

Foreword

TO TEACHERS

Etudes have provided pianists with valuable technical training for generations. Today's pianists have more demands on their time than ever before, therefore, the materials chosen for study should be of the highest musical quality, worthy of the time expenditure. The pieces in *Beautiful Etudes* have been tested and chosen by piano students and teachers not only for their technical effectiveness but also because they are lovely musical works.

UNIQUE FEATURES

- 16 artistic piano studies in five-finger patterns
- Arranged in progressive order of difficulty
- Renotated in bass and treble clef, when needed, for reading ease
- Sharps or flats appear as accidentals (instead of key signatures)
- Position changes highlighted
- Difficult rhythms clarified
- Alternate fingering suggestions for small hands

OTHER FEATURES

- Technical goals for each etude
- Composer biographical information
- Practice directions for each etude
- Suggested keys for transposition
- Creative suggestions for further musical and technical exploration
- Teacher/parent duet parts for selected etudes
- Mastery and memorization checklists
- Glossary

SUGGESTIONS FOR TEACHERS

- Play each etude for the student. Modeling of expressive playing is essential to convey musical and technical ideals.
- Provide concrete practice steps for the student, including slow, hands separate practice with a metronome.

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NOTE: Most titles are editorial.

BEFORE YOU PLAY

On the closed key cover, “play” hands together as you count aloud.

AS YOU PLAY

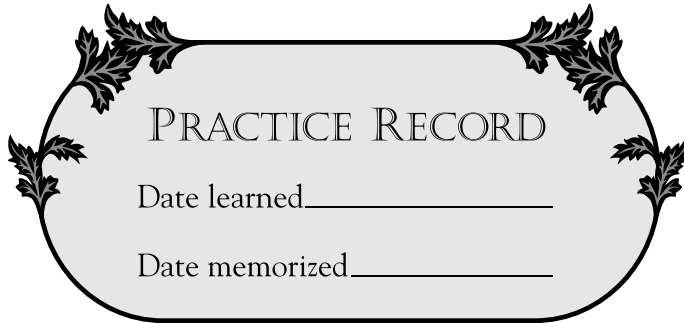
- Notice that both hands play one octave higher than written.
- Listen carefully so both hands play exactly together.
- Practice both hands at the same dynamic level.

TRANSPOSE

- *Stepping Stones* is written in C major.
- Transpose to G major.
- Now transpose to F major.
Which note is flat? _____

CREATE

- Play the RH louder than the LH.
- Play the LH louder than the RH.



PRACTICE RECORD

Date learned _____

Date memorized _____

Composer Facts

Ferdinand Beyer (1803–1863), German, was best known for his arrangements of music originally written for orchestra and opera. He wrote a comprehensive piano method that is still used by teachers today.

Stepping Stones

Op. 101, No. 7

Ferdinand Beyer

Moderato

Both hands one octave higher than written throughout

Musical notation for the first system of 'Stepping Stones'. It consists of two staves in 4/4 time. The upper staff begins with a treble clef and a '1' above the first measure. The lower staff begins with a bass clef and a '5' below the first measure. The dynamic marking *mf* is placed in the first measure of the upper staff.

Musical notation for the second system of 'Stepping Stones'. It consists of two staves in 4/4 time. The upper staff begins with a treble clef and a '3' above the first measure. The lower staff begins with a bass clef and a '3' below the first measure. A box containing the number '5' is positioned above the first measure of the upper staff.

Teacher or Parent

Moderato

$\frac{4}{2}$

5

$\frac{5}{2}$
1

Musical notation for the third system of 'Stepping Stones'. It consists of two staves in 4/4 time. The upper staff begins with a bass clef and a $\frac{4}{2}$ time signature. The lower staff begins with a bass clef. The dynamic marking *mp* is placed in the first measure of the upper staff. A box containing the number '5' is positioned above the fifth measure of the upper staff. The dynamic marking *mf* is placed in the eighth measure of the upper staff. Pedal markings (circles with a vertical line) are present below the lower staff in measures 1, 2, 3, 4, 5, 6, and 8.

with pedal

BEFORE YOU PLAY

- This piece uses mostly steps (2nds). Circle all the skips (3rds).
- On the closed key cover, “play” each hand separately, then together.

AS YOU PLAY

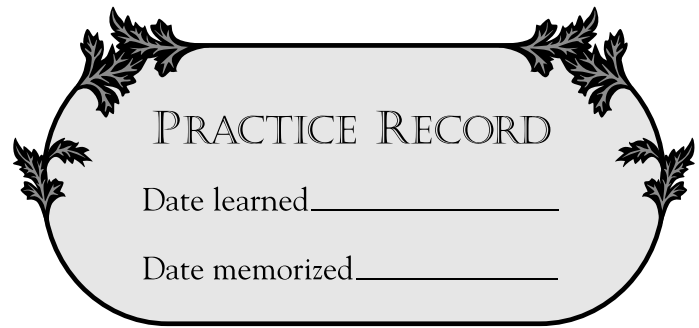
- Listen and decide which hand has the melody. Play that part louder.
- Play both hands exactly together in measures 1–7 and measures 13–15.

TRANSPOSE

- *Ode to Joy* is written in C major. The starting note for both hands is E, the third note in C major.
- Transpose to G major. What is the starting note for both hands? _____

CREATE

- Vary *Ode to Joy* by choosing your own dynamics. Make the most joyful part the loudest.



PRACTICE RECORD

Date learned _____

Date memorized _____

Composer Facts

Ludwig van Beethoven (1770–1827), German, is one of the best known of all classical composers. The *Ode to Joy* theme from his Ninth Symphony is loved and recognized by people throughout the world.

Ode to Joy

Ludwig van Beethoven

Arr. Victoria McArthur

Allegretto

3

mf

3

5

3

3

9

2

mp

4

1

13

3

f

3

1

2

3