

## Six Etudes For Piano

Famous and frequently performed, these piano etudes range from the era of early Romanticism to the twentieth century. The collection also touches upon the genre's growth, from solitary technical exercises to concert mainstays. Contents include a series of Chopin etudes; pieces by Liszt, including Etudes for Transcendental Technique after Paganini; Schumann's Paganini Etudes and Symphonic Etudes; Three Etudes by Mendelssohn; Brahms' Piano Study after an Etude by Chopin; Six Etudes by Saint Saëns, plus the composer's Six Etudes for the Left Hand; and Rubinstein's "Ondine." Additional pieces include etudes by Scriabin, Debussy, Szymanowski, and Rachmaninoff. Perfect for intermediate students wishing to hone their technique, this volume is also an excellent resource for advanced students seeking a variety of performance pieces.

This is an illuminating study of the life and work of György Ligeti, one of the best-loved and most original composers of our time.

Titles: \* No. 1, Tierces Majeures et Mineures \* No. 2, Traits Chromatiques \* No. 3, Prélude et Fugue \* No. 4, Les Cloches de Las Palmas \* No. 5, Tierces Majeures Chromatiques \* No. 6, Toccata D'Après le 5 Concerto

Edited by Busoni. Also includes Morceau de Saon, Ab Irato. Breitkopf & Haume Edition.

In 1845, Robert Schumann embarked on an intense course of contrapuntal studies. This led him to rent a pedalboard attachment for his piano, inspiring him to write pieces specifically for pedal piano, including these etudes. The great French composer Georges Bizet arranged the Six Etudes in Canon Form, Op.56 for one piano, four hands. These etudes are not simply technical finger exercises like Hanon or Czerny, but true works of art like the Chopin etudes. They make wonderful music while working the muscles of the hands and fingers.

Contents: \* Opus 2, No. 1 \* Opus 8 \* Opus 42 \* Opus 49, No. 1 \* Opus 56, No. 4 \* Opus 65

Titles: \* No. 1, Prélude \* No. 2, Pour L'Indépendance des Doigts \* No. 3, Prélude et Fugue \* No. 4, Étude de Rhythme \* No. 5, Prélude et Fugue \* No. 6, En Forme de Valse

Piano

This collection of etudes for late intermediate to early advanced pianists includes pieces by Cramer, MacDowell, Czerny, Moscheles and Moszkowski. The etudes provide an enjoyable way to develop technique, thereby preparing the student for more challenging repertoire. The book contains concise biographies of each composer and features carefully thought out fingering for each etude.

Jazz pianist, recording artist, educator, and author Michael Orta provides effective tools to develop and improve your jazz piano solos. Taking the melody and chord changes of standard songs in every jazz musician's repertoire, Michael walks the pianist through the following steps: a familiar melody rephrased so that it swings, two solo choruses on the chord changes, and an analysis of the solo with regard to voice leading, phrase linking, and sequences. For intermediate to advanced pianists with some knowledge of chord scale theory.

(Piano). This publication presents six of the composer's piano etudes composed over the past decade. Each etude is an homage to a composer, with Thomas finding inspiration in the music of Bartok, Berio, Boulez, Feldman, Messiaen, and Rakowski. The entire set of etudes

is 17 minutes in duration.

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This monograph concerns Six Etudes for Piano, composed by George Perle (1915- ) in 1973-1976. It consists of a brief biography of George Perle, and a discussion of his idiosyncratic serial composition, his innovative approach to the twelve-tone tonality system, and his concept of using cyclic sets.

This essential collection of 100 piano études is divided into 15 units that survey the technical challenges at the early intermediate, intermediate, and late intermediate levels. The early units review technical issues that students experience at the elementary levels, such as five-finger patterns and articulations. The later units introduce more difficult technical challenges that prepare students for advanced repertoire, such as playing ornamentation, octaves, and large chords. Each unit contains between five and ten études written by master composers from the Baroque, Classical, Romantic, and Contemporary periods. Within each unit, the études are arranged in order of difficulty. Each piece appears in its original form; notes have not been added or removed. The composers' original dynamics, tempo marks, phrase indications, and articulations have been preserved. Ornamentation is realized in footnotes. Added measure numbers provide easy reference, and editorial suggestions for fingering and pedaling have been provided. A concise foreword discusses technique at the intermediate levels. Two indexes are included: one by unit and technical skill, and another by level and composer. Unit listing: \* Five-Finger Patterns \* Articulation \* Coordination between the Hands \* Scales \* Triads, Inversions, and Broken Chords \* Double Notes \* Left-Hand Development \* Velocity \* Arpeggios \* Finger and Hand Independence \* Repeated Notes \* Accompaniment Patterns \* Ornamentation \* Octaves \* Four- and Five-Note Chords Titles: \* Alla Tarantella (from 12 Études), Op. 39, No. 2 (MacDowell) \* Étude in A Minor ("Arabesque") (from 25 Easy and Progressive Studies), Op. 100, No. 2 (Burgmüller) \* Étude in B-flat Major (from 25 Melodious Studies), Op. 108, No. 10 (Schytte) \* Étude in C Major (from Practical Method for the Pianoforte), Op. 249, No. 65 (Köhler) \* Étude in F Major (from The First Steps of the Young Pianist), Op. 82, No. 39 (Gurlitt) \* Étude in G Major (from 25 Elementary Studies), Op. 176, No. 20 (Duvernoy) \* Étude in D Minor ("Warrior's Song") (from 25 Melodic Studies), Op. 45, No. 15 (Heller) \* Étude in G Minor (from Training of the Left Hand), Op. 89, Book II, No. 6 (Berens) \* Exercise in C Major (from Étude for the Pianoforte), Op. 39, No. 1 (Cramer) \* Little Étude (from Album for the Young), Op. 68, No. 14 (Schumann) \* Maria (romanza sin palabras) (from Six Expressive Studies) (Granados) \* Menuetto (from First Term at the Piano), Sz. 53, No. 16 (Bartók) and many more!

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