To the Teen

If you love music and piano lessons but don't have much time to practice, this book is for you. Here are some suggestions to make your study more successful.

- To make the most progress, spend a little time each day practicing—even if it is only 15 minutes.
- For each piece, practice sections in the following ways:
  1. Tapping the rhythm hands together on your lap
  2. Playing hands separately, with special attention to fingering, articulation and phrasing
  3. Playing hands together, slowly
- Practice early in the day, before school or immediately when you come home.
- Work only on pieces that *really* appeal to you.
- Study only one or two pieces at a time and focus on small sections. Avoid playing the entire piece during initial practice sessions.
- Remember not to judge your success in piano study by comparing yourself to others. You are successful if you love music and enjoy playing the piano, regardless of how difficult your pieces are or how many pieces you learn each year.

To the Teacher

If you have students who love music and piano lessons, but have minimal practice time, this book is for them. Here are some suggestions to make their study more successful.

- Remember that teens are very busy with homework, extracurricular activities and sometimes work. Be flexible with students—realize music is important to them, but that they have limited practice time. Make assignments small and attainable.
- When students come to a lesson without practicing, avoid spending the *entire* time as a practice lesson. Devote time to listening to music and to music theory. Use the music that they are studying to teach music history and appreciation.
- Allow students to practice only one piece if that is what they have time to do. Let them choose the style of music to study.
- Adjust your expectations for study. All students do not have to participate in auditions, contests or recitals.
- Help students figure out their highest practice priority for the next week at the end of each lesson.
- Change repertoire before a piece is "perfected" if it increases musical knowledge and motivation.
- Remember that the most successful teacher is the one who instills the love of music into every student.

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Study Guide

Rage Over a Lost Penny

Ludwig van Beethoven, arr. Melody Bober
(pages 10–11)

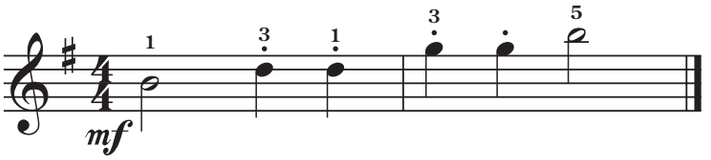
1-Minute FYI

- *Rage Over a Lost Penny* is an arrangement of the theme from Beethoven's *Rondo a capriccio* for piano.
- The work was first published in 1828 by the publisher and composer, Anton Diabelli. The manuscript was lost for many years and then found again in 1949 in the United States.
- In the original piece, the two-part theme is changed each time that it returns.

5-Minute Warm-Up

These exercises will help you with fingering changes.
Play each example 3 times a day.

1.



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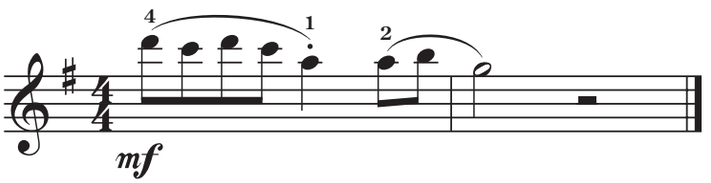

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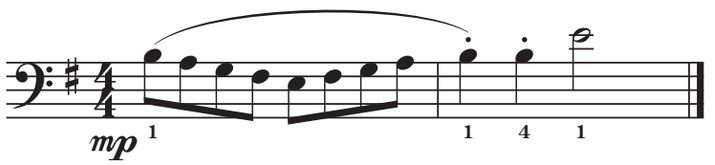


Study Guide

15-Minute Practice Plan

Divide *Rage Over a Lost Penny* into three sections for practice.

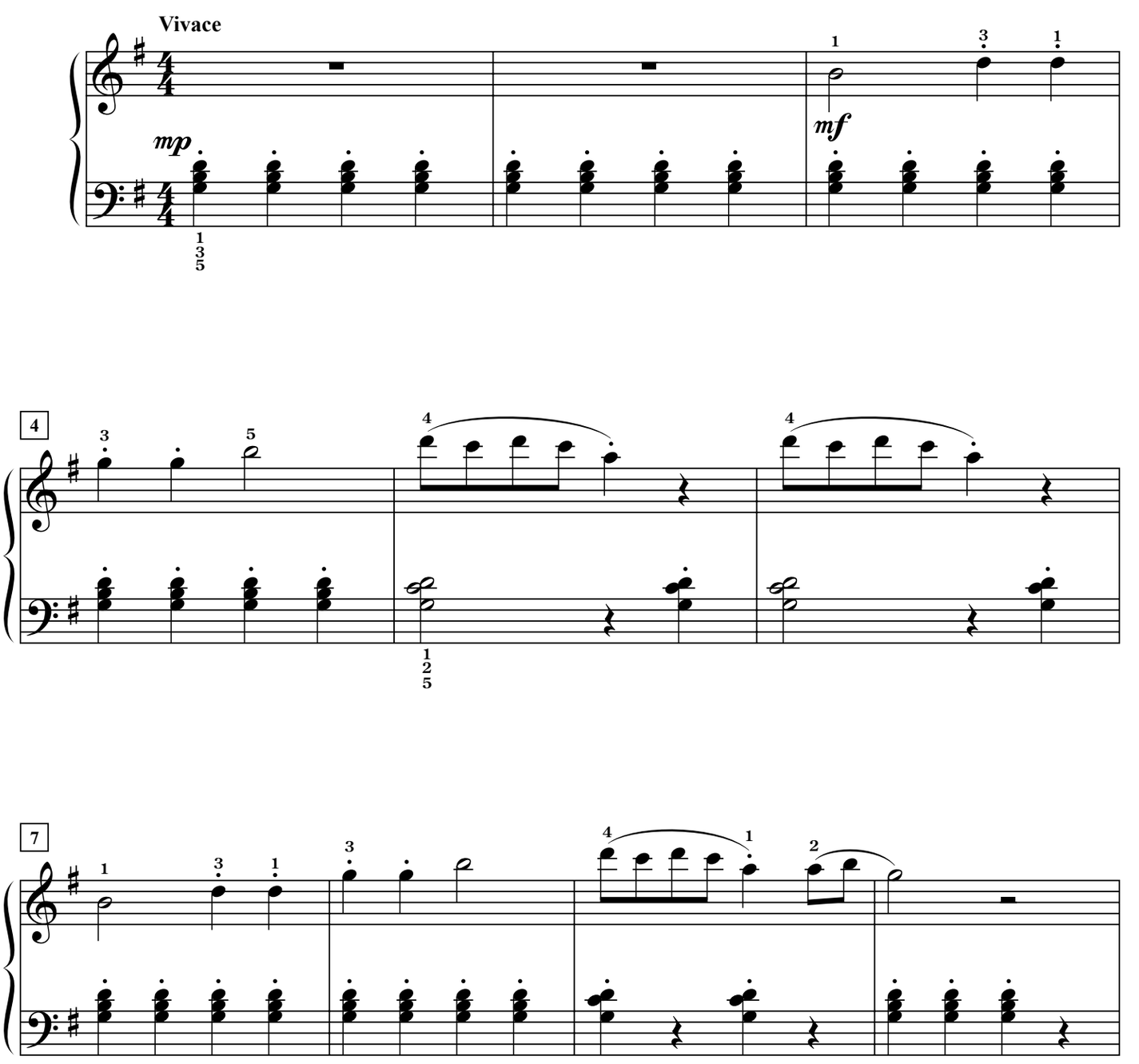
Week 1:	Section 1 (measures 1–10)
✔ *Focus on playing the RH louder than the LH.*	
Week 2:	Section 3 (measures 19–26)
✔ *Notice the slight differences between Section 1 and Section 3.*	
✔ *Focus on playing the RH louder than the LH.*	
Week 3:	Section 2 (measures 11–18)
✔ *Focus on playing the LH louder than the RH.*	
Week 4:	Practice the entire piece.

5-Minute Finishing Touches

- ✔ Even though the tempo is *vivace* (lively), make sure that it is not too fast to be comfortable during performance.
- ✔ Play all *staccato* notes crisply and with energy.
- ✔ Always bring out the hand that plays the melody.

Study Guide: pages 8–9

Rage Over a Lost Penny

Ludwig van Beethoven (1770–1827)
Op. 129
arr. Melody Bober

Section 1