
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 containing two staves (treble and bass clef). The time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 120-144 beats per minute. The piece is in G major (one sharp). The right hand plays a five-finger melodic pattern (C4-D4-E4-F4-G4) with a slur and a fermata over the final note. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics are indicated by *mp*, *mf*, *pp*, and *f*. Fingerings are shown with numbers 1-5. An *8va* marking is placed above the right hand in measures 1, 4, 8, and 12. Measure numbers 4, 8, and 12 are boxed in the left margin. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

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* in RH, *pp* in LH. Performance instruction: *dolce e legato*. Pedal: *ped. simile*.
- System 2 (Measures 5-8):** Continuation of the RH melody and LH accompaniment. Dynamics: *p* in LH.
- System 3 (Measures 9-12):** The RH melody continues. Dynamics: *mp* in LH. Performance instruction: *legato*.
- System 4 (Measures 13-16):** The RH melody concludes with a dotted half note in measure 16. Dynamics: *mf* in LH. Fingerings: 5, 4, 1, 5, 2, 1, 2, 4.

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 score is in common time (C) and consists of four systems of music. Each system has a treble clef staff and a bass clef staff.

System 1: Treble clef: *p* dynamics, slurs, triplets (1 3 1), and notes 1, 3, 1, 5. Bass clef: *pp* dynamics, chords 1 3 5, 1 2 4, 1 3 5.

System 2: Treble clef: slurs, triplets (1 3 1), and notes 1, 3, 1, 3. Bass clef: chords, 1 2.

System 3: Treble clef: *f* dynamics, slurs, triplets (3 1 1), and notes 3, 1, 1, 3. Bass clef: chords, *p* dynamics, chords 1 2 5, 1 3 5, 1 2 5.

System 4: Treble clef: *mp* dynamics, slurs, triplets (3 2 1), and notes 3, 2, 1, 3. Bass clef: chords, *p* dynamics, chords 1 2 5, 1 3 5, 1 2 5. *ped. simile* marking.

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 treble and bass clef staff. Measure numbers 1, 5, 9, and 13 are indicated in boxes at the start of their respective systems. The right-hand part features a melodic line with repeated eighth notes, often with slurs and accents. The left-hand part provides harmonic support with chords, some marked with fingerings like 4/5 and 1/3. Dynamics such as *p*, *pp*, *mp*, *mf*, and *f* are used to shape the music. A *8va* marking is present above measure 13. The piece concludes with a double bar line and repeat dots.

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)

The score is divided into four systems:

- System 1 (Measures 1-2):** The right hand starts with a half note G4 (finger 3), followed by a quarter note A4 (finger 1), and a quarter rest. The left hand has a broken chord accompaniment starting on G3 (finger 5). Dynamics are *p* in the right hand and *pp* in the left hand.
- System 2 (Measures 3-5):** The right hand continues with a half note B4 (finger 4), followed by a quarter note C5 (finger 2), and a quarter rest. The left hand continues with the broken chord accompaniment. Dynamics are *mp* in the right hand and *pp* in the left hand.
- System 3 (Measures 6-8):** The right hand has a half note D5 (finger 3), followed by a quarter note E5 (finger 2), and a quarter rest. The left hand continues with the broken chord accompaniment. Dynamics are *mf* in the right hand and *f* in the left hand.
- System 4 (Measures 9):** The right hand has a half note F#5 (finger 1), followed by a quarter note G5 (finger 1), and a quarter rest. The left hand continues with the broken chord accompaniment. Dynamics are *p* in the right hand and *pp* in the left hand. The piece ends with an *8va* marking.

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 is in 2/4 time and consists of four systems of music. Each system has a treble clef staff and a bass clef staff.

System 1: Treble clef: *f*, triplet of eighth notes (fingerings 3, 2), slur. Bass clef: sixteenth-note accompaniment (fingerings 3, 2, 1, 2, 2, 3).

System 2: Treble clef: slur, eighth notes (fingerings 3, 2, 3, 2), *mp*, *cresc.*. Bass clef: sixteenth-note accompaniment (fingerings 1, 2, 2, 1, 4, 2, 3).

System 3: Treble clef: slur, eighth notes (fingerings 3, 2, 3, 2), *f*, *espressivo*, *p*. Bass clef: sixteenth-note accompaniment (fingerings 1, 5, 3, 1, 1).

System 4: Treble clef: slur, eighth notes (fingerings 3, 2, 3, 2), *mp*, *mf*. Bass clef: sixteenth-note accompaniment (fingerings 1, 1, 1, 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 a grand staff format (treble and bass clefs) with a 6/8 time signature. It consists of four systems of music, each starting with a measure number in a box (4, 7, 10).

- System 1 (Measures 1-3):** The right hand (RH) features a melody with ornaments (grace notes) on the first, second, and third notes. Dynamics range from *p* to *mf*. The left hand (LH) provides a broken-chord accompaniment with fingerings 5, 2, 5, 2. A *ped. simile* marking is present at the end of the system.
- System 2 (Measures 4-6):** The RH continues with ornaments. Dynamics are *mp*. LH fingerings include 5, 2, 5, 3, 1 and 5.
- System 3 (Measures 7-9):** The RH features ornaments. Dynamics are *mf* and *mp*. LH fingerings include 5, 1, 5, 3, 1, 2, 4 and 5.
- System 4 (Measures 10-12):** The RH continues with ornaments. Dynamics are *mf*. LH fingerings include 5, 2, 5, 5.

Throughout the piece, the RH melody is marked with slurs and ornaments, while the LH accompaniment consists of broken chords with specific fingerings indicated below the notes.

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 is presented in 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 tempo is marked 'Allegro' with a quarter note equal to 50-70 beats per minute.

System 1 (Measures 1-3): The right hand (RH) plays a chromatic scale starting on G4. Fingerings are indicated above the notes: 1, (2) 3, (3) 1, (1) 2, (2) 3, (3) 1, (4) 3, 1, 2, 3, 1, 2. The left hand (LH) plays chords. Dynamics are *mf* in the RH and *p* 5 in the LH. A slur covers measures 1-3.

System 2 (Measures 4-6): The RH continues the chromatic scale. 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. Dynamics are *mp*. A slur covers measures 4-6.

System 3 (Measures 7-9): The RH continues the chromatic scale. Fingerings: 2, 2, 2. Dynamics are *mp cresc.* in the RH and *mf* in the LH. Slurs are placed over measures 7-8 and 8-9.

System 4 (Measures 10-12): The RH continues the chromatic scale. Fingerings: 2, 2, 2, 5. Dynamics are *mp* in the RH and *mf* in the LH. A slur covers measures 10-11. The piece ends with a *Fine* marking and a *poco rit.* instruction in the final measure.

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 staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece is marked **Allegro brio** with a quarter note equal to 52-60 beats per minute.

System 1 (Measures 1-4):
 Treble staff: Measure 1 has a triplet of eighth notes (fingerings 3, 1, 1) and a slur. Measure 2 has a quarter note with a grace note and a slur. Measure 3 has a quarter note with a grace note and a slur. Measure 4 has a half note with a slur.
 Bass staff: 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 staff: Measure 5 has a triplet of eighth notes (fingering 3) and a slur. Measure 6 has a quarter note with a slur. Measure 7 has a triplet of eighth notes (fingering 4, 4) and a slur. Measure 8 has a quarter note with a slur.
 Bass staff: Measure 5 has a half note with a slur. Measure 6 has a quarter note with a grace note and a slur. Measure 7 has a half note (fingering 2) and a slur. Measure 8 has a half note with a slur. Dynamics include *mf* and *mp*. There are accents in measures 6 and 8.

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

System 4 (Measures 13-16):
 Treble staff: Measure 13 has a triplet of eighth notes (fingerings 2, 1) and a slur. Measure 14 has a quarter note with a slur. Measure 15 has a triplet of eighth notes (fingerings 2, 1) and a slur. Measure 16 has a quarter note with a slur.
 Bass staff: Measure 13 has a half note with a slur. Measure 14 has a quarter note with a grace note and a slur. Measure 15 has a half note (fingering 5) and a slur. Measure 16 has a half note with 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)

mf

p $\frac{1}{5}$

3

6

ff

f ⁴

9

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 tempo is marked **Allegro scherzando** with a quarter note equal to 66–72 beats per minute. The dynamics range from *mf* to *mp*.

- System 1:** Treble clef starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Fingerings: 1, 2, 2, 4, 3, 2. Bass clef has a quarter note G3, quarter rest, quarter note A3, quarter rest, quarter note B3, quarter rest, quarter note C4, quarter rest, quarter note D4, quarter rest, quarter note E4, quarter rest, quarter note F#4, quarter rest, quarter note G4, quarter rest.
- System 2:** Treble clef starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4. Bass clef has a quarter note G3, quarter rest, quarter note A3, quarter rest, quarter note B3, quarter rest, quarter note C4, quarter rest, quarter note D4, quarter rest, quarter note E4, quarter rest, quarter note F#4, quarter rest, quarter note G4, quarter rest.
- System 3:** Treble clef starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Fingerings: 5, 4, (5) 4, 5, 1, 5, 4, 3, 2. Bass clef has a quarter note G3, quarter rest, quarter note A3, quarter rest, quarter note B3, quarter rest, quarter note C4, quarter rest, quarter note D4, quarter rest, quarter note E4, quarter rest, quarter note F#4, quarter rest, quarter note G4, quarter rest.
- System 4:** Treble clef starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Fingerings: 1, 2, 3, 4, 5. Bass clef has a quarter note G3, quarter rest, quarter note A3, quarter rest, quarter note B3, quarter rest, quarter note C4, quarter rest, quarter note D4, quarter rest, quarter note E4, quarter rest, quarter note F#4, quarter rest, quarter note G4, quarter rest.