# 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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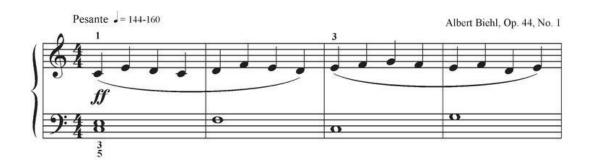
# Composer Index • Level 1

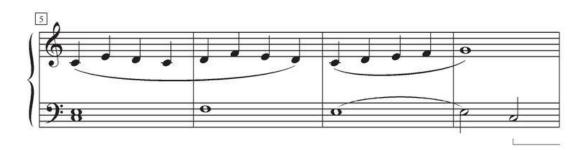
Berens, Johann Hermann • (1826-1880) Sweden, born Germany
pg. 6 Op. 70, No. 13 Five finger study
Beyer, Ferdinand • (1803-1863) Germany
pg. 10 Op. 101, No. 72 Short phrases with staccato
Biehl, Albert • (1835-1899) Germany
pg. 8 Op. 44, No. 1 Legato phrasing
Cramer, Johann Baptist • (1771-1858) Germany
pg. 12 50 Pianoforte Studies, No. 1 Eighth note patterns
Czerny, Carl • (1791-1857) Austria
pg. 3 Op. 139, No. 2 Staccato and slurs
Loeschhorn, Carl Albert • (1819-1905) Germany
pg. 14 Op. 84, No. 8 Legato study
pg. 24 Op. 84, No. 18 Short phrase groups
Mana-Zucca • (1887-1981) United States
pg. 4 Opus Posthumous
Spindler, Fritz • (1817-1906) Germany
pg. 16 Op. 308, No. 26 Five finger etude
Streabbog, Louis (pseudonym of Gobbaerts) • (1835-1886) Belgium
pg. 20 Op. 63, No. 7 Imitative study
Wieck, Friedrich • (1785-1873) Germany
pg. 18 Pianoforte Studies, No. 39 Independence of hands
Wolff, Bernhard • (1835-1906) Germany
pg. 22 Op. 130, No. 42

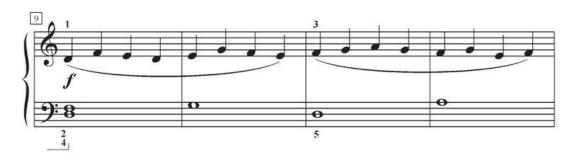
# Staccato and Slurs

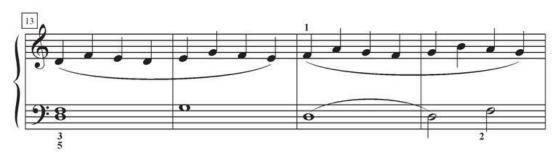


# **Legato Phrasing**

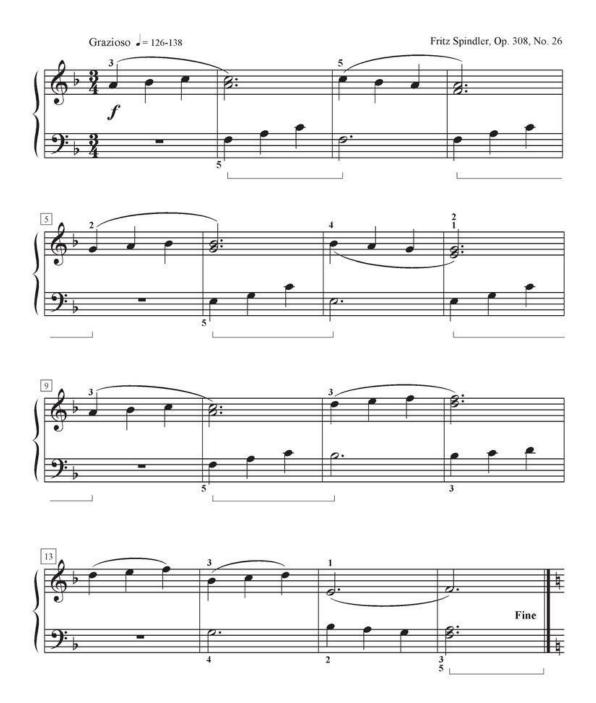








# Five Finger Etude



### Schaum

# Fingerpower® Family



Supplements All Piano and Keyboard Methods

### Fingerpower®

Primer - Level 6

#### Proven and effective path to technical development

Short, progressive exercises are easy to learn and fun to practice Develops strength in ALL ten fingers

Lively CD/MIDI orchestrated accompaniments (primer - level 4)



### Fingerpower Etudes Primer - Level 4

Melodic exercises crafted by master technic composers Modified or transposed etudes provide equal hand development Planned variety of technical styles, key and time signatures



### Fingerpower°FUN

Primer - Level 4

#### Fun to play melodies with many technic benefits

Short technic preparatory drill focuses on melodic patterns found in each piece

Planned variety of rhythms, key signatures, time signatures, dynamics and use of staccato articulations



## Fingerpower Transposer Primer - Level 4

#### Melodic technic exercises with integrated transposing

Unique series integrates the proven benefits of traditional Fingerpower® exercises with basic transposing

Transposing develops ear training and awareness of melodic contour Equal hand development -- Short, progressive exercises







