
FOREWORD

The advancement of piano technique depends on physical strength and dexterity to implement musical expression. *Piano Etudes for Developing Musicality*, Book 1 presents a collection of piano studies (French, *études*) incorporating particular techniques that support a musically artistic approach to playing. These etudes encourage a direct connection between physical gesture and musical result.

Etudes in Units 1–9 are chosen from the vast catalog of 19th-century piano teaching literature. Special attention has been given to the selection of pieces in regard to meter, keys, and appropriate complexity. Unit titles reflect the various techniques featured within, and pieces are organized in progressive order by difficulty.

“Unit 10: Recital Etudes Combining Multiple Techniques” contains etudes specifically composed for this edition by Tom Gerou and incorporates techniques presented in Units 1–9. Each piece employs techniques from three consecutive units. These combinations are:

Etude 1: Techniques from Units 1–3

Etude 2: Techniques from Units 3–5

Etude 3: Techniques from Units 5–7

Etude 4: Techniques from Units 7–9

Pedagogical suggestions, recommendations, and insights are presented at the top of each piece. These ideas offer technical instructions that relate to each particular etude and describe *how* to get the desired sound to achieve musical mastery.

The editors have also provided additional pedagogical markings in addition to the composers’ indications to help resolve technical challenges and heighten musicality.

The following editing has been incorporated:

- 1** A range of metronome markings are suggested, allowing pianists to find the appropriate tempo at which they can play most comfortably and musically.
- 2** Additional dynamics have been added to achieve better balance between voices, greater musicality, and to ensure clear voicing. Dynamic markings such as *mp–mf* signify that the section is to be played *mp*, then *mf* upon repeat. Two to three dynamic levels assist with balance between voices.
- 3** Primary and alternate fingerings (in parentheses) are provided to facilitate musicality and ease of execution. Pianists should experiment with each fingering and select the fingering that is most comfortable. Once preferences have been decided, cross out the alternatives to avoid any confusion.
- 4** Suggested pedaling is provided with the understanding the pianist may add additional pedaling as necessary.
- 5** Slurs and dynamics are modified where necessary to encourage musicality in the shaping of phrases and pacing of crescendos and diminuendos.
- 6** The editors recommend artistically incorporating trills and grace notes only after a piece has been learned solidly and is technically comfortable to play.

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UNIT 1 Clarity and Evenness Playing Melodic Five-Finger Patterns

- Listen for clarity, using clear, even fingers in the RH. During the rests, move gracefully to the next measure.
- Using an upward wrist motion, crisply release the last note in each group, listening for good tone.
- In mm. 7, 15, 24, and 31, move your wrist and forearm in a small circular motion to create beautiful shaping.

Ferdinand Beyer, Op. 101, No. 62

Allegro moderato (♩ = 120–144)

The musical score is presented in four systems, each with a treble and bass clef staff. The right-hand part (RH) consists of melodic phrases with five-finger patterns (1-2-3-4-5) and slurs. The left-hand part (LH) provides accompaniment with chords and single notes. Performance markings include dynamics (*mp*, *mf*, *pp*, *f*), articulation (accents), and fingering (1-5). An *8va* marking indicates an octave transposition for the RH in measures 1, 4, 8, and 12. Measure numbers 4, 8, and 12 are boxed in the left margin.

UNIT 2 Voicing Half Notes, Double Notes, and Double-Stemmed Melodies

- Practice mm. 1–8 by playing all the top notes of the RH together with the LH. In mm. 9–16, play the RH top notes with the LH top notes and notice how they make a duet. Keep the repeated note accompaniment *pp*.
- In mm. 25–36, bring out the top note of the RH intervals, shaping to the dotted half note in the next measure.
- Notice the specific dynamics to achieve proper voicing and expressive shaping.

Giuseppe Concone, Op. 24, No. 4

Andante con moto (♩ = 80–96)

The musical score consists of four systems of music, each with a measure number in a box at the beginning of the first staff:

- System 1 (Measures 1-4):** The right hand (RH) has a melody starting on G4 with a slur over measures 1-4. The left hand (LH) has a repeated note accompaniment of G3. Dynamics: *mp* (RH), *pp* (LH). Performance instruction: *dolce e legato*. Pedal: *ped. simile*. Fingerings: 2, 5, 4, 5, 4, 5.
- System 2 (Measures 5-8):** Continuation of the RH melody and LH accompaniment. Dynamics: *pp*. Pedal: *ped. simile*.
- System 3 (Measures 9-12):** The RH melody continues. Dynamics: *p*. Performance instruction: *legato*. Pedal: *ped. simile*. Fingerings: 5, 4, 5, 2.
- System 4 (Measures 13-16):** The RH melody concludes with a dotted half note. Dynamics: *mf*. Pedal: *ped. simile*. Fingerings: 5, 4, 1, 2, 1, 2, 3.

UNIT 3 Evenness and Velocity Playing Diatonic Scales

- Listen for smooth thumb crossings to avoid bumps in the scale, keeping the elbow loose while coming around the top of the scale.
- Shape the melody to the half notes and then listen that the next quarter note is softer.
- Keep the LH in a rounded arch as you sink into the half and whole note chords with a relaxed wrist and arm.

Louis Streabbog, Op. 63, No. 1

Allegro moderato (♩ = 120-144)

The musical score is divided into four systems, each with a treble and bass staff.
 System 1: Treble staff has notes with slurs and fingering numbers 1, 3, 1, 5. Bass staff has chords with fingering 1, 3, 5. Dynamics: *p* and *pp*.
 System 2: Treble staff has notes with slurs and fingering numbers 1, 3, 1. Bass staff has chords with fingering 1, 2, 4. Dynamics: *mp*.
 System 3: Treble staff has notes with slurs and fingering numbers 3, 1, 1, 3, 3. Bass staff has chords with fingering 1, 2, 5. Dynamics: *f* and *p*.
 System 4: Treble staff has notes with slurs and fingering numbers 3, 2, 1, 3. Bass staff has chords with fingering 1, 2, 5. Dynamics: *mp*, *mf*, *mp*, and *p*.
 The score concludes with the instruction *ped. simile*.

UNIT 4 Clarity and Shaping Repeated Note Patterns

- Keep RH fingertips firm with a loose wrist on repeated notes, while gently lifting the wrist on beat 3.
- Slightly shape the repeated notes (small crescendo) in mm. 1-4, 9-12, and 25-29.
- Use a subtle *down-up-up* wrist motion (↓ ↑ ↑) to play the LH up-beats slightly softer than the downbeat.

Carl Czerny, Op. 599, No. 68

Allegretto (♩ = 44-60)

The score consists of four systems of music, each with a right-hand (RH) treble clef staff and a left-hand (LH) bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8.

- System 1 (Measures 1-4):** RH melody starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5. LH accompaniment consists of chords: G2-B2 (beat 1), G2-B2 (beat 2), G2-B2 (beat 3), and G2-B2 (beat 4). Dynamics: *p* (measures 1-2), *mp* (measures 3-4). Fingerings: 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH).
- System 2 (Measures 5-8):** RH melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. LH accompaniment: G2-B2 (beat 5), G2-B2 (beat 6), G2-B2 (beat 7), G2-B2 (beat 8). Dynamics: *mf* (measures 5-6), *f* (measures 7-8). Fingerings: 4 (RH); 4 (RH); 4 (RH), 2 (RH); 1 (RH).
- System 3 (Measures 9-12):** RH melody repeats the first four notes: G4, A4, B4, C5. LH accompaniment: G2-B2 (beat 9), G2-B2 (beat 10), G2-B2 (beat 11), G2-B2 (beat 12). Dynamics: *p* (measures 9-10), *mp* (measures 11-12). Fingerings: 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH); 4, 3, 2, 1, 3 (RH).
- System 4 (Measures 13):** RH melody: quarter note on G4, eighth notes on A4, B4, C5, eighth notes on B4, A4, G4. LH accompaniment: G2-B2 (beat 13), G2-B2 (beat 14), G2-B2 (beat 15), G2-B2 (beat 16). Dynamics: *mf* (measures 13-14), *mf* (measures 15-16). Fingerings: 1, 3 (RH); 1, 2 (RH); 3, 5 (RH). A *8va* marking is present above the RH staff.

UNIT 5 Projecting and Shaping Melodies over Simple Accompaniments

- Block the LH broken chords (play all the notes in each broken chord together). Then play as written, keeping fingers close to the keys as your arm makes a small rocking motion (rotation).
- The RH melody must sing prominently over a subdued LH accompaniment. Observe dynamic markings to achieve expressive shaping.
- Lift the hand gracefully at the ends of long slurs, being careful not to clip the sound.

Jean Baptiste Duvernoy, Op. 176, No. 10

Andantino (♩ = 88-108)

3

6

9

p

pp

mp

mf

f

cresc.

pp

8va

UNIT 6 Clarity and Velocity in Left Hand Sixteenth-Note Passages

- Listen for clear, even LH 16th notes, paying careful attention to the suggested fingering.
- Observe the dynamic and shaping indications to create a musical melodic shape.
- Sink into the RH half notes to create a warm tone and listen that the RH always sings louder than the LH accompaniment.

Cornelius Gurlitt, Op. 141, No. 6

Vivace (♩ = 80–100)

The score consists of four systems of music, each with a measure number in a box at the beginning of the system (4, 8, 12). The music is in 2/4 time and features a piano accompaniment with sixteenth-note passages and a melodic line with half notes. Dynamics include *f*, *mp*, *cresc.*, *p*, and *mf*. Performance instructions include *espressivo* and *Vivace*. Fingering is indicated by numbers 1-5 below the notes.

System 1 (Measures 1-3): *f* dynamic. RH: half notes G4, A4, B4, C5. LH: sixteenth-note passages. Measure 1: G4 (3), A4 (2). Measure 2: G4 (1), A4 (2), B4 (2). Measure 3: G4 (3), A4 (2), B4 (2), C5 (2).

System 2 (Measures 4-7): *mp* dynamic, *cresc.* marking. RH: half notes G4, A4, B4, C5. LH: sixteenth-note passages. Measure 4: G4 (1), A4 (2). Measure 5: G4 (2), A4 (1), B4 (4), C5 (2). Measure 6: G4 (3), A4 (2), B4 (2), C5 (2). Measure 7: G4 (3), A4 (2), B4 (2), C5 (2).

System 3 (Measures 8-11): *f* dynamic, *espressivo* marking. RH: half notes G4, A4, B4, C5. LH: sixteenth-note passages. Measure 8: G4 (1), A4 (2). Measure 9: G4 (1), A4 (5), B4 (3), C5 (3). Measure 10: G4 (p), A4 (p), B4 (p), C5 (p). Measure 11: G4 (1), A4 (1), B4 (1), C5 (1).

System 4 (Measures 12-15): *mp* dynamic, *mf* dynamic. RH: half notes G4, A4, B4, C5. LH: sixteenth-note passages. Measure 12: G4 (3), A4 (2), B4 (2), C5 (2). Measure 13: G4 (3), A4 (2), B4 (2), C5 (2). Measure 14: G4 (1), A4 (1), B4 (1), C5 (1). Measure 15: G4 (1), A4 (1), B4 (1), C5 (1).

UNIT 7 Clarity in Execution of Ornaments, Trills, and Grace Notes

- Practice without the grace notes, then add the grace notes, playing them slightly before the beat. Keep the fingertips firm and wrists loose while listening for a clear sound.
- Lift the wrist gracefully at the ends of slurs. Relax the wrist at the rests before playing the next grace notes.
- Always project and shape the RH melody above the softer, broken-chord LH accompaniment.

Louis Streabbog, Op. 63, No. 4

Andante (♩ = 60–80)

The musical score is presented in four systems, each with a measure number in a box at the beginning of the first staff. The piece is in 6/8 time and features a right-hand melody with ornaments and grace notes, and a left-hand accompaniment of broken chords.

- System 1 (Measures 1-3):** The right hand starts with a grace note on G4, followed by a dotted quarter note on A4. The left hand plays a broken chord pattern starting on G3. Dynamics include *p* and *mf*. Fingerings are indicated as 1, 2, and 3. A *ped. simile* marking is at the end.
- System 2 (Measures 4-6):** The right hand continues with grace notes and dotted quarter notes. The left hand accompaniment changes. Dynamics include *mp*. Fingerings include 5, 2, 5, 3, 1, and 5.
- System 3 (Measures 7-9):** The right hand features a trill on G4. The left hand accompaniment continues. Dynamics include *mf* and *mp*. Fingerings include 5, 1, 5, 3, 1, 2, and 4.
- System 4 (Measures 10-12):** The right hand has a trill on G4. The left hand accompaniment continues. Dynamics include *mf*. Fingerings include 5, 2, 5, and 5.

UNIT 8 Balance and Shaping Melodies Divided Between the Hands

- Begin practicing by blocking each hand. When playing as written, shape the phrases and listen for an even sound as the melody alternates from one hand to the other.
- Listen for a smooth weight transfer between the hands when switching from the LH to the RH. Keep fingertips firm and wrists and elbows loose.
- Learn without pedal first, listening for a smooth legato. When adding pedal, listen for clear releases.

Jean Baptiste Duvernoy, Op. 176, No. 12

Moderato

p dolce leggiero

mp

p dolce

mf

to Coda ⊕

ped. simile

UNIT 9 Evenness and Velocity Playing Chromatic Scales

- Try both fingering suggestions and choose the one that is easier for you to play smoothly. Keep the fingers curved while listening for clear, even sixteenth notes.
- Shape the eighth notes in mm. 3 and 7 and create an expressive slur with a down up wrist motion (↓ ↑) in mm. 4 and 8.
- Keep the LH beats 2 and 3 softer by sinking into beat 1 and gently lifting the wrist on beats 2 and 3.

Carl Czerny, Op. 599, No. 56

Allegro (♩ = 50-70)

The musical score consists of four systems, each with a treble and bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/8. The first system (measures 1-3) features a treble clef staff with a chromatic scale starting on G4, marked *mf*. The bass clef staff has chords marked *p* and *pp*. The second system (measures 4-6) continues the chromatic scale, marked *mp*. The third system (measures 7-9) features eighth notes in the treble clef, marked *mp cresc.* and *mf*. The fourth system (measures 10-12) continues the eighth notes, marked *mp*, *mf*, and *poco rit.*, ending with a *Fine* marking.

System 1 (Measures 1-3): Treble clef: Chromatic scale (G4 to G5) with fingerings: 1, (2)/3, (3)/1, (1)/2, (2)/3, (3)/1, (4)/3, 1, 2, 3, 1, 2. Bass clef: Chords marked *p* and *pp*.

System 2 (Measures 4-6): Treble clef: Chromatic scale (G4 to G5) with fingerings: 5, 1, (2)/3, (3)/1, (4)/3, 1, (2)/3, (3)/1, (2)/3, (3)/1, (4)/3, 1, (2)/3, 1, 2. Bass clef: Chords marked *mp*.

System 3 (Measures 7-9): Treble clef: Eighth notes with slurs and fingerings: 2, 2, 2, 2. Bass clef: Chords marked *mp cresc.* and *mf*.

System 4 (Measures 10-12): Treble clef: Eighth notes with slurs and fingerings: 2, 2, 2, 5. Bass clef: Chords marked *mp*, *mf*, and *poco rit.*. Ends with *Fine*.

UNIT 10 Recital Etudes Combining Multiple Techniques

Use after:

UNIT 1 Clarity and Evenness Playing Melodic Five-Finger Patterns

UNIT 2 Voicing Half Notes, Double Notes, and Double-Stemmed Melodies

UNIT 3 Evenness and Velocity Playing Diatonic Scales

Tom Gerou, Etude No. 1

Allegro brio (♩. = 52–60)

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked *Allegro brio* with a quarter note equal to 52-60 beats per minute.

System 1 (Measures 1-4):
 Treble clef: Measure 1 has a triplet of eighth notes (fingerings 3, 1, 1) and a slur. Measure 2 has a quarter note (fingerings 1, 1) and a slur. Measure 3 has a quarter note (fingerings 1, 1) and a slur. Measure 4 has a half note with a slur.
 Bass clef: Measure 1 has a half note (fingering 5) and a slur. Measure 2 has a half note (fingering 2) and a slur. Measure 3 has a half note (fingering 4) and a slur. Measure 4 has a half note (fingering 1) and a slur. Dynamics include *f* and *mp*. There are accents in measures 3 and 4.

System 2 (Measures 5-8):
 Treble clef: Measure 5 has a triplet of eighth notes (fingering 3) and a slur. Measure 6 has a quarter note (fingerings 4, 4) and a slur. Measure 7 has a quarter note (fingerings 4, 4) and a slur. Measure 8 has a half note with a slur.
 Bass clef: Measure 5 has a half note (fingering 3) and a slur. Measure 6 has a half note (fingering 2) and a slur. Measure 7 has a half note (fingering 2) and a slur. Measure 8 has a half note (fingering 2) and a slur. Dynamics include *mf* and *mp*.

System 3 (Measures 9-12):
 Treble clef: Measure 9 has a triplet of eighth notes (fingering 3) and a slur. Measure 10 has a quarter note (fingerings 1, 1) and a slur. Measure 11 has a quarter note (fingerings 1, 1) and a slur. Measure 12 has a half note with a slur.
 Bass clef: Measure 9 has a half note (fingering 5) and a slur. Measure 10 has a half note (fingering 2) and a slur. Measure 11 has a half note (fingering 4) and a slur. Measure 12 has a half note (fingering 4) and a slur. Dynamics include *f* and *mp*. There are accents in measures 11 and 12.

System 4 (Measures 13-16):
 Treble clef: Measure 13 has a triplet of eighth notes (fingerings 2, 1, 1) and a slur. Measure 14 has a quarter note (fingering 1) and a slur. Measure 15 has a triplet of eighth notes (fingerings 2, 1, 1) and a slur. Measure 16 has a half note with a slur.
 Bass clef: Measure 13 has a half note (fingering 5) and a slur. Measure 14 has a half note (fingering 5) and a slur. Measure 15 has a half note (fingering 5) and a slur. Measure 16 has a half note (fingerings 3, 3) and a slur. Dynamics include *mf* and *mp*. There are accents in measures 15 and 16.

Use after:

UNIT 3 Evenness and Velocity Playing Diatonic Scales

UNIT 4 Clarity and Shaping Repeated Note Patterns

UNIT 5 Projecting and Shaping Melodies over Simple Accompaniments

Tom Gerou, Etude No. 2

Moderato (♩ = 56-63)

1 1 4 5 1 3 4

mf

p $\frac{1}{5}$

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

6 4 1 4 1 2 2 4 1

ff

p $\frac{4}{1}$

f $\frac{4}{1}$

9 5 1 3 3 3 3 3 2 1

ff

f

Use after:

UNIT 5 Projecting and Shaping Melodies over Simple Accompaniments

UNIT 6 Clarity and Velocity in Left Hand Sixteenth-Note Passages

UNIT 7 Clarity in Execution of Ornaments, Trills, and Grace Notes

Tom Gerou, Etude No. 3

Moderato sentimentale (♩ = 80–88)

mf-mp

mp-p

4

7

13 *tr*

rall.

a tempo

p

pp

10

mp

Use after:

UNIT 7 Clarity in Execution of Ornaments, Trills, and Grace Notes**UNIT 8** Balance and Shaping Melodies Divided Between the Hands**UNIT 9** Evenness and Velocity Playing Chromatic Scales

Tom Gerou, Etude No. 4

Allegro scherzando (♩ = 66–72)

The musical score is presented in four systems, each consisting of a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 6/8. The piece is marked **Allegro scherzando** with a tempo of quarter note = 66–72. The dynamics range from *mf* to *mp*.

- System 1 (Measures 1-4):** Treble clef starts with a quarter rest, followed by a dotted quarter note (F#4), an eighth note (G4), and a quarter note (A4). Bass clef has a quarter rest, followed by a dotted quarter note (F#3), an eighth note (G3), and a quarter note (A3). Fingerings: Treble (1, 2, 4), Bass (4, 5, 3).
- System 2 (Measures 5-8):** Treble clef has a dotted quarter note (B4), an eighth note (C5), and a quarter note (D5). Bass clef has a dotted quarter note (B2), an eighth note (C3), and a quarter note (D3). Fingerings: Treble (1, 2, 3, 4), Bass (4, 5, 3).
- System 3 (Measures 9-12):** Treble clef has a dotted quarter note (E5), an eighth note (F#5), and a quarter note (G5). Bass clef has a dotted quarter note (E2), an eighth note (F#2), and a quarter note (G2). Fingerings: Treble (1, 2, 3, 4), Bass (4, 5, 3).
- System 4 (Measures 13-16):** Treble clef has a dotted quarter note (A5), an eighth note (B5), and a quarter note (C6). Bass clef has a dotted quarter note (A2), an eighth note (B2), and a quarter note (C3). Fingerings: Treble (1, 2, 3, 4), Bass (4, 5, 3).