

(Elementary)

# Fingerpower® Etudes

## Level One

### Melodic Technic Studies

Compiled, edited and arranged by Wesley Schaum

#### Foreword

The purpose of these etudes is to offer technical experiences beyond the traditional Fingerpower® books. The etudes are more musical and melodic than standard exercises. The student develops technical prowess playing pieces that are both appealing and satisfying.

Level One presents excerpts derived from eleven different master technic composers. The exercises are modified or transposed to achieve equal hand development and make them appropriate for this level. The pieces feature a planned variety of technical styles along with differing key signatures, time signatures and tempos.

The sources of the etudes are numerous concert pianists and teachers famous for their insights and development of successful piano technic, particularly during the 1800's. Students will benefit by exposure to the rich variety of this technic heritage.

The etudes are arranged in order of increasing difficulty. As the student advances, the progress in these pieces will complement the progress in a method book at the same level.

#### Practice Suggestions

To derive the most benefit from these etudes, attention should be given to how they are practiced. **Careful listening** is necessary to hear a good balance between the accompaniment and the melody. It is also important to listen for steady and accurate rhythm, and to make sure each finger plays equally loud, especially the 4th and 5th fingers.

Each assigned etude should be practiced four or five times daily, starting at a slow tempo and gradually increasing the speed as proficiency improves. Several previously learned etudes should be reviewed each week as part of regular practice. The printed metronome speeds are advisory and may be changed at the teacher's discretion.



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# Staccato and Slurs

Giocoso ♩ = 126-138

Carl Czerny, Op. 139, No. 2

3  
*f*  
1 5 2

4

7 5 4  
*p*  
4

10 3

13 4 5 5 1  
*f*  
4

# Legato Phrasing

Pesante ♩ = 144-160 Albert Biehl, Op. 44, No. 1

1 *ff* 3 5

5

9 *f* 1 3 2 4 5

13 3 2

# Five Finger Etude

Grazioso ♩ = 126-138

Fritz Spindler, Op. 308, No. 26

Measures 1-4 of the Five Finger Etude. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Grazioso' with a metronome range of 126-138. The first measure starts with a forte (*f*) dynamic. The right hand plays a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (Bb4). The left hand plays a dotted quarter note (F3) followed by an eighth note (G3), then a quarter note (A3), and finally a dotted quarter note (Bb3). Fingerings are indicated: 3 for the first triplet in the right hand and 5 for the first eighth note in the left hand. Brackets under the left hand notes indicate they are grouped together.

Measures 5-8 of the Five Finger Etude. The right hand continues with a triplet of eighth notes (Bb4, C5, D5) followed by a dotted quarter note (E5). The left hand plays a dotted quarter note (C4), then a quarter note (D4), and finally a dotted quarter note (E4). Fingerings are indicated: 2 for the first triplet in the right hand and 5 for the first eighth note in the left hand. Brackets under the left hand notes indicate they are grouped together.

Measures 9-12 of the Five Finger Etude. The right hand continues with a triplet of eighth notes (E5, F5, G5) followed by a dotted quarter note (A5). The left hand plays a dotted quarter note (F4), then a quarter note (G4), and finally a dotted quarter note (A4). Fingerings are indicated: 3 for the first triplet in the right hand and 5 for the first eighth note in the left hand. Brackets under the left hand notes indicate they are grouped together.

Measures 13-16 of the Five Finger Etude. The right hand continues with a triplet of eighth notes (Bb5, C6, D6) followed by a dotted quarter note (E6). The left hand plays a dotted quarter note (Bb3), then a quarter note (C4), and finally a dotted quarter note (D4). Fingerings are indicated: 3 for the first triplet in the right hand and 4 for the first eighth note in the left hand. Brackets under the left hand notes indicate they are grouped together. The piece concludes with a double bar line and the word 'Fine'.



**Schaum**

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