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I hereby recommend that the thesis prepared under my supervision by Patricia Marie Gray

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THE PEDAGOGICAL CONCEPTS OF CARL CZERNY:

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CHAPTER I

THE HISTORICAL ENVIRONMENT

Social and Cultural Developments at the Beginning of the Nineteenth Century

The life and works of Carl Czerny (1791-1857) are most often casually dismissed as of little importance historically or musically. The prolificness of this composer-pianist-teacher often obscures what may prove to be one of the most contributive factors to the rise of modern piano technique. The very mention of his name conjures up memories of hundreds of pedagogical works by which pianists have fortified their technique for decades. But Czerny may be entitled to more than this narrow evaluation.

During his lifetime, the informed musical circles of the day held his pedagogical influence in high regard, a fact which attracted many of the young talents to his teaching. Those pianists who came under his direct pedagogical influence are legion, but the most historically important were Kullak, Leschetizky, and Liszt.

Kullak, Leschetizky, and Liszt span the gamut of nineteenth century pianism, and what may be termed the school of nineteenth-century virtuosity. Between the three

of them, they taught almost every young talent of merit in the nineteenth and early twentieth centuries. It is more than interesting that one man stands as the common denominator between these virtuosi-teachers. Yet, the exact role that Carl Czerny played in the expansion, development, and refinement of piano technique at the beginning of the nineteenth century is the basic, but unanswered, question.

Successful pedagogy, regardless of time period or discipline, is necessarily shaped by the needs of the students and the environment in which it operates. The world in which Carl Czerny lived and worked was characterized by change. Social and political structures which had prevailed since feudalism were waning. The absolute power of empires and aristocracies at the end of the eighteenth century was being compromised by powerful forces in the European economic community--commerce and banking. The political momentum of nationalistic philosophies allied aristocracy and commercial interests at first. Later, commerce emerged the stronger, and, of necessity, the more progressive. Both the American and the French Revolutions would resolve that the new economics did not depend on aristocractic bloodlines for its increasing power.

The expansion of commerce and banking produced a new stratum of society not dependent upon birthright, but upon money and business acumen for its success. Ready cash and financial inputs from the business arena created a new

interdependence, linking aristocrat to businessman. Goods and services were broader-based and in greater demand. Growth and expansion of the middle class induced new proprieties, procedures and tastes. But, most important, the bourgeosie by the end of the eighteenth century had acquired prestige, and money, and leisure time.

Vienna, center of the German-speaking world, became the nucleus of European activity after the Napoleonic Wars. The Congress of Vienna (1814-15) convened the Great European Powers. This city, already rich with musical legacies, became the new melting pot of culture. Patrons and amateurs of the musical arts were in abundance since the arrival of these monarchs and their entourages.

For centuries music had remained the domain of the aristocratic elite. It was one of the marks of a "civilized man." Musical amateurs were traditionally the aristocrats whose life-styles afforded the time for study and the cost of instrument ownership and maintenance. Most courts employed professional musicians as performers and teachers, and hosted regularly the performances which sustained Western art music. The best musical talents represented a source of pride for the courts which employed them. The acknowledged acclaim of the musicians of the court often brought world attention.

The new wealth of the mercantile class afforded them the possibility to emulate the aristocratic life style. The

refinements of life became the property of those who could afford them. Music, as one of those refinements, became a serious interest to a broader-based and growing segment of society. The impact on music was manifold.

New amateurs began enjoying, playing, and studying music. Public concerts and recitals grew in number and frequency. The demand for music, especially new music, was fervent. Not only were more people attending more public performances, but there was also an increase in the demand for more music in the home. Many families, having found new status through their fortunes, gained entrance into prominent and prestigious circles. The joining of the financial elite and the aristocratic elite through musical endeavors symbolized the new alliance. Young ladies of the nouveau riche made beneficial matrimonial alliances by displaying the correct signs of breeding and taste. One of the best ways of showing this acceptability was to demonstrate her musical skill. Keyboard instruments became the perfect vehicles for this purpose. A contributor to the Allgemeine musikalische Zeitung describes the Viennese musical scene at the turn of the century as follows:

> There are probably few cities where musical amateurism is as general as it is here. Everybody plays, everybody learns music. Quite naturally, there are some very able dilettantes amongst this great crowd; but they are not so frequently met with as they used to be. Music is being looked upon as something easy, as if it were something that could be learned in passing as it were: one thinks one knows everything right away, excuses one's self finally with the word

> "amateur" and regards the whole thing more as a matter of galanterie and good form.[1]

Later in the same letter, he describes the use of music as a social tool:

> . . . a few words about speculation through musical amateurism . . . every well bred girl, whether she has talent or not, must learn to play the piano or to sing; first of all, it's fashionable: secondly (here the spirit of speculation comes in), it's the most convenient way for her to put herself forward attractively in society and thereby, if she is lucky, make an advantageous matrimonial alliance, particularly a moneyed one. The sons likewise must learn music: first, also, because it is the thing to do and is fashionable; secondly, because it serves them too as a recommendation in good society; and experience teaches that many a fellow (at least amongst us) has musicked himself to the side of a rich wife, or into a highly lucrative position.[2]

Keyboard instruments, most particularly, benefited from this new burst of musical amateurism. Unlike the voice, which depends to some degree on chance for its ear-appeal, keyboard instruments could be played by anyone. Also, the playing position of these instruments allowed the performer to be seen in a more graceful pose, in contrast to wind or string instruments.

The manufacturer of pianofortes reaped most of the profits from those circumstances. The youngest of the keyboard instruments became the fashionable possession of the new wealthy. The lack of identification with the old world

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[1]Translated in Arthur Loesser, Men, Women and Pianos (New York, N. Y.: Simon and Schuster, 1954), p. 137.

[2]Ibid.

made the piano the perfect complement to new and more progressive times. Its solid structure and initial capital outlay was a symbol of permanence of social position. The number of manufacturers increased, as well as the volume of pianofortes, especially in Vienna. Building pianos became a serious business, as evidenced by the increase in public advertising.

During this evolutionary time, the role of the travelling or touring artist was transformed. Previously, the touring artist had been invited to royal salons by royal patrons to perform for the educated and appreciative few. The success of the soloist's career was dependent upon his all-around artistry at the instrument. The musical sophistication of the royal patrons was not to be underrated. Careers and reputations hung in the balance before these discerning listeners. However, with the advent of the new, musically naive amateur-patrons, criteria changed. Dazzling displays of finger technique, despite the often shallow music, was an acceptable and often exciting evening's fare.[3] Virtuosi of all calibres played public concerts

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[3]Tomašek's memoirs report a performance by Daniel Steibelt in Prague in 1800 as follows: "Although Steibelt's performance was not adequate for the Prague nobility, he was still able to make good with it in another way. For he had with him an Englishwoman whom he introduced as his wife and who played the tambourine, accompanying him with it, with him at the piano; for this ensemble he had written several rondos. The new combination of such diverse instruments so electrified the gentlefolk that they could hardly see their fill of the Englishwoman's pretty arm." (Ibid., p. 179.)

in Vienna to less discerning audiences.

It was usual at such performances for the virtuoso to perform his own works, which were designed more to point out the respective technical tricks of the performer than to stand on their merit as musical compositions. Countless variations of scales, arpeggios, and chords were standard. Cross-hand playing, brisk repeated notes, and tremolos were used by many to gain quick approval from admiring and often awed audiences. Public acclaim and fortunes were literally "at one's fingertips."

Financial improvement, if not financial security, was a very real possibility for those performing luminaries who chose to teach. The increase of interest in music by the moneyed classes, the rise in sales of pianofortes, the emulation of performing keyboard virtuosi, and an expanding availability of published music all combined to create a large market of students for keyboard instructors. In 1781, Mozart wrote from Vienna, "This is the best place in the world for my line of work. . . . This is clavierland."[4] Along with the scores of young amateurs who wished instruction for social acceptance, there was also a growing number of young aspiring pianists who wished to launch performing careers of their own. Teachers' reputations, as well as the young aspirants' successes, interreacted to create a

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[4]Ibid., p. 121.

network of supply and demand. Prospective pupils travelled great distances to study with teachers who boasted reputations either as famous performers or as unusually successful teachers. On the other hand, a teacher's prominence and acceptance on a large scale could soar if a student received public recognition. All of this contributed to the new stature of the pianoforte instructor, who was no longer merely an employee of a few, but an independent businessman dealing in musical wares for an expanding musical culture.

The Teachers, Methodology, and Technique

Keyboard pedagogy was not new at the end of the eighteenth century and the beginning of the nineteenth century. The subject had previously been treated frequently and in depth; Couperin, Rameau, J. S. Bach, and, most importantly, C. P. E. Bach, in his treatise On the True Art of Playing Keyboard Instruments, had contributed to an expanding bulk of literature on the subject during the Baroque and early Classical periods. Each author's treatment, however, emphasized different goals of study. The mechanics of playing the instrument did not concern these authors as much as did the execution of the Manieren or the ability to realize thorough bass or to improvise. The latter two areas were considered the true test of a musician at the keyboard, and proper technique was dealt with in these works as a necessary but subservient tool toward those ends.

The change of criteria, styles of playing, and musical tastes during the early Romantic period influenced the stream of pedagogical activity in a different direction. Oscar Bie states, "It is precisely at this time that technique first properly arises as an art."[5] This new direction was spearheaded by a group of virtuosi-teachers who by their own inventiveness propelled the piano into what has been referred to as its "golden age."

> They discover new possibilities of expression, they disclose new effects in the capacities of the pianoforte, and they reveal an inventive power in these new paths which offers the most surprising beauties. We must consider them from the right side, and never forget that the development of the piano could never have taken place so naturally and organically unless its technical advances had gone on in parallel lines with its spiritual progress.[6]

Clementi

Muzio Clementi (1752-1832) is considered by most authors to be the fountainhead of these changes. Many modern-day scholars dub him as the father of piano technique, an opinion which most likely would have been corroborated by many of Clementi's contemporaries.

The line of demarcation between what had been and what was to come was probably evidenced most clearly in

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[5]Oscar Bie, A History of the Pianoforte and Pianoforte Players translated from the German by E. E. Kellett and E. W. Naylor (New York: Da Capo Press, 1966), p. 184.

[6]Ibid.

January, 1781, when Clementi and Mozart encountered each other in a competition sponsored by the Austrian Emperor Joseph II. Mozart's well-earned reputation was synonymous with musical refinement, beauty of tone, technical accuracy, and exceptional musical taste in Classical terms. Clementi, however, was not of the same ilk. When the competition concluded, feelings were mixed as to who had actually won the day. Mozart, clearly upset and even outraged by the young Italian virtuoso's performance, wrote in a letter of January 16, 1782: "He [Clementi] is an excellent cembalo player, but that is all. He has great facility with his right hand. His star passages are thirds. Apart from that he has not a farthing's worth of feeling; he is a mere mecanicus."[7] Later, in 1783, he wrote to his sister, warning her

> . . . not to practice Clementi's sonatas because they may spoil your quiet, even touch, and because her hand may . . . lose its natural lightness, flexibility and smooth rapidity. For after all, what is to be gained by it? Supposing that you do play 6ths and 8ths with the utmost velocity (which no one can accomplish, not even Clementi) you only produce an atrocious chopping effect and nothing else whatsoever. Clementi is a charlatan, like all Italians.[8]

History, however, has judged Clementi more favorably.

Clementi began his multi-faceted musical career as a travelling virtuoso and continued in this capacity to

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[7]Harold Schonberg, The Great Pianists (New York: Simon and Schuster, 1963), p. 48.

[8]Ibid.

some degree for most of his long life. His name eventually became linked with the business areas as well as the artistic areas of music. His ability as a businessman was related directly to the vast fortune which he acquired. His wealth was dependent upon his diverse interests--piano manufacturing, public performance, and the publication of music and other works by himself and other current composers. In the years 1801-30 Clementi published a wealth of didactic material either composed by him or arranged for instructional purposes from the works of others. These works covered the gamut from materials for the beginning amateur to compositions for the advanced student, such as the etudes in the Gradus ad Parnassum.

In 1801 Clementi published one of the earliest keyboard methods geared expressly to the new philosophy of pianoforte study.[9] The Introduction to the Art of Playing on the Pianoforte, directed toward the beginning student, enjoyed such popularity that it ran through twelve separate editions from 1801 to 1830. Its contents included a brief introduction to the basic elements of music, a small

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[9]Other early methods written expressly for pianoforte study were Johann Peter Milchmeyer's Die wahre Art das Pianoforte zu spielen (Dresden, 1797); Ignaz Pleyel's Méthode pour le Pianoforte (Paris, 1797); Louis Adam's Méthode ou principe général du doigté pour le forte-piano (Paris, 1798); Jan Ladislav Dussek's Instructions on the Art of Playing the Pianoforte or Harpsichord (London, 1799); and Louis Adam's Méthode de piano du Conservatoire (Paris, 1804).

discussion of proper technique and hand positions, an explanation of scale fingering, and, finally, an originally composed prelude for each key progression, followed by works in the same key by various composers. The lessons were arranged not according to difficulty but according to key, progressing through the circle of fifths, going to major and minor keys with as many as four sharps and four flats. It was not an exhaustive set of progressive lessons intended to lead the student to musical or pianistic maturity. It was, however, a useful primer of Clementi's views on pianistic style.

Clementi popularized, and in many respects standardized, certain salient features of pianistic style associated with the modern schools of pianism. One of the most important of these was the extensive use of the legato style. Previously, legato was not considered the basic sound of pianoforte playing. In 1789, Daniel Gottlieb Türk described the older and established style as follows: "When notes are to be played in the usual way, that is, neither staccato nor legato, the finger should be raised from the key a little earlier than the value of the note requires."[10] However, the mature Clementi style stressed, through the didactic works, a true *cantabile* style. As he explains in

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[10]Quoted in Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte* (New York: Da Capo Press, 1974), p. x.

his Introduction:

> When the composer leaves the Legato, and Staccato to the performer's taste; the best rule is, to adhere chiefly to the Legato: reserving the Staccato to give Spirit occasionally to certain passages, and set off the Higher Beauties of the Legato.[11]

This new emphasis on legato technique and style espoused by Clementi and such famous pupils as John Field, John Cramer, and Friedrich Kalkbrenner, established a school of legato cantabile playing that was much admired and imitated throughout Europe in the nineteenth century.[12] In order to produce this style, Clementi explains:

> The best general rule, is to keep down the keys of the instrument, the Full Length of every note; . . . by which means, the strings Vibrate Sweetly into one another.[13]

By stressing this lyrical legato style, it follows naturally that Clementi upheld the importance of the quiet hand and subtle hand movements at the keyboard. He is apparently the first pedagogue, although not the last, to recommend practicing with a coin balanced on the back of the hand in order to assure its remaining quiet.

Clementi's reputation as a virtuoso was in many respects based on his agility in the performance of passages of thirds and sixths at great speed. This ability is

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[11] Ibid., p. xi.

[12] There seems little doubt that this style was most influential in the lyrical compositions of John Field, and eventually Chopin.

[13] Clementi, Introduction, p. x.

sometimes cited as the possible reason for Mozart's criticism in 1781. Nevertheless, this Clementian trademark signalled the way for revisions in earlier technical practices. One of the results of this practice was a more liberal use of the thumb. The thumb, of course, is a necessary executant in any such passage of continuous and consecutive intervals in one hand, and although he did not advocate its use on black keys, there is a marked tendency for him to introduce it more frequently than was previously the practice. Finger independence is also stressed as a requisite of good technique. This fact is demonstrated in the Introduction by the numerous inclusions of studies featuring arpeggiated diminished seventh chords.

Clementi was in most respects a revolutionary figure in the history of piano technique. His importance cannot be underestimated in the evolution of pianistic style during the period. However, he was not the summation. Despite the advances made by him and his followers, the style was nevertheless based entirely upon finger technique. Scales, arpeggios, broken octaves, and consecutive thirds and sixths in one hand are the primary ingredients of the style. Arm weight is not a necessity, nor is it encouraged; it is, in fact, actively discouraged from the beginning. Clementi states in the Introduction, under the heading of "Preliminary Directions":

> The hand and arm should be held in an horizontal position; neither depressing nor raising the wrist . . . . The fingers and thumb should be placed over the keys, always ready to strike. . . . All unnecessary motion must be avoided.[14]

Thereby, the finger is the sole generator of the sound. In this context, it is not unusual that Clementi advocated modern fingerings of scales, while in other types of passagework he reverted back to old-fashioned fingering practices. The older school of finger technique shaped many of his ideas and biases, as is evidenced by a rather casual approach to equality of the hands. Very few of the exercises in the Introduction are written for left-hand practice. Those that are represent the standard left-hand patterns of the Classical style. The challenging and often awkward passagework for the left hand associated with the nineteenth-century virtuoso style is not realized (cf. Beethoven's middle-period sonatas). Clementi passes over this aspect rather lightly by stating: "Most of the passages fingered for the right hand, may, by the ingenuity and industry of the pupil, become models for the left."[15] There is, however, basically no emphasis on this aspect of technical development.

Perhaps the most curious omission in the discussion of technical fundamentals in Clementi's tutor is the use of

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[14]Ibid., p. 14.

[15]Ibid., p. 19.

the pedal. The first six editions never mention any of the pedals or their proper usage. Not until 1812, in the seventh edition, is the topic discussed, and then only the damper pedal is explained and included sparingly in the representative practice compositions which follow.

Muzio Clementi set the trends of pianoforte technique and style moving in a different direction. At the height of his career, his innovations were startling and revolutionary. At the end of his life, what had been revolutionary was standard, accepted practice. Although his fame was eclipsed by a new type of piano virtuoso, Franz Liszt, Clementi had nevertheless changed the spirit and the comprehension of piano style. His understanding of the capacity of the pianoforte for invention led him to try to imitate on it other musical sounds. His legato style, for instance, was intended as an imitation of the human voice.[16] At another time, Di Laura asked Clementi what his ideal was for pianists, to which he replied, "To imitate with the sound of the piano, the legato style and grandness of the organ and the orchestra."[17] These precepts explain many of his goals and ideas, as well as much of what was to follow

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[16]Clementi responded to a question about the cantabile style asked by Ludwig Berger as follows: ". . . he had adapted the more cantabile and refined style of performance by listening attentively to singers celebrated at the time . . . ." Allgemeine musikalische Zeitung 31 (July 1829): p. 468.

[17]Clementi, Introduction, p. x.

him. He truly embraced the Romantic concept of the piano.

Cramer

In 1804, Johann Baptist Cramer (1771-1858) published a group of etudes, the first of their kind on the keyboard scene, and initiated the genre piece based on the reiteration of a technical motive or pattern. The etude's history has been traced to earlier models, including the seventeenth-century toccata, J. S. Bach's preludes and fugues in the Well-Tempered Clavier, and certain sonatas of Domenico Scarlatti. Clementi, too, is often credited with being the founder of the modern etude through the publication of his Preludes and Exercises (1790). However, these earlier examples differ from Cramer's studies, which were

> . . . based on a short, rather rapid figure in even rhythm, mostly four to six notes in length; the entire composition then consisted of inexact reiterations of the figure in various forms of sequence, of change of key, or with an occasional slight alteration of interval. The etude was not rigorously restricted to its basic figure; variant figures were sometimes introduced.[18]

Its sound was a continuous battery of rapid notes in florid passages. But as Arthur Loesser observes, "The etudes emphasized the kinesthetic and harmonic elements of music rather than the melodic or rhythmic."[19] The latter is the

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[18]Loesser, Men, Women, p. 254.

[19]Ibid., p. 255.

feature of Cramer's etudes which truly distinguishes them from "lessons" or etude types of compositions written earlier.

The etude became synonymous with certain manifestations which eventually defined the form and style. The condensation of material, or fragmentation based on technical schemes, imposed certain restrictions on the range of emotions in the composition. The practical, rather than the musical, is the controlling agent of creation, making the etude a practice piece rather than a profound musical composition. It was equated with finger dexterity, improvement of coordination, and the building of physical endurance. The popularity of Cramer's etudes as tools of study and muscular improvement is readily understandable. Piano instruction had until this point concentrated on technique apart from performance. Isolated scale and arpeggio practice quickly led to boredom, but with the advent of compositions designed solely for technical purposes, the task of practicing technical exercises became less wearisome. Furthermore, these compositions were acceptable as performance material. Therefore, the hours endured in their practice produced results that could be demonstrated in public.

Professional virtuosi also realized the inherent opportunities in this type of piece. The etude was quickly adapted to displays of unusual technical accomplishment and

even tricks during performances. The virtuosi not only performed current etudes familiar to students of the piano, but also composed new ones designed especially for their particular technical strengths. Audiences enjoyed these muscular displays, and eventually clamored for their performance and publication. The etude as used by virtuosi as a way to fame and fortune also varied its development in a slightly different direction. Although beginning as a composition which incorporated the current technical language, it became the avenue for exploration and novel designs, eventually defining a new pianism. Adolph Kullak describes this phenomenon in the following way:

> But all progress depends upon intellectual perception, and all perception upon closer attention to distinctions: Thus the development of technique was furthered by taking up each of its details separately, and training to the very height of perfection.[20]

As the "details" of the technique became more exploited, the appearance of more and more novel effects and combinations grew. Technique as a gymnastic entity propelled the muscular language of the piano into a new realm of difficulty and complexity of demands.

Cramer's productive period lies precariously between the old and the new styles of pianoforte playing. As a pupil of Clementi in 1783 and 1784, it was not unusual that he should cultivate the legato, cantabile style in his

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[20]Bie, History, p. 207.

playing. His expressive, even touch was greatly admired by his colleagues and the public alike. Ignaz Moscheles describes his playing thus:

> Those thin, well-shaped fingers are best suited for legato playing; they glide imperceptibly along from one key to the other, and wherever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece.[21]

Despite this Romantic cultivation of tone and cantabile style, Cramer nevertheless was quite Classical in his outlook as a musician. His devotion to the music of J. S. Bach undoubtedly had its effect on his approach. Although his etudes acted as a catalyst in the increasing acclaim of muscular gymnastics at the keyboard, his intention was to place technique in the realm of music-making, not vice versa.

Cramer spent most of his life in London as a performer and teacher. His ability as a virtuoso-performer of the highest order was witnessed by Beethoven, who reported, according to Ries, that Cramer was the only pianist of his time and that "all the rest count for nothing."[22] Unlike most travelling virtuosi of his time, Cramer performed music which he had not composed. He revered such old masters as Handel, J. S. Bach, Scarlatti, Haydn, and Mozart, and often

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[21]Schonberg, Pianists, p. 62.

[22]Ibid., p. 60.

played their works, although this was not the prevailing fashion.

Cramer the pedagogue also left his mark in the didactic literature of the period. Although his fame lay with his studies and etudes,[23] he also published his own book of piano methodology, Grosse praktische Pianoforte Schule (1810). This work, besides being extraordinarily elementary in its treatment of the subject, was also unusually conservative by the time of its publication. It relied heavily on earlier types of piano-study methods, most notably Clementi's Introduction. At the end of the century Cramer's Pianoforte Schule was beyond being merely passé; it had "become useless."[24] It was divided into five parts, each dealing with some basic aspect of pianoforte playing. It focused on the beginning student; descriptions of proper sitting position, fingering patterns on a very basic level, and elements of the proper "rendering" of compositions were contained in its text. It included original etudes,[25] but its ideas were not new. Its antiquity is most appreciably illustrated by the fact that the five rules quoted by

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[23] 42 Studies (1804): 84 Studies in Two Parts of 42 Each; 16 nouvelles études, Op. 81; Schule der Geläufigkeit, Op. 100.

[24] Bie, History, p. 211.

[25] These etudes had been published separately as the Schule der Geläufigkeit, Op. 100, and also comprise the second part of the Grosse Pianoforte Schule.

Cramer applying to the art of pedalling are similar to Adam's Method of 1802.

During the last years of his life Cramer witnessed an explosion of technical virtuosity which far surpassed his abilities at their best. Many of his adoring admirers were astonished when in later years the man who had been the epitome of style, suavity, cantabile, cleanness, and correctness was found to be lacking by the new standards. Cramer, too, realized that the world had changed drastically, and not necessarily for the better. He is quoted as having said: "That music is too strong for my poor eyes, for my servile fingers. Formerly piano playing was mighty good [fort bien], now it's good and mighty [bien fort]."[26] Cramer had contributed to the ongoing pursuit of technical display in the composition of his etudes, but acted as an agent of the past in his pedagogical concepts.

Hummel

As Cramer was a disciple of Clementi, so Hummel was the protégé of Mozart. Johann Nepomuk Hummel (1778-1837) emigrated from Hungary to Vienna when he was still a young boy. Soon after his arrival in Vienna, Mozart discovered him, offered to teach him, and Hummel thereafter was transplanted to Mozart's home, where he studied with the great

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[26]Quoted in Schonberg, Pianists, p. 63.

master for two years. In 1787, Hummel debuted in a concert sponsored by Mozart, after which he launched a very successful touring career. Eventually his performing career encompassed all of Europe and lasted most of his life. Hummel was the summation and final statement of the old Viennese School of pianoforte playing. Mozart's style of pianism was continued and brought to the greatest degree of brilliance through the career of Hummel.

During the early nineteenth century Hummel's name was synonymous with virtuosic brilliance. Contemporary accounts praise his playing for its "clarity, evenness and steady rhythm."[27] Czerny wrote, "Never before had I heard such novel and dazzling difficulties, such clarity and elegance in performance, or such intimate and tender expression, or even such good taste in improvisation."[28] The latter point is typical. It was probably through his extraordinary powers of improvisation that Hummel created and introduced so many technical innovations. Spohr recounts having heard Hummel improvise as follows: "He returned to the galant style and in conclusion passed into bravura such as even from him seldom has been heard."[29] Henry Fothergill Chorley described Hummel's playing as

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[27]Ibid., p. 106.

[28]Ibid.

[29]Ibid., p. 108.

"unimpeachable beauty of tone and execution . . . animated by the high spirit of the south . . .."[30] The southern influence in Hummel's playing is attributable to the Italian Clementi, who instructed Hummel during the latter's first London tour.

Hummel's influence enveloped the concert world from Vienna and the German-speaking world to London and St. Petersburg. His reputation as a pedagogue, however, was disseminated by his pupils, the most important being Czerny, Hiller, Henselt, and Thalberg.

Although Hummel's Klavierschule: ausführliche theoretischpraktische Anweisung zum Pianofortespiel vom ersten Elementar-Unterricht an bis zur vollkommersten Ausbildung was published as late as 1828, it undoubtedly represents a summary account of his concepts and goals throughout his career. Hummel's voluminous contribution to the methodology of instruction encompassed many aspects of pianoforte playing. Thomas Fielden has observed that "Hummel was more directed to preparing the pianist for future technical encounters rather than conquering what had been written before."[31] Hummel's vehicle toward this end was the piano exercise. In fact, he has been credited as

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[30] Ibid., p. 109.

[31] Thomas Fielden, "The History of the Evolution of Pianoforte Technique," Proceedings of Music Association 59 (1933): 42.

being "the inventor of the modern piano exercise."[32] He included in his Klavierschule over two thousand musical exercises, of which two hundred were of the five-finger type. In this respect, Hummel's school is distinguished from former schools by the fact that it established a new concept of pianoforte study. Tenacity and thoroughness were primary factors in the approach. The first two volumes alone consisted of exercises designed for three hours of separate practice before continuing to the musical compositions.

Hummel's exercises, though useful and precise in their intent, were not, however, arranged in any progressive order. The composite of various mechanical problems presented in a random order posed problems of varying difficulty within the same section. Often the skills acquired in earlier exercises were not needed in later segments; or in beginning segments, more demanding exercises were inserted along with those of an elementary nature. This lack of organization interfered with the efficiency of mechanical progress, and showed a lack of insight into practical matters.

Hummel's Klavierschule did symbolize, however, a meshing of the old and the new. The pupil of Mozart and

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[32]Adolph Kullak, The Aesthetics of Pianoforte-Playing (1876) (New York: Da Capo Press, 1972), p. 62.

Clementi had profited from both. Mozart firmly implanted the more conservative approach to physical problems; therefore, in the Klavierschule, Hummel's comments about physical movements revert to isolating the fingers and hand from the wrist and arm. He states, "The muscles of the hands and arms must be quite free from constraint, only be exerted so far as is needful to carry the fingers without laxness."[33] Though this statement does emphasize finger technique, it nevertheless introduces a factor not mentioned in previous methods--the idea of relaxation. Hummel's acclaimed virtuosity and fleetness at the keyboard at once takes on a new meaning, freedom. His explanation of hand position and finger manipulation warns against any tendency toward pressing or thumping, but advocates a freedom of tone produced by the relaxed, controlled strength of the mechanism. He also discourages the approach to the key with a high wrist, claiming that this produces a weak, lame style. Instead, he advocates a round hand (turned outward), from which the fingers move freely, avoiding any high lifting of the individual fingers.

In the second part of the Klavierschule are ten chapters dealing exclusively with various rules of fingering. Many of the titles treat questions in an old-fashioned manner, but a few chapters are concerned with newer concepts

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[33]Ibid., p. 64.

of keyboard travel, such as "Use of the Thumb and Fifth Finger on the Black Keys" or "Distribution of Parts between the Hands."[34] These titles indicate a gradual growth in the demands placed on the pianist, many of which were certainly the result of Hummel's continuous experimentation with the possibilities of the instrument. The use of the extreme range, as well as all of the intervening octaves, is directly attributable to Hummel. Oscar Bie praises his inventiveness in this way:

> And thus comes to pass the great miracle, that by means of the utmost conceivable combinations, by means of the hundred chromatic subtleties, musical figures are formed which no composer had previously invented, and which lead on to sound-effects never before suspected.[35]

The third part of the Klavierschule deals with the "rendering" of compositions. In this section Hummel's indebtedness to his study with Clementi is most evident. The legato style is emphasized and detailed. Hummel specifies that an Adagio must be played with the overlapping of tones. He, like Clementi, considers the vocal model the ideal, and suggests that singing should be part of one's musical training. Hummel's agreement with Clementi and Mozart extends to the use of the pedals. On this subject, Hummel borders on the negative, and is more conservative than the general custom of the day. He states:

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[34]Kullak, Aesthetics, p. 64.

[35]Bie, History, p. 212.

> Mozart and Clementi did not need this help to win fame as the most expressive players of their period. The use of the pedals cannot, to be sure, be entirely avoided, especially that of the loud pedal in slow tempo, where the melody unfolds itself on a broad, harmonic foundation.[36]

Beethoven

Hummel's observations and concepts of piano technique in many ways represent the culmination of a style inherited from Mozart and Clementi. It was based on the criterion of elegance and was illustrated by scale or arpeggio passages which dwelled on finger display. Refinement and beauty of tone were paramount. But the ideas of piano style changed quickly, and with them, its technique. One of the prime reasons for this change was Ludwig van Beethoven (1770-1827).

Beethoven's training during his youth, unlike that of the other pianists considered in this study, emphasized the substance of musical thought. His schooling with the court organist, Christian Gottlob Neefe, concentrated on J. S. Bach's Well-Tempered Clavier, as well as a thorough study of C. P. E. Bach's treatise, The True Art of Playing Keyboard Instruments. Beethoven's early instruction in the art of improvisation, sight-reading, and realization of thorough bass undoubtedly directed his mind toward areas

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[36]Kullak, Aesthetics, p. 66.

which were antithetical to strict performance philosophy. His playing was aimed at revealing the musical idea, the formal skeleton of the composition. Unlike other pianists of the day, his performance was not aimed at beauty of execution. This original approach was pointed out by Carl Ludwig Junker in 1791, when he stated that Beethoven's playing "differs greatly from the usual method of treating the piano, that it seems as if he had struck out an entirely new path for himself."[37] What exactly this new path was is difficult to determine because, although he intended to write his own piano method, he never did. The intent and goals of his pedagogy must, therefore, result from piecing together accounts of his playing and recollections of his students and close friends.

Beethoven's early fame in Vienna was based on his performance at the piano. There are, fortunately, many accounts of his style, usually employing such terms as "rough," "fiery expression," "dramatic," "passionate," and "energetic." Generally, the impression received from these different commentaries is that Beethoven's playing was based on the expressive intent of the music. The concept he taught reflects this, according to Ries:

> If I missed something in a passage or incorrectly played notes and leaps which he wanted to have consistently accurate, he seldom said anything; only

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[37] Schonberg, Pianists, p. 73.

> if I showed a lack in expression, in crescendi, etc., or in the character of the piece did he become aroused, because, he said, the former is an accident, the latter a lack of knowledge, feeling, or attention. The former happened quite often to him, when he played in public.[38]

The expressive style of Beethoven's playing produced a new and very dramatic approach to the instrument. Beethoven was reputed to have broken "more pianos than anybody in Vienna."[39] Anton Reicha documents a performance by Beethoven for which he was asked to turn pages. Reicha relates:

> But I was mostly occupied in wrenching the strings of the pianoforte which snapped, while the hammers stuck among the broken strings. Beethoven insisted on finishing the concerto, and so back and forth I leaped, jerking out a string, disentangling a hammer, turning a page, and I worked harder than Beethoven.[40]

Though the pianos suffered, the audiences responded. Czerny wrote:

> In whatever company he might chance to be, he knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them.[41]

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[38]Kenneth Drake, The Sonatas of Beethoven (Cincinnati: Music Teachers National Association, 1972), p. 4.

[39]Schonberg, Pianists, p. 74.

[40]Ibid.

[41]Czerny, On the Proper Performance of All Beethoven's Works for the Piano, ed. Paul Badura-Skoda (Vienna: Wiener Urtext Ausgabe, 1970), p. 185.

There is little doubt that Beethoven was shifting the emphasis of interpretation from the proprieties of "taste" to the art of "expression," and in this sense, he was a Romantic pianist.

This expressive ability was produced by various means. Technically, Beethoven could travel as fast and as brilliantly as any other virtuoso of the day. Certainly, his early concentration on Bach's contrapuntal music developed his finger facility. But when it came to accuracy, Beethoven showed a marked tendency to stress the expressive over the finger-correct. Czerny explains that Beethoven had little patience for practicing and further "had no time for the exercises which were divorced from musical purpose."[42] In the realm of touch, Beethoven had apparently also developed a refined cantabile style. Czerny relates: "Beethoven himself was, in his day, one of the greatest pianists, and unsurpassable in legato playing, in Adagio, in fugues, and particularly in his improvisations."[43] Along with this manner investigation reveals he was quite liberal in the use of the pedal. Czerny says, "He used a lot of pedal, much more than is indicated in his works."[44]

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[42]Drake, Sonatas, p. 15.

[43]Czerny, Performance, p. 32.

[44]Ibid., p. 16.

Even his scores evidence an obvious experimentation with pedal effects, as for instance in his Sonata in D minor, Op. 31, No. 2. But probably the most remarkable account of Beethoven's pedal usage comes from Czerny, who reported in 1803 that he heard Beethoven play the entire slow movement of his C minor concerto with the pedal held down.

In regard to dynamics, Beethoven's scores run the gamut from ff to ppp. In the third volume of the Piano School, Op. 500, Czerny explains in detail what each dynamic should mean and how it should sound. Beethoven's concern with dynamics often produced angry letters to his publishers admonishing them for inaccuracies in his scores. Czerny relates that one unbreakable rule in Beethoven's teaching was that "in the performance of his works, (and generally in all classical authors), the player must by no means allow himself to alter the composition, nor to make any addition or abbreviation."[45] If Beethoven obeyed this rule, it is very understandable that he should have been intensely concerned with accuracy in his published scores.

In the realm of tempo, Ries indicates that Beethoven preferred a steady, almost strict tempo, with only occasional liberties for expressive purposes. Schindler's remembrance of Beethoven's performances, however, and

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[45]Ibid., p. 32.

particularly of Op. 14, No. 1, indicates the opposite.[46] If anything, Schindler's description indicates an extensive freedom of the pulse for expressive purposes. Czerny's remarks on this topic concur with Schindler's.

Beethoven's method of instructing students began with the fundamental finger-work. Czerny relates that his first lessons with Beethoven consisted of

> . . . scales in all keys through which Beethoven taught him the correct position of the hands and fingers, and above all, the use of the thumb, practices which, according to Czerny, were unknown to most players of the time. Thereafter, Beethoven proceeded to the practice pieces belonging to the Bach Essay, followed by his own variations on a theme from Süssmayer's Soliman and, after this, the Sonata, Op. 13.[47]

Czerny also recalls that Beethoven's approach to hand and finger position was, "Place the hands over the keyboard in such a position that the fingers need not be raised more than necessary. That is the only method by which the player can learn to generate tone."[48] This last comment seems more apropos to the Clementi style of legato, of which Beethoven was an exponent, than to the more fiery side of Beethoven's interpretations that often produced broken strings. Beethoven also emphasized correctness of fingering and rhythm. Although he was a master of fast

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[46] Cf. Schonberg, Pianists, pp. 80, 81, 82, 83, and 84.

[47] Drake, Sonatas, p. 21

[48] Schonberg, Pianists, p. 85.

scales, double trills, leaps, and awkward left-hand passages, as evidenced in his sonatas, and also expected the same from his pupils, his least concerns were with the correct notes; he was willing to settle for "tolerable correctness."[49] The primary concern in his teaching and performance was always expressiveness, which, according to Czerny, he conceived of in psychological terms. He often used references to mood or character in an effort to impart the proper style of interpretation. Czerny constructed a sizable list of terms or character-words which Beethoven used during his lessons to describe various moods of compositions. This interpretative vocabulary clearly illustrates that Beethoven was on the path toward Romanticism. Many times he referred to "effect" in his teaching, meaning the psychological reference.[50]

In regard to technical achievement, Beethoven relied on the instruction books of C. P. E. Bach and Clementi, praising both highly, but a quick perusal of the technical demands of the Beethoven sonatas clearly illustrates that neither of these would have prepared the performer for what is found there. Beethoven the composer had more impact on pianism than Beethoven the performer-teacher. In the sonatas there is little evidence, if any, of technical

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[49] Ibid.

[50] Cf. Czerny, Performance, p. 31.

considerations over musical ones. The musical ideas pushed the limits of the physically practical or possible, and in this sense it became necessary for those that followed to deal with the pedagogical "how to." Beethoven's legacy to piano style and the art of pianism was multidimensional, but surely one of the most important factors lay in his concept of musicianship:

> It has been known that the greatest piano players were the greatest composers; but how did they play? Not like the pianists of today, who only run up and down the keyboard with long-practiced passagework, putsch, putsch, putsch! What does that mean? When the true virtuoso played, it was something integrated, something whole. One could regard it as work written in good continuity. That is real piano playing. The rest is nothing.[51]

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[51] Czerny, Proper Performance, p. 7.

CHAPTER II

INTRODUCTION TO THE MAN AND HIS IDEAS

The Development of Czerny, The Pedagogue

Goals and methods are based on perceptions and experiences. Pedagogues impart to their students what they have selectively learned from their instructors and concepts discovered during their practice. It, therefore, becomes critical to this study to examine Czerny's musical history in order to better comprehend his pedagogical viewpoint.

Czerny's autobiography, Erinnerungen aus meinen Leben,[1] written in 1842, contains a succinct and rather modest account of his life. Its three distinct parts describe the events, persons, and ideas which had a marked impact on him and his career. The first part contains remembrances of his family and childhood. It concludes with the events that launched his teaching career at the age of fifteen. The last two parts describe his teaching,

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[1]Carl Czerny, "Recollections from My Life," trans. from "Erinnerungen aus meinen Leben" by Ernest Sanders, Musical Quarterly 42 (1956): 302-17.

selected students, and his activity as a composer.

Carl Czerny was the only child born to Wenzel Czerny, a musician of some repute in Vienna. From the time of his birth, February 21, 1791, Carl was surrounded with music and musicians. Throughout his childhood he evidenced a precociousness for learning and a particular talent for music. His parents, eager to realize their son's potential, created an environment restricted to adults and musical studies. His father schooled him in the fundamentals of sight-reading and the performance of Clementi's and Mozart's works. Czerny writes:

> When I was barely ten I was already able to play clearly and fluently nearly everything by Mozart, Clementi, and the other piano composers of the time; owing to my excellent musical memory I mostly performed without the music.[2]

The remarkable self-discipline often mentioned by authors writing about Czerny can be traced to this time of his life. There are two statements in the autobiography which pertain to this particular character trait:

> . . . and since I was carefully isolated from other children and thus was under my parent's constant supervision, diligence became a habit.[3]
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> Thus it happened that I did not even think about the kind of things children ordinarily do, never missed the friendship of other boys, and never went out without my father.[4]

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[2]Czerny, Recollections, p. 303.

[3]Ibid.

[4]Czerny, Recollections, p. 305.

His admiration of Beethoven and his music was stimulated by the family's friendship with Wenzel Krumpholz, an ardent admirer and confidant of Beethoven's, and a highly respected violinist who had premiered some of Beethoven's works. It was Krumpholz who took the ten-year-old Czerny to audition for the revered master. This event, carefully detailed in Czerny's memoirs, marked the beginning of Beethoven's influence on Czerny's life. Beethoven agreed to accept the boy as his pupil and proceeded with the instruction, using C. P. E. Bach's Essay as a textbook. The lesson schedule, however, grew haphazard, and was eventually discontinued.[5]

Czerny did not lack association with the masters of the time. He records an important event of his early teens which took place in the salon of Mozart's widow. The occasion was a performance by Hummel, which was a critical and enlightening experience for Czerny, because he was moved to draw a comparison between Beethoven and Hummel. He writes:

> Even at that time Hummel had reached the pianistic proficiency--within the limits of the instruments of that time--for which he became so famous later.

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[5]It is rather difficult to approximate how long Czerny studied with Beethoven on a formal basis. Czerny merely writes: "So it came that after a while the lessons were interrupted for a rather long period and I was again on my own." (Ibid., p. 307.)

> While Beethoven's playing was remarkable for his enormous power, characteristic expression, and his unheard-of virtuosity and passage work, Hummel's performance was a model of cleanness, clarity, and of the most graceful elegance and tenderness; all difficulties were calculated for the greatest and most stunning effect, which he achieved by combining Clementi's manner of playing, so wisely gauged for the instrument, with that of Mozart . . . . I myself was influenced by Hummel's manner of playing to the extent that it kindled in me a desire for greater cleanness and clarity.[6]

Another inspiring force in his musical development was Clementi. In 1810, when Czerny was nineteen years old and was already active as a teacher of the pianoforte, he was introduced to Clementi. Clementi was engaged in teaching activities during a stay in Vienna, and allowed Czerny to be a frequent visitor at the lessons. Czerny explains:

> Since I was very often present at these lessons, I became familiar with the teaching method of this celebrated master and foremost pianist of his time, and I primarily owe it to this circumstance that later I was fortunate enough to train many important students to a degree of perfection for which they became world-famous.[7]

Czerny's teaching career began when it became necessary for him to substitute for his father. A year later, at the age of fifteen, teaching became his occupation. His dedication to this profession is evidenced by his twelve hour teaching days, despite the fact that during most of

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[6]Ibid., p. 309.

[7]Ibid., p. 313.

his life he could have lived comfortably on the profits from his publications. Teaching, also a lucractive vocation, brought him fame and esteem throughout the musical society of Europe. The procession of students to Czerny's studio was endless. They included the "highest nobility, and the leading families of Vienna,"[8] as well as the promising young musical talents. Beethoven's employment of Czerny as musical instructor for his nephew also reflects that master's appraisal of Czerny's pedagogical abilities. In 1836, Czerny retired from his teaching duties because of poor health.

The accounts of Czerny's performances as a solo artist are less well documented. Several sources describe him as a virtuoso. One of these, Oscar Bie, states: "Among all the great virtuosos and teachers only Czerny had a fixed abode."[9] This stationary aspect of his career suggests that his intentions and interests varied considerably from those of the usual travelling virtuosos. Although he had once considered their type of life style, Czerny reversed those plans:

> To take advantage of my playing, my parents would have had to take me on tours, and for that they were already too old, quite apart from the fact that the warlike conditions of the time made it impossible for planning such undertakings anyway.

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[8]Ibid., p. 313.

[9]Bie, History, p. 195.

> And although I was, considering my age, quite proficient as a pianist, as a sight-reader, and in the art of improvisation, my playing lacked that type of brilliant, calculated charlantry that is usually part of a travelling virtuoso's essential equipment. Beethoven's compositions displeased the public, and brilliant virtuosity on the piano was at that time still an imperfect novelty.[10]

Czerny's performance career in Vienna was inextricably linked with the performance of Beethoven's music. There is probably no more valid testimony to Czerny's abilities at the pianoforte than the number of times Beethoven entrusted a premiere of a composition to Czerny. He gave the first performance of Beethoven's Piano Concerto in E-flat major, op. 73. Later, in 1818, when Czerny performed the second and third movements of that work, Beethoven wrote:

> Dear Czerny,
>
> Do me the favour of playing the Adagio and Rondo from my Concerto in E-flat in the Redoutensaal the day after tomorrow; you will add lustre to the whole concert. . . . I hope you will not refuse my request.
>
> As ever, your friend
>
> Beethoven.[11]

When Czerny was unable to comply with Beethoven's request, Beethoven responded with another note which closed, "Please be assured that I think highly of you, and am ready to prove it at a moment's notice."[12]

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[10]Czerny, Recollections, p. 311.

[11]Czerny, Proper Performance, Commentary, p. 2.

[12]Ibid.

Although Czerny's playing usually found favor with Beethoven, there was at least one occasion when he displeased the older composer:

> I played the Quintet for Piano and Woodwinds at one of Schuppanzigh's concerts: with the frivolity of youth, I took the liberties of complicating the passage work, of using the higher octaves, etc.[13]

Beethoven apparently admonished Czerny publicly for this indiscretion. The next day Beethoven wrote this letter to him:

> I cannot see you today, but I will come to talk to you tomorrow. I simply lost control yesterday, and I was sorry about it as soon as it happened. But you must forgive it from a composer who would rather have heard his work as it is written, as lovely as your playing otherwise was. However, I will make loud amends for it when the Violoncello Sonata's turn comes. Be assured that I have the greatest goodwill towards you as an artist, and will try to attest to that always.[14]

Beethoven was not alone in his regard for Czerny's keyboard talents. Prince Lichnowsky, a patron of Beethoven and one of Vienna's most notable music enthusiasts, sought out Czerny's performances. Czerny recounts:

> After he had listened to my playing for the first time, the prince was so favorably impressed that almost every morning I had to spend a few hours with him during which I had to play from memory anything he happened to want to hear. Every month he made me a present, . . .[15]

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[13]Ibid., Commentary, p. 1.

[14]Ibid.

[15]Czerny, Recollections, p. 309.

Czerny's versatility and industry cannot be disputed. His contributions as composer, performer, and pedagogue intertwine in a life which was a model of self-denial and discipline. Of his prolific output of over a thousand opus numbers, only a few works remain of current, continuing interest. They are, for the most part, the pedagogical ones. They form a body of literature which remains important today due to their place as the transformation from the old style of musical training, in which the mechanics were secondary, to a science of finger facility and gymnastics.

The Pedagogy

The works intended for didactic purposes comprise both music and prose. In this complementary form they serve to reinforce and explain each other. The volumes of published exercises and etudes were intended to treat the various concepts of Czerny's method in exhaustive detail. To understand their full intent, "All these works must be considered in connection with Czerny's pianoforte method . . ."[16] What exactly the method was is explained in part in several small treatises, and most comprehensively in The Complete Theoretical and Practical Piano Forte School, from the First Rudiments of Playing, to the Highest

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[16]Kullak, Aesthetics, p. 75.

and most Refined State of Cultivation; with the requisite numerous Examples, newly and expressly composed for the occasion, Op. 500. This work, initially published in 1839, appeared in an English translation later the same year. Its popularity is reflected in the list of over seven hundred subscribers in the English edition. Written three years after Czerny retired from teaching, its immediate acceptance proves the extent of his influence in keyboard pedagogical circles throughout Europe.

The Piano Forte School is divided into three volumes.[17] The first volume contains 219 pages, divided into 19 lessons; the second contains 200 pages, divided into 16 chapters; the third contains 130 pages, divided into 20 chapters. The arrangement of its contents proceeds from the fundamentals to the art of interpretation. Each step of this progression is discussed in a detailed manner, supplemented by musical examples. It represents a culmination of all the earlier piano methods, while forecasting elements of modern pianism. Czerny defined his purpose in the following way:

> The chief aim of this School is:
>
> To ensure to every Pupil who possesses any degree of talent, who has sound and flexible fingers, in

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[17]Later, a fourth volume was appended entitled The Art of Playing the Ancients and Modern Piano Forte Works; Together with a List of the Best Pieces for That Instrument, etc.

> the shortest possible time, great and well regulated volubility of finger; and gradually to develop to him all the points which belong to Piano Forte playing, with particular reference to this just and most essential quality.[18]

Underlying these intents, however, is an indoctrination to a philosophy which represents a summation of his own abilities and training, as well as his beliefs as to what a pianoforte player should be. He intended that the Piano Forte School encompass the rudiments to the "highest cultivation," often stating that even the most advanced student should restudy it frequently in order to refresh and redirect his work.

The interpretation of "highest cultivation" implies a thorough grasp of many areas; among these were the proper approach to the instrument, the mechanics of playing, a knowledge of the instrument's history, the correct way to study a piece, the study of thorough-bass, the study of the art of improvisation and preluding, the use of a metronome, the various prevalent styles and how to produce them, transposing, playing in public, the realization of a full orchestral score at the keyboard, sight-reading, embellishments and ornamentation, and selecting and maintaining a pianoforte. This vast assortment of discussion areas embodied in the Piano Forte School make it the most practical and all-encompassing method of its time.

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[18]Czerny, Piano Forte School, 3: 129.

Several of these areas reflect Czerny's childhood training in the old traditions of keyboard playing, while others represent a new direction in pedagogy. Inherent throughout, however, is the reverence for the instrument and its proper cultivation.

Czerny intended two other works to be appendices to the Piano Forte School, The Letters to a Young Lady and The Letters on Thorough-Bass. The first of these, which is pertinent to the present study, contains ten lessons intended to explain in more detail the beginning rudiments. Its study provides a timetable for the accomplishment of basic skills and a thorough documenting of the procedure. The Letters and the Piano Forte School will thus be used as the basic tools of analysis in the present study.

An Overview of Czerny's Method

Both the Letters and the Piano Forte School describe the type of pupil to be prepared for pianoforte study. The Piano Forte School encourages study to begin as early as possible, and the Letters address an imaginary twelve year old child.[19] Other requirements are that the child should be well educated and talented. He defines talent as "a memory that retains any agreeable tune when heard; a natural

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[19]We know that Liszt began his studies with Czerny at the age of nine.

feeling for time and musical expression; delicate fingers and hands."[20] Other desirable qualities include flexibility, quickness in movement, and lightness without stiffness or weakness.

The schedule of lessons agrees in both sources. The pupil is to receive a one-hour lesson every day and the number of lessons per week is to be no less than four. After the daily lesson, the student is required to practice alone one to two hours. The flexibility in the amount of daily practice is related to the student's age and his degree of advancement in his studies. This rigorous scheduling of lessons allowed all of the material in the Letters and the first volume of the Piano Forte School to be presented in the first year of study. Contained in the preliminary material is the directive that all previous material be reviewed at the end of each month. During this review, the pupil was to recite all of the principles and rules studied to that point. The other requirement of good study was that all exercises were to be practiced diligently, and not laid aside until they were mastered.

The appropriate positioning and movement of the body is based on the concept of gracefulness. Czerny explains that "when both hands have to play in the highest

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[20]Czerny, Letters, p. 3.

octave on the right of the keyboard, or in the lowest octave on the left, . . . the body may follow them by a gentle side-motion."[21] The text continues by saying that "the arms ought neither to be pressed against the body, or extended outwards, away from it; but they should hang freely down by their own natural weight."[22] These rules reveal that the concept of gracefulness is based on several factors: flexibility in the body, freedom, and natural weight of the arm. The wrists are to remain "in an exactly straight line with the knuckles and the upper surface of the hands."[23] All of these precepts place Czerny's method within the boundaries of accepted modern practice.

The rules regarding hand position and finger movement reflect the previous century's influence, and most probably Clementi's. Czerny explains that

> . . . the fingers must be somewhat bent inwards. As the fingers are of unequal lengths, each finger (not including the thumb) must take such a part in this species of curvature, that all their tips as well as the thumb in its natural outstretched position, may form one straight line, when placed close together.[24]

This explanation immediately reveals that the hand is placed in a highly arched position and is dependent solely

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[21]Czerny, Piano Forte School, 1: 1.

[22]Ibid., 1: 2.

[23]Ibid.

[24]Ibid., 1: 2.

on the finger action for the depression of the key. Czerny explains further that while one finger plays, the rest of the hand is poised in a curved position in the air close to the keyboard. He continues:

> The hand must be held as tranquilly as possible over the 5 keys, so that the reiterated percussion may be produced by the quiet movement of the single finger . . . . The beginner must accustom himself to a moderately strong touch, so as to press down the keys firmly; he will naturally practice it, at first very slow, accelerating the movement by degrees, as the flexibility of the fingers develops itself, and without any strain upon the nerves.[25]

The goal of this finger technique is to produce an even, pleasant tone:

> This equality in the touch can only be acquired, when both hands are kept perfectly still, and all the fingers held up equally high; for those fingers which are removed farther from the keys than the rest, or which are held with stiffness, naturally strike later, by which the perfect equality of the blow is destroyed.[26]

The means used to acquire the necessary evenness and facility is the practicing of scales. Czerny's belief in this type of practice is reflected in his statement that "scales are the most important of all . . . ."[27] Scale practice is introduced even before the beginning student learns to read music; scale construction is explained much later. The procedure begins with the scale of C major and progresses through all the major scales within a

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[25]Ibid., 1: 7.

[26]Ibid., 1: 9.

[27]Czerny, Letters, p. 9.

three-month period. Minor scales are introduced through the relative major scales. Such practice of scales as well as finger exercises based on scalar problems was intended as a daily routine. At all times equality between the hands is stressed; all illustrations of scales and their proper fingering are written out for both hands, unlike previous method books.

In conjunction with the technical material for finger development, Czerny stresses the importance of repertoire. He writes:

> Useful as may be the practice of the numerous Exercises or Studies, now published; still the Teacher must not overload his Pupils with them. He must keep in mind, that each musical piece, even a Rondo, or an Air with Variations, etc. is an Exercise in itself, and often a much better one, than any professed Study; because it is a complete composition, in which melody is intermixed with passages; and because a Pupil will certainly practice such a Piece more willingly than any studies, which however good they may be in themselves, generally appear to youth dry and tedious. The best and most necessary Exercises will always be the scales and the other passages which are given at length in this part; for they are quite sufficient to develop the execution of the Pupil for the first year, and at the same time they are absolutely indispensable to the formation of any Pianoforte player.[28]

Although Czerny's name is closely associated with thousands of technical exercises expressly composed for drill on the smallest keyboard problem, the proper selection of useful and interesting repertoire represented a very important

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[28]Czerny, Piano Forte School, 1: 216-17.

part of instruction. Czerny was concerned that the pupil not be tortured with pieces unadvantageous to his progress. This included both repertoire too difficult for his level of accomplishment and uninteresting pieces. Under the latter heading were placed compositions which were either old-fashioned, unintelligible, or tasteless. Examples of this type were works for orchestra adapted for keyboard, in particular, overtures or operatic arias. He was not, however, opposed to all transcription for piano. He explains:

> . . . most of the striking and pleasing melodies even of the most celebrated Composers are arranged in almost countless numbers, as real piano-forte pieces, in the form of Rondos, Variations, Potpourris, and c., and that in ways perfectly suited to the instrument; so that every Teacher has in this respect an inexhaustible choice, from which to select and unite the useful with the agreeable in giving his instructions.[29]

Czerny understood well the psychology of allowing a student to play the popular tunes of the day while concentrating on works of more artistic merit. Works of the latter category considered appropriate for primary study were the easier compositions of Bertini, Herz, Kalkbrenner, and Moscheles. The intermediate level of study included works of Hummel, Cramer, Dussek, and the easier compositions of Beethoven. Advanced-level work included compositions of Chopin, Liszt, Thalberg, Clementi, Beethoven, and the works

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[29]Ibid.

of a contrapuntal style. This last level of study also included the concert etude.

The fundamental idea that "every piece of literature offers something new on which to improve"[30] is reiterated throughout Czerny's writings and helps to explain his dissection of every aspect of a composition. Included in this detailed scrutiny were the mechanics of playing; the expressive qualities of time, dynamics, embellishments, and touch; and the correct process involved in learning a work. To this last subject he addresses himself often, defining three levels of the learning process: (a) learning to play the piece correctly, (b) practicing in the tempo prescribed, and (c) studying the proper style of execution. The purpose of the first level was to learn the notes and rhythms correctly, select good fingering, and while practicing slowly incorporating all the proper expressiveness. The second level involved playing the piece over and over, gradually increasing the tempo until the performance speed was achieved. At the third level, the student's attention was directed toward playing the piece within its proper style and finding and realizing its proper beauty and elegance. All marks of expression were studied and interpreted in view of that idea.

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[30]Czerny, Letters, p. 40.

The intent of this prescribed plan of study was to achieve the best results in the shortest amount of time. Czerny believed that "practicing too long makes a student lose interest; and if he must practice month after month it must be too difficult for him."[31] This emphasis on studying works quickly may raise questions regarding the artistic rendering of compositions by Czerny's students. It should not be assumed, however, that Czerny never prescribed longer periods of study for certain compositions. The criterion for lengthy study was the presence of mechanical rather than musical problems. Among these difficulties were listed:

> a) In such passages as require great and in some cases, almost monstrous rapidity of finger
> b) In skips, Extensions, & c., the correct execution of which seems almost to depend on chance
> c) In intricate passages in several parts--runs in Thirds & c., Shakes, Chromatic passages, pieces in fugue style & c.
> d) In long staccato passages, as Octaves & c., which call for great exertion of strength[32]

The goal of all extended practice was to reach the point where "any difficulty sounds well . . . ."[33]

Czerny's autobiography and other contemporary sources document proof of his extraordinary memory. This

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[31]Czerny, Piano Forte School, 1: 71.

[32]Ibid., 3: 72.

[33]Ibid.

ability to memorize and retain facts and music was judged by him to be of the utmost importance in the study of music; in fact, he considered it to be indicative of great talent. Consistent emphasis is placed on performance from memory in both the Letters and the Piano Forte School. This particular aspect of his teaching clearly separates him from previous pedagogical practice and places him in the forefront of nineteenth-century practice. Czerny's belief in memorization for all performances was based on two ideas: that all performances should have the freedom and facility of an extemporaneous performance, and that a good pupil should always be prepared for the unexpected request for a performance. In this sense, his concern for a positive performance philosophy prefigures modern thought.

Sightreading, considered an indispensable tool of a good player, was introduced in the earliest lessons of the beginner as a reinforcement to the reading of musical notation. Czerny was keenly aware, however, that certain students tend to misuse this ability. His concern about its potential abuse was based on his belief in the strict adherence to the musical score. Sightreading was intended as a valuable tool and not the quick solution to the preparation of a piece. Perhaps because Czerny was admonished in his youth for improvising around Beethoven's score, he remained extremely conservative on this point when compared to recorded contemporary practice.

Coexisting with his emphasis on fidelity to the score is the ongoing problem of the degree of personalized expression permissible to the interpreter. Czerny explains his position in the following manner: "It is of course understood that the player himself must introduce this expression even when the Author has not indicated any."[34] His ideas concerning proper and tasteful expression encompassed many important musical and technical questions. For example, when he considers the meaning of tempo, his discussion proceeds in two directions. The first deals with understanding the definitions of the terms found in the composition. The second covers the freedom allowed in the pulse. Both of these avenues end, for him, in an understanding of the character of the music and its proper stylistic interpretation.

The concept of the styles of execution were the core to his understanding of interpretation. His discussion of this area is quoted below in its entirety because of the comprehension it demonstrates on this crucial matter.

ON THE PECULIAR STYLE OF EXECUTION
MOST SUITABLE TO DIFFERENT COMPOSERS
AND THEIR WORKS.

1. The object of this Chapter cannot be better explained, than by giving a short history of the development of Pianoforte playing:

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[34]Ibid., 3: 17.

2. In the commencement of the 18th century, the legato style of playing, as well as the execution of considerable difficulties on the Harpsichord and Clavichord, the instruments then in use, had already been carried to a high degree of perfection by Seb. Bach, Domenico Scarlatti, and others; and, indeed, Scarlatti may be looked upon as the founder of the brilliant or bravura style.

The Piano-forte, just then invented, gained a prodigious step in advance by Mozart and Clementi, and improvers of the art. Clementi, who devoted himself exclusively to piano-forte playing and Composition for this instrument, may with justice be looked upon as the founder of a regular School; as he first of all was able to unite brilliant bravura execution with tranquility of the hands, solidity of touch, correctness, distinctness, and grace of execution; and in his day he was always allowed to be the greatest Player on the Piano-forte.

The most distinguished masters on this instrument of the subsequent period were his Pupils, and formed according to their individual ideas, various styles and schools of playing.

The Piano of that day possessed for their most distinguished properties, a full Singing quality of tone; but as a counter balance to that, they had also a deep fall of the keys, a hard touch, and a want of distinctness in the single notes in rapid playing; this naturally led Dussek, Cramer, and a few others to that soft, quiet, and melodious style of execution, for which they, and likewise their compositions are chiefly esteemed, and which may be looked upon as the Antipodes of the modern, clear, and brilliantly piquant manner of playing.

3. Mozart's style, which approached nearer to the latter mode, and which was brought to such exquisite perfection by Hummel, was more suited to those piano-fortes which combined light and easy touch with great distinctness of tone, and which were therefore more suited for general purposes, as well as for the use of Youth.

Meantime, in 1790, appeared Beethoven, who enriched the Piano-forte by new and bold passages, by the use of the pedals, by an extraordinary characteristic manner of execution, which was

particularly remarkable for the strict Legato of the full chords, and which therefore formed a new kind of melody; --and by many effects not before thought of. His execution did not possess the pure and brilliant elegance of many other Pianists; but on the other hand it was energetic, profound, noble, and particularly in the Adagio, highly feeling and romantic. His performance like his Compositions, was a musical painting of the highest class, esteemed only for its general effect.

4. The subsequent improvements in the mechanism of the Piano-forte soon gave occasion to young professors of talent, who were rising to maturity, to partly discover and partly improve upon another mode of treating the instrument, namely, the brilliant style, which about 1814, was chiefly distinguished by a very marked Staccato touch, by perfect correctness in the execution of the greatest difficulties, and by extreme and striking elegance and propriety in the embellishments; and which as soon acknowledged to be the most favorite and most applauded style of all, through the skill of Hummel, Meyerbeer, Moscheles, Kalkbrenner, & c.

5. This style is now still further distinguished by even more tranquil delicacy, greater varieties of tone and in the modes of execution, a more connected flow of melody, and still more perfect mechanism; and in future it must be considered as the most desirable manner of all.

6. We may therefore assume the 6 following styles of execution as so many principal schools.

a. Clementi's style, was distinguished by a regular position of the hands, firm touch and tone, clear and voluble execution, and correct declamation; and partly, also, by great address and flexibility of finger.

b. Cramer and Dussek's style. Beautiful Cantabile, the avoiding of all coarse effects, an astonishing equality in the runs and passages, as a compensation for that degree of volubility which is less thought of in their works, and a fine legato, combined with the use of the Pedals.

c. Mozart's School. A distinct and considerably brilliant manner of playing, calculated rather on the Staccato than on the Legato touch; and intelligent

and animated execution, The Pedal seldom used, and never obligato.

d. Beethoven's style. Characteristic and impassioned energy, alternating with all the charms of smooth and connected cantabile, is in its place here. The means of Expression is often carried to excess, particularly in regard to humourous and fanciful levity.

The piquant, brilliant and shewy manner is but seldom applicable here; but for this reason, we must the more frequently attend to the total effect, partly by means of a full, harmonious Legato, and partly by a happy use of the Pedals, & c.

Great volubility of finger without brilliant pretensions, and in the Adagio, enthusiastic expression and singing melody, replete with sentiment and pathos, are the great requisites in the Player.

The compositions of F. Ries for the most part require a similar style of execution.

e. The modern brilliant School founded by Hummel, Kalkbrenner, and Moscheles. Its peculiar qualities are, perfect mastery of all the mechanical difficulties; the utmost possible rapidity of finger; delicacy and grace in the various embellishments; the most perfect distinctness, nicely suited to every place of performance, whether small or large; and a correct declamation, intelligible to every one, united with refined and elegant taste.

f. Out of all these schools, a new style is just now beginning to be developed, which may be called a mixture of an improvement on all those which preceded it.

It is chiefly represented by Thalberg, Chopin, and other young artists; and it is distinguished by the invention of new passages and difficulties, and consequently the introduction of new effects; --as also by an extremely improved application of all the mechanical means, which the Piano-forte offers in its present greatly improved state, and which, like all former improvements in their day, will give a new impulse to the art of playing on this much cultivated instrument.

7. From this historical sketch, the reflecting Pianist will easily perceive that the works of each Composer

must be executed in the style in which he wrote; and that the performer will assuredly fail, if he attempts to play all the works of the Masters above named in the self-same style.

The Player who desires to arrive at anything like perfection, must dedicate a considerable space of time exclusively to the Compositions of each Master who has founded a School; till he has not only accustomed his mind to the peculiar style of each, but also, till he is enabled to remain faithful to it, in the mechanical performance of their works. Thus, for example, the quiet, soft, and heartfelt elegance with which the Compositions of Dussek ought to be played, are not by any means sufficient for the execution of a work of Beethoven's, or of a brilliant Composition of the present day: --just as in Painting, there exists a great difference between Miniature, Crayon, Fresco, and Oil painting.[35]

The Piano Forte School is distinguished from its predecessors in many ways, but no more so than in its high regard and enthusiasm for public performance. No longer just a token of the cultured, refined gentleman, musical study now represented, for Czerny and many others, a new lifestyle. When Czerny wrote that "we learn the use of a musical instrument that we may give pleasure to those who listen to us . . .,"[36] it becomes evident that his intent was to educate and train performing musicians. In the nineteenth century this idea took on wider dimensions than had previously been the case. Czerny's reputation as the teacher of the famous travelling virtuosi placed him in a unique position of authority in launching performance

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[35]Ibid., 2: 99-100.

[36]Ibid., 3: 86.

careers. He addresses himself to this topic as well as related areas of performance in numerous and extended sections of the Piano Forte School.

The period during which Czerny taught was characterized by many new methods and experimental mechanical devices purported to bring the student to high levels of physical proficiency in a short period of time. The mechanical apparatuses available at the time were widely marketed and endorsed by famous pianists, and therefore gained an aura of respectability and acceptance in many circles. Logier's Chiroplast, Kalkbrenner's Hand-guide, and Herz's Dactylion were examples reputed to be the most important advancements in the instruction of pianists. Czerny's opposition to these devices was emphatic. His objections were that they allowed the mind to wander from the task of practicing, that they did not aid the love of the art or its appreciation, and "lastly, because they fetter by far too much, all freedom of movement, and reduce the Player to a mere Automaton."[37] These objections clearly illustrate and define some of the tenets Czerny viewed as critical to proper instruction. It is particularly interesting that he was opposed to a type of practice which would numb the student's musical sensitivities, considering the amount of criticism that was leveled at his

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[37]Ibid., 3: 129.

numerous pedagogical works by his contemporaries and later detractors. It is clear, however, that Czerny intended to construct a method based on thoroughness of both musical and physical details. His predilection for the analysis of all anticipated technical requirements makes his works an important compendium of pianistic practice as it developed and unfolded at the beginning of the nineteenth century. In view of this, an investigation of the study purposes he outlined for his etudes op. 740 will perhaps reveal not only reasons for their durability and present-day relevance, but also insights into Czerny's role in the evolution of modern pianism.

CHAPTER III

AN ANALYSIS OF THE ETUDES, OP. 740

General Information

In the foregoing discussion of Czerny's pedagogy I have attempted to examine the more general points of his method. This overview was necessary in order that the etudes might better be placed in relationship to his goals of instruction. A detailed explanation of the principles of technique, as outlined in the Piano Forte School and the Letters, was purposely postponed until the present chapter in order to discuss them in terms of practical application.

The Etudes, Op. 740, hold a unique place in the didactic literature for the piano. Written almost one hundred twenty-five years ago, they continue to serve today as a practical vehicle for building finger control and fluency. As Adolph Ruthardt explains:

> Though lacking musical depth, . . . and to their being designed to secure pearling technic, they have become indispensible as an invaluable aid unsurpassed even to-day in cultivating finger technic and a pearling execution of scales. In this sense, they may still be called the Pianist's best manual of technic.[1]

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[1]Carl Czerny, Etudes, Op. 740, Ed. Adolph Ruthardt (Leipzig: Edition Peters), Preface, p. 1.

Czerny intended the etude to be a concentrated experience with a technical problem in the context of a pleasant musical composition. The practicality of this approach was two-fold. While a composition was provided primarily for physical challenges, it also served as possible performance material. He incorporated specific interpretive markings which challenged the physical problems in a way that an exercise does not provide; that is, the problem of continually translating various gymnastics into a musical context. Czerny understood well that during a performance of a piece, proper and graceful execution depends on the performer's ability to react to changing technical demands. In this sense, an exercise isolates a problem; an etude challenges it.

The Etudes, Op. 740, average 70 measures in length and follow the standard form of ABA and Coda. Every degree of the chromatic scale is represented in the key signatures. Of the fifty etudes, only nine are in the minor mode, marking a distinct preference for the major mode. Tempo indications all tend toward rapid movement; the only etude which does not use some variation of the terms Allegro, Presto, or Vivace is No. 26, marked Lento moderato, which incorporates sixteen notes to the beat. Each etude has a metronomic calculation at the beginning which erases any doubt regarding final speed.

Prefaced to each etude are Czerny's remarks concerning the intended purpose of each piece. Because these do not clearly categorize the etudes into convenient problem types, the following organization will serve as the basis of the present discussion: (1) Those based on scale or arpeggio figurations, (2) those based on broken chord figurations, (3) those which treat intervals in some sort of alternating pattern, (4) those which deal with repeated notes or chords, (5) those intended as practice for ornamentations or embellishments, (6) and those which deal with various types of octave playing. Several of the etudes treat more than one of these categories and will therefore be discussed under more than one heading. Table I places the etudes in their respective categories.

Etudes of the First Type

Czerny's fervent belief in the value of scales has previously been mentioned. The basis for this conviction lies in his quest for finger independence. He required perfect equality in all scales and passage work. His rules for the performance of scales centered on the proper use of the thumb, that is, specifically, how it is passed under or how the fingers were turned over the thumb. He states:

> At the same moment that the finger after the thumb strikes its key, the thumb releases its key and curves a little inward, and goes under only so far as to approach its next key as the long fingers are

TABLE I

TYPES OF ETUDES IN CZERNY'S OP. 740

1 Scales and Arpeggios	2 Broken Chord Figurations	3 Alternating Intervals	4 Repetition	5 Ornaments or Embellishments	6 Octaves
1	6	4	7	9*	8*
2	8*	10	32*	26*	9*
3	12	11	35	27*	20
5	14	30	40	29	23*
10	15	39*		34	27*
13*	16	49*		42	32*
17	18	24		48	33
21	19				38
23*	28				49*
25	36				50*
26*	37				
31	41				
34	43				
39*	44				
46	45				
	47				
	50*				

*Indicates those etudes in more than one category.

> playing . . . . The thumb moves over the surface of the keys; never dangles off or below the keyboard.[2]

The following rules indicate his concern for smoothness:

> The finger which immediately precedes the passage of the thumb remains in its key until the thumb strikes. . . . Long fingers remain quiet and undisturbed by the thumb's passing.[3]

Czerny advocated a quiet hand while negotiating this type of movement over the keyboard. He comments:

> During the passing of the thumb, the hand must not be held obliquely or jerk, or make any upward motion . . . the thumb passing should not affect the arm.[4]

> Nothing is more important to the Pianoforte player than a facility at correctly passing the thumb; and he cannot commit any greater fault than by stumbling, striking fast, or losing the natural position of the hand, shaking the elbows to and fro, or laying the thumb over the fingers, or by its means forcing these latter out of their place.[5]

The playing position of the hand described curves the fingers so that the tips, together with the tip of the curved thumb, form a line. This position is held in the air, close to the keyboard, but not touching it. The thumb, considered the most important digit, is held higher than the black keys and strikes from this position. The striking procedure for each finger involves lifting the

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[2]Czerny, Piano Forte School, 1: 43.

[3]Ibid.

[4]Ibid., 1: 44.

[5]Ibid.

respective digit while in the previously described position, and thrusting it into the key.[6] The weight of the hand then rests on that finger while it is "in" the key, and is then transferred when the next finger plays. The release of this occurs at the same moment the next finger is played. This type of touch is later described as Legato, and is employed whenever there is a slur line or when the composer has not indicated any particular mode of touch. This concept of the usage of Legato undoubtedly reflects Clementi's influence, as when Czerny writes: "For in music, the Legato is the rule, and all other modes of execution are only the exception."[7]

The etudes constructed on scale movement stress finger independence for both hands, clarity, unison playing or note-against-note, and speed. Single-note scales are found in etudes no. 1, 3, 5, 13, 17, 23, and 25. Etudes no. 1 and 3 feature scales alternating between the hands, while etude no. 5 is a continuous 60 measures of scales for both hands at the interval of a tenth. Etude no. 17 features minor scales for the right hand. Black-key major scales are featured in etude no. 25, a group of scales

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[6]This touch is taught today by the performers known as the Viennese Classicists, as finger staccato. Instead of overlapping one finger into the next, the first key is left early, creating a moment of silence before the next finger strikes.

[7]Czerny, Piano Forte School, 3: 21.

which Czerny describes as the "most pleasant and easiest."[8] Scales in thirds for the right hand are found briefly in etudes no. 10, 34, and 39. Etude no. 34 includes both ascending and descending passages of diatonic scales for the right hand, while etude no. 39 ascends and descends chromatically in both hands in unison. Scales and arpeggios are found in etude no. 23 as an accompanying figure for left hand only.

Etudes that incorporate arpeggio playing are no. 2, 21, 26, 31, and 46. In etudes no. 2, 31, and 46, arpeggio patterns are alternated in both hands. Etude no. 21 is a tour de force of 64 measures featuring arpeggios played in both hands simultaneously at the interval of a tenth. Most arpeggio playing in these etudes is based on triads; however, etude no. 21 contains both dominant-seventh and diminished-seventh arpeggios. Etude no. 26 explores arpeggiated embellishment figures between long-note melodies, as are often found in Chopin's works (Ex. 1). Czerny's comments in the Piano Forte School about this type of embellishment describe its requisite qualities as being even distribution between all the notes, freedom, and an impromptu-like sound.

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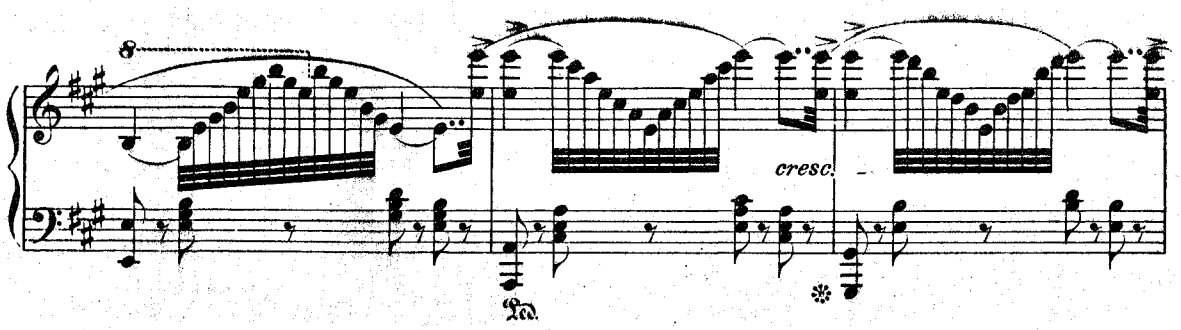
[8]Ibid., 1: 62.

Example 1. Etude no. 26, 35-37.



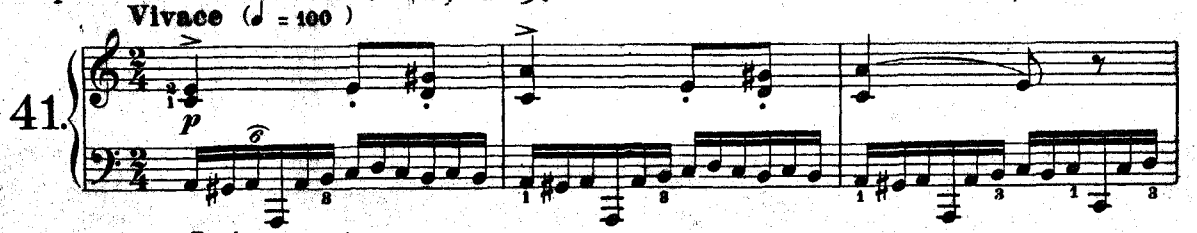
This etude also requires a special type of touch described by Czerny as "mezzo-staccato." This touch, employed whenever the term leggerimente is found in the score, was played only with the fingers, using a "scratching" motion, which allowed the finger to contact the key with the fleshy part of the fingertip. This touch was also used for passages in the brilliant style which featured many fast notes, as well as for the type of embellishment found in this etude. The dynamic range for mezzo-staccato playing was never to exceed forte and was never used for double-note passages. It was intended to produce a half-detached sound, midway between legato and very staccato.

Etudes of the Second Type

The etudes based on broken-chord figurations are the most numerous of Op. 740 and deal with the widest range of technical problems. Four of these etudes deal with this type of passagework for the left hand exclusively.

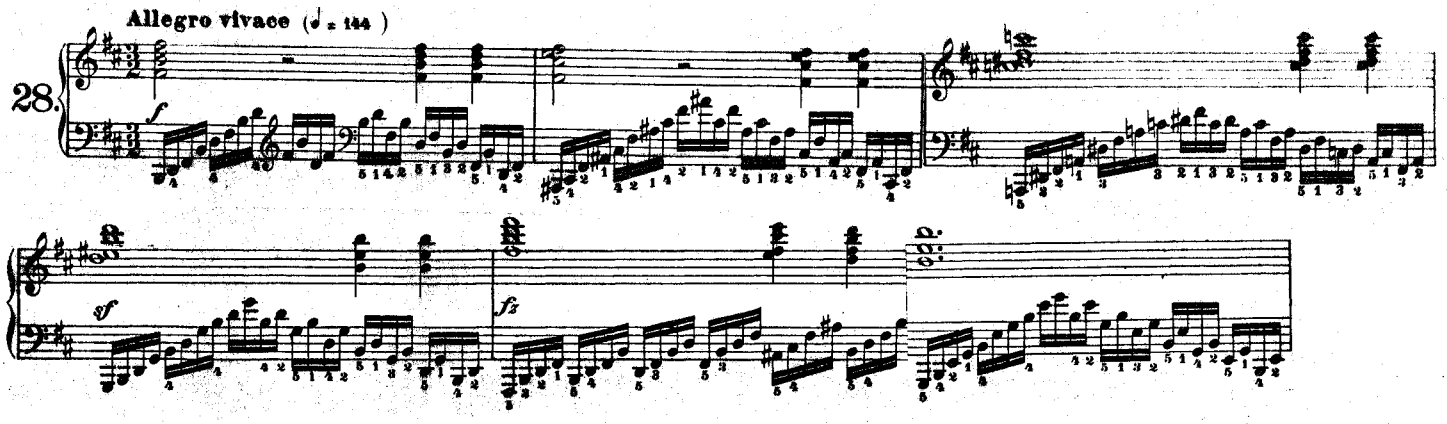
They are etudes no. 8, 12, 28, and 41. Etude no. 8 is based on a variation of an Alberti bass pattern, as well as broken octaves. Both figurations lead with the fifth finger throughout. Etudes no. 12 and 41, unlike no. 8, do not move the hand in a fixed hand-set, but rather feature wide patterns which cover a large area of the keyboard. These are constructed so that the hand is constantly extending or contracting. In the case of etude no. 41 (Ex. 2) this process of extension and contraction occurs during the crossing over of the thumb by the hand.

Example 2. Etude no. 41, 1-3.



Etude no. 28 (Ex. 3) is of particular interest due to its striking similarity to Chopin's "Revolutionary Etude," Op. 10, no. 12. Czerny's no. 28, also a brilliant, dramatic composition, travels across a three-and-a-half-octave range, using broken-chord patterns based on both major and minor triads and on diminished-seventh chords. The prevalence of black-note passage work makes this etude particularly awkward and hazardous. Czerny describes this type of impassioned piece as a genre in which "the sounds produce their effect in great masses; the passages are then

Example 3. Etude no. 28, 1-6.



to represent an 'idea'."[9] Technically, it is played with the "power of the arm though not noticeably exerted which gives the spirit of the work . . . The mechanical dexterity of the Player must remain altogether subordinate to the intentions of the Composer."[10]

There are several etudes--nos. 6, 18, and 37--based on the idea of the hands sharing a broken-chord figuration, that is, one hand playing immediately after the other so that the figuration sounds continuous. The intention of these studies is to help the player acquire the ability to transfer material from one hand to another without the ear detecting the manual change. Etude no. 6 is a succession of broken chords divided between the hands so as to produce a sound similar to the harp. Etude no. 37,

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[9]Ibid., 3: 83.

[10]Ibid.

though based on the same dovetailing procedure, is a more dramatic composition and involves *forte* playing. Both of these etudes avoid awkward hand positions and therefore stress clarity and evenness. Etude no. 18 differs from the previous two in adding the element of a crossed-hand note or chord (Ex. 4). Czerny states that his primary concern in this type of playing lay in the "crossed-hand note or notes stay [-ing] in the context while the hand prepares the note or notes."[11] Later in the work the crossed notes function as melodic material (Ex. 5) and require a different delivery of tone and the shaping of the line.

The flexibility of the thumb and the ability of the hand to travel easily across were ever-present concerns for Czerny. Much of the passagework in these etudes and in his other compositions is structured on this important principle. In op. 740 the etudes no. 14, 16, 36, 43, 44, and 46 treat this physical problem in a thorough manner. In etudes no. 14, 43, 44, and 46, the figurations are structured to move the hand constantly back and forth across the thumb while it stays tucked under the hand. Each of these etudes place this technical problem in a different musical context. Etudes no. 16 and 44 consist of light streams of continuous sound, etude no. 46 is an accompaniment figure, and etude no. 44 has melodic material woven

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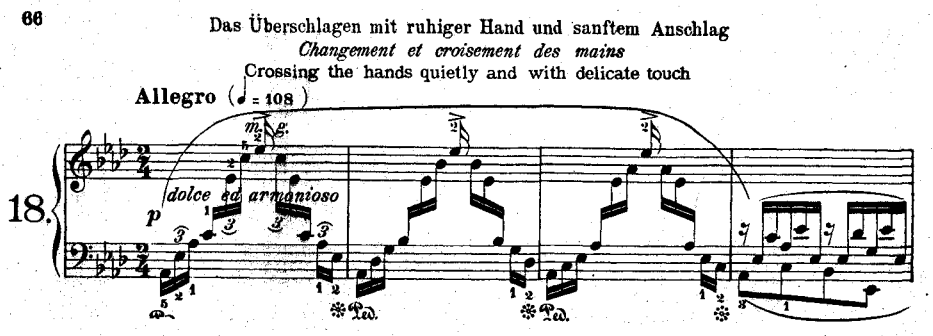
[11]Ibid., 1: 144.

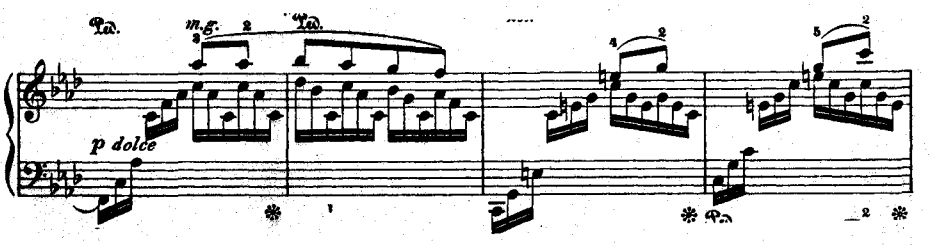
above and below the stationary point of the figuration. The movement of the thumb under the hand is treated in etudes no. 14 and 36: no. 14 is a strong, dramatic work, while no. 36 uses this principle in a leggiero accompanying figure. All of these etudes are designed to exercise the right hand.

Wide-spaced figurations larger than the hands' reach, which, due to the speed of the movement, could not be solved by clever fingering, require the bouncing of the hand in an arc close to the keyboard. This set of technical problems was, in the early nineteenth century, a recent development in pianistic writing which Czerny treats in etudes no. 15 and 19. Although the figurations used in these etudes are not discussed in the Piano Forte School, they bear striking similarity to passages in Liszt's Paganini Etudes nos. 1 and 3. Both of Czerny's etudes extend the figuration to the interval of a twelfth during the continuous movement of the thirty-second notes. Etude no. 15 is a composition of the bravura type in which the wide figuration serves as an accompaniment to a full-chord melody (Ex. 6). The hands exchange material during the B section and the coda. Etude no. 19 places the melodic interest in the lower part of the figuration. In the B section of this etude, Czerny writes a passage of continuous broken tenths for the right hand (Ex. 7) so similar to Liszt's Paganini Etude no. 3 "La Campanella" that it bears

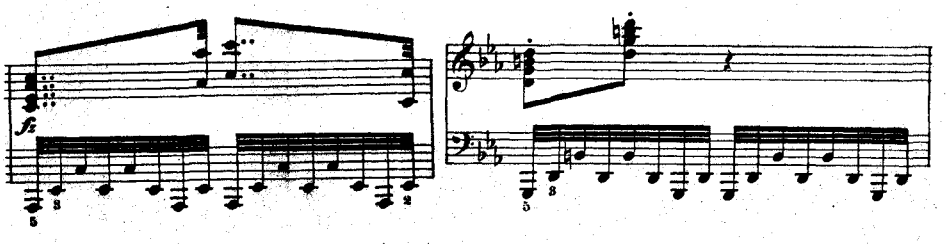
Example 4. Etude no. 18, 1-4.



Example 5. Etude no. 18, 33-36.

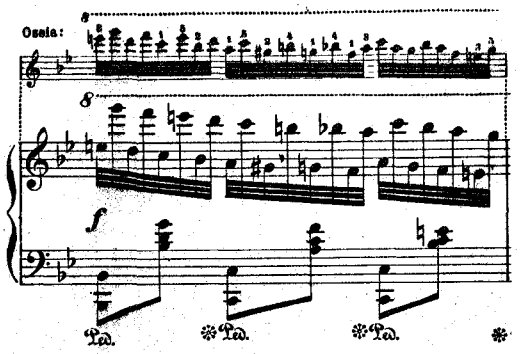


Example 6. Etude no. 15, 26-27.



mention. Both Czerny's etudes are prefaced with the words

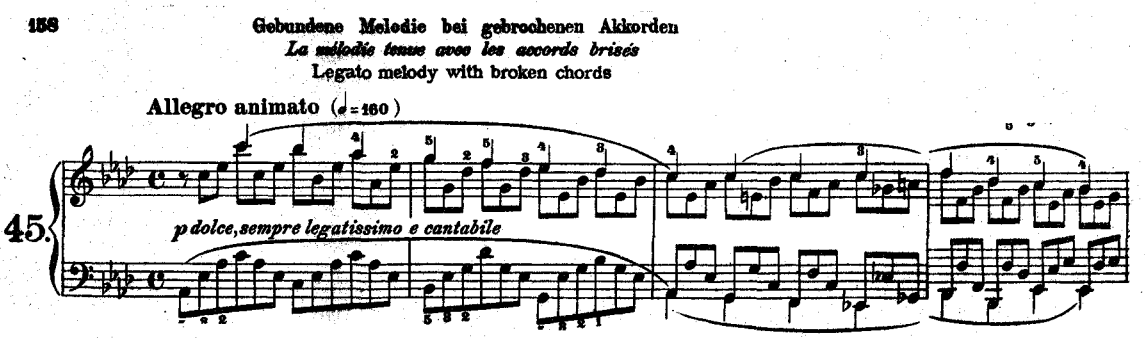
Example 7. Etude no. 19, 23.



"quiet hand," which raises questions regarding the possible approach for the smaller hand. Also prefaced to these etudes is the direction "extension," a term not used in the Piano Forte School or in the Letters. Its appearance in Op. 740 may represent an updating of Czerny's understanding of current practice.

Etude no. 45, prefaced with the words "Legato melody with broken chords," bears striking resemblance to the Chopin style (Ex. 8). The left-hand accompaniment

Example 8. Etude no. 45, 1-4.



entails a broken-chord figuration in groups of triplets. The right hand's cantabile figure is also based on triplets, of which the first note is double-stemmed in order to create a flowing melodic line. The character of the composition is flowing and gentle, and is to be played with an overlapping legatissimo touch. Balance and proportion of sound are key factors in this etude. Czerny explains in the Piano Forte School that the melody in such a composition is to be played louder than the accompaniment. The quantity of differentiation between melody and the figuration around it is described as the difference between a guitar accompaniment and a solo vocal line. He concludes that within an environment of piano playing, the melody may need to be played forte. Another requirement for this type of work was the concept of enriched tone, produced by depressing the melody notes as far as possible while maintaining tranquil arm weight. Czerny also adheres to the rule that all double-stemmed notes are to be held down by the finger for their full value, which explains his proclivity for writing figurations that lie conveniently under the hand.

This etude also raises questions regarding the use of the damper pedal. His general attitude with regards to this pedal is one of prudence, as illustrated in his statement: "Clear and distinct playing must always be considered the Rule, all the rest is merely by way of

exception."[12] Clementi's attitudes are again dominant here, although Czerny understood that practices in pedalling were changing. He explains, "In modern Pianoforte playing this pedal [damper] had become extremely important and its application must be well studied."[13] In most instances, he believed that the pedal should be used only when its usage was indicated by the composer. He further explains that the purpose of the pedals is "to gain a compliment of full harmony; especially by holding a bass note in the pedal while playing a melody and other accompaniment."[14] This condition is applicable to etude no. 45, where only the last eight measures have pedal instructions; nevertheless, the pedal is implied throughout in order to achieve its flowing, cantabile style.

Etude no. 50 is a brilliant, dramatic work which places the melody in octaves in the bass. The right hand accompaniment is a continuous battery of sixteenth notes laid out in arpeggio sequences or turn-around figures which provided the harmonic framework (Ex. 9). Czerny prefaces this fortissimo work with the phrase, "Bravura in touch and tempo." His discussion of bravura playing, a style he says is reserved for forte or fortissimo pieces, describes the

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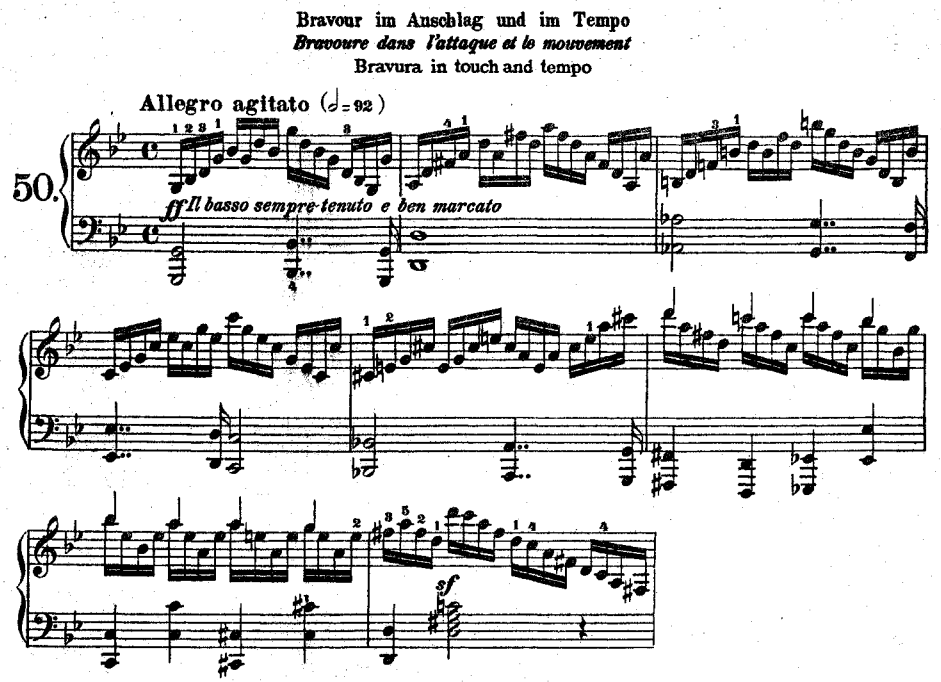
[12]Ibid., 3: 63.

[13]Ibid., 3: 57.

[14]Ibid.

Example 9. Etude no. 50, 1-8.



execution with "bent and rigid fingers, with great force, extremely short, and with the necessary arm movements."[15] Understanding the necessity of arm movement was a progressive trend which Czerny endorsed in moderation, cautioning that forearm movements needed to be restrained only to the degree of movement necessary: "Excess in this respect would be too laborious and exciting, in very lengthy passages might even become prejudicial to the health."[16] The discussion of the bravura style of playing appears in Czerny's writings in the paragraphs concerning the meanings and procedures of marcato and martellato. He

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[15]Ibid., 3: 29.

[16]Ibid., 3: 30.

explains that this is the basic touch of the bravura style, but cautions against any abuse of the instrument or any compromise of its beauty of tone when using forearm technique for this style of playing. Several critical statements in both the Letters and the Piano Forte School are addressed to players who neglected this area of good taste. The following is only one example: "A good player never strikes with so much force as to injure the Piano."[17] It can be concluded, therefore, that the proper performance of the bravura style in etude no. 50 depends on a tasteful execution of both loud and detached playing.

Etudes of the Third Type

The etudes loosely grouped as those using the alternation of intervals vary in style and intent. These etudes easily divide into a further subdivision for study purposes. First, those which are based on the alternation of intervals played in block or solid form. To this group belong etudes no. 4, 10, 30, 39, and 49. These etudes treat the interval of the third (played solidly) in alternation with a single note (nos. 4 and 39), or with an octave (no. 49), or in alternation with another third (nos. 10 and 30). Etude no. 4 is distinct from all the others in the opus due to its programmatic title, "En Carillon."

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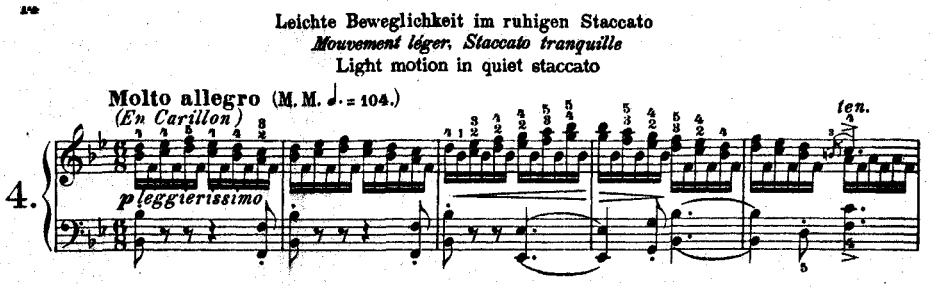
[17]Ibid., 1: 186.

This etude places the stress of the alternation on the outer part of the hand as the thumb follows along with the single note between the thirds (Ex. 10). This pattern is arranged in a staccato, leggierissimo touch, with figuration occurring in both hands interchangeably. Etude no. 39, written in triplets, places more emphasis on the thumb by either beginning the triplet with the thumb or by turning the pattern of the triplets over the thumb's single note. In this fashion, the alternating pattern fans out over a wider area of the keyboard. This emphasis on the thumb tucking under or the hand turning over the thumb during the alternation makes this etude unique in this category.

Example 10. Etude no. 4, 1-5.



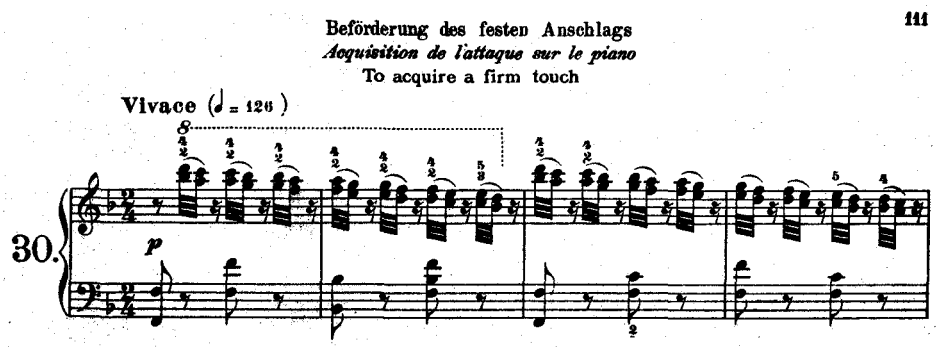
Etude no. 49 is primarily an octave study of the bravura type. It is listed here due to its accompanying figure, which alternates thirds with octaves and appears in both hands.

Etude no. 10 consists of a continuous stream of alternating thirds in ascending and descending lines. This

pattern, written only for the right hand, travels chromatically or by stepwise fashion and is only interrupted when the thirds move in scales. As the alternating intervals descend, great importance is placed on the hand turning over the thumb.

Etude no. 30, different from the others in this grouping, is based on thirds descending in two-note slurs separated by rests (Ex. 11). As the study progresses, these two interval combinations extend to sevenths combined with either thirds or fifths. This figuration is structured so that the emphasis is on the attack rather than on agility or evenness. Czerny prefaces this work with the words, "To acquire a firm touch," which implies the necessity of using the arm for the attack.

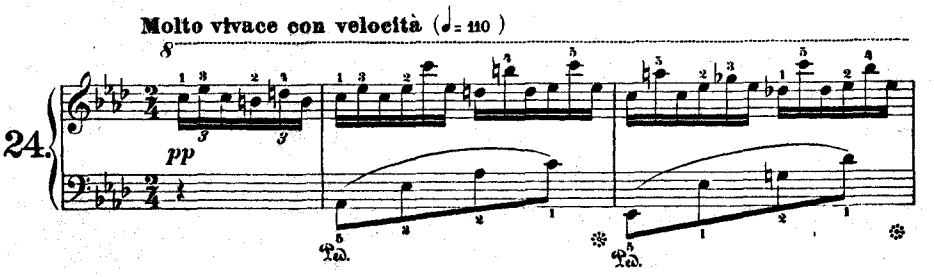
Example 11. Etude no. 30, 1-4.



The second group in this category comprises those etudes which stress various finger combinations playing broken interval patterns and includes only etudes nos. 11 and 24. Both feature patterns which rotate the hand back

and forth through the broken interval figuration. Etude no. 11, marked "Readiness in changing the fingers," moves the right hand from the lower broken third through a thumb pivot to an upper broken octave, a pattern repeated throughout the composition. Etude no. 24 (Ex. 12) is a more complex figuration of broken intervals which rotates the intervals from the outer part of the hand to the inner part. This is accomplished by assigning the wider intervals

Example 12. Etude no. 24, 1-2.



to the finger combinations of 1 and 5 or 1 and 4, while the smaller intervals which appear between these are assigned fingers 2 and 3 or 2 and 4. The wider intervals used occasionally extend up to a tenth. Both of these etudes differ from the first group in that they require solid finger technique for execution, and therefore a quiet hand approach. The first group deals with blocks of intervals played in block fashion while alternating with either a single note or another interval, and require some form of hand or forearm movement.

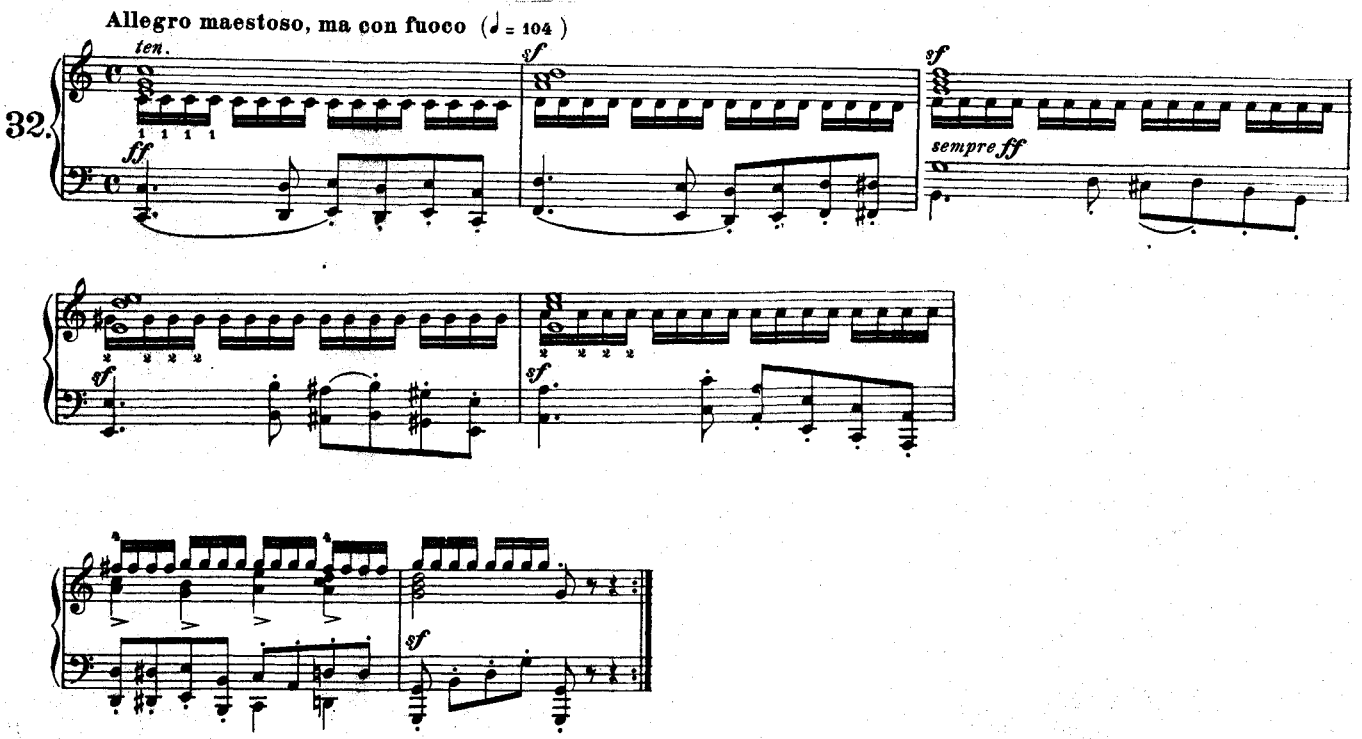
Etudes of the Fourth Type

This small group of etudes differs from the others in the opus because it features the repetition of the same note or notes. Included in this classification are etudes no. 7, 32, 35, and 40. Etudes no. 7 and 35 share similar features, the repetition of the same note followed by a broken octave, and the return from the octave to the original note repetition. In both cases this is done within the time interval of one beat. Both etudes place the repeating note in the lower part of the figuration, so that the thumb is always the key to the execution of the repetition. Etude no. 35 places this figuration in the context of six sixteenth notes to one beat, which allows more repetitions of the single note before the octave extension than does etude no. 7, which places the figuration in the context of four sixteenth notes to one beat. Both of these etudes feature brief passages of only single-note repetition. The right hand only is used for the figurations in both etudes.

Etude no. 32 poses a different set of problems with repeated notes. It begins with the right hand playing a four-note chord and then repeating the lower note, written in sixteenth notes, with the thumb for the rest of the measure (Ex. 13). Each successive measure follows in this pattern, changing the note of repetition in the chord to

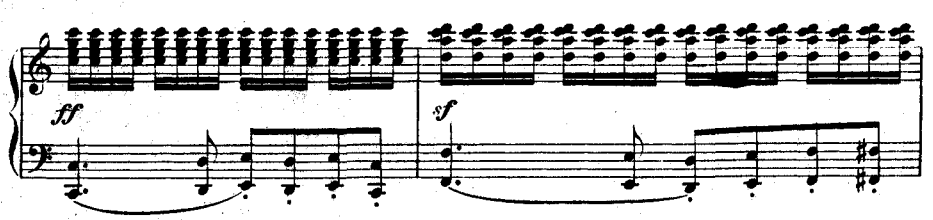
include not only the lowest member, but also the second lowest member and the top member of the chord.

Example 13. Etude no. 32, 1-8.



As the etude proceeds, the number of notes held down is decreased, and the number of notes repeated at the same time is increased. At the climax, the entire chord is repeated throughout the entire measure in sixteenth notes (Ex. 14), adding occasionally a fifth note to the chord to

Example 14. Etude no. 32, 24-25.



create a dominant-seventh. This study is therefore a progression from single-note repetition to full-chord repetition. Interspersed with this writing for the right hand are shorter sections of single-note repetition for the left hand. At the conclusion of this work are passages for the right hand involving octaves filled in with either the lower or the upper third in the middle. The difficulty of this piece is enhanced by its dynamic character. The entire work is marked fortissimo with the exception of the coda, which is marked FFF. Czerny's direction for this etude, "Uniformity in raising the fingers," raises questions regarding his intention for its execution. Any attempt to play the repetitions of the full-voiced chords at a fortissimo level is sure to end in defeat.

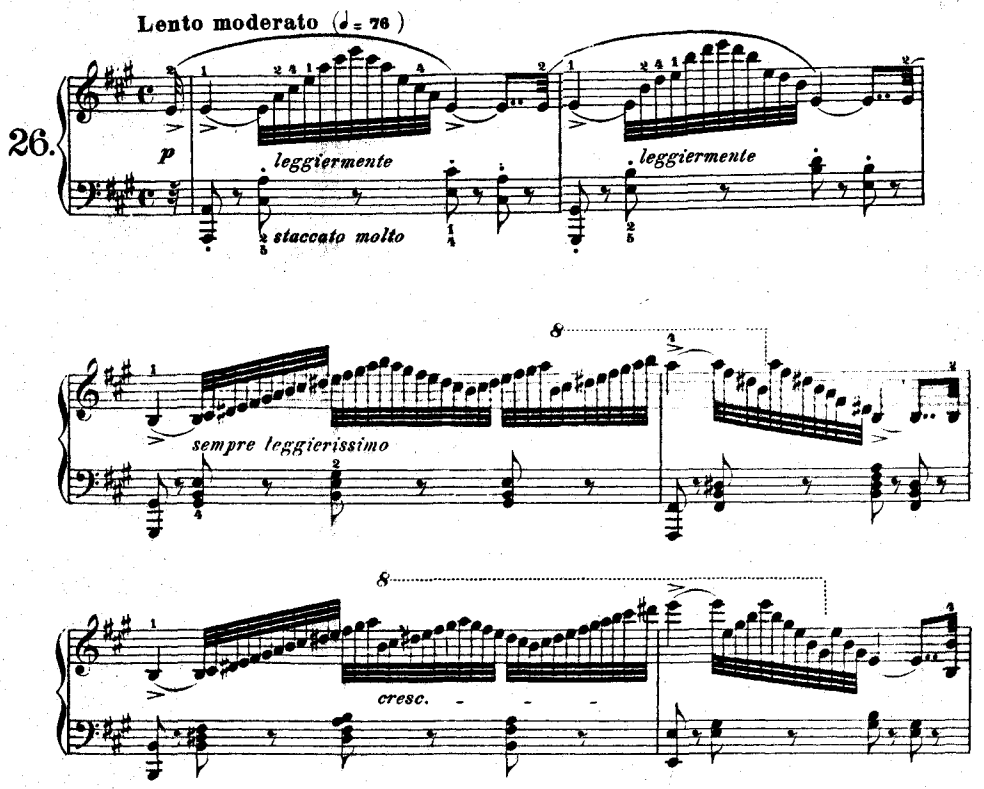
Etude no. 40 is based on the staccato repetition of a triad in which the upper note moves stepwise up or down to create the melodic interest. During this action the lower part of the triad continues to be repeated. This etude requires a bouncing hand staccato which is complicated here by the requirement of the melodic notes in the upper part of the triad. Czerny's directions require that the melodic note be played louder than the rest of the notes, a qualifier which adds considerable difficulty to this etude.

Etudes of the Fifth Type

Czerny devotes a substantial part of his writings to the realization and interpretation of ornaments and embellishments found in the piano literature of the time. He classifies turns, trills, and tremolo figures as "ornamentation," and reserves for the category of "embellishment" cadenza-like material, as well as figurations based on long sweeping motions over the keyboard which lie between plateaus of melodic material (Ex. 15). The majority of the etudes to be discussed in this section belong to his "ornamentation" classification.

(A) (B)

Example 15. Etude no. 26, 1-3 and 17-20.



The etudes no. 29 and 42 are designated by Czerny as exercises for the single mordent and the double mordent, respectively. No. 29 treats the single mordent, starting on the principal note, in the rhythmic context of five notes to one-half beat, ending on a staccato eighth note. This figuration prevails throughout, and creates a composition of continuous but distinct mordents. No. 42 is an exercise in the figure of the double mordent. The lack of a terminal note, used to distinguish one ornament from another, produces the sound of continuous overlapping double mordents. The figuration, evenly divided into six notes per beat, concentrates on finger manipulation rather than the correct realization of the ornament as it would appear in a musical context. Czerny's concern with the mordent appears to have centered on the clarity of its parts, its speed, and its lightness when compared to the surrounding environment. His instructions for mordent playing according to the Piano Forte School require distinctness, and the leading of the mordent to the following principal note.

Etudes no. 34 and 48 concentrate on the trill. No. 48 incorporates a trill as the basic musical idea; each measure begins with a new trill and is connected to the next trill by a scale passage. This etude, written primarily for the left hand, illustrates the importance of equal ability between the hands. In the Piano Forte School Czerny writes that trills normally begin on the main note

and contain no predetermined number of notes, but were to be played quickly, equally, and distinctly.

Etude no. 34, designated "Trills in thirds," is a study in preparation for trilling, and not an actual series of trills in thirds. The figuration, all for the right hand, features an alternation of thirds in the upper part of the hand while holding down the thumb's note. This practice of holding one part of the hand stationary while exercising another part is found in many of the musical examples in both the Piano Forte School and the Letters. It was intended to develop the utmost in finger independence. The B section and coda of this etude expand the alternating intervals to sixths and sevenths, creating a figuration similar to Chopin's etude op. 10, no. 7.

In the Piano Forte School Czerny calls the Baroque acciaccatura a short appoggiatura. He explains that it receives no time value; but is played quickly and distinct from the principal note. Etude no. 9, "Delicate skips and detached notes," is also based on this type of ornament. Throughout the etude, the short appoggiatura is attached to staccato broken octaves in the right hand. Mezzo-staccato touch is implied by the use of the descriptive word leggierissimo.

Etude no. 27, designated as practice for "Independence of the fingers," is placed in the category of ornamentation due to its technical patterns. Lying in the

middle of the hand, a quarter-note melody is played full value and legato, while the outer parts of the hand play a measured tremolo in broken octaves. Although he does not distinguish this as an etude for tremolo practice, he does include the tremolo in his writings on ornamentation. The technical procedure for a tremolo, as explained in the Piano Forte School, avoids rotation of the hand; instead prescribes only finger movement, so as not to sacrifice the "quiet hand."

Etude no. 26 belongs to the category of embellishment. This etude, previously mentioned in the category of arpeggiated studies, has throughout extensive passagework based on scalar movement, passagework that connects larger melodic plateaus (See Ex. 15). This type of embellishment in this etude most often extends for one measure, though in some places continues for larger periods of time, such as at the conclusion, when it lasts for two and a half measures. This etude is also remarkable in the extent of keyboard covered by the right hand during these embellishments; most often the hand is required to travel four octaves in a matter of a few beats. The last embellishment carries the hand over six octaves of scalewise movement.

Etudes of the Sixth Type

The studies which involve octaves as the essential factor in the musical construction represent the third

largest category of Op. 740. This surprising amount of concentration on octave studies reveals Czerny's acute awareness of developing trends in piano technique at the beginning of the nineteenth-century. Although many more of the etudes in the opus feature some type of octave writing in short passages, the ones in this category are built on the predominance of some type of octave playing, including long passages of it.

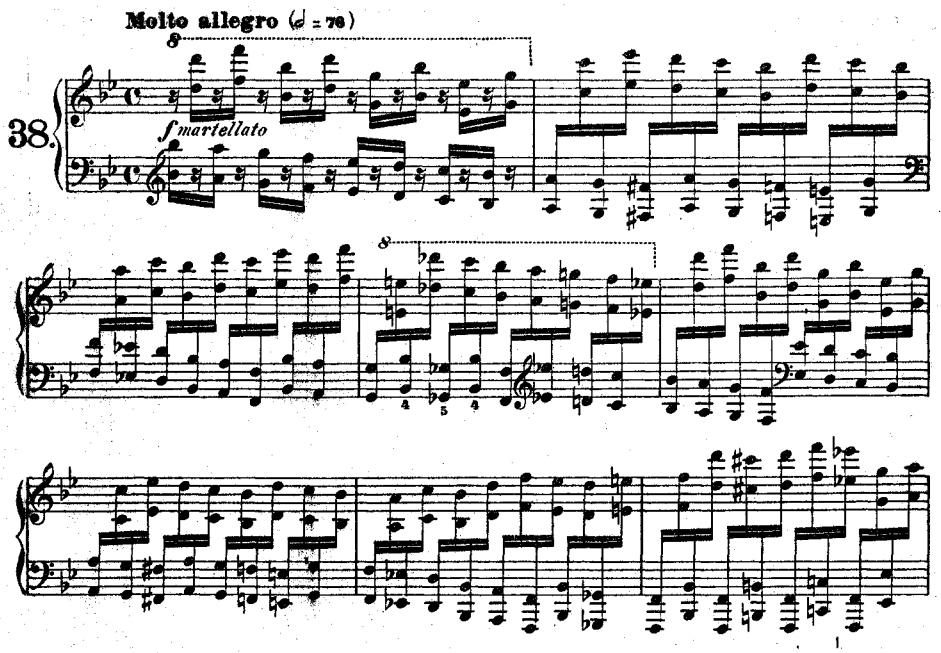
The etudes contain octave studies in several different forms: broken octaves in accompanying material (no. 23, for the left hand; no. 27, for the right hand); octaves in legato melody (no. 32, for the left hand; no. 50, for the left hand): octaves in jumps (no. 9, for the right hand; no. 33, for the right hand; no. 20, for the left hand); interlocking octaves (no. 38); and fast staccato octaves as melody (no. 49).

Etude no. 49, designated, "Octave-Bravura," is based on scalewise movement of octaves in a continuous stream of sixteenth notes, the hands exchanging material from section to section. The tempo is vivace, and all of the octaves are marked staccato. The Letters contain no information about Czerny's octave technique, and neither does the Piano Forte School afford much explanation. When referring to the proper execution of staccato octave passages, he recommends elevating the hand and the forearm, which produces forearm octave playing. Czerny had

apparently experienced the difficulties involved in this approach when he wrote "On Unusually Difficult Compositions," and mentions among them, "long staccato passages, as Octaves & c.; which call for great exertion with strength."[18]

Etude no. 38 is the only example of interlocking octaves in the opus (Ex. 16). Based entirely on this type of physical gymnastic, the hands move in opposite directions and leap independently of each other while using a

Example 16. Etude no. 38, 1-8.



martellato touch. As the etude progresses, the octaves are filled in to create triads, and eventually four-voiced chords, after which the interlocking octaves return.

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[18] Ibid., 3: 72.

Czerny's direction in this etude, "Uniformity in raising the hands," explains his intent. This concern for evenness in both the sound and the timing is complicated by the martellato touch. When he writes about martellato octave playing in the Piano Forte School, his comments deal with his concern for good tone, adding to this that "the player must exert a good deal of force."[19]

Etude no. 33 presents octave playing in a different context. Unlike the previous studies, this work is light, delicate and pianissimo. The octaves, written only for the right hand, feature both descending and ascending arpeggios, and large, fast leaps. Conspicuously absent in this composition are examples of scalewise octave playing. Czerny adds the direction, "Octave skips, the hand light," the latter referring to a wrist octave staccato. This approach isolates this etude from the other octave studies in the sense that it is not dependent upon great strength for its execution but rather requires an unusual ability to move gracefully and with agility at the keyboard (Ex. 17).

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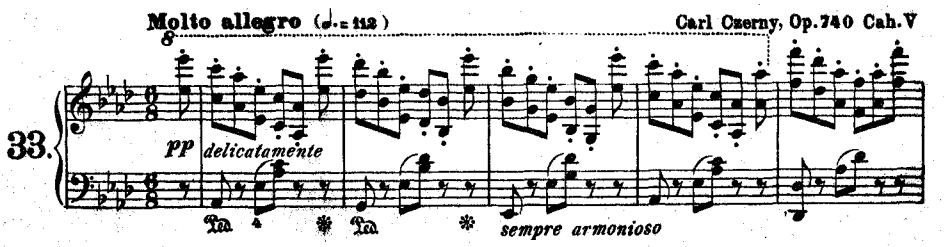
[19] Ibid., 3: 29.

Example 17. Etude no. 33, 1-5.



General Remarks on Interpretation in the Etudes

Czerny's belief that "each piece as a whole represents a single passion or emotion"[20] is critical to an understanding of the etudes. This prevailing idea influences his concepts of tempo and duration; in the Piano Forte School he discusses this aspect of performance in the chapter "On Keeping Exact Time in Each Bar, and on Preserving the same degree of movement throughout a musical piece." As the title implies, the continuing pulse, as well as the exact divisions within the pulse, were of the utmost importance. Czerny describes the ingredients necessary to this end as follows: "1) each note is held according to its value: 2) notes are correctly distributed and struck at the proper time; 3) each bar lasts as long as the others."[21]

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[20]Ibid., 3: 80.

[21]Ibid., 1: 110.

Czerny introduced these principles early in a student's training. By requiring the student to practice with the metronome, he underlined his concern for exactness of timing and tempo. During the lessons, the student was required to count aloud and beat or conduct time as he or the teacher played. The allowance for freedom within the pulse was cautious, and generally conservative for the period. He describes these conditions for freedom as follows:

> 1) the return to the principle [sic] subject;
> 2) at a transition in another species of time, or into another movement, different in tempo to what preceded;
> 3) immediately after a pause; in an important crescendo of a strongly marked sentence, leading to the close or an important passage;
> 4) always where is marked espressivo;
> 5) the end of a trill which forms a cadenza or pause and which is marked diminuendo.[22]

Of the styles of playing popular during the early nineteenth century, one of the most often played and written about was the "brilliant style." Czerny confirms this in his remark, "As at present day so many compositions are distinguished by having the term brilliant prefixed to them, it becomes necessary to determine and fix limits to the signification of the word as applied to style and execution."[23] The proprieties of the brilliant style

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[22]Ibid., 3: 35.

[23]Ibid., 3: 80.

were:

> a peculiarly clear and marked, as well as energetic manner of touch or attacking the keys; by which the tone comes out with striking distinctness. Hence every degree of staccato, and any marked separation of the notes is to be considered as belonging to the brilliant style; and consequently the strict Legato must be taken as the opposite manner of playing.[24]

He further explains:

> In the employment of volubility of execution in its highest degrees of perfection; all gradations of which ought to be at the players command, and which must always be united to the utmost possible distinctness.[25]

The brilliant style accounts for the majority of the etudes of Op. 740, even though not one is identified by this specific designation. The adjectives which Czerny employed when describing the character of the pieces in this style, such as "bold," "piquant," or "energetic," can easily be applied to most of these works. His allegiance to and promotion of the brilliant style of execution may best be explained by his observations of its effect on an audience. He says:

> Lastly, if we suppose the case, that a good player executes a piece in the first tranquil and quiet style, which piece chiefly consists of passages of a dignified, sustained, sentimental and melodious character, comprising few or no difficulties, and which, therefore cannot be played in a shewy style; as, for instance, Beethoven's Quintet, Op. 15 for

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[24] Ibid., 3: 81-82.

[25] Ibid.

> Wind Instruments; and, if directly afterwards another player succeeds, who executes with equal perfection, but in the brilliant style, a work which offers all the difficulties of the modern school, all the charms which arise from the alternations in the various modes of touching the pianoforte, as, for example, Hummel's Septet in D minor; the latter player, (leaving out of the question the intrinsic musical value of the two pieces above mentioned) will unquestionably produce a greater impression in his favor as a Pianist, and obtain from his numerous audience a more marked and noisy testimony of their approbation.[26]

General Remarks about Op. 740

The group of etudes found in this opus contain a wide variety of technical requirements for the keyboard player. In Czerny's effort to capture and explore the difficulties found in the current literature of his day, certain aspects appear throughout the etudes, regardless of their specific intent.

Looking at the opus as a whole, one is struck by the lack of rhythmical complexity or challenge in the constructed figurations. Of the fifty etudes, the majority use the quarter note as the basic pulse, evenly divided into two, four, six or eight parts. Within this context, there is no example in which a triple division of the beat is placed against a duple division, or any variation of this idea. Also lacking is the use of syncopations.

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[26]Ibid., 3: 81.

Instead, the etudes represent a simplistic approach to rhythm, which indicates Czerny's attitude toward the complexities of these etudes as being strictly physical and not intellectual.

Another unique aspect of all the etudes is the expansive use of the keyboard. Czerny reveals a distinct preference for the extremes of the keyboard, and most notably, the very high treble. Of the etudes which do not begin in this high region, the majority reach into this area sometime during their course. Most of these works, furthermore, pit the highest pitches against the lowest ones. Several place all of the melodic material in the bass, accompanied by figuration in the treble. This incorporation of the extremes of the keyboard, along with Czerny's talent for inventive figuration, combines to create new avenues for pianistic development. By doing this, he inadvertently, perhaps, gave new interest and emphasis to the art of technique.

For this reason, Czerny's selection of fingering becomes a crucial step in this process. These etudes stand as an important monument to modern-day fingering. Although most of Czerny's predecessors had adopted scale fingering as we use it today, most had avoided the use of the thumb on black keys. In his ongoing search for greater facility, Czerny, however, abandoned this conservative principle. His understanding of this important finger is evidenced by

his direction to etude no. 24, "The thumb on the black keys." This etude represents Czerny's greatest concentration on this finger, but throughout the etudes the free use of the thumb to facilitate movement across the keyboard was an important innovation.

The fingering of thirds, especially those used consecutively in a passage, adopts Clementi's approach, which corresponds to modern usage. In one instance, etude no. 40, Czerny reverts to Beethoven's fingering for thirds as used in the thirteenth variation of the Thirty-Two Variations in C minor. In this variation, all of the consecutive thirds in the right hand are played by the fourth and second fingers. Czerny uses this same fingering for a short passage of thirds in etude no. 40 in order to achieve a clipped, marked sound. All other instances of consecutive third playing in the opus follow Clementi's fingering principles.

The etudes of op. 740 hold a special place in Czerny's pedagogical writings. They offer a valuable insight into a method which has maintained its prominence since its conception. As remarkable as this opus is, it represents only a small portion of his works intended for pedagogical purposes. Appended to the present study is a list of all of Czerny's contributions to piano instruction.

CHAPTER IV

SUMMARY

The tradition of piano instruction and its goals has varied from generation to generation. Unlike other disciplines, it has been consistently redefined by those engaged in its practice. The thread of ongoing evolution in piano technique has as a result been perceived through practice, not theory. Oscar Bie addresses himself to this enigma in the following way:

> Piano-study has never enjoyed the advantage possessed by other sciences, of building up from century to century, each upon the last. In theory it has remained a mere mosaic; and it has been saved only by practice.[1]

He continues:

> It is practice also that gives a certain systematisation, not to the teaching, but to the history of teaching.[2]

Due to this situation, Czerny takes on heroic proportions as the master of the practical. Many before theorized on the elements of good playing, but Czerny isolated them

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[1] Bie, History, p. 185.

[2] Ibid.

during lessons. His capacity for understanding all the possibilities of playing, as well as the weaknesses, produced a science of mechanism. His talent for the dissection of the problematical resulted in his thousands of exercises and etudes, each composed solely for the purpose of the improvement of one aspect of playing. "His genius for teaching was so cultivated that in a moment he could devise the right study for a student who exhibited any defect."[3] It was this type of transference of mechanics to practice which created the Etudes, op. 740. For these reasons, this opus of etudes is an encyclopedia of the important principles of piano playing in the early nineteenth century.

These etudes contain figurations designed to build finger strength and independence. The majority of the etudes, despite their specific intent, have these goals in common. The repetition and transposition of a physical problem, an essential ingredient of each etude, becomes one of the means for strengthening the fingers. Another of his approaches involves the creation of figurations designed to overuse a selected set of fingers, involving both single-note and double-note combinations. Of these, the repeated-note figurations are probably the most effective.

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[3]Ibid., p. 216.

Finger independence is the underlying goal of all the etudes, except those emphasizing octaves. Whether the figurations are based on scales, arpeggios, repeated notes, or alternating intervals, the goal is the same; only the means varies. The fingers' ability to play evenly, clearly, and quickly, regardless of the requirements of the passage, are basic to his concept. The skills necessary to a good performance of these etudes are crucial to this process. Among these skills are the ability to play many different articulations in various musical contexts and the ability to pass the thumb under the hand or vice versa.

Czerny's expertise in the practical approach led him to make certain conclusions about the physical sensations of playing. Throughout his writings, he stresses the concept of freedom combined with control and strength. The ability to play any type of figuration without the feeling of stress was of the utmost importance. Freedom of movement, freedom of the arm to follow easily across the keyboard, and freedom in the wrist to aid the hand all combined to enhance the meaning of Czerny's term "volubility of the fingers." These were essential elements in his instruction, crucial tenets which were to become basic to the development of piano technique.

The octave studies in op. 740 represent a different set of skills for performance. Czerny gives only brief

mention to their proper execution in the Piano Forte School in a chapter in which the most difficult types of playing are discussed. At this point, his limitations become evident. He advises the use of a rigid forearm approach for octaves in a bravura context; the application of this idea for extended passages of fast and continuous octave playing resulted in stiffness. Czerny understood this, but believed that it was a condition simply to be endured. Despite his comprehension of this matter, he was keenly aware of the developing trends in octave playing. The incorporation of studies based on interlocking octaves, light staccato octaves involving continuous jumps, and bravura staccato octaves in op. 740 attest to this fact.

Czerny's ability to invent exercises and etudes from the data of experience was both his strength and weakness. He lived and worked during a period of rapidly changing demands upon the keyboard player. The bulk of his experience lay with the music which preceded and that which culminated in the music of Beethoven and Hummel. In this area of keyboard music, the art of finger technique reached new heights of articulation and execution. Czerny's in-depth understanding of this technique and its practice made him the key figure in piano instruction of the period, and explains the durability of his pedagogical studies.

Czerny's genius for the etude also contributed to that genre's later history. In his attempt to explore for practical reasons all the possible permutations of finger gymnastics, he established new criteria for the etude. Though based on technical demands, his etudes were tuneful and expressive. The condensation of musical material was crucial to the necessary fragmentation of technical material, however, and resulted in a limited range of emotions. This model, adopted by later composers of the etude, became the showcase for contemporary virtuosic demands. His explorations with the etude in turn influenced the technical demands of the more profound forms. "More genuine piano music than the etude there cannot be. The essence of the piano has in it become music."[4]

Czerny's influence on the succeeding generation of pianists is an area which has not been explored. His impact on his pupils cannot be denied, however. Both Liszt and Leschetizky continued the use of his exercises and etudes in both their teaching and practicing. Liszt stated that "I practice Czerny exercises for half an hour every day. There is hardly a pianist since that time who has not profited from these studies."[5] Leschetizky

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[4]Ibid., p. 207.

[5]David Ewen, Great Composers 1300-1900 (New York: H. W. Wilson Company, p. 107.

advised that the exercises be practiced in "the morning at the beginning of study; then, alternate technique and literature."[6] Leschetizky also used Czerny's etudes exclusively, over Clementi or Cramer, in his own teaching for the following reasons:

> I prefer Czerny because he writes in a more fluent, pianistic style than any of the others. One must learn how to walk straight before one attempts gymnastics. Clementi, Cramer, and Kullak are always putting obstacles in the way in their etudes. All at once there comes a clumsy point in a passage which gives you the same sort of feeling as when you get your walking-stick caught in between your legs. In Czerny, however, one has a clear road; there are no complications in the figures.[7]

Liszt's belief in the importance of Czerny's etudes in his teaching can also be documented. Madame Auguste Boissier's diary of the instruction her daughter received from Liszt indicates that many of the principles taught by Czerny were transmitted to Liszt's pupils. This topic, however, deserves more attention.

Had these etudes represented less than they do for the pianist's development of finger technique, they would surely have been forgotten by the pedagogues which followed. Instead, the works continue to be a viable means for improvement. One author who strongly recommended them for teaching technique explained his enthusiasm for op. 740

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[6]Amy W. Bagg, "The Art of Flexibility," Etude 27 (March 1909): 154.

[7]Ewen, Composers, p. 227.

in the following manner:

> And not only are these studies valuable from a technical standpoint, getting all possible results out of varied positions of fingers and hand, but they are also really interesting musically.[8]

The etudes are a product of a method so complete in its understanding of the problems involved in playing the piano, that all preceding methods culminated in it. Czerny's absorption with the ingredients for a complete and successful approach to the keyboard is best displayed in his dedication to the development of finger mechanics. No one has explored more thoroughly the practical application of problematical figurations. For this reason, he has been called "king among teachers."[9]

One question remains to be asked: Why did he dedicate his time and thoughts to the perfection of finger skills and agility? In Czerny's own words, its perfection is the means of "attaining the most of where 'art' begins."[10]

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[8]E. R. Kroeger, "The Advantage of Etudes," Etude 27 (January 1909): 14.

[9]Bie, History, p. 216.

[10]Czerny, Letters, p. 18.

APPENDIX

The following list of works copied from Czerny's School of Practical Composition, Op. 600,[1] illustrates the wide scope of material specifically designated by the title, for pedagogical purposes or technical improvement.

Opus no.	Title
6	Valses ou Exercises
47	Grand Exercice di Bravura en forme de Rondeau brill
61	Preludes, Cadences, and a short Fantasia in a brilliant style
82	Grand Exercice pour le Pianoforte in F minor
92	Toccata ou Exercice in C
139	One Hundred Exercises in progressive order, and fingered
151	Grand Exercise on the Shake
152	Grand Exercise in all the Keys, major and minor
161	48 Etudes en forme de Preludes et Cadences dans tous les tons
163	Aneiferung zur Bildung der musikalischen Jugend, six easy Sonatinas with fingering; intended to follow any instruction book
174	Quatorze Ecossaises brillantes, ou Exercices di Bravura

[1]Carl Czerny, School of Practical Composition, trans. by John Bishop, 3 vols. London: Robert Cocks, 1848.

Appendix, Cntd.

Opus no.	Title
200	The Art of Improvisation, or School of Extemporaneous Performance
239	Fifty Duett Studies for the Pianoforte, fingered
244	Grand Exercice de la Gamme Chromatique avec toutes les differentes manieres du doigté
245	Grand Exercice de la Gammes en tièrces et des passages doubles
261	101 progressive Exercises and Supplement to ditto, containing 24 New Studies
277	Le Chiron Musical, ou Collection des Compositions Instructives, à 4 maîns
299	Etude de la Vélocité, 30 Exercises
300	The Art of Preluding, in 120 Examples of Preludes, Modulations, Cadences, and Fantasias of all kinds: forming the Second Part of the "School of Extemporaneous Performance," Op. 200
313	Le Jeune Pianiste, deux Sonatines faciles et soigneusement doigtées
315	Cadences for Beethoven's Concertos, 2 books
316	Dix petits Rondeaux, ou Amusemens utiles et agréables sur de motifs favoris pour la Jeunesse, doigtées
335	Legato and Staccato Exercises, 2 books
337	Forty Daily Studies
348	Grand Exercice en forme de Fantaisie improvisée, in E minor

Appendix, Cntd.

Opus no.	Title
349	Trois Sonatines instructives
355	The School of Embellishments, Turns and Shakes
359	First Lessons for Beginners, Fifty Exercises, Studies and Preludes, fingered, 2 books
364	Grand Exercise, in A minor
365	Die Schule des Virtuosen, Sixty Studies on Bravura-playing, 4 books
380	Grand Exercise in Thirds, in all 24 keys
388	Etudes préparatoires et progressives
399	Ten Grand Studies for the Improvement of the Left Hand
400	The School of Fugue-playing, consisting of 24 Grand Studies, intended for the practice of the difficulties peculiar to compositions in many parts
420	Soixant Exercices pour les commencans comme supplement pour chque Méthode de Pianoforte
433	Etudes progressives et préparatoires
481	Fifty Lessons for Beginners
499	Exercice en deux Octaves
500	Royal Pianoforte School and Supplement, 4 vols.
501	Twenty-Four very easy Preludes in the most useful Keys
553	Six Exercices des Octaves

Appendix, Cntd.

Opus no.	Title
560	Le Courreux Exercice brillante
584	Pianoforte Primer, an easy instruction book
599	Sequel to the Pianoforte Primer, Op. 584, 100 Exercises
600	School of Practical Composition, translated by John Bishop, 3 vols.
613	School of Expression, 4 books (on National Airs)
632	Douze Etudes
672	Vingt-quatre Airs variés, 24 Elegant Studies on Scotch Airs, 24 books
684	L'Encouragement à l'Etude, Collection d'Exercices, 24 Irish Airs as Studies in 24 books
692	Vingt-quatre Grandes Etudes de Salon
694	Etudes pour la Jeunesse, 24 Preludes
696	Cinquante Préludes
700	Délassement de l'Etude
706	Twenty-Four New Studies on English Airs, 24 books
718	Twenty-Four Easy Studies for the Left Hand
735	Etudes
740	Etudes
748	25 Studies for small hands (very easy)
749	Ditto, (rather more difficult)

Appendix, Cntd.

Opus no.	Title
751	Scale Exercises as Piano Duets
753	Thirty brilliant Studies
755	25 Etudes Mélodieux
756	25 Grandes Etudes de Salon (of the highest degree of difficulty)
777	Vingt-quatre Morceaux pour les Eléves sur cinq notes (Twenty-four Five-finger Exercises)
779	L'Infatigables, Grande Etude de Vélocité
785	Twenty-Five Grand Characteristic Studies
792	36 Etudes mélodiques et progressives
793	Morceau d'Album pour le piano
794	Le Plaisir du jeune Pianiste. Choix de 160 Morceaux pour les élèves
795	8 Morceaux de Salon de différens caractères

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