

FERDINAND BEYER

Foreword

Elementary Method for the Piano (*Vorschule Im Klavierspiel*), Op. 101, by Ferdinand Beyer (1803–1863), was published in 1860. Since that time it has been used by piano students throughout the world. When compared with piano methods written in the 20th and 21st centuries, it looks more like a technique book than a piano method. This edition has been edited to be useful for today's piano students either as a method (with of teacher guidance) or as a supplementary book.

ABOUT THIS EDITION

Since its initial publication, there have been numerous editions of Beyer. Most of the editions simply reprint the music in its original layout and translate the text from German. In creating this edition, the editors have made adjustments to be more useful to today's students:

- While the order of the music has not changed, the layout has been expanded to be easier to read.
- Notation has been modernized. Some examples that were originally written on two treble staves have been notated in treble and bass clefs to promote reading skills.
- For several pieces in the book, Beyer showed hand positions on the staff. This edition adds hand positions and keyboard charts to supplement those shown by Beyer.
- Beyer pointed out several new concepts as they are introduced in the text with minimal or no explanation. Additional text has been added to further explain the concepts.
- Beyer included some technical tips and practice suggestions. The language has been modernized.

- Beyer first introduces dynamics in No. 53. Editorial dynamics have been added to pieces prior to Beyer's introduction. The first time that a dynamic is added, its definition is included on the page. In addition, dynamics that make sense musically have been added to examples 1–106.
- Beyer used **C** for common time in many examples. These have been changed to $\frac{4}{4}$ since it is used more frequently today.
- Editorial tempo markings have been added where Beyer omitted them.
- Phrasing and articulation have been clarified and made consistent between sections.
- Fingerings have been updated. Some fingerings that are not needed have been taken away. Additional helpful fingerings have been added. Beyer does change fingers on repeated notes and these fingerings have been retained.

BEYER'S ORIGINAL PREFACE

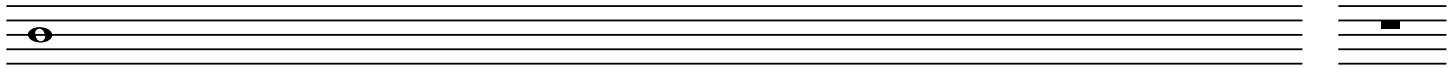
The purpose of this work is to provide beginners with as easy an introduction as possible to the art of playing the piano.

It is designed for children, even of the youngest age, and the progression has been made as gradual as possible within the limits of the work. An exhaustive treatment of all the difficulties such as ornaments does not lie within the scope of this school. It is not intended to be more than an elementary instruction guide to provide students with material for practice during the first and perhaps the second years of study.

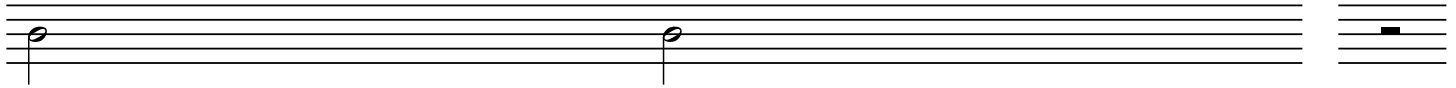
There is a need for this kind of work for use by musical parents to prepare their children for a professional teacher.

VALUES OF NOTES AND RESTS

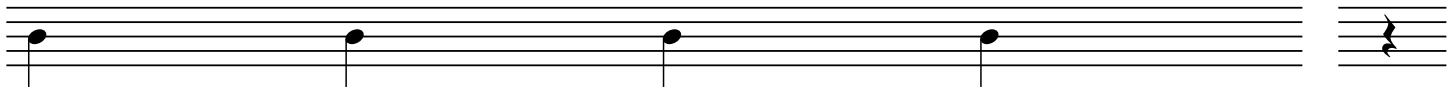
Whole Note and Whole Rest



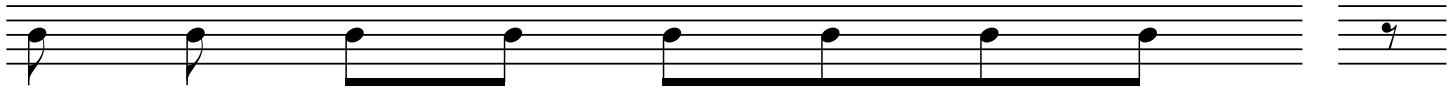
2 Half Notes and Half Rest



4 Quarter Notes and Quarter Rest



8 Eighth Notes and Eighth Rest



4 Triplets



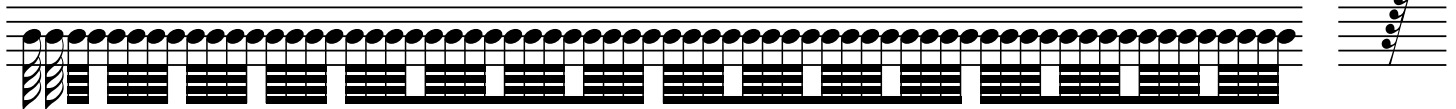
16 Sixteenth Notes and Sixteenth Rest



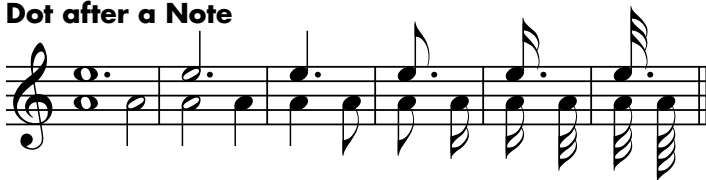
32 Thirty-second Notes and Thirty-second Rest



64 Sixty-fourth Notes and Sixty-fourth Rest



Dot after a Note



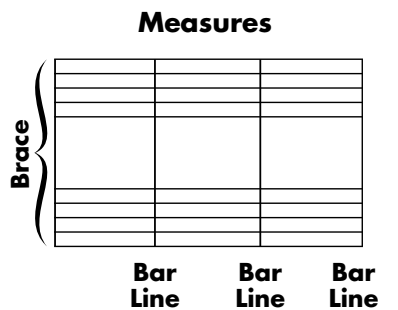
Two Dots after a Note



Dot after a Rest



Two Dots after a Rest



TIME SIGNATURES

Simple Time

- C** common time (same as $\frac{4}{4}$)
- $\frac{4}{4}$ 4 beats per measure
quarter note gets one count
- $\frac{2}{4}$ 2 beats per measure
quarter note gets one count

Triple Time

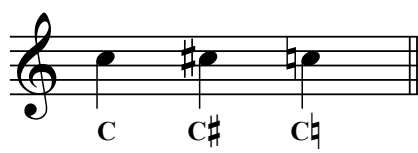
- $\frac{3}{4}$ 3 beats per measure
quarter note gets one count
- $\frac{3}{8}$ 3 beats per measure
eighth note gets one count

Compound Time

- $\frac{6}{8}$ 6 beats per measure
eighth note gets one count
- $\frac{9}{8}$ 9 beats per measure
eighth note gets one count

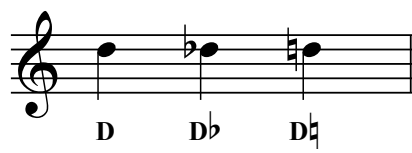
ACCIDENTALS

#
Sharp



C C# C \natural


b
Flat



D D \flat D \natural

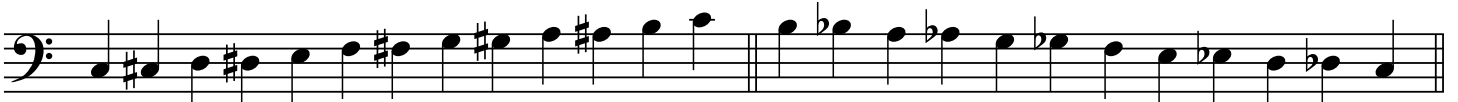
Notes with Sharps

Notes with Flats




C# D# E# F# G# A# B# C#
C \flat D \flat E \flat F \flat G \flat A \flat B \flat C \flat

Chromatic



C C# D D# E F F# G G# A A# B C
B B \flat A A \flat G G \flat F E E \flat D D \flat C

Enharmonic

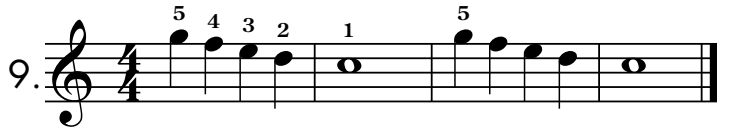
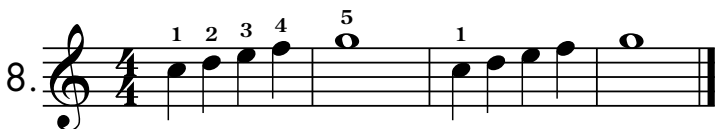
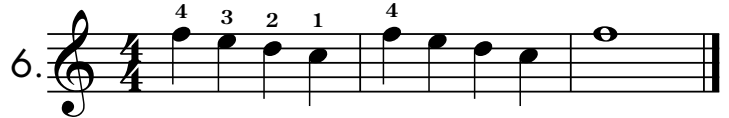


MIDDLE	C#	D#	F#	G#	A#	C#		
	D\flat	E\flat	G\flat	A\flat	B\flat	D\flat		
	C	D	E F\flat	F E#	G	A	B C\flat	C B#

RIGHT HAND EXERCISES (for Touch)

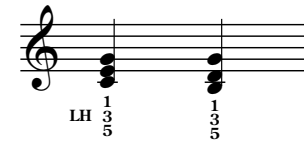
- Raise each finger exactly at the moment the next finger touches the keys.
- First practice slowly with the fingers moving equally and firmly, but not too strong.
- Avoid tension in the hand and arm, which can produce an unpleasant sound.
- Repeat each example as directed by the teacher.

Memorize the exercises on pages 10–17 and pages 168–182.



No. 46 uses broken chords in the LH. First practice the notes in each measure as a block chord.

Beyer shows these block chords without any explanation.



1st and 2nd Endings

1. 2.
 Play 1st time only, then play again from the repeat sign. : Play 2nd time only, skipping 1st ending.

Beyer uses first and second endings here, but does not formally introduce the concept until No 51.

46. **Comodo**
mf
LH legato

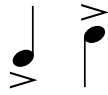
5

9
mp

13 1. 2.

Accent Sign

To accent a note means to play the note louder than those before or after.



Accent signs appear over or under a note.

Allegretto

59. *mf*

LH legato

7

13

19

26



Allegro moderato means moderately fast.

Dolce means sweetly.

Allegro moderato

61. *mf dolce*

5
LH legato

5

9

p

5

13

mf



In the original edition, Beyer did not use the term staccato on these pages. He simply described the dot and what it means.



Staccato

Staccato means to play the notes short and detached.

A dot over or under a note means to play *staccato*.

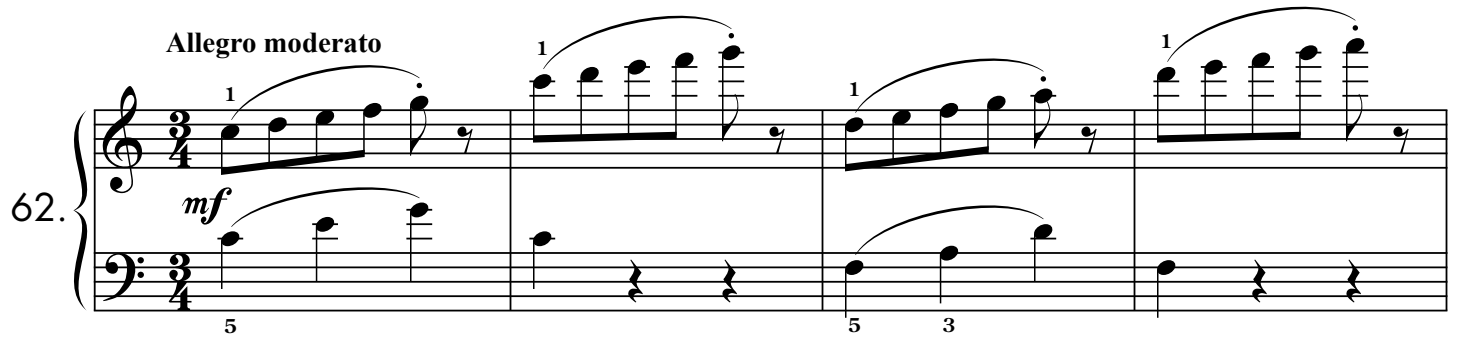
The finger that plays the note must be raised immediately after striking the key.

is played  is played 

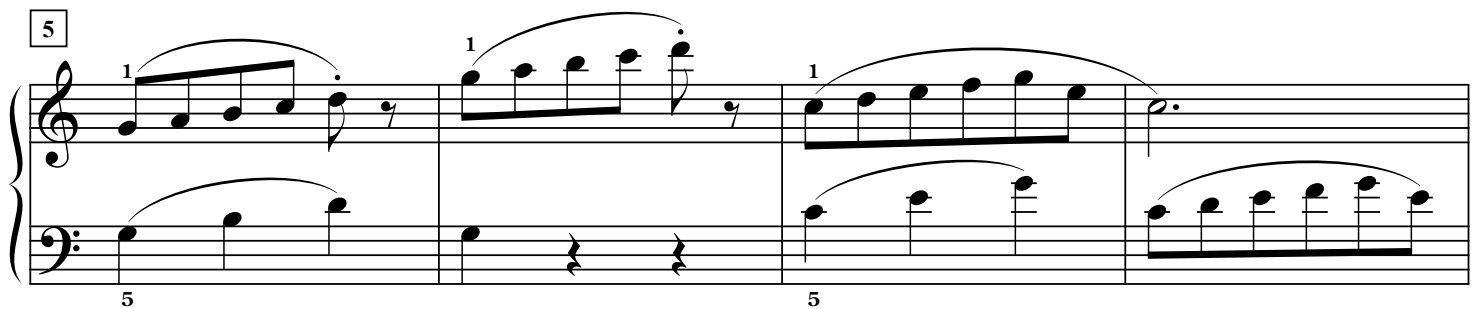
 is played 

Allegro moderato

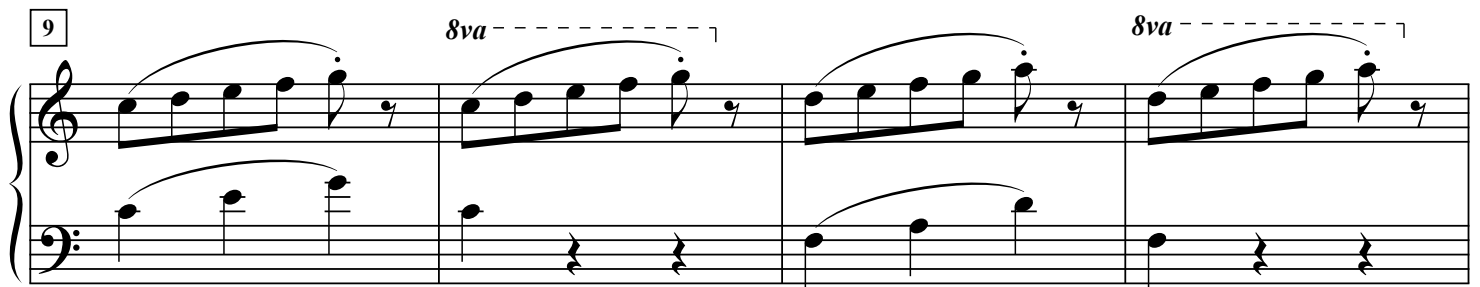
62. *mf*



5



9 *8va*



13

