

<b>Part 1</b>	<b>EXERCISES 1-20</b>	Preparatory Exercises to Acquire Speed, Precision, Agility and Strength in the Fingers of Both Hands as well as Flexibility of the Wrists.
<b>Part 2</b>	<b>EXERCISES 21-43</b>	Further Exercises for the Development of a Virtuoso Technique.
<b>Part 3</b>	<b>EXERCISES 44-60</b>	Virtuoso Exercises for Mastering the Greatest Technical Difficulties.

an  
introduction  
by  
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The study of the piano is now so wide-spread and good pianists are so numerous, that mediocrity on this instrument is no longer acceptable. Consequently, one must study the piano for eight or ten years before performing a piece of any difficulty, even at a gathering of amateurs. Few are in a position to devote so many years to this study. It often happens, that for lack of sufficient practice, the playing is uneven and incorrect. The left hand gives out in passages of slight difficulty; the 4th and 5th fingers are almost useless for lack of special exercises; and when passages in octaves, in tremolo or trills occur, they are usually executed with such great exertion and strain, the performance is incorrect and expressionless.



A General MIDI disk for Part I (Exercises 1-20) is available (5715), which includes a full piano recording and background accompaniment.

Second Edition

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For several years we have worked to overcome this problem. It is our goal to combine in one book, special exercises which make possible a complete study of piano technique in far less time.

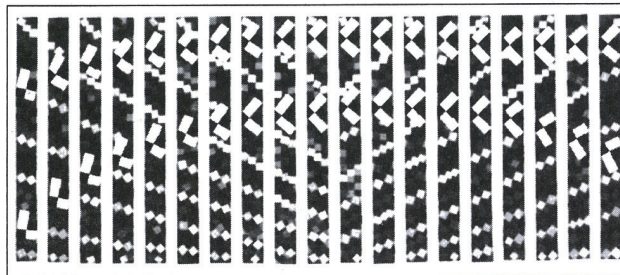
To attain this end, it was necessary to find a solution to the following problem: if all five fingers of both hands were equally well-trained, they would be ready to play anything written, and the only question remaining would be that of fingering, which could be easily solved.

The solution to this problem is our work, "The Virtuoso Pianist, in 60 Exercises." In this book are found the exercises necessary to gain speed, precision, agility and strength in all of the fingers as well as flexibility of the wrists — all indispensable qualities for fine execution. Furthermore, these exercises are designed to make the left hand as skillful as the right and in addition, are interesting to play.

The exercises are written so that having read them a few times, they can be played quite rapidly and become excellent practice for the fingers with no time lost in their study. They are arranged so in each successive exercise, the fingers are rested from the fatigue caused by the previous one. The result of this is that all technical difficulties are easily executed and the fingers attain an astonishing facility.

This book is intended for all piano pupils. It may be taken up after the student has studied for about a year. As for more advanced students, they will learn these exercises quickly and never again experience any stiffness or technical problems.

Pianists and teachers who cannot find the time for sufficient practice to keep up their playing need only play these exercises a few hours to regain their technique. The entire book can be played through in one hour and if, after it has been thoroughly mastered, it can be repeated daily for a while, all difficulties will disappear and that beautiful, clear, clean execution will have been acquired which is the secret of distinguished artists.



## The 12 Major and Minor Scales

Each major scale is shown with two related minor scales. One is the "harmonic minor scale" (see 1, below), the other is the "melodic minor scale" (see 2, below).

The "harmonic minor" has a minor sixth and the leading-note both ascending and descending. The "melodic minor" has a major sixth and the leading-note ascending, but a minor seventh and a minor sixth descending.

M. M. ♩ = 60 to 120  
C major

**39.**

The musical score is organized into three main sections, each with two staves (treble and bass clef) and a final chordal section:

- Section 1: C Major**
  - Ascending: Treble clef (1 2 3 1 2 3 4 1), Bass clef (5 4 3 2 1 3 4 1). Fingering: 1, 2, 3, 4, 1, 3, 4, 1.
  - Descending: Treble clef (1 1 1 1 1 1 1), Bass clef (1 1 1 1 1 1 1). Fingering: 1, 1, 1, 1, 1, 1, 1.
  - Final section: Treble clef (1 5 3 1 5 3 1), Bass clef (1 5 3 1 5 3 1). Fingering: 1, 5, 3, 1, 5, 3, 1.
- Section 2: 1. A minor (harmonic), relative to C major.**
  - Ascending: Treble clef (1 2 3 1 2 3 4 1), Bass clef (5 4 3 2 1 3 4 1). Fingering: 1, 2, 3, 1, 2, 3, 4, 1.
  - Descending: Treble clef (1 1 1 1 1 1 1), Bass clef (1 1 1 1 1 1 1). Fingering: 1, 1, 1, 1, 1, 1, 1.
  - Final section: Treble clef (1 5 3 1 5 3 1), Bass clef (1 5 3 1 5 3 1). Fingering: 1, 5, 3, 1, 5, 3, 1.
- Section 3: 2. A minor (melodic), relative to C major.**
  - Ascending: Treble clef (1 2 3 1 2 3 4 1), Bass clef (5 4 3 2 1 3 4 1). Fingering: 1, 2, 3, 1, 2, 3, 4, 1.
  - Descending: Treble clef (1 1 1 1 1 1 1), Bass clef (1 1 1 1 1 1 1). Fingering: 1, 1, 1, 1, 1, 1, 1.
  - Final section: Treble clef (1 5 3 1 5 3 1), Bass clef (1 5 3 1 5 3 1). Fingering: 1, 5, 3, 1, 5, 3, 1.