

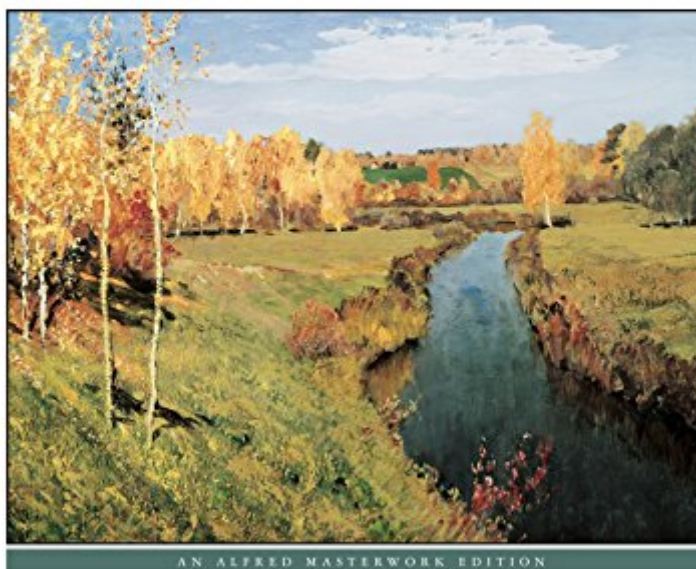
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# Technical Exercises (Complete): For Early Advanced To Advanced Piano (Alfred Masterwork Edition)

## LISZT

TECHNICAL EXERCISES FOR THE PIANO

EDITED BY JULIO ESTEBAN



## Synopsis

This edition is comprised of 86 different technical exercises composed by Liszt during 1868 to 1880. Liszt intended these highly challenging exercises to build greater performance skills in virtuoso pianists. The complete series consists of twelve volumes, each one dealing with a different pianistic problem. This edition has been compiled from the original set to present the exercises in a reasonable length without harming the essence and effectiveness of the original work.

## Book Information

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## Customer Reviews

After trying this method, it feels essential in my routine now, I cannot stress enough the huge difference that I've felt after doing the first books for the last couple months. If you've arrived at this book, then you're probably aware of Liszt's transcendence of keyboard technique. In a letter to a friend, he wrote about how he practiced five to six hours of technique every day, and then describes some practice methods that didn't even exist at the time of the letter. I believe these were the exercises that he wrote to develop his own technique. Needless to say, such independent and free level of playing is what many strive to achieve, as being able to play anything without effort can help

you truly concentrate on interpretation, and I believe this method is certainly the way to get there. This does not mean that you should abandon other methods, of course! I would recommend that anyone who is serious about learning the piano gets this book. Most exercises you might not be able to study at first, if you're not already at a very advanced stage, but at least from 1 - 5, I would recommend to anyone and everyone, at any level (with teacher guidance as to avoid doing it wrong!). These exercises in particular require you to hold four fingers down and play with one in each hand, making use of several different rhythms and a dynamic that ranges from pp to ff in each finger, which is fantastic for your finger health. From this, the exercises develop and scale in difficulty, aiming to make each finger and both hands completely independent and free from each other. This will, of course, require a lot of time, patience, dedication and effort from the student, as it is a very complete method, covering just about everything you'll possibly meet on a keyboard. About the edition, the book is big and the print is dark and clean, which makes for fantastic reading, and it also has helpful guiding lines before different exercises by Esteban which helps with getting the best results out of it. The one problem I have with it is that it doesn't sit open very well at the piano, but this can be fixed by using some pegs to hold it. Overall, I'm extremely satisfied with this, as it is better, and probably cheaper!, than printing over 200 pages from the IMSLP.

I heartily recommend this volume of really good technique building exercises for the serious concert pianist. The fingerings of octaves, Double sixths AND the Double Thirds are for the most part spot on. I commend for carrying such really good informational volumes for the aspiring Artist. I studied many years with Robert Goldsand, who studied with Moritz Rosenthal, who studied with FRANZ LISZT!!! One of the staples of the technical repertoire [under Goldsand] were the scales in Double Thirds and Double Sixths. Alas after carefully scrutinizing the fingerings of the Double Thirds and Double Sixths, I found a few differences of opinion with Herr Goldsand.... but there is enough information there that you will still get usable information for developing your technique!!! Enjoy, and "Courage" as Goldsand's advice used to be!

A bought this book a few weeks ago, but I've known it for a long time. In general these exercises are similar to others found in every piano book. What separates these exercises from Czerny's or Hanon's, and the reason why I've chosen it for practicing, is the use of dynamics marks, different tonalities and rhythmic figures. In this book you may also find some unusual exercises. I enjoy playing it, and I think that's why they have been useful to me. For this, I really recommend it. If you find playing exercises boring, stay away from it. You will be wasting your time.

I was pleased to have finally gotten hold of these exercises but I would like them to be accompanied by an expert's commentary.

So you've made it through all the Schmitt, Hanon, Hertz, Cortot, Czerny, etc. exercise books. You feel confident about your abilities to play any 5-note phrase in any order and any key. Scales in 3rds, 6ths, and octaves? No problem. You doubt there are any piano exercises you COULDN'T do with aplomb and finesse. My friend, it's time for these Liszt Technical Exercises to see what you're really made of. These are not simple exercises. Oh sure, they start out simple, like they always do, but from there...let's just say you'd better have a pretty advanced technique to play these up to speed. As others have mentioned, dynamic markings make their presence felt, and you'd better know how to deal with them. But that's not really the crux of these exercises. They are made for advanced pianists with advanced technique, so unless you have it, I recommend going back to some easier exercise books (as mentioned above) and making sure you can play those at an advanced speed (108bpm tends to be the objective). To sum up: this is the final book of piano exercises you'll ever need. Start with Schmitt and end here. In the meantime you'll have enough technique to tackle ANY existing piano piece. And when you finish, know that the only thing standing between you and concert piano stardom is YOU, because certainly you have the raw ability to play any piece you want.

My daughter had finished Hannon and needed something challenging to do next. This book is it! Her piano teacher really likes it too. It is very difficult, but she's is definitely being challenged by it.

Good exercises for strength and flexibility of hands and fingers. Even though some are very difficult I'm not sorry I bought the book. I am moving slow, but hope to pick up speed!

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