

3

Selected Progressive Studies

Book I (PRIMARY)

Three-finger study ALEC ROWLEY

Moderato

1

mf

Three-finger study, reversed ALEC ROWLEY

Moderato

2

mf

Four-finger study ALEC ROWLEY

Moderato

3

mf

Four-finger study, reversed ALEC ROWLEY

Moderato

4

mf

Moderato

The same in G major

ALEC ROWLEY

5

5

mf

1 2 2 3 3 4 3 2 1

5 5

The same in G major, reversed

ALEC ROWLEY

Moderato

6

6

mf

5 1 4 3 1

5 4 4 3 3 2 3 4 5

Five-finger study

CZERNY

Moderato

7

7

mp

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

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

Five-finger study in velocity

BERENS

Allegro moderato

8

8

f

1 2

5 5 1 3 5 1

1 2

5 1 5 3 1

Repeated notes in both hands

CZERNY

Allegretto

9

Exercise 9 by Czerny is in 3/4 time with a mezzo-forte (*mf*) dynamic. The right hand features a sequence of eighth notes with slurs and fingerings (3, 1, 4, 3, 2, 4). The left hand plays a similar eighth-note pattern with slurs and fingerings (5, 3, 1, 4, 1, 5, 1). The exercise concludes with a final flourish in the right hand.

Andante

Easy trills

BERTINI

10

Exercise 10 by Bertini is in 4/4 time with a piano (*p*) dynamic. The right hand contains trills on notes G4, A4, B4, and C5, with fingerings (3 4, 3 2, 1 2, 3 2). The left hand provides a steady eighth-note accompaniment with slurs and fingerings (2 4, 1 4). The exercise ends with a final chord in the right hand.

Allegretto

For the weaker fingers in the right hand

BERTINI

11

Exercise 11 by Bertini is in 6/8 time with a piano (*p*) dynamic. The right hand features a sequence of eighth notes with slurs and fingerings (1 2 3 4, 1 5). The left hand plays a steady eighth-note accompaniment with slurs and fingerings (3 5, 1, 2 5). The exercise concludes with a final flourish in the right hand.

Easy double-thirds in the right hand

Moderato

CZERNY

12

Easy double-thirds in the left hand

Moderato

CZERNY

13

Velocity study for both hands

Allegro

BERENS

14

Equalization of hands in melody and chords

DIABELLI

Allegretto

15

Syncopation in right hand

BERTINI

Allegretto

16

Syncopation in left hand

BERTINI

Lento

17

For chord playing

ALEC ROWLEY

Andante

18

For repeated chords

BERTINI

Allegretto

19

Allegretto

For thirds and sixths in both hands

DUVERNOY

20

5 1 5 1 4 1 3 1 4

f

5 1

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

p

1 5

5 1 4 3 5 1 4 1 5 1

f *mf* *f*

1 5 2 4 1 3 5 1

Arpeggio study between the hands

ALEC ROWLEY

21

Allegro

mf

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

5 3 1 5 2 1 5 2 1

mf

1 2 3 5 1 1 2 3 5

5 8 1 5 8 1 1 5 6

Arpeggios and chords together

CZERNY

Allegretto

22

Musical score for exercise 22 by Czerny, titled "Arpeggios and chords together". The piece is in 3/4 time and marked "Allegretto". It consists of three systems of music. The first system starts with a dynamic marking of *mf* and includes fingerings: 1 2 5 2 1, 2 1 2 4, 5 4, and 5. The second system starts with a dynamic marking of *p* and includes fingerings: 3, 2 4 1, 2 3, and 3. The third system starts with a dynamic marking of *mf* and includes fingerings: 2 4 5, 3, 2 1, 5 4, and 5. The score is written for piano with treble and bass staves.

Five-finger study in extended groups

BRUNNER

Allegro moderato

23

Musical score for exercise 23 by Brunner, titled "Five-finger study in extended groups". The piece is in 4/4 time and marked "Allegro moderato". It consists of three systems of music. The first system starts with a dynamic marking of *f* and includes a fingering of 1. The second system starts with a dynamic marking of *ff* and includes a fingering of 1. The third system includes a fingering of 5. The score is written for piano with treble and bass staves, featuring extended groups of notes.

5 5 5 1 4 3 4 5 1 4

5 3 3 5

f

1 1 1 2

5 5 5 4

Moderato Scale passages for both hands BERENS

24

mf

1 4 5 1 3 2 1 1 4 5 1 3 2 8 4

1 3 5

Fine mf

3 1 3 2

5 1 3 2 1 2 1 2 4

mf

D.C.

4 2 1 3 1 1 3

Combination of chords and scales

BERTINI

Andante

25

For style and decision

BURGMULLER

Allegro scherzando

26

1 1 1 1 5 1

cresc. *p.*

2 1 1 1 5 1

cresc. *8va* *frisoluto*

For singing melody and grace notes

Andante

STAMATY

27 *p.*

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

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

f *p*

1 2 1 2 3 4 3 2 1 2

p

2 1 4 3 2 2 1 3

mf *rit.* *p*

1 2 5

For smooth legato playing

RAMEAU

Moderato

28

5 2 3 4 1 2 3 5

f *p*

4 1 5 1 5 1

5 2 3 4 1 2 3

mf

5 1 5 1 5 1

5 1 4 1 5 1

1 2 5

For broken chords

CZERNY

Andante

29

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

f

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

1 3 5

Repeated chords and melody playing

DIABELLI

Allegro ma non troppo

30

5 1 3 5 1 3

mp

p

1 3 5

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

mp

p

1 3 5 1 2 4

1 3 5 1 3 4 2 3

p

1 3 5 1 2 4

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

p *cresc.*

1 3 5 1 2 4

3 4 4 1 2 1 1 2

f

2 5 1 3 1 5 2 5 1 3

For rhythmic decision and left-hand clarity

BERENS

Marcia

31

The musical score consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The first system begins with a dynamic marking of *f* (forte). The second system includes a dynamic marking of *p* (piano). The score is heavily annotated with fingerings (numbers 1-5) and slurs. The bass line features a consistent eighth-note accompaniment pattern. The treble line contains chords and melodic fragments. The final system ends with a dynamic marking of *f*.