

FOREWORD

This book is designed for pianists who are moving into early intermediate to intermediate levels of study. In addition to studying appropriate repertoire for their levels, these students should continue to develop technical skills to enhance their playing ability. Traditionally, these skills are developed through études, exercises, scales, arpeggios, and cadences.

Consequently, this handbook features three sections:

- 1) **Études** for the development of specific skills (pp. 4–62). The études were selected from collections written by well-known composer-teachers from their eras. While many titles of the collections contain the words *easy*, *elementary*, or *beginner*, the selections included in this book move beyond these early levels. Most composers of these études simply numbered them and did not title the individual compositions. If an étude was titled by the composer, the title is included in this collection.
- 2) Selected **Hanon exercises** (pp. 63–71) from Book 1 of *The Virtuoso Pianist*. Practice suggestions for the exercises are given on page 63.
- 3) Reference pages for **scales, arpeggios, and cadences** (pp. 72–96). Each major key is followed by its relative minor key.

Assignments from the three sections should be integrated into study based on each individual student's strengths and weaknesses.

The book is especially useful for college and university piano students who are not piano performance majors. These students are often called secondary pianists. Among these groups are:

- 1) Pianists in degree programs such as music business, music therapy, and music composition.
- 2) Music majors whose major instruments are something other than piano and who have completed the class-piano curriculum.
- 3) Non-music majors with appropriate musical background who are taking private lessons for fun.

It is our hope that the materials included in this book will enhance the technical skills of pianists of all ages as they move into studying the advanced piano repertoire.

Gayle Kowalchyk *E. L. Lancaster*

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from
The Alphabet: 25 Very Easy Studies

Felix Le Couppey (1811–1887)

Op. 17, No. 6

Allegretto

The first system of the study, measures 1-4. The music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, with a finger number '5' above the first note. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, with a finger number '1' below the first note. The melody is repeated in the second and fourth measures.

The second system of the study, measures 5-8. The right hand continues the eighth-note sequence with a finger number '5' above the first note. The left hand continues with eighth notes, with a finger number '1' below the first note in measure 7 and a '5' below the first note in measure 8. The melody is repeated in the sixth and eighth measures.

The third system of the study, measures 9-12. The music begins with a mezzo-piano (*mp*) dynamic. The right hand continues the eighth-note sequence with a finger number '5' above the first note. The left hand continues with eighth notes, with a finger number '1' below the first note in measure 10. The melody is repeated in the tenth and twelfth measures.

The fourth system of the study, measures 13-16. The right hand continues the eighth-note sequence with a finger number '5' above the first note. The left hand continues with eighth notes, with a finger number '1' below the first note in measure 14, and finger numbers '2' and '4' below the second and fourth notes in measure 15. The melody is repeated in the thirteenth and sixteenth measures.

from
School of Velocity for Beginners

Cornelius Gurlitt (1820–1901)
Op. 141, No. 4

Allegretto

The first system of the piece consists of four measures. The treble clef staff begins with a *mf* dynamic marking. The first measure contains a quarter rest followed by an eighth-note triplet (1, 3, 1) with a slur. The second measure has a quarter rest. The third measure contains another eighth-note triplet (1, 3, 1) with a slur. The fourth measure has a quarter rest. The bass clef staff has a quarter rest in the first measure, followed by eighth-note triplets (1, 3) in the second and fourth measures, and a quarter rest in the third measure.

The second system consists of four measures. Measure 5 is marked with a box containing the number 5. It features an eighth-note triplet (2, 1, 3) with a slur. Measure 6 has a quarter rest. Measure 7 features an eighth-note triplet (5, 1, 3) with a slur. Measure 8 has a quarter rest. The bass clef staff has a quarter rest in the first measure, eighth-note triplets (1, 3) in the second and fourth measures, and a quarter rest in the third measure.

The third system consists of four measures. Measure 9 is marked with a box containing the number 9. It features an eighth-note triplet (5, 1, 3) with a slur. Measure 10 has a quarter rest. Measure 11 features another eighth-note triplet (5, 1, 3) with a slur. Measure 12 has a quarter rest. The bass clef staff has a quarter rest in the first measure, eighth-note triplets in the second and fourth measures, and a quarter rest in the third measure.

The fourth system consists of four measures. Measure 13 is marked with a box containing the number 13. It features an eighth-note triplet (5, 1, 3) with a slur. Measure 14 has a quarter rest. Measure 15 features an eighth-note triplet (1, 3, 1) with a slur. Measure 16 has a quarter rest. The bass clef staff has a quarter rest in the first measure, eighth-note triplets in the second and fourth measures, and a quarter rest in the third measure.

from
24 Brilliant Preludes for the Piano

Giuseppe Concone (1801–1861)
Op. 37, No. 6

Allegro

mf

3

5 3 2 1 5 3 2 1

5

p cresc. poco a poco

5 1/2

7

f

1 3 1 1 3 1 3 1 4 2 1 5 2 1 1