



## Warm-up Structure:

One should always know the answer to the question ‘Why am I playing this exercise?’ and even more importantly ‘Why I do warm-up?’

Scale and technical exercises are the magnifying glass, which shows you very clearly and in details what you need to work on.

### Some of the Golden Rules:

- The key for good warm-up is to keep it different every time – in speed, in rhythm, in articulation, in dynamics, in level of difficulty, in hand position, in tone producing, in style, in matter of how much your hand is stretching, in different (all) keys and the usage of different scales and exercises.
- Many of the above types start where the previous one finished (like articulation, style and tone for example), so it is good to be combined with as much variety as possible.
- The Combination of these in different pairs leads to real pianistic progress.
- Warm-up is around 10 % of the overall practice time for the day. In other words for every hour of practice we can play up to 6 min of warming-up. So every pianist with a day of average intensity of practice (between 4 and 6 hours) could warm-up for 20-30 min at the beginning of the day.
- **Do it EVERY DAY!**
- **And most importantly you have to listen to your sound and to make it enjoyable.**



## How to make your scales and technical exercises versatile:

- In Speed:** Start in slow speed (Every note in speed 40 - the slowest metronome mark),  
 play second time twice the speed at the beginning (two notes per 40),  
 speed up twice again (4 notes per 40)  
 and twice again (8 notes per 40)  
 and twice more (16 notes per 40)  
 Can you go twice again? (32 notes per 40)

The ultimate option is when you reach the fastest you can to go step by step back to the slowest one (the one you started at).

(Why Mechanical Metronome is better than electronic one?)

Pro's	Con's
<ul style="list-style-type: none"> <li>✓ Gives great clarity of the sound and of the fingers.</li> <li>✓ Makes the fingers energetic and warm very efficiently.</li> <li>✓ Develops the quality playing of very fast virtuosic passages.</li> </ul>	<ul style="list-style-type: none"> <li>✗ Played too fast unclearly brings tension to the hand and instead of warming it up it makes it tired.</li> <li>✗ Playing very slow without paying attention is pure waste of time and it actually can strengthen further the bad habits.</li> </ul>

- In Rhythm:** Playing in different rhythmical patterns is limitless. Both hands could play the same pattern or different for higher difficulty. Some of them are:

Hand playing the same pattern:

1 slow + 3 fast

3 slow + 3 fast

3 fast + 3 slow

2 slow + 4 fast

Hands playing different pattern:

2 against 3 (2 in L. H and 3 in R. H.)

3 against 2 (2 in R.H. and 3 in L. H.)

3 against 4 (3 in L.H. and 4 in R. H.)

4 against 3 (4 in L. H. and 3 in R. H.)

Pro's	Con's
<ul style="list-style-type: none"> <li>✓ Makes the fingers stronger graduate by paying attention of each of them at different time.</li> <li>✓ Gives independency of the fingers.</li> <li>✓ Develops the rhythmical feeling.</li> <li>✓ Shift the importance of the first beat and gives stress to any possible beat.</li> </ul>	<ul style="list-style-type: none"> <li>✗ Practicing the same rhythm all the time can damage the sense of appropriate rhythm for the particular passage.</li> <li>✗ Playing different rhythmical patterns in both hands (and playing it constantly hand together) too much can bring tension in the pinkie of the right hand.</li> </ul>

- **In Articulation:** Staccato playing in one hand, legato playing in other hand  
Non-legato playing in one hand, staccato playing in other hand, etc

Different articulation in both hands (same as above) put the hands 2 octaves apart, instead of 1.

Play with different articulation with crossed hands.

Pro's	Con's
<ul style="list-style-type: none"> <li>✓ Different tone production.</li> <li>✓ Staccato and Non-legato gives clarity and independence of the fingers.</li> <li>✓ Playing legato gives good sense of melodic lines and phrasing.</li> </ul>	<ul style="list-style-type: none"> <li>✗ Playing non-legato with no freedom of the hand leads to unnecessary hands movement, therefore to loss of energy and even wrist tension.</li> <li>✗ What type of staccato to use depends on the style and the tone you want to produce.</li> </ul>

- **In Dynamics and with accents:** Playing in different variety of dynamics is essential for the quality of the tone. Use the extremes in dynamics for warming up to explore how far you can get - pianissimo to fortissimo or even forte fortissimo. Practice one hand playing *mf* while the other is silently playing on the keys.

Playing in pianissimo requires more attention and more energy than all the medium dynamics, so you need well trained fingers in order to achieve that.

Practice with accents in group of four. First accent every One in the group, then every Two, then Three and last accent the Four.

Pro's	Con's
<ul style="list-style-type: none"> <li>✓ Gives power the sound when fortissimo is played correctly - with the whole weight of arms, back and body.</li> <li>✓ Gives discipline to the fingers.</li> <li>✓ Gives the chance to explore the tone of the instrument outside the musical piece.</li> <li>✓ Work with Accents develops the strength and independence of the fingers.</li> </ul>	<ul style="list-style-type: none"> <li>✗ Playing in Fortissimo without body awareness leads to strengthening of body habits and from that to back pain.</li> <li>✗ If one does not listen carefully the sound becomes hit sound instead of big.</li> <li>✗ Not to be used Una Corda pedal, all the dynamics should be done with the fingers (with exception of practicing the Una Corda sound).</li> </ul>



- **In Level of Difficulty:** Warm-up should be done with mix of different technical challenges – scales, technical exercises, etudes, arpeggios, ‘out of the piano warm-up’, etc. They should be judged well in order not the overuse, bring tension or even damage the hand. So not more than one demanding and challenging exercise is to be played per day.

Also each different type of warm-up could be played in an easier or more difficult way. Some ways of making an exercise more difficult are:

Playing with crossed hands

Playing with hands octave apart – two octaves apart-three octaves apart, etc

Playing much faster

Playing much slower

Playing everything in double notes

Playing everything in octaves

Playing everything in canon

Pro's	Con's
✓ Increasing the difficulty of your warm-up step by step means that the level of the pieces you could perform increases step by step as well.	✗ The only danger is to make something too difficult without monitoring what is happening to your hand. This could lead to serious muscle problems.

- **In Hand Position:** The different schools of thoughts (and also the different Eras in classical music) require different hand position. Only by exploring as many as possible one can find his own hand position, his own perfect way to make the unique sound with ease.

Pro's	Con's
✓ Exploring by playing with different hand position gives better overview on a pianism as a whole. ✓ Comparing the different school of thoughts one usually realized there is no right and wrong, there is just individual preferences.	✗ A particular school of thoughts shouldn't be followed blindly, just because someone said it is good and right or because it is well known.



- **In matter of how much your hand is stretching:** Bigger stretch of the hand is a dream of every pianist and there are many exercises for developing it. These are however the most dangerous of all exercises and no more than one a day should be done.

They should always be played with care, slowly and with paying attention to every part of the hand/arm/back/body.

Pro's	Con's
<ul style="list-style-type: none"> <li>✓ Gives better hand stretch.</li> <li>✓ Octaves become much easier.</li> <li>✓ Powerful chords are easier to achieve.</li> </ul>	<ul style="list-style-type: none"> <li>✗ Very often these exercises, played without supervision leads to painful problems with hand muscles.</li> <li>✗ Fingers are very easily tired after it.</li> </ul>

- **In Tone Producing:** Producing the tone on the piano (known as 'piano touch') is directly connected to the physical articulation of the fingers and to the listening to the sound they produce and navigate both things all the time. How active the finger is reflects on the activeness of the hammer inside the piano and therefore the sound that comes out is different as well. Exploring the tone we want to hear, while doing the warm-up can develop one's pianistic sound greatly.
- **In Different styles:** Playing in different styles on the piano is directly connected to the usage of tone producing. A C Major scale could be played in Baroque Manner (you can add even ornaments and counterpoint melody), in Classical school of thoughts or in the Romantic Era style (with some virtuosic ornaments and adding chromatic notes in the hand, that plays the melody), etc. Further development of that goes to improvisation.
- **In Different (All) keys:** For best results each exercise, pattern and even part of etudes should be played (and transposed) in all key. This way one has real skills over each and every key on the piano.

- **The usage of different warming-up techniques, scales and exercises:** Warm-Up ideally includes huge variety of dry warm-up, different scales, arpeggios, technical exercises, etudes, etc

Here is list of some of the numerous numbers of technical books for piano in order of increasing difficulty:

- The Manual of Scales, Broken Chords and Arpeggios for piano (ABRSM: London, UK 2001)
- Edna-Mae Burnam - A dozen a day (The Willis Music Company: Florance, U.S.A., 1995) (**Try practicing in key with 5 and 6 sharps or flats**)
- Charles-Louis Hanon - The Virtuoso Pianist in 60 Exercises (G. Schirmer, Inc. 1986)
- Alois Schmitt - Preparatory exercises (Universal Edition: Austria)
- Rafael Joseffy - School of Advanced Piano Playing (Exercises) (G. Schirmer: New York, 1902)
- Alfred Cortot - Rational Principles of Piano Technique (Salabert Editions)
- Oscar Beringer - Daily Technical Studies For Piano (Bosworth)
- E. Dohnanyi - Essential Finger Exercises for obtaining a sure piano technique (Editio Musica Budapest: Budapest, 1929)
- H. Berens - Training of the Left Hand, Op. 89 (G. Schirmer) (Practice left hand alone, later on add right hand as well)
- J. Brahms - 51 exercises for piano (G. Henle Verlag)
- I. Philipp - Exercises for Independence of the fingers Part I and Part II (G. Schirmer: U.S.A., 1898)
- **Not written Warm-up exercises:** Scales with tales; Scale going up, chromatic scale going down; 5 finger exercises; trill exercise, etc
- **Dry Warm-up:** One could start warming up outside the piano, making massage to his/her hands and fingers, doing stretching exercises, etc. Do you warm-up outside of the piano?

Silviya Mihaylova,  
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# Appendix 1: List taken from Alois Schmitt – Preparatory exercises (Universal Edition: Austria)

## STUDIENWERKE

### und leichte instruktive Stücke für Klavier

<b>BACH</b>	Kleine Präludien und Fughetten <i>UE 323</i>
<b>BACH C. Ph. E.</b>	Kurze und leichte Stücke mit veränderten Reprisen <i>UE 13311</i>
<b>BERTINI</b>	48 Studien als Vorübungen zu den Etüden von J. B. Cramer: Etüden I op. 29 <i>UE 129</i> – Etüden II op. 32 <i>UE 130</i> Etüden op. 100, 25 Studien für kleine Hände <i>UE 132</i>
<b>BEYER</b>	Vorschule im Klavierspiel op. 101 <i>UE 167</i>
<b>BOJÉ</b>	Klavierschule für Anfänger <i>UE 20701</i> Klavierliteratur für Fortgeschrittene <i>UE 20702</i>
<b>BURGMÜLLER</b>	25 leichte Etüden op. 100 <i>UE 1542</i>
<b>CASELLA</b>	11 Kinderstücke <i>UE 6878</i>
<b>CRAMER</b>	21 Etüden nebst Fingerübungen von Beethoven nach seinem Handexemplar <i>UE 13353</i>
<b>CRAMER-BÜLOW</b>	60 ausgewählte Etüden <i>UE 1304</i>
<b>CZERNY</b>	100 Übungsstücke op. 139 <i>UE 123</i> Schule der Geläufigkeit op. 299 <i>UE 51</i> Erster Lehrmeister op. 599 <i>UE 52</i> Vorübungen zur Schule der Geläufigkeit (30 Etudes de mécanisme) op. 849 <i>UE 143</i> 100 Erholungen <i>UE 260</i> Erster Anfang <i>UE 195</i>
<b>DUVERNOY</b>	Elementar-Unterricht op. 176 <i>UE 2073</i> Vorschule der Geläufigkeit op. 276 <i>UE 1530</i>
<b>FÜSSL</b>	5 Töne – 5 Finger, 6 leichte Klavierstücke <i>UE 13679</i>
<b>HELLER</b>	25 melodische Etüden op. 45 <i>UE 5920</i> 30 fortschreitende Etüden op. 46 <i>UE 5921</i> 25 Etüden für Rhythmus und Ausdruck op. 47 <i>UE 5922</i> 24 Etüden für die Jugend op. 125 <i>UE 1695</i>
<b>HERZ</b>	Gammes et Exercices <i>UE 689</i>
<b>HUMMEL</b>	Sonaten und Klavierstücke, 3 Bände <i>UE 91/92/93</i> Ausgewählte Etüden aus op. 125 <i>UE 760</i>
<b>KANN</b>	Tägliche Fingerübungen für Pianisten <i>UE 13400</i>
<b>LEMOINE</b>	Etudes Infantines op. 37 <i>UE 161</i>
<b>MOZART</b>	6 Wiener Sonatinen KV 439b <i>UE 13354</i>
<b>POOT</b>	Gute Reise! 10 leichte Klavierstücke <i>UE 13828</i>
<b>REGER</b>	4 Spezialstudien für die linke Hand allein <i>UE 1286</i>
<b>SCHMITT</b>	Vorbereitende Übungen, aus op. 16 <i>UE 278</i>
<b>SCHUMANN</b>	Album für die Jugend op. 68 <i>UE 361</i>
<b>SONATINEN-ALBUM</b>	Band 1: 21 Sonatinen von Clementi, Diabelli, Dussek, Kuhlau <i>UE 335</i> Band 2: 14 Sonatinen von Beethoven, Clementi, Dussek, Haydn, Kuhlau, Mozart <i>UE 336</i>
<b>SONATINEN-VORSTUFE</b>	15 leichteste Sonatinen als Vorbereitung zu Clementi, Kuhlau, Diabelli <i>UE 3778</i>
<b>TAKÁCS</b>	Von fremden Ländern und Menschen, 20 leichte Stücke <i>UE 10929</i> Von Nah und Fern, 21 leichte Klavierstücke <i>UE 18042</i> Allerlei für kleine Finger <i>UE 13030</i>
<b>TONLEITERN – SCALES – GAMMES (d.-engl.-fr.)</b>	<i>UE 1693</i>

## UNIVERSAL EDITION WIEN

➤ Appendix 2: I. Philipp - Exercises for Independence of the fingers II (G. Schirmer: U.S.A., 1898)

# SCHIRMER'S LIBRARY of Musical Classics

## PIANO METHODS, STUDIES, AND EXERCISES

SERIES ONE

### BERENS, H.

- L. 1070 Op. 61. *School of Velocity*. 40 Studies. Complete. The Same. L. 259, Bk. I; L. 260, Bk. II; L. 262, Bk. III.  
L. 504 Op. 70. 50 Pieces without Octaves. For Beginners.  
L. 508 Op. 79. 20 Children—Studies without Octaves.  
L. 526 Op. 88. *The School of Scales, Chords, and Embellishments*. 28 Studies.  
L. 1031 Op. 89. *Training of the Left Hand*. 40 Exercises and 25 Studies.

### BERTINI, H.

- L. 137 Op. 29. 24 Studies. Preparatory to the Cramer Studies (Vogrich-Buonamici).  
L. 138 Op. 32. 24 Studies. A sequel to Op. 29. (Vogrich-Buonamici).  
L. 136 Op. 100. 25 Easy Studies. (Vogrich-Buonamici).  
L. 758 Op. 101. 24 Melodious Pieces.  
L. 795 50 Selected Studies from Op. 100, 29, and 32. (Germer).  
L. 691 Op. 166. 25 Primary Etudes. (Oesterle).  
L. 1588 50 Selected Studies from Op. 29, 32, 100, 134 (Buonamici-Cornell). Bk. I; L. 1589, Bk. II. sp. e.

### BIEHL, A.

- L. 530 Op. 30. *The Elements of Piano-Playing*.  
L. 497 Op. 44. 25 Easy and Progressive Studies. With special reference to the left hand. Bk. I; L. 498, Bk. II.

### BRAHMS, J.

- L. 1600 51 Exercises.

### BRAUER, F.

- L. 494 Op. 15. 12 Studies for Development of Velocity.

### BURGMULLER, F.

- L. 500 Op. 100. 25 Easy and Progressive Studies. (Oesterle). Complete. The Same. L. 977, Bk. I; L. 978, Bk. II.  
L. 755 Op. 105. 12 Brilliant and Melodious Studies. (Oesterle).  
L. 752 Op. 109. 18 Characteristic Studies (Oesterle).

### CHOPIN, F.

- L. 1551 Etudes (Mikuli).  
L. 23 Etudes (Friedheim).

### CLEMENTI, M.

- L. 167 *Gradus ad Parnassum*. 100 Exercises. (Vogrich). Bk. I; L. 168, Bk. II.  
L. 780 *Gradus ad Parnassum*. 29 Selected Studies. (Tausig).  
L. 1112 The Same. sp. f. e.  
L. 376 *Preludes and Exercises in all the Major and Minor Keys*. (Vogrich).

### CONCONE, G.

- L. 139 Op. 24. 25 Melodic Studies. (Oesterle).  
L. 141 Op. 25. 15 Studies in Style and Expression. (Oesterle).  
L. 140 Op. 30. 20 Studies on the Singing Touch. (Oesterle).  
L. 1374 Op. 31. 15 Studies in Style. (Deis).  
L. 226 Op. 37. 24 Brilliant Preludes in all the Major and Minor Keys. For Small Hands.  
L. 1030 Op. 44. 15 Studies in Expression. (von Doenhoff)  
L. 25 30 Selected Studies. (Oesterle).

### CRAMER, J. B.

- L. 142 84 Studies. Bk. I; L. 143, Bk. II; L. 144, Bk. III; L. 145, Bk. IV.  
L. 827 50 Selected Studies. (Bulow). Complete.  
L. 828 The Same. L. 828, Bk. I; L. 829, Bk. II; L. 830, Bk. III; L. 831, Bk. IV.  
L. 1178 The Same. L. 1178. Complete. sp.

### CROISEZ, A.

- L. 1438 Op. 100. 25 Melodious Etudes. (Deis).

### CZERNY, C.

- L. 153 Op. 139. 100 Progressive Studies without Octaves. (Vogrich).  
L. 378 Op. 261. 125 Exercises in Passage-Playing. Elementary Studies. (Buonamici).  
L. 161 Op. 299. *The School of Velocity*. 40 Studies. (Vogrich). Complete. The Same. L. 162, Bk. I; L. 163, Bk. II; L. 164, Bk. III; L. 165, Bk. IV.  
L. 150 Op. 335. *The School of Legato and Staccato*. 50 Studies. Sequel to Op. 299. (Buonamici).  
L. 149 Op. 337. 40 Daily Exercises. (Buonamici).  
L. 383 Op. 365. *School of the Virtuoso*. Studies in bravura and style. (Buonamici).  
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L. 60 Op. 718. 24 Studies for the Left Hand. (Scharfenburg).  
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L. 272 Op. 849. 30 New Studies in Technics. Preparatory to Op. 299. (Buonamici).  
L. 994 Selected Studies. An Anthology. (Oesterle). Bk. I: Upper Elementary and Lower Grades. L. 995, Bk. II: Middle Grades. L. 996, Bk. III: Upper and Middle Grades. L. 997, Bk. IV: Upper and Advanced Grades.  
L. 445 *First Instruction in Piano-Playing*. 100 Recreations. (Ruthardt).

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Appendix 3: I. List of exercises topics in Rafael Joseffp - School of Advanced Piano Playing (Exercises) (G. Schirmer: New York, 1902

C O N T E N T S		I N H A L T S V E R Z E I C H N I S	
1. Five-finger Exercises	PAGE 1	1. Fünffingerübungen	PAGE 1
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3. Passing Under and Over Scale-exercises	6 8	3. Über- und Untersetzen Skalenübungen	6 8
4. Trills	14	4. Triller	14
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11. Repetitions without Changing Fingers (Light Wrist-work)	66	11. Repetitionen ohne Fingerwechsel (Handgelenk)	66
12. For Developing the Independence and Strength of the Fingers (Paired Notes)	68	12. Zur Entwicklung der Selbstständigkeit und Kraft der Finger (Doppelgriffe)	68
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23. Exercises in "piano" and "pianissimo"	113	23. "Piano" und "pianissimo" Übungen	113
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