

FOREWORD TO STUDENTS

While there are many composers who have written excellent piano etudes and exercises, the most famous, popular, and useful etudes are by Johann Friedrich Burgmüller (1806–1874), Carl Czerny (1791–1857), Charles-Louis Hanon (1819–1900), and Stephen Heller (1814–1881). Included in this volume are selected etudes from Burgmüller's *25 Progressive Pieces*, Opus 100, *18 Characteristic Studies*, Opus 109, and Hanon's *The Virtuoso Pianist*. Etudes have also been selected from the following works by Czerny: Op. 139, Op. 599, Op. 718, Op. 823, and Op. 849. The etudes by Heller are from Op. 45, Op. 47, and Op. 138. See pages 6–8 for short biographies on each of these composers. By working on the most musically appealing etudes, practicing technique will be artistically rewarding.

The etudes are organized into units according to specific technical concepts. Each unit contains etudes that emphasize different aspects of technique and musicianship. Within each unit, these etudes have been placed in order of difficulty to provide a step-by-step approach to building a secure technique that will result in solid musicianship. In some cases, the order is not sequential to eliminate unnecessary page turns. As your technique improves and you focus on how to achieve the desired sound, the same ideas will transfer to other music. It is important that you also work on repertoire that coordinates with the technical skills you are developing in these etudes.

Unit 1

Balancing melodies and accompaniments
with triplets
Clarity and evenness of melodies with scales
over chordal accompaniments

Unit 2

Voicing double-note and double-stemmed
melodies and accompaniments
Control and continuity of melodies divided
between the hands

Unit 3

Clarity and shaping of repeated-note melodies
over soft chordal accompaniments
Integrating grace notes, turns and trills
with clarity into a melodic line

Unit 4

Continuity and control of melodies
involving crossing hands
Clarity and evenness of broken-chord
melodies and accompaniments

Hanon exercises have been included within each unit to reinforce finger strength, independence, and agility. Students should choose from the *Musical Practice Alternatives for Hanon Exercises and Scales* on pages 10–11 so that these exercises are also always practiced with musical intention. On these same pages you will also see additional musical alternatives for practicing scales.

It is wise to learn etudes within each unit together, and it is strongly recommended that you study them in the suggested order to develop the technical skills in a logical sequence. Or you may choose to skip to a unit that emphasizes a particular technical challenge you are encountering in your current repertoire. Simultaneously working on etudes by the four composers will help you expand your technique and to understand how an etude by one composer can help you play an etude by a different composer. Work at your own pace, as there is no expected time limit for completion of units.

The etudes in this volume address the following musical and technical issues: finger strength, velocity and independence, melody over accompaniment, ornaments, double notes, voicing, trills, scales, repeated notes, hand crossing and broken chords. Titles at the top of each page describe the significant technical issues of the exercise. Below each title are specific directions on how to practice to achieve the desired musical sound.

Legato Triplet Scale Melody Over a Broken-Chord Accompaniment

- Practice first by “blocking” the LH broken chords. When playing as written, keep fingers close to the keys using a small rocking motion (forearm rotation).
- Listen for clear, even triplets in the RH, avoiding any “thumb bumps.” Keep fingertips firm and forearm loose to help shape the melodic line.
- Project the RH melody above a subdued LH accompaniment.

Carl Czerny (1791–1857)
Op. 599, No. 63

Allegro (♩ = 100–120)

4. *p* *pp* *legato*

5. *mp* *8va*

9. *f-mp* *mf-p* *loco* *8va*

13. *p* *cresc. poco a poco* *f*

Ascending and Descending Scales (RH and LH) Against a Chordal Accompaniment

- Listen for clear, even sixteenth notes with smooth thumb crossings.
- Shape all the scale melodies and lift wrist gracefully on all rests.
- Listen for good tone on the repeated chords; keep the fingertips firm and the wrist loose.

Carl Czerny (1791–1857)
Op. 139, No. 19

Allegro (♩ = 92–120)

6. *p* *mp*

4 *mf* *cresc.*

7 *f* *mf*

10 *mp* *p* *mp* *cresc.*

14 *f*

RH Lyrical Broken-Chord Melody Over LH Accompaniment

- Keep right forearm and elbow relaxed to make a circular motion (wrist) on all the broken chords.
- Listen for a clear, even sound on all the RH melody notes. Always project the RH above the LH accompaniment.
- Lift LH during rests and be sure to observe the half notes in mm. 33–38.

Over Hill and Dale

Stephen Heller (1813–1888)
Op. 45, No. 24

Allegro veloce (♩ = 116–144)

6. *p* *pp* $\frac{1}{5}$

4 *mp* $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$

7 *mf* *p* $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{2}$

11 *p* $\frac{1}{3}$ $\frac{1}{3}$

15 *pp* *p cresc.* $\frac{1}{3}$ $\frac{5}{5}$

una corda *tre corde*