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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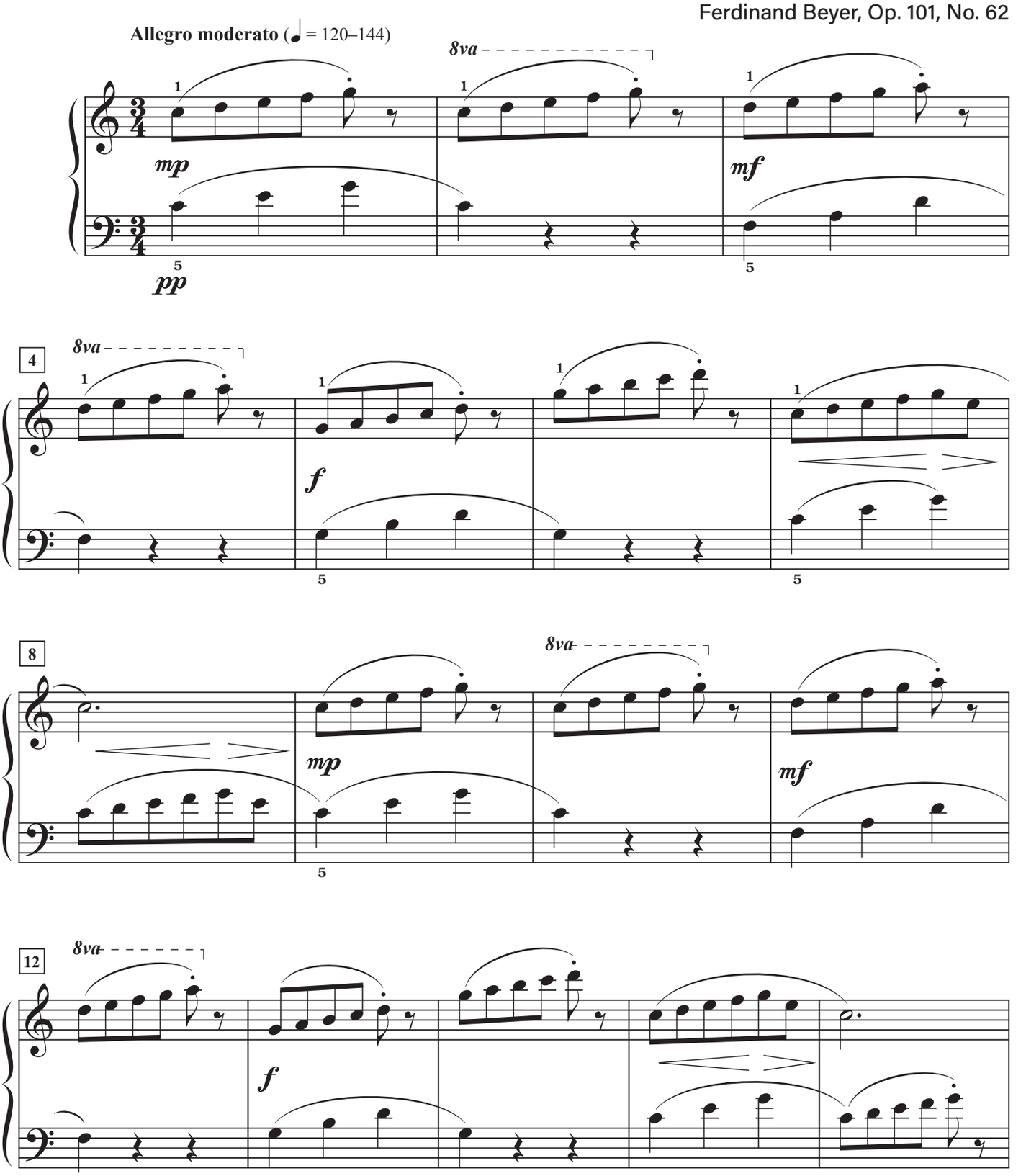
UNIT 1 Clarity and Evenness Playing Melodic Five-Finger Patterns

- 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.

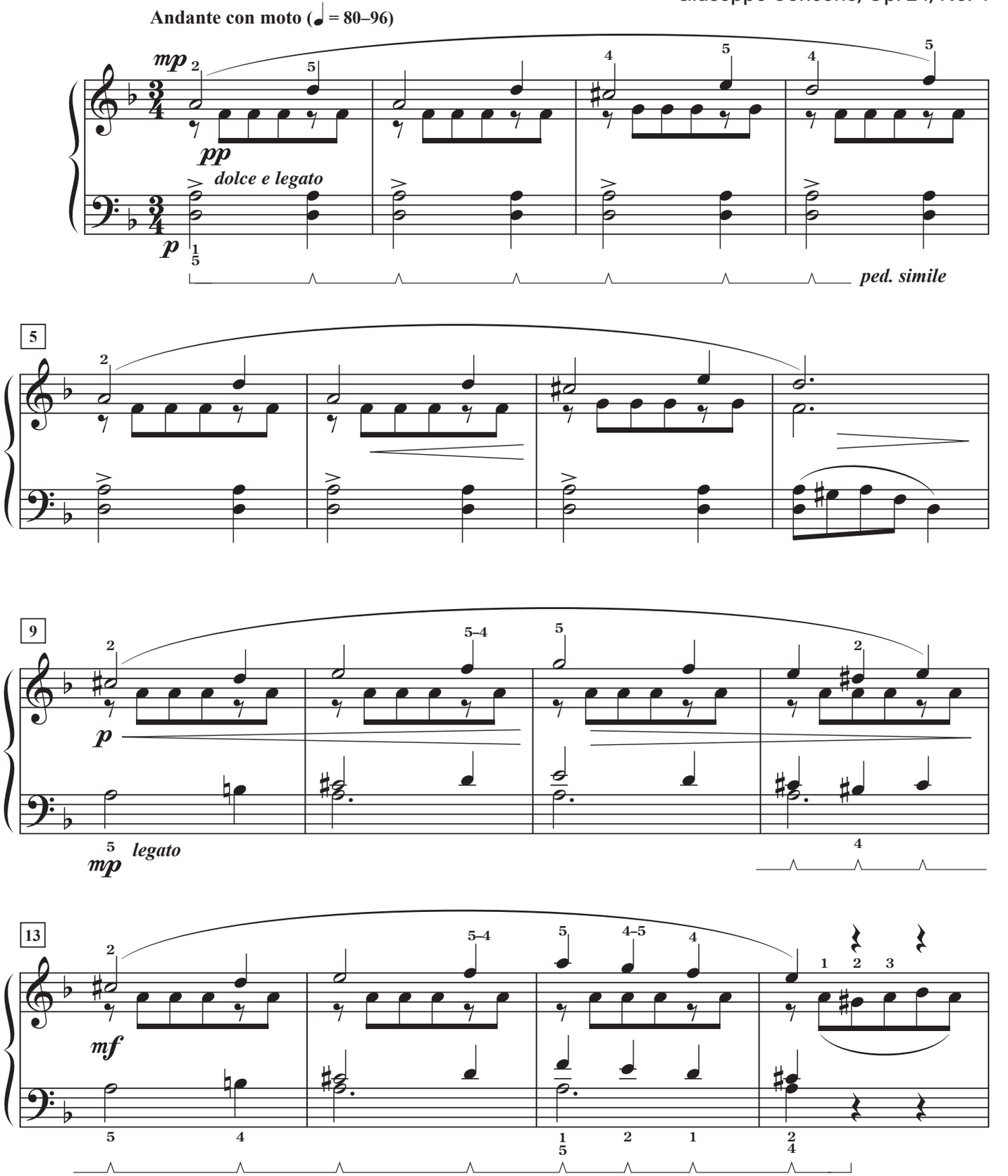
Ferdinand Beyer, Op. 101, No. 62



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.

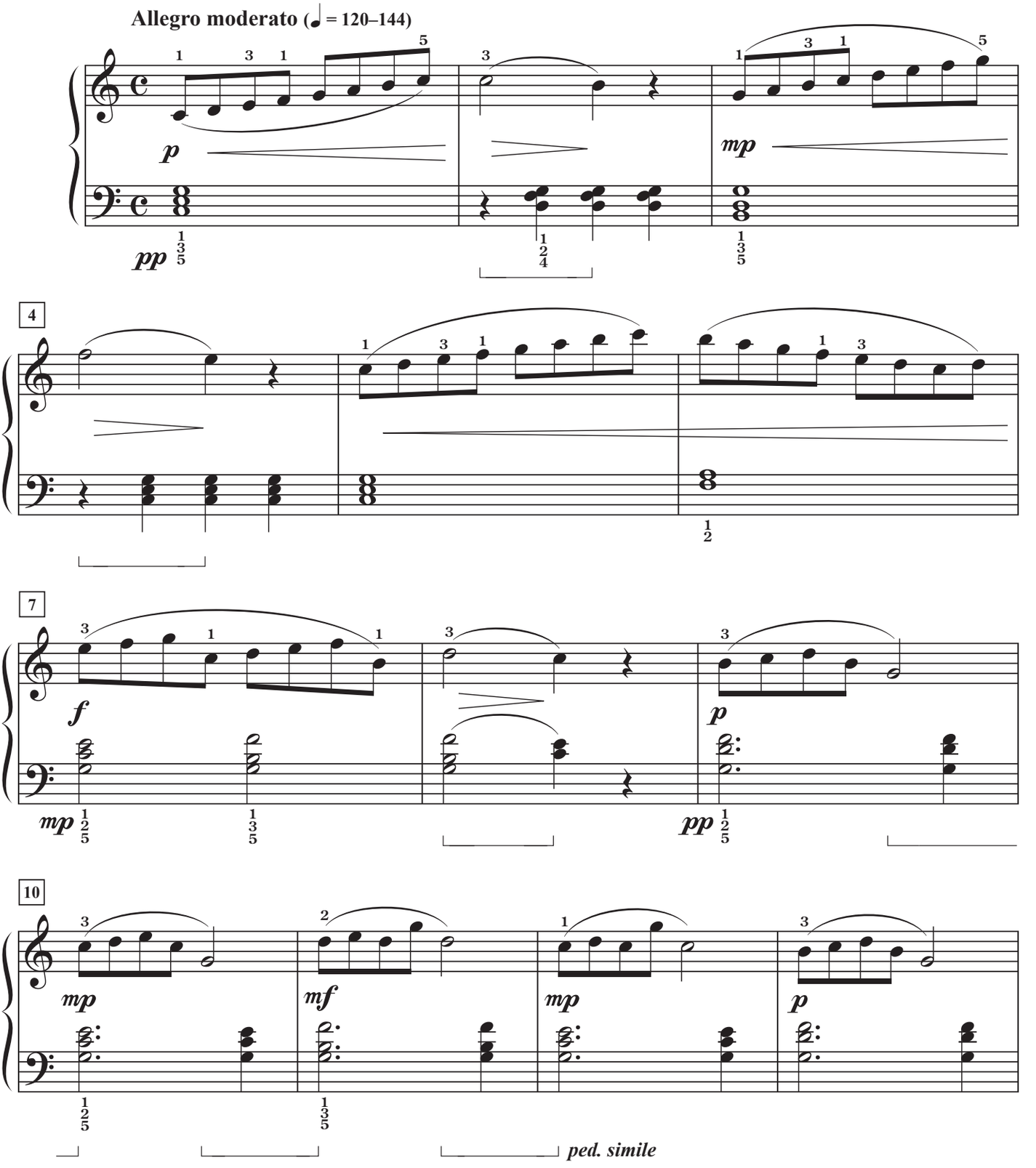
Giuseppe Concone, Op. 24, No. 4



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.

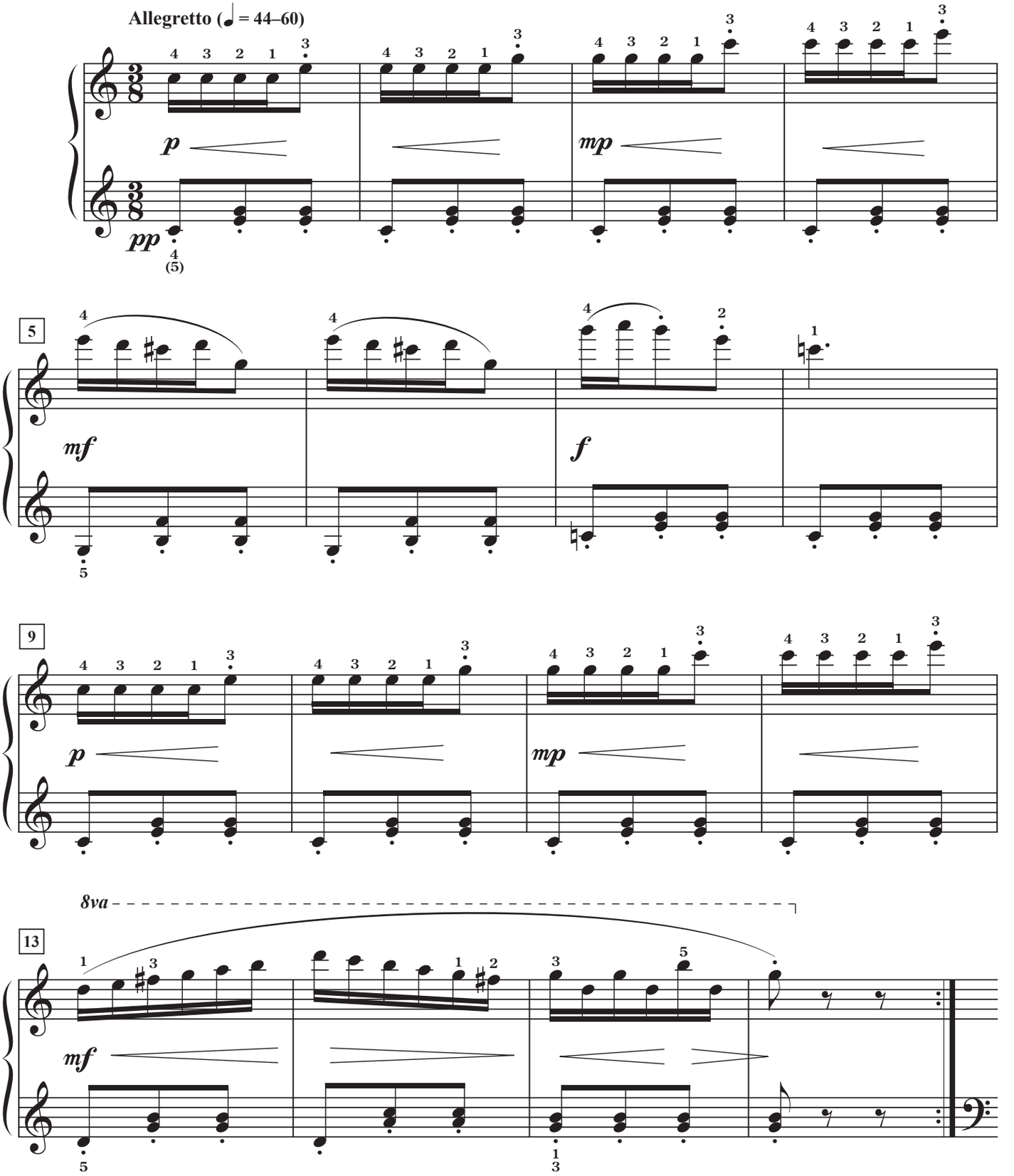
Louis Streabbog, Op. 63, No. 1



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.

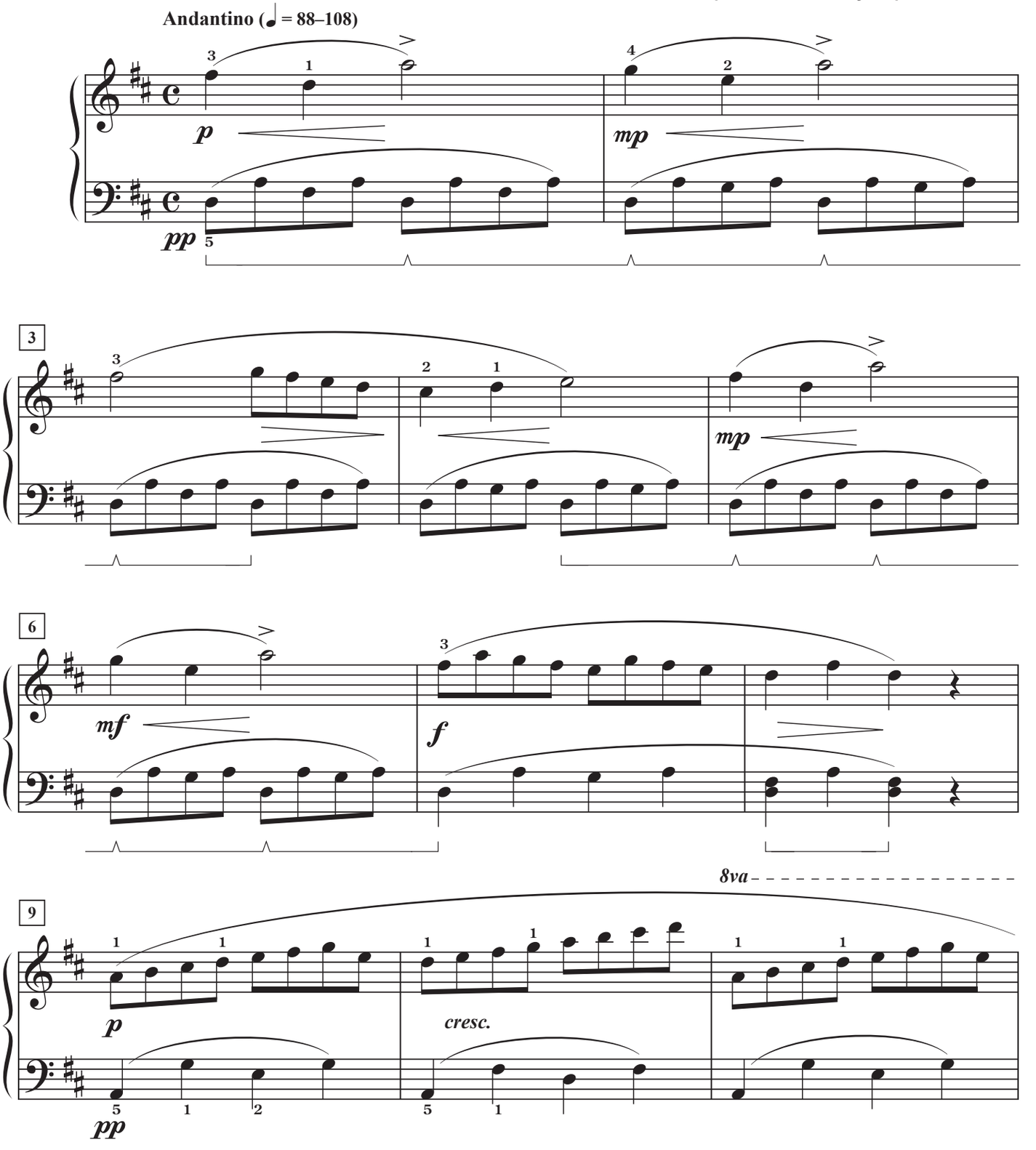
Carl Czerny, Op. 599, No. 68



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.

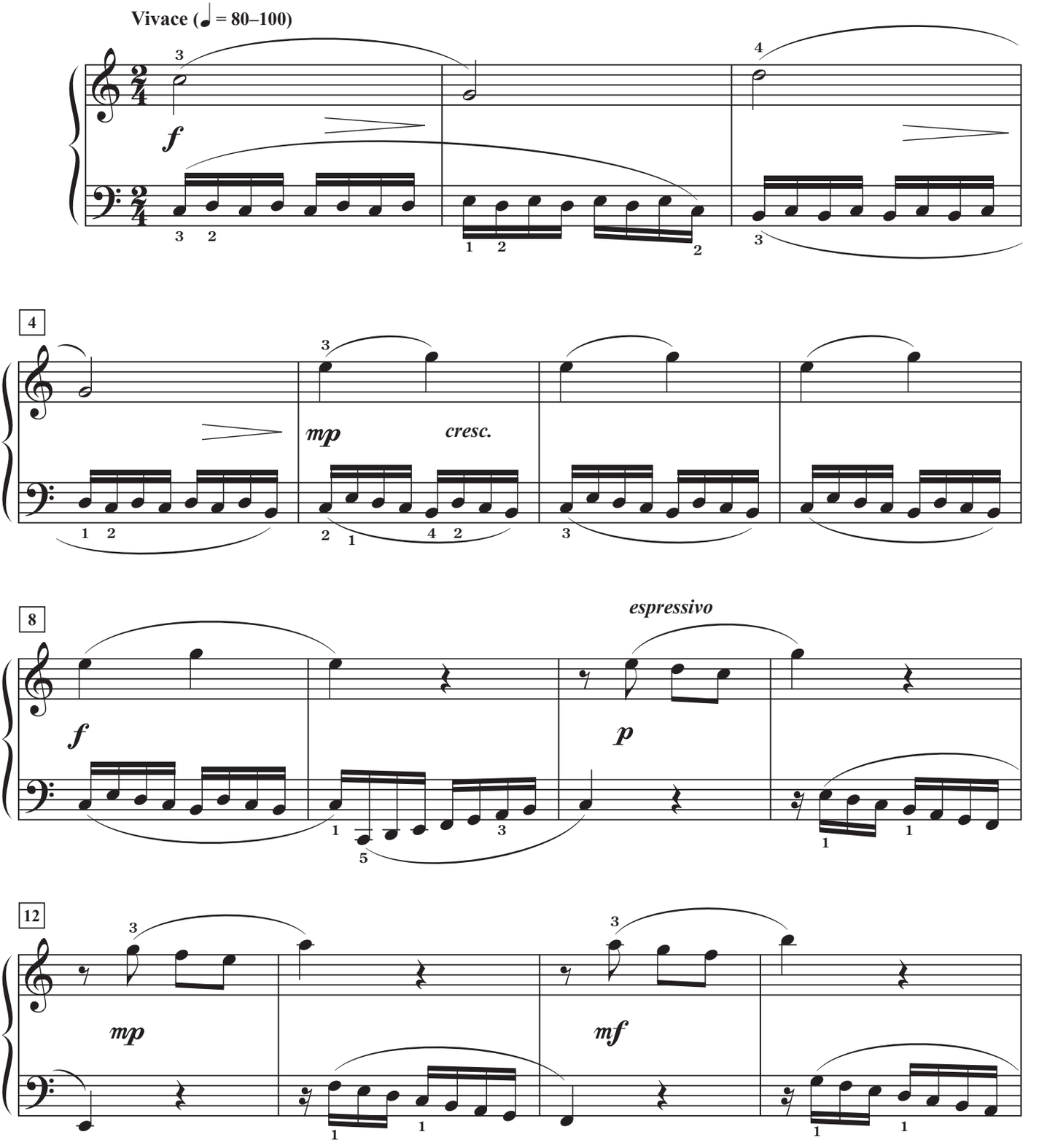
Jean Baptiste Duvernoy, Op. 176, No. 10



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.

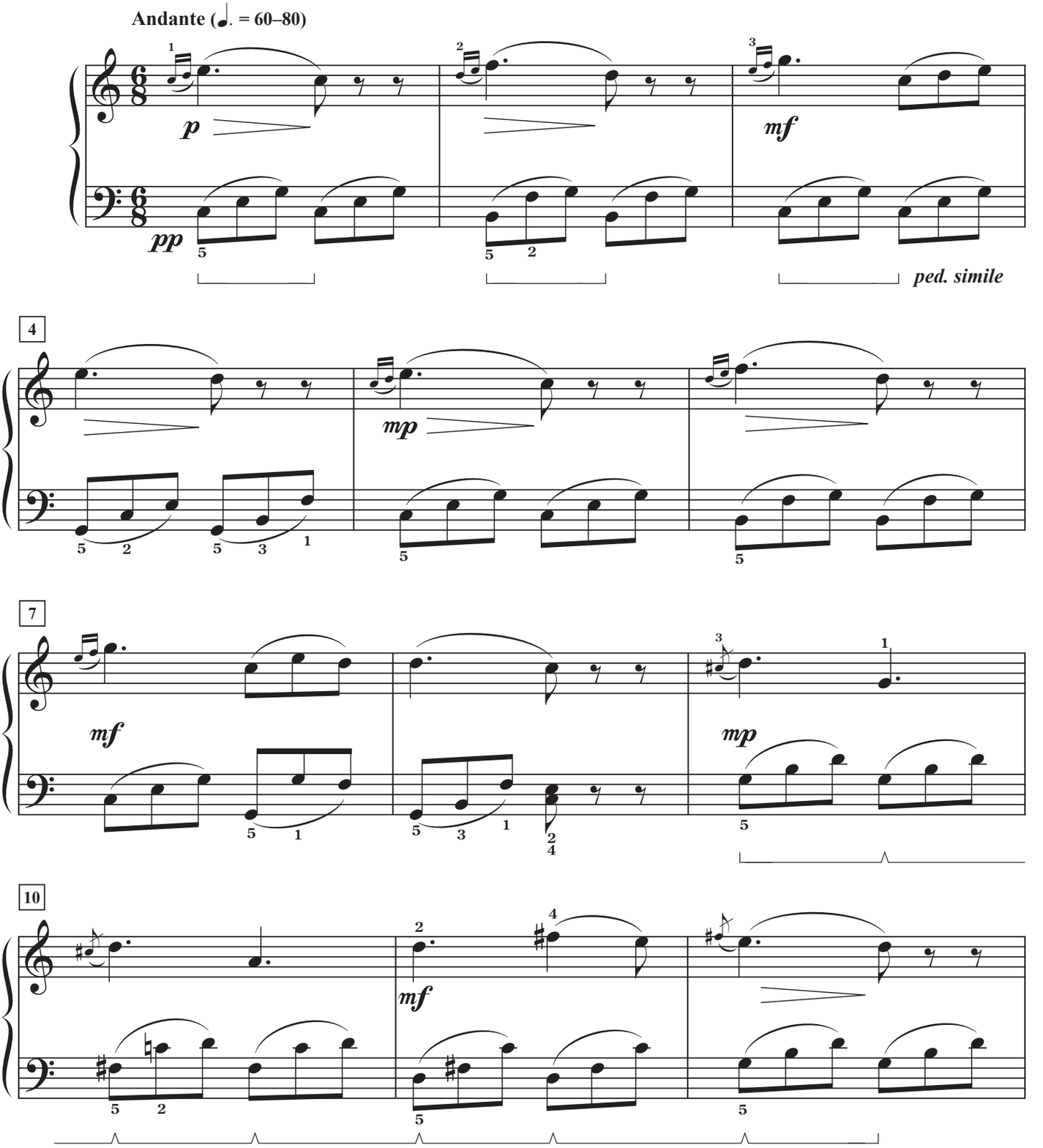
Cornelius Gurlitt, Op. 141, No. 6



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.

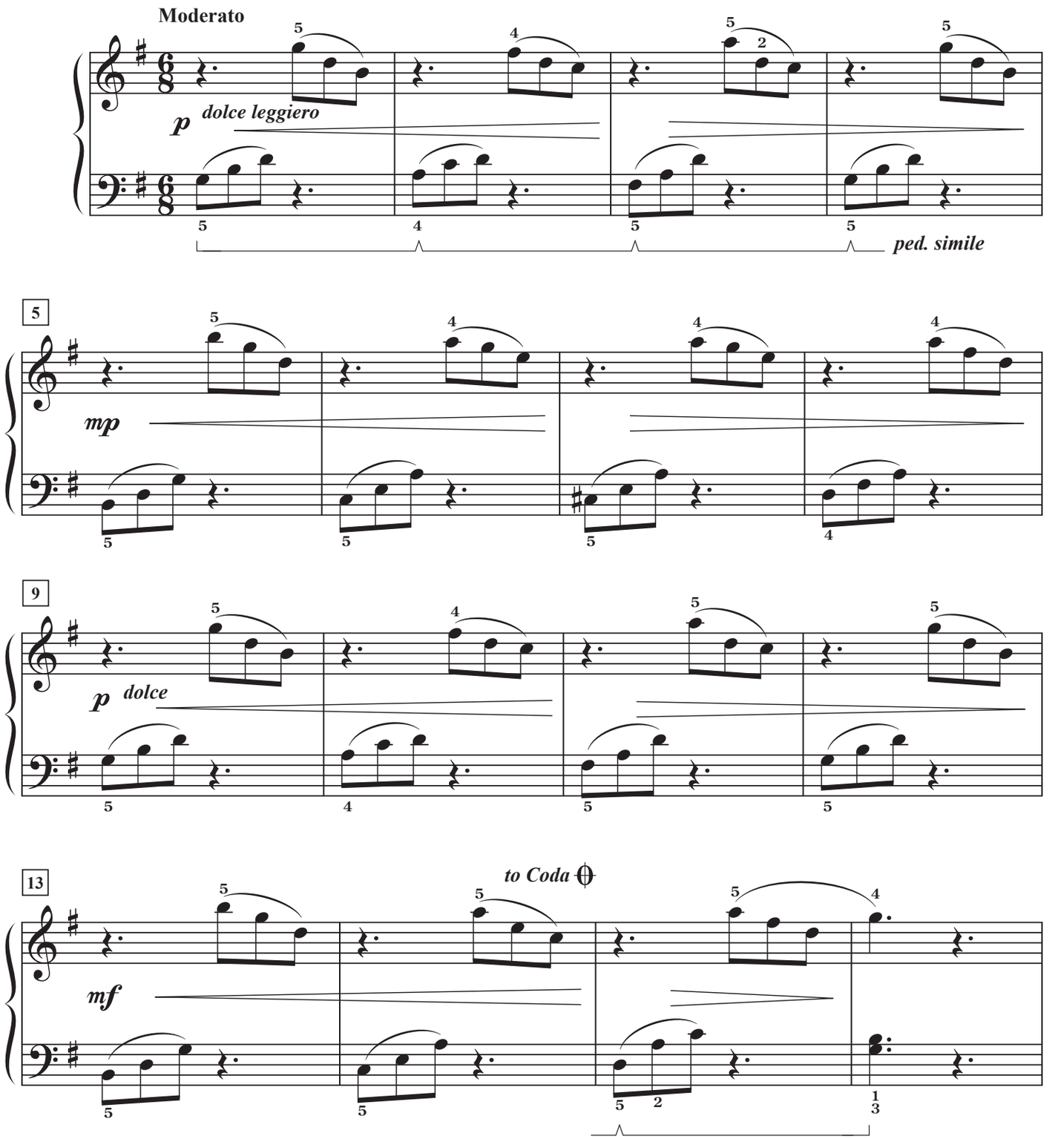
Louis Streabbog, Op. 63, No. 4



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.

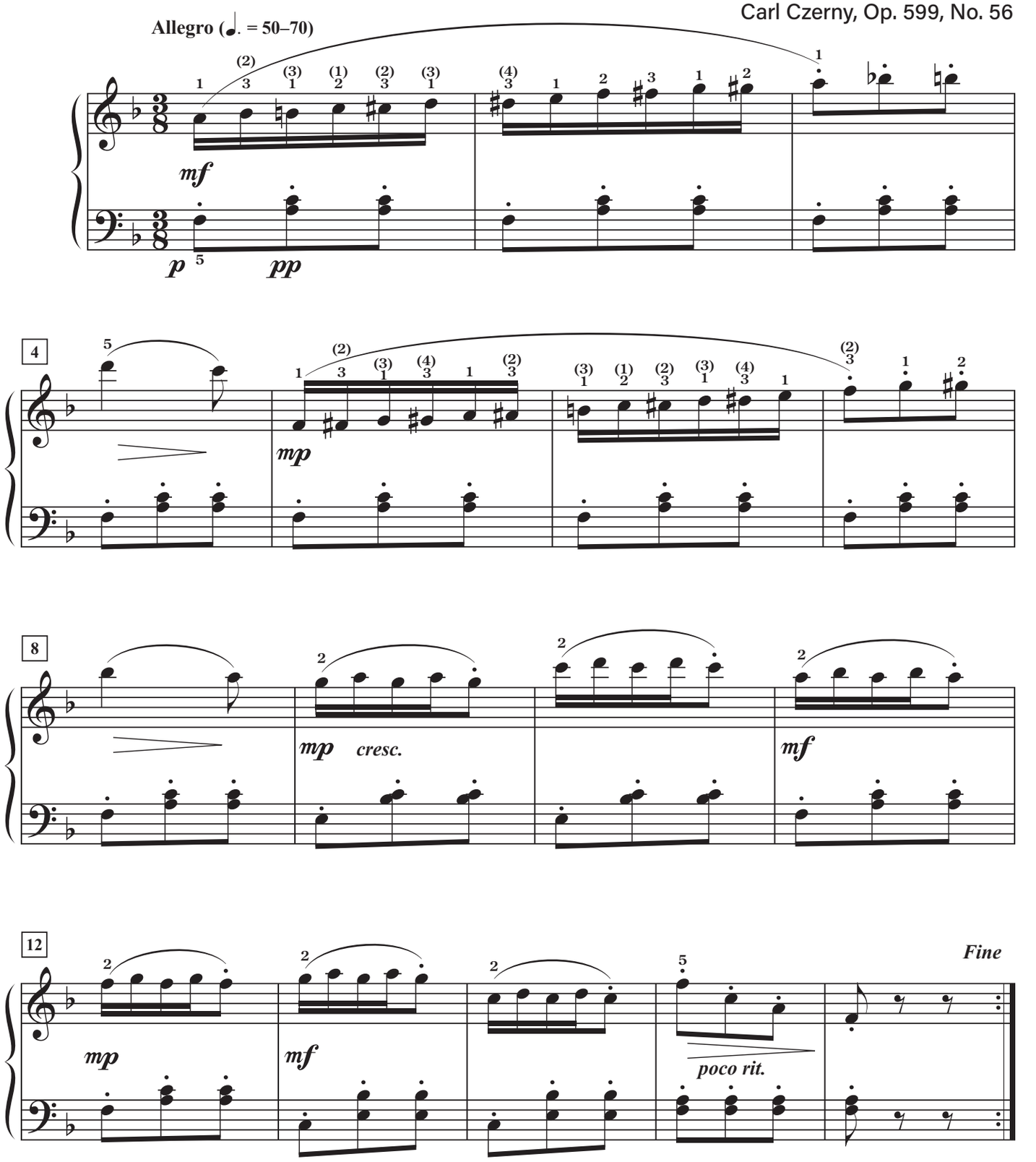
Jean Baptiste Duvernoy, Op. 176, No. 12



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



UNIT 10 Recital Etudes Combining Multiple Techniques

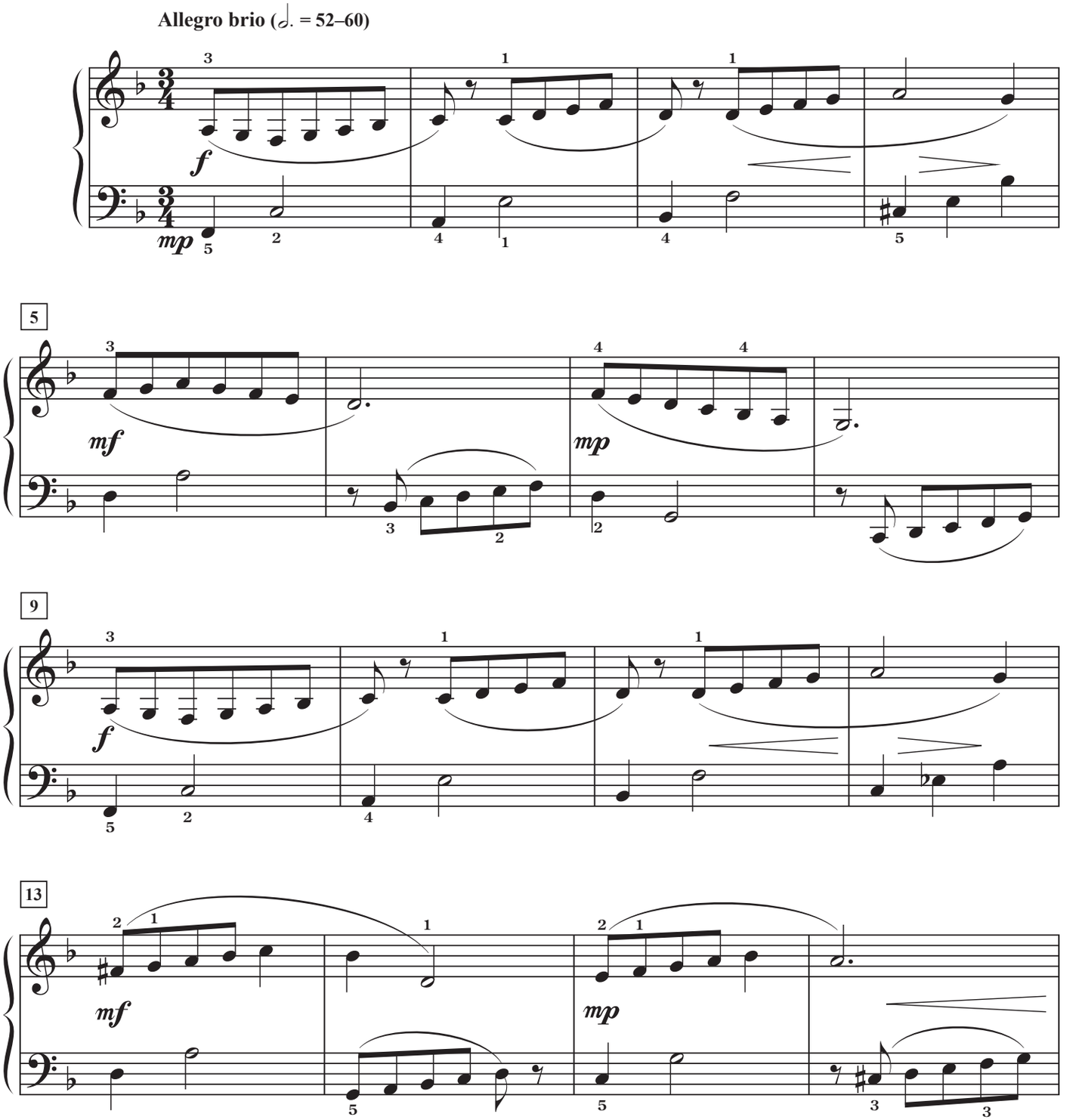
Use after:

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



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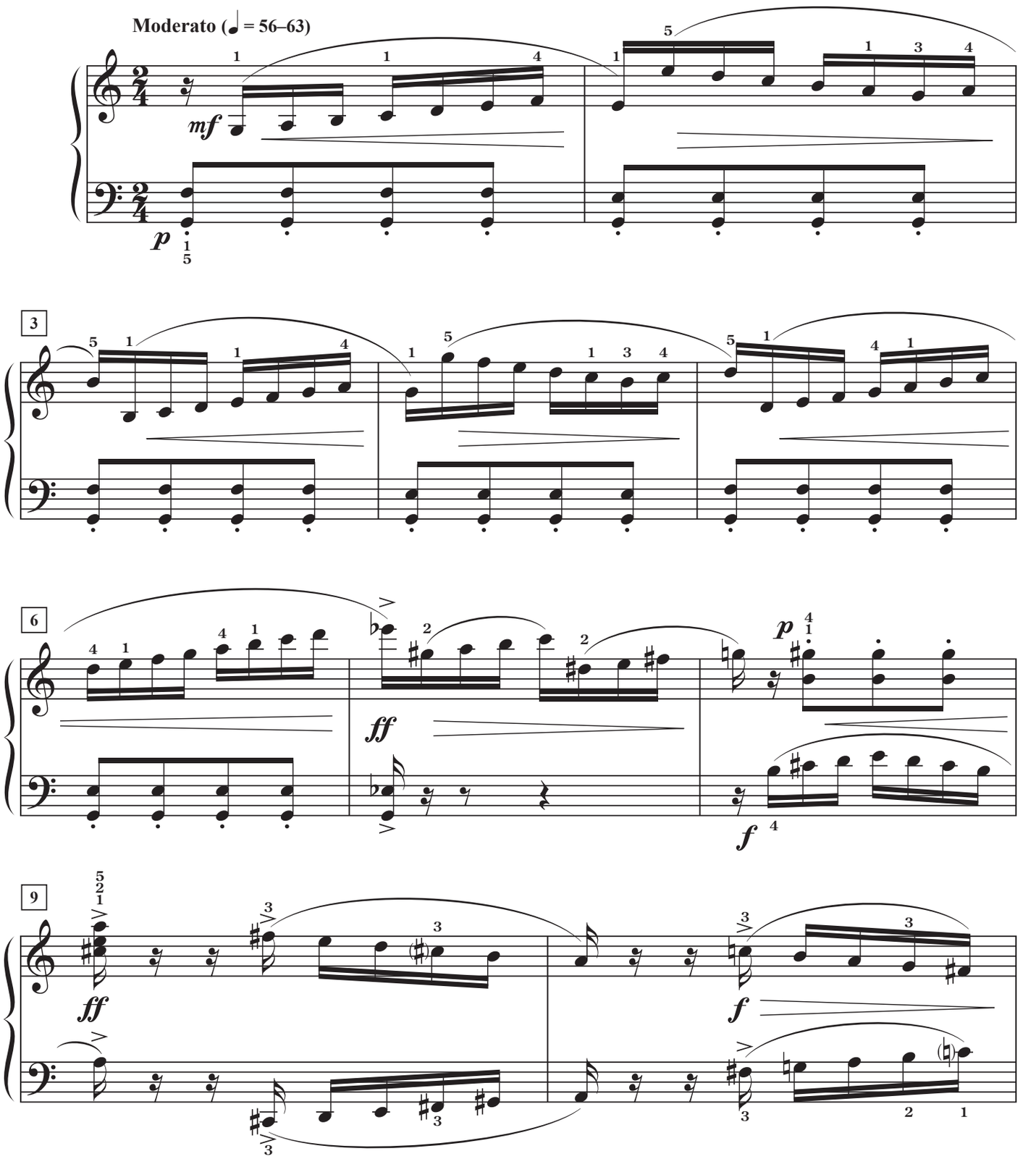
Use after:

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



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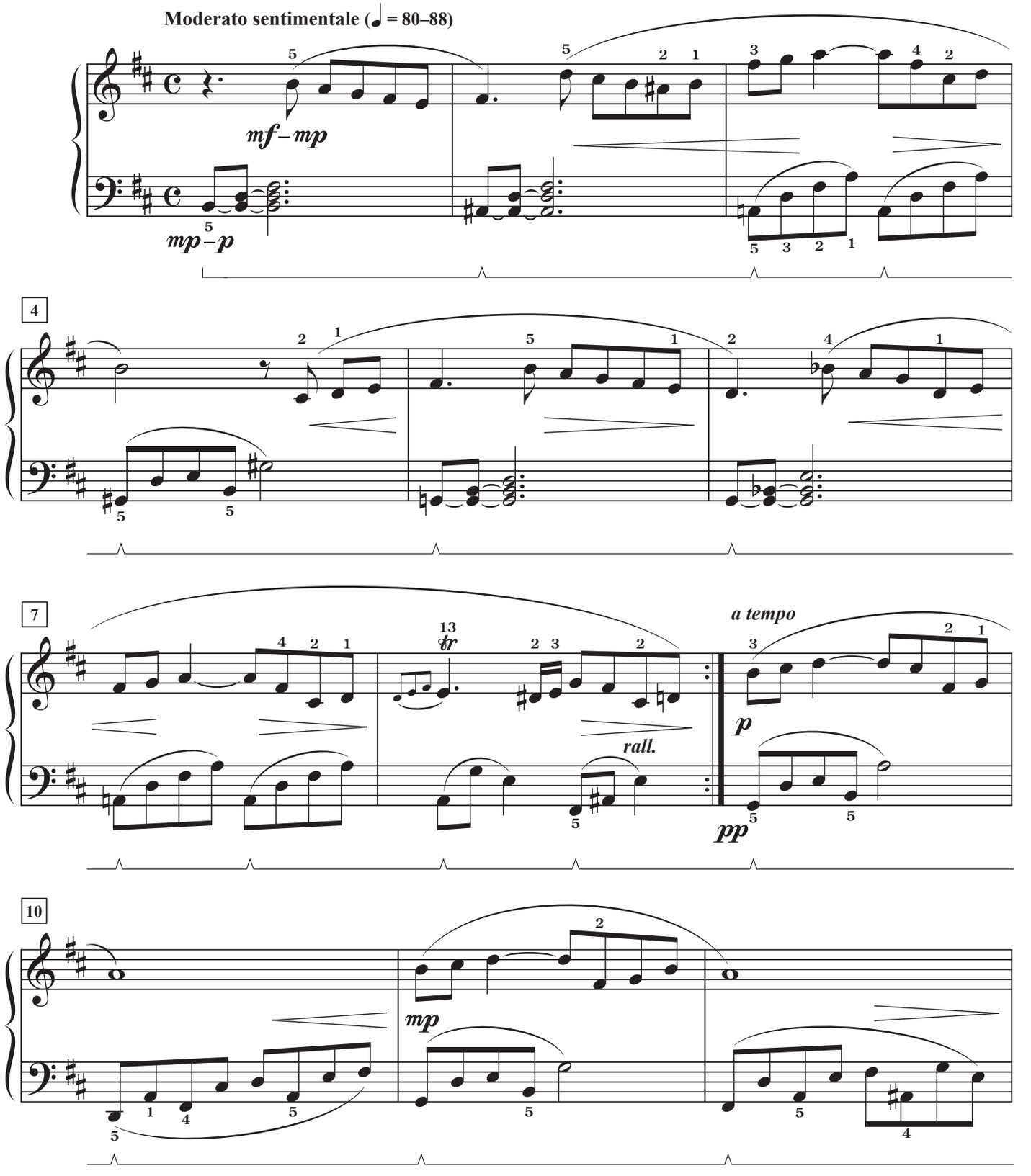
Use after:

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



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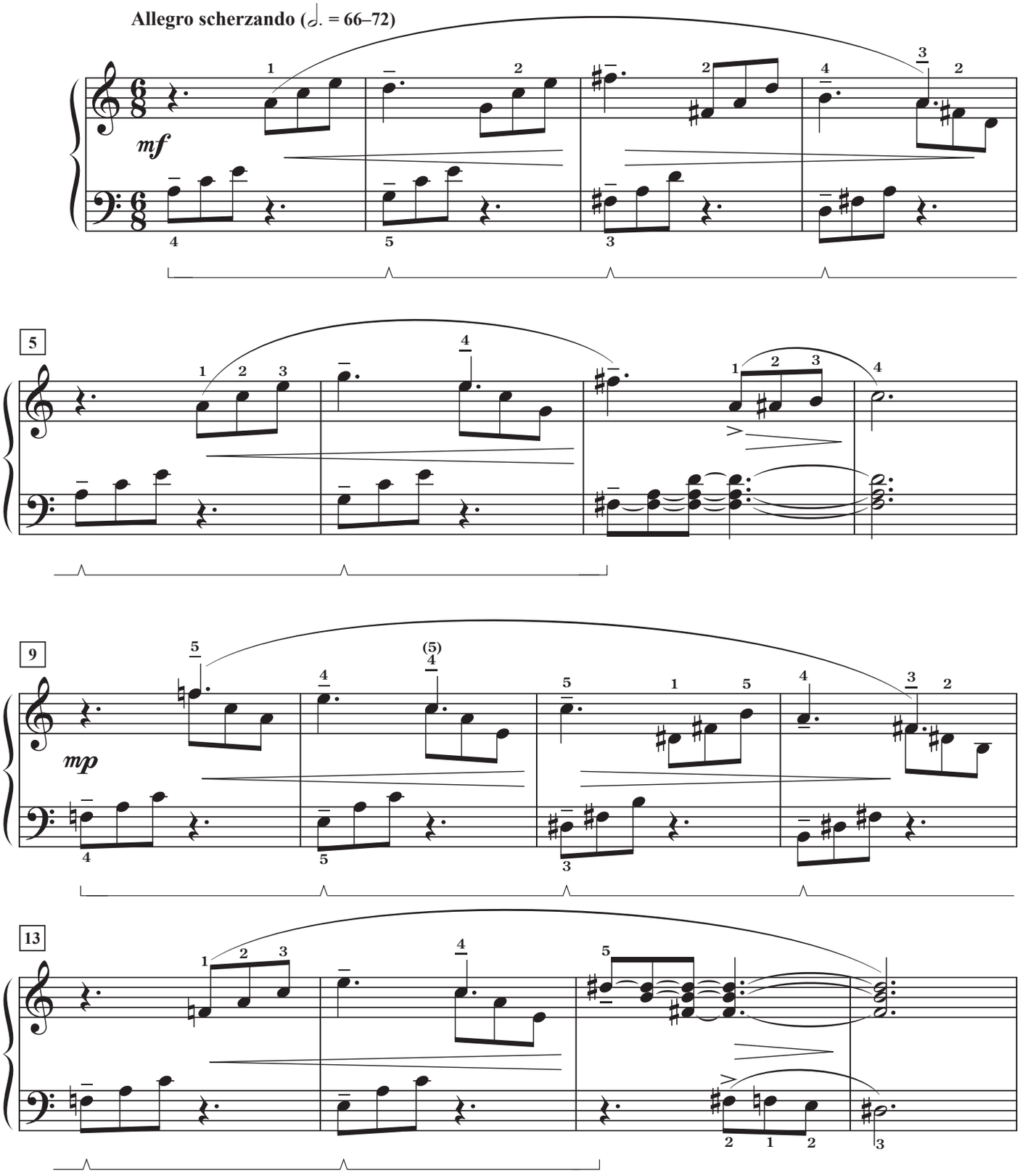
Use after:

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



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