

ETUDES FOR ADVANCED LEVEL

Compiled and annotated by Kevin Fitz-Gerald

*Cramer, Czerny, MacDowell Opus 39 and Celebration Series Etudes not eligible for Panel

Alkan C.V.

12 Etudes in Major Keys, Op.35 Very Difficult. Long works that are orchestral type any ed.
12 Etudes in Minor Keys, Op.39 writing requires a large hand and great stamina.
Op.35 is somewhat less taxing than Op.39.

Bacewicz, G.

10 Studies Very Difficult. Very contemporary, employs CF/PWM
extreme leaps and range, polyrhythms, dissonance
and legato 6ths. Great pieces.

Bartók, B.

3 Etudes, Op.18 Very Difficult. Requires a large hand, lots of 10ths any ed.
and 9ths, double thirds and polyrhythms. Terrific
music.

Bolcom, W.

12 New Etudes for Piano Difficult. Pushes the boundaries of conventional HL/Mar
piano technique. Jazzy and serialistic. Each etude
concentrates on one specific aspect of technique.

Bortkiewicz, S.

12 Nouvelles Etudes, Op.29 Medium to Difficult. Lovely post-romantic studies. any ed.
Chopinesque in style and approach. Very effective
as concert pieces.

Brahms, J.

5 Studies after other Composers. Difficult transcriptions: Chopin Op.25 #2 in double any ed.
6ths, Weber's Finale from Sonata Op.24, the Presto
from Bach's G minor Violin Sonata in contrary
motion and Bach's Chaconne for left hand alone.
All 5 works tend to be rather stretchy in spots.

Casadesus, R.

8 Etudes, Op.28 Medium to Difficult. Etudes focus on 3rds, 4ths, HL/Dur
5ths, octaves and passage filigree. Great pieces for
a facile technique.

Chaminade, C.

Etudes Symphonique, Op.28 Medium to Difficult. Highly effective salon pieces Mas
6 Concert Etudes, Op.35 requiring agility and panache. Very effective
writing.

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| Chopin, F. | | |
| Etudes, Op.10 | Difficult to Very Difficult. | any ed. |
| Etudes, Op.25 | | |
| Trois Nouvelles Etudes | | |
| Clementi, M. | | |
| Gradus ad Parnassum (Tausig ed.) | Medium to Difficult. Many canons, fugues, etudes and sonata-type movements abound in this indispensable compendium of technique. Many great pieces of music in this treasure trove. | any ed. |
| *Cramer, J.B. | | |
| (Not eligible for Panel) | | |
| 50 Studies | Medium to Difficult. These are 2 standard collections which focus on the technical style which was prevalent at the beginning of the 19th century. | any ed. |
| 84 Studies | | |
| *Czerny, C. | | |
| (Not eligible for Panel) | | |
| The School of Velocity, Op.299 | Medium to Difficult. Classic charming and beneficial. Many interesting pieces both musically and technically. | any ed. |
| Preliminary School of Finger Dexterity, Op.636 | | |
| 24 Studies for the Left Hand, Op.718 | | |
| The Art of Finger Dexterity, Op.740 | | |
| Debussy, C. | | |
| Douze Etudes (1915) | Medium to Difficult. Titles to the Etudes are self explanatory. | any ed. |
| Dohnányi, E. | | |
| 6 Concert Etudes, Op.28 | Medium to Difficult. Effectively written romantic character pieces. #6 is the most popular of the set. | any ed. |
| Dubois, M. | | |
| 10 Etudes de Concert | Difficult. Effective quasi-impressionistic/contemporary pieces. | HL/Dur |
| Gershwin/Wild | | |
| 6 Concert Etudes after Gershwin | Difficult. Highly stylized renderings of 6 Gershwin favorites. Extremely effective concert material. | Alf |
| Glazunov, A. | | |
| 3 Concert Etudes, Op.31 | Medium to Difficult. Romantic and Russian. #3 is the most famous of the set. | any ed. |
| Hamelin, M.A. | | |
| 12 Etudes in All the Minor Keys (1986-2009) | Very Difficult. Various musical styles. Excellent pieces containing very effective virtuoso piano writing. Requires great technical facility and flair. | Pet |

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| Hummel, J.N. | | |
| 24 Etudes Op.125 | Medium to Difficult. Late classical style pieces. Charming and interesting material reminiscent of earlier period Beethoven. | any ed. |
| Ives, C. | | |
| Studies (approx. 11) | Difficult to Very Difficult. Fascinating writing and creativity in these works. Exceedingly complex material. Requires a big hand. | any ed. |
| Kapustin, N. | | |
| Eight Concert Etudes, Op.40 | Difficult to Very Difficult. Highly effective etudes combining virtuoso pianism and improvisational jazz style. The Etudes range in a variety of popular styles: jazz, blues, ragtime, boogie-woogie, and stride. Requires great technical facility and flair. | any ed. |
| Five Etudes on Different Intervals, Op.68 | Difficult to Very Difficult. Highly effective and humorous sounding etudes that employ an array of 20 th century piano techniques. Requires a virtuoso temperament and technique. | |
| Liapuonov, S. | | |
| 12 Transcendental Etudes, Op.11 | Difficult. Beautiful lush romantic Russian tone poems. Modeled after the Liszt Etudes of the same title. Very effective and brilliant piano writing. Not all of the pieces require a big hand. | Pet/Zim |
| Ligetti, G. | | |
| 12 Etudes | Very Difficult. Complex and exacting technical writing. Requires big hands and mature technique. | CF/Pre |
| Liszt, F. | | |
| 12 Studies (1826), Op.1; S.136 | Medium to Difficult. Earliest version of what was to become the Transcendental Etudes. Written in a more late Classical style reminiscent of Czerny. | any ed. |
| 12 Grandes Etudes (1837/38), S.137 | Very Difficult. 2nd version of the Transcendental Etudes. Much more treacherous than the final version. | any ed. |
| Etudes d'execution Transcendante, S.139 | Very Difficult. The final polished (1851) version of these masterpieces. | any ed. |
| Paganini Etudes (1838), S.140 | Very Difficult. First version of these transcription/etudes. Much more difficult than the finished version of 1851. | any ed. |
| Paganini Etudes (1851), S.141 | Difficult. The final polished version of these masterpieces | any ed. |
| A-flat Irato (1852), S.143 | Difficult. Fast and furious turmoil which eventually dissipates peacefully. | any ed. |
| 3 Concert Etudes (1848), S.144 | Medium to Difficult. Charming salon type pieces. Very beautiful and lyrical writing. | any ed. |
| 2 Concert Etudes (1862/63), S.145 | Medium to Difficult. Highly effective character studies. | any ed. |

MacDowell, E.

12 Studies Op.39,
#4, 8, 10, 11, 12

*(Op.39 not eligible for Panel)

12 Virtuoso Etudes, Op.46

Etude de Concert in F-Sharp
Major, Op 36

Medium. Wonderful character pieces. "Hungarian" is the most popular and most advanced in the set. any ed.

Medium to Difficult. More advanced than the Op. 39. Requires agility and panache. "March Wind" and "Moto Perpetuo" are favorites. any ed.

Difficult. A virtuoso concert etude written in the "grand romantic style". Requires a fine octave technique, brilliant passage-work skills and a large hand. any ed.

Martinů, B.

Etudes and Polkas

Medium to Difficult. Etudes are alternated and paired with Polkas in this 3 volume set. The etudes require stamina and great rhythmic verve. HL/BH

Mendelssohn, F.

3 Etudes, Op.104

Medium to Difficult. #1 is a lovely arpeggiated Romance, #2 is a scherzo in triplets, and #3 is a LH toccata. Charming pieces any ed.

Etude in F minor

Medium-Difficult. A fast arpeggiated "Song Without Words."

Messiaen, O.

4 Etudes de Rythme (1949/50)

Very Difficult. Exceptionally complex and refined music. Contains the famous "Isle of Fire" which was the basis for Morel's Etudes de Sonorite. Requires big hands. HL/Dur

Moscheles, I.

3 Concert Etudes, Op.51

Medium to Difficult. "La Forza, La Legerezza and Il Capriccio." These were the models which influenced Chopin, Liszt and Schumann. any ed.

24 Studies in Perfection, Op.70

Medium to Difficult. Various technical maneuvers are covered in these ingenious technical pieces. Chopin favored teaching these showy Etudes. any ed.

12 Characteristic Etudes, Op.95

Medium to Difficult. Wonderful character pieces. Full of wit and charm. any ed.

Moszkowski, M.

3 Concert Etudes, Op.24

Medium to Difficult. Lovely lyrical and rhapsodic. Salon music of exquisite finesse and style. any ed.

15 Etudes de Virtuosite, Op.72

Medium to Difficult. Showy, inventive and rewarding to play. Covers many aspects of virtuoso technique and display. any ed.

Prokofiev, S.

4 Etudes, Op.2

Difficult. Double notes, Octaves, Broken Octaves and Passage work. Effective works. any ed.

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| Rachmaninoff, S. | | |
| Etudes-Tableaux, Op.33 | Difficult. Exacting and rewarding pieces of great beauty. They require a big hand and musical depth. | any ed. |
| Etudes-Tableaux, Op.39 | | |
| Rorem, N. | | |
| 8 Etudes (1976) | Difficult. Impressionistic in style yet very showy. Each study explores a different technical challenge. Impressive pieces. | HL/BH |
| Saint-Saens, C. | | |
| 6 Etudes Op.52 | Medium to Difficult. Brilliant and showy works. The most famous being #6, "En forme de Valse". | any ed. |
| 6 Etudes Op.111 | Difficult. These also require brilliance and elegance. The most popular of this set being #6, "Toccata" from the 5th concerto. | |
| 6 Etudes for the Left Hand, Op.135 | Medium to Difficult. Lovely and creative studies for the left hand alone. Can be played as a Suite. | |
| Schumann, R. | | |
| Etudes on Paganini Caprices, Op.3 | Medium to Difficult. Schumann's treatments of Paganini's violin Caprices. | any ed. |
| Etudes on Paganini Caprices, Op.10 | Difficult. More of Schumann's treatments of Paganini's violin Caprices. | |
| Scriabin, A. | | |
| Etude, Op.2 #1 | Medium. Beautiful romantic ballade. | any ed. |
| 12 Etudes, Op.8 | Difficult. Requires big hand and stamina. | |
| 8 Etudes, Op.42 | Difficult. Irregular cross meters abound. | |
| 3 Etudes, Op.65 | Difficult. Etudes in 5ths 7ths and 9ths. | |
| Stravinsky, I. | | |
| 4 Etudes, Op.7 | Difficult. The first 3 etudes involve metrical problems. The 4th etude is a brilliant moto perpetuo. | any ed. |
| Szymanowski, K. | | |
| 4 Etudes, Op.4 | Medium to Difficult. The harmony and feeling is romantic. #4 is the most popular of the set. | CF |
| Etudes, Op.33 | Difficult. Though the etudes are short they are tricky. They sound like they were influenced by Ravel and Scriabin. | |
| Tansman, A. | | |
| 3 Etudes Transcendantes | Medium to Difficult. These interesting pieces are colorful and chromatic. They toy with being modern. | HL/Sal |
| Tchaikowsky, P.I. | | |
| 12 Etudes, Op.40 | Medium to Difficult. These shorter pieces are etudes in color, melody and brilliance 1, 2, 4, 7, 9 & 10 are the most popular in the set. | any ed. |

Tcherepnin, A.

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| 10 Etudes, Op.18 | Medium to Difficult. These are very nice character pieces that tend to not sound like etudes. | any ed. |
| 6 Etudes de travail, Op.21 | Difficult. Each etude deals with one specific aspect of piano technique. | any ed. |
| 5 Etudes de Concert, Op.52 | Difficult. These etudes also make great concert pieces. They are Chinese in sound and imitate both Chinese folk songs and folk instruments. | HL/Sch |

ANTHOLOGIES

***(Frederick Harris)**

Celebration Series: Perspectives, FH
Piano Etudes 10
Only Rachmaninoff Op.33 #8
and Chopin in A \flat Major
eligible for Panel

***All other etudes not eligible
for Panel**

Snell, K.

Piano Repertoire: Etudes, Kjo
Lev.10