

Contents

	page
I. Five-Finger Positions	
1a. Berens Right-hand five-finger study in C major, beginning and ending on each finger . . .	4
1b. Berens Left-hand five-finger study in C major, beginning and ending on each finger	4
2a. Berens Left-hand five-finger study in G major, beginning and ending on each finger	5
2b. Berens Right-hand five-finger study in G major, beginning and ending on each finger . . .	5
3a. Beyer Five-finger study in D major, beginning from the outside of the hand	6
3b. Beyer Five-finger study in D major, beginning from the inside of the hand	7
4. Gurlitt Imitative five-finger study in F major	8
5. Söchting Imitative five-finger study in G major	9
6. Schytte Study in fast five-finger patterns, beginning from the outside of the hand	10
7. Czerny Five-finger study in impulses of one, two and three beats	11
II. Scales	
8. Gurlitt Scale study in C major	12
9. _____ Scale study in D major	13
10. Strebogg Scale study in C major	14–15
11. _____ Scale study in F major	16
III. Thirds	
12a. Schytte Right-hand study in melodic and blocked thirds	17
12b. Schytte Left-hand study in melodic and blocked thirds	18
IV. Sixths	
13a. Beyer Right-hand study in blocked sixths	19
13b. Beyer Left-hand study in blocked sixths	19
V. Melody and Accompaniment	
14. Köhler Melody with triplet accompaniment	20
15. Beyer Melody with Alberti bass accompaniment	20
VI. Chords and Broken Chords	
16a. Schytte Study in descending broken chords	21
16b. Schytte Study in ascending broken chords	22
17. Schytte Four-voice chord study	23
18. LeCoupey Broken chord study crossing hands	24

1. Five-Finger Patterns

In these two etudes the melody hand starts from the "outside" (finger 5) and works in, beginning and ending on each successive finger.

Use a circular motion of the hand and arm for each phrase. Always feel a sense of motion to and through the long notes.

Moderately Berens

1a *mf*

1b *mf*

When you can play each etude securely, transpose it to the keys of:

G MAJOR and D MAJOR

2. Scales

Before playing this etude, practice the scale skeletons hands separately, first silently, then with sound. In the right hand, the skeleton is fingers 1-3 (slide)-1-5; in the left hand, fingers 5-1 (cross)-3-1, etc.

When playing as written, use circular arm motions to define the 2+2+4-measure phrases. Be sure your arm remains fluid moving through the crossings.

The accompaniment should move with the general shape of the melody:
2/4 down ♮ | ♮ up | down ♮ | etc.

Gurlitt

Fast and bright

8

mf

1

3 1

3

5

1

4 1

5 1

f

mf

1 3

2 3 1

mf