

Contents

| | | | |
|-----------------------|---|-----------------------------|----|
| Study / Etude no. 1: | <i>Allegro in G Major</i> , op. 38, no. 19 scales and alternating-note patterns | Johann Wilhelm Hässler | 4 |
| Study / Etude no. 2: | <i>Study in B flat Major</i> , op. 599, no. 83 grace notes | Carl Czerny | 5 |
| Study / Etude no. 3: | <i>Masquerade</i> arpeggios | Linda Niamath | 6 |
| Study / Etude no. 4: | <i>Study in C Major</i> , op. 176, no. 24 staccato 6ths and 3rds | Jean-Baptiste Duvernoy | 8 |
| Study / Etude no. 5: | <i>Study in E Minor</i> , op. 65, no. 42 continuity of line | Albert Loeschhorn | 9 |
| Study / Etude no. 6: | <i>The Avalanche</i> , op. 45, no. 2 evenness of triplets divided between the hands | Stephen Heller | 10 |
| Study / Etude no. 7: | <i>Game</i> staccato triads | Árpád Balázs | 12 |
| Study / Etude no. 8: | <i>Study in A Major</i> , op. 176, no. 15 RH cantabile and balance above an Alberti bass | Jean-Baptiste Duvernoy | 13 |
| Study / Etude no. 9: | <i>The Wagtail</i> , op. 100, no. 11 broken triads in contrary motion | Johann Friedrich Burgmüller | 14 |
| Study / Etude no. 10: | <i>Dragon Fly</i> dexterity and rhythmic accents | William L. Gillock | 15 |
| Study / Etude no. 11: | <i>Blues No. 1</i> variety of touch and rhythm | Christopher Norton | 16 |
| Study / Etude no. 12: | <i>La toupie / The Top</i> repeated notes in close position | Mel. Bonis | 17 |
| Study / Etude no. 13: | <i>You're Joking!</i> non-legato touch and continuity of line | Clifford Crawley | 18 |
| Study / Etude no. 14: | <i>Bike Ride</i> facility in black- and white-key combinations | Dale Reubart | 19 |
| Study / Etude no. 15: | <i>Hotshot</i> syncopation | Stephen Chatman | 20 |