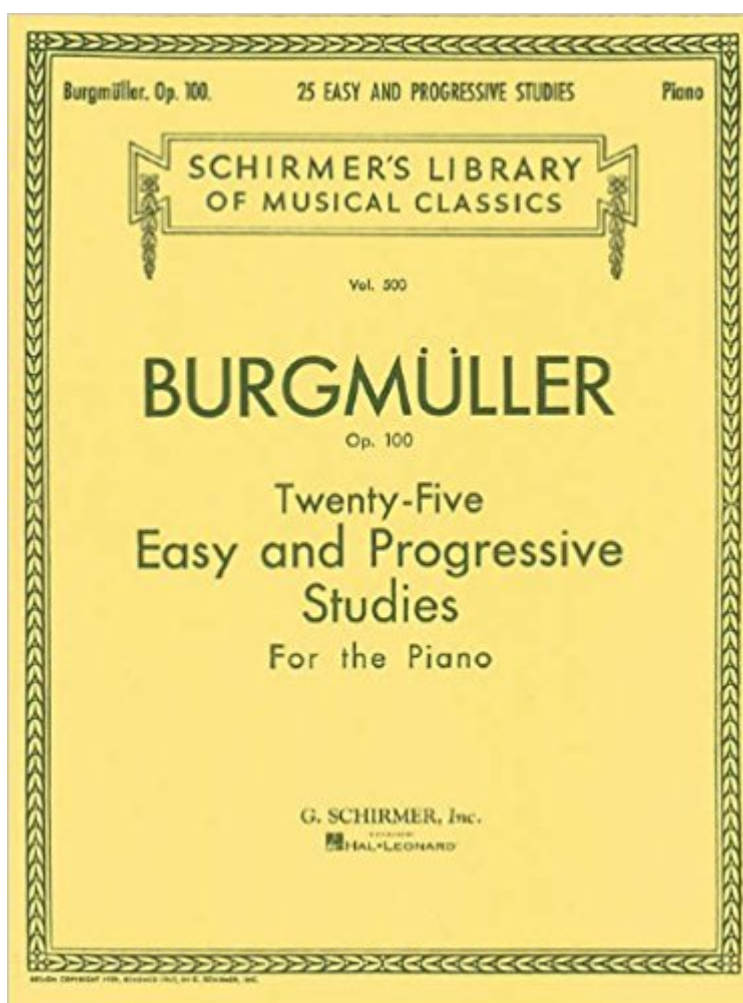


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# Twenty-Five Easy And Progressive Studies For The Piano, Op. 100: Piano Solo



## Synopsis

(Piano Method). Contents: Arabesque No. 2 \* Ave Maria \* Ballade \* Barcarolle \* Consolation, Op. 33,, No. 1 (Karg-Elert) \* Douce Plainte \* Innocence \* Inquietude No. 18 \* L'adieu \* L'harmonie des Anges \* L'hirondelle \* La Babillarde \* La Bergeronnette \* La Candeur \* La Chasse \* La Chevaleresque \* La Gracieuse \* La Petite Reunion \* La Styrienne \* La Tarentelle \* Le Courant Limpide \* Le Retour \* Pastorale No. 3 \* Progres \* Tendre Fleur.

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## Customer Reviews

I have very limited, beginning ability on the piano and with reading music. This book is a wonderful place to develop and practice. The pieces do not start out overly simple and are progressively more complex. Each piece introduces some new musical elements (accidentals, key change, triplets, etc). All exercise both left and right hands. And all are enjoyable to hear. Because the pieces are all fairly short, I began playing from memory more than from the written music. To counter that, I suggest playing three or four during a practice session. By the way, with a little googling you can find MIDI renditions of these songs on the internet to compare with your playing.

I don't remember what it was that first led me to discover these pieces. All I remember is, I had downloaded the sheet music to

"Arabesque" and after about thirty minutes, I was

playing it start to finish, not at tempo, but with very few mistakes and a reasonable amount of musicality. (So you know where I'm coming from, I've been playing organ and electronic keyboards since I was twelve (I'm 50 now), but have only been studying piano seriously for seven years, playing mostly jazz.) I took the sheet music to my regular lesson and played it, and my instructor said, that's excellent, here's all the stuff you're doing wrong, and he proceeded to set me straight on playing these classical period etudes. We decided these could be beneficial to my playing, so I bought this book and then began in earnest to learn the pieces. Since then, I've learned about one piece a week. I'm finding them incredibly valuable in filling in a number of gaps in my piano technique that were created in my rush to abandon the organ, flee from church music and dive headlong into piano and jazz. What makes these pieces so useful is that they are approachable and relatively easy, but they still require diligence and proper attention to execute well. Most of them are played at tempos which I consider to be borderline preposterous, but even at slower tempos, they are musical enough that they can be enjoyed at a slower pace as well. They are all also different from each other in mood and tonality, so the skill sets required to perform any given song is slightly different from piece to piece. Although they are pretty easy, I think most serious students will want to work on these under the guidance of a piano instructor, because the tendency will always be that because they sound pretty and pretty "complete", you will think you have it down, but I've found that my instructor can always find one or two things that can be done better or more easily or efficiently, and often enough, he will also find something I'm playing out-and-out incorrectly. Once I've looked at a piece, had my instructor listen and instruct, then spent another week on it, I pretty much have the piece down. I must say that, especially for me (the king of piano books), actually working through a book page by page and being able to play the pieces has been tremendously satisfying. They also provide a good break from playing jazz all the time, and correspondingly, my usual jazz tunes and exercises are better attenuated to my ears after I've played these classical style pieces for a while. If you are an advanced pianist, I would venture to guess that you've already been through your share of Burgmuller pieces at some point in your learning. If you are, however, a beginner or intermediate player who hasn't yet set about practicing and playing these pieces, I recommend you give them a try and it's worth five bucks to pick up this book rather than scrounge for them on the Internet. (Internet downloads often do not include the proper fingering, whereas Schirmer's nearly always does.) The pieces are fun, highly musical, very instructive, and eminently learn-able, and playing these pieces has been one of my best musical

experiences in seven years of learning piano. That's why I give it five stars.

I'll start with a preface: I have been playing piano for four years, I started when I was 18, and aside from six one-unit community college classes, I've never had any formal training. That said, this book is (in my opinion) a little tougher than the first "First Lessons in Bach" book and at the end is still easier than most of the second "First Lessons" Bach book. It fits squarely in the middle, which would be a good run up towards Schumann's Album für Die Jugend or a book of Bach's inventions. Also it would be useful for an accomplished pianist to run through these as one would Hanon or Czerny, only these are actual songs, which helps to break up the monotony of finger exercises. Not to say Hanon or Czerny aren't important; diversity is simply a good thing to have. I'm a total amateur, and I was looking for something less intense than Bach, less repetitive than Hanon, and less insane than Czerny. Burgmüller's Twenty-Five Easy and Progressive Studies fits the bill nicely.

At 61 and learning the piano, these pieces are just fun to play but not watered down. Another example a genius composer.

As a teacher, it is important to have music that is at once easy, but also that challenges. These 25 pieces do just that. I have one student who is aggressive in his learning, and already at 6 months from nothing is tackling #2 with fair consistency. He is finding that as intimidating as these can look, once played through, he realized they are not so difficult, but will take a little time to learn to play well... and then a little more time to learn to play at tempo.

Perfect to develop sight reading without playing horrible pieces.

It is good.

I love Burgmüller. I had played a few of his compositions in the past, but had no idea what a rich musical experience I would have when I purchased this book. I have also purchased his book of 18 Characteristic Studies and am even more enthralled.

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