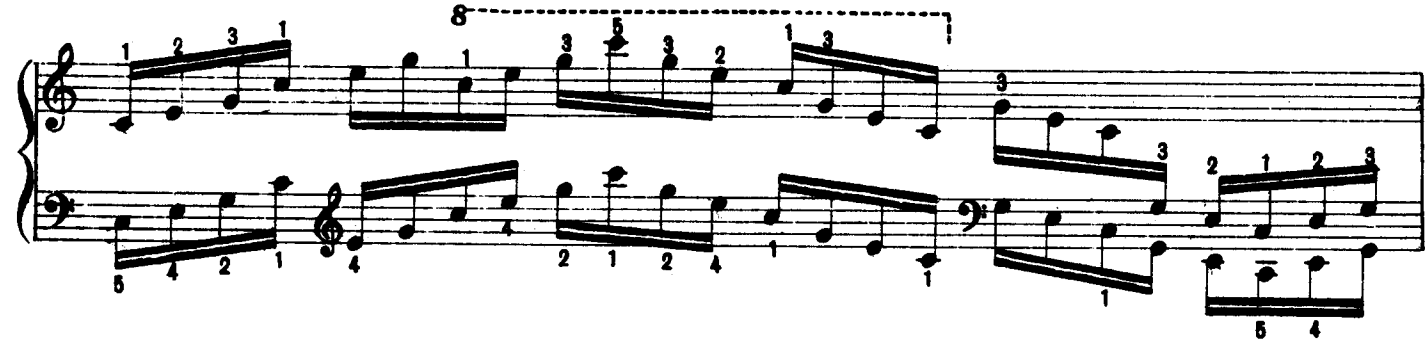
D ♭ major

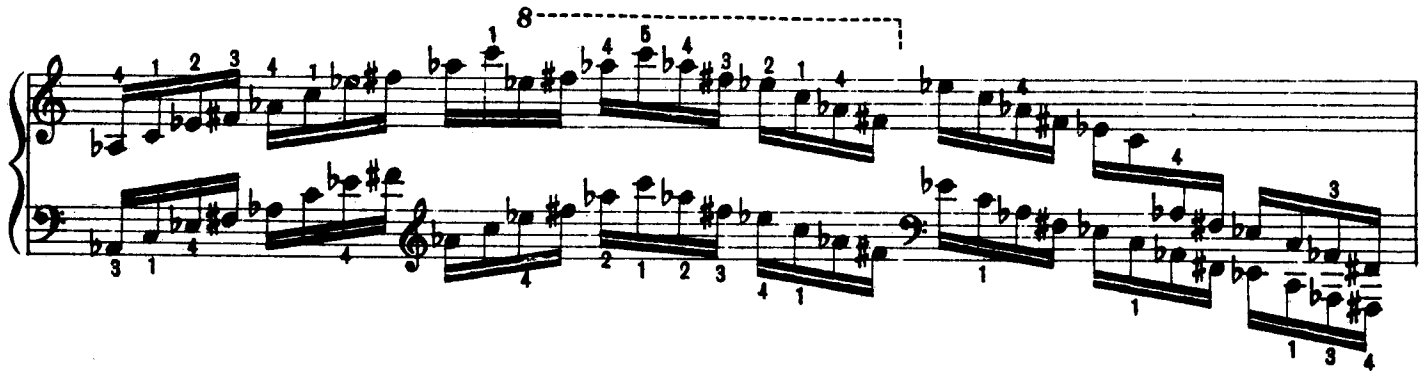


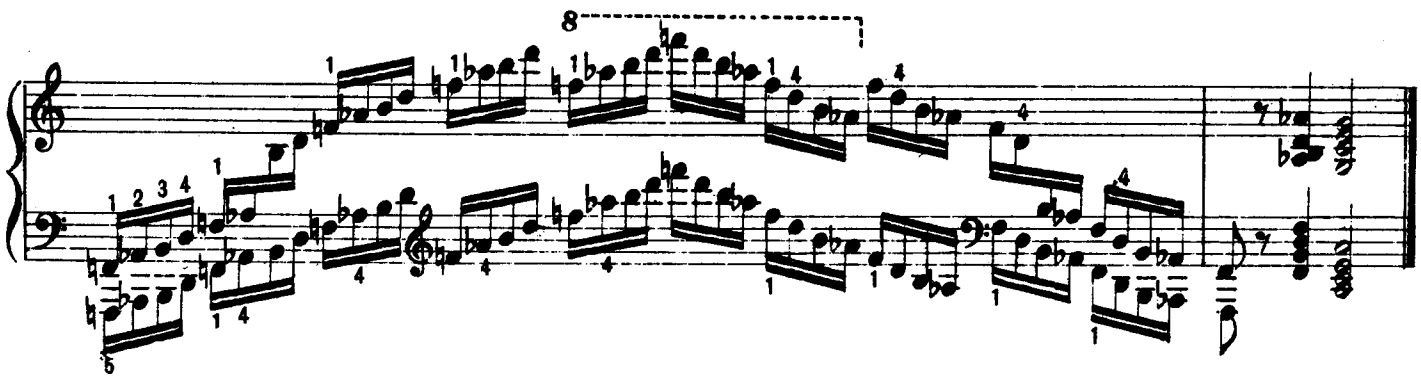
C# minor



Continue in all major and minor keys in chromatic succession.





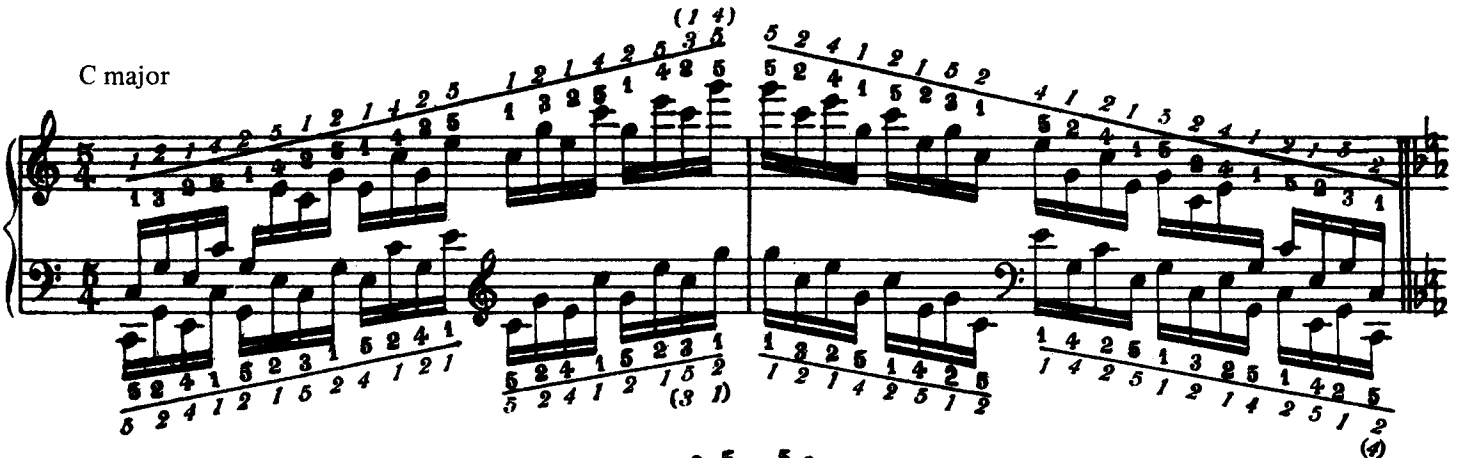


BOOK X

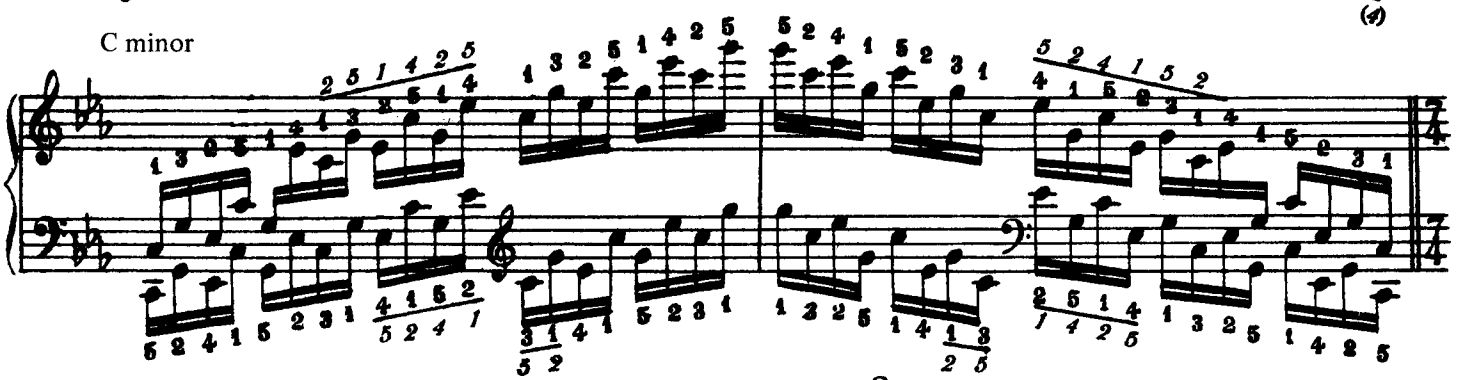
Extended broken chords in different combinations and different fingerings.

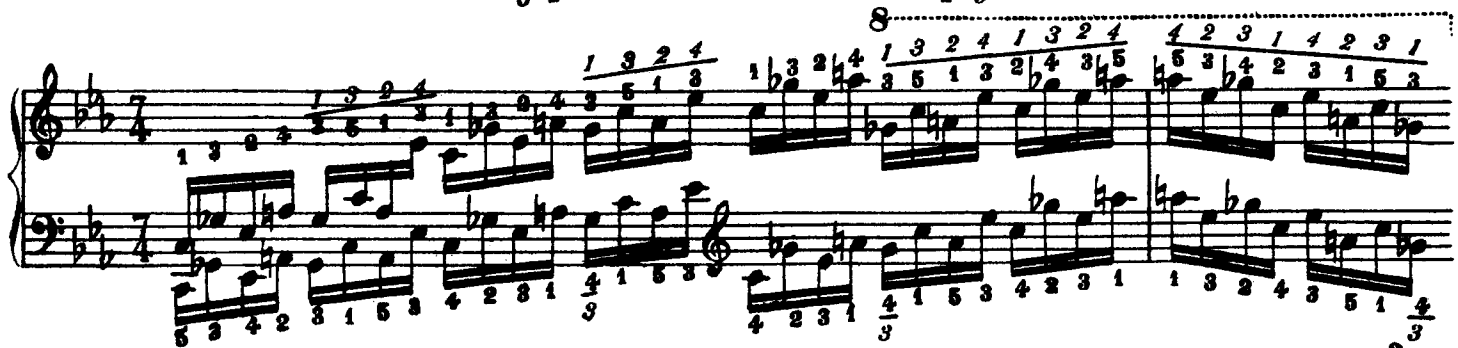
To be played first forte and slowly, with strong finger action, and then mezzo-forte and fast with the fingers close to the keys.

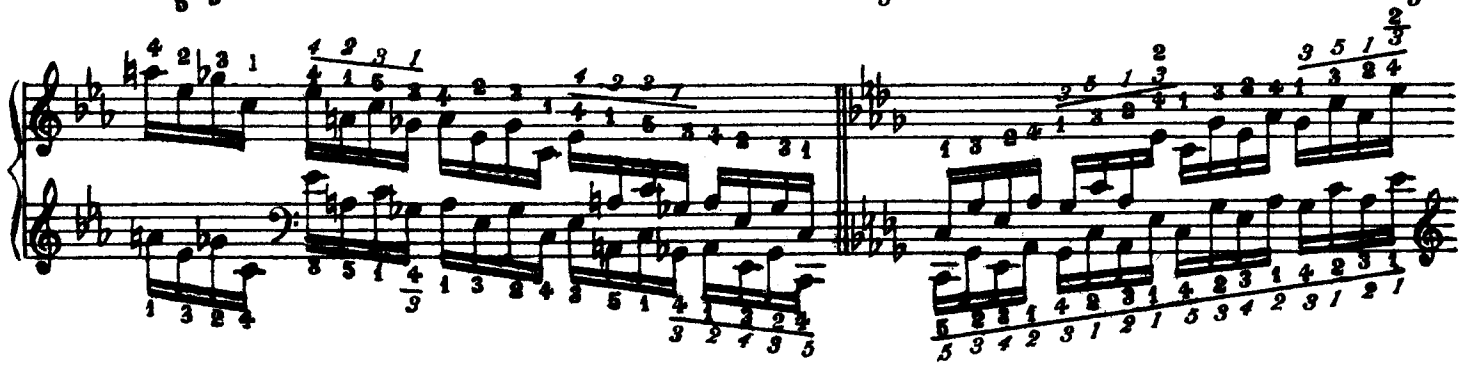
C major

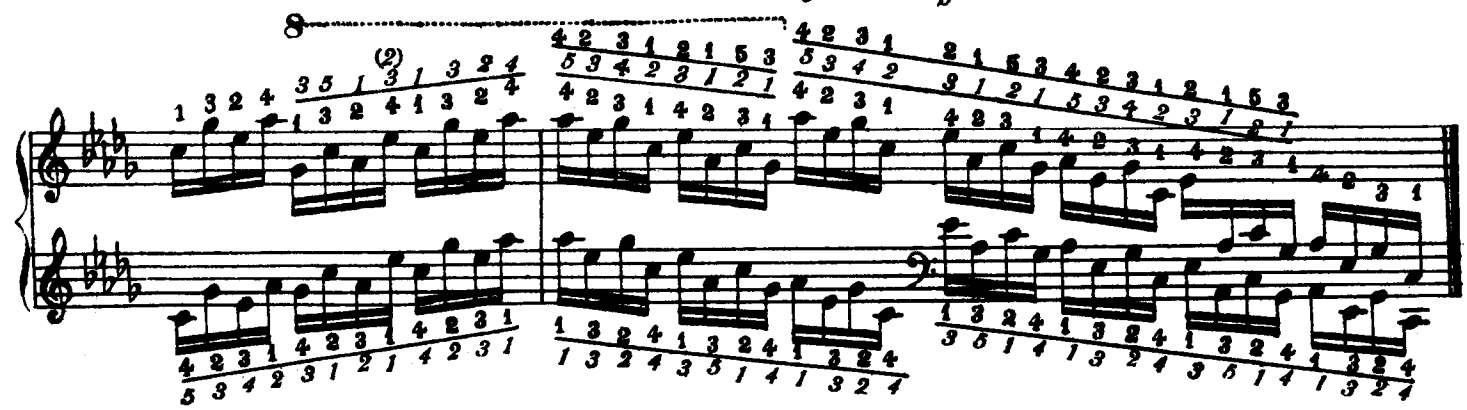


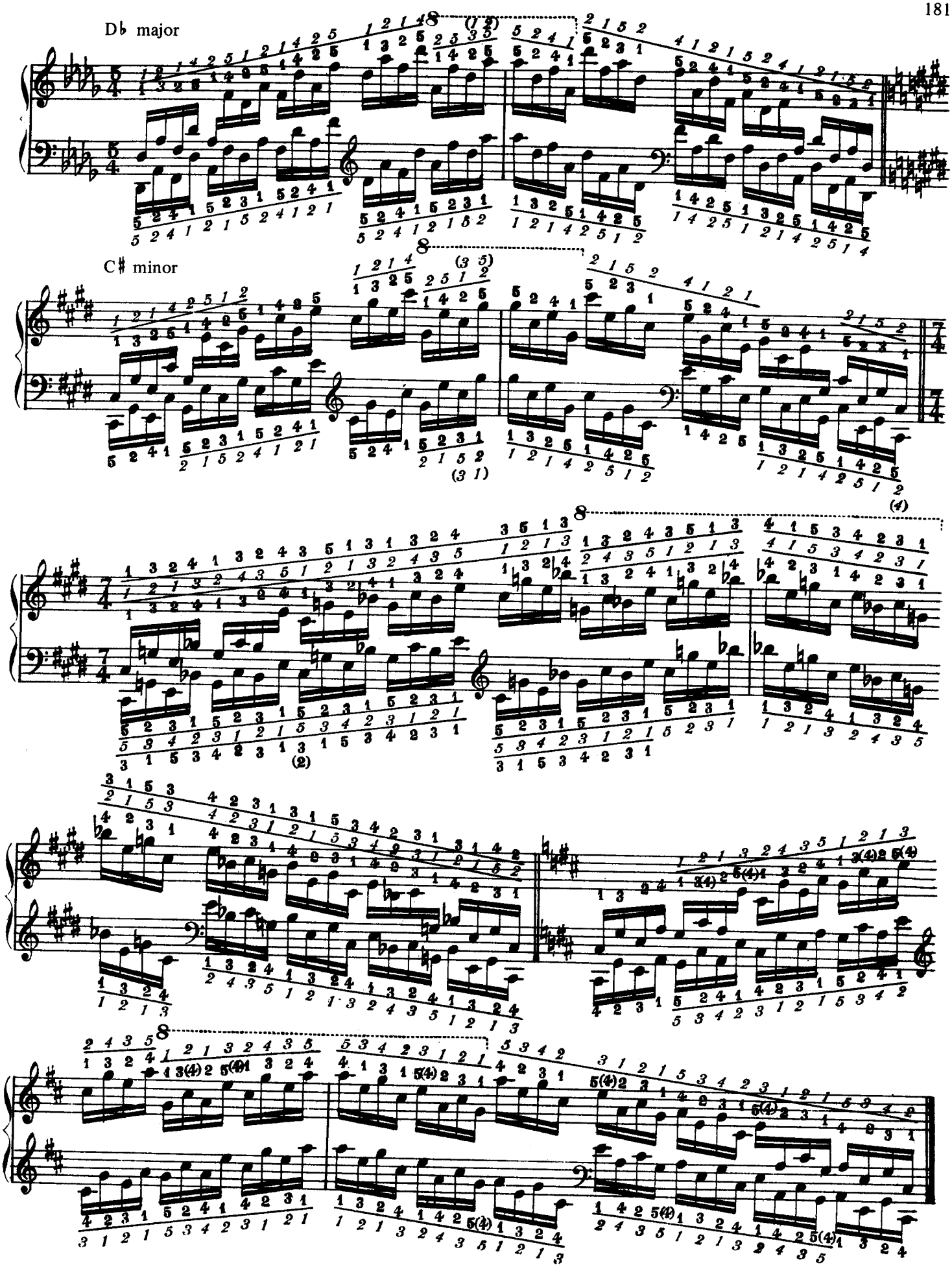
C minor





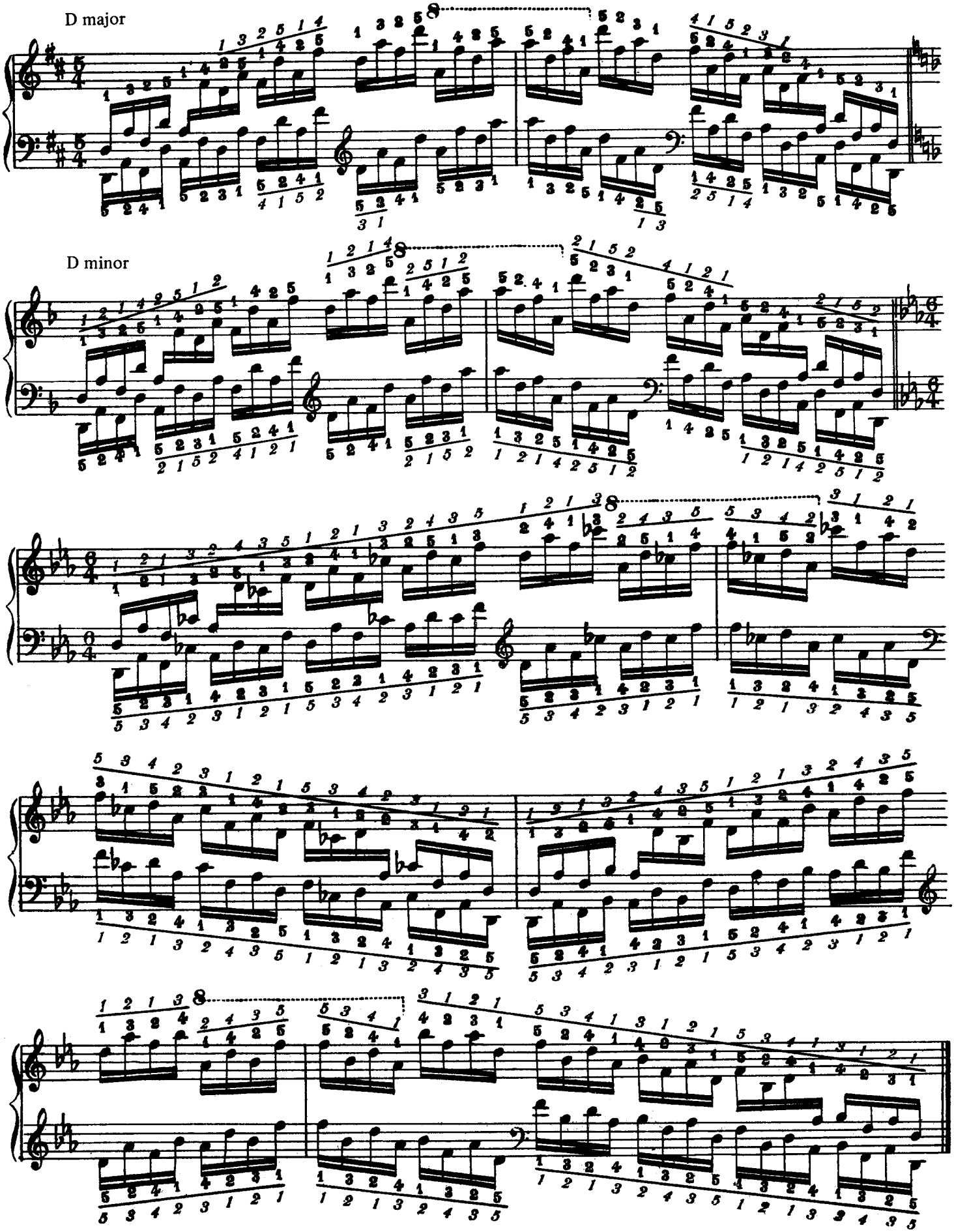


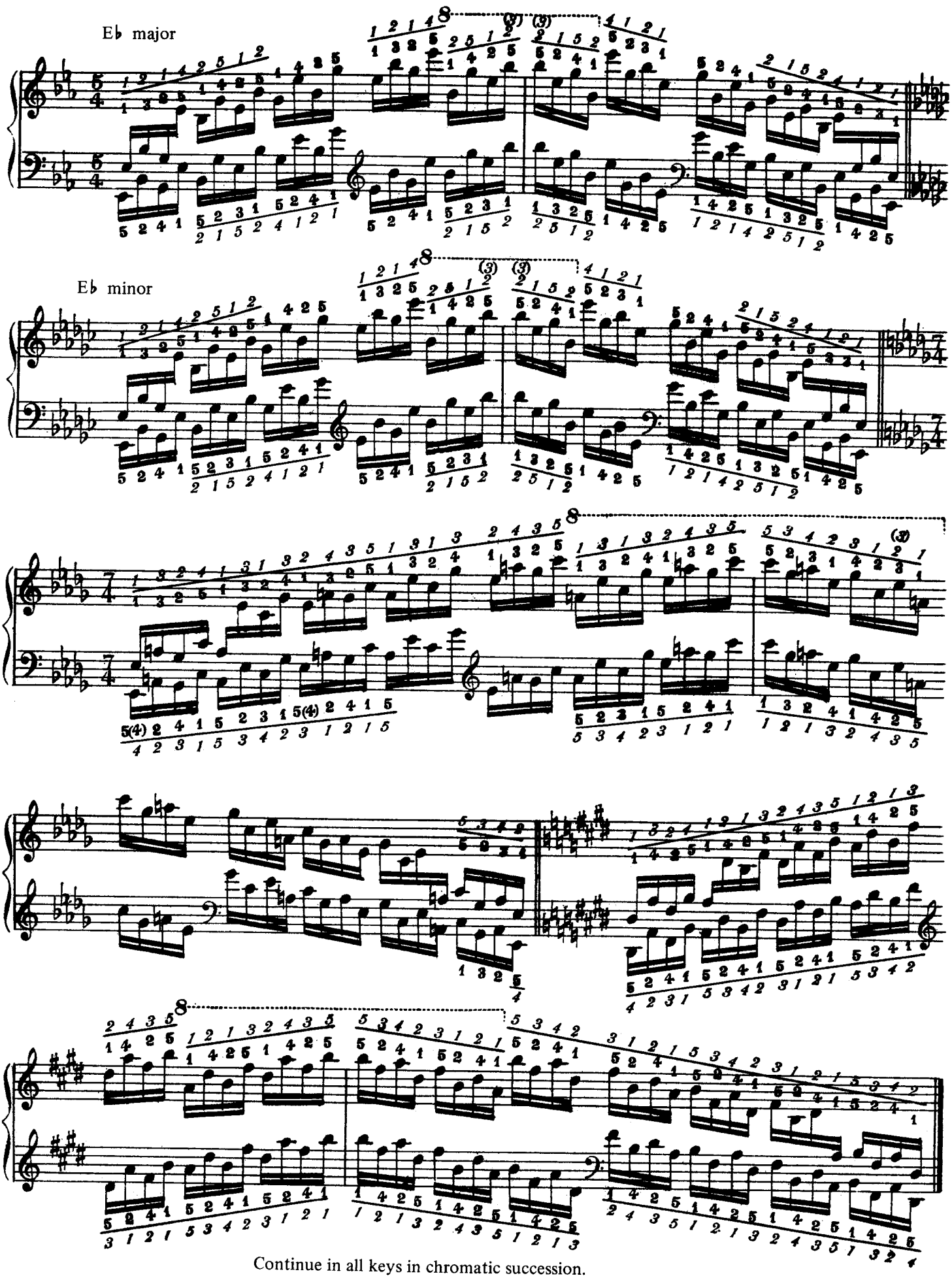



D♭ major
C♯ minor

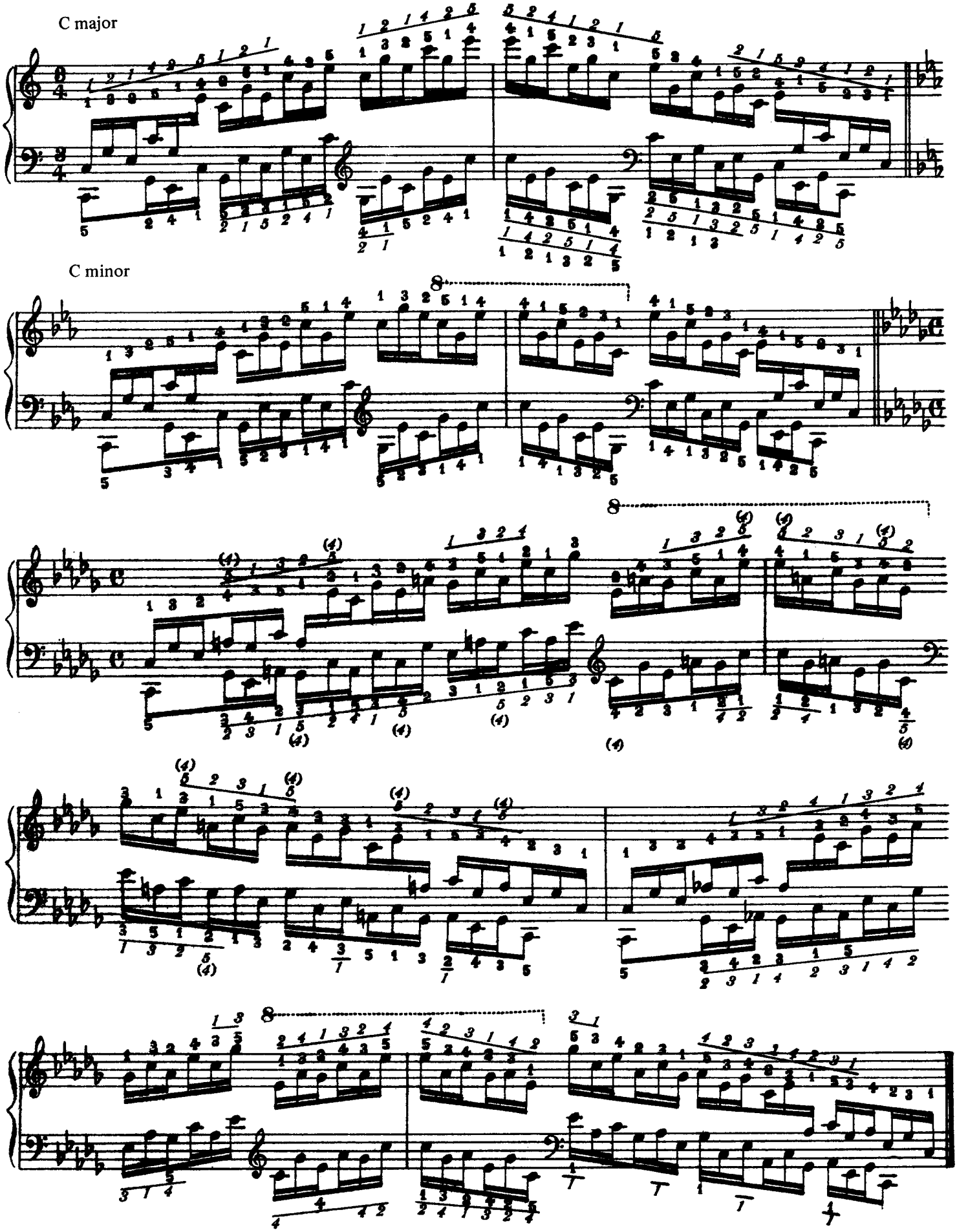
D major

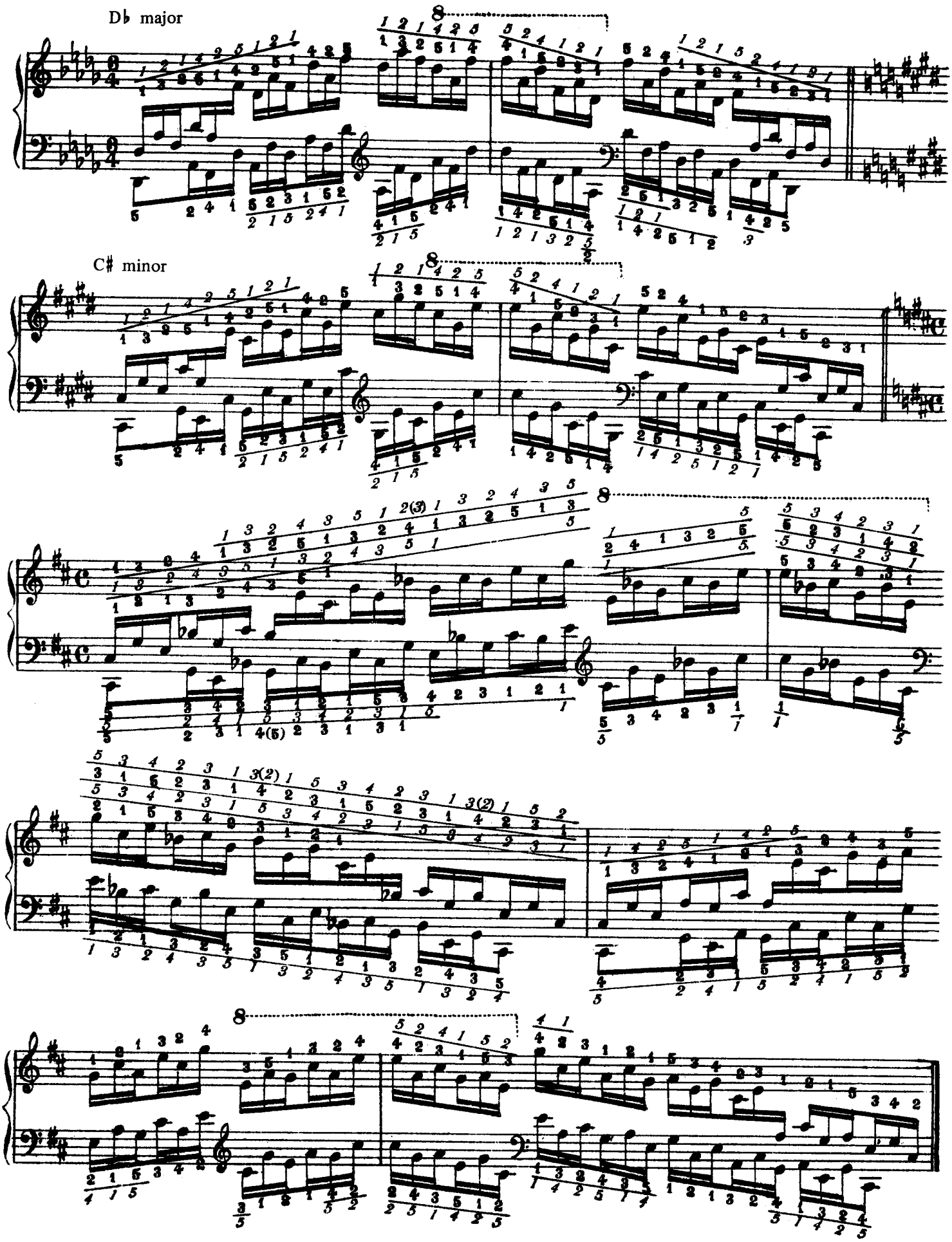
D minor

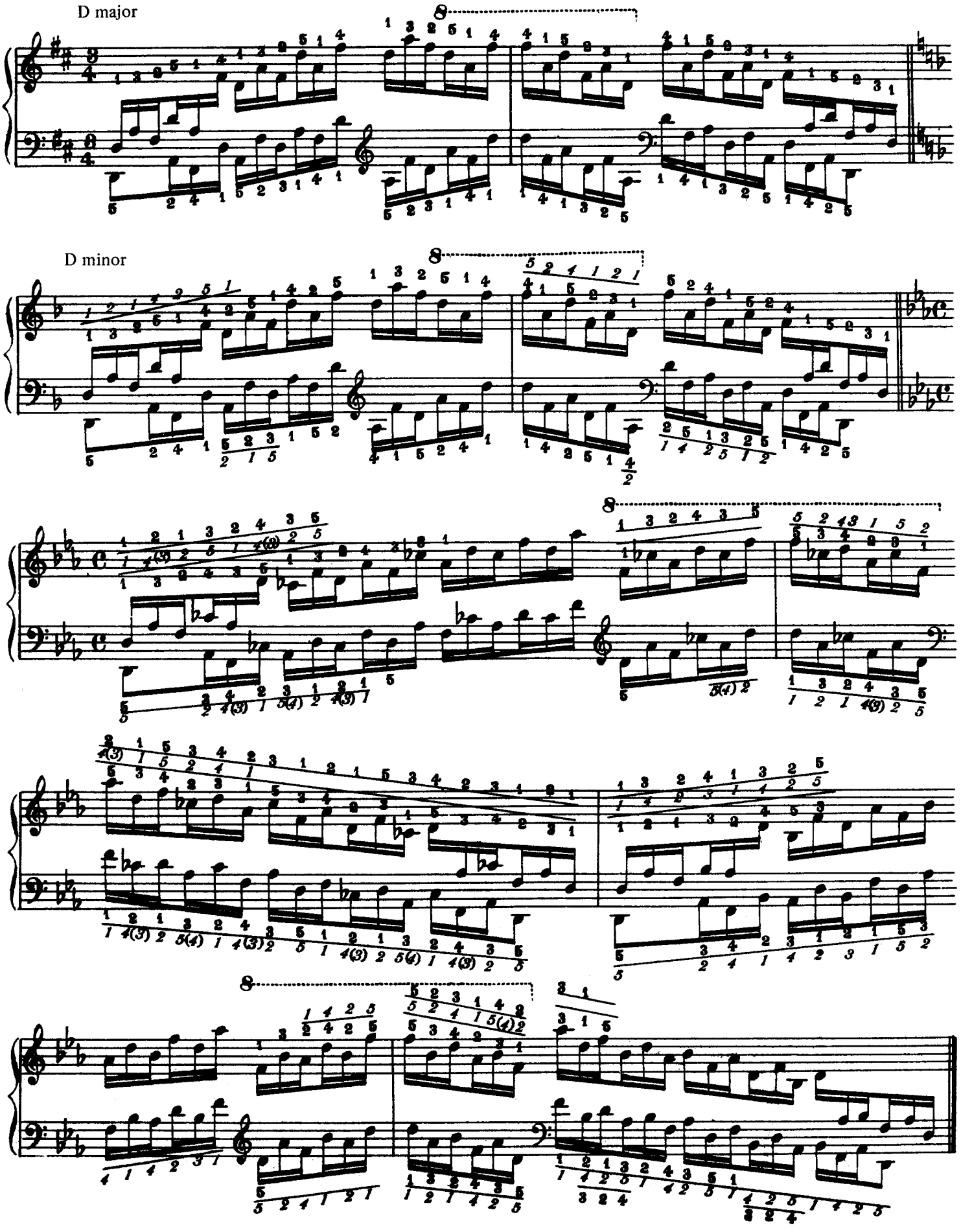


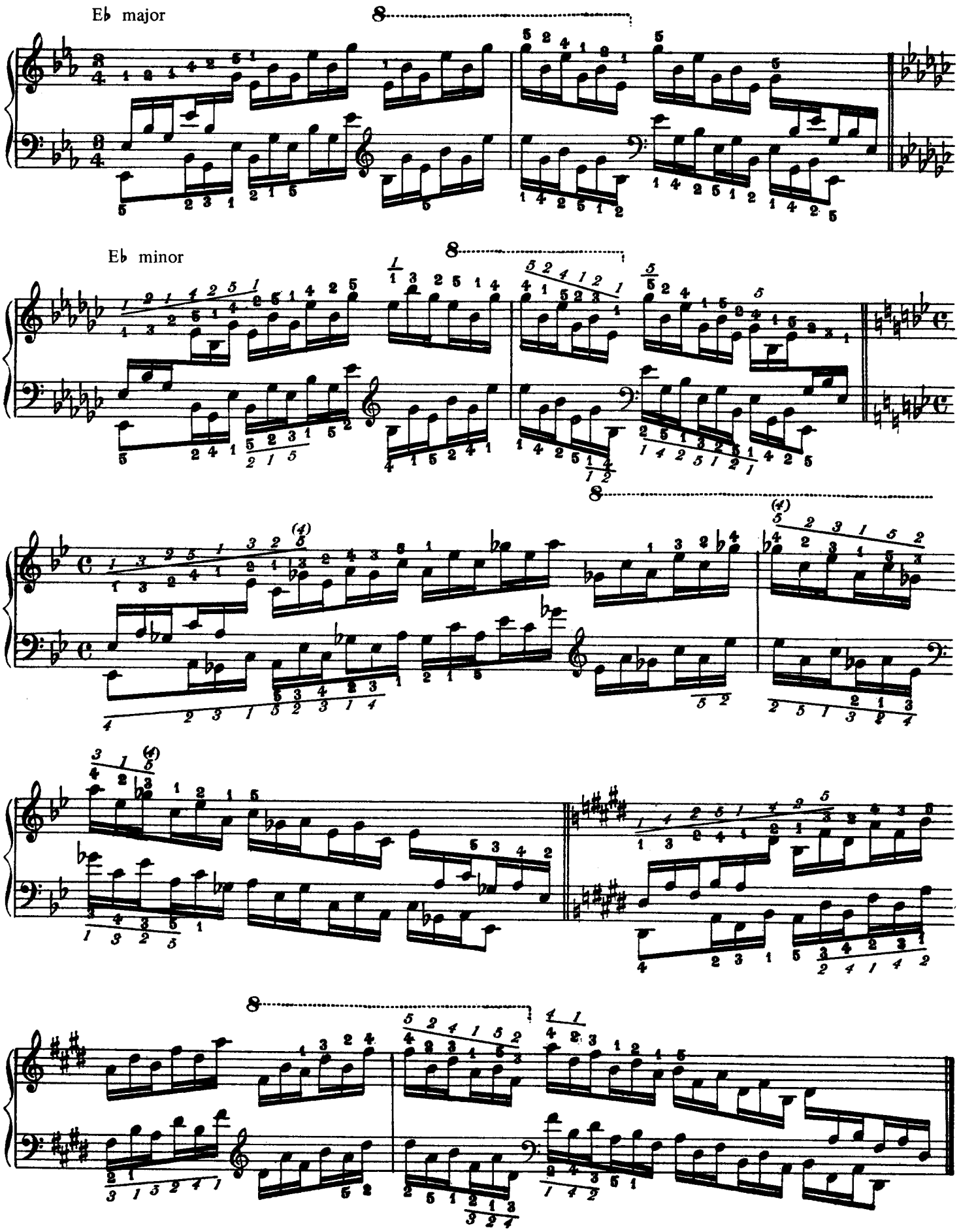


Continue in all keys in chromatic succession.

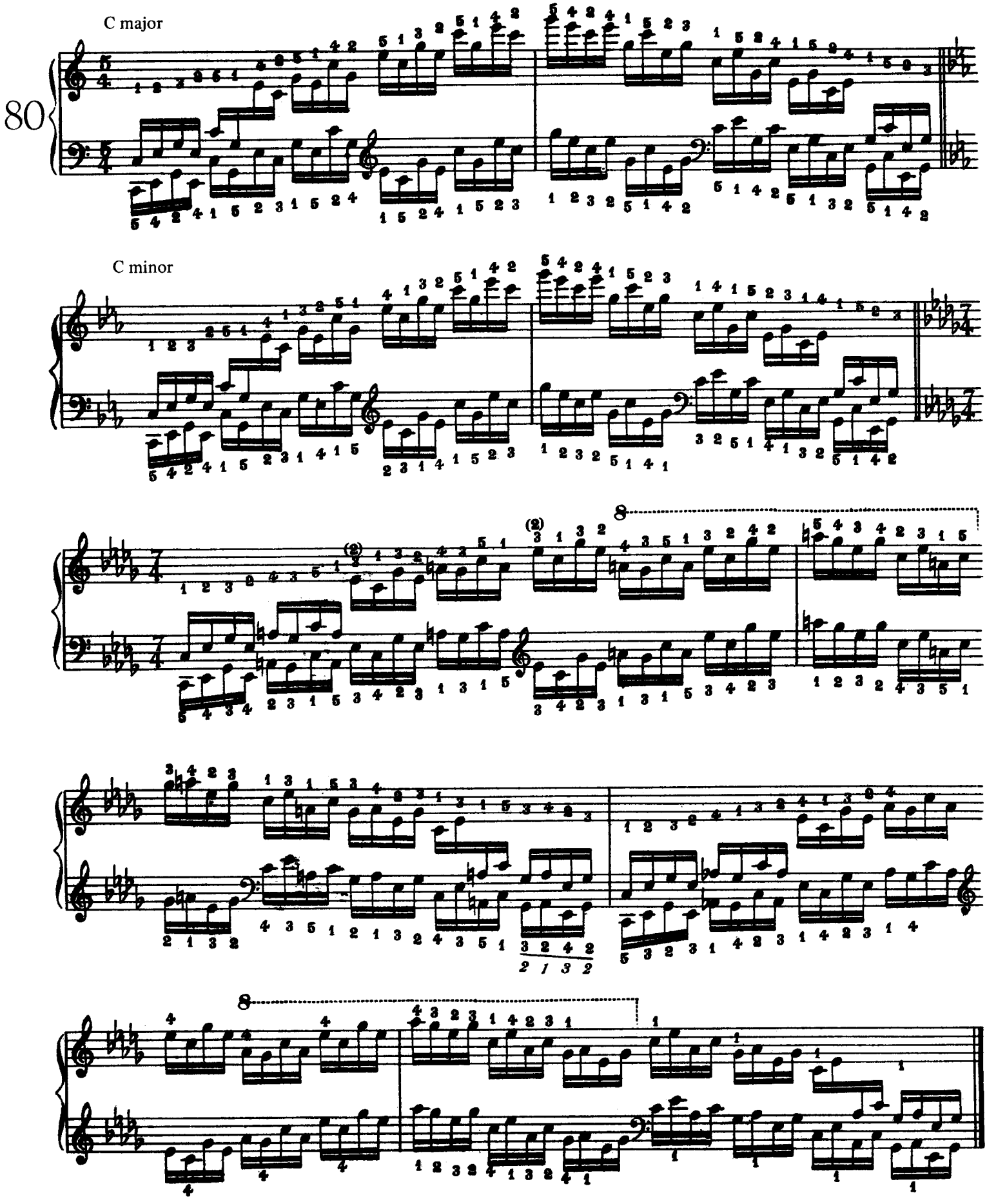

C major
79
C minor

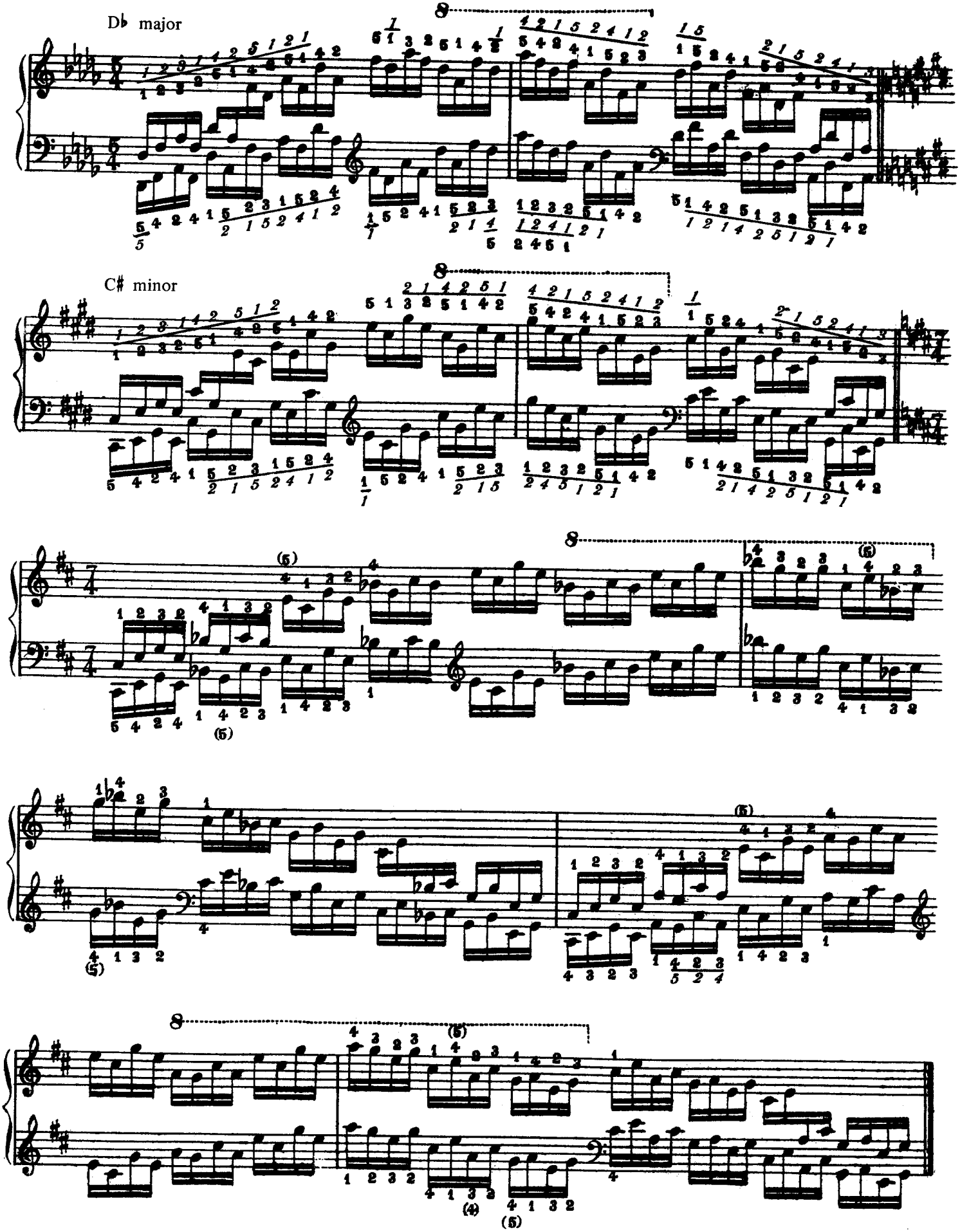

D♭ major
C♯ minor

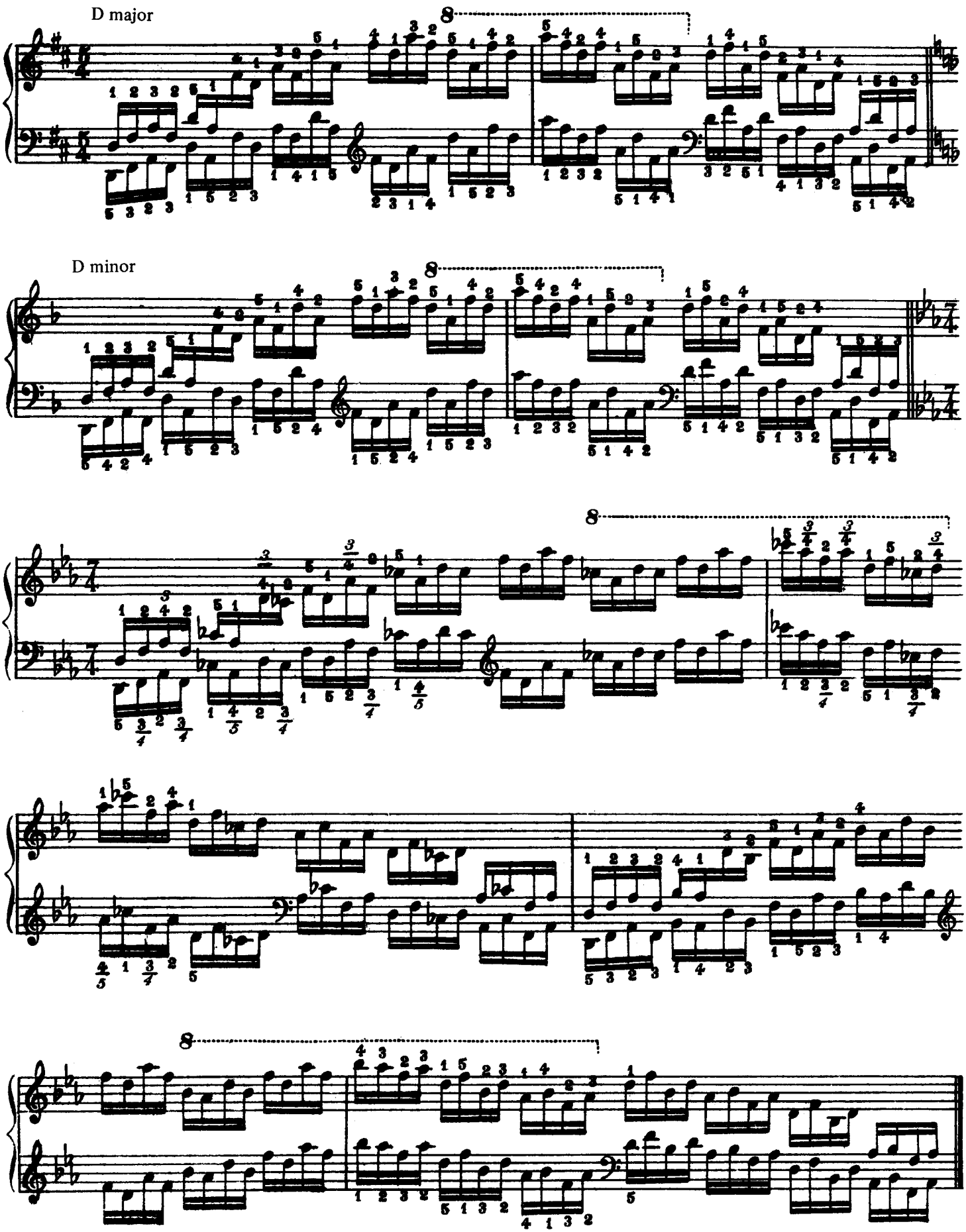

D major
D minor

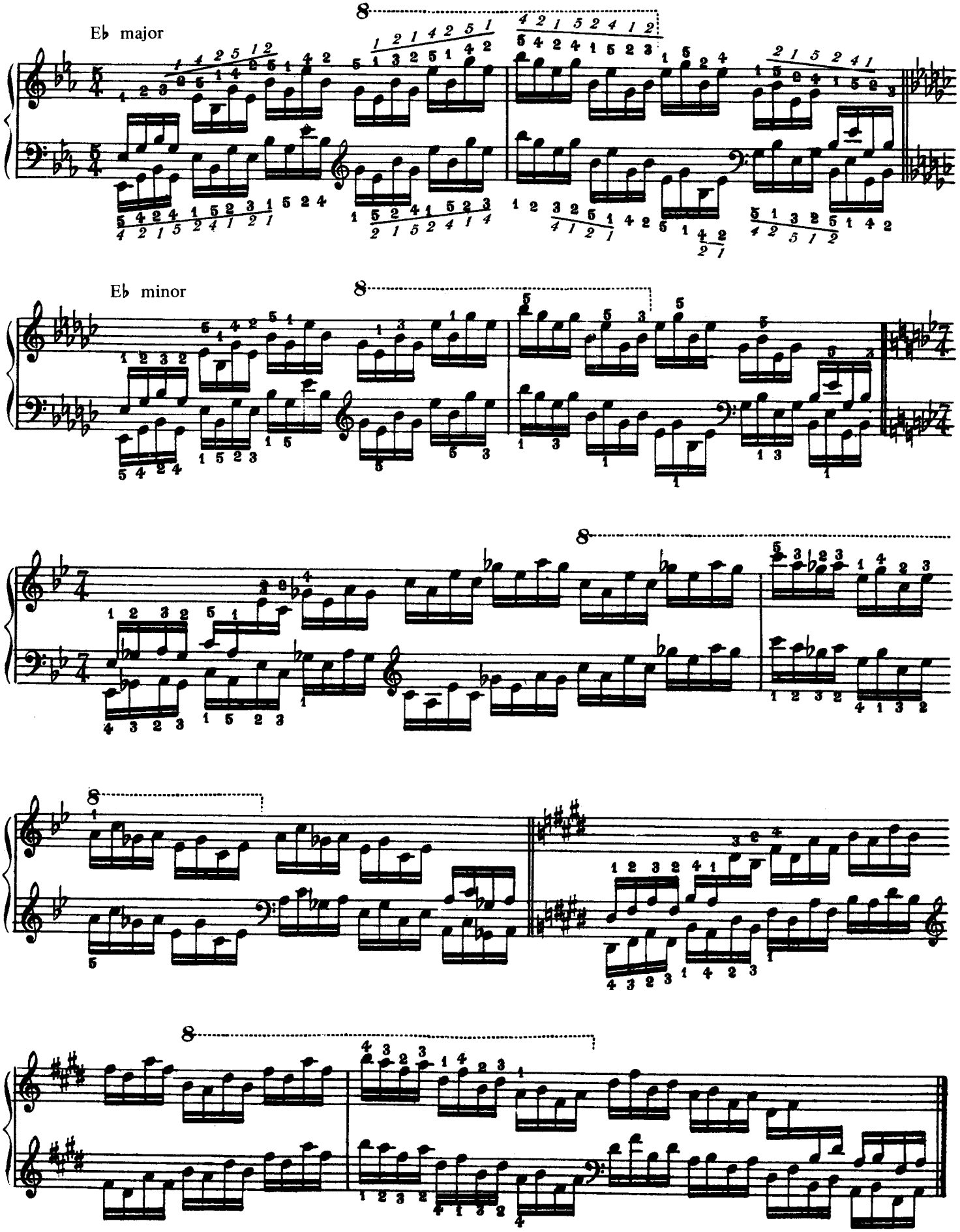


Continue in all keys in chromatic succession.

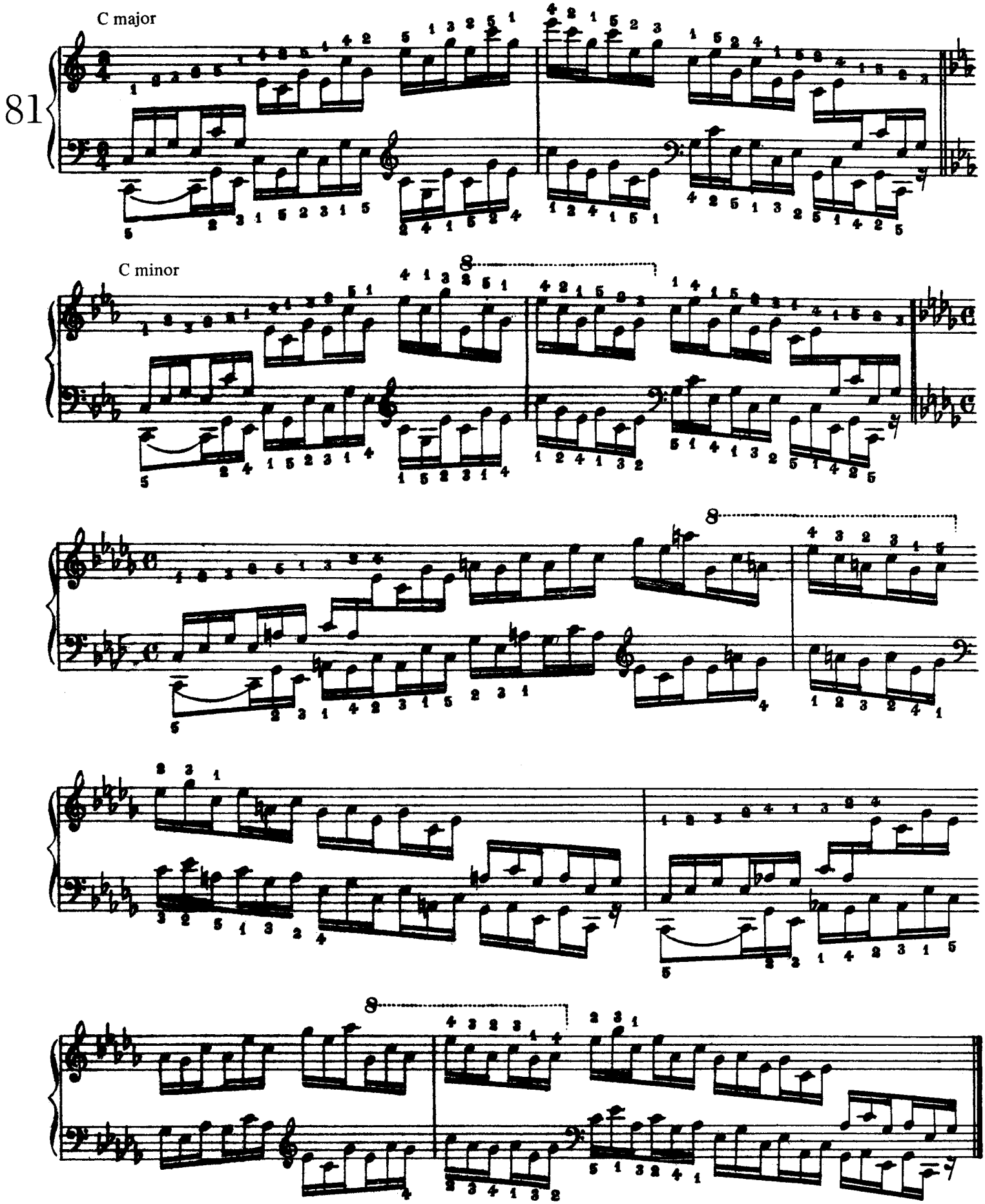

C major
80
C minor

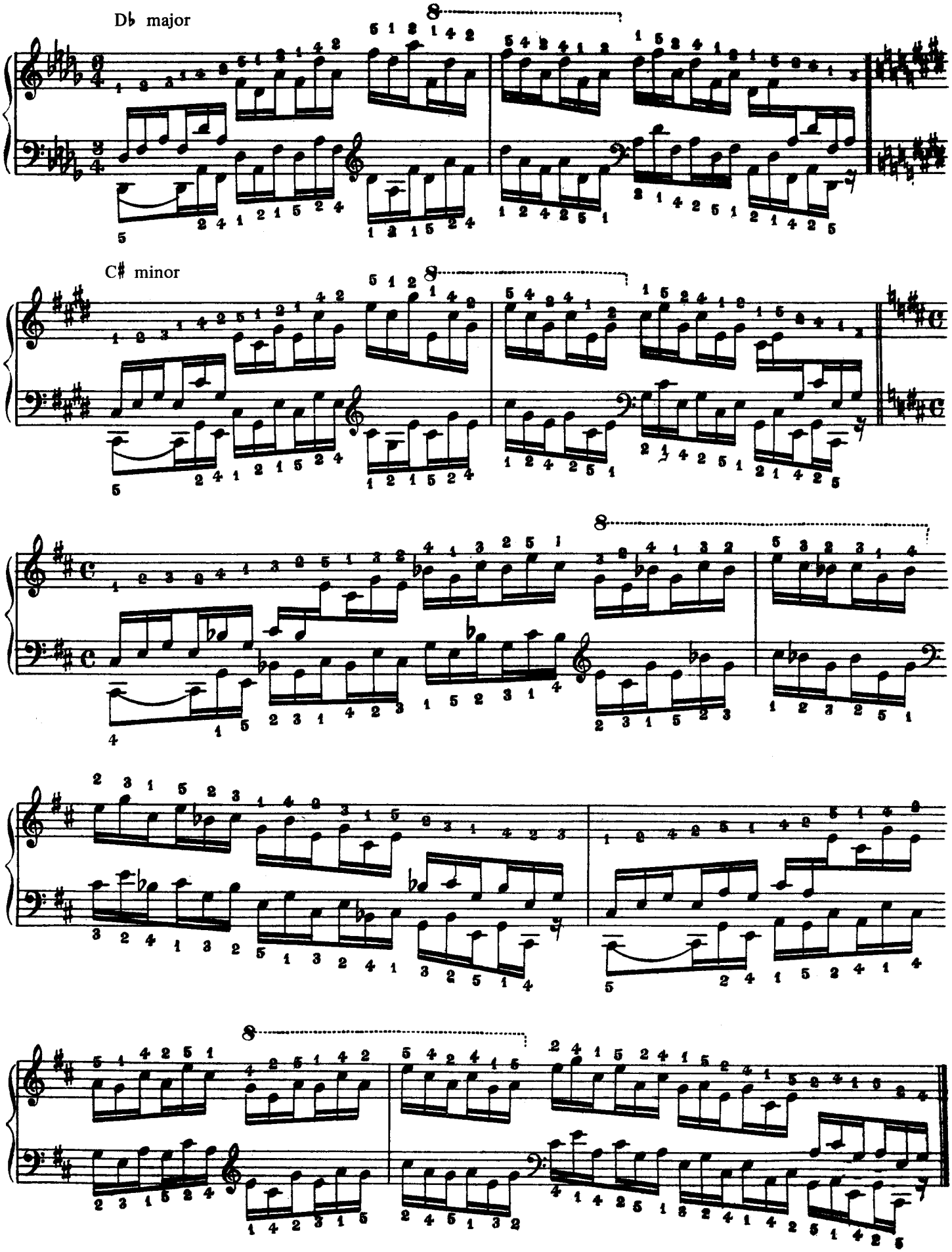

D♭ major
C♯ minor

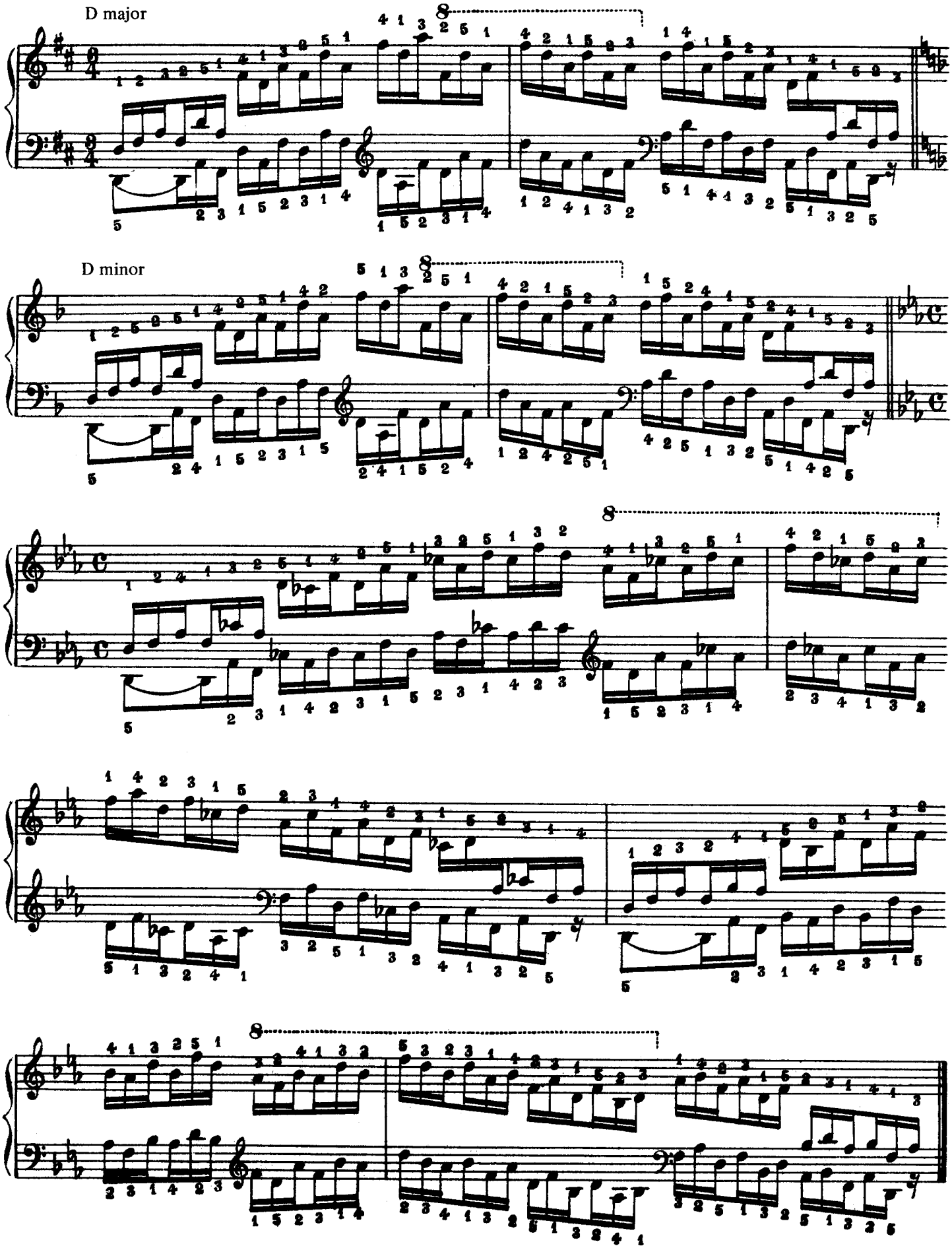

D major
D minor

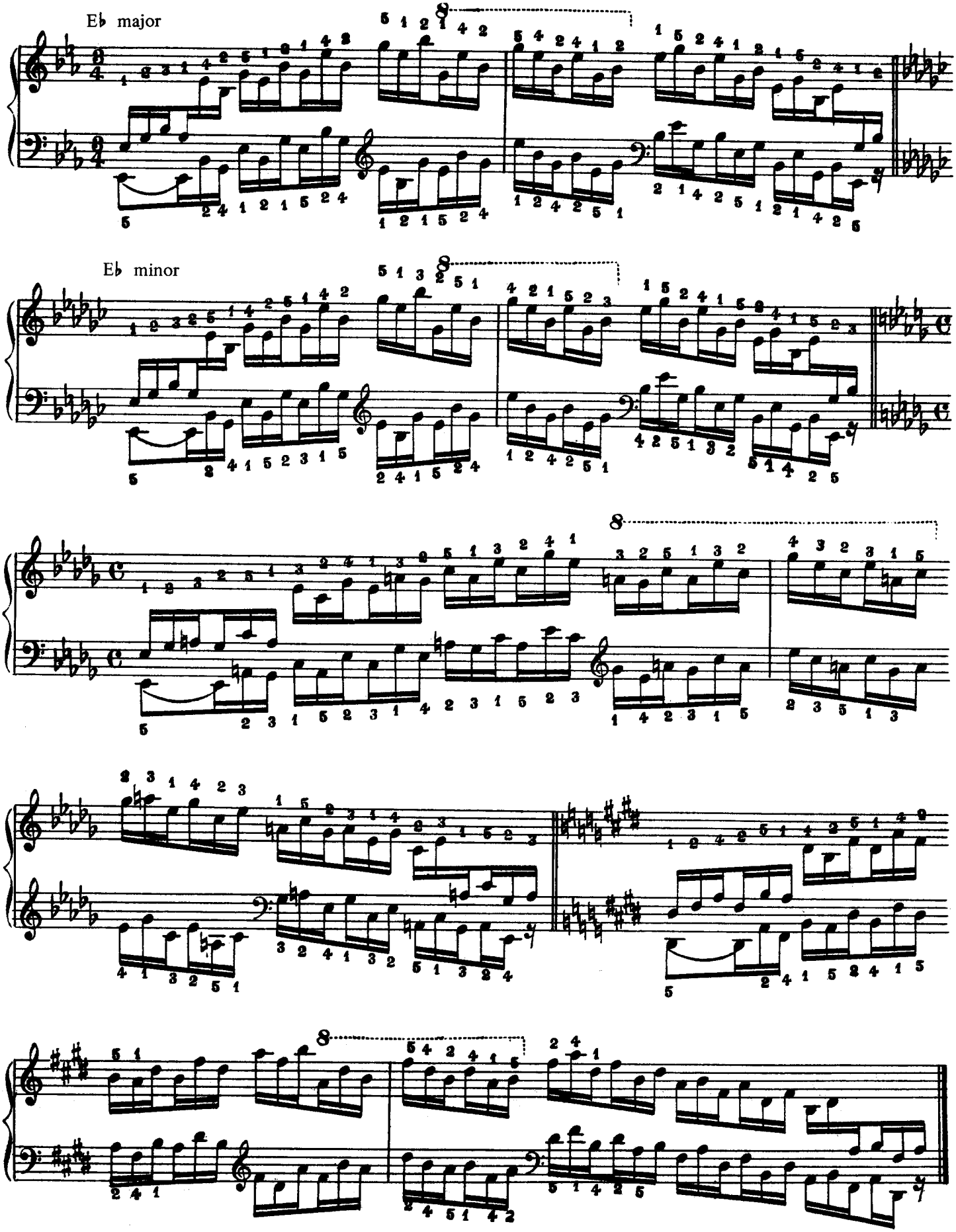


Continue in all keys in chromatic succession.


C major
81
C minor


D♭ major
C♯ minor


D major
D minor



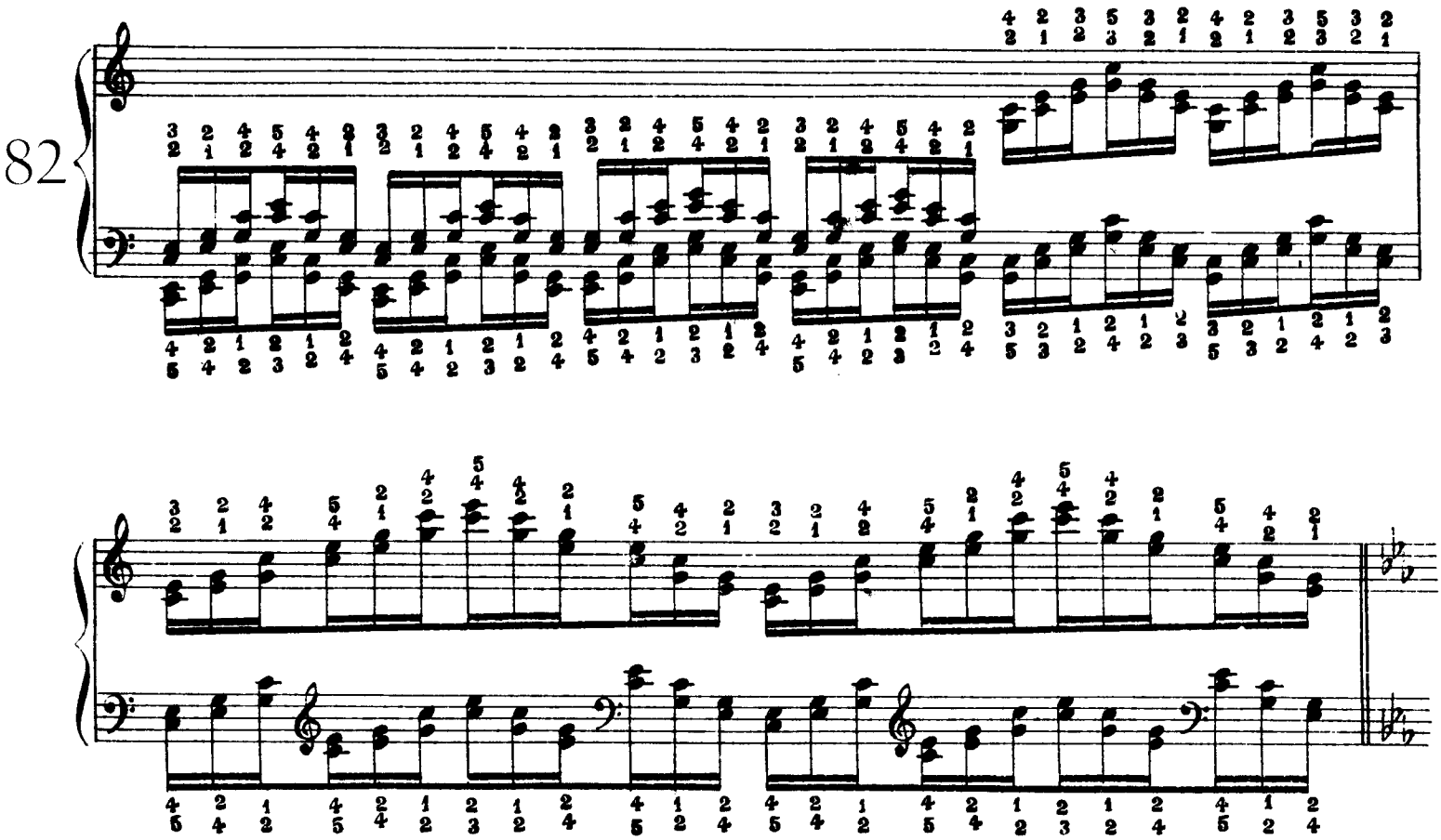
Continue in all keys in chromatic succession.

BOOK XI

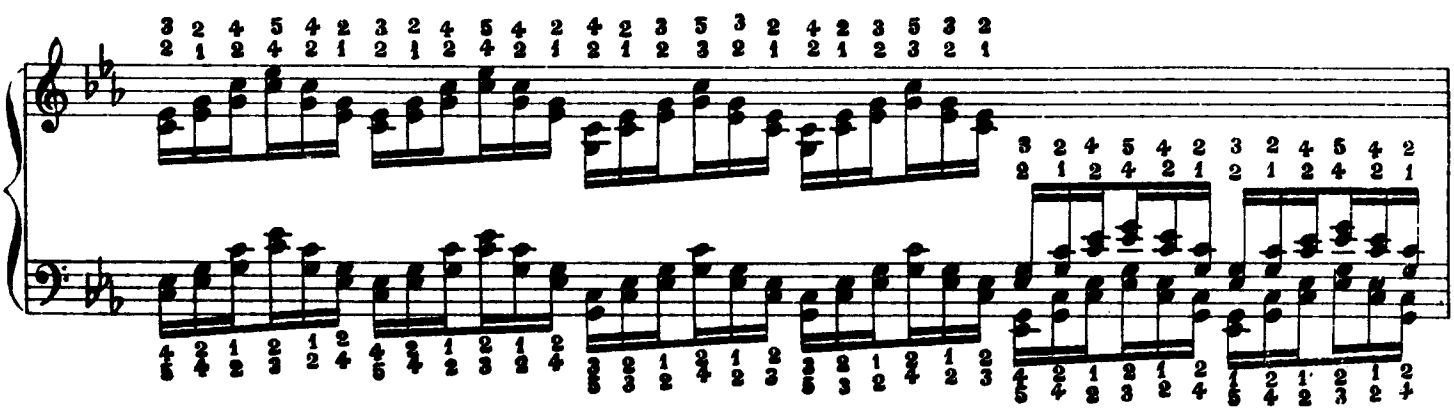
Broken chords and arpeggios in double thirds and double sixths with different fingerings.

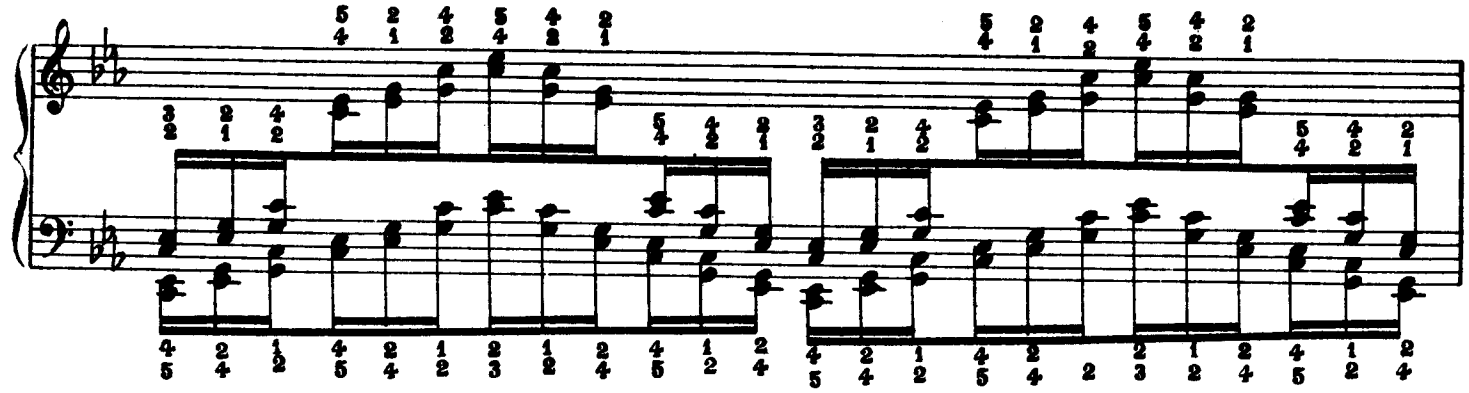
Broken chords and arpeggios in double thirds. To be played as legato as possible, with special attention to giving full value to the note that is not repeated, with the exception of the one that is crossed over.

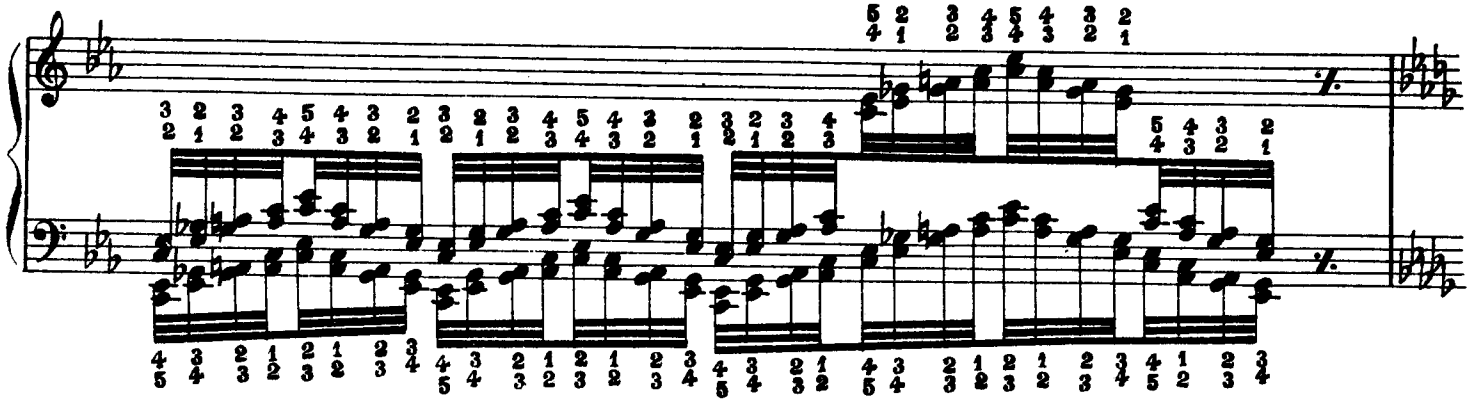
C major

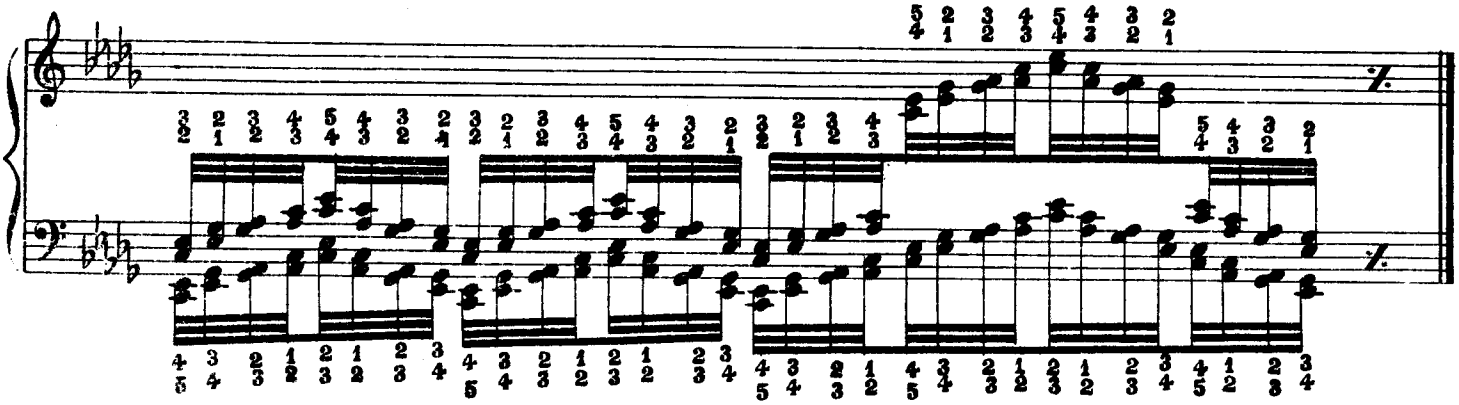


C minor

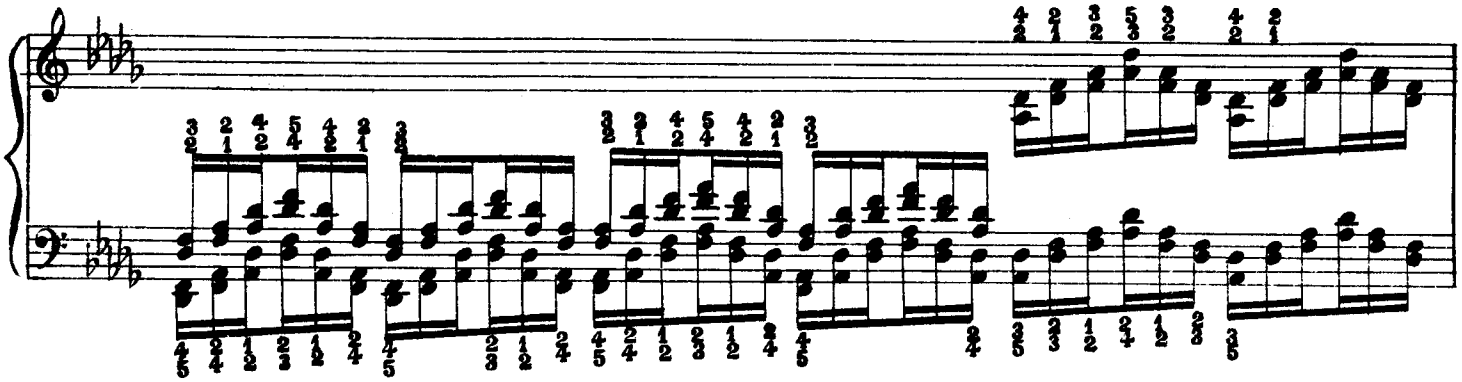


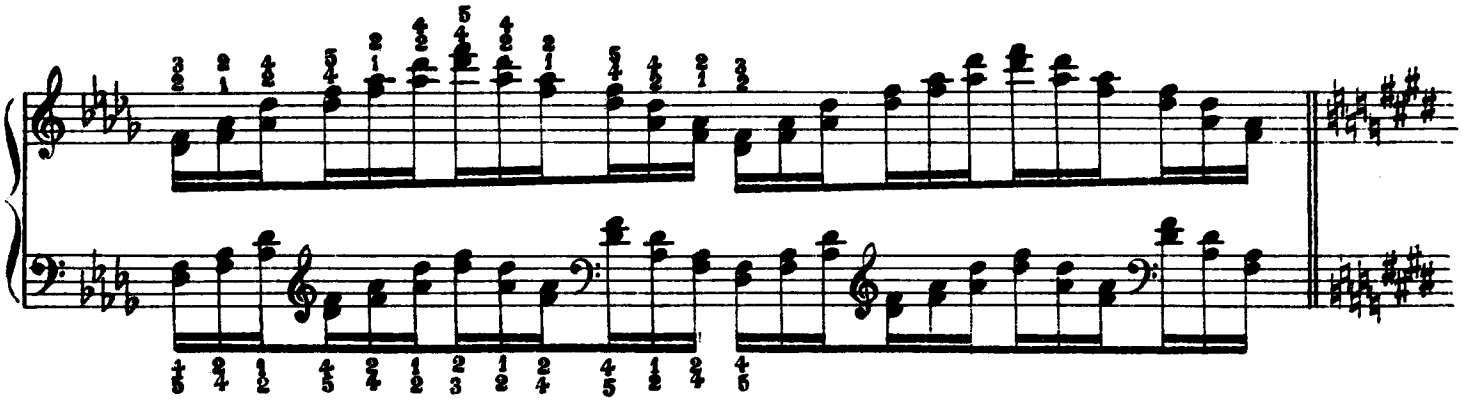




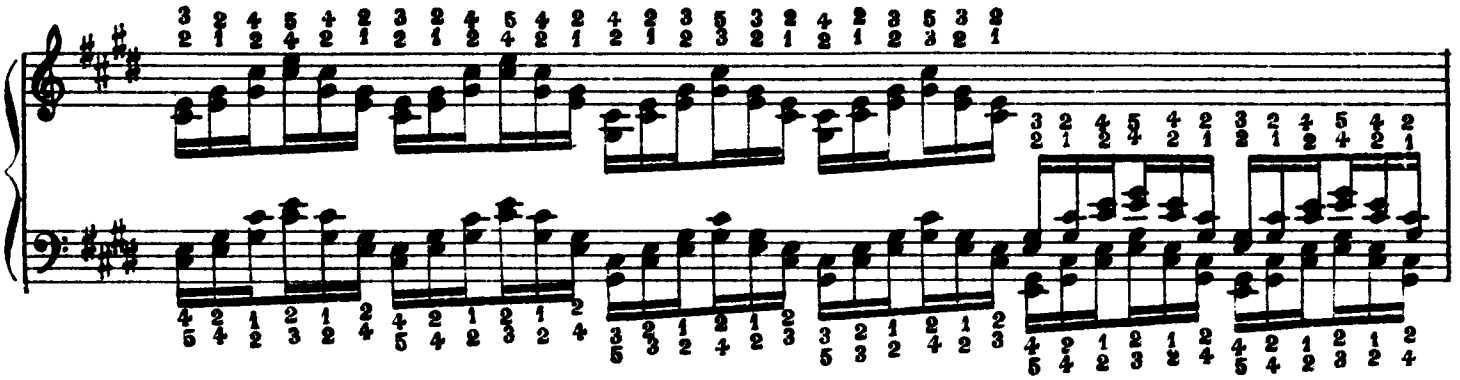


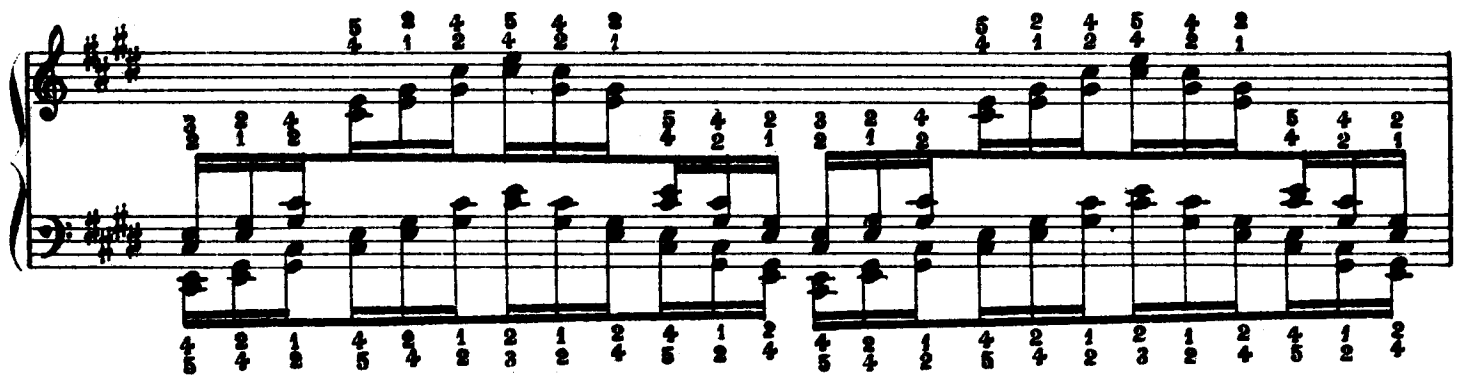
D♭ major

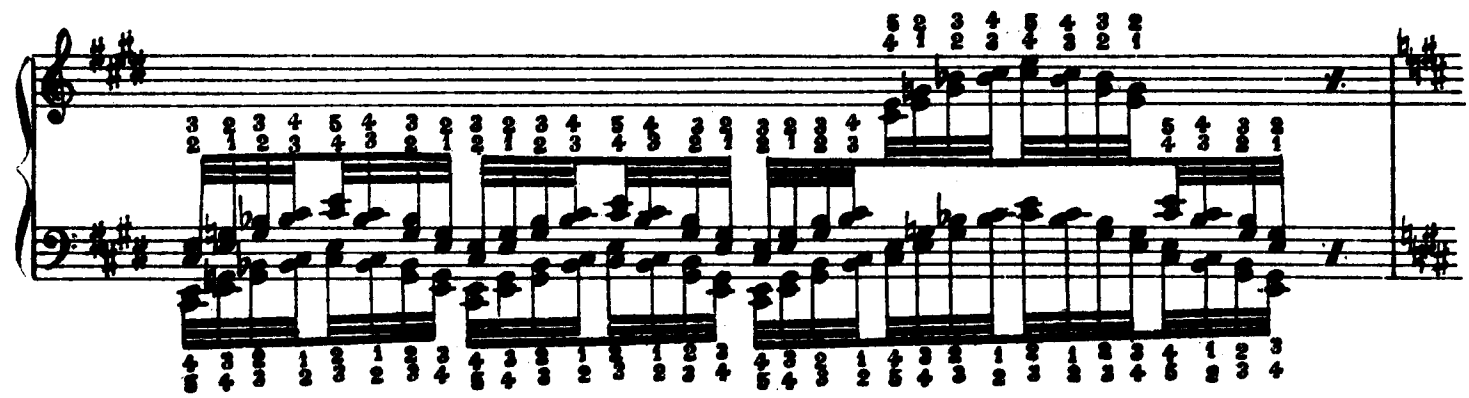


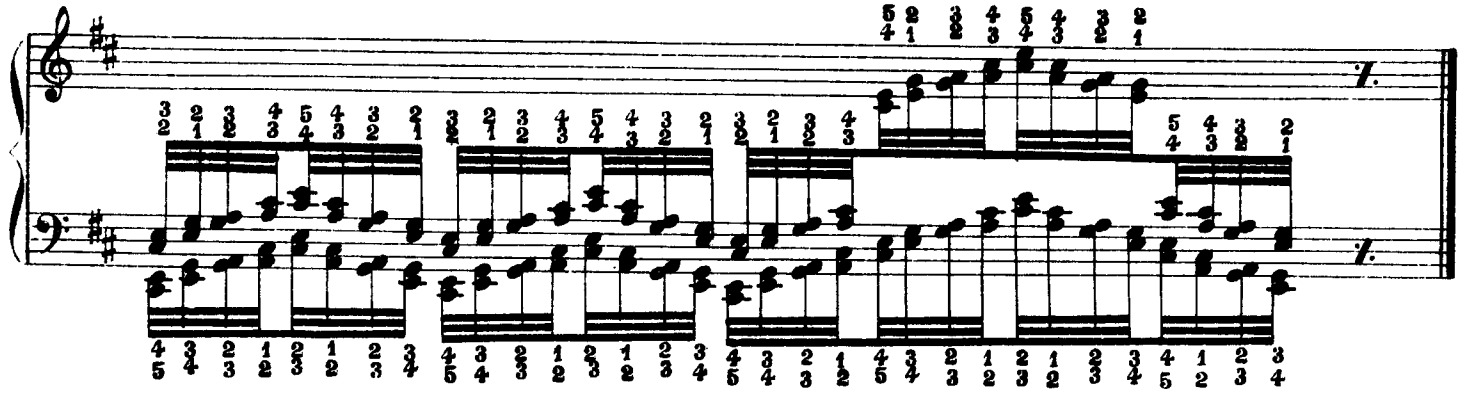


C♯ minor

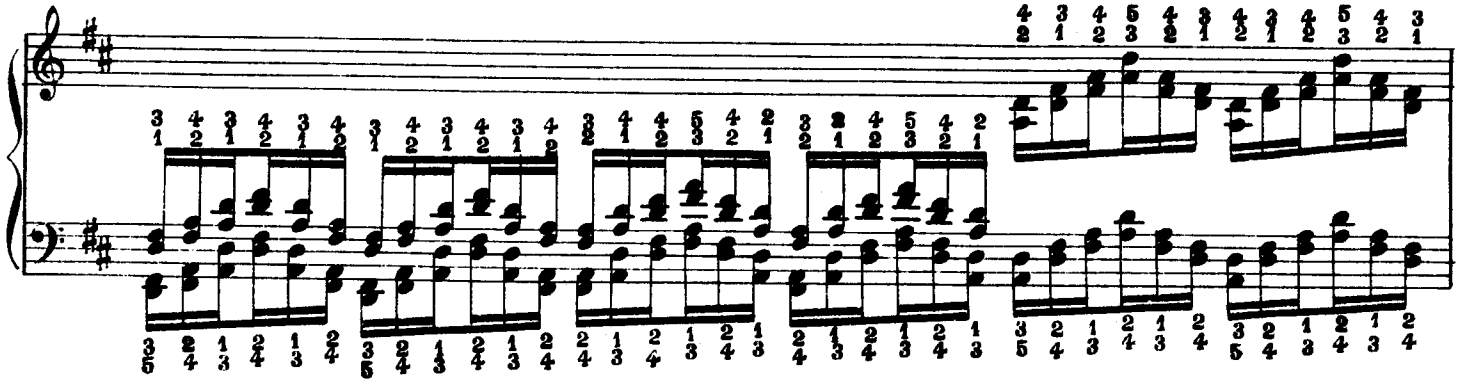


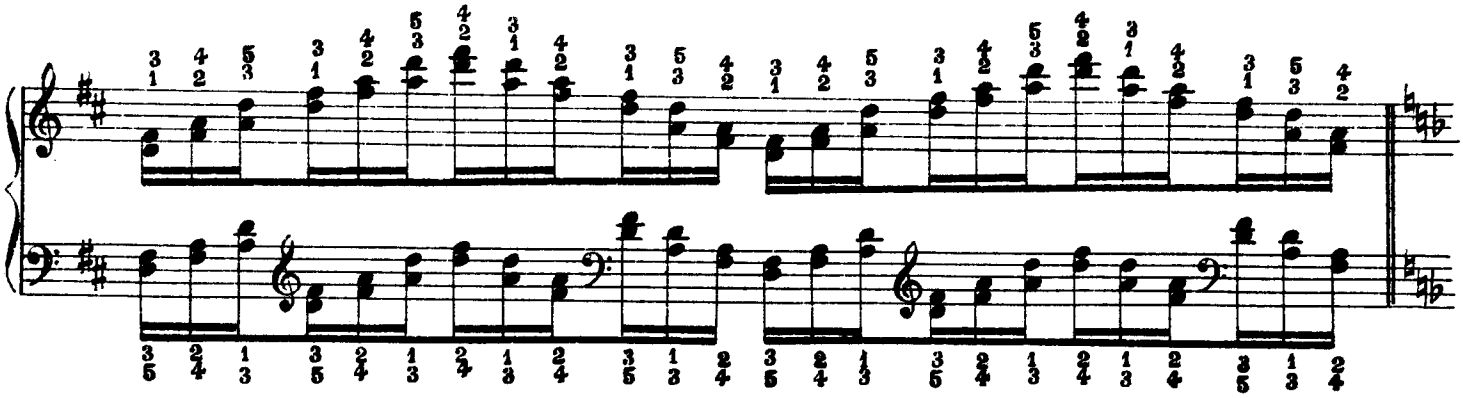




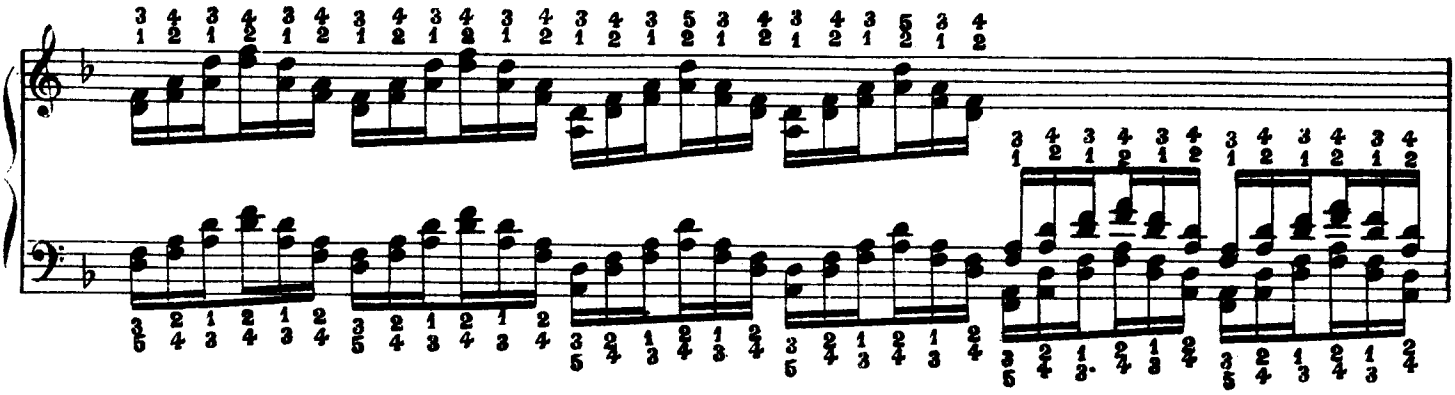


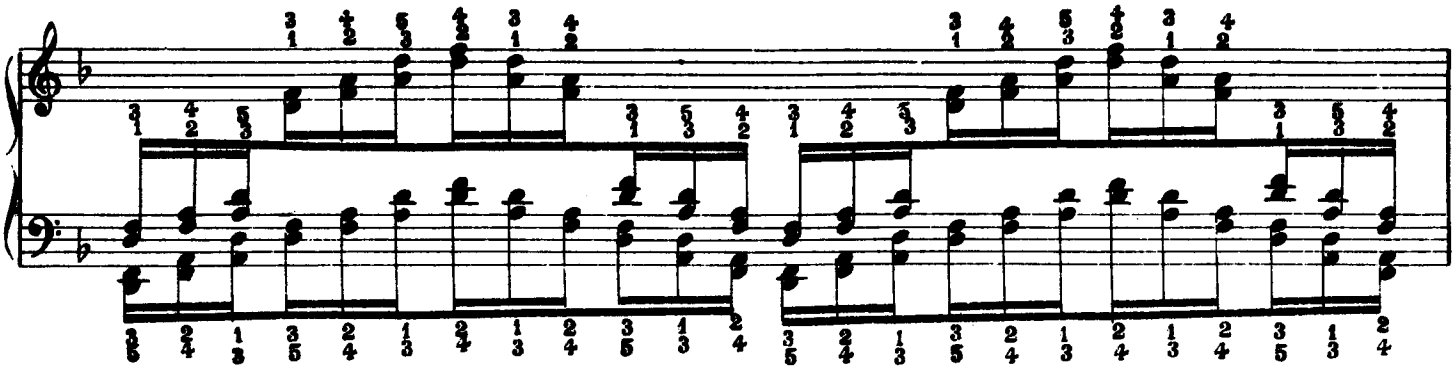
D major

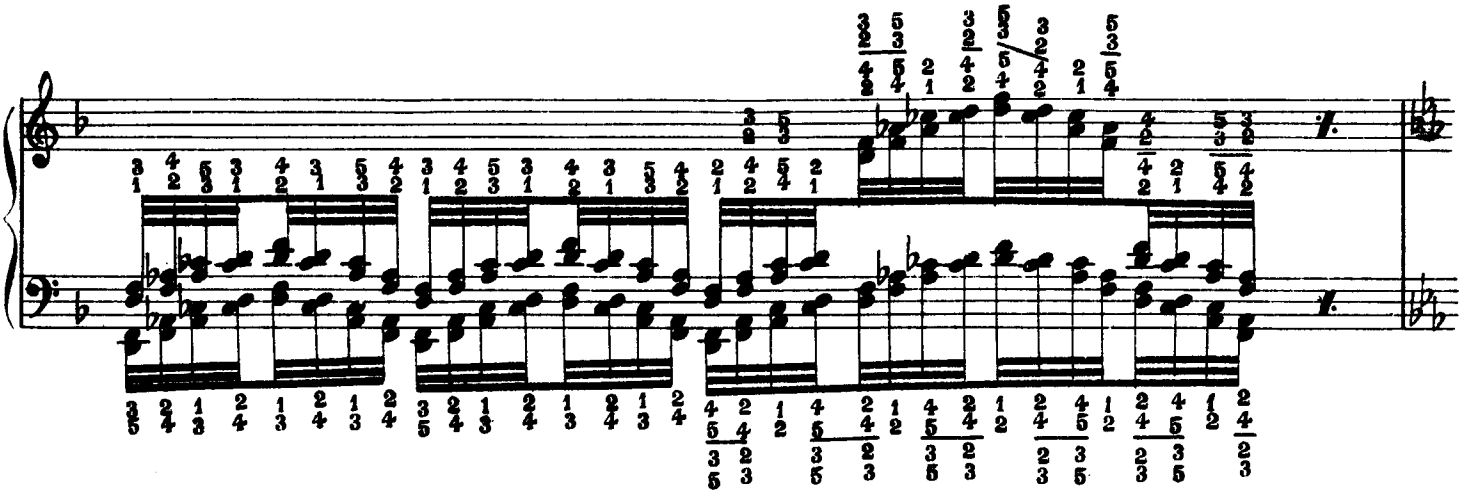


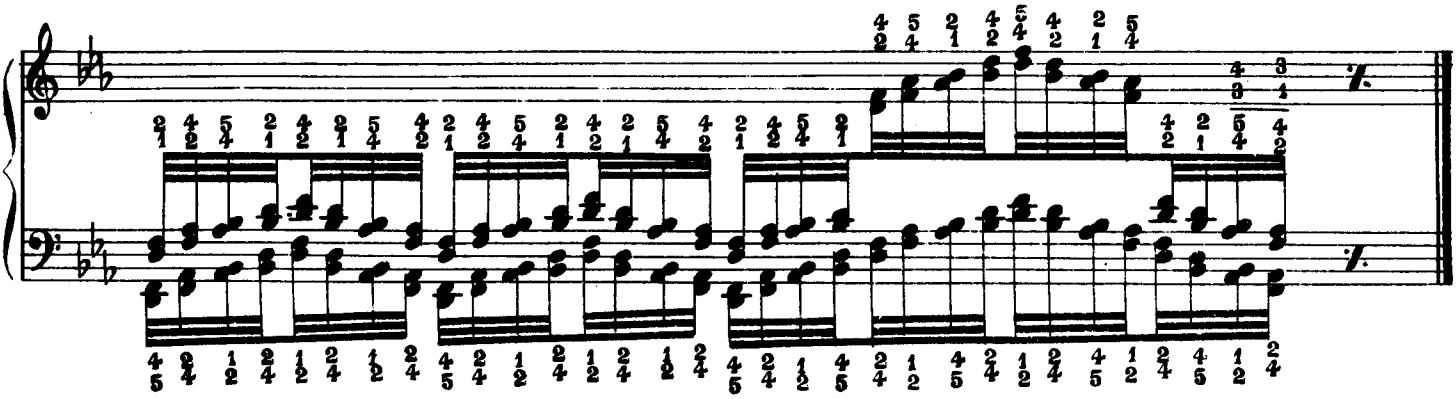


D minor

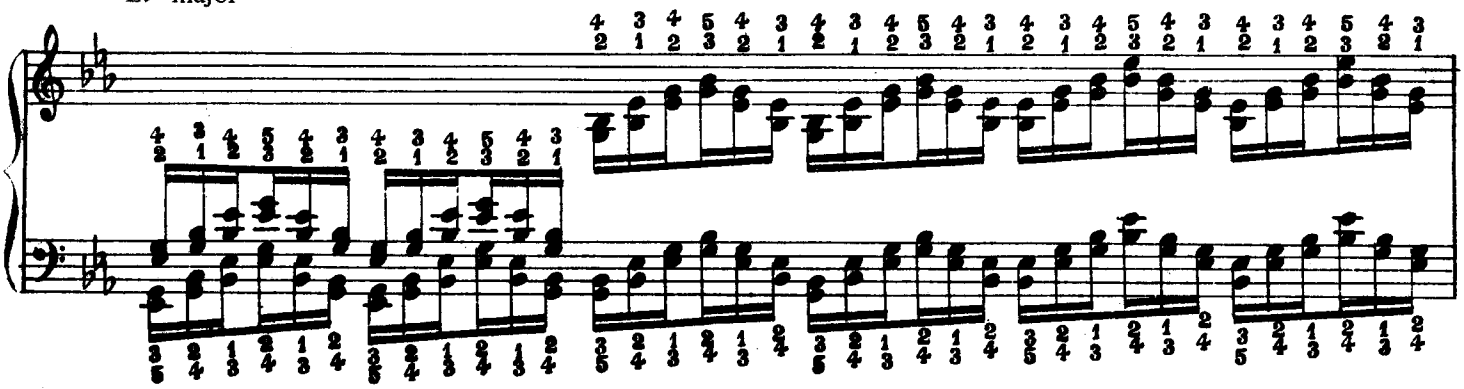


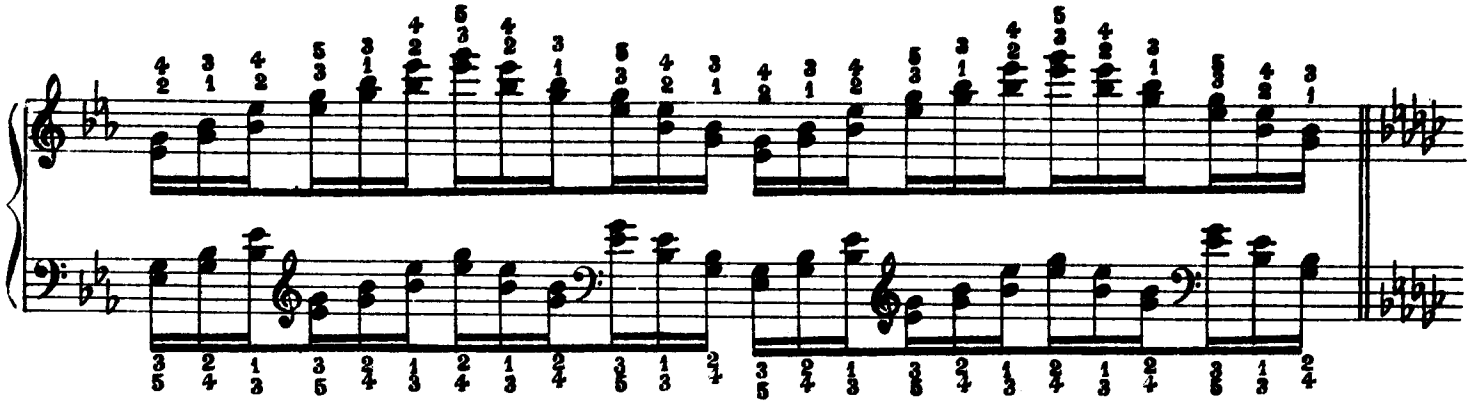




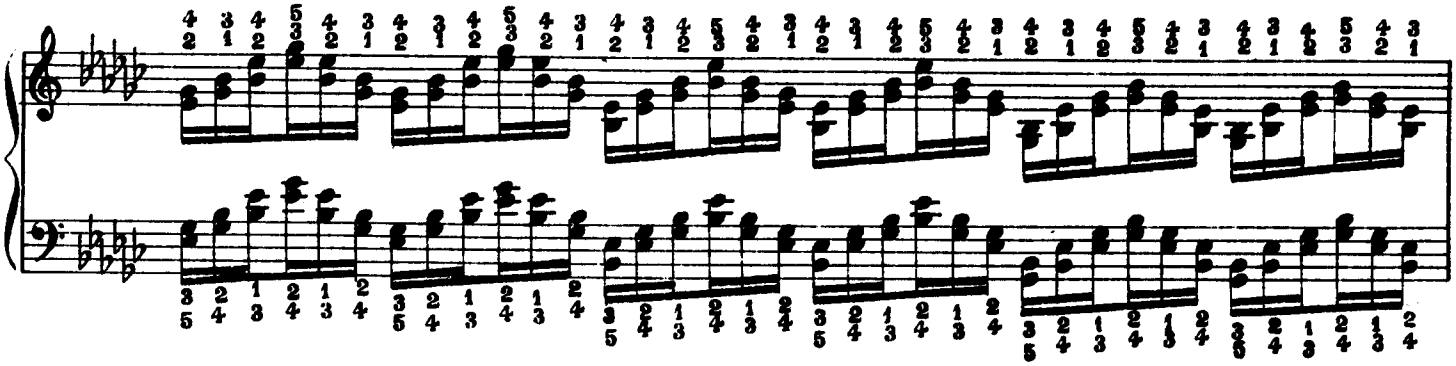


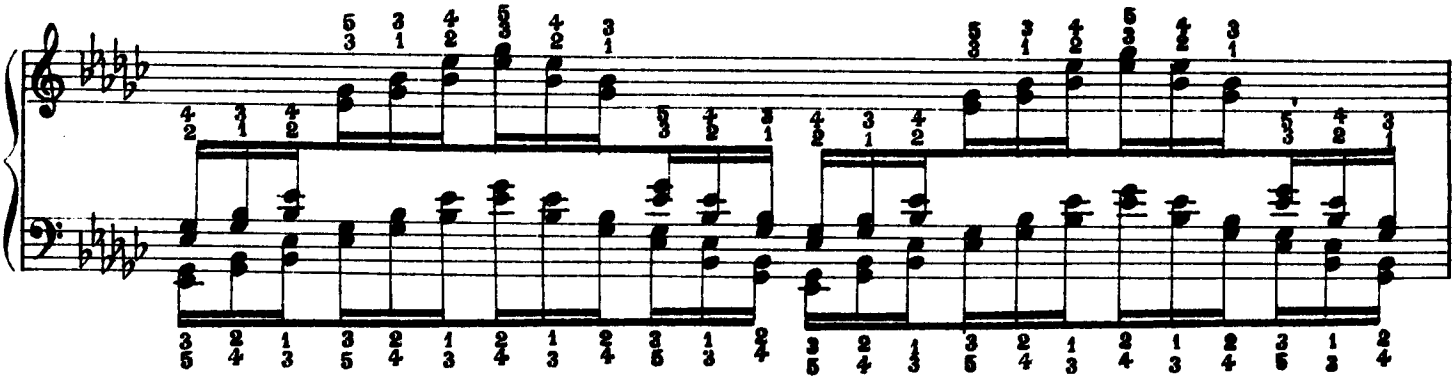
E♭ major

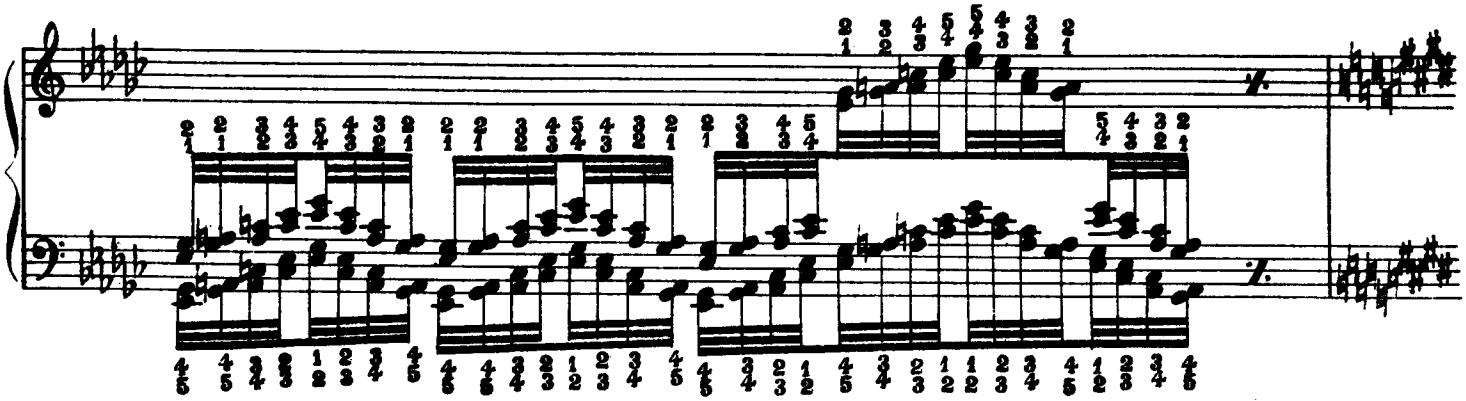


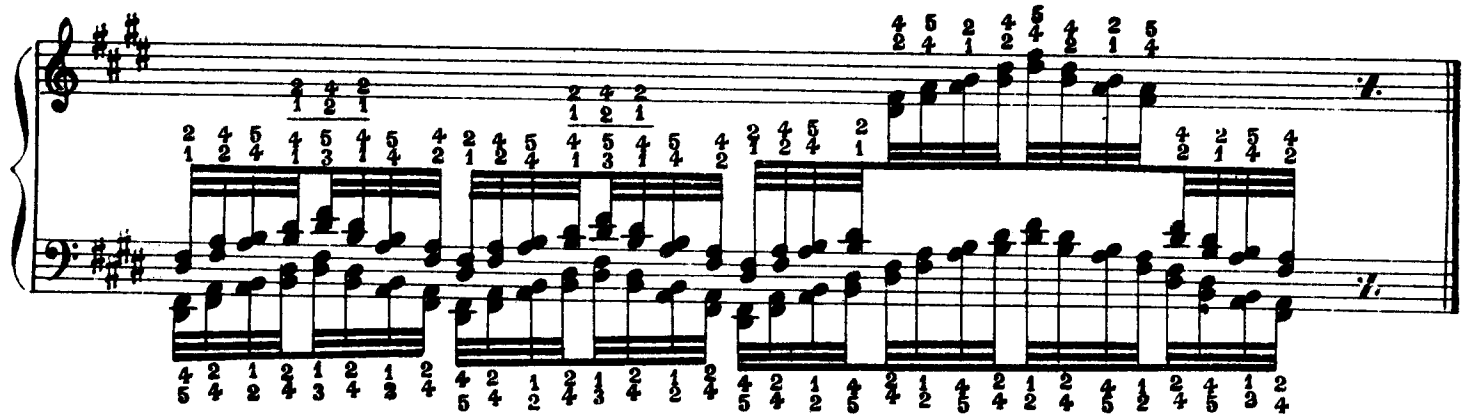


E♭ minor





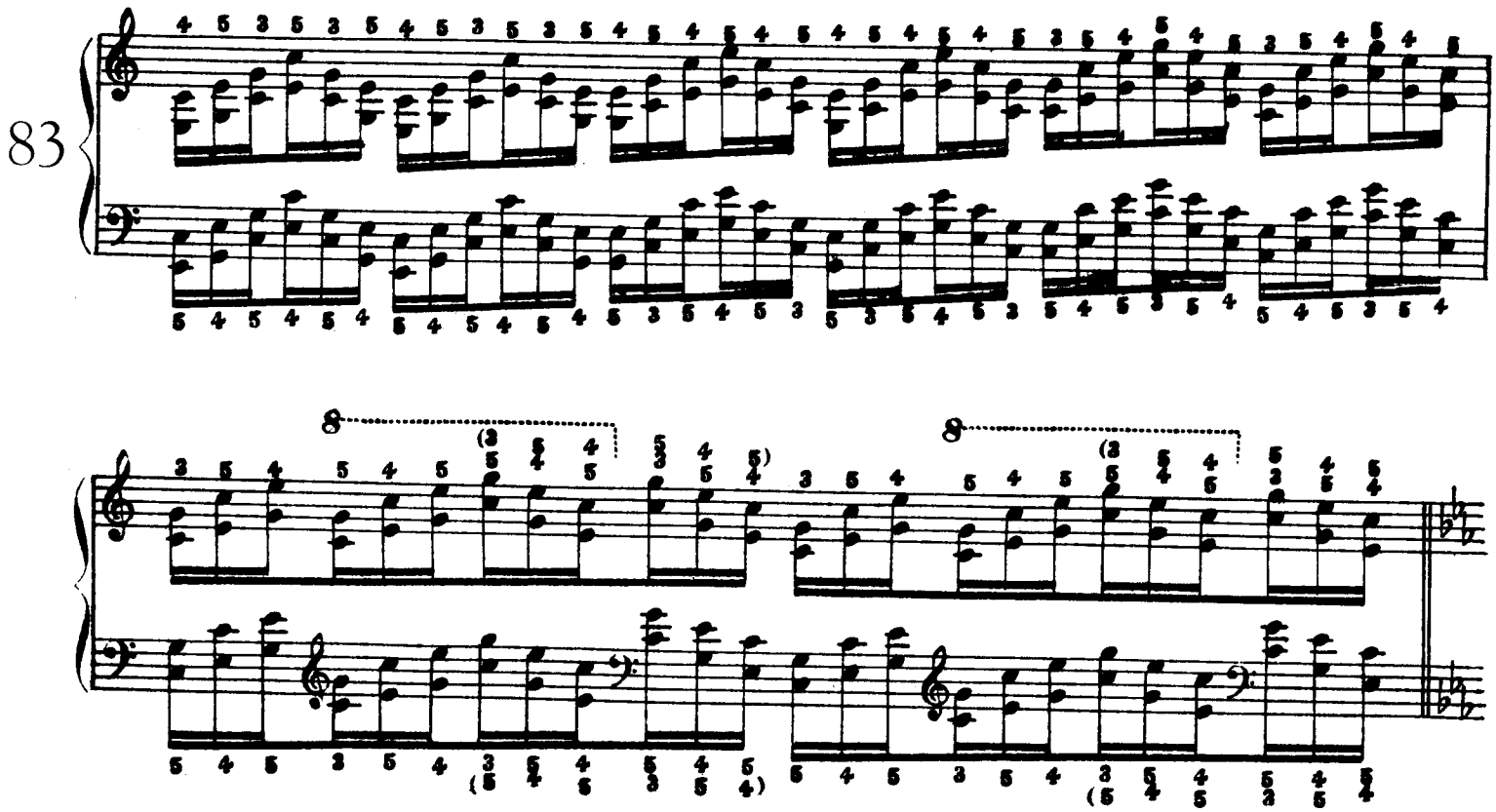




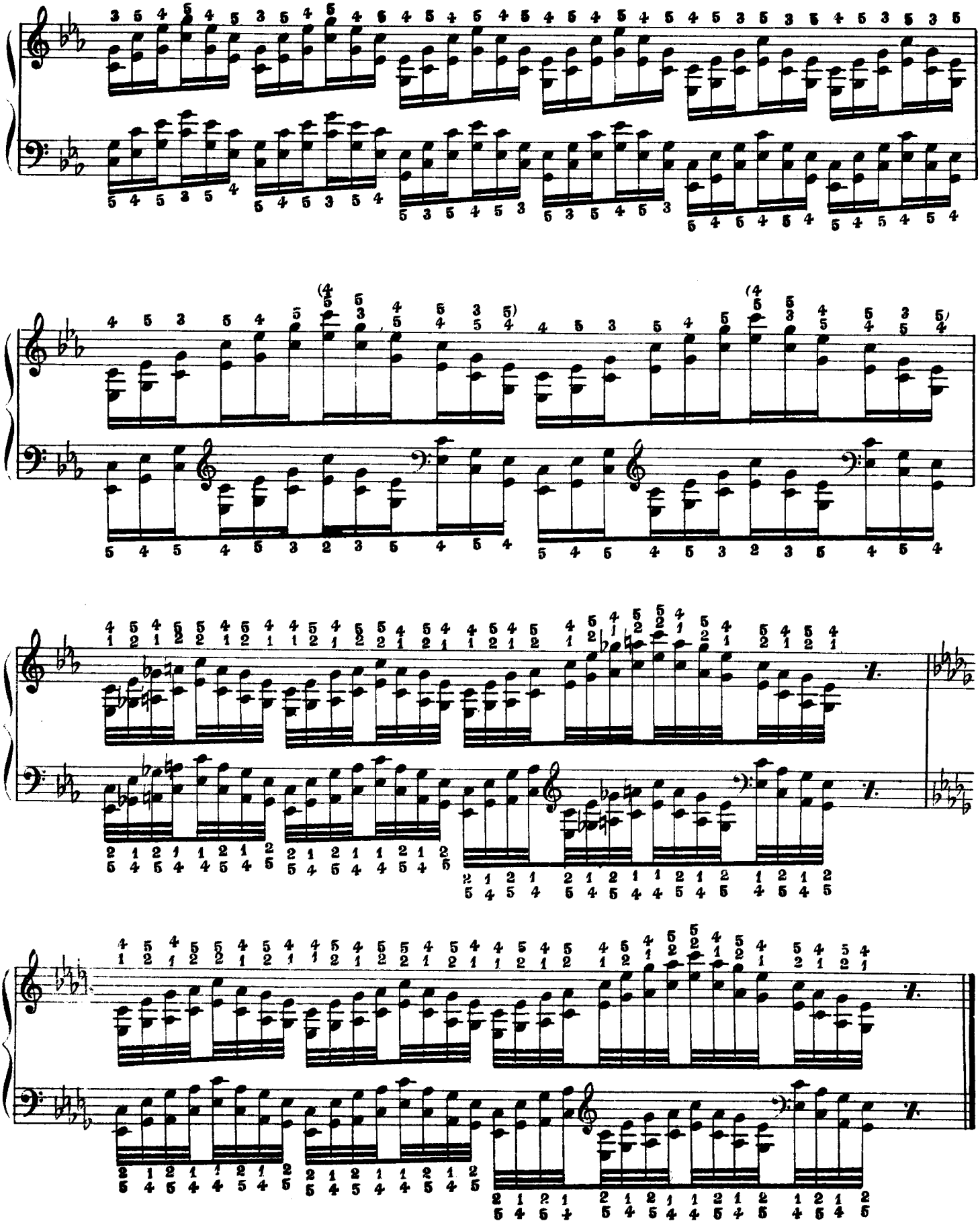
Continue in all keys in chromatic succession.

Broken chords and arpeggios in double sixths. To be played as legato as possible, giving special attention to the note over which the hand is crossed.

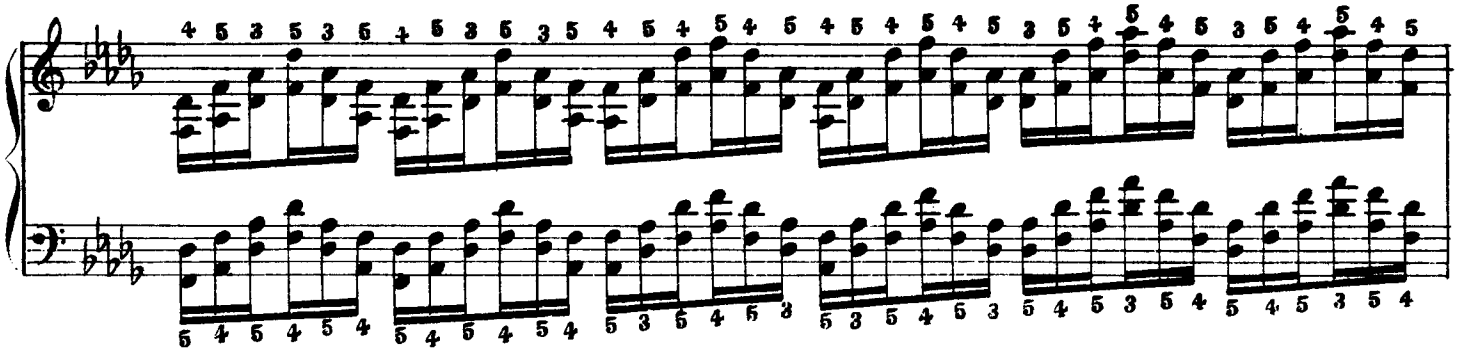
C major

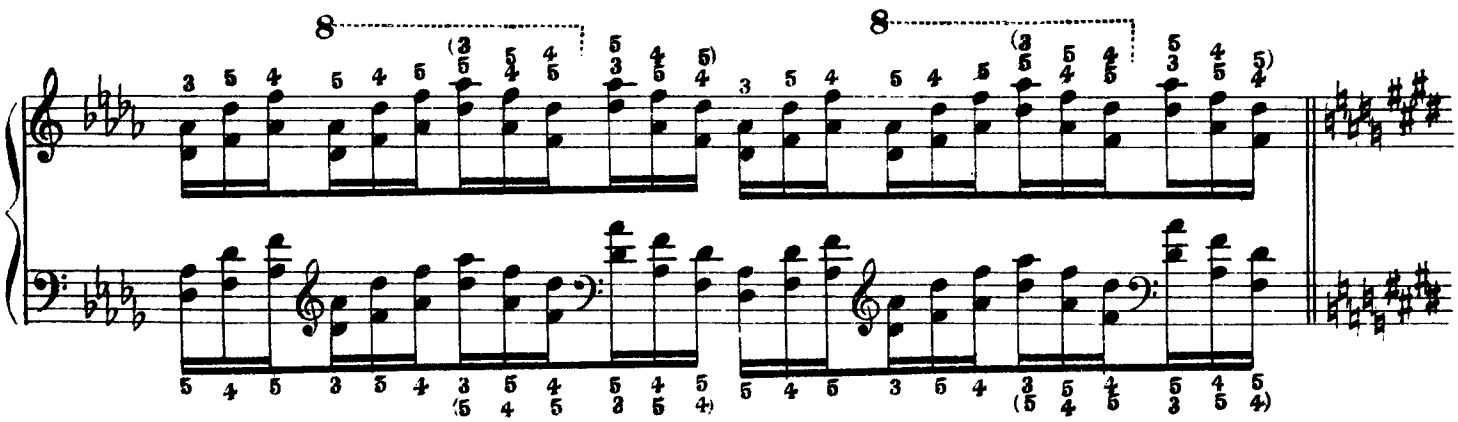


C minor

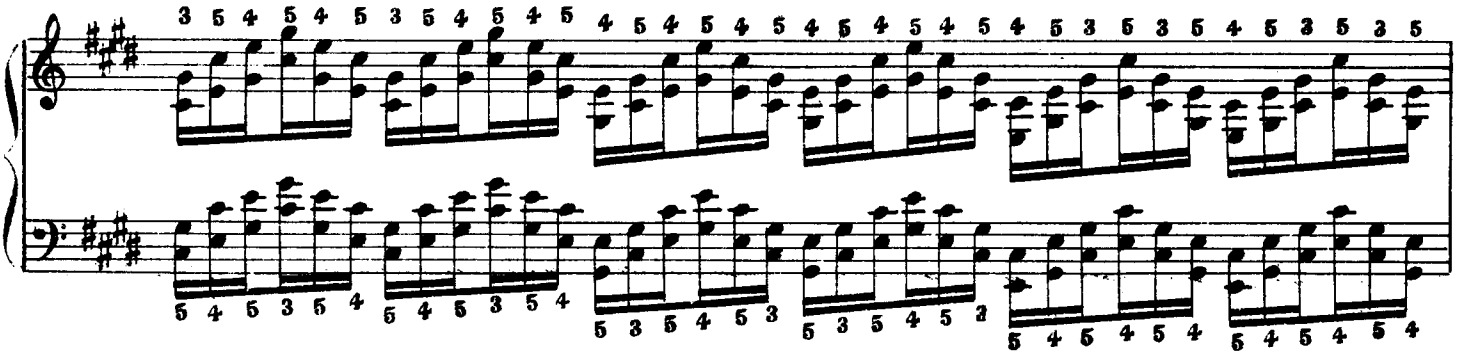


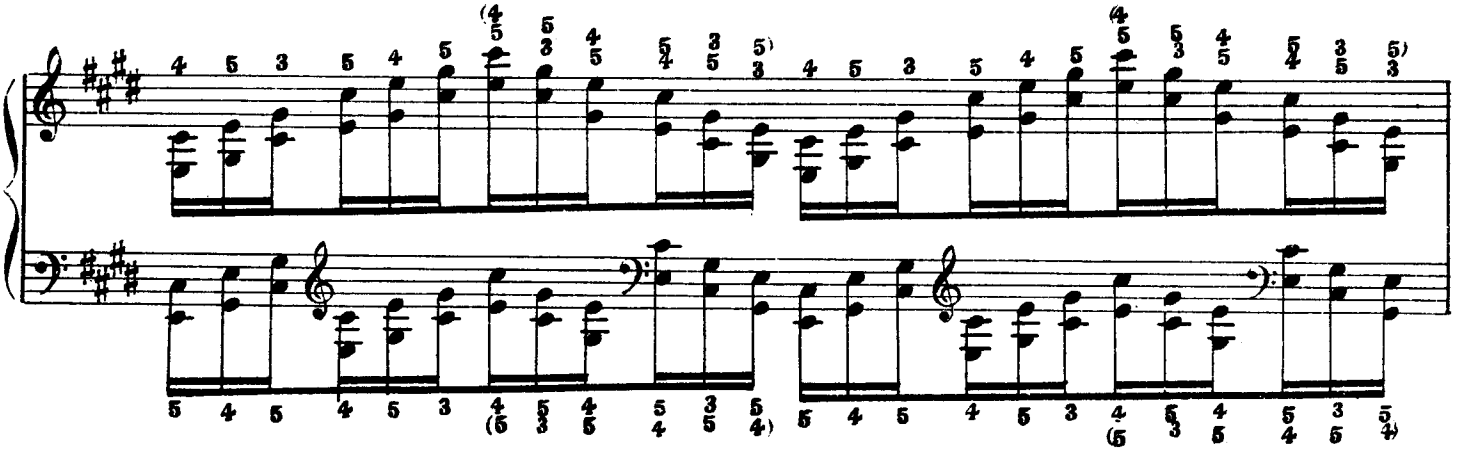
D♭ major

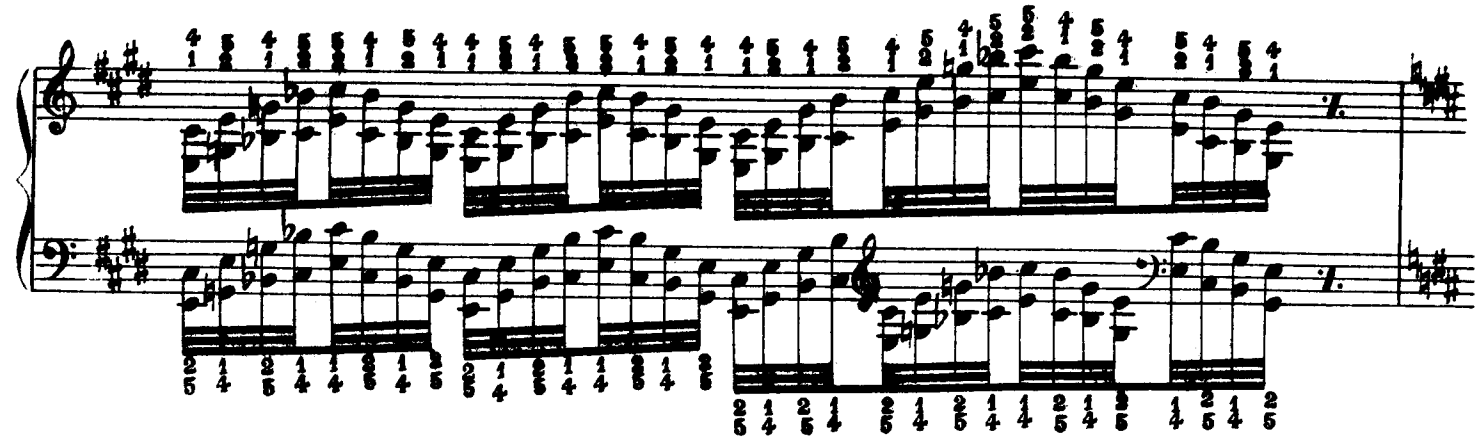


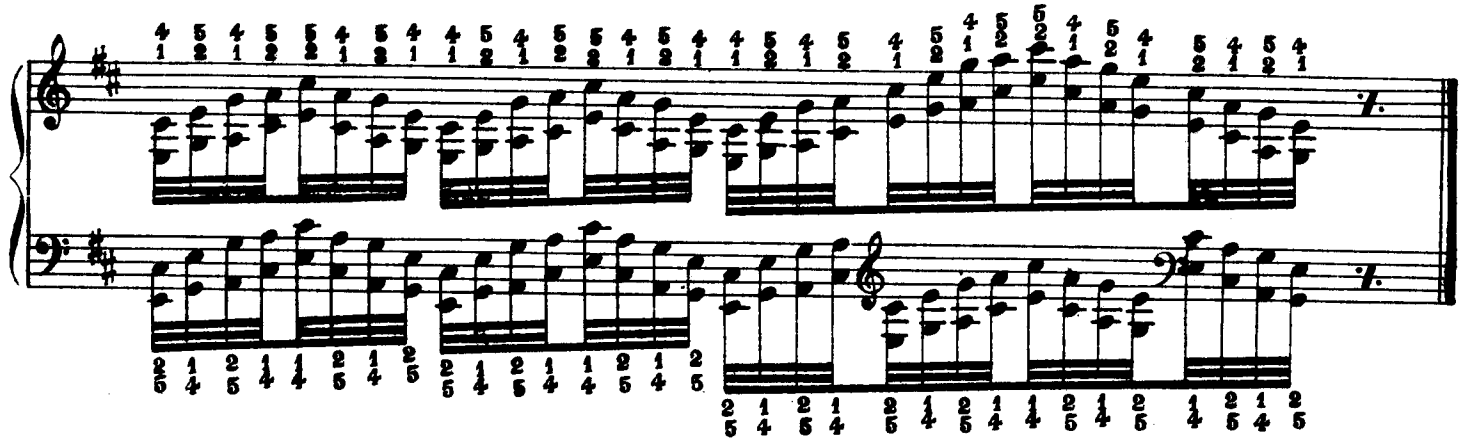


C♯ minor

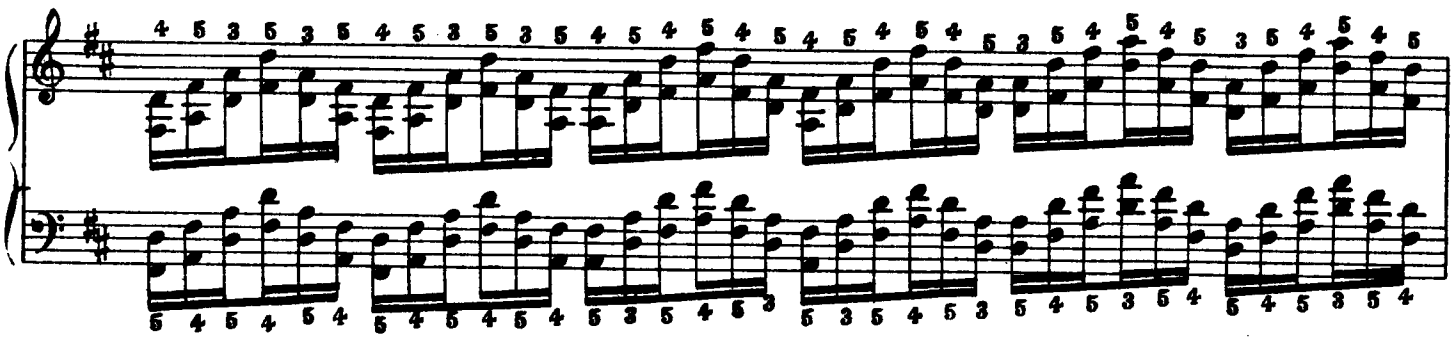


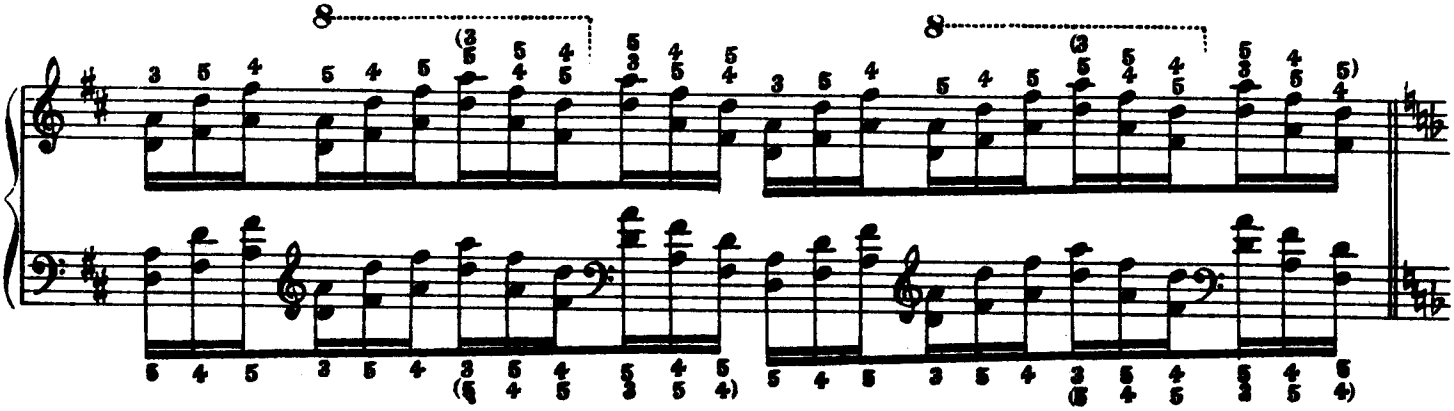




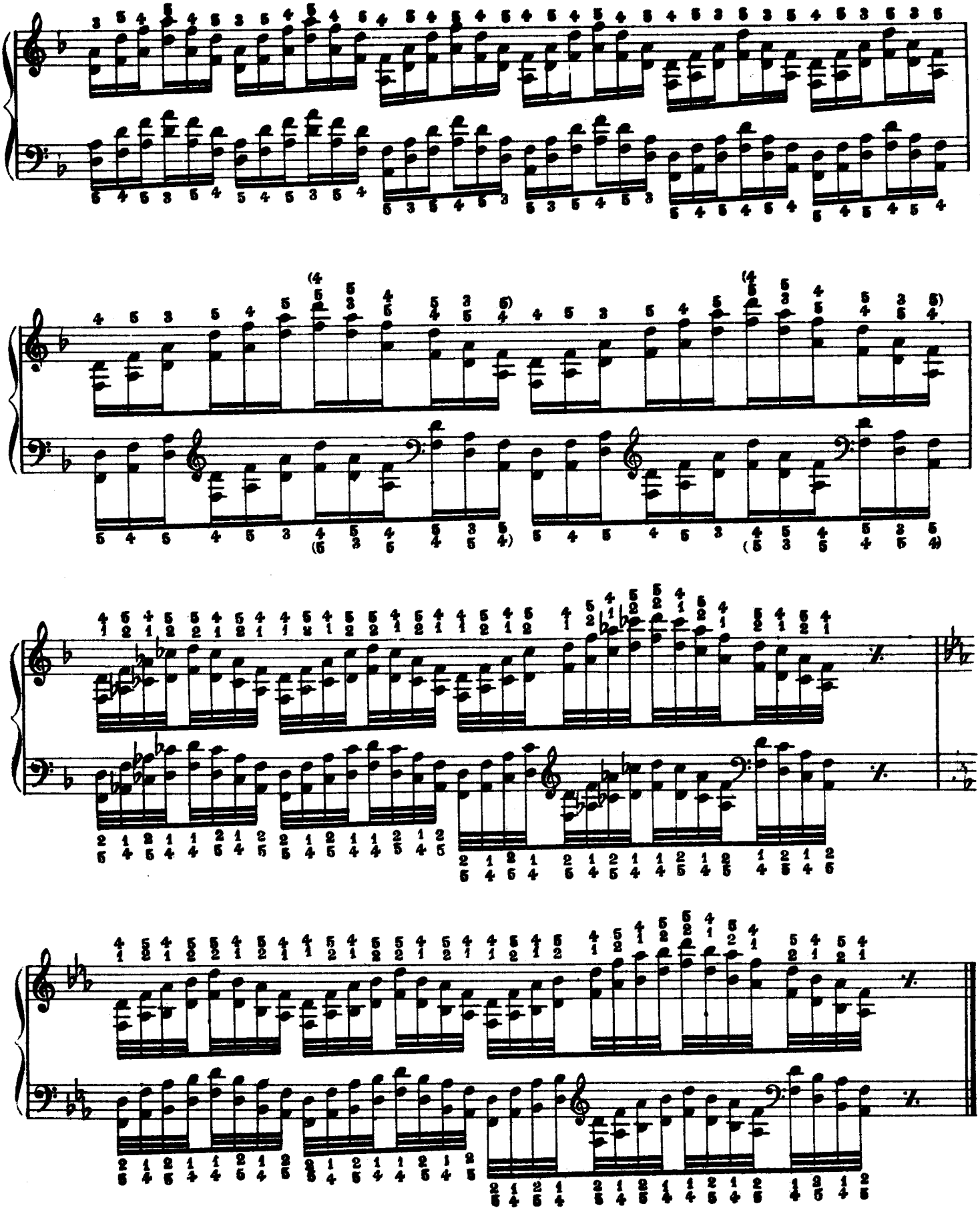


D major

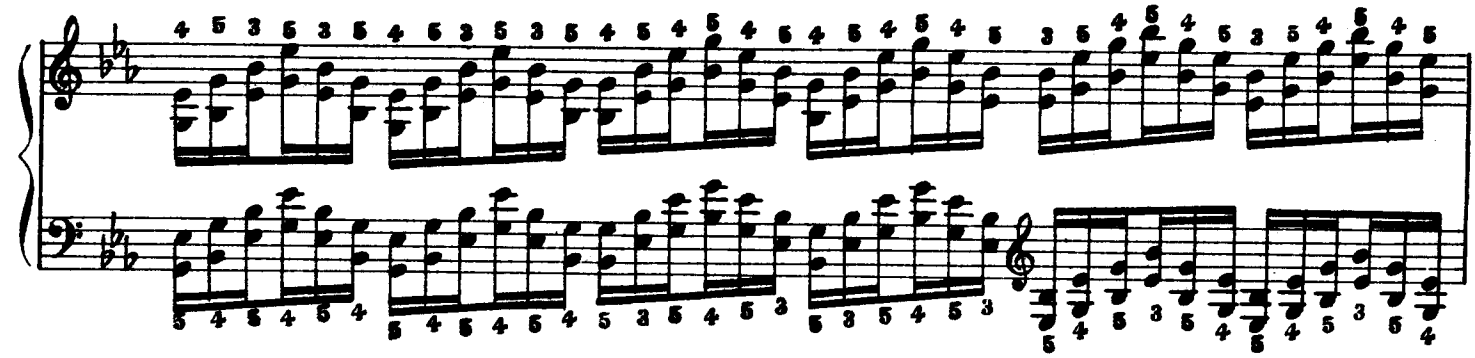


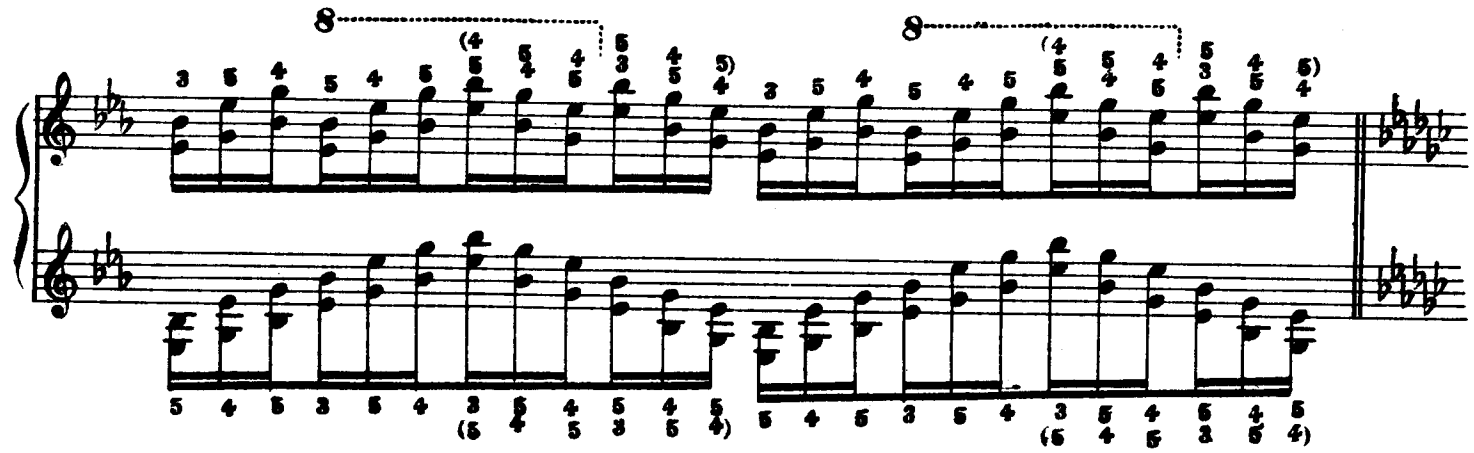


D minor

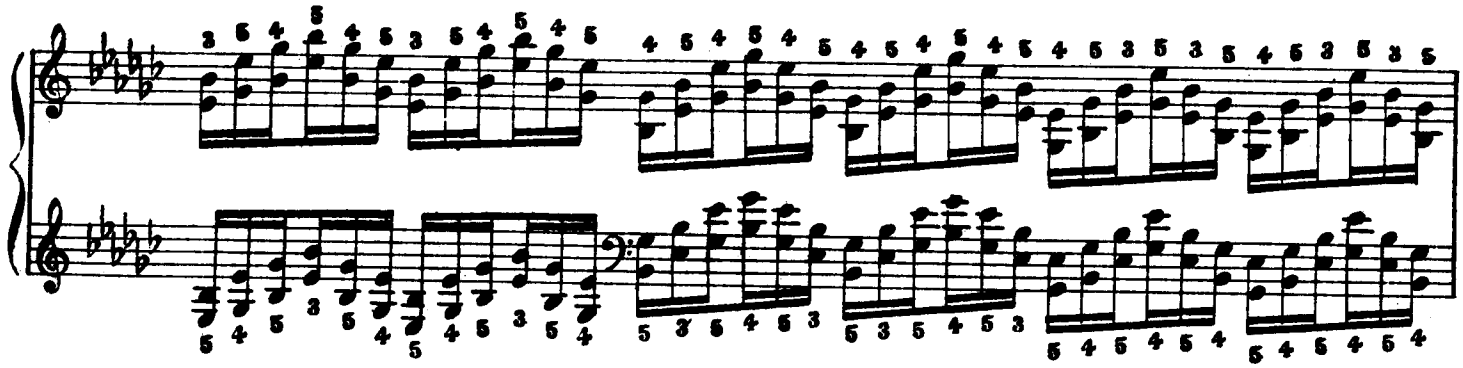


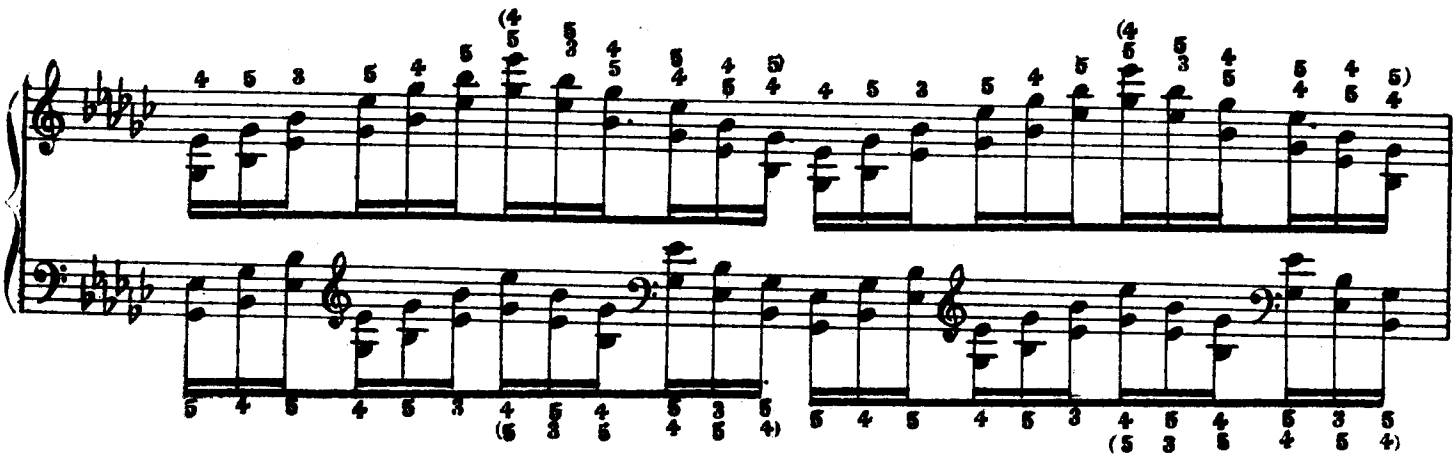
E♭ major

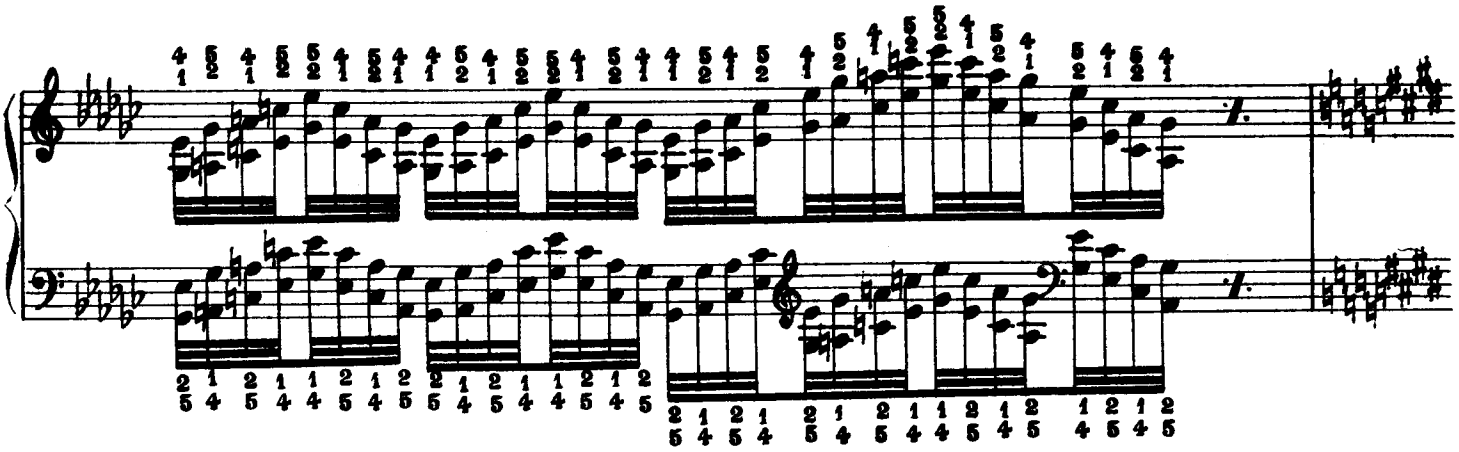


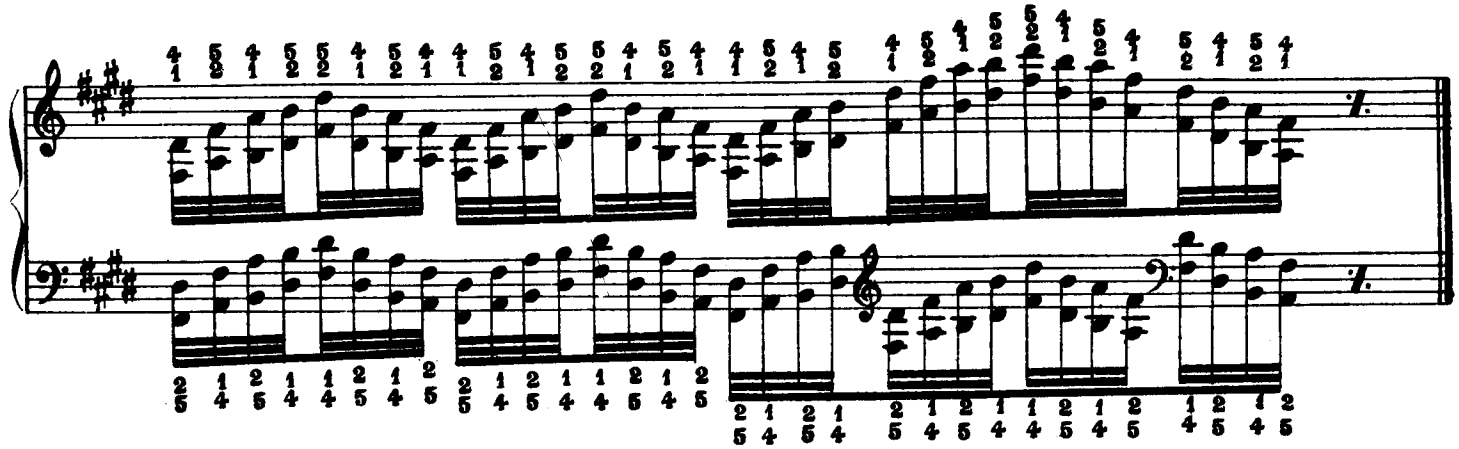


E♭ minor

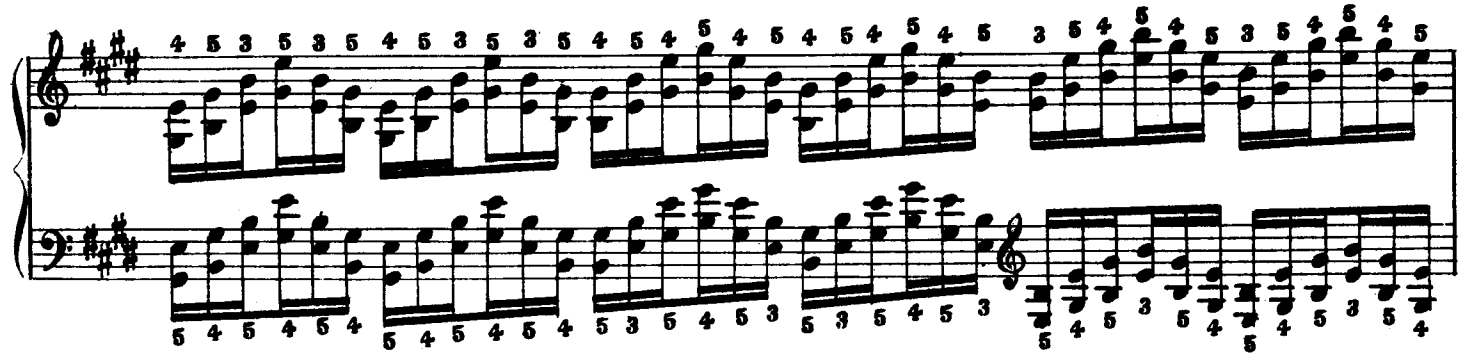


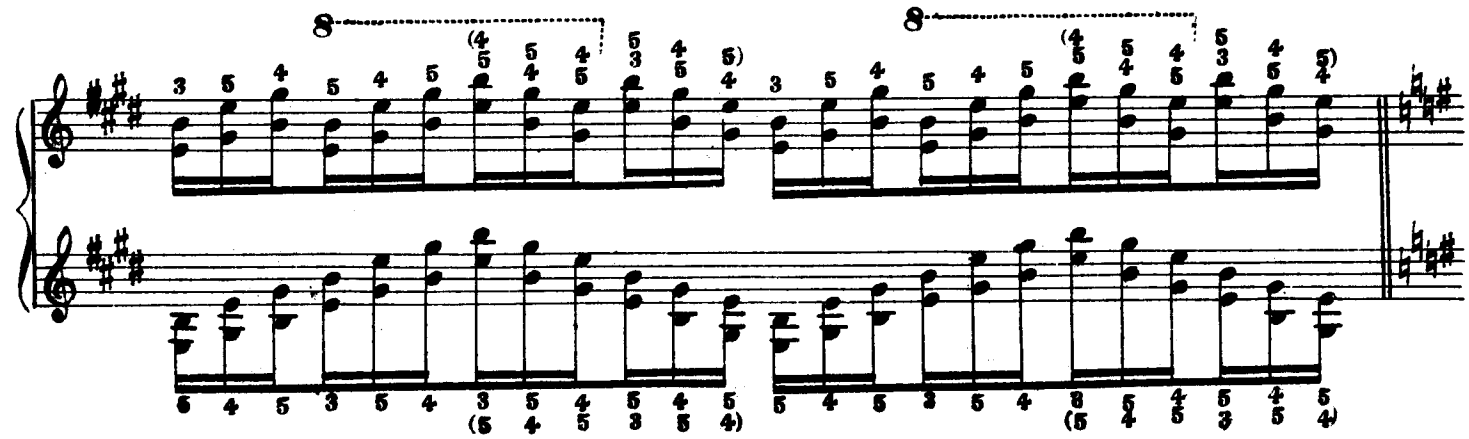






E major





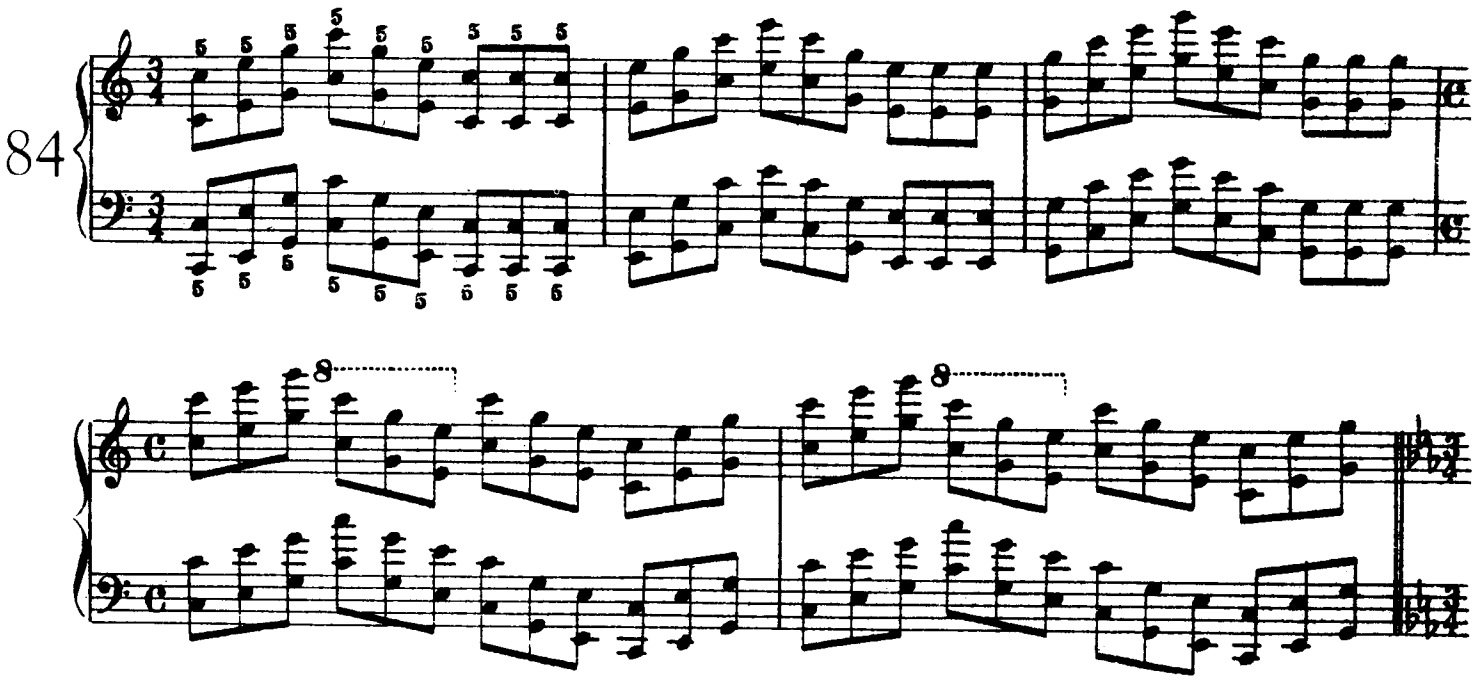
Continue in all keys in chromatic succession.

BOOK XII

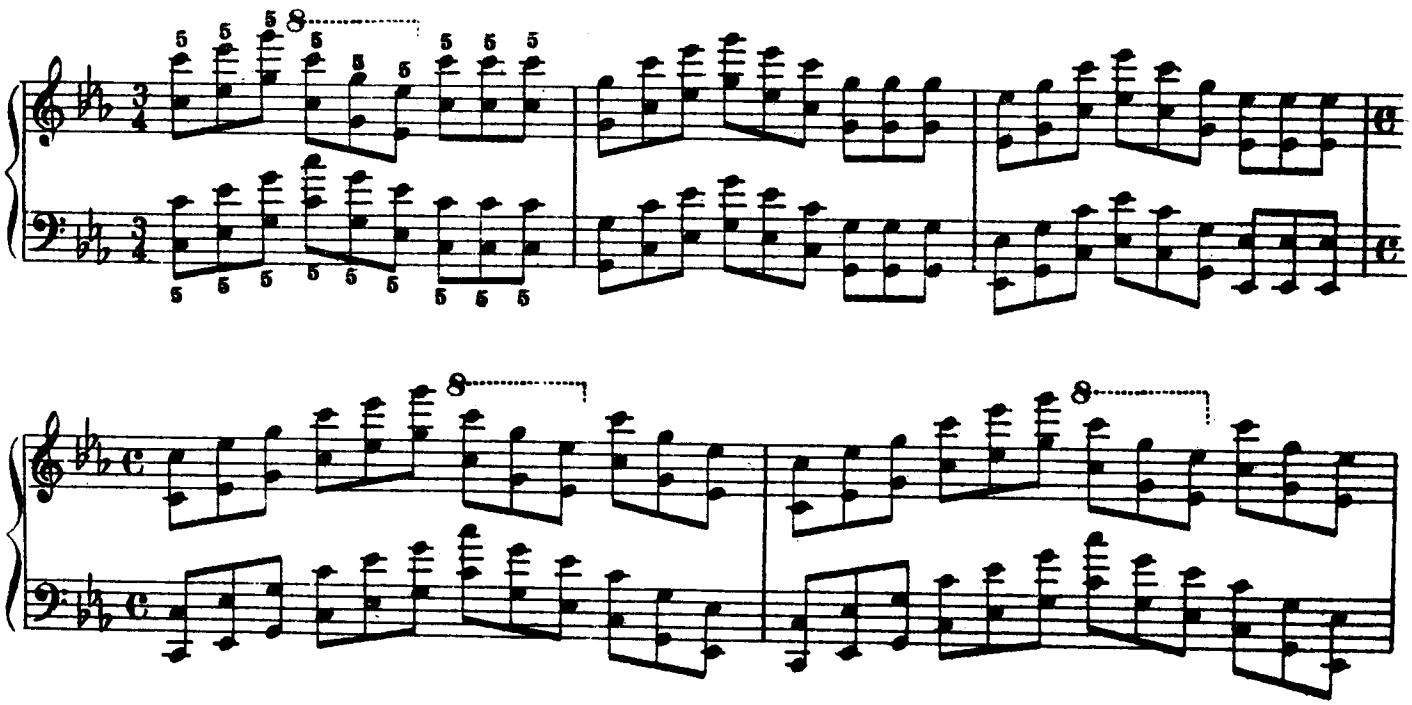
Broken chords and arpeggios in octaves with different fingerings. Exercises in solid chords with their inversions.

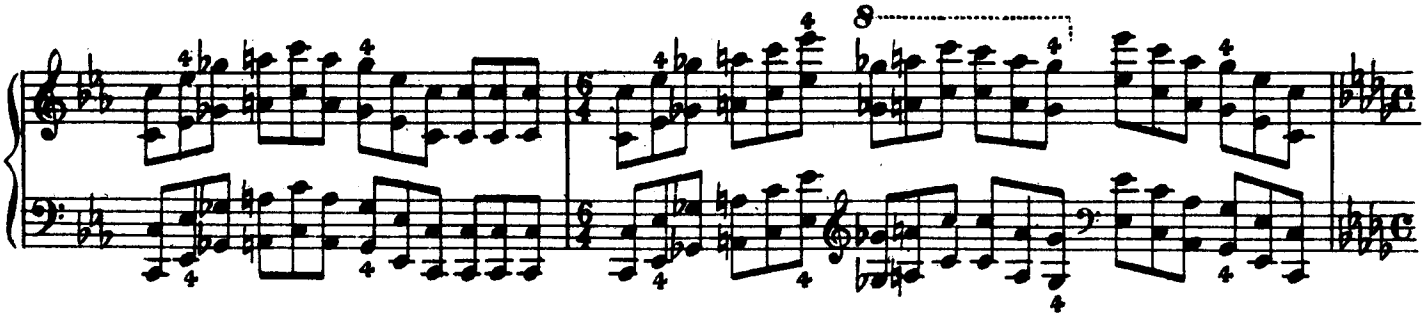
Broken chords and arpeggios in octaves. To be played first slow with wrist action and then rapidly with forearm action. Use the 4th finger on black key octaves. Practice it also using always the 5th finger.

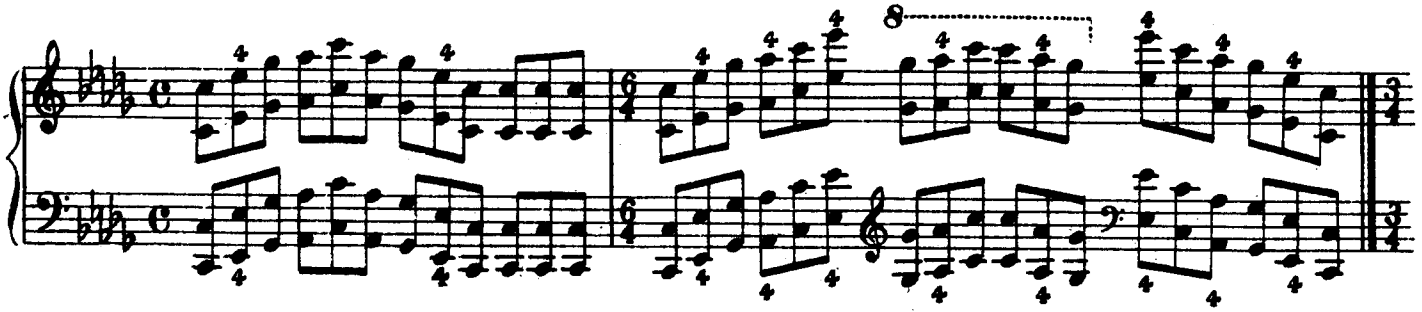
C major



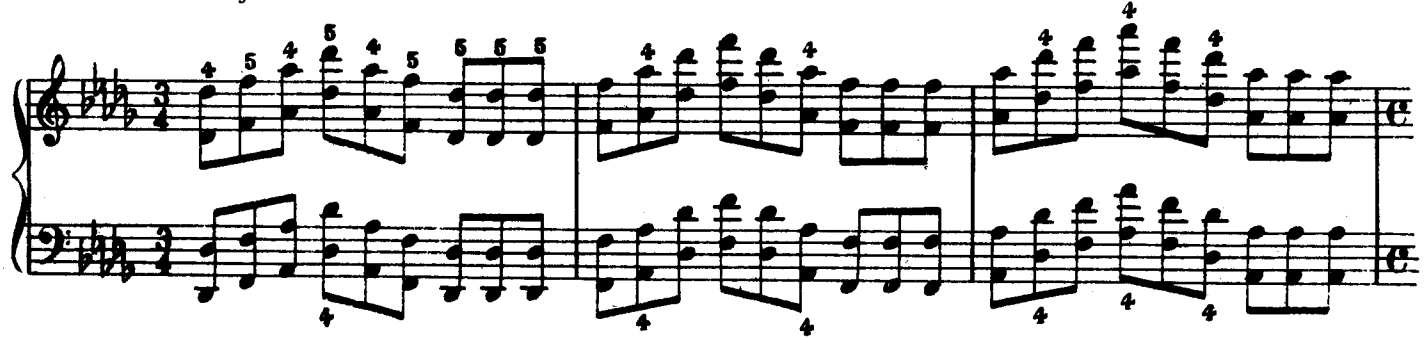
C minor

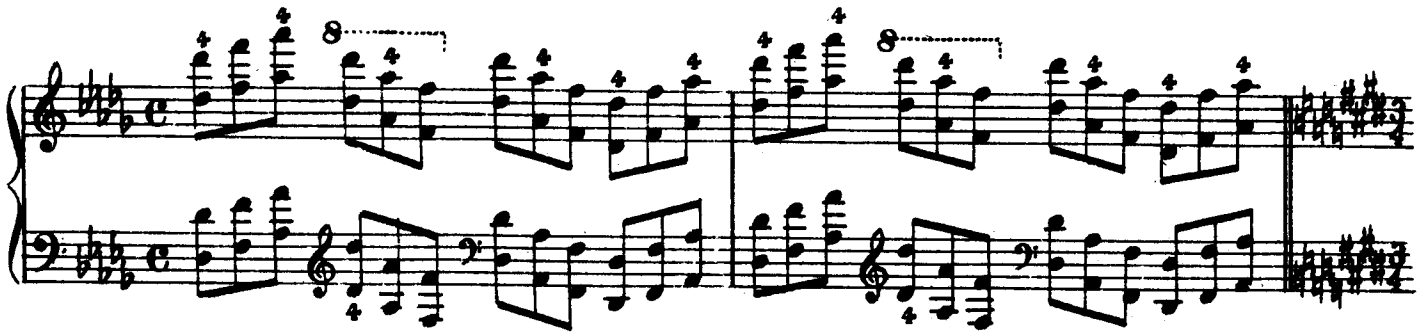




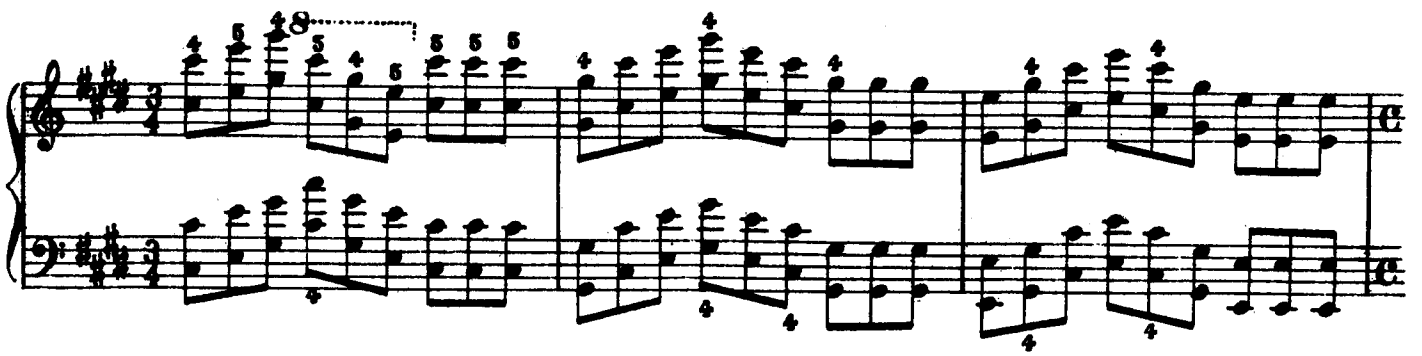


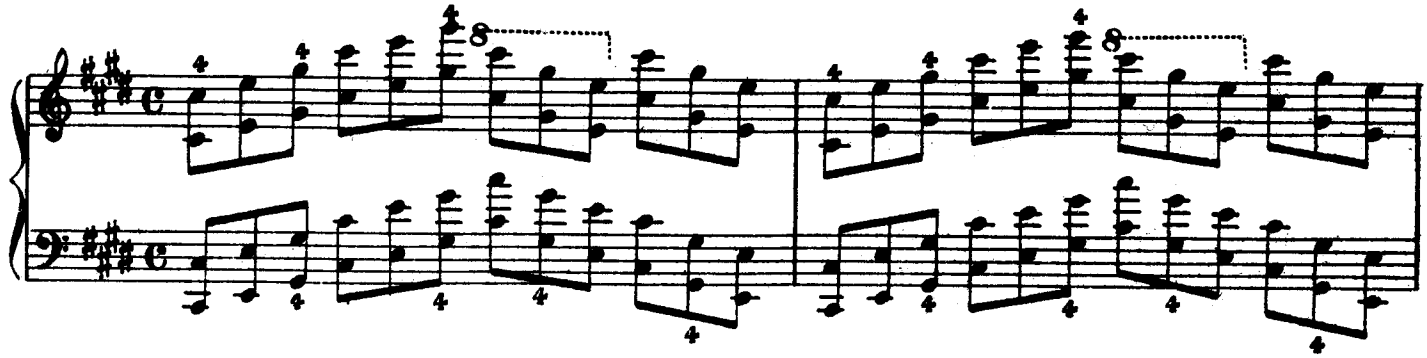
Db major

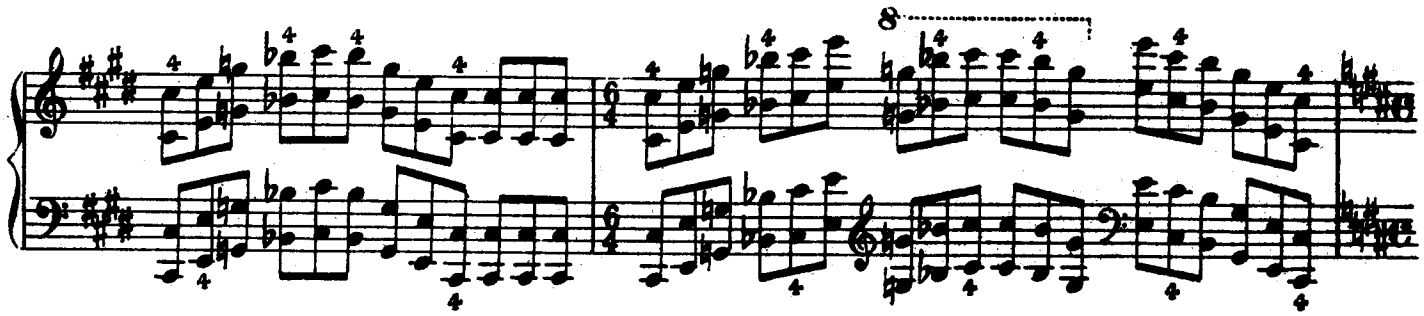


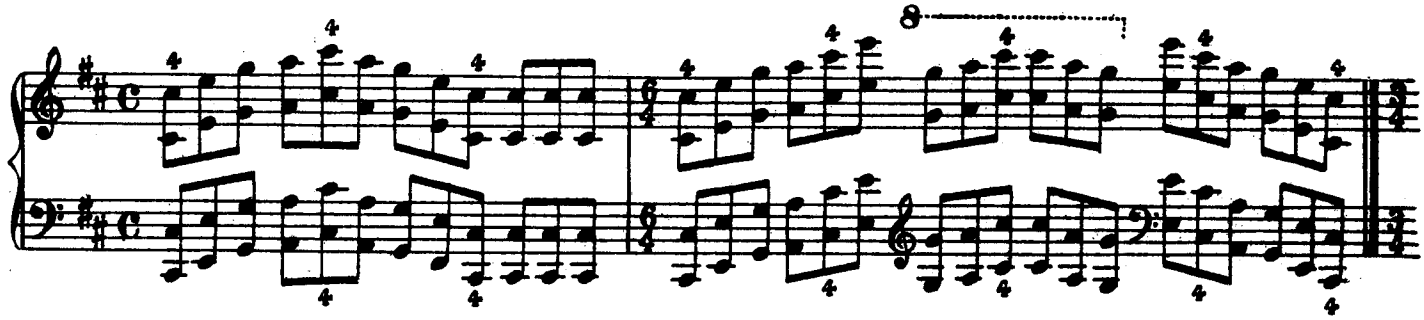


C# minor

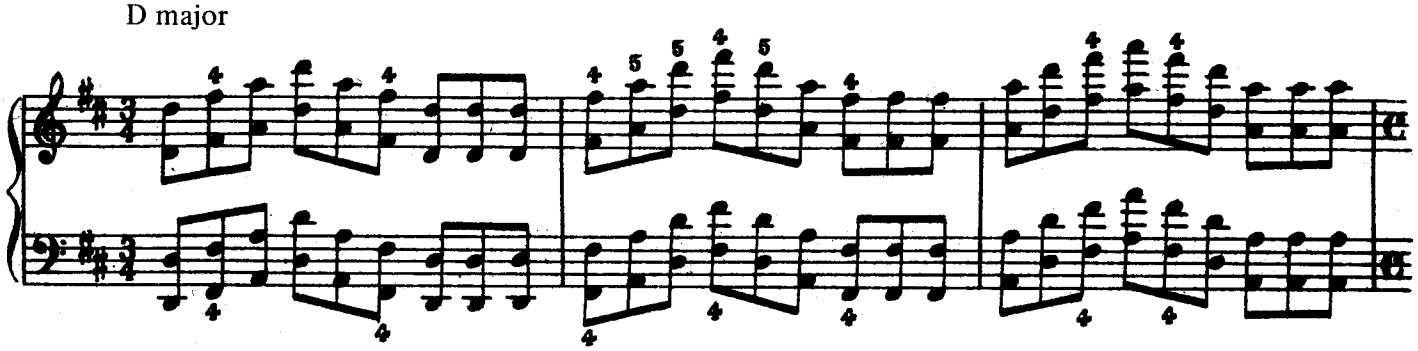


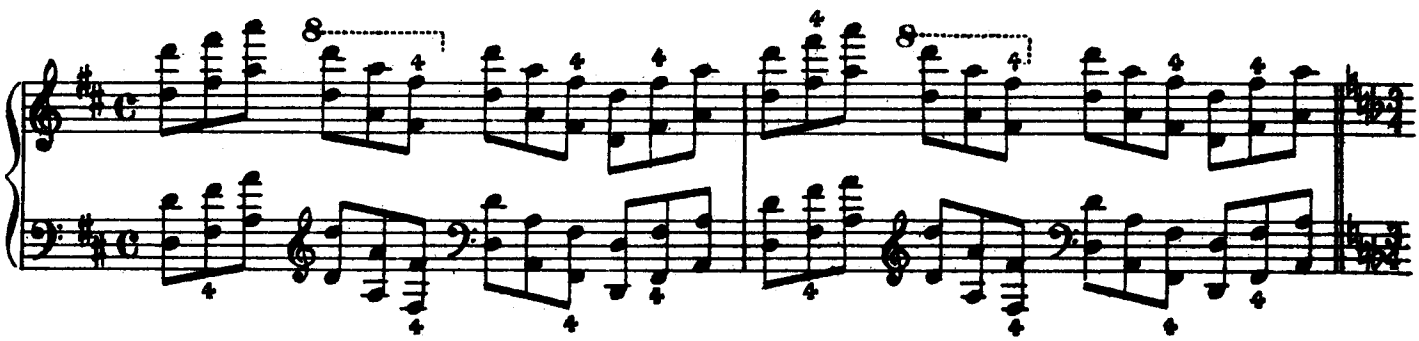




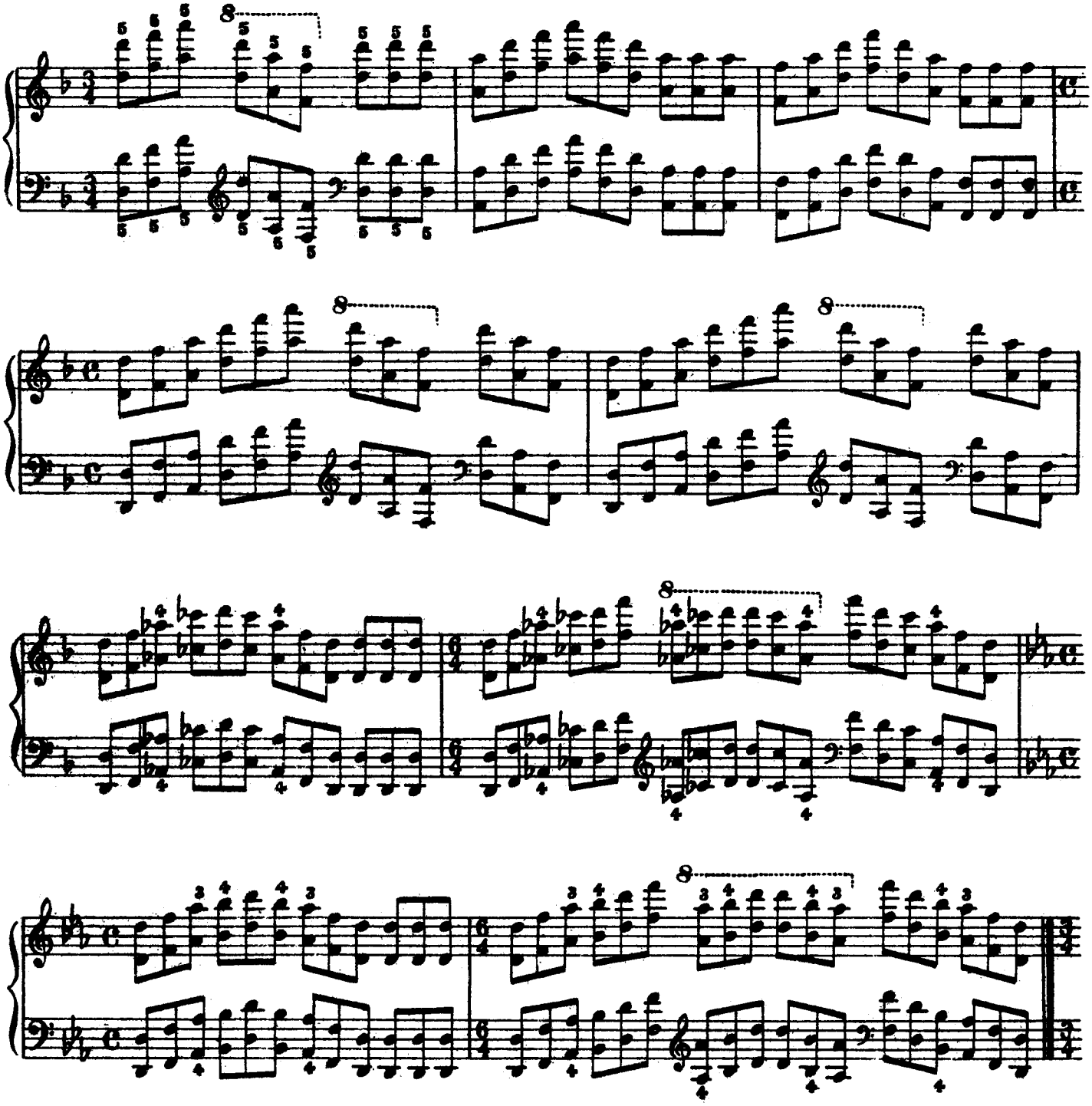


D major

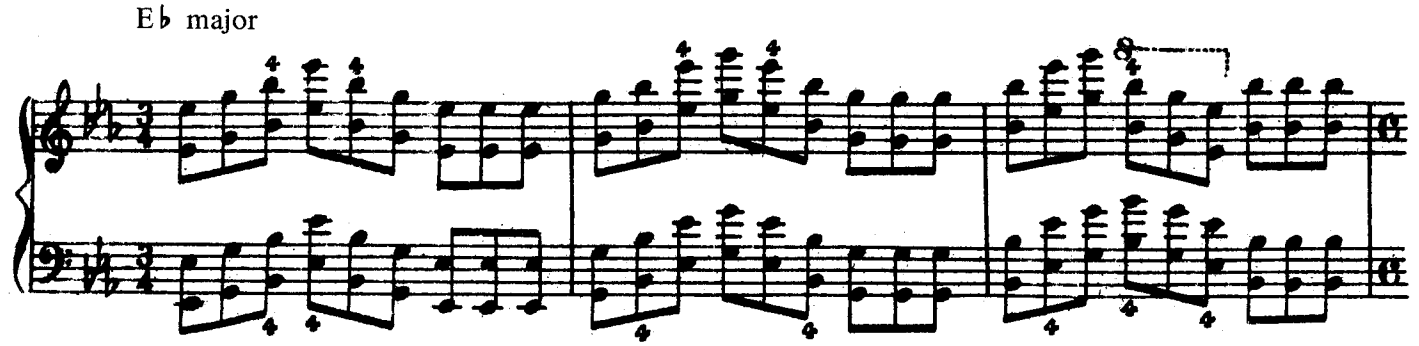


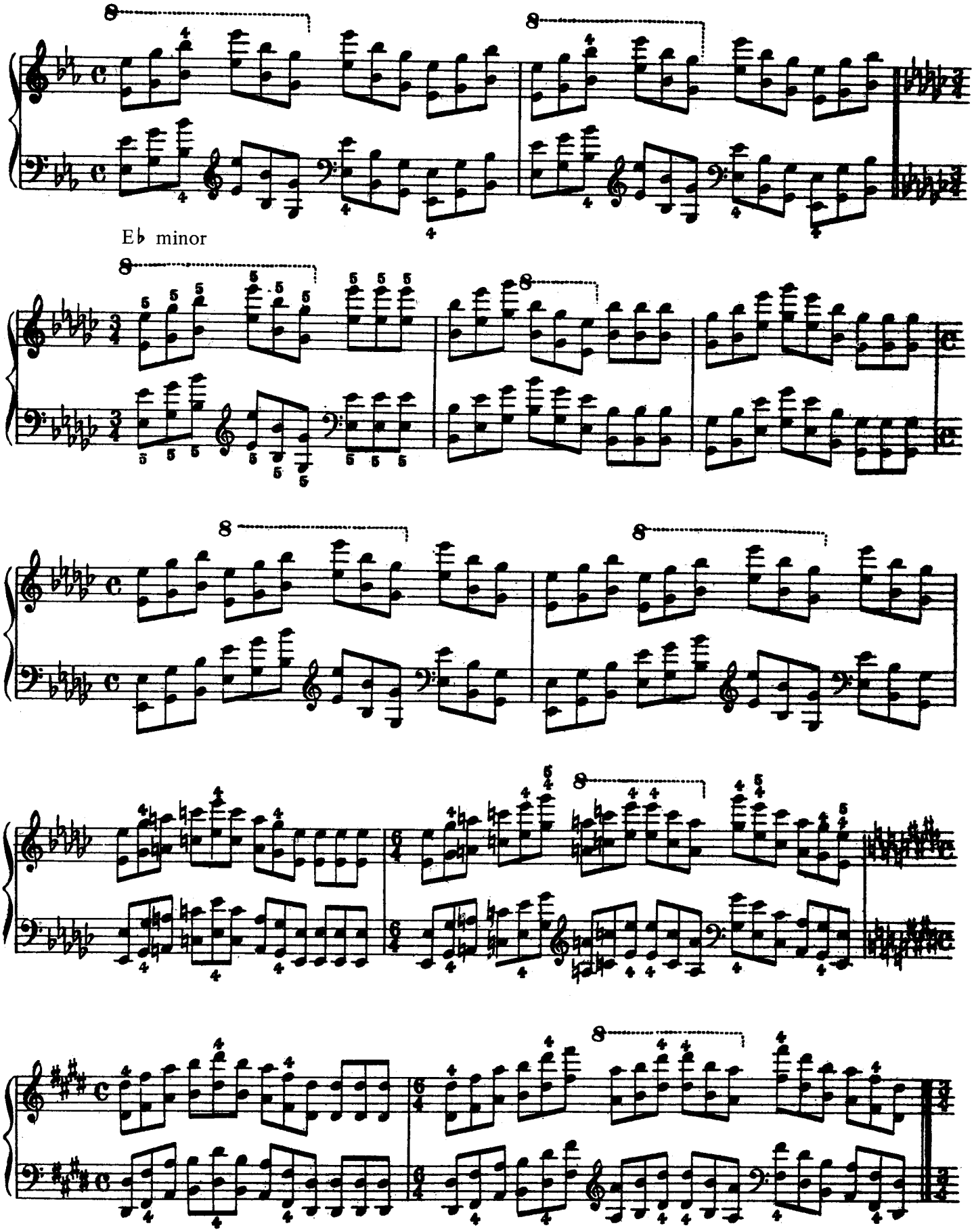


D minor



E♭ major

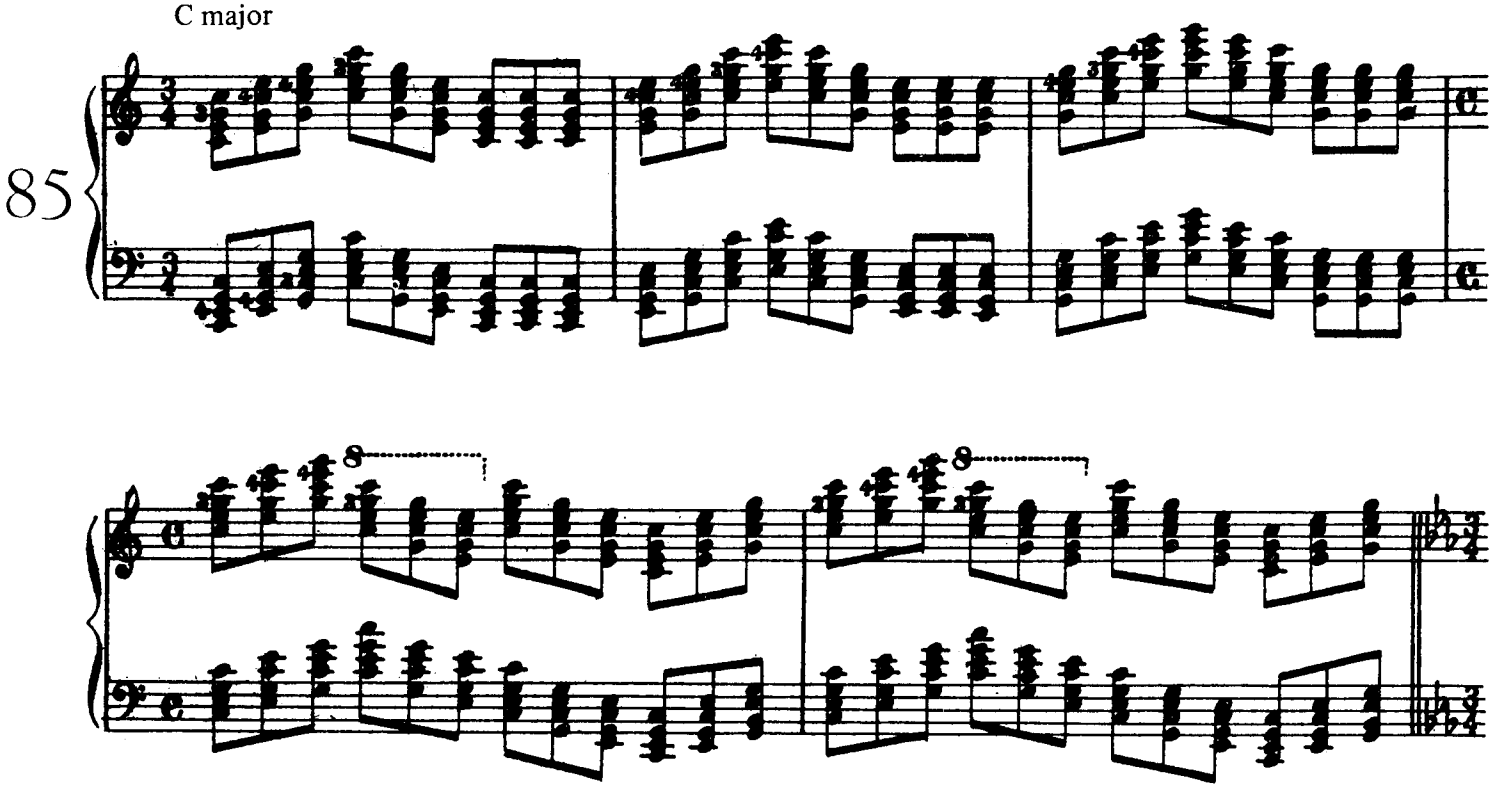




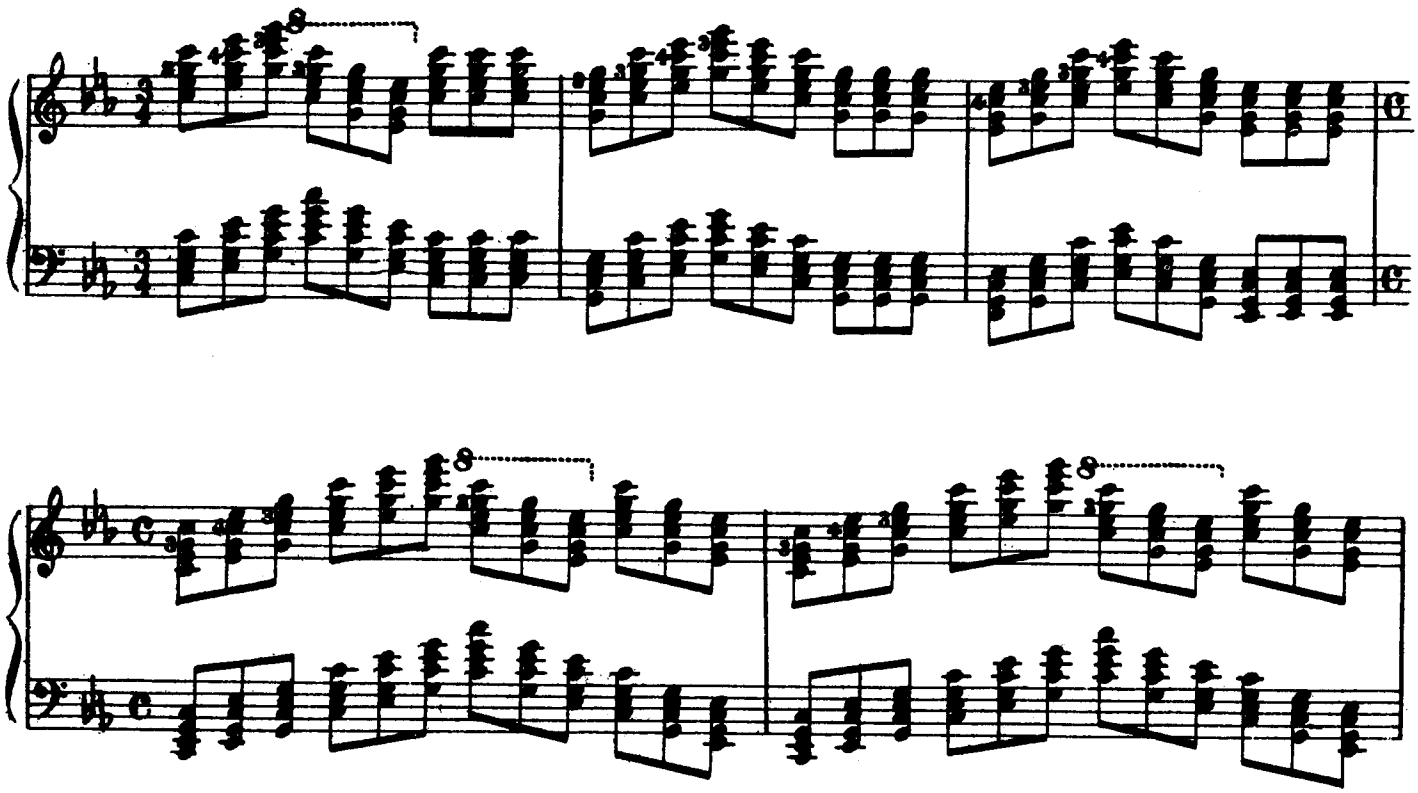
Continue in all keys in chromatic succession.

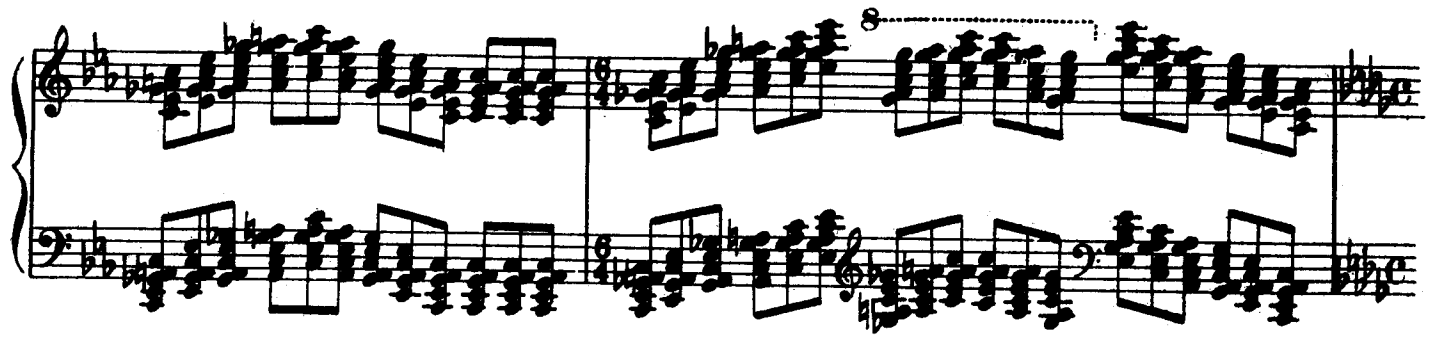
Exercises in solid chords with their inversions. To be played first with full tone using forearm action, and also, keeping the fingers close to the keyboard using the full arm and shoulders.

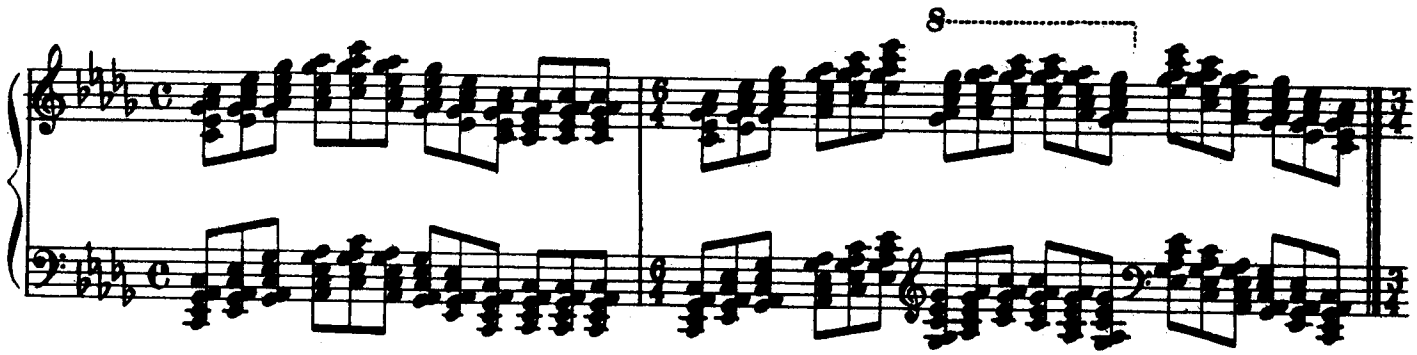
C major



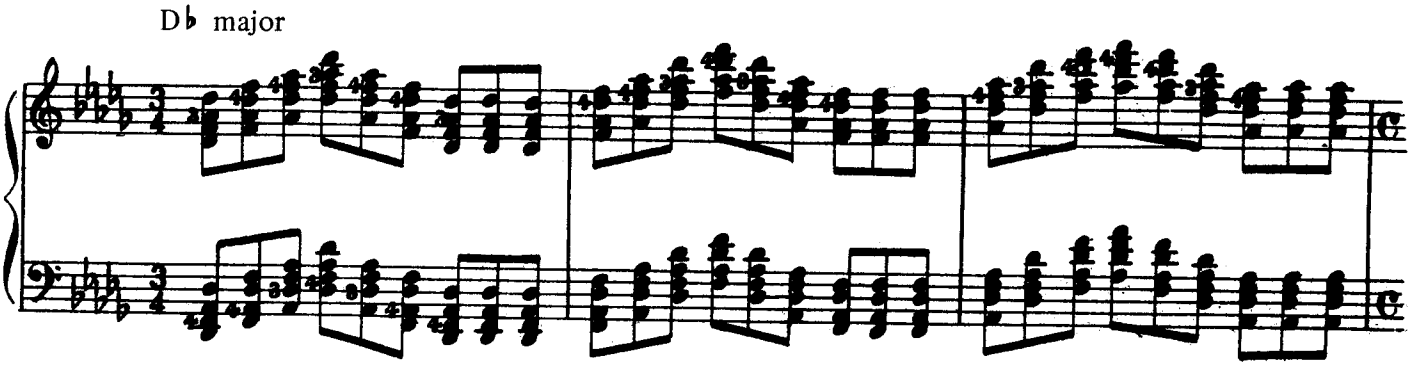
C minor

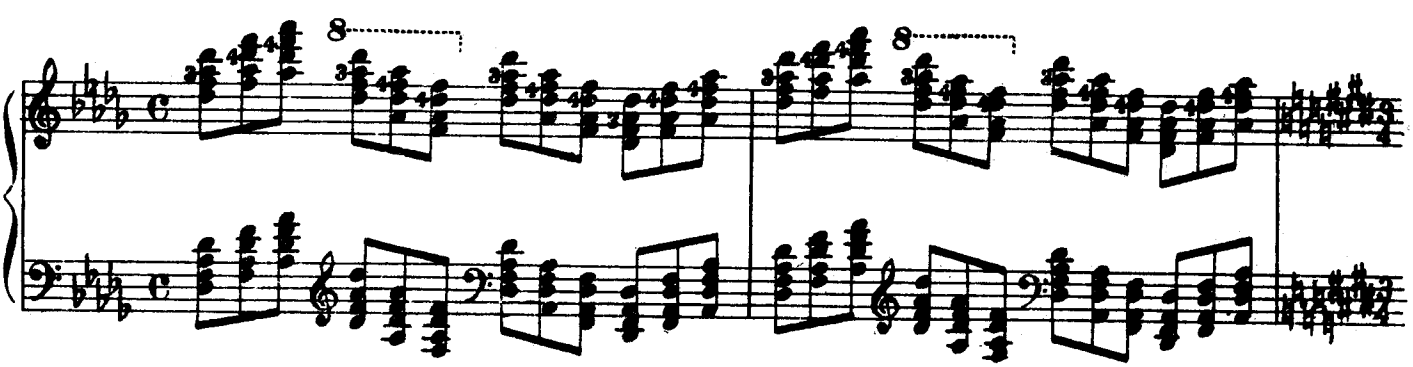




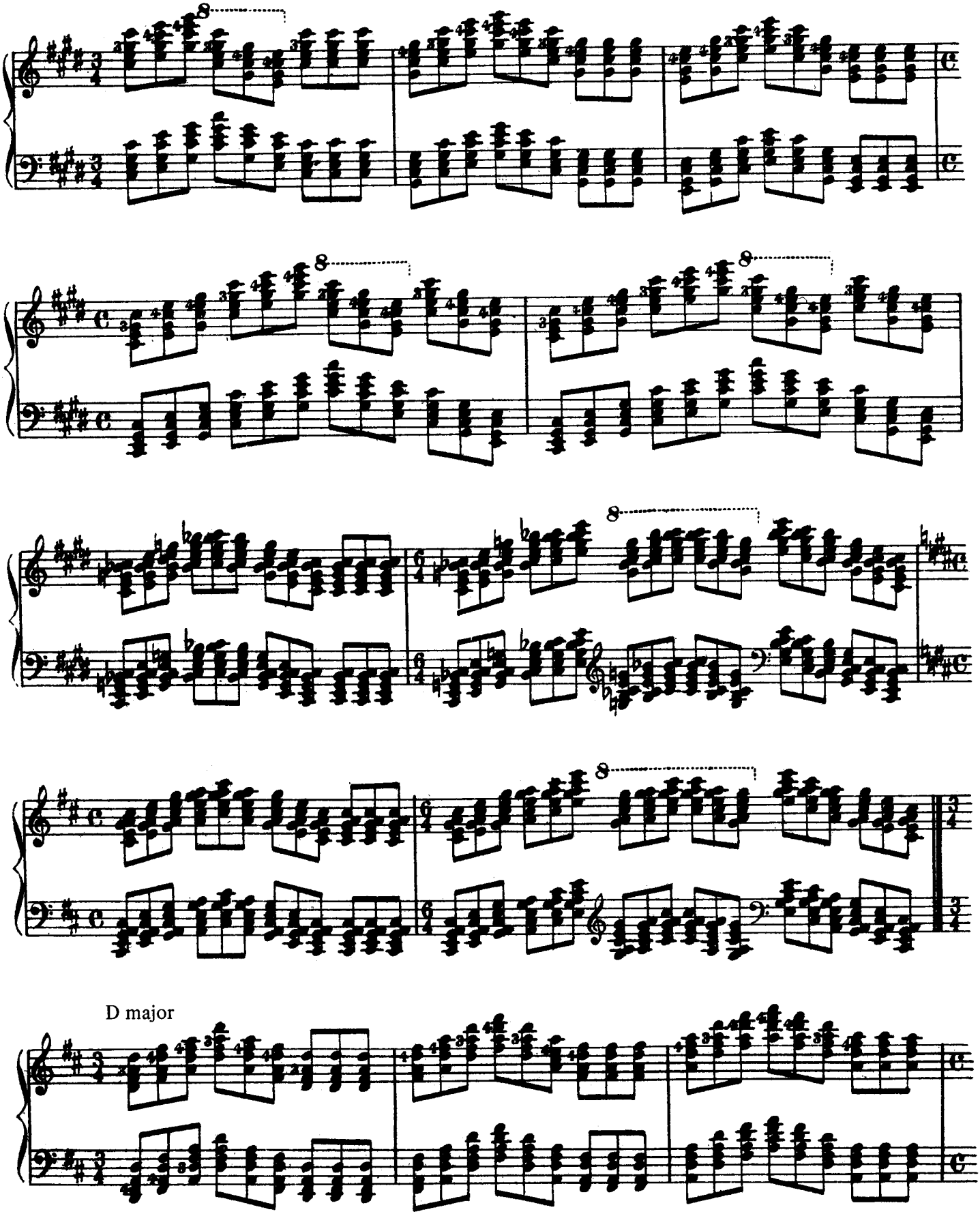


Db major

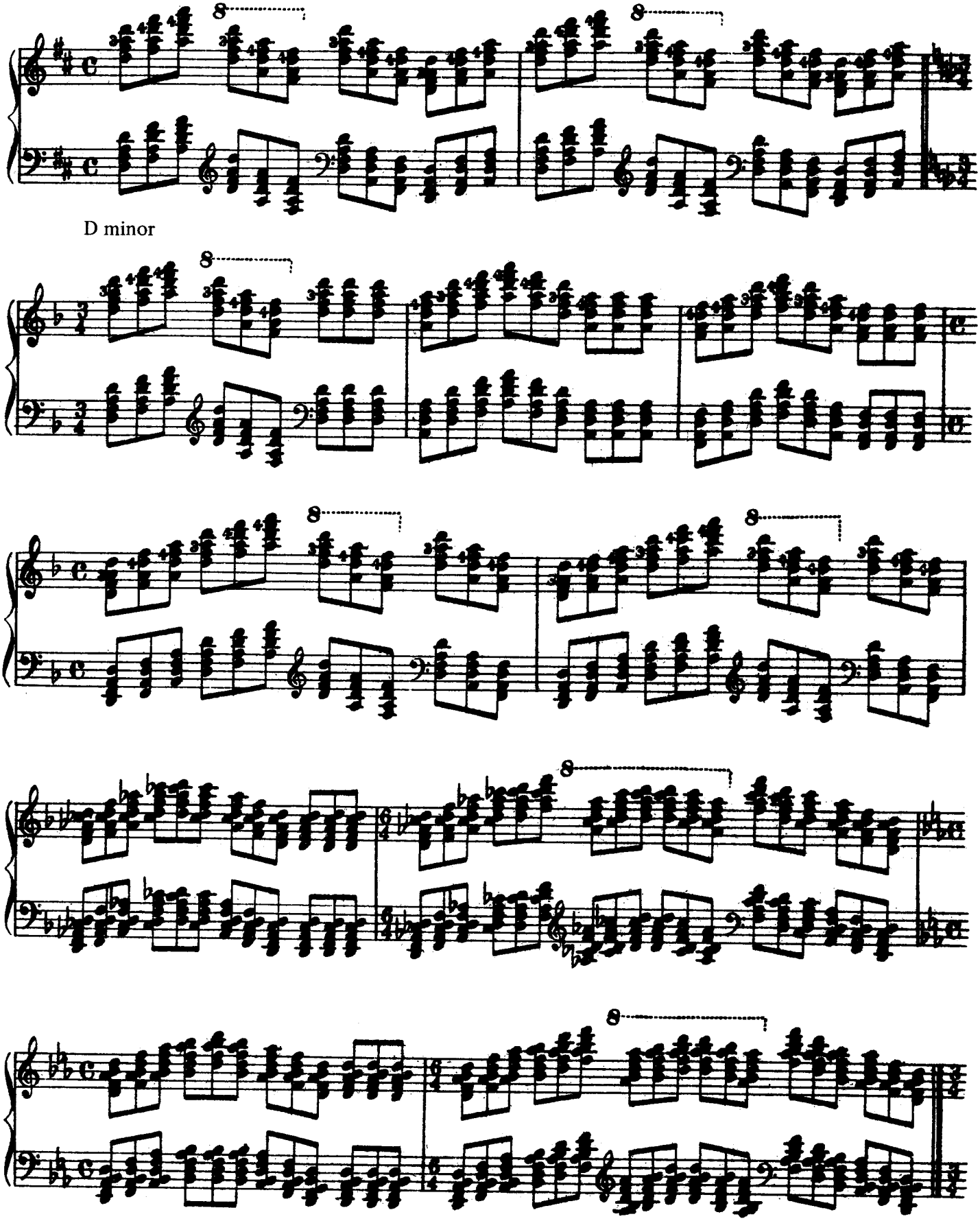




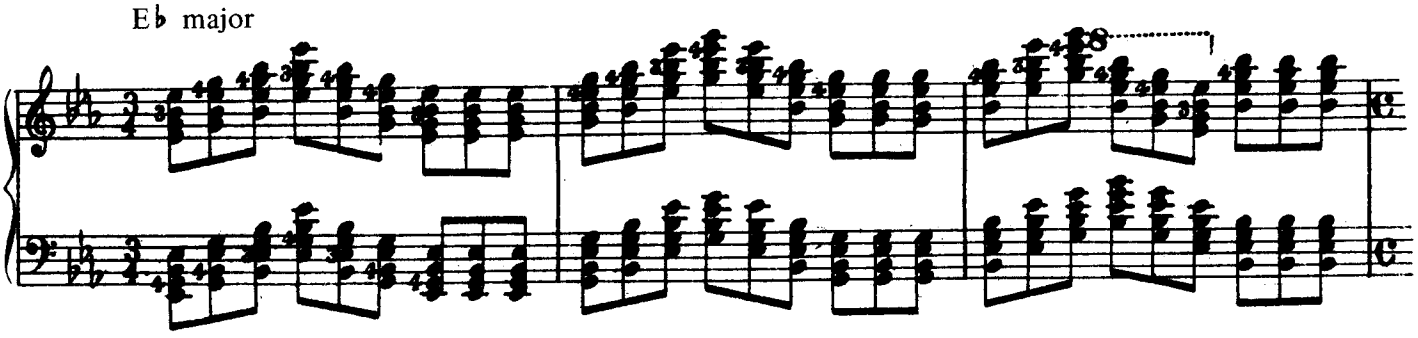
C# minor

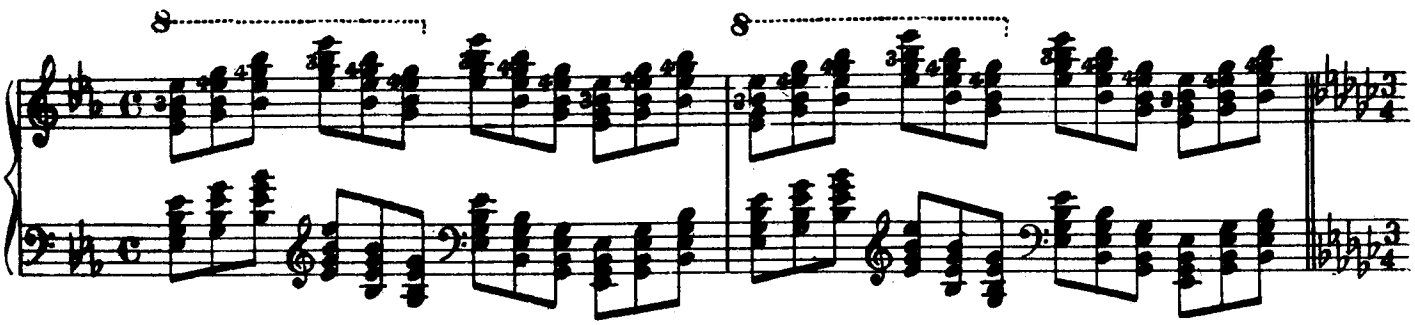


D major

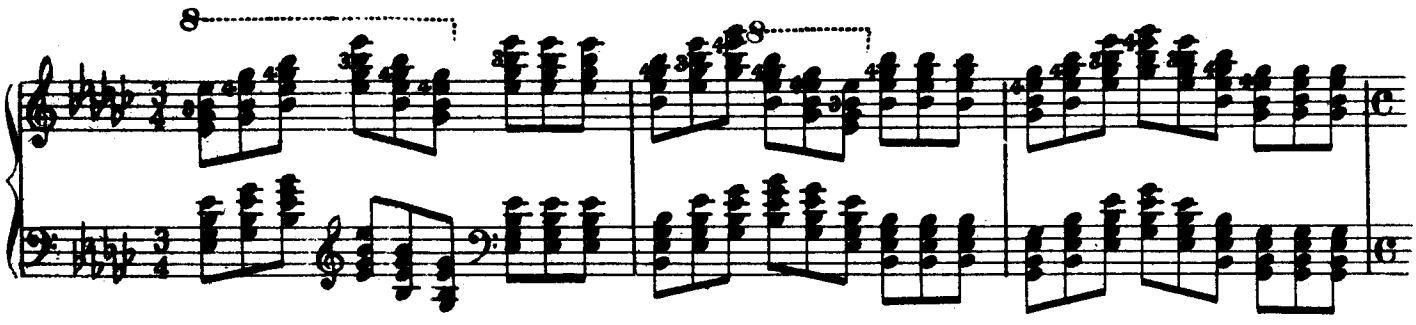

8
8
D minor
8
8
8
8

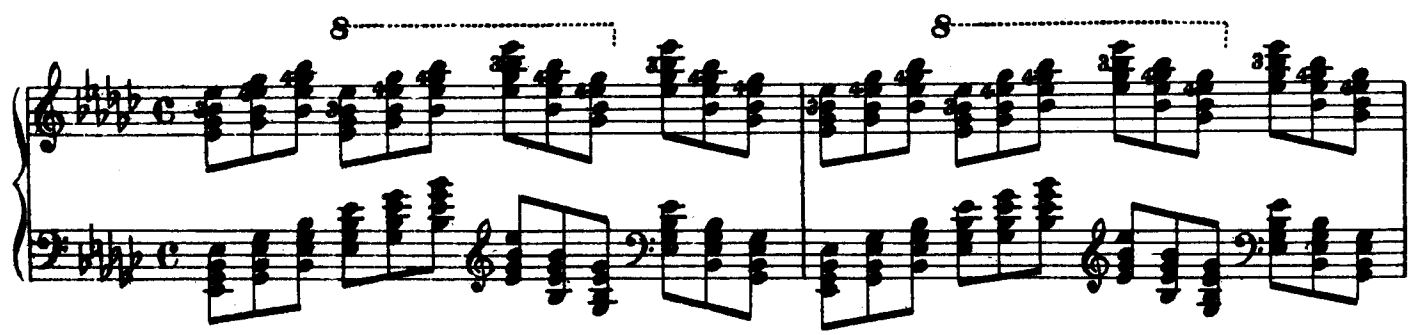
E♭ major

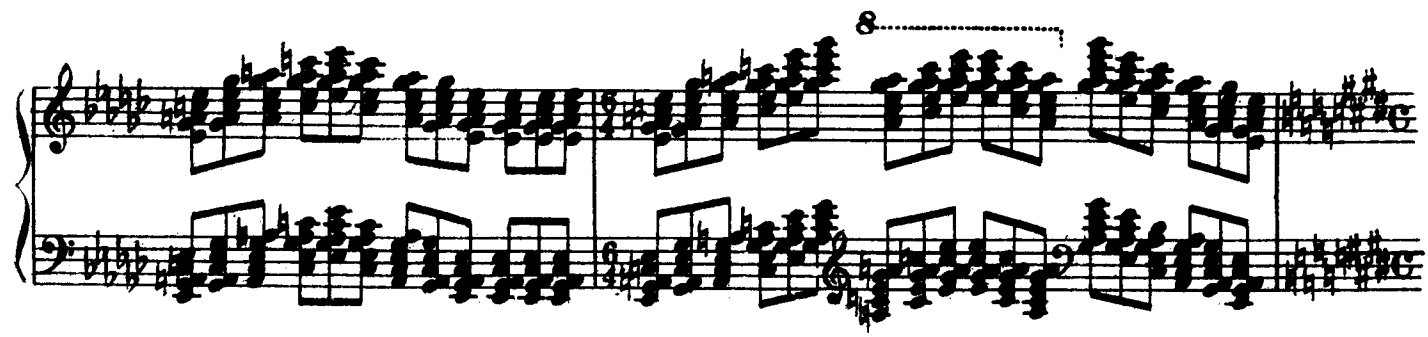


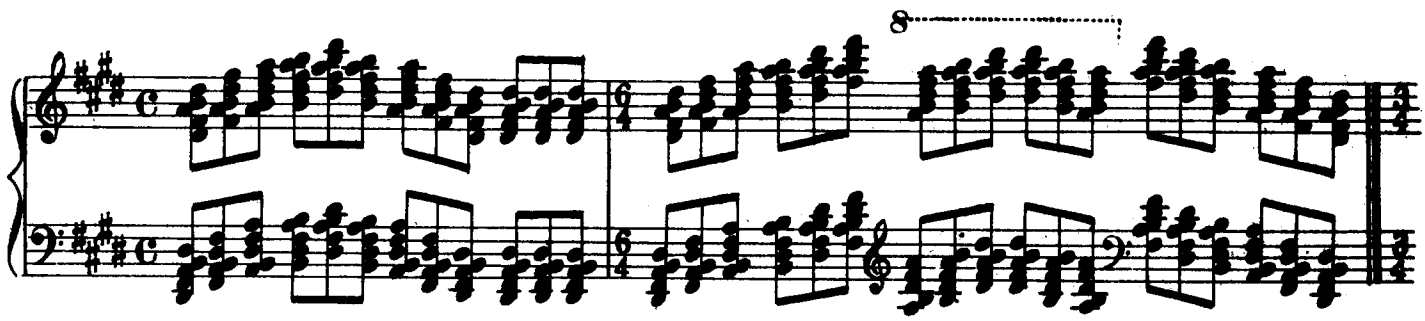


E♭ minor

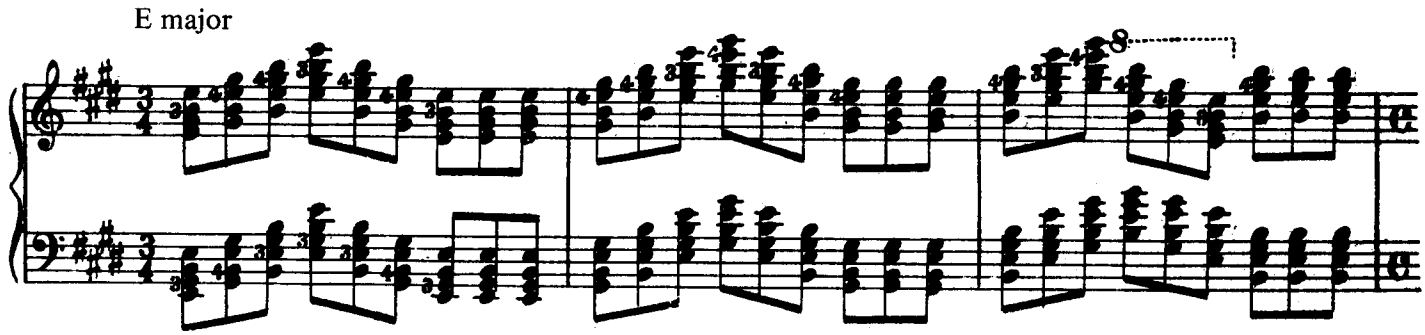


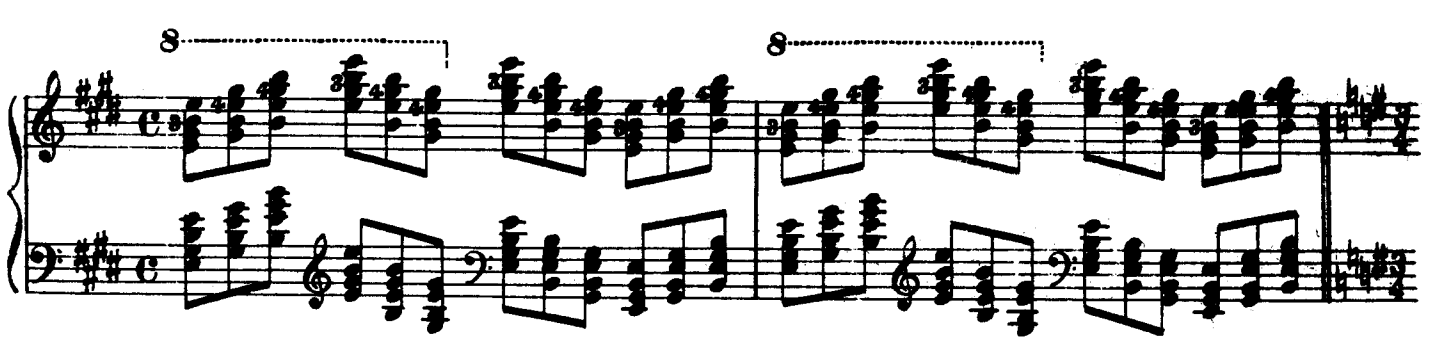






E major

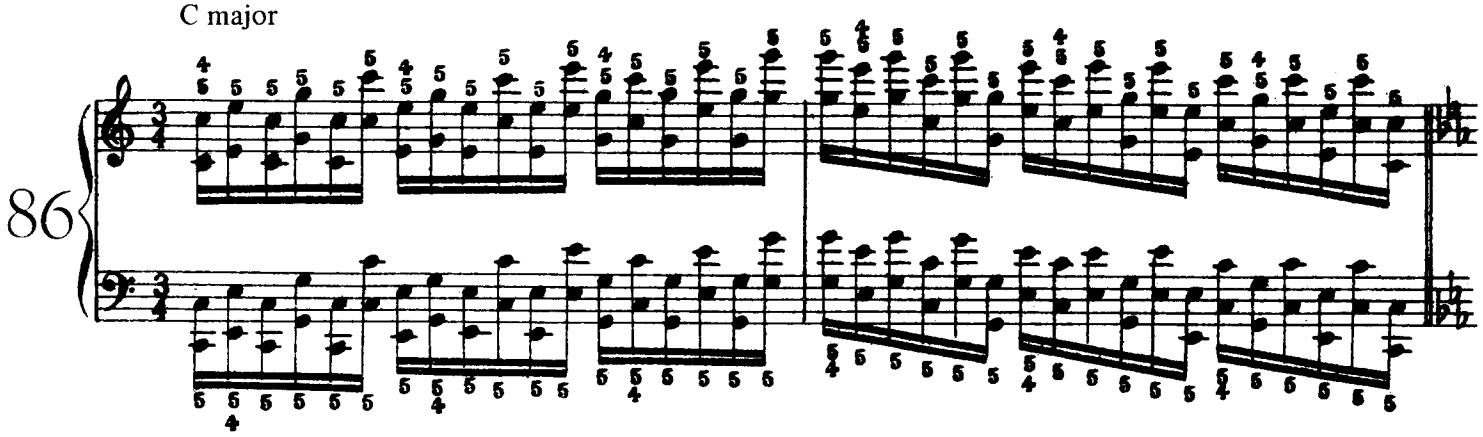




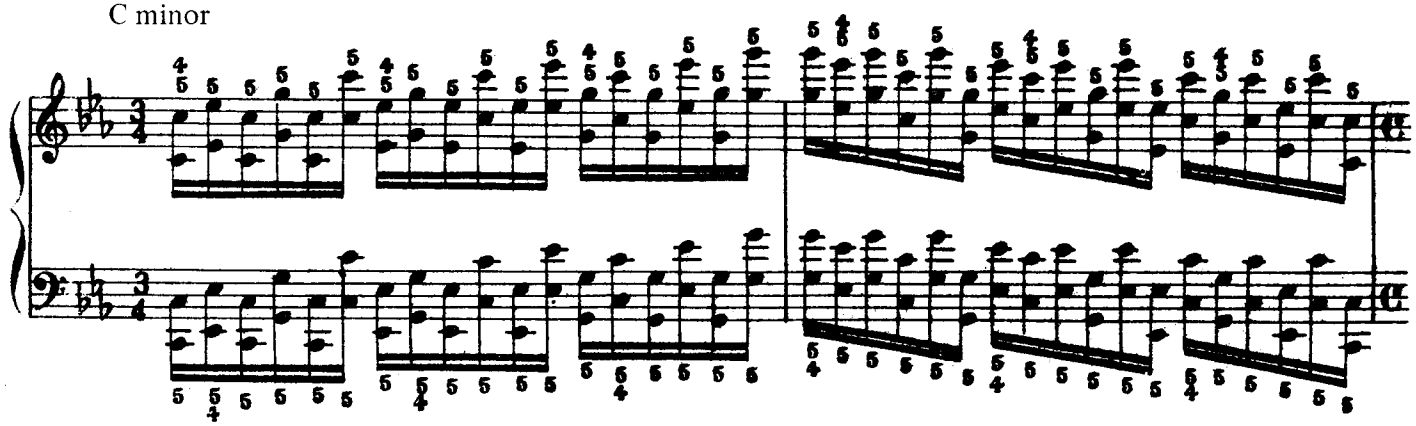
Continue in all keys in chromatic succession.

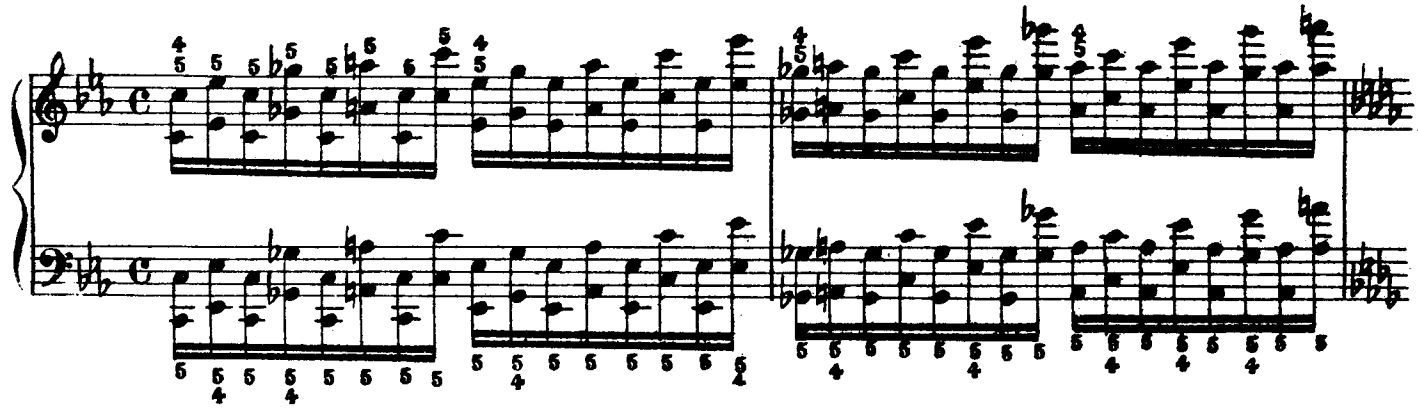
Different figurations of chords and inversions in octaves. Use forearm lateral action. At first this action should be made very rapidly, pausing over the key before striking it. When aim is secured, play as rapidly as possible. Practice it also using always the 5th finger.

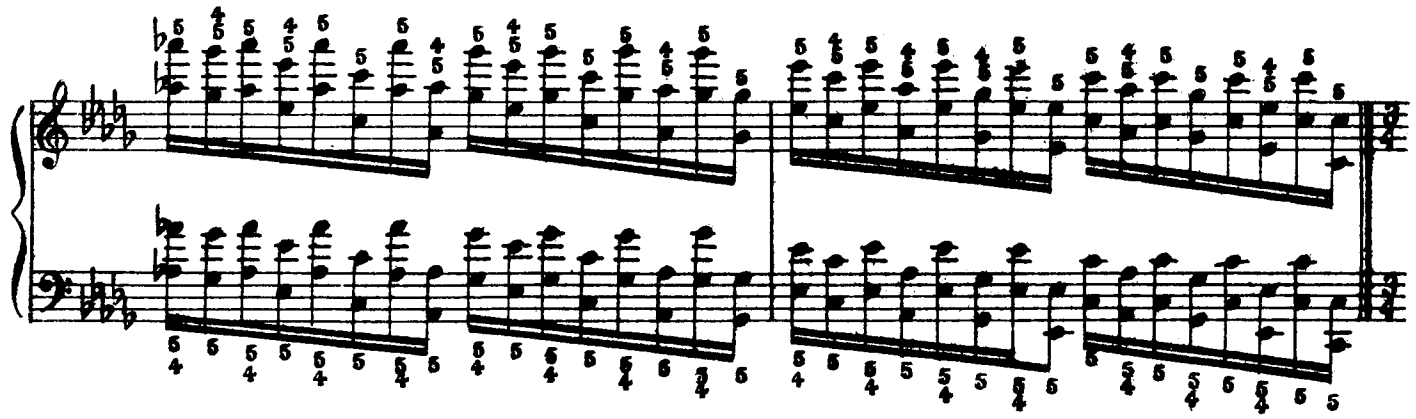
C major

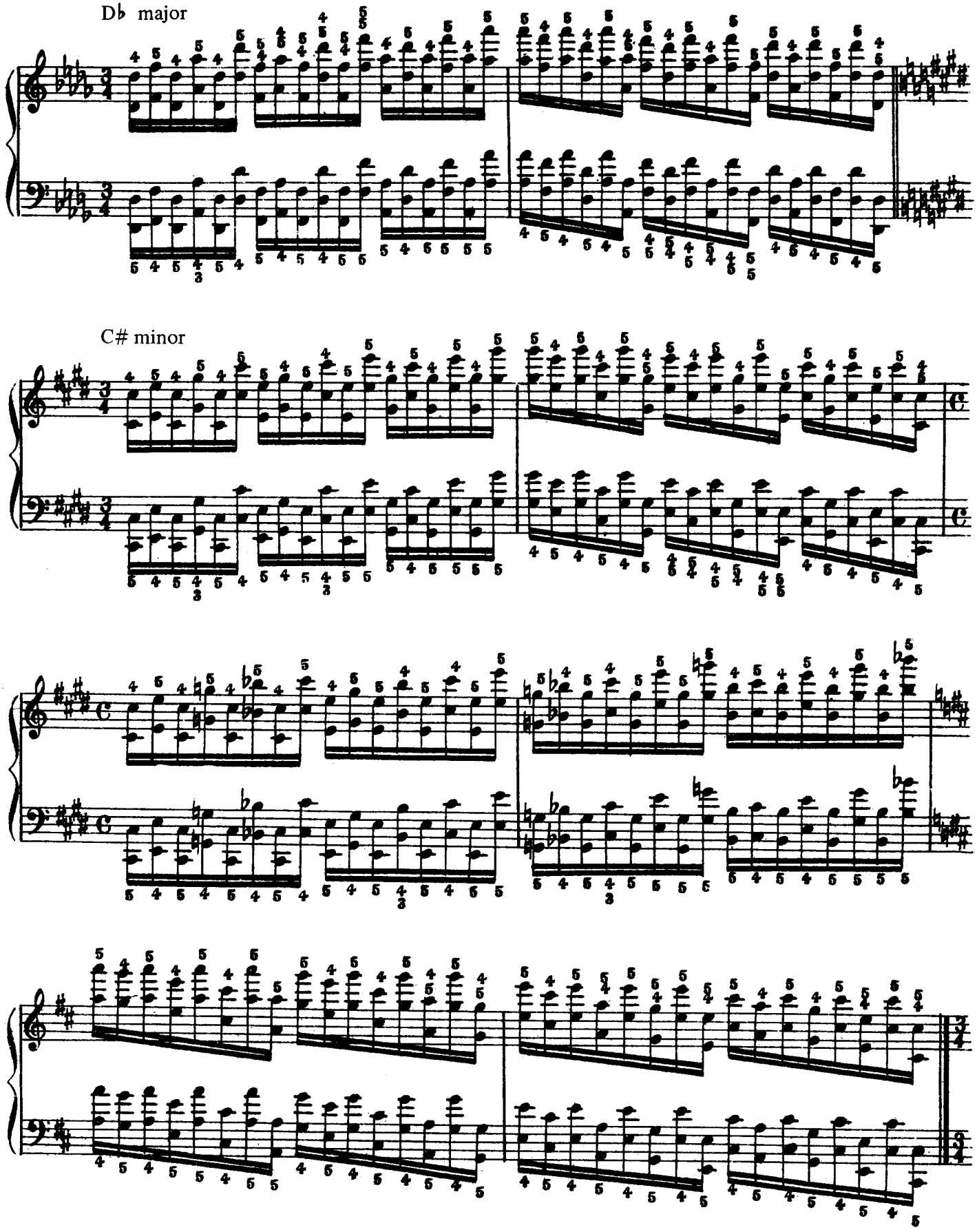


C minor

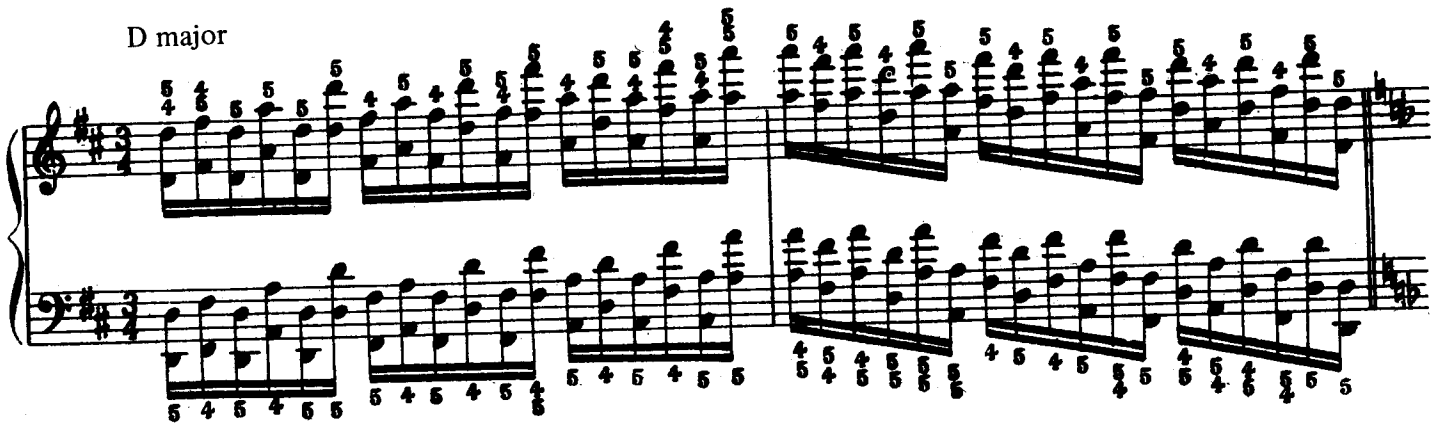




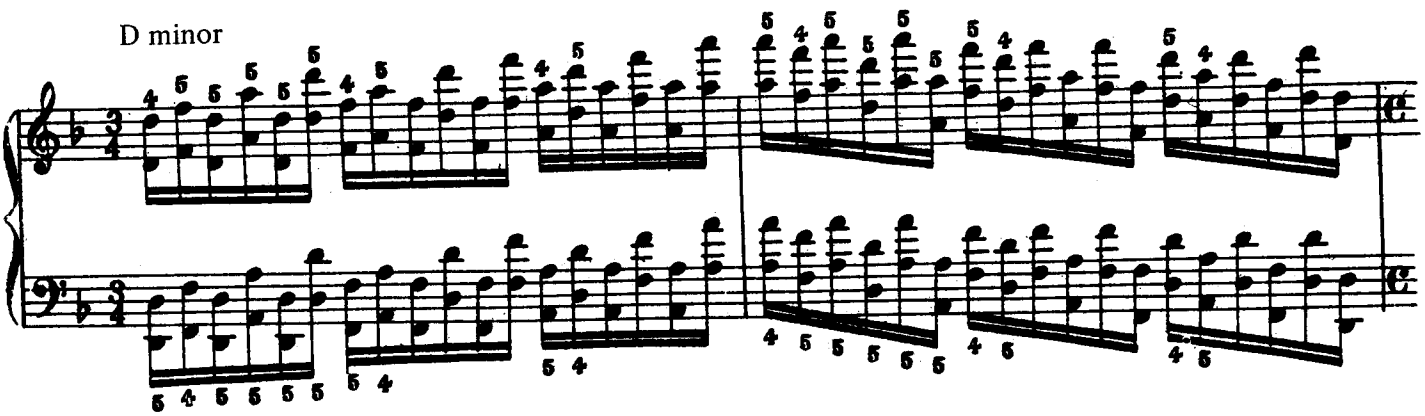


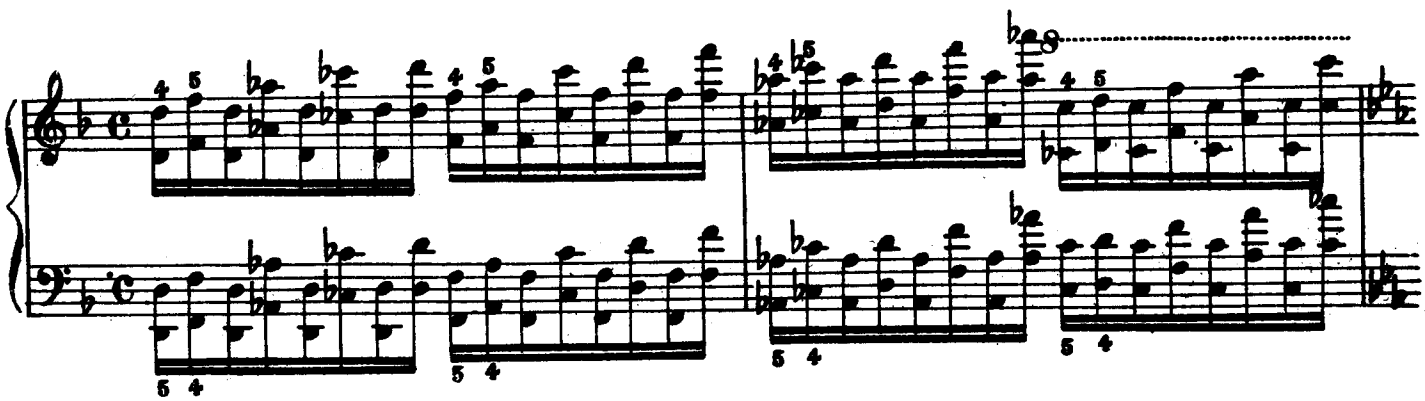

D♭ major
C# minor

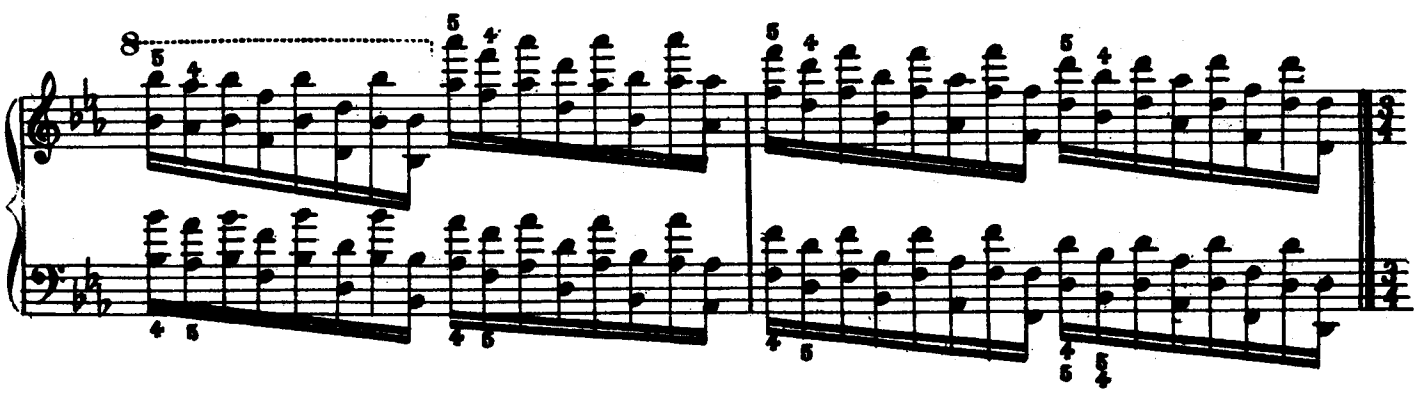
D major



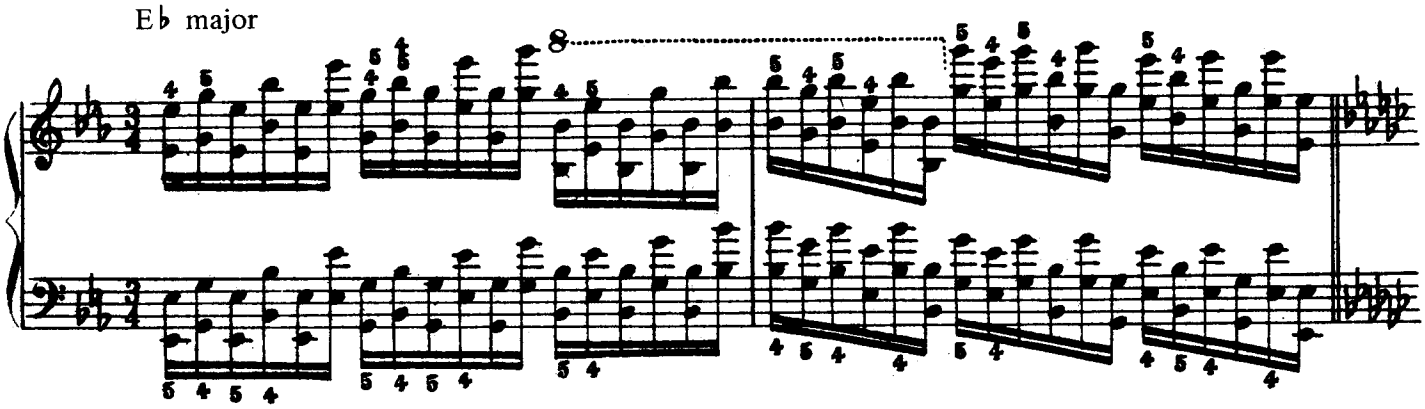
D minor



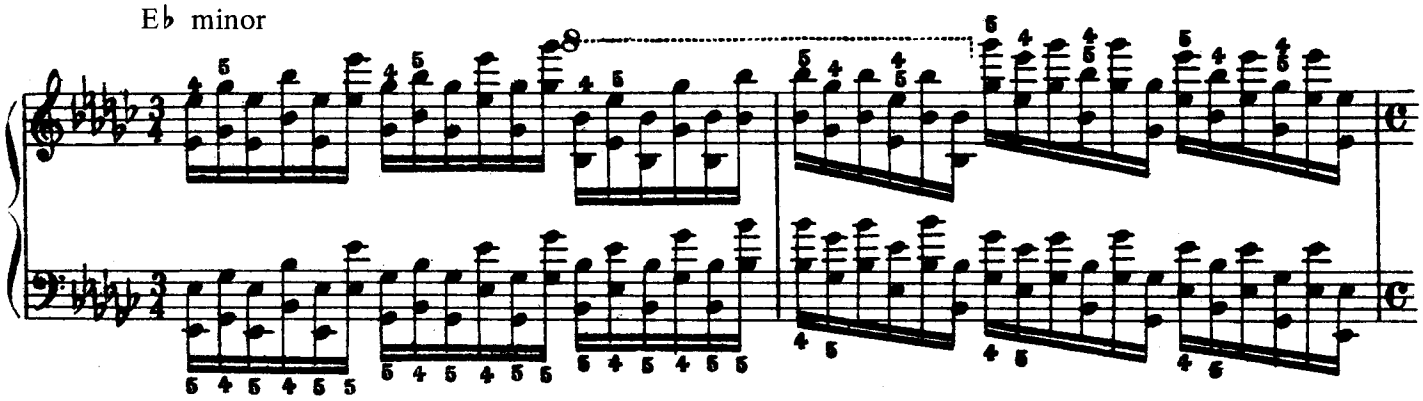


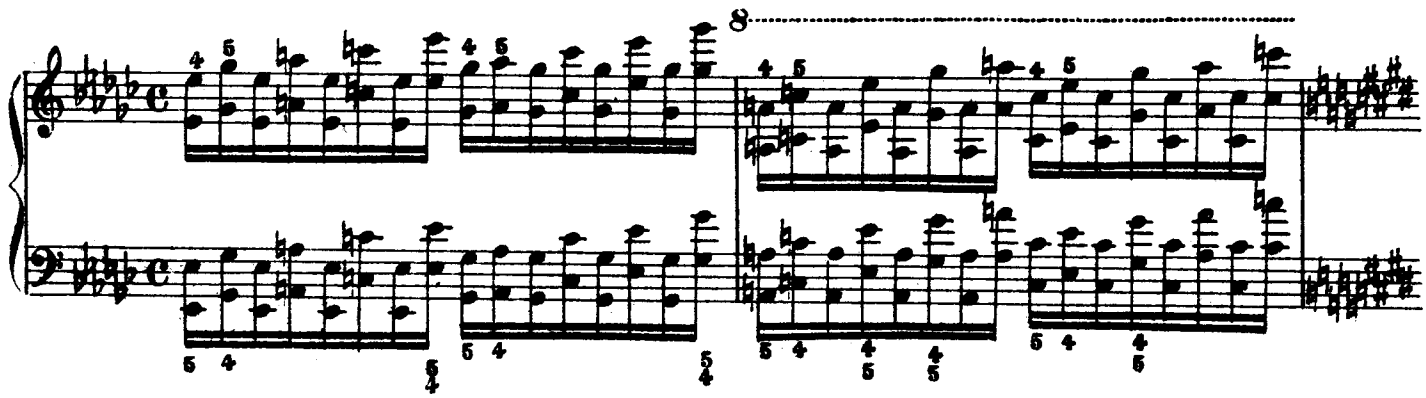


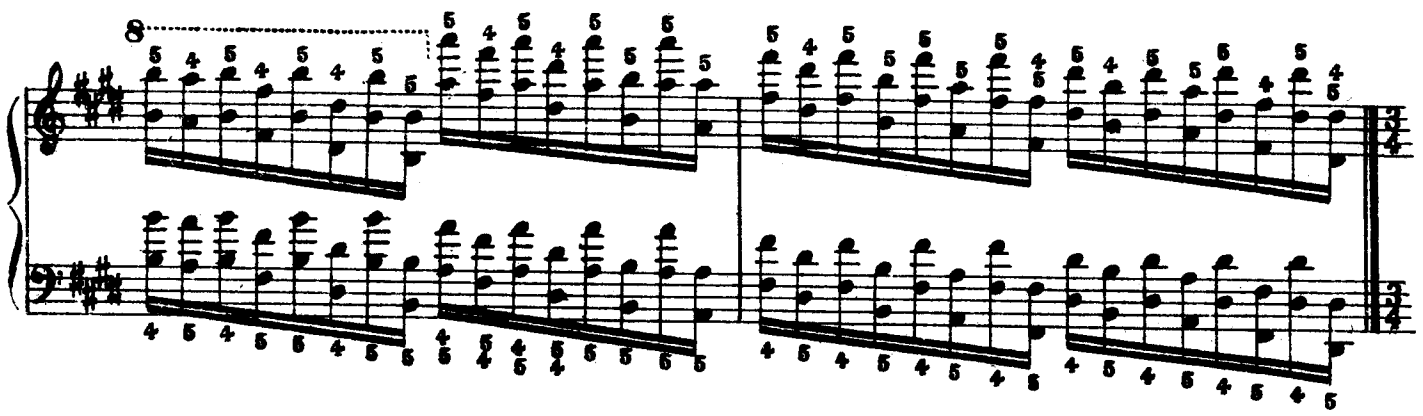
E♭ major



E♭ minor







Continue in all keys in chromatic succession.

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ABOUT THIS EDITION

TECHNICAL EXERCISES FOR THE PIANO

by Franz Liszt

JULIO ESTEBAN, *Editor*

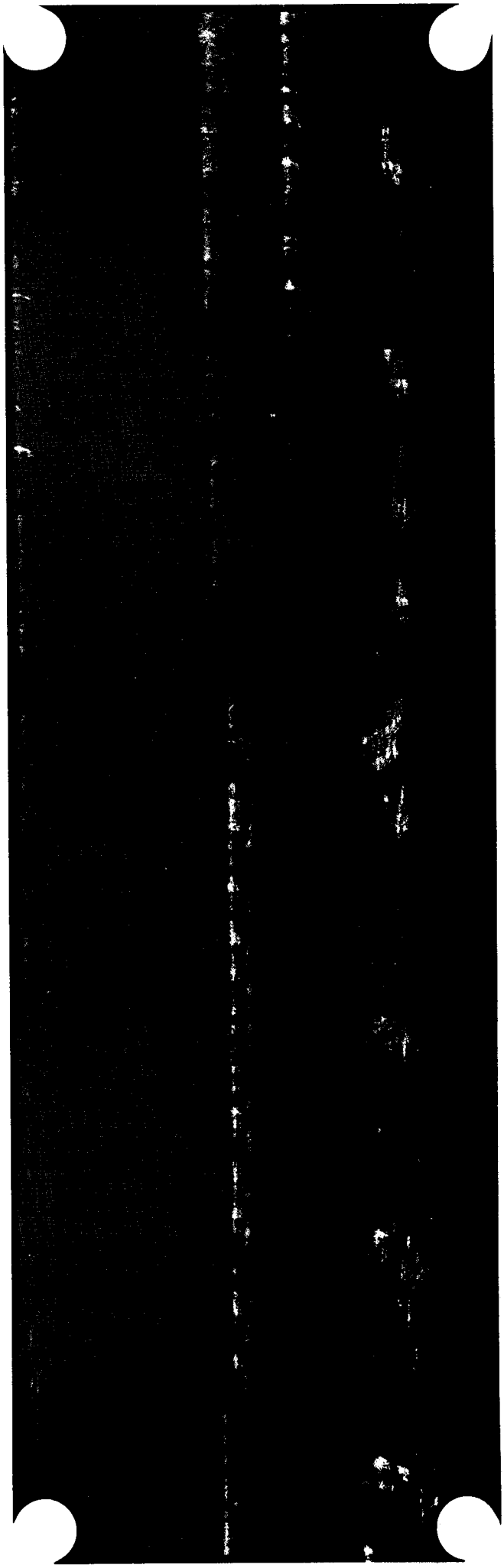
"Consider Franz Liszt," says Harold Schonberg. "He was the greatest pianist of his day and most likely the greatest of all time. As a musician he had everything — a perfect ear, the ability to hear a long and complicated piece of music and immediately play it back as written. He was probably the greatest sight-reader who ever lived. He also turned out most of the great pianists of the later half of the 19th century."

In a letter to a friend, Liszt wrote: "I practice exercises daily for four or five hours, thirds, sixths, octaves, tremolos, repeated notes, cadences, etc." But not too many books of exercises had been written in Liszt's time, and the few that existed were not in the "virtuoso" level.

Beginning in 1868 and continuing for 12 years, Liszt undertook the task of writing volume after volume of all kinds of exercises, comprising his ideas on how to acquire perfection in the technical aspect of performance. The result was a monumental work, filled with new concepts and new forms of practice that had no comparison with any other system or method written before.

In 1887, one year after Liszt's death, Alexander Winterberger (a student of Liszt) edited and published these exercises. The complete series consists of twelve volumes, each one of them dealing with a different pianistic problem.

The present edition is based on the original volumes but is combined into one book. In addition, the editor has removed some of the repetitious exercises that were written out in all keys. Once the exercise pattern is played through several keys, the pianist has the option to continue through as many keys as desired. The effect of this is to present an edition that is reasonable in length without, in any way, harming the essence and effectiveness of the original work.



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