

Fingerpower® Etudes

Level Four

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 Four 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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Parallel Thirds

Giacoso ♩ = 72-80

Louis Köhler, Op. 218, No. 38

Musical notation for measures 1-4. The piece is in 2/4 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features parallel thirds in both hands. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mf* is present in the first measure. Measure numbers 1, 2, 3, and 4 are indicated above the first four measures.

Musical notation for measures 5-8. The second system continues the parallel thirds. A dynamic marking of *p* is present in the first measure of this system. Measure numbers 5, 6, 7, and 8 are indicated above the first four measures.

Musical notation for measures 9-12. The third system continues the parallel thirds. A dynamic marking of *f* is present in the first measure of this system. Measure numbers 9, 10, 11, and 12 are indicated above the first four measures.

Musical notation for measures 13-16. The fourth system concludes the piece. Measure numbers 13, 14, 15, and 16 are indicated above the first four measures.