The Contribution of Carl Czerny to Piano Pedagogy in the Early Nineteenth Century.

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The Contribution of Carl Czerny to Piano Pedagogy in the Early Nineteenth Century

Ki Tak Katherine WONG

2008

Thesis submitted in fulfillment of the requirements for the Degree of Doctor of Philosophy

University of New South Wales
Abstract 350 words maximum: (PLEASE TYPE)

Carl Czerny (1791-1857), whose works number over one thousand opuses, had an active career as a composer, pianist, exponent of Beethoven, piano teacher, and theorist. He has received lots of criticism both during his lifetime and ever since. Even nowadays, though many of his piano exercises are popular items for many teachers and pupils ranging from beginners to virtuosi, Czerny is still rated as a master of mechanical works that focus mainly on the right hand. This study will argue that Czerny is much underrated, particularly as a pedagogue, and aims to find out what are the underlying principles that Czerny embedded in his piano pedagogical works, what made them indispensable in the teaching of piano playing and to what degree they present other musical elements which are not purely mechanical in order to reassess Czerny’s achievements in the field of piano pedagogy.

The discussion is based on the original English edition of Czerny’s Opus 500 Complete Theoretical and Practical Piano Forte School (1839), its Supplement, as well as Czerny's other pedagogical works, such as Op. 139, Op. 299, Op. 365, Op. 755 and Op. 821. In addition, other selected pedagogical works and representative keyboard method books and exercises (excluding works for the organ) by other authors up to Czerny’s time are discussed for enriching the discussion.

Through a detailed analysis of Czerny’s Opus 500, this study identifies fifteen parameters in his teaching sequences that range from beginner to virtuoso and the findings are clarified and contextualized within the field of 19th century piano pedagogy. These fifteen parameters are also exemplified in four selected opuses of Czerny, and through the “Exam Pieces” of The Associated Board of the Royal Schools of Music. These are used to justify the applicability of the parameters in the learning sequences intrinsic to the graded piano qualifying examinations nowadays.

It is argued that in view of the rich pedagogical content of Czerny’s work both technically and stylistically, together with the systematic teaching sequences that he presented in his piano pedagogical works, Czerny’s contribution to the art of keyboard playing should be well acknowledged.
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Abstract

Carl Czerny (1791-1857), whose works number over one thousand opuses, had an active career a composer, pianist, exponent of Beethoven, piano teacher, and theorist. He has received lots of criticism both during his lifetime and ever since. Even nowadays, though many of his piano exercises are popular items for many teachers and pupils ranging from beginners to virtuosi, Czerny is still rated as a master of mechanical works that focus mainly on the right hand. This study will argue that Czerny is much underrated, particularly as a pedagogue, and aims to find out what are the underlying principles that Czerny embedded in his piano pedagogical works, what made them indispensable in the teaching of piano playing and to what degree they present other musical elements which are not purely mechanical in order to reassess Czerny’s achievements in the field of piano pedagogy.

The discussion is based on the original English edition of Czerny’s Opus 500 Complete Theoretical and Practical Piano Forte School (1839), its Supplement, as well as Czerny’s other pedagogical works, such as Op. 139, Op. 299, Op. 365, Op. 755 and Op. 821. In addition, other selected pedagogical works and representative keyboard method books and exercises (excluding works for the organ) by other authors up to Czerny’s time are discussed for enriching the discussion.

Through a detailed analysis of Czerny’s Opus 500, this study identifies fifteen parameters in his teaching sequences that range from beginner to virtuoso and the findings are clarified and contextualized within the field of 19th century piano pedagogy. These fifteen parameters are also exemplified in four selected opuses of Czerny, and through the “Exam Pieces” of The Associated Board of the Royal Schools of Music. These are used to justify the applicability of the parameters in the learning sequences intrinsic to the graded piano qualifying examinations nowadays.

It is argued that in view of the rich pedagogical content of Czerny’s work both technically and stylistically, together with the systematic teaching sequences that he presented in his piano pedagogical works, Czerny’s contribution to the art of keyboard playing should be well acknowledged.
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This thesis is dedicated to the memory of my parents, Mr. and Mrs. Kwai Sun Wong, whose spirits live on in all of my work.

Ki Tak Katherine Wong
CHAPTER 1

INTRODUCTION

Associated with one of the leading musical circles\(^1\) in Europe in the first half of the nineteenth century, Carl Czerny\(^2\) (1791-1857\(^3\)) was a prominent yet controversial figure. A student of Beethoven and an accomplished pianist, he performed in the presence of Beethoven and gave the première performances of some of Beethoven’s works.\(^4\) His achievements were considerable yet he was maligned by his contemporaries\(^5\) for his pedagogical works,\(^6\) and for misinterpreting Beethoven’s

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\(^1\) The leading figures of the musical circle that Czerny was associated with include Clementi, Beethoven, Cramer, Hummel and Chopin; his most famous pupils include Liszt and Leschetizky; his greatest detractors were Robert Schumann and Schindler; among the supporters of his piano pedagogical work were Clara Schumann and Brahms.


\(^4\) Anton Felix Schindler, (1860) *Beethoven as I Knew Him*, Jolly, S. Constance, trans., Donald W. MacArdle, ed., (London: Faber and Faber, 1966), 160. Schindler records that Beethoven’s E flat major *Piano Concerto* was first performed on 12 February, 1812, with Carl Czerny as the soloist.

\(^5\) *Ibid*, 419, fn. 1. Schindler wrote: “Czerny very frequently uses the words ‘humor, humorous, fantastic’ to describe the character of certain movements without even so much as hinting how such a character is to be presented. In one place he does say, “By the successful mastery of all mechanical difficulties.” But if that were all that was required, we would nowadays have hundreds of outstanding Beethoven pianists.” Other similar comments can be found in Robert Schumann, *On Music and Musicians*, 1854; Paul Rosenfeld, trans., Konrad Wolff, ed., (New York: W.W. Norton & Company, 1969), 88: “Mr. Czerny’s addition consists of a new fingering. Little do we know to what purpose a fingering for these works – as well as for Bach’s piano compositions – may possibly serve”.

\(^6\) In a broad sense, the term “piano pedagogical work” could include any piano piece. In this study, the term refers to the genre of piano works that is written specifically for the purpose of teaching. Therefore, works by Czerny that contain words in their titles such as “Exercises”, “Etudes”, “Studies”, “Lessons”, “Books”, “Library”, “Progressive”, “Parnassum”, “Instructions”, “Method”, “School”, “The Art of”, and “Letters”, are all categorised as “piano pedagogical works”.

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works. As a pianist, he was acknowledged only as a virtuoso rather than as an expressive player. Czerny’s prolific output, amounting to about a thousand works, has repeatedly been described as shallow. Czerny received far more negative comments than he deserved from his contemporaries and few compliments from later commentators. It is well known that Czerny produced numerous exercises and studies for piano teaching and learning at the time when the piano was undergoing a crucial stage in its development. The contents of his pedagogical works range from the elementary stage to the virtuoso level. When viewed as a whole, his pedagogical work details the complete spectrum of training required to develop pianists from beginner to virtuoso players. No other piano pedagogue in history has ever encompassed such a range in their piano pedagogical works. In spite of the popularity of some opuses that have been used by a majority of teachers ever since

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7 Leon, B. Plantinga, *Schumann as Critic*, (New Haven: Yale University Press, 1967), 16-17. Plantinga points out that “Schumann … took a much dimmer view of the ensuing flood of virtuosi, especially piano virtuosi. … [in the] diary-like record of Schumann’s early impressions… Herz and Czerny are cited as the founders of ‘insipid virtuosity’ – and Paganini as a purveyor of something much more worthwhile.” Similar comments can be found in Anton Felix Schindler, *Beethoven as I Knew Him*, Jolly, S. Constance, trans., Donald W. MacArdle, ed., (London: Faber and Faber, 1966), 421, where Schindler pointed out: “It is, however, part of the unfortunate nature of the virtuoso [Czerny] that he demean all these hard-won accomplishments and wishes to substitute technique for spirit.”

8 Robert Schumann, *On Music and Musicians*, 1854; Paul Rosenfeld, trans., Konrad Wolff, ed., (New York: W.W. Norton & Company, 1969), 247. Schumann further comments: “Not even with all one’s critical speed is it possible to catch up with Herr Czerny. Had I enemies, I would, in order to destroy them, force them to listen to nothing but music such as this. The insipidity of these variations is really phenomenal.” Similar comments are recorded by Stephan Lindeman and George Barth, “Carl Czerny” in Sadie Stanley, ed., *New Grove Dictionary of Music and Musicians*, (London: Macmillan, 2001), Vol 6, 825: “The predominant view of Czerny at the end of the 20th century – of the pedagogue churning out a seemingly endless stream of uninspired works – is that propagated by Robert Schumann in his reviews of many Czerny compositions in the *Neue Zeitschrift für Musik* - “it would be hard to discover a greater bankruptcy in imagination than Czerny has proved.”
their publication, his pedagogical works are considered to be tedious and are quite underrated.

This study attempts to explain the controversial attitudes to Czerny’s piano pedagogical works, firstly proceeding from the clarification of such fundamental questions as: Are there, in fact, other elements besides the mechanical in Czerny’s piano pedagogical works? Did Czerny raise new concerns in his piano pedagogical works? Are there underlying principles that Czerny has embedded in his numerous piano pedagogical works and are such principles applicable nowadays? Are there different designs in Czerny’s exercises for beginners and advanced pupils?

Since Czerny’s death, there have only been a few musicians and scholars including Brahms, Kathleen Dale and Grete Wehmeyer, who have related their comments to Czerny’s piano pedagogical works specifically rather than expressing general, descriptive impressions. In fact, there is no previous, in-depth research on

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12 Grete Wehmeyer, *Carl Czerny und die Einzelhaft am Klavier*, (Zürich: Bärenreiter Atlantis Musikbuch, 1983). See also Chapter 2.

13 See Chapter 2.
Czerny’s piano pedagogical works that is supported by close analysis based on systematic data. With the intention of reassessing Czerny’s works in the history of piano pedagogy, this study will adopt a methodology that is grounded in musical-analytical inquiry and balances the need for a contextual frame with close musical analysis:

(1) a review of contemporary and recent attitudes towards Czerny and his background by means of a survey of the current literature;

(2) an extensive analysis of a wide range of representative late-eighteenth and early-nineteenth century Clavier and piano pedagogical works with different emphases stretching from C.P.E. Bach, Türk, Adam, Hummel, Clementi, Steibelt, Köhler, Pleyel, Cramer, to Chopin and Liszt, in order to ascertain Czerny’s position in his contemporary circle;

(3) the conducting of in-depth analyses on selected pedagogical works by Czerny in terms of key topics in the acquisition of piano playing, such as posture and touch, fingering, left-hand technique, pedalling, style, and teaching sequences; and

(4) the verification of the applicability of Czerny’s approach, as exemplified in the graded piano examinations of today.

These aspects of his work represent the major issues and scope of this study, by means of which the justification for a revision of Czerny’s position in the history of piano
pedagogy may be obtained.
CHAPTER 2

THE RECEPTION OF CARL CZERNY

As stated in the introduction to this study, Carl Czerny was a controversial figure who received more negative comments than he deserved. Therefore, it is necessary to review these comments from various perspectives, especially since Czerny was involved in different fields of music and played several roles in the musical life of the early nineteenth century, such as “teacher/pedagogue”, “interpreter of Beethoven’s works”, “pianist”, “composer”, “editor” and “theorist”.

Czerny as a Teacher/Pedagogue:

The only role, in which Czerny receives more positive than negative comments from both his contemporaries and subsequent writers, is as a piano teacher / pedagogue. The following discussion will focus on the reception of: (i) his teaching and (ii) his pedagogical works, including his five most frequently mentioned opuses.

Although Czerny taught many pupils, not much about his teaching has been recorded. Two negative comments come from Anton Schindler, one of Czerny’s most severe critics, and Hermann Erler. Firstly, from Schindler there is the comment regarding Beethoven’s nephew:

1 K.M. Knittel, “Schindler” in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, (London: Macmillan, 2001), Vol. 22, 510. Knittel points out “Although music was his [Schindler’s] main interest, he moved to Vienna in 1813 to study law. He claimed that he first met Beethoven in March 1814…but Schindler was not in close contact with Beethoven until 1820. Schindler became Beethoven’s unpaid private secretary. Schindler’s biography greatly influenced the Romantic view of Beethoven…Thayer discovered many inaccuracies in the biography, and his unease was justified: not only did Schindler destroy many conversation books, but Beck and Herre (1979) have shown conclusively that he later forged entries in the remaining ones.”
Carl Czerny, the nephew’s teacher, was much less devoted to these [Clementi’s] sonatas, and for this and other pedagogical reasons a disagreement arose between him and Beethoven, as a result of which lessons with him were discontinued. He was replaced by Joseph Czerny, a much better teacher than Carl… Under the new teacher’s guidance the nephew advanced along the road prescribed by his uncle.2

And secondly from Hermann Erler there is this comment on Czerny:

[Czerny] “a man of sour disposition who disliked children and therefore did nothing but write etudes.3

In contrast, Franz Liszt was quite positive, as is recorded by L. Ramann in 1880:

How highly Liszt praised Czerny throughout his life should be made known… Nevertheless the true nature of the boy (Liszt) was misunderstood by Czerny. The man devoted to technical matters and form could never understand a nature so opposite to his; Liszt marked the place in the margin with a red pen and noted: ‘not quite true.’ … His [Liszt’s] playing became somewhat distinguished, varied and exotic at the same time. It was not the playing of a child. These were all characteristics lying so outside of Czerny’s nature’… With regard to this, Liszt noted in red ink: ‘Czerny liked me a lot and preferred me etc.’4

Another positive comment comes from Leschetizky:

At the age of eleven, I had conceived an ardent desire to meet the great pedagogue Karl Czerny… My father had had lessons from the renowned teacher, so that I was well prepared to derive immediate benefit from his valuable instruction… It has been somewhat the fashion to underrate the services this really great man rendered to pianism; but we have only to point to the list of distinguished virtuosi who have come to him as to a fountain-head – Liszt, Thalberg, Döhler, Kullak … His studies are very valuable. He may well be called the Father of Virtuosi… His manner of teaching was somewhat that of an orchestral director. He gave his lessons standing, indicating the different shades of tempo and colouring by gestures. Czerny insisted principally on accuracy, brilliancy, and pianistic effects.5

Though Beethoven turned to Joseph Czerny for the teaching of his nephew, it is an undeniable fact that Czerny was the teacher of many famous pianists. It is very hard to find


4 L. Ramann recorded Liszt’s unpublished marginal notes, written by him at the age of 69, in Franz Liszt, (Leipzig, 1880); these notes were quoted by Friedrich Schnapp in “Ein autobiographischer Brief Carl Czernys aus dem Jahre 1824”, (Zeitschrift Für Musik, Februar 1941), 89-96 (Unpublished translation from German to English by Robert Forgács, “An Autobiographical letter of Carl Czerny from the Year 1824”, 2004). Similar comments can be found in Derek Watson, Liszt, (London: J.M. Dent & Sons Ltd., 1989), 11.

other piano pedagogues of the nineteenth century who taught so many famous pianists such as Liszt, Leschetizky, Thalberg, Döhler and Kullak.\textsuperscript{6} Therefore, the censure of Czerny that Schindler promoted is a special and individual case, and the personality of Beethoven’s nephew Carl may have been one of the major factors that affected his piano study.\textsuperscript{7} On the other hand, the quotation from Leschetizky reveals Czerny as an enthusiastic pedagogue who valued the cultivation of his pupils’ interpretation more than focusing on the finger mechanism alone. Reginald Gerig points out that Czerny’s impact on piano pedagogy in the nineteenth century is apparent, and his approach was adopted and continued by his pupils Theodor Leschetizky and Theodor Kullak.\textsuperscript{8}

In addition, some negative statements are found in the comments on Czerny’s piano pedagogical works, with descriptions such as “dry”,\textsuperscript{9} “mechanical gymnastics”,\textsuperscript{10} “unimaginative”,\textsuperscript{11} “to occupy the mind as little as possible”,\textsuperscript{12} “almost exclusively for the


fingers”, 13 and even the criticism that he “disliked children”. 14 Here are two examples to illustrate this point. Firstly, a negative opinion from George Kochevitsky:

Czerny believed that finger development must be built solely on mechanical gymnastics. His method was one of endless repetition, of constant pecking at one spot... Czerny believed in first developing technique independently from music, then making this technique eventually serve the realisation of artistic aims. For the first time the full separation of mechanics and music was pronounced clearly and frankly. 15

Heinrich Neuhaus commented:

Carl Czerny, “the dry and methodical genius” who has tortured generations of pianists with an inexhaustible stream of studies and exercises, established that it is possible to render on the piano one hundred dynamic gradations encompassed between limits which I shall term “not yet tone” and “no longer tone”. 16

Although Czerny’s studies are often criticized as merely technical with endless repetition, there are also quite a number of positive comments which reveal a totally different view.

For example, Moscheles commented:

No one understands better than he [Czerny] the way to strengthen the weakest fingers or by beneficial musical exercises to make study less burdensome without sacrifice of taste. 17

Besides the support from Moscheles that Czerny’s exercises are not mechanical, strong evidence can be found in Brahms’s letters and Clara Schumann’s teaching. Brahms


17 Moscheles’s writing is recorded in Nohl, Beethoven’s Leben, (Leipzig, 1867), 77. It is quoted by Donald W. MacArdle, “Beethoven and the Czernys” 1958, in Gerald Abraham Monthly Musical Record July-August 1958, Issue: 88, 128.
remarked in a letter to Clara Schumann of March 1878:

“I certainly think Czerny’s large pianoforte [Op. 500] is worthy of study, particularly in regard to what he says about Beethoven and the performance of his works, for he was a diligent and attentive pupil…Czerny’s fingering is particularly worthy of attention. In fact I think that people today ought to have more respect for this excellent man.”18

Clara Schumann’s name appeared as editor of Czerny’s School of Fingering, a manual she used throughout her teaching career although this was one edition in which she did not have a hand; her daughter Marie, aided by Brahms, actually prepared the edition.19 According to a footnote to the correspondence Clara Schumann- Johannes Brahms Briefe aus den Jahren 1853-1896, Czerny’s Op. 500 was evidently the inspiration for Brahms’ own 51 Übungen für das Pianoforte (1893).20 Czerny’s work is also mentioned in relation to Liszt:

His [Liszt’s] instruction was very good. He played for us a magnificent trill exercise by Czerny. The effort and the work are not felt anywhere. He played for us still another exercise by Czerny, one in which there were octaves that he performed with admirable ease…The chords, played in a unique manner from the wrist, vibrate and tremble with a completely distinctive charm…He had Valérie [Boissier] study an exercise on chords by Czerny in all twenty four keys.21

The above comments are strong evidence to support the significance of Czerny’s pedagogical


20 Ibid., 356-357. Similar comments can be found in Grete Wehmeyer, Carl Czerny und die Einzelhaft am Klavier, (Zürich: Bärenreiter Atlantis Musikbuch, 1983), 88. (Robert Forgács, unpublished translation from German to English, 2003).

work in general. This evidence is worth noting not just because it is from two renowned musicians, Brahms and Clara Schumann, but because of its implication for their relationship to Schumann who had criticized Czerny in all aspects relating to music. The incident that Boissier recorded tells that Liszt had used Czerny’s works in his teaching. This is a piece of strong evidence that Liszt was a supporter of Czerny’s pedagogical works. As for the influence of the design of Czerny’s studies, Howard Ferguson and Kenneth L. Hamilton provide the following information:

Many of Chopin’s studies concentrate on single technical problems…after the manner of Czerny.22

Apart from the above positive support and acknowledgement of the value of Czerny’s pedagogical works, there have been quite a number of French pianists and piano teachers who have appreciated the significance of Czerny’s piano pedagogical works in their own experience. Charles Timbrell records the links that “French pianists had with [sic.] foreign teachers such as Dussek, Hummel, Czerny, Moscheles, Liszt, Thalberg, Rubinstein and Busoni.”23 Charles Timbrell interviewed numerous French pianists who recalled their piano study from Madame Marguerite Long24 and Germaine Mounier.25 Both of them, as

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24 Ibid., 96. Daniel Wayenberg points out that “She [Madam Long] demanded daily work on scales, arpeggios, études (Czerny), and exercises (Hanon).”

25 Charles Timbrell, French Pianism, 212. Germaine Mounier expressed the regret: “Unfortunately, students in France today don’t practice finger technique nearly as much as they should. I am always astounded when a new student comes to me who can’t play a single Czerny étude. To me, that’s like someone wanting to write a book who doesn’t know a language! You need the tool. And you can’t become a virtuoso by thinking that you can get technique from playing big pieces”. Similar comments can be found on pages 43, 52, 179-212.
Timbrell recollects, acknowledged the necessity of studying Czerny’s etudes. The distinguished French pianist Jeanne-Marie Darré also admitted to admiring Czerny’s piano pedagogical works in an interview conducted by Dean Elder in 1967:

> In daily practice of technique pure, it is not only necessary to play regular scales but also scales in sixths and Czerny etudes too…Then I play the etudes of Czerny, Moszkowski, Alkan, but especially the Czerny School of the Virtuoso. If you can play the 60 etudes of The School of the Virtuoso up to tempo, you have everything. I play them all…First the students should study Czerny’s Petite Vélocité, Op. 636 and Grande Vélocité, Op. 299. Then he should study Czerny’s School for Legato and Staccato, Op. 335 and his School of the Virtuoso, Op. 365.\(^{26}\)

From the above comments, it seems to be the case that French musicians and pianists have been using Czerny’s works for a long time in their teaching. Interestingly, the attitude towards Czerny’s pedagogical works in France differed significantly from that in Vienna during his lifetime. Although Czerny was a well-known teacher in Vienna, he was only recognised as a figure for transmitting mechanical techniques. Complimentary remarks about his works are rare from the German-speaking circle. Brahms’ and Clara Schumann’s acknowledgment of Czerny’s works is exceptional, but their comments are confined only to their personal letters, and can hardly be found in their writings which were made known to the public.

There are also scholars and other commentators who wrote on Czerny’s teaching and pedagogical works from both a positive and negative perspective. This phenomenon is understandable. As mentioned previously Czerny wrote a large number of pedagogical works which cover the full range of development from beginner to performance levels in

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piano playing, implying a vast coverage of technical training together with the requisite underlying musical training. It is not surprising that some people may react positively to certain parts of his work, and skeptically to other facets. For example, Kathleen Dale rates Czerny’s études as “painstaking” and “unimaginative” when comparing them to Chopin’s études; but she admits Czerny’s *The Art of Finger Dexterity Op. 740* holds an honoured position in the teaching world. Evidence of similar dual attitudes comes from Arthur Loesser. Loesser wrote “His [Czerny’s] talent was extraordinary: within the limits of a narrow harmonic scheme, he developed a prodigious understanding of the motion-shapes feasible to keyboard-traveling fingers”. Such positive comments are tempered by criticism claiming that although Czerny’s exercises “became the best known of all their kind; that was a little unfortunate for some of them, for they stimulated the formation of bitter antibodies in the minds of many sullen youngsters to whom they were indiscriminately administered.” Despite these ambivalent comments, the value of Czerny’s pedagogical works was well addressed recently by Stephan Lindeman and George Barth in *The New Grove Dictionary of Music and Musicians*:

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28 Ibid., 148. Dale concludes the paper with the comment: “The *Gradus*, the “Eighty-Four”, and the *Art of Finger Dexterity* are, however, regarded simply as the studies they so modestly set out to be. Yet, for over a hundred years they have held an honoured position in the teaching world, and they will doubtless continue to do so, unless a new composer should write a fresh collection of studies worthy to replace these perennially valuable works of the three C’s.”


30 Ibid., 255.
Many of his (Czerny’s) technical exercises remain an essential part of nearly every pianist’s training … Czerny’s complete schools and treatises combined sound pedagogy with remarkable revelations about contemporary performing practices, and present a detailed picture of the musical culture of the day.31

Most of the compliments that Czerny has received relate to five opuses only, which are among the most well-known, namely, *Op. 500, The School of Velocity Op. 299, Legato and Staccato Exercises Op. 335, The School of Virtuosity Op. 365 and The Art of Finger Dexterity Op. 740.*32 Besides *Op. 500*, the other four opuses are found to be those commonly used by teachers nowadays, and are being re-published constantly by different publishers ever since their first printing.33

However, these opuses that have received most compliments are only a very small portion of Czerny’s piano pedagogical works. Most of Czerny’s works are neglected. It is also the case that the comments are rather brief and lack musical examples to support them.

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33 The list of Czerny’s currently published works is attached in Appendix 8.
let alone any relevant analysis. Above all, there is hardly any detailed study of the question whether there are underlying principles in Czerny’s pedagogical works, and why Czerny’s piano pedagogical works are indispensable to most piano pupils.

**Czerny as the “Interpreter of Beethoven’s Works”**

In 1801, when Beethoven agreed to take Carl Czerny as his pupil, a long-lasting relationship between the two musicians began.\(^{34}\) There were various aspects to this relationship. Besides the teacher-pupil relationship, Beethoven and Czerny were associated as composer-performer, as well as composer-music-arranger; because of this Czerny came to be regarded as an interpreter of Beethoven. However, Czerny’s writings on the interpretation of Beethoven’s works invoke a range of reactions from both positive and negative standpoints. The most severe attack on Czerny regarding his interpretation of Beethoven’s works comes from Czerny’s contemporary, A.F. Schindler, who says:

> It was no less true that Czerny was the only one among the Viennese virtuosi who took the trouble to hear Beethoven frequently when he was at his best. He deserves our praise up to the point where he began his attempts to improve upon Beethoven’s music with the elaborations consistent with modern virtuosi; from that point on he deserves nothing but censure.\(^{35}\)

Besides Schindler’s criticism, more recent comments are mainly concerned with inaccuracies and inconsistencies in Czerny’s markings, especially the metronome indications, for Beethoven’s piano works\(^{36}\) as can be seen from the following quotations:

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Czerny’s considerable observations on performing Beethoven… and… his editions of the master’s music… are sometimes superficial and, because he eventually went his own way in a teaching career that extended a full generation beyond Beethoven’s death, they sometimes became inconsistent … Czerny and Moscheles actually left metronome markings for his music. Unfortunately, for many pianists those markings have raised more questions than they have answered.37

Further, Boris Berman has commented:

I strongly advocate using Urtext editions, which are free from editorial interference. Students who already own another edition typically say: “But I do not pay attention to Czerny’s dynamic markings in his Bach editions. Why shouldn’t I use it?” The problem is that, looking at the score on a daily basis, one cannot help but be influenced by it, even against his will.38

The inconsistency of the metronome markings amongst different sets39 suggested by Czerny on Beethoven’s sonatas is an undeniable fact. These claims are well responded to by Sandra Rosenblum (1991) who explained that the inconsistency may be due to three different

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39 Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, (Bloomington and Indianapolis: Indiana University Press, 1988), 330 & 333. Rosenblum points out “Czerny prepared three, perhaps even four, sets of metronomizations for the sonatas…The two sets widely known as Czerny’s are those in his *Proper Performance of 1846* and in Simrock’s edition of the sonatas published between 1856 and 1868, for which Czerny was the editor. Another of Czerny’s sets is in the original state of the Haslinger Gesamtausgabe. … Compared with the indications in Haslinger 2, the changes for *Proper Performance* were primarily insignificant adjustments, suggesting by and large Czerny’s approval of the direction taken by the changes in Haslinger 2. Therefore, it is conceivable that Czerny might also have been responsible for the metronomizations in Haslinger 2; or at the least, that he found them close to what he considered appropriate when he prepared his indications for *Proper Performance.*”
causes: (i) Beethoven himself is inconsistent in his own metronome markings; (ii) the type of piano; and (iii) the tempo trends.

Beethoven’s playing was known for its unusual bravura and speed. At times, his intention even for an ordinary tempo heading was faster than his contemporaries understood. Hermann Beck reports that in each successive version (1804-1805, 1805-1806, and 1814) many of the tempo indications were made faster.40

The above quotation actually reflects a common characteristic in all performing arts. It is impossible to find two identical performances of the same piece even by the same performer(s). Therefore, the tempo markings and the metronome markings on the scores should be viewed with an open-minded attitude rather than taking them literally. Another crucial factor that affects the tempo of a performance is the mechanism of the instrument as can be seen from Rosenblum’s explanation:

It is not possible to know how close Czerny’s performances were to the metronomizations. Certainly the shallow, light action of the Viennese fortepiano during Beethoven’s life would have made it less difficult to come within the spirit of the indicated tempos.41

Besides differences amongst numerous fortepianos and pianos that have an effect on the tempo of a performance, trends in tempi also vary in different periods and places. Thus, it is not surprising to find a piece of music being performed in different tempi. This phenomenon is pointed out by Rosenblum:

The trend for fast movements to be played increasingly quickly seems to have continued during and after Beethoven’s life, particularly in central Europe…In 1847 Fischhof, who claimed to have observed tempos from 1819, wrote from the 1820s there had been a tendency for German orchestras to take Beethoven’s compositions faster than they were played in Vienna.42

40 Ibid., 324.
41 Ibid., 328.
42 Ibid., 333-334.
The above quotations from Rosenblum not only explain the source of inconsistent tempo markings, but also help to explain why Czerny’s markings on Beethoven’s works are not merely due to Czerny’s own inconsistency. A similar explanation is found in D. Rowland’s comments on Czerny’s illustrations of Beethoven’s pedalling:

Czerny’s comment on Beethoven’s style is both interesting and tantalising: he noted that Beethoven used the pedals “much more than is indicated in his works.” But which period of Beethoven’s performing style was Czerny referring to?…Unfortunately it is impossible to answer the questions with any certainty.\(^{43}\)

Irrespective of any negative comments, the fact that Czerny maintained a close connection with Beethoven cannot be denied. Czerny studied with Beethoven, and there was a period when he had to perform Beethoven’s works to Krumpholz,\(^ {44}\) and almost every day in 1804 Czerny had to play the piano compositions of Beethoven from memory and anything else that Prince Lichnowsky happened to want to hear. We know that Beethoven was once on the spot to express his satisfaction with Czerny’s progress.\(^ {45}\) The close relationship between Czerny and Beethoven can be understood from the following incidents:

The lessons stopped around 1802…Czerny nevertheless remained on close terms with the composer, who asked him to proofread all his newly published works, and entrusted him with the piano reduction of the score of *Fidelio* in 1805. He (Czerny) was renowned for his interpretation of Beethoven’s work, performing the First Concerto in C major in 1806, and the ‘Emperor’ in 1812. Beginning in 1816 he gave weekly programmes at his home devoted exclusively to Beethoven’s piano music, many of which were attended by the composer. He made arrangements for a concert tour in 1805, for which Beethoven wrote a glowing testimonial.\(^ {46}\)

“In 1804 Krumpholz introduced [Czerny] to Prince Lichnowsky …On one

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\(^{45}\) Ibid., 309. Czerny points out that “Prince Lichnowsky, was one of Beethoven’s most zealous supporters.”

such morning Beethoven [was there] too… and seemed quite satisfied with my progress… He was pleased with my sight-reading too, after he had asked me to play the C-major Sonata Op. 53 from manuscript. From that time on Beethoven was well disposed towards me and until his last days he treated me like a friend. I had to proofread all his newly published works, and when in 1805 his opera *Leonore* was produced he let me make the piano reduction of the score.47

Even though Beethoven was furious with Czerny on the performance of one of his work in 1816,48 Beethoven still asked Czerny to perform his last concerto in E flat (Op. 73) at a concert in the year 1818.49 All the above-mentioned events are testimony to the close relationship between Beethoven and Czerny, and there is no musician other than Czerny who had such a relationship with Beethoven. Concerning the authenticity of Czerny’s interpretation of Beethoven’s works, it can be viewed from two perspectives: (i) the performance practice of Czerny’s time; and (ii) Beethoven’s performances of his own works. Firstly, during the eighteenth and early nineteenth centuries, although there was a gradual increase in the requirement for performers to play according to the written score provided by the composer, the performance practice of that time allowed performers to add their personal interpretation of the composition to a considerable extent. This can be seen in the following


48 In the letter of April 1816, Beethoven wrote to Czerny: “I burst out yesterday without thinking, but was sorry the moment afterwards. But you must forgive an author who would rather hear his works as written, however finely, for the rest, you play. [The work which caused this scene was the Quintet in E flat for pianoforte and wind (Op. 16), in which Czerny played the pianoforte part.] I will however say something at the performance of the cello Sonata to make it all right.” *Beethoven’s Letters*, A. J.S. Shedlock trans., Eaglefield-Hull, ed., (New York: Dover publications, Inc., 1972), 192.

49 Ludwig van Beethoven, *Beethoven’s Letters*, J.S. Shedlock, trans., A. Eaglefield-Hull, ed., (New York: Dover publications, Inc., 1972), 253. Shedlock notes that “Zellner’s explanation of the letter is given by Nohl as follows: “in 1818 Beethoven wrote to Czerny, asking him to play his last concerto in E flat (Op. 73) at one of his concerts in the Redoutensaal. Czerny, however, answered frankly that he depended on teaching the pianoforte for his living.”
With reference to the above information, Czerny’s improvisation in the performance of Beethoven’s work is understandable and can be viewed as a part of the transition process in the changing role of the pianist.

Secondly, another reason why Czerny took the liberty to improvise in the performance of Beethoven’s quintet may be due to the fact that even Beethoven himself did not always play exactly what he wrote. William S. Newman notes:

Despite Beethoven’s remonstrance to Czerny in 1816 stating that he wanted his music performed “exactly as it was written”, there is evidence from his contemporaries suggesting that on occasion he himself departed from his playing from what he had marked in the score. To be sure, he could hardly be faulted for making changes in his own music. Yet, he set a precedent, which means for us that even Beethoven did not treat his own editing as inviolable.

Concerning Beethoven’s use of pedalling, Joseph Banowetz, points out:

He [Beethoven] was still writing for the pianos he knew and not for today’s instruments. Another point is the evidence that Beethoven used the pedal more than he indicated. Still another point is the evidence that Beethoven used the clumsier pedal action that existed then, which would limit the speed with which the damper pedal, in particular, could be changed.

Donald W. MacArdle expresses his views on Beethoven’s performances:

Before condemning Czerny out of hand for his elaborations, several facts must be considered…As shown by Seyfried’s account of the first performance of the C minor piano concerto, Beethoven’s manuscript of compositions for piano with other instruments was sometimes little more than a skeleton that he would clothe with glowing flesh in performance…Beethoven’s improvisation during a performance of the quintet Op. 16 in 1804 shows that he himself was not bound even by the printed score.

In view of the above three references it is necessary to maintain an open-minded attitude on

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53 See note 48 above.


the subject of the authenticity of Czerny’s interpretations of Beethoven’s works. Also, with regard to Schindler’s views, Barry Cooper points out that “Schindler, not only made numerous errors and deliberate distortions, but even went to the trouble of inserting over 600 fake entries in Beethoven’s conversation books after the composer’s death.” Because of these “deliberate distortions”, Schindler’s reputation has declined.

On the other hand, there has been an upsurge in quoting and acknowledging Czerny’s views on Beethoven’s works during the twentieth century. Sandra P. Rosenblum’s *Performance Practices in the Classical Piano Music* is an important example of such a change in attitude. She selects quite a number of quotations from Czerny’s views on Beethoven and notes:

Czerny’s observations and comments will assume increasing importance for the performance of Beethoven’s works. Of the sizable group of musicians from whose knowledge we will benefit, Czerny had the longest and closest association with the composer.

She quotes Czerny’s writing on the teaching of *legato* by Beethoven:

“[Beethoven] made me especially aware of the *legato*, of which he himself had control to such an incomparable degree.”

With regard to Czerny’s writing on Beethoven’s fingering she notes:

*[Beethoven’s Op. 69/i/1-6]* “The tie in the right hand and the fingering placed over them, here signify something wholly peculiar. Thus, the second note is repeated in an audible manner…The 4th finger must therefore glide aside and make way for the third.”

Czerny’s writing on tempo flexibility includes the comment:

*[concerning Beethoven’s piano music]* The nature of many of Schindler’s suggestions leaves them open to doubt on musical grounds alone …Schindler’s

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jealousy of certain of the pianists among Beethoven’s friends, notably Czerny and Moscheles, is well known, and his efforts to discredit them as Beethoven disciples should be recognized. On the other hand, Czerny’s suggestions regarding tempo flexibility in the performance of sonatas – looked at collectively - show in some subtle ways his recognition of change in Beethoven’s indications and expectations during the course of his creative years.

Clearly Czerny’s observation on Beethoven’s playing should be respected, as they provide valuable information for understanding the changes in performance practice during Beethoven’s time. There are similar positive comments on Czerny’s markings from renowned musicians and scholars of the twentieth century, such as Claudio Arrau. Harold C. Schonberg, Fanny Waterman, Leon Plantinga, William Newman, Badura-Skoda, Konrad Wolf, Glenn Stanley, and Stephen Lindeman and George.

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59 Dean Elder, *Pianists at Play*, (London: Kahn & Averill, 1982), 39, 46. (An interview by Dean Elder in 1967) Claudio Arrau says “Czerny is one of the very few sources we have on the way Beethoven played: there is also Schindler and Ries. They sometimes contradict each other. But I still believe in taking into consideration Czerny’s suggestions, particularly his metronome markings, which prove Beethoven’s performances were not metronomical. I do not always follow one hundred per cent what he says in general, but at least I try to come to his suggestions …The Czerny book, *On the Proper Performance of all Beethoven’s Works for the Piano*, is very important.”

60 Harold C. Schonberg, *The Great Pianists*, (New York: Simon & Schuster, Inc., 1987), 297, 305. Schonberg points out: “Leschetizky’s attitude toward the printed note was one of great freedom and leeway. As a student of Czerny, he had a direct link with Beethoven; and Czerny had taught him that Beethoven’s piano music was not to be played with strictness.” A similar comment that Schonberg records is from Paderewski: “He (Leschetizky) taught me more in those few lessons than I had learned in the whole twenty-four years preceding that time. …He (Leschetizky) put him (Paderewski) on Czerny exercises and worked with him on tonal production.”


64 Ibid., 247 & 252. Badura-Skoda’s view was quoted by Newman.

65 Konrad Wolf, *Masters of The Keyboard*, (Bloomington and Indianapolis: Indiana University Press, 1990), 56. Wolff points out: “In this field [technique], on the whole, one can trust the reports by Czerny, not only because he was a genius in teaching piano technique himself but also because he consciously based his technique entirely on what he had learned from Beethoven. Indeed, most of Czerny’s études and studies were written to provide the necessary tools for mastering the technical difficulties of the Beethoven Sonatas and concertos.”
Barth.67 Their writings confirm Czerny’s position as a significant interpreter of Beethoven’s piano works.

Czerny as a Pianist:

In 1800, at the age of nine, Czerny made his public début in the Vienna Augarten hall, performing Mozart’s C minor Concerto K. 491.68 He also received glowing testimonials for his concert tour from Beethoven in 1805.69 However, due to the fact that Czerny considered his parents to be “already too old”,70 he felt he needed to look after them, and decided not to become a performer. In his Recollections from My Life, he commented that though he was quite proficient as a pianist, as a sight-reader, and in the art of improvising for his age, his playing lacked that type of brilliant, calculated charlatanry that is usually part of a traveling virtuoso’s essential equipment.71 Therefore Czerny mainly occupied himself with teaching, composing and writing pedagogical works, but his performing still received negative comments. Schindler and Schumann were again his


68 Ibid.

69 Ibid. See also Beethoven’s Letters, A. Eaglefield-Hull, ed., J.S. Shedlock trans., explanatory notes by A.C. Kalischer, (New York: Dover publications, Inc., 1972), 58. Beethoven wrote “…Carl Czerny has made extraordinary progress on the piano-forte, far beyond his age, fourteen years, would lead one to expect; that in this respect, also with regard to his wonderful memory, he is deserving of all possible support, and all the more, seeing that his parents have spent their fortune on the training of their promising son.”


71 Ibid.
severest critics. They both rated Czerny as a virtuoso who substituted technique for spirit.

Schindler wrote:

As we know, Czerny departed far from the spiritual element in music. We would therefore expect him to take no stand regarding music other than that of the virtuoso. He was indeed a thoroughgoing virtuoso, though not in the present-day shallow sense... It is, however, part of the unfortunate nature of the virtuoso that he demands all these hard-won accomplishments and wishes to substitute technique for spirit.72

Schumann’s attitude is revealed in the following:

Schumann… took a much dimmer view of the ensuing flood of virtuosi, especially piano virtuosi… Herz and Czerny are cited as the founders of “insipid virtuosity” – and Paganini as a purveyor of something much more worthwhile… The early volumes of the NZfM73 treat the reigning virtuosi of the day with a kind of cool derision.74

However, Beethoven would not have asked Czerny to perform his works again and again had he not been in sympathy with his playing style. On the other hand, Schindler’s jealousy of Czerny can be seen from his comment about Czerny’s giving the first performance of Beethoven’s Piano Concerto in E♭.

This work was first performed on 12 February 1812 at a private concert… The pianist was Carl Czerny who, as a result of Beethoven’s coaching, brought out the very best in the music.75

Clearly, Schindler was reluctant to give any credit to Czerny personally for the success of the performance.

As a critic, Schumann actually revealed his double standards towards virtuosity.


On the one hand, Schumann expressed his derision towards virtuosi, while on the other hand he revealed his desire to acquire dexterity at the time when he was still capable of playing the piano. This can be seen in his letter to Dr. Carus: “greater mechanical power would give me greater control over the (musical) substance”, and in a letter to his mother he revealed his goals, “I have four goals, to be a conductor, a music teacher, a virtuoso, and a composer.”76 By contrast, Czerny did not pursue a career as a performer, nor are any of his pupils, such as Kullak, Thalberg, Leschetizky and Liszt, rated as mechanical virtuosi.

Czerny as a Composer

Czerny stated in his Recollections from My Life that he composed every free moment he had, and that he experimented with most types of composition. His output encompasses 861 opuses while there are an even greater number of works published without opus. Although his name was known as a composer both locally and abroad in the early nineteenth century77 and many publishers had sufficient confidence in him that they accepted all his manuscripts without hearing them and paid for them generously,78 most of his compositions are largely forgotten nowadays.79 It is mainly in the field of piano

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78 Ibid., 314.

for further use whenever the need arose for a suitable chunk of music.”87

These comments are also without evidence, being rather personal impressions. In addition to these negative comments, the disagreements with Beethoven about Czerny’s performance in 1816 referred to above88 and later his piano arrangement of the fugue from Beethoven’s B flat quartet Op. 13389 both had a harmful effect on Czerny’s reputation as a composer. Such negative comments not only greatly influenced the public and put Czerny into a difficult situation during his lifetime, but they had also affected many people’s impression of Czerny’s works ever since. This explains Czerny’s attempt to justify the importance of his compositions in four categories, namely: (1) studies and exercises; (2) easy pieces for pupils; (3) brilliant pieces for concerts; (4) serious music.90 And he admitted that, apart from a few serious works such as the piano sonatas, most of his compositions were modishly trivial.91

Amongst the four types of compositions, Czerny separated those “brilliant pieces for concerts” from “serious music”. Besides, Czerny showed great concern not to allow people to judge works that he himself was not satisfied with. Replying to an announcement


88 See note 48.

89 Anton Felix Schindler, Beethoven as I Knew Him, 1860, Jolly S. Constance, trans., Donald W. MacArdle, ed., (London: Faber and Faber, 1996), 375. Schindler points out “Beethoven entrusted him (Anton Halm) with the task of making one of the most difficult piano arrangements, the fugue from the great B flat quartet, Op. 133, and was entirely satisfied with Halm’s version. When Carl Czerny tried his skill at the same task, the master threw away his work.”


regarding his compositions in the *Musikalische Zeitung* of Leipzig in 1824, he wrote:

> Of my compositions as far as November 1824, between the years 1806 and 1819 there is a gap of 13 years, during which I certainly wrote a lot, including operas, symphonies, concertos etc. but which, as immature products, I naturally did not want to make known… I had the obstinacy, never to subject the least of my work to the examination of anyone else… A significant number of larger works is still incomplete in manuscript, and therefore a list of them is not possible."92

Czerny’s deliberate omission of his works composed during the thirteen-year period referred to, is an act similar to placing his works in four categories in the hope that the public would focus on his “serious works” rather than on the others.

Also on the positive side is the reception of Czerny’s $A^b$ major Sonata Op. 7 when performed by Liszt in Paris in 1830 and referred to in a letter sent by Liszt to the composer and dated August 26 of that year.93 Although Liszt was Czerny’s student, his comments should not be considered as biased. Moreover, Czerny’s piano Sonata in $A^b$ major Op. 7 and some other works are also praised by modern scholars:

> Not all of the music (music by Czerny) is bad, and in the 1940s Vladimir Horowitz unearthed a set of variations named *La Ricordanza* that is highly effective and has more than routine to recommend it. Another work that probably has not been played in public since 1850, but is well worth looking at, is the *Sonate d’Étude* (Op. 268). It is a brilliant work, surprisingly romantic, and its figurations call for the utmost virtuosity.94

Harold Schonberg not only expresses the fact that he is in favour of Czerny’s works; he also embraces Vladimir Horowitz’s positive attitude. Their comments reveal great differences

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from those of Czerny’s contemporaries. The most detailed and enthusiastic comments come from Anton Kuerti, writing in the late twentieth century:

[Czerny’s] piano Sonata No. 1, in A flat major, Op. 7…Written when the composer was 19…This sonata is hardly what you might expect from the writer of études emphasizing “the highest speed” and other superlatives of dexterity. Much of it sounds as it might [have been written] by Schubert or Mendelssohn…There is not more virtuoso writing than you would find in most Beethoven sonatas. The first movement is sweetly intimate, with a brief, turbulently expressive middle section, and includes some excellently Schubertian, harmonic surprises. The third movement is a truly profound adagio, with a stunning Beethovenian modulation to an exotic foreign key for its stirring middle section. Next is a rondo, at first nearly too charming, but very soon showing an unexpected polyphonic strength and intensity of emotion, which is further heightened by a furious central episode. The theme of this episode recurs as the subject of the fugue concluding the work, which ends with a haunting echo of the sonata’s opening bars. Placing a fugue in a sonata was unprecedented at the time [1810], as was the cyclical provenance of its theme. It was not until many years later that Beethoven first used a fugue in a sonata, and that Schubert composed his cyclical “Wanderer Fantasy.”…The sonata as a whole, if it had been born from Beethoven, would not, I believe, be considered the most inferior of his 32…Among the chamber works I have been able to find and read through…There is a beautiful and original Piano Trio in A major, and at least two worthy piano quartets…Czerny’s Symphony No. 2…is an inspired, exciting, and splendidly orchestrated work. The Symphony No. 1 in C minor is unpublished which at first glance seems very promising….he was certainly a genius of musical and pianistic creativity who should not be despised or forgotten, nor condemned to remain eternally in the shadow of Beethoven.95

By analysing and comparing Czerny’s works to those by more celebrated composers, Kuerti has provided a firm support for a timely reappraisal of Czerny’s serious works, particularly his noting of Czerny’s introduction of an innovative structure into the Sonata. Such analytical comments on Czerny’s works had previously been totally lacking.

Finally, there is the amusing story related by Liszt regarding public opinion and musical snobbery, which provides inspiration for a reassessment of Czerny’s works.

“…I played the same piece, now as a composition of Beethoven, now of Czerny, then again as my own. The day on which I introduced it as my own, I won the most encouraging applause. “It was not at all bad for my age!” they said. The day on which I played it as Czerny’s they scarcely listened to me; but if I played it under Beethoven’s authority I was quite sure of the bravos of

95 Anton Kuerti, “Carl Czerny: In the Shadow of Beethoven” in Queen’s University (Kingston, Ont.), ed., Queen’s Quarterly CIV (1997), 487-497.
Clearly, a more positive attitude towards Czerny’s work can be identified in recent years, but many of his works remain unknown. For as Kathleen Dale has pointed out:

Except as writers of studies, the C’s [Clementi, Czerny, and Cramer] have almost no present-day reputation as composers...their works which have survived total oblivion by having been preserved in libraries are far less accessible to-day than they might be under normal conditions.

**Czerny as an Editor**

Besides being a composer of a huge number of compositions, Czerny also edited pedagogical works by other composers. As recorded in his worklist, “A Complete List of Carl Czerny’s Works” in *School of Practical Composition Op. 600*, works that are edited by him include “Ant. Reich’s Theoretical Works; A.E. Müller’s *Grosse Fortepianoschule*; J. Pleyel’s *Klavierschule*, J.S. Bach’s Pianoforte Works; and D. Scarlatti’s Pianoforte Works”.

Amongst these edited works, J.S. Bach’s *The Forty-Eight Preludes and Fugues* are still being published irrespective of the negative comments about the edition noted above. The following discussion will use this work as an exemplar in order to review Czerny’s role as an editor. Comments on this work mainly criticise the edition’s authenticity.

Mr Czerny’s edition consists of a new fingering. Little do we know to what purpose a fingering for...Bach’s piano compositions – may possibly serve.

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Schumann gives no musical examples to support his criticisms. In addition to such unfavourable comments, the popularity of using Urtext editions has also resulted in objections to Czerny’s edition in the last century. Boris Berman’s strong view, quoted above, is a representative one.\textsuperscript{101} It is undeniable that reading from Urtext editions ensures greater authenticity. However, most of the scores that belong to the Baroque period do not contain expression markings; therefore, it would be most beneficial to look at various editions with an open mind, before deciding how to interpret the music. By employing the fingering that Czerny suggested for J.S. Bach’s \textit{The Forty-Eight Preludes & Fugues}, it is found that most of his fingering for the different preludes and fugues was adopted by the much later edition published by The Associated Board of the Royal Schools of Music.\textsuperscript{102}

The fingering is applicable to most players, and it fits well with the two directions that Czerny laid down in the “Preface” to his edition.

First, to keep the hands as quiet as may be, even in extremely complicated passages; Secondly, to enable the player to bring out each separate part independently, with perfect smoothness, and with due regard to the phrasing.\textsuperscript{103}

With reference to the phrasing and texture for J.S. Bach’s forty-eight, the quiet hand position that Czerny recommends is found to be appropriate, and his fingering also addresses the style

\textsuperscript{101} Boris Berman, \textit{Notes from the Pianist’s Bench}, (New Haven: Yale University Press, 2000), 113. See note 38 above.

\textsuperscript{102} J.S. Bach, \textit{Forty-eight Preludes and Fugues Pianoforte}, 1722 (Volume I) & 1744 (Volume II), fingered by Harold Samuel, Donald Francis Tovey, ed., (London: The Associated Board of the Royal Schools of Music, A.B. 99/100).

of the work. However, it is primarily because Czerny admits that the work is based on his observation of Beethoven’s performance,\textsuperscript{104} that he is attacked by hostile contemporaries in just the same way as he was as an interpreter of Beethoven.

Beethoven’s views on the dynamics of Bach, as reported in Czerny’s edition of \textit{The Forty-Eight Preludes & Fugues}, have a certain interest of their own; but they do not provide a very satisfactory basis on which to build an authentic interpretation.\textsuperscript{105}

Clearly Czerny’s edition is a document of its time and Czerny carefully points out the differences between the original work and his own edition. Ferguson’s attack on the authenticity of Czerny’s edition is neither qualified nor substantiated.

Czerny’s edition of \textit{Das Wohltemperierte Klavier} is based on his notes of Beethoven’s playing. Hence its enormous prestige. Its text is as worthless as Shakespeare edited by Garrick; and as to its marks of expression Beethoven would have been the first to protest against the ideas of imposing his inevitably crude guesses upon generations of students who can get from any competent choral society a daily experience of Bach’s musical language in that vast field of vocal work which Beethoven knew only as a dim legend.\textsuperscript{106}

It is obvious that edited works cannot be entirely authentic. The emphasis should therefore be on what contribution the editor has made to the work. Besides addressing Beethoven’s performance of J.S. Bach’s \textit{The Forty-Eight Preludes & Fugues} in editing the work, Czerny had to deal with the different mechanisms between the eighteenth century clavier and the early nineteenth century piano as well as the differences in performance practice between the two periods. This can be seen from Czerny’s acknowledgment of tempo differences in the

\begin{enumerate}
\item\textsuperscript{104} \textit{Ibid}.
\item\textsuperscript{105} Howard Ferguson, \textit{Keyboard Interpretation}, (London: Oxford University Press, 1975), 176.
\item\textsuperscript{106} J.S. Bach, \textit{Forty-eight Preludes and Fugues Piano forte}, 1722 (Volume I) & 1744 (Volume II), fingered by Harold Samuel, Donald Francis Tovey, ed., (London: The Associated Board of the Royal Schools of Music, A.B. 99/100), Preface, 7. For similar comments see Konrad Wolff, \textit{Masters of the Keyboard}, (Bloomington and Indianapolis: Indiana University Press, 1990), 36.
\end{enumerate}
“Preface” to his work:

Whenever an extremely rapid tempo is indicated, that is, of course, meant only for the pianoforte. When playing passages so marked on the organ, the tempo must be moderated very decidedly. Those who have no Maezel’s Metronome at hand are reminded that the Allegro in those old compositions is to be taken, as a rule, much more tranquilly and slowly than in modern works.107

The dynamic markings, articulation, phrasing, tempo, and metronome indications that Czerny provides would have met the needs of his time. Despite these negative remarks, Czerny’s editing provides one of the possible ways to perform the work on the piano. This is also one of the reasons why Czerny’s edition of J.S. Bach’s The Forty-Eight Preludes & Fugues is still being published.

Czerny as a Music Theorist and Scholar

It is as “a theorist” that has Czerny received more positive comments from scholars of the twentieth century. Although there have been some criticisms of Czerny’s discussion of performance practices, Adolph F. Christiani was one of the first scholars who acknowledged the importance of Czerny’s writing, and pointed out the misunderstanding of Czerny during the mid-nineteenth century.

[for the illustration of accelerandi and rallentandi] The theoretical portion of his [Czerny] great “Pianoforte-School”, notably, its Third Part, which treats “Von dem Vortrag”, was not only, at the time of its appearance, the first and foremost literary work on the subject of interpretation, style, and expression (Vortrag), but remains to the present day one of the most notable and complete treatises on those subjects. Notwithstanding Czerny’s manner of treatment being now generally considered somewhat superficial, we have nothing clearer or more practical.108


Czerny’s theoretical writings discuss issues that are related to the performance practices of the first half of the nineteenth century, yet his ideas are frequently quoted by musicians of the twentieth century. The following two remarks refer to Czerny’s explanation of musical structure:

In recent years, Carl Czerny’s *School of Practical Composition, Op. 600* has been examined anew by musicologists. Besides the undeniably significant essay on first-movement (“sonata”) form contained therein, other discussions of musical form merit close scrutiny. For example, Chapter X [Of the Rondo or Finale, as the fourth movement of the Sonata] offers in concise outline a wealth of information, structural and stylistic, concerning rondo practices of the late eighteenth and early nineteenth centuries… In sum, Czerny’s account of the finale is accurate and flexible, his citations of music valuable and though-provoking.  

He [Czerny] quotes two ‘harmonic skeletons’ derived from Cramer’s No. 31 and Chopin’s *Op. 10* No. 1, ‘in order to illustrate the construction and the course of ideas of such pieces’…By means of these examples, Czerny appropriately draws attention to the large-scale harmonic structure of each work.

Malcolm Cole and Simon Finlow both acknowledge the significance of Czerny’s view on various musical forms. In addition, Rosenblum points out “the retards suggested by Czerny in his comments on the performance of Beethoven’s works are often closely related to formal structure”. Apart from acknowledging Czerny’s contribution to the discussion of performance practices, the above information also reveals Czerny’s familiarity with musical forms and the relationship between musical ideas and musical structures.

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Rosenblum refers to Czerny’s discussion of tempo changes in music performance:

Czerny treated *calando* and *smorzando* together. [He wrote] “Refer chiefly to the gradual decrease of power or tone; but also imply a holding back in the time or movement.” “…Here [the opening of Beethoven’s Op. 31/2] the single notes of the arpeggiated chords must follow one another extremely slowly, and we only begin to count the time prescribed from the last and highest note.”

She also uses Czerny’s explanation to support her illustration of the use of “extra time”.

Colin Lawson and Robin Stowell (1999) also cite Czerny’s works in their book *The Historical Performance of Music*:

Czerny’s systematic appreciation of the expressive potential of *rubato* provides perhaps the most informative survey of its range and perceived value [refers to Czerny’s Op. 500 Vol. III, 31-38].

Besides the above quotations, there has also been strong support for Czerny’s theoretical discussions in the last fifteen years. Firstly, in respect to dynamic accent and metre:

After Beethoven, when dynamic accent finally came to be seen as the only way to mark meter, and the importance of *rhythmopoeia* diminished, metrics were, indeed, based on “equal” beats, but in this respect Beethoven’s inclinations were not modern. I regard Czerny rather than Beethoven as the foremost exponent of the new practice.

And secondly, concerning cadenzas and improvisation:

A good illustration of iconic improvisation can be found in the cadenzas of concertos of the eighteenth and nineteenth centuries. Carl Czerny’s *Systematische Anleitung zum Fantasieren auf dem Pianoforte Op. 200* (1836) contains many examples of such improvisation. Almost all cases listed by Czerny deal with improvisation from a given theme, and hence constitute iconic improvisation…His cadenza to the first movement of Beethoven’s C major Piano Concerto is a model of how the theme-objects of the exposition are used as iconic signs and as unifying elements of the whole. If one compares Czerny’s with Beethoven’s own cadenza, which is totally different, one notices that the same “objects” can, within certain limits, have various iconic signs in the “improvisation”…Following Czerny’s advice, one comes close to deductive reasoning, which always produces “correct” results, though the latter may only be tautologies or trivialities.

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It is hard to find similar writers of Czerny’s time who have been quoted by scholars of the twentieth century on such a wide range of topics. Moreover, it is by modern theorists and scholars that Czerny is recognized as a theorist and scholar.

Summary of the reception of Czerny

In the above review, three notable phenomena have been identified. Firstly, it is Czerny’s pedagogical works rather than other aspects of his achievement that have received most praise. Positive remarks refer mainly to the technical aspects of his piano pedagogical works, and Czerny has been recognized mostly as a pedagogue rather than for his other roles. In addition, most of the negative comments seem to lack valid arguments, or detailed analysis. And there is no general awareness of the fact that Czerny’s works are still considered to be indispensable by many teachers in the learning of piano playing. The second phenomenon is that, in general, Czerny’s piano pedagogical works have been favourably looked on by French pianists and pedagogues, while on the other hand, they have been severely criticized by his contemporaries in Vienna, the place where Czerny lived for nearly all his life. Such contrasts may be due to the differences between the music circles in Vienna and Paris. In Vienna, Beethoven’s comments on Czerny’s performance of the composer’s work in 1816, together with Schumann’s “anti-virtuosity” proclamations and severe criticisms of Czerny, had created a fairly difficult situation for him. On the other
hand, as Czerny’s pupil, Liszt had invited and urged Czerny to join him in Paris, to be one of the six composers to contribute variations for the showy work known as the Hexaméron. And Liszt had spent quite a long time in Paris. Under the influence of Liszt, the Parisian circle developed a positive attitude towards Czerny. This can be found in the writings of famous pianists and pedagogues who acknowledge the usefulness of Czerny’s pedagogical works in the quotations under the category of “Czerny as a teacher/pedagogue”. The third phenomenon is that recently, more and more musicians and scholars of the twentieth and twenty-first centuries have expressed positive views towards different aspects of Czerny’s works. The enriched content of the article on Czerny in each revised edition of The New Grove Dictionary of Music and Musicians provides good examples of such an attitude.

Also, the different roles of Czerny during his musical career have been gradually recognized in the consecutive editions of this authoritative publication: in Grove’s Dictionary of Music and Musicians (1945), in The New Grove Dictionary of Music and Musicians (1980), and in The New Grove Dictionary of Music and Musicians, 2d ed. (2001). Czerny is recorded as being an “Austrian pianist, teacher and composer” in the 1945 edition; “Austrian piano teacher, composer, pianist and writer on music” in the 1980 edition; and “Austrian piano teacher, composer, pianist and writer on music” in the 1980 edition.


teacher, composer, pianist, theorist and historian”119 in the 2001 edition. The change of attitude towards Czerny can be explained by looking at three main factors. Firstly, research into the music in the first half of the nineteenth-century, which is based on documentary evidence and facts rather than opinions and attitudes, has resulted in the recognition of the value of Czerny’s works. Secondly, the influence of Schumann’s negative comments on Czerny has gradually diminished. Thirdly, many of Czerny’s piano pedagogical works are still being used world-wide, confirming the fact that they are indispensable in the learning of piano playing beyond the boundaries of time and place. Nevertheless, although the existing information reveals an increase in the awareness of Czerny, many of his works, including those pedagogical works which are the most respected, are still unknown to the public. The checkered reception of Czerny therefore justifies a thorough investigation, in order to assess the significance and underlying principles in Czerny’s pedagogical works intended for piano teaching and learning.

CHAPTER 3
A PEDAGOGICAL BACKGROUND TO CZERNY’S WORKS
AND THE SCOPE OF THE STUDY

During Czerny’s lifetime, the piano underwent significant mechanical developments which affected piano playing in three respects: (1) new pianistic techniques emerged in collaboration with changes in the instrument; (2) there was a considerable and growing demand for piano pedagogical works for both the virtuoso and amateur levels; and (3) the role of the music critic took on a new prominence. These three factors had a very great influence on Czerny’s career and the reception of his work. This chapter will contextualize Czerny’s work through a review of the literature relevant to this study. The emphasis is on: (i) the major clavier/piano works of a pedagogical nature up to Czerny’s time with particular reference to Czerny’s work; and (ii) the reception of Czerny by his contemporaries and recent commentators.

In a broad sense, instrumental pedagogical works may include any music written for a specific instrument. Usually, piano students are trained to play a repertoire of works by different composers, including such genres as dance suites, sonatas, concertos and character pieces. There is a long pedagogical tradition to support the fact that they generally also have to practise exercises or etudes so as to progress in a
systematic and well-rounded manner. During the late eighteenth century the function of
teaching materials such as exercises, apart from the repertoire of composed pieces, was
well recognized. Raymond H. Haggh noted this, stating:

By the eighteenth century, the need to provide an accessible and secure
pedagogy of keyboard playing induced prominent composer-performers and
pedagogues to put down in a systematic way the fundamentals they regarded as
necessary to develop skills. At first there were slim volumes, handbooks to
accompany the undoubtedly much more detailed instructions and examples
given by the teacher during lessons. In the course of time instructional manuals
came to encompass a more detailed body of information. Students had to know
not only notation, meter, durations of notes, ornamentation and the like, but also
other information necessary for musical performance and for the acquisition of
musical taste and understanding. A book could provide this conveniently, could
serve as a corrective for uninformed or faulty teaching, and could in general
keep the process of learning on a steady course. It could also serve as a
reference for information on general musical matters. The manuals, of course,
 presumed that mastery of the keyboard would be achieved—ideally—in company
with a qualified teacher.¹

There were two main reasons for the growing interest in pedagogical works during the
late eighteenth century. The first was the growing popularity of both the clavier and the
piano, and the second, the support from the new middle class² as recorded in the writings
by C.P.E. Bach, and by twentieth century scholars including Plantinga, and Haggh.

Haggh has provided a general picture of the keyboard instruments in the eighteenth
century:

In the literate and musical eighteenth century, the keyboard was the most
frequently encountered subject of books on performance, and indeed assumed
the role of a central subject of books on performance. It was able to stand alone

¹ Daniel Gottlob Türk, School of Clavier Playing, (1789), Raymond H. Haggh, trans., (London: University
of Nebraska Press, 1982), xii.

Similar comments can be found in Leon Plantinga, “The Piano and the Nineteenth Century”, (New York:
in performance, was indispensable for accompaniment, and was the working tool of the composer, the church musician and the Kapellmeister. Even persons of modest means could own a keyboard instrument...More than ever before, in the eighteenth century, the keyboard instrument provided a solid basis for the training of musicians as well as for the edification of those persons inclined to dabble in music.³

C.P.E. Bach’s view of keyboard instruments was recorded in Part Two of his Essay (first published in 1762):

The pianoforte and clavichord provide the best accompaniments in performances that require the most elegant taste. Some singers, however, prefer the support of the clavichord or harpsichord to the pianoforte.⁴

This information shows that C.P.E. Bach gave due support to the newly emerging piano.

In addition, C.P.E. Bach explains the differences between a harpsichordist and a clavichordist:

Every keyboardist should own a good harpsichord and a good clavichord to enable him to play all things interchangeably. A good clavichordist makes an accomplished harpsichordist, but not the reverse.⁵

This last sentence points out that the differences can be explained by the fact that the clavier can change the tone colour by varying the touch in playing whereas a harpsichord cannot. With regard to the changes that had occurred by the early nineteenth century Plantinga comments:

During the earlier part of the nineteenth century, as the piano became an

³ Daniel Gottlob Türk, School of Clavier, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982), xii.


⁵ Ibid., 37-38.
indispensable item of furniture in every well-appointed parlor, music publishers began to turn out a deluge of instruction books and etudes.\(^6\)

Besides being a response to the needs of the time, the publication of numerous piano instruction books from the eighteenth and nineteenth centuries was also due to the mechanical advancement of the instruments and ever changing musical styles. Therefore, the question of how to equip players with new techniques and skills in interpretation became the focus of pedagogical works in piano teaching. In fact, from the mid-eighteenth century onwards, there was a rapid growth in the number of composers and musicians who not only designed exercises for their own pupils, but also produced pedagogical works with different emphases for the demands of the market. This was pointed out by Dale in *Nineteenth-century Piano Music*:

> In earlier times, musicians who took pupils composed studies for them as a matter of course. In Modern times [the nineteenth century] the writing of studies and educational music has grown into a separate branch of composition.\(^7\)

The following discussion is centred on those pedagogical works such as manuals, treatises, exercises, etudes and the like that are specifically written for pupils so as to acquire technical and interpretative skill in piano playing. There will be a discussion of representative piano pedagogical works from the eighteenth century up to Czerny’s time. Emphasis will be put on the aims and the approach to presentation of the material in the

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selected treatises and studies, and they will be compared to Czerny’s works in certain respects. From the point of view of design and form of presentation, pedagogical works for the piano, as well as for earlier keyboard instruments such as the clavier and clavichord, can be categorized into four types: (i) theoretically-based pedagogical works with illustrations supported by musical examples; (ii) pedagogical works that only contain exercises/etudes; (iii) pedagogical works supported by a large number of musical examples or exercises; and (iv) pedagogical works that only contain theoretical explanations.

1. Theoretically based pedagogical works with illustrations supported by musical examples

C.P.E. Bach’s *Essay on the True Art of Playing Keyboard Instruments* (1753, 1762) and Daniel Gottlieb Türk’s *School of Clavier Playing* (1789) are the most representative works of this type. In addition to these two seminal works, this review will look at two other works of the same type which were written in the very late eighteenth and early nineteenth centuries: Georg Friedrich Wolf’s *Unterricht im Klavierspielen* (1799), and Daniel Steibelt’s *Méthode pour le piano-forté* (1809).

As noted by William J. Mitchell in the introduction to his English translation of C.P.E. Bach’s *Essay on the True Art of Playing Keyboard Instruments*, this work “became
famous as an instruction book almost immediately and reached many students throughout the latter half of the eighteenth century”;\(^8\) also it was “the most influential method book of the late eighteenth century.”\(^9\) The impact of this pedagogical work on piano teaching and learning can be found in the most famous teacher-pupil relationships of the time, ranging from Beethoven to Liszt. Sandra Rosenblum records: “it is well known that under his teacher Neefe, Beethoven had studied Emanuel Bach’s *Essay* thoroughly”.\(^10\) In the *Recollections of My Life*, Czerny recorded the event when his father brought him to Beethoven. The master told Czerny’s father to get Emanuel Bach’s book for the lessons.\(^11\) When Czerny taught Beethoven’s nephew and subsequently Liszt, he also used the *Essay*.\(^12\)

The *Essay* consists of two parts which were published in 1753 and 1762 respectively. Each part is composed of different chapters on specific topics. In each

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\(^11\) Carl Czerny, *Recollections of my life*, 1842, Ernest Sanders, trans., *The Musical Quarterly*, XLII, No. 3, July 1956, 307. Beethoven’s actual words according to Czerny are: “The boy (Czerny) is talented, I myself want to teach him, and I accept him as my pupil. Let him come several times a week. But most important, get him Emanuel Bach’s book on the true art of clavier-playing, which he must have by the time he comes to see me again.”

\(^12\) *Ibid*, 313.
chapter, there are numbered points with fragments of musical examples in either single treble clef or bass clef, which are mainly in the key of C major key or in keys within four sharps or three flats. This format is shared by those pedagogical works of the eighteenth century that are presented in the same structure, for example L. Mozart’s Versuch einer gründlichen Violinschule (1756)\textsuperscript{13} and Türk’s School of Clavier Playing (1789). The Essay, 140 pages for Part One (1753), and 277 pages for Part Two (1762),\textsuperscript{14} provides good explanations of the topics that are essential to keyboard playing in the eighteenth century. In Part One, C.P.E. Bach points out that the three factors of the true art of playing keyboard instruments are “Fingering,” including posture, “Embellishments” and “Performance”. In Part Two, he provides detailed illustrations on “Thorough Bass”, and “Accompaniment”, as well as a short chapter on “Improvisation”. The contents prepare for the different roles\textsuperscript{15} for an eighteenth-century keyboardist that he proposes in the “Foreword to Part One”. In Part One all the music examples are written in the treble clef

\textsuperscript{13} Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, 1756, Editha Knocker, trans., (Oxford: Oxford University Press, 1948). This pedagogical work is organised in 12 chapters of specific topics and each chapter comprises numbered points with fragments of musical examples in the treble clef which are mainly in C major key, or keys that are within six sharps or four flats.


\textsuperscript{15} Ibid. 27. C.P.E. Bach points out that “it is considered insufficient for the keyboardist merely to discharge the normal task of every execution…beyond this, he must be able to improvise…he must have at his command a comprehensive knowledge of thorough bass which he must play with discrimination, often departing from the notation, sometimes in many voices, again in few, strictly as well as in the gallant manner.”
for the right hand, while the music examples in Part Two are written in the bass clef to facilitate explanation of thorough bass. Such a design also reveals that completely different roles and materials are assigned to the two hands reflecting the emphasis of keyboard playing in the mid eighteenth century. Information on thorough bass is rarely to be found in the treatises of the nineteenth century, for instance, Czerny’s Complete Theoretical and Practical Piano Forte School Op. 500 (1839). In Czerny’s Op. 500 and numerous exercises, similar figurations and techniques, including the playing of embellishments, were organized for both the left and right hands. Further to the issue that different emphases can be identified in the content of pedagogical works of different periods, it is found that there is no discussion on the use of the pedal in the Essay, reflecting the fact that pedalling/knee levers was not a focus during C.P.E. Bach’s time, while Czerny in his Op. 500 provides a chapter illustrating the employment of different pedals.16

The Essay is an important resource for the understanding of performance practice and style in keyboard playing during the second half of the eighteenth century when “improvisation” was still significant, as revealed by the topics of “Embellishments”, “Thorough bass”, and “Accompaniment”. In addition, C.P.E. Bach’s views adhere to the

aesthetic doctrines of the Berlin school.\textsuperscript{17} At the same time, he stresses that players must not have prejudice against French keyboard music.\textsuperscript{18} The use of French keyboard music in teaching not only discloses C.P.E. Bach’s open-minded attitude, but also reveals his attitude to “schooling”, i.e. that a sequenced approach to teaching is important. C.P.E. Bach discusses the process of practice and recommends that one should practise slowly in the beginning, then move more rapidly until in due time good fingering as well as playing with both hands in unison are achieved.\textsuperscript{19} This is a view that has formed the basis of discussion on practicing ever since that time. Another important point concerning good performance and touch that C.P.E. Bach stresses is:

The ability through singing or playing to make the ear conscious of the true content and affect of a composition…when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece…There are many who play stickily (sic.), as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong.\textsuperscript{20}

\textsuperscript{17} C.P.E. Bach, \textit{Essay on the True Art of Playing Keyboard Instrument}, 2 vols. 1753, 1762, William J. Mitchell, trans. & ed., (London: W.W. Norton & Company, 1949), 16. Bach’s view can be seen in his own words: “I believe that music must, first and foremost, stir the heart. This cannot be achieved through mere rattling, drumming, or arpeggiation, at least not by me”. Such a view adheres to the core of the aesthetic doctrine of the Berlin School: “Music…above all else, a vehicle for the expression of emotions …the performer must understand the true content of each piece that he played. He must transmit accurately and faithfully its expressive nuances to an audience whose heart must be stirred.”

\textsuperscript{18} C.P.E. Bach, \textit{Essay on the True Art of Playing Keyboard Instrument}, 2 vols. 1753, 1762, William J. Mitchell, trans. & ed., (London: W.W. Norton & Company, 1949), 31. C.P.E. Bach points out that: “Most students are required to play their teacher’s own works, for nowadays it seems to be scandalous not to compose. Good pieces by others which might be studied profitably are withheld under the pretext that they obsolete or too difficult. Worst of all, there is a malicious prejudice against French keyboard pieces. These have always been good schooling.”

\textsuperscript{19} \textit{Ibid.}, 38-40.

\textsuperscript{20} \textit{Ibid.}, 148-9.
C.P.E. Bach’s ideal touch, between *legato* and staccato, conforms to the performance practice of the eighteenth century. The *legato* that he refers to is different from the *legato* touch that was increasingly used from the end of the eighteenth century through the early decades of the nineteenth century. In the chapter on performance in the *Essay*, he points out “the briskness of *allegro* is expressed by detached notes and the tenderness of *adagio* by broad, slurred notes” 21 and *legato* refers to “notes which are to be played *legato* must be held for their full length”. 22 In other words, C.P.E. Bach links *legato* with *tempi* and note values, as it mainly refers to touch in the classical period.23 The *Essay* dates from a transitional period when the usual performance practices on touch were changing from an emphasis on detached note playing to *legato* playing. With regard to fingering, C.P.E. Bach reveals a rather rigid attitude when he points out that “there is only one good system of keyboard fingering, and very few passages permit alternative fingerings” :24 This may

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23 Sandra P. Rosenblum, *Performance Practices in the Classic Piano Music*, (Indiana: Indiana University Press, 1988), 25. She points out: “the development of the Classic style…led gradually to greater use of *legato* touch…the many improvements in English fortepiano…enhanced the sound of the *legato*…the most important was the development of a musical style appropriately expressed through *cantabile* performance.” She also records the views on the *Legato* execution of important figures from the late eighteenth and early nineteenth centuries: Of Clementi (recorded by Berger in 1806), “only later did he (Clementi) adopt the more *cantabile* and refined style of performance by listening attentively to singers celebrated at the time”; of Beethoven, who according to Cramer remarked that: “Throughout, the notes must be smooth, sustained as much as possible, and slurred together”; of Hüllmandel, who stated that “holding a key on “till the next is struck” was one of the most essential Rules” except in staccato passages; of Milchmeyer, in whose “usual” or “natural” way of playing, each finger remains on the key “until the note has completed its allotted value”.

be due to the particular style of music he had in mind, or to the fact that “modern
ingering” was still in its early stages during C.P.E. Bach’s life. He employs “1” for the

thumb in his Essay and the musical examples are all short and fragmented.

In the introduction to Part Two, he points out that keyboard instruments are

most commonly used for accompaniment; therefore, he includes in this part the topics,

“Intervals and Their Signatures”, “Thorough Bass”, “Accompaniment” and

“Improvisation”.

CPE Bach’s Essay provides an all-round example of the essential principles for

learning how to play eighteenth-century keyboard instruments, principles that keyboard

teachers could follow. Also, he addresses the important role of a good keyboard

teacher, thereby setting up a model for the structure and aim of subsequent keyboard

pedagogical works that contain theoretical explanations supported with musical examples.

Another example of the first type of treatise, already referred to above, is D.G.

Türk’s School of Clavier Playing published in 1789 - twenty seven years later than Part

Two of C.P.E. Bach’s Essay. Although the overall format of Türk’s School is the same as

C.P.E. Bach’s Essay, with numbered points under different chapter headings, the content


25 Ibid., 30, 31, 35.

26 See note 1 above.
has different emphases, mainly due to the changes in musical style from the middle to the late eighteenth century. Notable is the omission of a discussion of figured bass accompaniment. Türk’s School contains six chapters and a “Supplement”. Chapter One starts with an explanation of the rudiments\textsuperscript{27} of music. Chapter Two is on fingering, Chapters Three to Five provide illustrations of ornaments, and Chapter Six is on execution. The “Supplement” contains definition of terms, instrumental forms, and musical styles. Sandra Rosenblum appraises Türk’s *Klavierschule* as “the most comprehensive book on keyboard performance practice in the late eighteenth century”.\textsuperscript{28} Moreover, Türk’s introduction of “Twelve Pieces for Use in Instruction” for beginners, all composed by him, as one of the sections in his *School*, echoes the aim stated in his Preface “to impart clear ideas to the beginner in music, leading him to correct knowledge”.\textsuperscript{29}

In his discussion of fingering, Türk takes a practical approach, and advises that musical context should be taken into account when choosing the appropriate

\textsuperscript{27} In Chapter One Türk provides: Part One – concerning the division of the keyboard into octaves, the names of the notes, and the clef and accidentals; Part Two – concerning intervals, scales and keys, signatures and modes of the ancients; part Three – concerning the durations of notes and of dots and rests; Part Four - concerning meter; Part Five – concerning the tempo and character of a musical composition; and Part Six – concerning various other signs and terms.


Since in most cases, however, the requisite fingering is determined partly by the passage which precedes, but partly and chiefly by the sequence of tones; so in playing the clavichord, it is necessary, above all to observe the notes which follow and choose fingerings suitable for them, for in this light, one passage and another one exactly like it often require completely different fingerings.³⁰

Türk allows the employment of the thumb as well as the little finger on raised keys,³¹ and divides his chapter into five parts,³² which amount to sixty-three pages, in order to explain the various aspects in fingering supported by plenty of short musical examples as illustrations. In the chapter concerning execution, he also presents five parts which include: clarity of execution, expression of the prevailing character, the appropriate use of ornaments, good execution, and in the last section notes that “The final and indispensable requisite for good performance is without doubt a personal and genuine feeling for all the emotions and passions which can be expressed in music”.³³ In addition, he looks at the relationship between the composer and the player from a liberal point of view:

Even when the composer has indicated the proper manner of expression as well as he can- in general and for specific parts…there still remain special cases for

³⁰ Ibid., 130.
³¹ Ibid., 131.
³² Ibid., 127-190. The full headings of the five parts are: “Concerning Fingering in General”, “Concerning the Fingering of One-Voice Passages in Stepwise Motion”, “Concerning the Fingering of Passages Involving the Playing of the Two Voices in One Hand, and Skips Which Arise From Such Passages”, “Concerning Fingering in Three- and Four-Part Settings and Several Passages Formed Therefrom”, “Concerning Some Passages Which Must be Played with Both Hands Alternating and Also the Crossing Over and Interpenetration of Hands”.
³³ Ibid., 358.
which the expression can be heightened by extraordinary means. Among these I include particularly the following: (1) playing without keeping steady time; (2) quickening and hesitating; (3) the so-called tempo rubato. These three resources when used sparingly and at the right time can be of great effect.34

Clearly Türk not only expresses his conception of good performance but at the same time provides practical precepts for teachers and pupils to follow. There is a large amount of explanation of the execution of embellishments in the School which is similar to that found in other eighteenth century treatises such as C.P.E. Bach’s Essay, with the musical examples written in the treble clef and to be played by the right hand. However, it should be noted that there is no discussion of the use of the pedal in this School, as was also the case in C.P.E. Bach’s Essay. Obviously pedalling was not a focus of eighteenth century pedagogical works.

Georg Friedrich Wolf’s Unterricht im klavierspielen35 (1799) consists of an introduction and nine sections covering the rudiments of music (including clefs, letter names, note values and rests), signs and symbols, key signatures, time signatures, fingering, ornaments, comments on performance, and a list of commonly used Italian expression terms. Wolf’s Unterricht is much more concise than both C.P.E. Bach’s Essay and Türk’s School. All musical examples for the right hand are written in the C clef for

34 Ibid., 130.

the right hand, and in the bass clef for the left hand, but most of the musical examples are
for the right hand. The numbering of the fingering employs the system of ‘1’ for the
thumb. There are only a few short musical examples on fingering including repeated
notes, double notes (in thirds, fourths, and sixthths), and one octave of the C major scale.
However, the thumb on black keys only appears in octaves with black keys. All the
musical examples are written in C major and the notes are mainly within the five line
staff. Although this method book was published at the very end of the eighteenth century,
again there is no discussion of the use of the pedal.

Daniel Steibelt’s *Méthode pour le piano-forte*\(^{36}\) provides both French and German
in the same edition simultaneously and contains two main parts. The first part consists of
thirteen lessons which are arranged in the sequence of letter names, clefs, sharps, flats,
natural signs, note values, time signatures, signs (e.g.: *fermata*, repeat signs), tempo
markings with explanations, posture of the hand on the keyboard, and fingering. There is
a wide coverage by short musical examples of fingering, such as: five-finger exercises in
all major and minor keys for separate hands, scales for both hands in all major and minor
keys for three octaves, the chromatic scale for separate hands, the chromatic scale for
both hands a third a-part, and double notes in thirds for separate hands. The scales are

Steibelt’s treatise see Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, (Bloomington
written in the treble clef for the right hand and bass clef for the left hand. The second part concentrates mainly on interpretation. The topics include: the slur, dynamic markings with explanations, expression markings with explanation, ornaments and pedalling. The type of pedal that this Méthode refers to is the lever that is operated by the knee and there are four pedals. There are explanations of the four different pedals, but only one type of musical example relative to the function of the damper pedal is provided. The use of knee levers shows that the Méthode still addresses the piano-forte of the late eighteenth and early nineteenth centuries, an instrument different to the pianos of Czerny’s time. However, in the discussion of piano pedalling, Czerny’s illustrations of the pedals are much quoted (see Chapter 8 of this study “Czerny’s Considerations on the Use of Pedals”). Although, this Méthode is relatively small, consisting of only 55 pages, the illustrations provided are precise and the musical examples are eminently practical.

In addition to these four treatises, which belong to the first of the categories being considered, there are other nineteenth-century method books following a similar format and having similar content. However, each of them has an individual significance as each addresses a different audience. For example, William C. Wright’s The Piano Forte Manual (1854) is designed as a complete pianoforte primer for young pupils, and also as
a thorough rudimentary textbook.\textsuperscript{37} It contains chapters with the headings:

“Introductory”, “Rhythm”, “Melody”, “Dynamics”, and “Miscellaneous.” It is the format of this work, though, that gives it distinction, as it is presented in the Socratic form of question and answer. Another significant treatise is Louis Köhler’s \textit{Der Clavierfingersatz, in einer anleitung zum Selbstfinden systematisch dargelegt} (1862).\textsuperscript{38} It follows the format of the first type of treatise with its content being focused on fingering, and though it contains a short history of fingering in the appendix, the explanation on fingering goes no further than does Czerny’s \textit{Op. 500}.

The most significant feature common to all the treatises referred to above is that they are set out in a number of chapters or lessons with illustrations supported by short fragments of musical examples. A second feature common to all is that the written explanations occupy a larger portion than do the musical examples. It seems that in this type of piano pedagogical work there is the expectation that the users, teachers and pupils, will read the illustrations before tackling the musical examples. The function of the musical examples is to support the illustrations, rather than to serve as practical exercises.

\textsuperscript{37} William C. Wright, \textit{The Piano Forte Manual: design as a complete pianoforte primer for the young pupil, and also as a thorough rudimental textbook}, (New York: Mason Brothers, 1854).

for pupils to acquire the technique skills. Also they all contain the topic of fingering, in particular the fingering for all major and minor scales.

Comparatively speaking, the contents and coverage in the later four works are much less comprehensive than that in C.P.E. Bach’s *Essay* and Türk’s *School*. Significantly and understandably therefore, C.P.E. Bach’s *Essay* and Türk’s *School* are still being used today, while the other four works are rarely referred to. The discussions and illustrations provided by these two great masters succeed in setting out the true fundamental guidelines for clavier playing.

Amongst Czerny’s piano pedagogical works, there is none that is written in this format, that of a theoretically-based pedagogical work with illustrations supported by musical examples. The closest Czerny parallel would be his *Letters to a Young Lady, on the Art of Playing the Piano*,39 (1837-41?) written at the request of the publishers of his *Op. 500*. The content of these letters is similar to the topics covered in these six treatises with discussion of the rudiments, touch and tone, time and fingering, studying of a piece, selection of compositions, thorough-bass, chords, and performance. Musical examples can only be found in Letter VII to support the “Rudiments of Thorough-bass”. These topics reflect Czerny’s emphases in teaching the piano to beginners in the early

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nineteenth century, and this work can be viewed as a successful adaptation of the first type of clavier/piano pedagogical work but cleverly set out in letter-format, with simple and direct examples.

2: Pedagogical works that only contain exercises/etudes

The second type of piano pedagogical work discussed in this study consists of works that only contain exercises / etudes. Some of them have a ‘Forward’ or “Preface” at the beginning. Many works belonging to this category have been published since the eighteenth century. The following discussion, however, will focus on those works that were most significant before and during Czerny’s lifetime, namely Clementi’s *Gradus ad Parnassum*, Cramer’s *Etüden Für Klavier*, and Chopin’s *Étude*.

Clementi’s *Gradus ad Parnassum*\(^\text{40}\) first appeared in 1817, but the whole work took ten years\(^\text{41}\) to be published in full. Ever since its publication it has become one of the most important pedagogical works in keyboard teaching and learning. As Rosenblum comments, “Clementi was one of the earliest composers to conceive keyboard compositions completely in terms of the pianoforte, and the first to exploit many facets of

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the new instrument”. Therefore the Gradus provides valuable information for understanding the musical style of the early nineteenth century. Czerny records in his Recollections from My Life that: “I became familiar with the teaching method of this celebrated master [Clementi] 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.” The most well-known edition is the one edited by Carl Tausig which contains twenty-nine numbers. In this work, neither Clementi himself nor Tausig gave any information on fingering, expression marks and notes. Therefore, the following discussion will focus on the structure of the work. Most of the numbers are in ABA structure and there are common features in their design. Each number mainly focuses on one specific figuration which is organised in sequential movements, usually passing through various keys. In the Gradus, although different figurations are assigned to the two hands to develop their different roles in playing homophonic music, there are also figurations that are shared by both hands either playing separately or simultaneously. The most common figurations in the Gradus are representative figurations of the classical period, e.g. scalic passages, double notes in


thirds, broken chords, octave passages, embellishment playing on *appoggiatura*, and trills.

Clementi also provides dominant-seventh arpeggios in the *Gradus*. The tempi used are on the fast side, e.g. *Allegro*, *Vivace*, *Presto*, and no *Andante* or *Adagio* can be found. On the whole, the *Gradus* equips pupils with skills at the intermediate level.

Cramer’s *Etüden für Klavier* contains eighty-four pieces organised into four books. Each piece focuses either on one specific technical issue for each hand, or one specific technical issue for both hands. In most of the studies, the same figuration appears in both hands, alternating between the two hands or being played by both hands simultaneously. All the studies contain modulations, and sequential progression of figurations is a common device throughout. The figurations include wide leaps between the inner fingers, stressing weak beats in a group of four notes, melodic lines played by the outer fingers while the inner fingers play repeated figurations in short note values, and patterns shared between the hands. These features show that these studies were mainly composed in the early Romantic style, and target the intermediate level to advanced level student.

Since its publication in 1804, there have been quite a number of composers who have compiled different editions of selections from these studies. Amongst the

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“selected studies” editions, the one with twenty-one studies chosen by Beethoven⁴⁵ is the most famous, and in this edition Beethoven had added suggestions on how to interpret the piece at the foot of each study. Beethoven selected 15 studies from Book I, 5 studies from Book II, and 1 study from Book III. In another instance, Hans von Bülow’s “selected studies”⁴⁶ contain fifty numbers and he also provided suggestions on how to practise at the foot of each study. Bülow selects 12 studies from Book I, 14 studies from Book II, 10 studies from Book III, and 14 from Book IV. The selected studies by Beethoven and Bülow differ not only in quantity, but also in order of arrangement. Beethoven’s “selected studies” follows the order of Cramer’s original edition, while Bülow’s edition does not. Bülow states that one of his aims was to rearrange Cramer’s *Etüden* because “there is the non-observance of a systematic succession”⁴⁷ in Cramer’s edition. However, there is no justification provided by Bülow concerning how he arranges the order of the studies in his edition.


Not only were these Études performed in concert by Chopin himself, but they also became a staple item in the concert repertoire among Chopin’s contemporaries and have remained so ever since. Liszt was amongst those early interpreters of Chopin’s music who often included the Études Op. 10 (which Chopin dedicated to him) in his concert programmes. The concert quality of Chopin’s Études and the regard in which they were held in the nineteenth century is attested to by the fact that they were used as part of the “competition” repertoire in the recital between Thalberg and Liszt in April of 1836. Chopin’s Études are striking in that “the concert study attempts to combine the utility of a technical exercise with musical invention equivalent to that of other genres in the concert repertory. The consequent tension between these two aspects was not completely resolved until the studies of Chopin”. And they “are matchless in their capacity to train the fingers, while their musical quality clearly permits – or rather demands – public performance. But what most sets these works apart is the pervasive ingenuity that

1983), 124.


50 Ibid., 30.

51 Ibid.


distinguishes Chopin’s pianist ideas and the artistry with which they are manipulated”.54

Ewald Zimmermann points out in the “Preface” of the Urtext edition of Chopin’s *Etüden* that:

“Chopin did not conceive his studies as a cycle, only later assembling it into categories from the various pieces composed at different times…those of *Op. 10* from 1829 to 1832, of *Op. 25* from 1832 to 1836 and the three without opus number in 1839”.55

Although Chopin arranged the order of his *Etüden* after composing the individual études, he still provided links between some of them. The most significant linkage that can be identified lies in the use of keys between the *Études*. Most of the *Études*, especially those in *Op. 25*, are paired up either in relative major minor keys or in enharmonic major minor keys.56 Since in each piece Chopin’s focuses on a specific advanced technique, there is no necessity for the *Études* to follow each other in a progressive sequence. Chopin’s approach is similar to J.S. Bach’s arrangement of his *Forty-eight Preludes and Fugues*, a prelude and fugue in the major key is followed by a prelude and fugue in its enharmonic minor key. The *Études* can be said to represent the important elements in the teaching of piano playing perceived by Chopin although no explanation is provided. They display


56 There are 12 *Études* in Chopin’s *Op. 10*. The 1<sup>st</sup> & 2<sup>nd</sup>, 3<sup>rd</sup> & 4<sup>th</sup>, 5<sup>th</sup> & 6<sup>th</sup>, 9<sup>th</sup> & 10<sup>th</sup>, 11<sup>th</sup> & 12<sup>th</sup> are in relative major minor keys, and 8<sup>th</sup> & 9<sup>th</sup> in enharmonic major minor. There are also 12 *Études* in Chopin’s *Op. 25*. The 1<sup>st</sup> & 2<sup>nd</sup> are in relative major minor, 2<sup>nd</sup> & 3<sup>rd</sup>, and 7<sup>th</sup> & 8<sup>th</sup> in enharmonic major minor keys. Of the three *Études*, KK Iib Nr. 3, the 1<sup>st</sup> and 2<sup>nd</sup> are in relative major minor.
the advanced piano techniques of the first half of the nineteenth century, and also reveal Chopin’s solutions for tackling the “new language” created by himself and his contemporaries. As pointed out by Jean-Jacques Eigeldinger, Chopin’s pupil, that Chopin’s Études reflect Chopin’s physiological discovery that the central pivoting finger is not the third, but the index finger.57 Chopin’s fingering allows the thumb to play on black keys in addition to octave playing, while the 3rd, 4th and 5th fingers of the right hand cross over each other, the 5th finger passes over the thumb, and employs the same finger for successive notes. In addition, there are extended arpeggios and figurations with wide leaps which require extension between the 2nd, 3rd, and 4th fingers. In respect to pedalling, Chopin’s Études make greater use of the sustaining pedal especially compared with piano pedagogical works by other pedagogues before 1839. The employment of pedalling in the Études is an important feature in the techniques for playing Chopin’s works. It is also evidence of a new conception of sonority in the first half of the nineteenth century. It has been pointed out that: [Chopin’s] were the first études to retain a firm position in the concert repertory…and that the concentration on single technical problems is after the manner of Czerny, Charles Mayer and Henri Bertini.

In summary, the second type of piano pedagogical work is composed for pupils

to practise directly from the score and the work does not contain illustrations from the author. Pupils’ technique and musicianship are acquired through practical playing rather than from reading a text. Works of this type are composed of numbered short pieces. Most of the pieces focus on a specific technical aspect presented in short figurations. Simple binary form, ternary form, and sequential movement of short figurations are a common design in the structure of this type. Besides, fingerings are provided at particular points for helping the pupils as well as revealing the author’s rationale.

Another common feature in these three works is that most of the studies are in a fast tempo.58 This reflects the fact that the acquisition of dexterity is a significant element in the development of piano playing. In terms of the level of difficulty, none of these three works caters for the beginner to intermediate levels. Instead, it focuses on a specific level rather than spanning across various levels or covering the whole spectrum of piano playing.

3. Pedagogical works supported by a large number of musical examples or exercises

Pedagogical works of this type may seem to be similar to the first type in that they contain illustrations and musical examples, i.e. theoretically based pedagogical

58 Cramer’s Eighty-four Studies has 2 studies in slow tempo: No. 11 Lento, No. 25 Andante cantabile sostenuto; Clementi’s Gradus Ad Parnassum contains 70 numbers with only one number in slow tempo: No. 70 Andante; Chopin’s Op. 10 contains 12 études with 2 études in slow tempo: No. 3 Lento ma non troppo, No. 6 Andante, Op. 25 contains 12 études with 2 études in slow tempo: No. 7 Lento, No. 10 middle section Lento.
works with illustrations supported by musical examples. However, from the point of view of design and implementation, there are two significant differences between them: (1) the proportion between the author’s explanation and supporting musical examples differs, and (2) for the third type, exercises are organised in such a way that pupils can practise directly from the work, which is not the case in the works of the first type in this study. In addition, some works belonging to the third type may include pieces of music as well. The following discussion will focus on the most significant works of this type up to Czerny’s time, including J.C. Bach and F. Ricci’s *Introduction to the Piano* (n.d.), Ignaz Joseph Pleyel and Jan Ladislav Dussek’s *Méthode pour le piano forte* (1797), Clementi’s *Introduction to the Art of Playing on the Pianoforte* (1801), Ignaz Joseph Pleyel’s *Klaverschule* (1804), Louis Adam’s *Méthode de Piano du Conservatoire* (1804), W.S. Stevens’ *Treatise on Piano-Forte Expression* (1811), Hummel’s *A complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte* (1828), and Francois-Joseph Fétis and Ignaz Moscheles’s *Méthode des Méthodes de Piano* (1840).

Johann Christian Bach’s and Francesco Pasquale Ricci’s *Introduction to the Piano* contains four volumes. It starts with twenty pages of explanation on the

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rudiments of music, including tone, mode, key, measure, movement, the diatonic and chromatic, duration, accidentals, signs, dynamic markings, Italian terms, and forms. The illustrations are then followed by one hundred studies. The studies are arranged in a progressive sequence over the four volumes. In terms of level of difficulty, the studies cater only from beginner to elementary level at most. In numbering the fingers, this Introduction employs ‘1’ for the thumb. There are fingerings at the beginning of most of the studies; in addition, alternative fingerings are provided at specific points. Concerning the use of keys, the studies are mainly in C major with F major and G major as the second prominent keys. Judging the proportion between the illustrations and the studies, the focus of this work is on the studies. Although there is no separate discussion on fingering, as mentioned earlier all the studies are provided with fingerings at the beginning and at certain crucial places. This design is different to most of the later pedagogical works of this type, in which fingering becomes a crucial issue in piano playing alongside with the development of the mechanism of the piano in the late eighteenth to mid nineteenth centuries.

Jan Ladislav Dussek’s and Ignaz Joseph Pleyel’s Méthode pour le piano forte contains 122 pages and the contents can be divided into four areas arranged in the

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following order: rudiments, fingering, short pieces, and the illustration of expressions including the Italians terms. The rudiments and short pieces are organised under the headings of “Leçon” (lesson), implying that there are learning sequences between the lessons. The illustration of rudiments is arranged in twelve lessons of twelve pages. The fingering for scales encompasses two octaves and starts with C major and C minor which is then followed by keys according to the cycle of fifths. The fingering in ascending scales in all the keys for the right hand is organised prior to the left hand. After finishing all the fingering for the ascending scales, the authors provide the descending scales. There is also one type of fingering for the chromatic scale in the *Méthode*. The level of difficulty of the 24 short pieces ranges from beginner to elementary levels but there is no mention of the author of the short pieces.

Clementi’s *Introduction to the Art of Playing on the Pianoforte* was revised quite a few times during the author’s lifetime and there are eight editions of this work. The reason for choosing the edition published by Da Capo Press in 1974 is that the eminent musicologist, Sandra P. Rosenblum has written an introduction for it. This edition with sixty-three pages is a medium sized piano-method book.

Clementi’s *Introduction* starts with “Preliminaries” which explain the
rudiments of music such as Clefs, Scale, Intervals, Length (note values), Time and its Division, Sharps and Flats, Various other marks (Abbreviations, appoggiaturas, turns, shakes and beats), Major, and Minor Modes, and Various Terms. The design and content are similar to other contemporary piano-method books of this type.

The second section is entitled “Fingering”. The numbering of the fingering employs the English system, i.e. using a “+” for the thumb. The fingering for scale playing is presented separately for the right hand and left hand, in the order of a major key followed by its relative melodic minor according to the circle of fifths through all twelve keys. Clementi recommends that pupils practise all the scales either in one or two octaves. The later editions of his Introduction recommend four octaves in scale playing. However the compass of two octaves is reflected in the pieces that Clementi provides in the Introduction.

The fingering for scales of semitones (the chromatic scale) is also provided for the right and left hands respectively, together with the fingering for double notes (thirds, sixths), arpeggiated diminished-seventh chords, silent finger-changing for legato playing, as well as Clementi’s recommendations on changing fingers for repeated notes in passages in quick tempi. Moreover, Clementi reveals his concern for different touches by providing different fingerings for staccato and legato in the playing of double notes in
thirds, and sixths. Apart from the scales, nearly all the music examples are written in the treble clef, with key signatures not exceeding four sharps or four flats.

The third section of the *Introduction* contains fifty selected short pieces from well known composers, including J.S. Bach, Handel, Couperin, Scarlatti, Rameau, Corelli, Haydn, Mozart, Beethoven, Cramer, Pleyel and Dussek, up to Clementi’s time. The inclusion of pieces enables pupils to practise from the method book. These pieces are put under the heading of “Lesson”. The lessons are arranged in an order with increasing employment of the black keys in the key signatures, up to four flats and four sharps. The keys of these pieces reflect those that were commonly used in Clementi’s time. Although the pieces are put under the heading of “Lesson”, Clementi does not mean that the numbered lessons imply the teaching sequence, for he has listed the twenty easiest lessons that should be played first. In view of the level of difficulty of these fifty pieces, they range from elementary to intermediate and mainly cover the late Baroque and early Classical styles.

Ignaz Pleyel’s *Klavierschule* has 59 pages contains 13 lessons, a series of exercises in different keys, and it ends with another group of lessons. The first twelve

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lessons focus on rudiments including the staff, sharps, flats and natural, note values and their rests, triplets, time signatures, signs, ornaments, clefs, intervals, and tonalities. The thirteen lessons encompass nearly half of the *Klavierschule*. The discussion of fingering is supported with music examples from page thirteen to page forty-two. The numbering of the fingers employs ‘1’ for the thumb, and the fingering examples cover a wide range of points such as: the close position of five-finger exercises, double notes in thirds and sixths with sustaining part(s), scales in all major keys and minor keys in both ascending and descending motion, broken chords, arpeggios, linear octaves, chromatic scales, silent finger changing, and figurations with sequential movement. Most of the examples are written in the treble clef. The only three exceptions are the scales for the left hand, and the two examples on page 34 written on both treble and bass clef. One of these two examples on page 34 requires both hands playing the same material simultaneously while the other example illustrates silent finger changing for the same note in the right and left hand. Following the examples for fingering, there are five pages containing a chain of exercises in different keys for pupils to practise. In these exercises, the two hands are required to play the same thing simultaneously. The chain of exercises is constituted by five-finger exercises, scales, broken chords on the tonic and subdominant, and ends with two chords forming a perfect cadence. The chain is also presented in different major and
minor key for both hands with appropriate fingering. Pleyel’s Klavierschule ends with another group of lessons. These are short pieces arranged in a progressive manner.

Within these pieces there is a variation, a menuetto and trio, a rondo, and two piano duets.

Louis Adam’s Méthode de Piano du Conservatoire has 234 pages and contains an introduction and twelve Articles. The main content of the “Articles” includes discussion of rudiments, posture, fingering, touch, ornaments, expression, pedalling, accompanying, and style. The two Articles that focus on fingering take 141 pages and are the main body of the Méthode. The Méthode employs the symbol ‘1’ for the thumb. The first illustration of fingering for scales spans one octave, starting with the fingering for the right hand in paired keys, C major and C minor, followed by G major and G minor.

The sequence that Adam adopts is a paired enharmonic major-minor key followed by another pair in the cycle of fifths. After the fingering for the right hand in all major and minor keys, Adam presents the fingering for the left hand in the same sequence. Of the keyboard / piano pedagogical books discussed in this study, Adam’s is the only one which presents all the scale fingering for the right hand prior to the left hand. This may reflect the fact that the author’s primary focus is on fingering, and he pays less attention to the sequence of pupils’ practicing. Another significant feature is that the figuration that

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63 Louis Adam, Méthode de Piano du Conservatoire, (Genève: Minkoff Reprint, 1804).

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Adam allocated to the first illustration for fingering of scales spans one octave. All the scales are in semiquavers and the first note of the scales starts at the second semiquaver. Requiring beginners to play with an anacrusis creates additional difficulties. However, such an arrangement does not exist in the later examples of fingering for scales in three octaves. Therefore the teaching sequence in this aspect is unsuitable. After illustrating the fingering for scales over three octaves from both hands in similar motion, there follows the playing of scales in contrary motion. It is helpful to pupils that Adam provides three types of fingering for the chromatic scale. In the section on the principles of fingering in general, all the musical examples are written in separate clefs with different figurations for each hand. The figurations for the right hand contain changing fingers for repeated notes, broken chords, double notes (in thirds, fourths, sixths and octaves), various embellishments, arpeggios, block chords, finger substitution, sustaining note(s) with moving parts, and figurations that mainly employ key signatures up to four sharps and three flats. With regard to the figuration for the left hand, it mainly consists of broken chords, double notes in thirds and fifths, triads, and linear octaves, but there is no exercise on embellishments. This reflects the fact that the role of the left hand is mainly as accompanist. Besides these differences, most of the exercises for the left hand are in C major.
In the *Méthode*, after the discussion on fingering, there are 50 lessons or short pieces for pupils to practice. Amongst these pieces, 33 are Adam’s own works, and the rest are selected from recognised masters, such as Gluck, Haydn, and Mozart. These lessons are designed for pupils with small hands\(^{64}\) and the keys for the first 33 pieces are organised according to the cycle of fifths, ranging from C major up to the use of four sharps and three flats; the rest of the 27 lessons are free from such order. All these pieces are fingered, but it is unclear whether the fingerings are by the original composers or by Adam. After the 50 lessons for small hands, there are 80 excerpts from pieces by different composers, including Dussek, Cramer and Beethoven. These are more demanding for the player, requiring the performance of long trills with other parts for the same hand, figuration with wide leaps for the right hand, and passages of double notes in thirds for both hands simultaneously. The rest of the “Articles” in the *Méthode*, such as the use of the pedals, ensemble playing, and style, all have musical examples. The pedals referred to in the *Méthode* are the four old types of pedals\(^{65}\) and the markings are different to current practice.

To sum up, Adam’s *Méthode* fulfilled its pedagogical purpose during the early

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\(^{64}\) Louis Adam, *Méthode de Piano du Conservatoire*, (Genève: Minkoff Reprint, 1804), 85. The page contains: “Cinquante Lecons Progressives doigtées pour les petites Mains”.

\(^{65}\) Louis Adam, *Méthode de Piano du Conservatoire*, 216-221. The four types of pedals that Adam refers to are: (i) jeu de Luth ou jeu de Harpe; (ii) grande pédale; (iii) jeu céleste; and (iv) no exact name is recorded but it has the function to provide *piano, crescendo et diminuendo*. 
nineteenth century and provides important information for researchers in the field of piano teaching and learning from a historical perspective.66

W.S. Stevens’ *Treatise on Piano-Forte Expression* contains twelve pages on seven topics, five pages of appendix, one page of vocabulary, and eleven pages of music examples. The *Treatise* starts with an explanation on the principles of piano-forte playing, which is concerned with two sorts of touches, namely *Legato* and *Staccato*. The explanation is then followed by illustrations of the topics of “Of *Legato*”, “Of *Staccato*”, “Of Mixed Expression”, “Of *Legato* Partial”, “*Staccato* Forced”, “Of *Staccato* for Time”, and “Of *Staccato* for Expression”. There are musical examples throughout the discussion of the topics. The appendix includes sections concerning “Of Cross Hand Passages”, “Of Pressure”, “On *Tenute*”, “Of the Left Hand (including the vibration pedals)”, and “Of Taste”. Under the heading of “Vocabulary”, appear Italian musical terms and their English translations. The musical terms are divided into two categories, “Relating to Expression”, and “Relating to Time, Style, Character, &cc.” The musical examples that

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67 W.S. Stevens, *A Treatise on Piano-Forte Expression*, (London: Jones, 1811). Sandra P. Rosenblum in *Performance Practices in Classic Piano Music*, 78, 198-200, points out that Steven’s *A Treatise on Piano-Forte Expression* is a relatively unknown source. There are quite a number of quotations from it in Rosenblum’s book, including the discussions of practising with a strong finger for all *Allegro* passages and the playing of *Staccato*.
W.S. Stevens mentions in the topics and excerpts from Clementi appear in the last eleven pages. This *Treatise* does not contain a study of the rudiments or fingerings for different scales, which are common to piano pedagogical works of the third type; rather, it focuses on expression. In addition, the short excerpts are not aimed at beginners.

Francois-Joseph Fétis’ and Ignaz Moscheles’s *Méthode des Méthodes de Piano* contains two parts, with 169 and 54 pages for each part respectively. Part I starts with the rudiments spread over 6 pages, followed by an “Introduction”, 14 chapters, and some short pieces. The main focus of the 14 chapters is on fingering. The sequence for illustrating the scales starts from C major and C minor for both hands simultaneously. After that, it proceeds through the cycle of fifths. The exercises on fingering are not targeting beginners but are for advanced levels and virtuoso playing, with both hands playing scales of double notes in sixths, octaves, and chromatic double notes in thirds. There are also chords with four notes for each hand playing simultaneously in *forte*. Although the chapter on the pedals is very short and only contains illustrations, the following “Études Progressives” require the use of the sustaining pedal, and most of them have pedal markings. These études also target pupils from intermediate level to virtuoso level. As with Part II, there are 18 études composed by famous masters, such as Chopin,

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Thalberg, Liszt, Mendelssohn, Hummel, and Moscheles himself.

Hummel’s *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Pianoforte*\(^69\) was published in 1828 when the piano had already gained its secure position in musical circles and entered the consciousness of the general public. The *Instruction*, comprising three parts, is huge in comparison to other piano pedagogical works of the time. Part I has 110 pages, Part II is the largest part and contains 309 pages; there are 74 pages in Part III. The *Instruction* is structured in chapters with numbered points supported with musical examples and exercises. It is the large quantity of exercises which are ready to be practiced by pupils that reflect the most significant difference from the first type of piano pedagogical work. As discussed above, the musical examples in C.P.E. Bach’s *Essay* and Türk’s *School* are mainly used for illustration. The exercises in Hummel’s *Instruction* are fingered and most of them are written in C major in the treble clef. The fingering is based on the English system with a “+” for the thumb.

Part I of Hummel’s *Instruction* contains three sections and a supplementary chapter. Besides the illustrations on posture and rudiments, there are a large number of short exercises. The sequence revealed in the exercises shows a gradual increase of

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intervals in the figurations. For example, from page 40 to page 44, under the topic
“within the compass of a sixth”, Hummel arranges one-bar exercises for the right hand in
the following sequence: “beginning with the bottom note” (26 exercises), “beginning
with the second” (5 exercises), “beginning with the third” (28 exercises), “with the
fourth” (12 exercises), “with the fifth” (33 exercises), “with the sixth” (34 exercises), and
“in several parts” (7 exercises). A similar arrangement can be found in Hummel’s
handling of rhythm. The sequence of seven headings in Part I from page 29 to page 30 is:
“One dot after the note”, “One dot after a rest”, “Two dots after a note”, “Two dots after a
rest”, “The Tie or Bind”, “Rests over the notes, mixed with the tie or bind” etc.
Hummel’s design can be said to be logical in terms of mathematical counting, but it lacks
sufficient consideration of the musical aspects. Part 1 ends with a Supplementary
Chapter where Hummel provides “a list of selected compositions for the Piano-forte,
arranged according to the gradually increasing proficiency of the Pupil”.70 The list
contains the titles of selected pieces by various composers, ranging from the late Baroque
period of J.S. Bach and Handel to Hummel’s contemporaries, for pupils at four different
levels. The four levels are differentiated as follows: “Selection for the Beginner”; “In a
More Advanced Stage”; “Pupils shall have attained a still greater power of execution”;

70 Johann N. Hummel, A Complete Theoretical and Practical Course of Instructions on the Art of Playing
and “as a termination to the whole by practice in the strict or fugue style of composition”.

Although the list is rather brief, it provides a reference for teachers and pupils, and above all, reveals the four progressive levels in piano learning suggested by Hummel.

Part II of Hummel’s *Instruction* focuses on fingering. The ten chapters in Part II provide a comprehensive illustration of fingering practices in the first decade of the nineteenth century. In most chapters, after a short explanation, there follow a large number of short exercises for pupils to practise. Apart from the scales, most of the exercises are written in the treble clef. Fingerings for the right hand are marked above the notes and fingerings for the left hand are written beneath the notes. This way of presentation is similar to those keyboard pedagogical works of the eighteenth century where the fingering for the right hand is the main focus. Hummel maintains the same approach that he uses in Part I for the illustration of the fingering in Part II. The exercises in Part II on “Passing the Thumb Under Other Fingers, and Passing Other Fingers Over the Thumb” are based on the compass of the whole exercise grouped under ten different sub-headings starting from “Compass of a Second”, “Compass of a Third” and gradually up to “Compass of a Tenth” and “Passages of Wider Compass, and of Various Sorts”, thus linking the focus of the exercises to the compass of the passage. The crucial issue in the passing of the thumb is the distance between the original position and the destination of
the thumb. Therefore the exercises should focus on this distance as well as which 
finger(s) the thumb has to pass under. Therefore, the sub-headings of the different 
compasses of the exercises, for the 251 exercises from pages 89 to 143, do not meet their 
stated intention in an entirely satisfactory way, namely “Passing the Thumb Under Other 
Fingers, and Passing Other Fingers Over the Thumb”.

A similar approach can be found in respect to the topic “On the Omission of 
One or More fingers” on pages 153 to 186, as well as in “On the Substitution of One 
Finger for Another on the Same Note” from pages 186 to 208. The sub-headings of these 
exercises cover different compasses of the whole exercise, such as “within a second”, 
“within a third”, “within a fourth”. Thus the focus for these exercises is shifted to the 
compass of the whole passage rather than onto the practice of omitting finger(s) or 
substituting with other finger(s) in a different musical context. For the illustrations of the 
fingering for scales, Hummel does not organise the material according to the circle of 
fifths, but arranges the scales by enharmonic major and minor keys in pairs. The 
sequence of each pair follows the order of the letter names of the keyboard (i.e. from C 
major & C minor to D major & D minor, etc.). Such a sequence neglects to provide a 
gradual increase in the use of black keys to assist pupils’ learning in a well sequenced 
way.
The content of Part III is divided into two sections. The first section illustrates embellishment. All the discussion is supported by music examples and exercises that pupils can use to practise from the work. Concerning the execution of shakes, the rule that Hummel advocates is that: “in general, every shake should begin with the note itself”, \(^7\), a reflection of his awareness of the changes of performance practice in the early nineteenth century. The second section of Part III contains seven chapters on topics relating to performance. Chapter II “Some Leading Observations Respecting Beauty of Performance” is the lengthiest. Within the twenty-one pages of this chapter, there are seventeen pages where Hummel uses excerpts from his own works, including *Concerto in A minor Op. 65* and the *Adagio* from Sonata *Op. 106* to illustrate the execution of *Allegro*, *Adagio*, rallentando, accelerando poco a poco and notes that are to be emphasised. Such illustrations are helpful guidelines for teachers and pupils. Hummel reveals himself to be sympathetic to the early classical style of piano playing in the *Instructions*. This can also be identified from his attitude towards the employment of pedalling. In the chapter “On the Use of the Pedals”, Hummel points out that: “Neither Mozart, nor Clementi, required these helps [pedals] to obtain the highly deserved

reputation of the greatest, and most expressive performers of their day.”

It has also been pointed out that “Hummel’s pedagogical contribution has been minimized by writers of the late nineteenth century because it represents a conservative approach to the instrument…Hummel’s work was somewhat old-fashioned by the time it appeared in 1828.”

Although Hummel was considered to be conservative with regard to the use of pedal, he has two pages with three music examples to explain the use of the sustaining pedal and *una corda*.

In summary, concerning the third type of piano pedagogical works, three significant characteristics may be derived from the above eight works. These are: (i) works of this type usually contains illustrations, musical examples, a large number of short exercises, and excerpts of piano pieces or short pieces by well known composers or the author that the pupils can practise from the book; (ii) the work starts with discussion of basic rudiments; and (iii) the work contains illustrations on fingering. Apart from these characteristics, the words “Piano” or “Piano Forte” are used in most of the titles in this type rather than “Keyboard”, “Klavier” or “Clavier” that can be found in the titles of the first type. This implies that this third type of work is directed at the keyboard.

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instrument which was becoming popular in the early nineteenth century. Therefore, the change of title was an answer to the common practice of the time.

The structure of the works of the third type can be viewed as a combination of the first and second types. In the discussion of the above eight representative works, it may be observed that the proportion between written explanations, musical examples and short pieces varies among these works. For instance, Clementi’s *Introduction* has 63 pages, of which 43 pages are short excerpts and pieces; Hummel’s *Instruction* is in three volumes of more than 400 pages with over half of the works being short exercises, including three fugas. Pleyel’s *Klavierschule* has 59 pages and 12 of them are short pieces. In spite of the differences between these works which reflect the varying emphases of individual authors, there are two similarities that can be identified through their contents. Firstly, through their illustrations, all these authors regard basic rudiments and technical training as fundamental issues in piano playing. Secondly, the supporting exercises and short pieces consist of either idiomatic piano figurations or are authentic piano works ranging from the elementary to the intermediate level, and significantly this range is the one most commonly aimed at in piano pedagogical works. This trend can be viewed as a response, in the first half of the nineteenth century, to the rise of the large middle class for whom learning the piano had become one of the indispensable activities.
for the identity of this social class.74

4. Pedagogical works that only contain theoretical explanations

There are also piano pedagogical works that contain only explanations in a purely theoretical manner with no musical examples provided. Three works of this type from around Czerny’s time have been selected for illustration and discussion: Andreas Streicher’s *Brief Remarks on the Playing, Tuning, and Care of Fortepianos* (1801), W. Nixon’s *A Guide to Introduction on the Piano-Forte* (1834), and H.A. Wollenhaupt and Th. Hagen’s *Method for the Piano Forte and Methodical Guide for the Piano Forte Teacher* (1861).

Andreas Streicher’s *Brief Remarks on the Playing, Tuning, and Care of Fortepianos*75 has seventeen pages containing four chapters and an appendix with the titles: “On Playing the Fortepiano”, “On Tone, On Tuning the Fortepiano”, and “On

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74 W.S. Stevens, *Treatise on Piano-Forte Expression*, (London: M. Jones, 1811), Preface. Stevens pointed out that the “[piano is] an instrument now generally in use…[by] almost every female of the better orders of society”. Similar comments can be found in Leon B. Plantinga, *Schumann as Critic*, 21, where Plantinga points out that “This kind of music was intended partly for aspiring pianists, but more for the vast company of middle-class musical amateurs. Music in this style was supposed to be as brilliant as possible - but not too difficult”, and Arthur Loesser, *Men, Women and Pianos*, (New York: Dover Publication, Inc., 1954), 414. Loesser notes that “The book by Louis Pagnerre, *De la mauvaise influence du piano sur l’art musical*, (1885), had the following description: In general this is the fate of a young girl. At boarding school, at the convent, in certain courses, they learn the piano; sometimes they get to be quite good at it, and their families have made important pecuniary sacrifices to arrive at this result; the “talent” is obtained, and becomes a calculable item in the figure of the dowry…She is riveted to it until marriage.”

Caring for a Fortepiano”. The appendix is mainly concerned with the use of tools for fortepiano technicians and the tuning of the instrument. This short treatise is an “excerpt from a letter dated 29 May, 1818, written by Andreas Streicher in Vienna to Dr. Carl Bursy in Mietau”.

W. Nixon’s *A Guide to Introduction on the Piano-Forte* contains 95 pages in twenty chapters. As stated on the cover page, its targeted readers are parents and pupils. It refers to issues such as the reasons for learning the piano, the nature of music, the principles of the art, obstacles to musical improvement and the like, which are rarely found in other piano pedagogical works, but also deals with such basic topics such as position and motion, knowledge of intervals, time, fingering, and expression, which are included in most contemporary piano pedagogical works.

H.A. Wollenhaupt’s and Th. Hagen’s *Method for the Piano Forte and Methodical Guide for the Piano Forte Teacher* contains 73 pages. The structure of the *Method* can be divided into two parts. The first part mainly focuses on rudiments while the second part is organised under the heading of “Period”. The rudimentary part starts with an introduction followed by illustrations on keys and letter names, note values,

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76 *Ibid*.


fingering, and intervals. The illustration of fingering is presented by letter names and finger numbers rather than by staff notation. The second part contains lists of suggested works for study that are grouped under seven headings: (i) Commendable Pieces, Studies and first Introduction of Classical Pieces; (ii) Exercises; (iii) Studies; (iv) Cramere’s and other studies; (v) Studies by Clementi, Kalkbrenner, Herz, Ries, Moscheles, Beethoven, Schubert, Chopin, Schumann and other composers; (vi) Analysis of the Fugue, Beethoven’s sonatas; (vii) Studies by Henselt, Chopin, Thalberg, Leopold de Meyer, Schumann, Liszt, and operatic Fantasias. In addition, there are works grouped under the headings of “Orchestral Pieces” and “Chamber Music”. Among the “exercises”/“studies” in each group, a progressive sequence can be identified among the selected works, revealing the author’s rationale regarding why both “exercises”/“studies” and pieces are important in the learning of the piano.

As mentioned above, the most salient feature that distinguishes the fourth type of pedagogical works is that they only contain descriptive instructions and explanations without musical examples. Owing to this, these pedagogical works are suitable not only for readers who want to learn the piano, but also for those who are interested in knowing something about piano playing or music in general, but who do not necessarily have any practical experience in piano playing. From the point of view of structure and focus,
there are great differences among the works of this type. Anton Streicher’s *Brief Remarks on the Playing, Tuning, and Core of Fortepianos* contains comments on Fortepiano playing and tuning only; W. Nixon’s *A Guide to Introduction on the Piano-Forte* contains discussion of reasons for learning the piano and a commentary on the nature of music; H.A. Wollenhaupt and Th. Hagen’s *Method for the Piano Forte and Methodical Guide for the Piano Forte Teacher* contains a discussion of fingering and several lists of suitable works for students. Also common to this type of work is the fact that they are concise and that the titles of various pieces and composers are cited in the illustrations. Most works of this type were written in the early nineteenth century are unknown to the majority of piano teachers today.

**Conclusions about the Four Types of Piano Pedagogical Works**

The advantage of categorizing the clavier/piano pedagogical works written up to Czerny’s lifetime into four types of piano pedagogical works is twofold. On the one hand, the specific structural design of each work reflects each author’s particular rationale for piano teaching and learning, as well the target audience of the enterprise. The categorization also reveals, from the publication dates of representative works, the subtle changes in the historical development of clavier/piano pedagogical works during the late
eighteenth and the first half of the nineteenth centuries. The most famous works of the first type, i.e. theoretically based pedagogical work with illustrations supported by musical examples namely C.P.E. Bach’s *Essay* and Türk’s *School*, were published in the eighteenth century. There have been few other significant works of this first type since the publication of these two masters’ works. Such a phenomenon can be explained by the changes in the requirements for piano pedagogy in the nineteenth century. In the nineteenth century, there was a growth in the need for amateur piano pedagogical works from the large middle class, and there was also a need within the society for advanced studies that could develop virtuosity in piano playing. The second and third types of pedagogical work responded to these demands. The most representative nineteenth-century works of the second type, i.e. pedagogical works that only contain exercises/études, are Clementi’s *Gradus ad Parnassum*, Cramer’s *Etüden für Klavier*, and Chopin’s *Études*. This type of work provides a flexible way for musicians to accommodate piano playing techniques at a specific level or levels of difficulty; it also shows the most direct way for pupils to acquire the techniques of piano playing. Works of this type are still those most popular today. The third type, i.e. pedagogical works that contain illustrations supported by a large number of musical examples/exercises, appeared mainly in the first half of the nineteenth century, and include Clementi’s
Introduction to the Art of Playing on the Pianoforte, Hummel’s A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Pianoforte, and Czerny’s Op. 500 The Complete Theoretical and Practical Piano Forte School. During the early nineteenth century when the mechanism of the piano developed rapidly, works containing illustrations supported by a large number of exercises for pupils to practise directly from the book provided an effective method to meet the demands of the time. However, there have rarely been large scale works of the third type since the publications of Hummel’s Instruction and Czerny’s School. Such a situation can be explained by the fact that since all the fundamental content in piano playing can be found in these two huge works, there is no need to produce similar works.

The structures and foci among the works in each of the above three types are rather consistent. However, the fourth type, i.e. pedagogical works that only contain theoretical illustrations, allows plenty of room for discussion of new topics related to piano playing. This type of work appeared at the time when piano playing had become more generally popular in society. These works reveal great differences both in their structures and foci from works in the other three categories. Clearly though, the works in all are responses to different needs in the teaching and learning of piano playing.

By relating these works to the structures and foci of Czerny’s own pedagogical
works, it will be demonstrated that he is a rare figure who produced three of the above four types. Among Czerny’s works, his *Ten Letters addressed to a young Lady on the Art of Playing on the Pianoforte* belong to the first type; the numerous works with the titles of “exercises”, “school”, and “the art of” belong to the second type; and *Op. 500, Complete Theoretical and Practical Piano Forte School* belongs to the third type.

**Scope of this Study**

This study aims to find the principles that underlie Czerny’s design in his piano pedagogical works. To carry this out, the study will start with the clarification of terminology that is used in the titles of Czerny’s piano pedagogical works. After that, there will be discussion of specific areas associated with the notion of posture in piano playing as recommended by Czerny, such as the fingering system, the use of pedalling, the left hand techniques, and musical styles. The discussion will make appropriate reference to the representative keyboard pedagogical works before Czerny’s time discussed above, including C.P.E. Bach’s *Essay on the True Art of Playing Keyboard Instruments*, Türk’s *School of Clavier Playing*, Clementi’s *Introduction to the Art of Playing on the Piano Forte*, Cramer’s *50 Selected Piano-Studies*, and Hummel’s *Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*. 
As each of these works reflects the emphases in keyboard playing of their time, they will be used only for the purpose of explaining and clarifying the contribution of Czerny’s pedagogical works, without any intention of ranking their effectiveness. This discussion will be supported by selected musical examples from Czerny’s most well-known pedagogical works, including four representative opuses: *Op. 130 100 Progressive Studies Without Octaves*, *Op. 365 School of the Virtuoso*, *Op. 755 Finishing Studies*, and *Op. 821 160 – Eight-bar Exercises*. These four opuses encompass the full spectrum, from beginner to virtuoso players. Through the above process, it is hoped to demonstrate the significance of Czerny’s piano pedagogical works and their long-standing position in the history of piano pedagogy. The analyses of the four opuses will be summarized and discussed in the main text of this study, while the full chart of the analyses will be found in the appendix.
TERMINOLOGIES AND TITLES
IN CZERNY’S PIANO PEDAGOGICAL WORKS

Amongst the numerous piano works by Czerny, there are opuses which are
definitely written with pedagogical aims, as their titles indicate. However, the terms
that are used across the exercises and opuses are fairly diverse. Clarification of
terminology is needed before any analysis can take place. This chapter will start
with the implications of the titles and the terms for keyboard pedagogical works that
were used during Czerny’s time. The translation of titles by various publishers is
another issue requiring clarification. In the following discussion, five different types
of titles are identified and explained in detail.

Historically, keyboard pedagogical works or instruction books concur that
the teacher “need(s) to provide his students with materials suitable for developing
their technical abilities and their powers of interpretation.”1 Besides the fact that
pupils of the pre-eighteenth century learned to play an instrument mainly through
pieces of music written by their own teachers, Raymond Haggh, the translator of
Türk’s School of Clavier Playing, has pointed out that “although pre-eighteenth
century instructional works for the keyboard are few in quantity, in all likelihood,
players of that time learned much about music through the instruction books in

singing (actually primers of music theory) that were so plentiful.”² Such information reveals that the teaching of keyboard playing did not receive much attention.

Raymond Haggh continues by noting that “by the eighteenth-century, the need to provide an accessible and secure pedagogy for keyboard playing encouraged prominent composer-performers and pedagogues to formulate the fundamentals they regarded as necessary to develop skills in a systematic way.”³ In the eighteenth century, there are works with titles that may indicate a didactic purpose while some do not necessarily have such an implication. The most representative works of the eighteenth century for the first type are J.S. Bach’s *Clavier Übung* and *Clavier-Büchlein vor Wilhelm Friedemann*. The collections of short pieces, including both simple works as well as masterpieces that J.S. Bach wrote for his wife Anna Magdalena and his son W.F. Bach, together with the *Italian Concerto* and *Goldberg Variations* were grouped in the “Übung”. Domenico Scarlatti’s Sonatas, some of which were composed for the Queen Maria Barbara of Spain⁴ belong to the

³ Ibid, xii.

⁴ Robert Pagano, “Domenico Scarlatti” in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, (London: Macmillan, 2001), Vol. 22, 402-3. Pagano points out that the reference to Maria Barbara and Ferdinando suggests that the sonatas in the first two volumes were written for teaching purposes at the highest level, while the preface to the third and fourth volumes of his Essercizi refers to a game in which the inspired composer and his excellent pupil are equal partners. The following three volumes show a return to more elementary dimensions and educational concerns, hinting at the arrival
second type and were intended for teaching purposes. Besides writing pieces for teaching their own students, some authors recommend pieces by other composers for didactic purposes in their treatises or method books. Türk, for example, lists works by other composers for students of different levels to practise. As noted in the previous chapter, by the early nineteenth century pedagogical works for the piano usually had titles such as “exercises”, “etudes”, “the art of”, “book”, and “school”, and their appearance in large numbers is primarily the result of the rapid advancement of piano techniques on the one hand, and the growing popularity of the piano on the other. Both concert performers, including virtuosi, and amateurs had thus created a vast market for piano pedagogical works.

**Scope of this Chapter**

Czerny’s huge quantity of piano works can be said to cover nearly all the genres of his time such as rondo, sonata, caprice, concerto, divertimento, prelude, variation, fantaisie, toccata, impromptu, march, valse, air, nocturne, Polonaise, quadrille, and works entitled arrangements, thorough bass, exercises, études, instructions, the art of…perfection of…letters, practical methods, and school. While all the above-mentioned works can be used for teaching purposes, those with the

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strongest pedagogical emphasis are the last eight genres, namely the exercises, études, instructions, the art of...perfection of...letters, practical methods, and school.

Therefore, the works that belong to these genres are the focus of this study and are rightly referred to as Czerny’s piano pedagogical works. The following discussion will consider two issues: (1) whether or not Czerny’s piano pedagogical works follow the approaches of his ancestors, e.g. J.S. Bach, C.P.E. Bach, or Türk; and (2) whether there is a coherent relationship between the title and content of each of the genres.

**Differences in the Translated Titles of Czerny’s Pedagogical Works**

During Czerny’s lifetime, his works attracted publishers in several countries and his name was known abroad, especially in Germany, England and France. Due to the translation from German to English or German to French, some of the words used in the titles seem to have been interchangeable. With regard to the use of terms, there are two phenomena to note in the titles of Czerny’s work. The first is that several languages are often used on the cover page of an opus. An examples of this can be found in the Edition Peters of *Op. 337*, where “40 tägliche Übungen” and

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6 Carl Czerny, “Recollections from my life”, *The Musical Quarterly*, XLI, No.3 July 1956, 314, where the composer states: “The publishers had such confidence in me that they accepted all manuscripts without hearing them and paid for them generously...and soon my name began to become known abroad as well...and many a work by me had the good fortune to become the public’s and hence the publishers’ favorite.”


Exercises journaliers – Daily Studies” are on the cover page; and “25 Übungen für kleine Hände and 25 Exercises for small hands – 25 Etudes pour les petites mains” are on the cover page of Op. 748. This phenomenon indicates that the words “Exercises”, “Etudes”, and “Studies” are used to translate the German “Übungen”.

According to The New Grove Dictionary of Music and Musicians, the meanings of “Übungen” and “Exercises”, “Etudes”, and “Studies” are not quite the same.

Study (Fr. Etude; Ger. Etüde, Studie; It. Studio). An instrumental piece, usually of some difficulty and most often for a stringed keyboard instrument, designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest. Although a study was at one time the same as exercise (Fr. Exercice; Ger. Übung; It. Esercizio), the latter term now usually implies a short figure or passage to be repeated ad lib, whether unaltered, on different degrees of the scale, or in various keys.9

In Czerny’s works, though, the title “Übungen” has the characteristics of “Exercises” in the above description. Therefore, employing the terms “Etudes”, and “Studies” for the translation of the German “Übungen” is somewhat confusing.

The second phenomenon is that in five significant sources, there are different titles for the same Czerny works, which is also the result of translation between languages. These five sources are: (i) the New Grove Dictionary of Music and Musicians;10 (ii) the Universal-Handbuch der Musikliteratur;11 (iii) Handbuch 1991), 546. The word Übung (or Übungen, in plural) means “exercise and study” in English.


der Klavier-litteratur;¹² (iv) the Catalogue of the Library of Congress;¹³ and (v) the Catalogue of printed Music in the British Library.¹⁴

All the pedagogical works of Czerny have individual titles and most of the titles can be divided into two parts. The first part is usually made up by such terms as Übungsstücke, Übungsst, Gr. Übung, Gr. Etude, Studien, Die Kunst, that can be found in more than one opus while the second half of the titles is usually unique.

The second part of the title tends to provide information on the specific content of each opus, such as Op. 150 which reads “on the Shake”; Op. 299 which reads “Velocity”; Op. 335 which reads “Legato and Staccato”; Op. 365 which reads “Virtuosi”; Op. 553 which reads “Octaves”, Op. 718 which reads “for the Left Hand”, and Op. 755 which reads “Perfection in Style”. Besides this, there are a small number of opuses where the titles have only the first part, such as Op. 364 with “Grand Exercise”, Op. 632 titled “Etudes”, and Op. 821 titled “Exercises”.

The Five Types of Pedagogical Works

This discussion will focus firstly on the first half of the titles. The following chart is used to illustrate the first half of the different titles of opuses that


are found in the five above-mentioned sources. At the same time, Czerny’s pedagogical works are categorised according to the content and use of terms in the titles:

**The First Type**

The first type shares the terms Übungsstücke, Exercises, Studies, Études, Übungsst, Lessons, Studien, and Studies among the different editions.

<table>
<thead>
<tr>
<th>Item</th>
<th>Nomenclature</th>
<th>Opus No.</th>
<th>Title(^{15})</th>
</tr>
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| 1a.  | Übungsstücke/Exercises/Studies/Études | Op. 139 | • One Hundred Exercises/Studies in progressive order (L.C.)  
• 100 Exercises in Progressive Order (N.G.)  
• *100 leichte Übungsstücke (Pro. A2)  
• 100 Petites Études pour piano [BL]  
• 100 Übungsstücke [BL] |
|      |              | Op. 777 | • Vingt-quatre Morceaux pour les Elèves sur cinq notes (twenty-four Five-finger Exercises)  
• 24 Five-finger Exercises (N.G.)  
• 24 Übungsstücke bei stillstehender rechten Hand (Pro. A1)  
• 24 five-finger Melodies [BL]  
• 24 Übungsstücke [BL]  
• Studies [BL] |

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Examples of this type may be found in Opuses 139, 777 and 481. Opuses that belong to this type usually consist of short pieces with Numbers.\footnote{Czerny uses numerals to indicate his works. The words “No.” and/or “Nos.” are used for those piece(s) in the opuses that have more than one work.} The Numbers in an opus that belongs to this type range from twenty to one hundred and the order is arranged in a progressive manner (cf. Chapter 10), while the content encompasses an all-rounded training with reference to the target learners of each opus. The common features of the Numbers in the opuses of this type can be identified through the melody and texture, the key and tonality, the tempo and structure among the works. The single note melodic lines lie in the right hand with a simple accompaniment played by the left hand, and the compass ranges mainly from the lowest note of the bass clef to two leger-lines above the treble clef. The key signatures are mainly within three sharps and three flats while the tonality is diatonic with modulations to closely related keys. The tempi range from Andantino to Allegro, and rarely is there a Presto. The structures of the Numbers are mainly binary with an occasional ternary design. The length of the Numbers in these opuses

\begin{tabular}{|c|c|c|l|}
\hline
Item & Nomenclature & Opus No. & Title \\
\hline
1b. & Übungsst./Lessons & Op. 481 & \begin{itemize}
  \item Fifty Lessons for Beginners (L.C.)
  \item 50 Lessons for Beginners (N.G.)
  \item 50 Übungsst. f. Anfänger (Pro. A2)
\end{itemize} \\
\hline
1c & Technical Finger Exercises & Op. 802 & Praktische Fingerübungen (Pro. A1) \\
\hline
\end{tabular}
is usually from sixteen to thirty bars. Though each Number usually concentrates on
one major figuration, there is also melodic interest in each one. The opuses of this
type are works that are suitable for beginners, as indicated in the subtitles ‘leichte’, ‘\textit{f. Anfänger}’, ‘stillstehender rechten Hand’.

The Second Type

The second type has the word “Grand” in the title. Usually there is a
specific technical demand in each opus.

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<th>Item</th>
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• \textit{Gr. Trillerübung in Form eines Rondo} (Pro. A1)  
• \textit{Grands exercises de toutes les manières tremblements} (Trillerübung) [Paz]  
• \textit{Grand Exercise for the Practice of the Shake, composed & fingered for the Piano Forte} [BL] |
| 2b.  | \textit{Gr. Etude}/Grande étude | \textit{Op. 779} | • \textit{L’infatigable, Grande étude de vélocité}  
• \textit{L’Infatigable, Gr. Etude de Velocité} (Pro. A1) |
24 \textit{gr. Études de Salon} (Pro. A2) |

Examples of this type may be found in \textit{Op. 151}, \textit{Op. 692} and \textit{Op. 779}. In
most of the opuses that belong to this type, there may be only one or two Numbers in
an opus, though there are other opuses that consist of twenty-four and twenty-five
Numbers, as in \textit{Op. 692} and \textit{Op. 756} respectively. Concerning the design, there are
two different approaches in the “Grand” opuses: (i) a single technical aspect is
assigned to each opus or each Number of an opus, such as focusing on trills (\textit{Op. 151})
and focusing on thirds (Op. 245), an approach which was also favoured by Chopin;\textsuperscript{17}

(ii) a programmatic title is given to each number of the opus, such as “Die Meereswellen”, and “Frobes Wiederschen” in Op. 692. Each piece in these works requires the advanced technique necessary for virtuoso playing. As a result, the Numbers are not necessarily in a progressive sequence, and are usually much lengthier than pieces belonging to the first type. They range from around thirty bars (as in No. 6 of Op. 756) to more than three hundred (there are 313 bars in Op. 151).

Hence their length and technical demands justify the title “Grand”.

The Third Type

The works in the third type have a specific target as shown in their titles, and each opus is well-equipped for the development of this target.

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<th>Item</th>
<th>Nomenclature</th>
<th>Opus No.</th>
<th>Title</th>
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</table>
| 3a.  | Die Schule / Étude | Op. 299 (Bk. I-IV) | • Étude de la Vélocité, 40 Exercises (L.C.)  
• School of Velocity (N.G.)  
• *Die Schule der Geländigkeit 40 Übungsst (Pro. A1) |
|      |              | Op. 399 | • Ten Grand Studies for the Improvement of the Left Hand  
• *Die Schule der linken Hand. 10 Übungsst (Pro. A1) |
| 3b.  | Die Schule/Exercises/School | Op. 335 | • Legato and Staccato Exercises (L.C.)  
• School of Legato and Staccato (N.G.)  
• *Die Schule des Legato und Staccato (Pro. A1) |

This third type is distinguished from the other types mainly by the title and content, with the specific target (e.g.: der Geläufigkeit, des Legato und Staccato, der Fingerfertigkeit) listed as one part of the title, while the other part consists of the words Die Schule, Das moderne, or Die Kunst, which reflects the fact that each opus forms a complete unit on its own. Judging from the meaning of the words “Schule”, and “L’Art” as used by Czerny here, these two words differ from the usage found in the works by Couperin, and Türk. For Czerny’s works titled “Schule”, and “L’Art” present written out music for students to practice, while the works of those former masters are treatises illustrating their views on playing the various keyboard
instruments. With regard to the design of these works by Czerny, there are many Numbers in each opus that cover the content of the specific target. In some of them, the Numbers are grouped under “Book” in each opus, and the books are arranged in a progressive sequence from first to last, as in Opuses 299, 365 and 740. Secondly, all the opuses start with Numbers in fast tempi, with treble clef and bass clef for the two hands, and require the technique of passing the thumb under the hand and fingers crossing over the thumb. Clearly, these opuses are not for beginners. Thirdly, the content is above all designed for developing the specific target stated in the title of each opus. For example, Op. 335 Die Schule des Legato und Staccato contains staccato, legato, as well as combined staccato and legato for the right hand, left hand, for both hands, as well as intertwining hands with different touches. The touches, include legato, legatissimo, non-legato, slur, staccato, light staccato, half staccato, detached notes, accented staccato, marcato, cantabile, and dolce, for single notes, arpeggios, repeated notes, double notes, chords, octaves, part playing, skips, changing fingers for one note, and there is also one piece which employs the sustaining pedal and una corda, in various dynamic levels ranging from PPP to ff and with fP sf, fz.

In addition, the tempi for the Numbers range from Adagio, Andante, Andantino, Moderato, Allegro, and Allegro vivo e scherzando. These pieces offer a comprehensive summary of the figurations used in legato and staccato playing in the
early nineteenth-century. Fourthly, the length of the Numbers in these opuses is significant. For in most of the Numbers in the opuses that belong to the third type, there are more bars than in the first type, but less than in the second type. This third type ranges approximately from twenty to forty bars. Op. 337 is exceptional, for there are Numbers that have only ten bars, but these are to be repeated ten or twenty times (“Jede Repetition 10 mal” or “Jede Repetition 20 mal”), therefore these Numbers are in fact much longer than their actual printed length suggests.

The words used in the second part of the titles are unique among Czerny’s pedagogical works and they specify the focus of each one. For example Op. 151 Gr. Trilllerübung in Form eines Rondo focuses on trills; Op. 299 Die Schule der Geläufigkeit is for developing velocity; Op. 335 Die Schule des Legato und Staccato prepares for legato and staccato touches; Op. 365 Die Schule des Virtuosen aims at virtuoso playing; Op. 481 59 Übungen f. Anfänger is designed for beginners; and Op 837 Das moderne Klavierspiel equips the student for the techniques of Czernys’ time.

Though Czerny may not have been the first pedagogue to provide specific objectives for pedagogical works, all the important aspects of developing piano playing from beginner to virtuoso level are very clearly classified in his works.

The Fourth Type

The fourth type is a treatise. Below can be found the title in the various editions.
As a pedagogical methodology, *Op. 500* provides explanations of the teaching and learning of piano playing in a progressive manner from beginner to *virtuoso* levels. As mentioned in the previous chapter, in the first decade of the nineteenth-century, there was a flood of printed teaching material; amongst the works to appear was Hummel’s *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte* which shares some features in common with Czerny’s *Op. 500*. However, Czerny’s work provides a more in-depth discussion, a more practical approach to the design of the music examples, and greater comprehensive content. In the three volumes and the *Supplement* of Czerny’s huge work, all the discussions are supported with written-out musical examples. The first volume provides the elementary principles of piano playing, the second volume contains the current doctrine on fingering, the third volume focuses on playing with expression, and the *Supplement* presents the ways of playing works of the modern school in Czerny’s time. In response to the rapid development of the piano, the increased range of expression and technique, the development of virtuosity, the
popularity of the piano in public as well as in domestic situations in the first half of
the nineteenth-century, Czerny summed up his thirty years of teaching experiences in
this work. He presents his points with appropriate musical examples, arranged in a
progressive order suitable for both teachers and learners keen to acquire piano-
playing skills. This work is easily distinguished from similar treatises by its
comprehensive title, as well as by its nature, content and format, and thus forms a
unique work among Czerny’s piano pedagogical works.

The Fifth Type

The fifth type is in the form of a letter.

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<th>Title</th>
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| 5.   | Letter       | Nil      | • *Letter to a Young Lady, on the Art of Playing the Pianoforte*
|      |              |          | • *Letters on Thorough-bass, with an appendix on the higher branches of Musical Execution and Expression*

This fifth type presupposes a target reader, and the presentation is very close
to verbal instruction. Czerny also points out that because of its nature as a series of
*Letters*, it is qualitatively different from the other works in the Pianoforte school.

There are two works that belong to this type, namely *Letters to a Young Lady, on the
Art of Playing the Pianoforte*, and *Letters on Thorough-bass*. Both of these series of

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18 Carl Czerny, *Letters to a Young Lady, on the Art of Playing the Pianoforte*, J. A. Hamilton, trans., (New York: Da Capo Press, 1982), Preface, iii-v. As noted in the previous chapter, Czerny was requested by the publishers of *Op. 500* to write them.
Letters share the same format of presentation.

There are ten Letters to a Young Lady, on the Art of Playing the Pianoforte\textsuperscript{19} and each of them has a specific focus as indicated in the title. The letters are organised according to a progressive learning sequence, from letter one on the “First Rudiments of the Piano” to the tenth letter entitled “On Extemporaneous Performance”. Judging from the overall content of the letters, they are aimed at beginners. Since these Letters are, in the words of the composer, “a kind of Appendix to my own Pianoforte School”, Czerny, as mentioned in the previous chapter, gives written instructions to the student rather than musical examples, so as not to duplicate the content of his Op. 500. However, musical examples are provided for the three letters on Thorough-Bass in this collection, a topic which is not covered in Op. 500. There are six letters in Czerny’s other work in this category: the Letters on Thorough-bass, with an appendix on the Higher Branches of Musical Execution and Expression.\textsuperscript{20} These are addressed to “Madame” instead of “Miss”,

\begin{footnotesize}
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\end{footnotesize}
implying that they are not targeted at a beginner but at a more mature player. The topics of the letters confirm this impression, as there is no discussion of the rudiments of music. The approach that Czerny employs is similar to taken in the seventh of the Letters to a Young Lady, on the Art of Playing the Pianoforte, with the points illustrated by way of musical examples. Czerny commented in this particular letter that thorough-bass was “harmony… [that] a composer must have studied…and for a player and practical musician, this science… [helps them to understand] each composition’s intrinsic merits, and [provides] assistance in extemporising, playing at sight, and accompanying.”

Czerny’s awareness of changes in style and expression was well reflected in his pedagogical works. In the latter opuses, the word “new” appears in the titles of several of them such as: 90 Neue tägl. Übungen Op. 820, Neue Folge der Schule der Geläuf Op. 834, Das moderne Klavierspiel Op. 837, 32 neue tägliche Übungen Op. 848, and the Supplement to Op. 500. Also, Czerny pointed out in chapter one of his Supplement to Op. 500, “Since the publication of this School, Piano-forte playing has experienced many changes and acquired many new effects.”

Derivation of Chords”, and “On Expression and refined Execution”.


the *Supplement to Op. 500* provides mainly discussions and explanations of the interpretation of the modern school of Czerny’s time, with music examples quoted from various composers, Czerny, as a pedagogue was obviously concerned to write didactic works that prepared students for the new style. The opuses that contain the above-mentioned word “new” in their titles usually require the use of the pedal(s) and figurations that can be found in the works of the early Romantic period (cf. Chapter 9). Thus, all these works were helpful in cultivating pupils’ awareness of the Romantic style.

From the above discussion it can be seen that the usage of English or French in the titles of Czerny’s piano pedagogical works is not consistent. The German terms though not entirely identical, however are similar. As pointed out by Ferguson & Hamilton, the terms: study, exercise and *Übung* were used more loosely before the nineteenth-century. They also imply that such a phenomenon had changed in the nineteenth century. Czerny used German in his writings; therefore, using the German titles to analyse the terms in Czerny’s works would perhaps be more appropriate and would reduce the ambiguity caused by different publishers’ translations.

The terminologies in the titles have main three main implications. First, as

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their titles indicate, each of the pedagogical works has a specific focus and a clear objective for teachers and students to follow. Secondly, Czerny’s terminology represents a systematic classification of the skills required in piano playing. Finally, the five types of works by Czerny as categorized in this chapter widened the scope of literature on piano pedagogy in the early nineteenth century in terms of both depth and breadth.
Posture and touch are generally recognized as fundamental aspects of learning to play the piano. Study of Czerny’s explanation concerning the teaching of posture and touch and the related physical movements in piano playing provided in his Op. 500, demonstrate that the criticism of his pedagogical works as finger gymnastics is unjust. This chapter explores Czerny’s main concerns about posture and touch in relation to the musical effects required in pieces for the piano. Starting with finger movements alone, Czerny extends his attention to the level of the elbow above the keyboard and to the requirements and effect of arm movements in piano playing. The discussion thus aims to show that Czerny actually provides a full range of pedagogic training for competent piano playing with regard to posture and touch.

It well known that correct posture and touch are crucial factors in good piano playing, and it is important for teachers to help their pupils to acquire the correct posture and touch right at their beginning of their study. However, the significance of posture and touch did not receive much attention during the eighteenth century, though C.P.E. Bach points out in his Essay that besides the three essential factors in the true art of playing keyboard instruments (correct fingering, good posture, and touch), the pedagogical training provided by Czerny in his Op. 500 is comprehensive and beneficial for pianists.

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embellishments, and good performance), the position of the hand is also very important. Throughout his Essay the emphasis is on fingering, and there is no mention of either the posture of the body or the position of the hand. This can be explained by the audience the author is addressing in his work, for in the ‘Forward to Part One’ C.P.E. Bach states:

> It is my aim to show the performer how he may play solos correctly and thereby gain the approbation of connoisseurs.\(^2\)

Clearly the performers that Bach had in mind were already experienced. The first topic in the Essay is on fingering, so not intended for beginners, and it would be inappropriate for Bach’s readers for him to explain “the first lesson topics”, such as where to sit, how to hold the hands, the rudiments etc. in such a work. Türk’s target users, though, are quite different to those of C.P.E. Bach, and in the “Introduction” to his School, following the discussion of the history of Klavier, the qualities of a good keyboard teacher and the choice of repertoire for beginners, he provides in paragraphs 41, 42, and 43, general rules of posture. These rules include where to sit, the level of the elbows, and the shape of the fingers.\(^3\) All these rules are essentials for beginners and helpful for teachers.

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\(^3\) Daniel Gottlob Türk, *School of Clavier Playing*, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982), Preface, 6. Türk words are: “one should sit in front of one-line C with the body being approximately ten to fourteen inches away from the keyboard; the elbow is noticeably higher than the hand; the three long middle fingers must always be curved a little but the thumb and the little finger must be held out straight; the fingers should be held a little apart from each other, so that any stretches can be executed without motion from the hands.”
Similarly, Czerny in his *Op. 500* provides helpful advice to teachers of beginners of every age, and starts with the rudiments of keyboard playing, an approach no doubt shaped by his experience as a successful teacher for over 30 years.⁴ Czerny states the rules on correct posture right at the beginning of the first lesson under the heading “Position of the Body, and of the Hand”, divided into the following subsections: (i) where to sit; (ii) the height of the stool; (iii) the position of the head; (iv) the position of the feet; (iv) the forearm; (v) the fingers; (vi) an oblique position of the hands and fingers; (vii) where to strike on the keys; and (viii) the nails. The rules suggested by Czerny not only reflect the playing style of his time but are still the basis of correct piano posture today, and both the rules and their order can be found in many present-day piano pedagogical works, such as Kendall Taylor’s *Principles of Piano Technique and Interpretation⁵* and Joan Last’s *The Young Pianist⁶*.

Czerny shows his concern for providing sufficient space for the hands to

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work across the keyboard by placing it as the first rule:

The seat of the player must be placed...at such a distance from the [keyboard], that the elbows, when hanging down freely, shall be about four inches nearer the keys than the shoulders; so that the movement of the arms and hands over the whole length of the key-board may not be impeded in any way by the chest.\(^7\)

Significantly, the placing of the elbows before the shoulders had not been mentioned in C.P.E. Bach’s *Essay*, D.G. Türk’s *School*, or J.N. Hummel’s *School*. This posture enables the playing of piano works which involve wide lateral movements such as long passages ranging from the low to high registers or vice versa; wide leaps between the two hands, playing in extreme registers, the crossing of hands, as well as vertical movements for thick block chords in “ff”. Czerny comments on the importance of this position:

A more than usual elevation of the hand and even of the arm...is generally employed only in Octaves, Chords, and passages in which the notes do not follow one another very quickly; and the Player, to enhance the effect, is often obliged to exert a good deal of force...As in the pointed manner of detaching the notes, employed in the *Molto Staccato*, the entire hand and even the forearm must be lifted up...with the necessary movements of the arm.\(^8\)

Another significant principle regarding posture which differentiates Czerny from his predecessors can be seen in the following quotation:

The surface of the forearm, from the elbow to the knuckles of the bended fingers, must form an absolutely straight and horizontal line; and the wrists must neither be bent downwards, nor upwards, so as to resemble a ball. The preserving an exactly straight line with the knuckles and the upper surface of the hands is one of the principle requisites towards acquiring a fine style of playing.\(^9\)

This posture was unknown in the eighteenth century. For example C.P.E. Bach


comments on posture:

When the performer is in the correct position with respect to height his forearms are suspended slightly above the fingerboard.\(^{10}\)

While Türk notes:

One must sit neither too high nor too low, but in such a way that the elbow is noticeably higher – that is, by several inches – than the hand. . . For if the hands are held as high or higher than the elbow while playing, it is very tiring, and inhibits the use of necessary strength.\(^{11}\)

Czerny’s ideal posture is obviously one appropriate to modern piano playing while that of C.P.E. Bach and Türk suits the style of fortepiano and harpsichord playing of the eighteenth century. Czerny’s ideas on the posture of the hands and elbows are shared by Chopin, but not by his pupil Leschetizky. In Chopin’s “Sketch for a Method”, he recommends an “elbow level with the white keys”,\(^{12}\) while Leschetizky states that “The wrist must be held somewhat lower than the knuckles”.\(^{13}\) In general, the lowered wrist results in a softer dynamic range, since the weight of the forearm and arm cannot be carried through the wrist to the fingers, and thus it restricts the


\(^{13}\) Malwine Brée, *Leschetizky Method*, T.H. Baker, trans., (New York: Haskell House Publisher Ltd., 1902), 3. This book was issued with Leschetizky’s approval by his assistant Malwine Brée. In the discussion of “The Hand and Its Posture”, Leschetizky writes that “the wrist must be held somewhat lower than the knuckles”, but he does not comment on how low the wrist should be. He also uses two figures for illustrating the positions for the right hand and left hand. The figure for the right hand, shows that the wrist is lower than the knuckle; but the figure for the left hand shows the wrist is more or less level with the white keys.
player from producing a *forte* dynamic level with ease, as well as restricting the dexterity of the fingers. A further disadvantage of the lowered wrist position is that it causes difficulties in crossing finger(s) over the thumb, or turning the thumb under the fingers, because the space between the fingers and the keyboard is reduced. Therefore, it is undesirable to teach players, especially beginners, to form the habit of a lowered wrist. It may, though, suit some people, especially those who are already competent in their playing. On the other hand, with the elbows level with the keyboard, which is the most common playing position, players are able to achieve flexibility in hand and arm movements as well as a wide range of dynamic levels. Czerny’s explanations of such a position, quoted above, give a clear and precise guideline which has become an accepted norm in piano playing.

Similarly, the movements of the arm were rarely discussed in keyboard pedagogical works before the nineteenth century as the focus of those works was mainly on the fingers. For instance, there is no discussion on the arms in C.P.E. Bach’s *Essay*, D.G. Türk’s *School*, or even J.N. Hummel’s *Instructions* which was published only ten years before Czerny’s *Op. 500*. This reflects the fact that “teachers before the nineteenth century generally agreed that the action of the fingers should be entirely independent of the hands and arms”.14 Czerny’s provision of

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explanations on the movements of the arm again clearly separates him from his predecessors. He does not devote a chapter in *Op. 500* to the movement of the arm, but instead scatters points about arm movements throughout the work. From his explanations, it is clear that Czerny was attempting to distinguish the use of varied movements according to the context, such as the dynamics of a passage. In the chapter on “Changing the fingering on the same key when re-struck”, he points out:

> Changing the fingers on the same key when re-struck in a quick movement…the arm and the hand must be kept strictly at rest, and particularly (the) thumb; neither the arm (nor) the elbow must be allowed to make the least movement.\(^\text{15}\)

The movement involved in playing repeated notes in fast *tempi* should come from the fingers because any other movements from the hands or arm would only reduce the fluency of such playing.

Arm movement is also a major focus of the chapter entitled the “Fingering of wide skips” in Volume II. Passages that contain wide skips must involve the lateral movement from the arms. Frequent lateral movement across the keyboard for wide skips became one of the characteristics of piano repertoire from Beethoven onwards; thus players since that time have needed to acquire the appropriate skills.

To prepare pupils for these wide skips, Czerny points out that “to hit wide skips with equal certainty, mere dexterity of fingers is not alone sufficient, for this is rather the
generally agreed that the arms should merely serve to convey the fingers laterally from one part of the keyboard to another.”

business of the arm” and he also stresses that “the arm must meanwhile be held so lightly”. Czerny recommends this light arm especially for the passages with wide skips in fast *tempi*. If arm weight were involved, the muscles of the arm would be stiff and tense, and thus the lateral movement would become clumsy rather than flexible. As with the elevation movement of the arms, Czerny supports his comment with four musical examples, of which the first is shown below:

A more than usual elevation of the hand and even of the arm, particularly in skips, is allowed here, as the *Marcato* is generally employed only in octaves, chords… and as the player (has) to enhance the effect, (he) is often obliged to exert a good deal of force… (and) be most particularly careful to preserve a fine tone, even in the greatest ff, so that the *Martellato* may not degenerate into a mere thump or crash.  


The example illustrates Czerny’s keen awareness of the contemporary piano repertoire as well as the varied possibilities of sound quality produced by the employment of different physical movements. Moreover, in response to the growing popularity of public performances in big halls from the early nineteenth century onwards, and the need for greater volume and a more brilliant style of playing,

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pianists had to acquire the character of *bravura* playing which must involve that weight and elevation of the arm referred to by Czerny. As mentioned above, Czerny aimed to develop virtuoso players, and these four examples, which consist of *Marcato* octaves, chords jumping across different registers of the piano, dramatic changes of dynamic from “*pp*” to “*ff*”, all require elevation movements of the arms to bring out the weight of the chords and the spirit of the music.

In addition to vertical arm movement, Czerny also discusses “tranquil” arm movement. In the “Second Lesson” of Volume I, on playing repeated notes in 5-finger exercises, Czerny points out that “the hand must here be as tranquilly as possible over the 5 keys, so that the re-iterated percussion may be produced by the quiet movement of the single finger.”\(^{18}\) With regard to the movement of passing the thumb under the fingers, Czerny stresses “it is the first duty of the player to keep the hands tranquil.”\(^{19}\) In addition, Czerny reminds the reader that “all three-part chords…which are to be played *legato*, must always be executed with changes of fingers and a tranquil position of the hand”,\(^{20}\) and emphasizes the importance of keeping the hand perfectly tranquil in playing a Fugue.\(^{21}\) All these instructions

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signify Czerny’s emphasis on *Legato* playing which gradually became the norm of piano playing in the early nineteenth century. To keep the hands tranquil not only helps to maintain the easy control of tone colour but also reduces unnecessary movements and conserves energy. Significantly, this tranquil position of the hands was also supported and taught by Chopin.²²

The position of the fingers is an issue that has been discussed by all great masters in their writings on keyboard playing. Ever since the frequent employment of the thumb became the norm in keyboard playing, as opposed to “the early fingerings [that] oblige the player to orientate the right hand with some finger other than the thumb”,²³ the natural curved position of the fingers has become a common practice. This position had also been recommended by C.P.E. Bach,²⁴ D.G. Türk,²⁵ and J.N. Hummel.²⁶

What Czerny added to the existing guidelines was a refinement. In

²² Jean-Jacques Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, 1970, Naomi Shohet, Krysia Osostowicz and Roy Howat, trans., Roy Howat, eds., (Cambridge: Cambridge University Press, 1986), 37-8. In the chapter on “Basic Technique” Kleczyński points out that the fingering that Chopin recommends is for the purpose of preserving the even and tranquil position of the hand during the passage of the thumb in scales and arpeggios.


applying his instructions, beginners are encouraged to maintain the same part of the fingertips when playing in different keys, so as to secure the production of tone colours and dynamics in an easily controlled way. In addition, to maintain the position of the fingers that forms a line with the keys while playing across different registers of the piano, lateral movement of the arms must be employed. This enables the hands to play freely across the keyboard and reduces the chance of stiffness in the hand and forearm.

Furthermore, the player has to transfer the required weight from the appropriate parts of the body to vary the touches on the keys so as to produce the required sounds. Thus it is important to develop players’ abilities to produce different effects and dynamic shadings by various touches. To this end, Czerny provides examples of exercises ranging from five-finger exercises, simple double-note exercises, scallic exercises, broken chords and arpeggios in Volume I of his *Op. 500* Volume I. In Volumes II and III, which are for more advanced players, he also gives progressive exercises with chordal textures and a mixture of different intervals in various dynamics. The following are his examples for developing varied touches:

This progression of content, from five-finger exercises to those passages which consist of wide ranges, is also the sequence which can be found in most of Czerny’s pedagogical exercises and studies, such as Opuses 299, 599, 821. Czerny’s underlying principle is to start with movements from single fingers followed by movements for more than one finger, and gradually to add the involvement of the
wrist, forearm and whole arm.

In discussing *legato* playing, Czerny points out in the “Second Lesson” of Volume I of his *Op. 500* that “Each finger must be lifted up exactly at the same moment in which the next finger strikes its key.” This approach to articulation and touch distinguishes Czerny’s playing from the old paired fingering system of the sixteenth to eighteenth centuries, as cited in Lindley and Boxall (1992) *Early Keyboard Fingering*:

> ‘the finger which has just played should be lifted before the next one plays’ (Santa Maria, 1565), and that a teacher should tell his pupil ‘never to apply the next finger until he has lifted the previous one’ (Mattheson, 1735).

The effects produced by these two different ways of playing are obviously quite distinct, with a true *legato* being achieved only by Czerny’s approach. Throughout his pedagogical exercises and studies, Czerny aims to develop *legato* playing before the different types of *staccato*. It is quite interesting to see that Czerny’s approach in this respect is contrary to that of his contemporary, Chopin, as noted by Chopin’s student:

Chopin almost instructs the pupils to commence the five-finger exercises playing the notes in staccato, after that a second set of exercises consists of legato staccato, or heavy staccato, then the accented legato, raised finger legato and finally the *legato*. Chopin prefers that the notes should first be disconnected, rather than that the hand should alter its normal position. He also at the commencement causes all exercises and scales to be played staccato.

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29 Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, 1970, Naomi Shohet,
Chopin’s purpose in training beginners to play *staccato* referred to here indicates that he wanted to develop the normal position of the hand without changing its position, so as to ensure the independence and equality of the fingers.\textsuperscript{30} Since this divergence of approach focuses on the touch used for developing the skills of beginners, the degree of difficulty that may be encountered in these two different approaches is an issue. With the *staccato* touch, movements from either the wrist or the finger must be employed. But for the *legato* touch, only downward movement from the appropriate finger is needed. Therefore, it is easier for beginners to start with a *legato* touch, a view confirmed by the syllabi of many piano examinations nowadays, where participants are required to play the technical exercises *legato* in lower grades, and gradually add *staccato* in the later grades.\textsuperscript{31}

In developing correct posture and touch, Czerny expresses his disapproval of mechanical aids. Some nineteenth century pianists tried to use such aids to “attain a well-regulated facility and flexibility of fingers”.\textsuperscript{32} Such a phenomenon was due to the growth of virtuoso playing and the ever-increasing popularity of public concerts.

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\textsuperscript{30} *Ibid.*, 17, 32 & 33.

\textsuperscript{31} See, for example, The Associated Board of the Royal Schools of Music, *Scales & Arpeggios Piano, Grade 1, Grade 2, Grade 3, Grade 4, Grade 5, Grade 6, Grade 7, Grade 8*, (London: AMRSM Publishing, 1994). Candidates for Grades 1 to 6 are required to play in *legato*; for Grade 7, they can choose to play the scales in either Group 1 or 2 in both *legato* and *staccato*; and for Grade 8, all the scales have to be played in *legato* and *staccato*.

Opposing this phenomenon, Czerny stated:

In modern time several mechanical aids have been invented towards attaining a well regulated facility and flexibility of finger;…to those pupils whom from the very commencement, the teacher has carefully and patiently accustomed to the observance of all the rules relating to the position of the hands, the acquirement of a good touch, and a correct mode of fingering, as those points have been explained in this School, we consider such machines as useless on the following grounds:
1st because a long use of them must necessarily be relaxing both to the mind and to the feelings.
2nd because they consume a great deal of time.
3rd because they are by no means well adapted to increase the love of the art in young pupils and amateurs.
4th lastly because they fetter by far too much, all freedom of movement, and reduce the player to a mere automation.33

Clearly, Czerny is confident that with proper training according to the rules suggested in his *Op. 500*, pupils would be able develop flexible fingers, and thus have no need of mechanical aids in their training. Significantly, he also points out that such aids would limit players from performing with feeling, and even worse that they could cause permanent damage to the hands or fingers. The well known case of Schumann is a chilling reminder of the danger of such devices and supports Czerny’s foresight.

To conclude, Czerny’s contributions to the discussion of posture and touch in piano playing not only summarize the ideas of his predecessors but also highlight the crucial factors in the development of a modern piano technique. His instructions are not only clear and also well supported with sequenced exercises. Czerny’s approach is still valid today, being reflected in many current instruction books on piano playing.

CHAPTER 6

CZERNY’S APPROACH TO FINGERING

As mentioned in the previous chapter, Czerny lived at a time of transition between the old paired fingering system and the modern fingering system. Responding to the change that was taking place, he allocates the whole of Volume II of his Op. 500 to the illustration of the modern fingering system. This chapter aims to gain a clear view of Czerny’s approach to fingering and his advanced teaching method by: i) comparing the content regarding fingering in his Op. 500 with C.P.E. Bach’s Essay, Türk’s School and Hummel’s Instructions; ii) reviewing Czerny’s rules and exceptions on fingering with reference to the requirements of piano examination boards today; iii) examining Czerny’s teaching sequence on fingering; and iv) identifying Czerny’s fingering in different musical contexts.

The topic of fingering is of primary importance in most keyboard pedagogical works, as was commented in Chapter 3 above. This is due to the fact that in learning the piano, pupils must acquire an appropriate mode of fingering as one of the important means to facilitate execution. Throughout the history of keyboard playing, the variety of fingering systems recommended by scholars and pedagogues was related to the mechanical development of the instrument,¹ the invention of new passages and effects in

¹ David Rowland, “Pianos and Pianists c.1770-c.1825” in David Rowland, ed., Piano, (Cambridge: Cambridge University Press, 1998), 31, 34, 40, 44 & 45, where Rowland points out that “The period from about 1790 to 1825 was one of intense activity for piano makers…by around 1830 in France, and about 1840
the keyboard compositions, and changes in musical style. As a result of this development, the fingering system was also modified into what we know as modern fingering. Czerny’s discussion of fingering in his *Op. 500* and some of the “Exercises”, “Schools”, and other pedagogical works by him, discussed in Chapter 3 above, have been used ever since their publication as models for the teaching of the modern fingering system. Therefore, the aim of this chapter is to examine the importance of Czerny’s rules on Czerny’s fingering, especially as this is set out in his *Op. 500*.

The edition used for this study is the first English version of *Op. 500* published in London in 1839 by MESSRS R. COCK & Co. This publication represents Czerny’s own version of fingering. The fingering labelling system in the edition is the English

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3 As noted previously, Czerny’s *Op. 500* was written in German and first translated into English by J.A. Hamilton, who was also the author of the Musical Catechisms, Grammar, Dictionary & etc. Only, in the late twentieth century has Volume III of *Op. 500* been republished again.
practice in use from the late 18th century to the early 20th century with its distinctive way of representing the thumb by a cross (+), and the four fingers by 1, 2, 3, and 4 respectively.\(^4\) Since this English edition of Czerny’s *Op. 500* was dedicated by the composer to Queen Victoria of Great Britain in 1839, the use of the English fingering system is both natural and appropriate.\(^5\)

**Fingering in Czerny’s *Op. 500***


The fingerings that Czerny provides are essential elements for the execution of most piano repertoire such as passages of different types of scale, broken chords, arpeggios and chords; running of double notes in thirds, fourths and sixths; wide-spread skips; different types of shakes including double shakes; crossing of hands and “interwoven” playing where the figuration is shared between the hands;\(^6\) finger substitution; passages in several parts etc. Therefore, the sixteen chapters in this volume not only cover the fingerings\(^7\)

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6 The discussion on “interwoven” is in Chapter X, Volume II of Czerny’s *Op. 500*, p. 140-142

7 In the “Preface” of Czerny’s *Op. 365 School of the Virtuoso* (published by Schirmer’s Library of Musical Classics, n.d.), Czerny pointed out that “In every art, a perfect control of its technics (sic.)... is a prime requisite of mastership, and one who has complete command of what are termed difficulties by the less skilled, is a virtuoso in his profession...The study of the difficulties in piano-forte-playing is neither so discouraging and wearisome as many suppose, nor so superfluous and needless as many others assert; for only the completest (sic.) control of mechanical art renders it possible to employ the beauties in style and expression, which are natural to the simpler cantilene, in such passages also as appear, to the unobservant or unskillful, to be merely an accumulation of difficulties, but which, under the hands of a true artist, appeal to the sense of the beautiful as successfully as any simple melody, besides lending far greater brilliancy and animation to any artistic rendering.” Czerny’s works include many virtuoso pieces such as: passages of
that are required by piano repertoire up to the early nineteenth century, but also equip pupils with an approach to the subject that can be employed from the elementary level to virtuoso playing. Czerny provides rules on fingering as definite principles, and these are supported with examples and exercises both for explanation and practising purposes.

In order to find out how Czerny’s work is different from his ancestors in response to the changes in musical style and emphases in piano playing, the following discussion will make reference to representative pedagogical works of the eighteenth and nineteenth centuries including the works by C.P.E. Bach, Türk, and Hummel. The chart below follows the order of the chapters in Czerny’s Volume II, and the contents of the other three works are arranged according to the corresponding items of Czerny’s work.

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<td>(i) “*”: with musical examples; (ii) number in bracket shows the order of appearance in the work (iii) “+”: major key; (iv) “-”: minor key</td>
<td>*(3)</td>
<td>*(2)</td>
<td>(1)</td>
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<tr>
<td>Czerny: School (1839)</td>
<td>The use of the thumb* (in Volume I)</td>
<td>* Passing the thumb under other fingers, and passing other fingers over the thumb* (7)</td>
<td>General rules* (1)</td>
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<td>Fundamental rules* (Vol. II: Chapter 1) (also includes fingering for sequential patterns)</td>
<td>* On fingering in general (1)</td>
<td>* On repeating the same succession of fingers* (2)</td>
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rapid octaves and thick block chords in ‘f’ or ‘ff’, wide spread broken chords, arpeggios and scalaric passages, fast tempo runs in double thirds and sixths, and double trills. The concept of virtuosity was extended by his pupils, and Liszt’s Technical Exercises are good examples of this.
### Scales*

**Czerny: School** (1839)

- **Order of the scales:**
  - Vol. I: “8 Lesson: Practice of all Scales in major Keys” arranged in the order of cycle of fifths
  - “19 Lesson: On the 24 keys or Scales” arranged in the order of paired relative major and minor keys

**Hummel: Instructions** (1828)

- *Order of the scales:*
  - (4)<sup>8</sup>
    - C+, c-, D+, d-, E+, e-,
    - F+ f, G+, g, A+, a,
    - B+, b, Db+, c#-,
    - E♭+ e♭, F♯+ f♯-,
    - E♭+ e♭, F♯+ f♯-, A♭+, g♭, B♭+ & b♭-.
  - Paired enharmonic major and minor keys

**Türk: School** (1789)

- *Order of the scales:*
  - (6)<sup>9</sup>
    - C+, a-, G+ e-,
    - D+, b-, A+ f#, E+, e♯,
    - B+, g♯, F♯ e♯,
    - D♭+ b♭-, A♭+ f, E♭+ c, B♭+ g, F+ & d-
  - Paired relative major and minor keys

**C.P.E. Bach: Essay** (Part One: 1753)

- *Order of the scales:*
  - (2)<sup>10</sup>
    - C+, a-, G+ e-,
    - F+, d-, B♭+ g, D♭ b-, A+ f#-,
    - E♭+ e♭, B♭+ g#-, F♯+ e♯, D♭+ C♯♭, b♭-A♭+, f-, E♭+ c-
  - Mainly in paired relative major and minor keys

**Presentation:**
- Treble clef and bass clef together for the two hands;
- In quavers in Vol. I, and semi-quavers in Vol. II; and
- Either in two or four octaves.

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<td>● Treble clef and bass clef together for the two hands;</td>
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<td>● In quavers in Vol. I, and semi-quavers in Vol. II; and</td>
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<td>● Either in two or four octaves.</td>
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<td><strong>Presentation:</strong></td>
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<td>● Treble clef and bass clef together for the two hands;</td>
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<td>● All in semi-quavers; and</td>
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<td>● In two octaves.</td>
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<td><strong>Presentation:</strong></td>
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<td>● Treble clef and bass clef for the two hands separately;</td>
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<td>● In crotchets and quavers; and</td>
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<td>● In one octave.</td>
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<td><strong>Chromatic Scale</strong></td>
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<td><strong>On the Glissando</strong></td>
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<td><strong>Passages derived from Thirds, Fourth, Sixth, &amp; Octaves</strong></td>
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<td>* Broken seconds* (4)</td>
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<td>* Broken thirds* (5)</td>
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<td><strong>Passages founded on chords with two black keys</strong></td>
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<td>* Broken fourths* (7)</td>
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<td><strong>Passages founded on chords in black keys</strong></td>
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<td>--</td>
<td>* Three-toned chords* (8)</td>
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<td><strong>Passages founded on chords with accessory notes</strong></td>
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<td>* Four-toned chords* (9)</td>
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<td><strong>Double notes which occur in scales and chord passages</strong></td>
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<td><strong>Runs in Double notes</strong></td>
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<td><strong>Chromatic runs in minor Thirds</strong></td>
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<td><strong>Double notes in thirds</strong></td>
<td>* (6)</td>
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<td><strong>Double notes in fourths</strong></td>
<td>* (6)</td>
<td>* (8)</td>
<td>* (6)</td>
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<tr>
<td><strong>Double notes in sixths</strong></td>
<td>* (6)</td>
<td>Fifths and sixths* (9)</td>
<td>Fifths and sixths* (11)</td>
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<td><strong>Fingering on shakes</strong></td>
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<td>In other chapters on Embellishments*</td>
<td>In the chapter on Embellishments*</td>
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<td>In the chapter on shakes*</td>
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<td><strong>On double shakes</strong></td>
<td>In the chapter on shakes*</td>
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<tr>
<td><strong>Fingering of passages in which the hands are crossed or interwoven</strong></td>
<td><em>(14)</em></td>
<td>* (13)</td>
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<td>Three-toned chords* (13) Four-toned chords * (14)</td>
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<tr>
<td><strong>Fingering on plain chords</strong></td>
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In analysing the fingerings that Czerny advocates and comparing them with the above three pedagogical works written between the second half of the eighteenth century and the first half of the nineteenth century, three aspects will be highlighted: (i) what is common amongst the four pedagogical works; (ii) differences in the illustrations of the content in common between Czerny and the three pedagogues; and (iii) the contents that only Czerny provides.

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<tr>
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<td>Successive application of the same finger to several keys* (Vol. II: Chapter 13)</td>
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<td>Fingering of passages in several parts* (Vol. II: Chapter 15)</td>
<td>(15)</td>
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<tr>
<td>On striking a key with two fingers at the same time* (Vol. II: Chapter 16)</td>
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<tr>
<td>The use of the thumb and little finger on the black keys are discussed in various chapters of Vol. II*</td>
<td>On the use of the thumb and little finger on the black keys* (11)</td>
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<tr>
<td>On passing a long finger over a shorter, and passing a short finger under a longer one as in Legato double notes* (Vol. II: Chapter 1, 7 &amp;15)</td>
<td>On passing a long finger over a shorter, and passing a short finger under a longer one* (12)</td>
<td>On passing a long finger over a shorter, and passing a short finger under a longer one is discussed under various points*</td>
<td>On passing a long finger over a shorter, and passing a short finger under a longer one is discussed under various points</td>
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The Common Content amongst the Four Pedagogical works

The content that is in common between the four works includes the use of the thumb, the fingering for major and minor scales, and that for shakes. The first two items - the use of the thumb and the fingering for scales - have a close relationship with each
other and are indispensable to modern fingering. All four pedagogues emphasise the importance of the thumb as the foundation on which the fingering of scales is built.\textsuperscript{14}

Both the major and minor scales are presented, marked with the numbers of the fingers.

In addition, the explanation of the fingering of scales receives the lengthiest discussion in all the four works.

Differences in explanation: (i) The Fingering of Scales

All four pedagogues acknowledge the importance of the fingering of scales using modern fingering, but due to different emphases, as well as the changes of musical style in accord with the different publication times of the four treatises, there are quite a number of differences between them. Czerny’s work reveals significant differences in content, ways of presentation and the suggested fingering for scales. By providing fingering for all the 24 keys, Czerny is the only one of the four who does not offer alternative fingerings. Both C.P.E. Bach and Türk list two or three types of fingering for

\begin{footnotesize}
\begin{itemize}
  \item C.P.E. Bach, \textit{Essay on the True Art of Playing Keyboard Instruments}, 2 vols. 1753, 1762, William J. Mitchell, trans. & ed., (London: W.W. Norton & Company, 1949), 45-46. Bach comments: “Change of fingers is the most important element in our study…there are two principal means whereby we can extend their range [the five fingers playing five successive notes]. They are the turning of the thumb and the crossing of the fingers…The correct application of these two techniques can be learned most readily from the patterns of scales.” See also Daniel Gottlob Türk, \textit{School of Clavier Playing}, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982), 133,144. Türk writes: “This very ordinary device, by means of which the keyboard player can gain a number of fingers sufficient for playing passages extending several octaves, is called ‘putting the thumb under…This application [the six general rules] is best illustrated by means of all the diatonic major and minor scales, ascending and descending”, and Johann N. Hummel, \textit{A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte}, 1828, anon., trans., (London: T. Boosey Co., 1829), Part II, 1. Hummel points out in his “Instructions”: “The Thumb is the most important of the fingers, it is the pivot or point of support about which…the hand is to contract or to expand”, and Czerny’s Op. 365 \textit{School of the Virtuoso} (published by Schirmer’s Library of Musical Classics, n.d.), Volume II, 3 & 7. Czerny points out: “the thumb alone which serves to multiply the number of our fingers, either by its being \textit{passed under} the 3 middle fingers, or by those 3 fingers being \textit{turned over} it. This employment of the thumb gives it the greatest importance. … The fingering employed in these Scales, always remains as the ground-work for all the cases which may hereafter occur”.
\end{itemize}
\end{footnotesize}
different keys, and Hummel provides two types. The following examples of the C major scale from the four pedagogues illustrate these differences:

Example 6.1: C.P.E. Bach’s *Essay*, p. 36 (C major)

Example 6.2: Türk’s *School*, p. 145 (C major, R.H. & L.H.)

Example 6.3: Hummel’s *Instructions*, Part II, p. 70 & 75 (C major)
The three types of fingering in the examples of both C.P.E. Bach and Türk date from the transitional period referred to above when modern fingering had emerged but the old paired fingering was still in use. This dual system disappears in the works by Hummel and Czerny. However, the fingerings provided by Hummel and Czerny display both similarities and differences. The fingering that Hummel recommends for one octave is the same as Czerny’s. For scales that start on white keys, both Hummel and Czerny employ the two groupings of fingering, the ‘+ 1 2 + 1 2 3 4’ and ‘+ 1 2 3 4 + 1 2 3’.

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15 The group employing the fingering ‘+ 1 2 + 1 2 3 4’ includes C major, C minor, D major, D minor, E major, E minor, G major, G minor, A major, A minor, B major, B minor. Another fingering ‘+ 1 2 3 4 + 1 2 3’ is used in F major and F minor.
But in Hummel’s “Scales Running to the Tenth through 2 Octaves”, the fingering for the right hand deviates occasionally from the usual system, and omits one or more fingers in stepwise succession so as to accommodate the hand. In employing Hummel’s fingering, players have to omit the index finger for the note “c3” and let the little finger fall on the highest note; but such a fingering does not apply to D major as shown in the above example. Therefore, the fingering of the same pattern is no longer the same.

On the other hand, keeping the same fingering throughout different compasses, as suggested by Czerny, is easier as a general rule for the execution of different passages.

Czerny recommends that pupils practise the scales “sometimes forte, sometimes piano; sometimes strictly Legato; sometimes freely detached or Sciolto; sometimes Crescendo ascending, and Diminuendo descending, sometimes also slow, with a heavy and laboured [sic.] touch, and sometimes prestissimo, and with the utmost possible degree of lightness”.

As can be seen in the chart above, neither C.P.E. Bach nor Türk offer chromatic


17 The group employing the fingering ‘+1 2 3 4’ includes C major, C minor, D major, D minor, E major, E minor, G major, G minor, A major, A minor, B major, B minor. Another fingering ‘+1 2 3 4 + 1 2 3’ is used in F major and F minor.

scales in their works, while Hummel illustrates chromatic scales in octaves, runs in thirds and runs in sixths under the topic of “On the passage of the thumb under the other fingers, and of the fingers over the thumb”. The fingering that Hummel provides for the chromatic scale mainly employs the thumb and the middle finger. Adding to Hummel’s method in a flexible and enlightened way, Czerny provides three other methods of fingering, adapted to different situations, and comments that “the chromatic scale is employed by composers in so many various ways”. 19 The following examples focus on the fingering for the right hand:


![Example 6.6](image1)


![Example 6.7](image2)

Example 6.8: *Op. 500*, Vol. II, p. 31 (3\(^{rd}\) way of fingering for chromatic scale)

![Example 6.8: Op. 500, Vol. II, p. 31 (3\(^{rd}\) way of fingering for chromatic scale)](image1)


![Example 6.9: Op. 500, Vol. II, p. 31 (4\(^{th}\) way of fingering for chromatic scale)](image2)

Although the third way of fingering is the only one recommended by Hummel, Czerny shows his disapproval of acquiring only this fingering for chromatic scales.\(^{20}\) Czerny’s four ways of fingering are based on the physical aspect of the player’s hands and the contextual considerations of the music.

The 1\(^{st}\) way of fingering is equally well adapted to the smallest as to the largest hand...suits equally every degree of movement. The 2\(^{nd}\) way suits best passages of very great rapidity...however, those whose fingers are very board and thick, must of necessity give up this way of fingering. The 3\(^{rd}\) way, is recommended in several books of instruction; but without wishing absolutely to reject it, we must dissuade the Pupil from using it in common, because through the constant employment of the 2\(^{nd}\) finger [i.e. the index finger] on the black keys, the 1\(^{st}\) finger falls almost out of use in this passage, and because the hand may easily acquire from the practice of it an oblique and unnatural position. The 4\(^{th}\) way is in every case better than the third.\(^{21}\)

\(^{20}\) *Ibid.*, Vol. II, 31. In Czerny’s own words: “This way [the third way] is recommended in several books of instruction; but without wishing absolutely to reject it, we must dissuade the Pupil from using it in common, because through the constant employment of the 2\(^{nd}\) finger [i.e. the index finger] on the black keys, the 1\(^{st}\) finger falls almost out of use in this passage, and because the hand may easily acquire from the practice of it an oblique and unnatural position”.

As can be seen, the explanations that Czerny provides take into account firstly the size of hands, secondly the musical characteristics of particular passage, thirdly the common practice of his contemporaries, while the comparison between the fourth and third ways can scarcely be found in the pedagogical works of any of his contemporaries. Czerny’s flexibility in the fingering of chromatic scales initiated a new approach to the execution of such passages. In addition, Czerny’s remarks reveal the interaction between changes in musical style and the content of pedagogical works.

The relationship between fingering and style is further demonstrated in the choice of clefs, note values, and compasses for the fingering of scales in the examples provided in the four works; each again reflects a different emphasis relating to the intended instruments and the stylistic requirements of the appropriate period.

Example 6.10: C.P.E. Bach’s *Essay*, 46

Example 6.11: C.P.E. Bach’s *Essay*, 63
Example 6.12: Türk’s *School*, 145

Example 6.13: Türk’s *School*, 138

Example 6.14: Hummel’s *Instructions*, part II, 75

Example 6.15: Hummel’s *Instructions*, part II, 206

As can be seen from the above, the similarities between C.P.E. Bach and Türk include the fact that fingering is mainly written in the treble clef and the compasses are restricted to one or two octaves. Similarities between Hummel and Czerny include the fact that the two hands play simultaneously and notes are written in the shorter values of quavers or semiquavers. The most significant feature that distinguishes Czerny from the other three theorists, though, is the teaching sequence for the major scales and minor scales that he provides. Czerny assigns the teaching of all the major keys prior to the minor keys and the sequence of the major keys follows a tonal pattern according to the cycle of fifths. This subject is discussed in detail in Chapter 10 of this study.

**Differences in Explanation: (ii) On the Shake**

In his discussion of the shake, C.P.E. Bach points out:

Trills are the most difficult embellishments…The trill must be practiced diligently with all fingers so that they will become strong and
Türk’s explanation of trills is mainly concerned with the execution of different types of trills. The only fingering that Türk provides is for the two-voiced trill in one hand by “the fourth and fifth finger of the right hand or with the first and second of the left.”

Hummel shares with C.P.E. Bach the idea that “of all the graces used for embellishment, the shake is the most difficult…it must be played with all the 5 fingers.” The fingerings for shakes that Hummel provides include the use of two consecutive fingers and the use of the following groups of fingers, “+ & 2”, 1& 3”, and “2 & 4”. What Czerny offers in his Chapter on “Fingering of the Shake” goes beyond his predecessors in consisting of eleven different ways of fingering shakes with combinations of two, three or four fingers. These are summarized in the chart below:

<table>
<thead>
<tr>
<th>Playing shakes on the notes</th>
<th>Fingering trills starting on the upper note (+ represents the thumb)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.H.: “a1” &amp; “g1”; L.H.: “a” &amp; “g”</td>
<td>R.H. 1 + L.H. + 1</td>
</tr>
<tr>
<td>1st way</td>
<td>~ employed when the other 3 fingers have to take other and higher notes during the shake</td>
</tr>
<tr>
<td></td>
<td>~ employed in shakes following each other by skips</td>
</tr>
<tr>
<td></td>
<td>~ generally employed by the Left hand [that] the thumb must not be placed on the black key</td>
</tr>
<tr>
<td>2nd way</td>
<td>applicable when the thumb (+) falls on a white key and the note for the 2nd (index finger) is on a black key</td>
</tr>
<tr>
<td></td>
<td>R.H. 2 + L.H. + 2</td>
</tr>
</tbody>
</table>


### Playing shakes on the notes
**R.H.: “a1” & “g1”; L.H.: “a” & “g”**

<table>
<thead>
<tr>
<th>Fingering</th>
<th>3rd way</th>
<th>4th way</th>
<th>5th way</th>
<th>6th way</th>
<th>7th way</th>
<th>8th way</th>
<th>9th way</th>
<th>10th way</th>
<th>11th way</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>R.H. 2 1</td>
<td>R.H. 3 1</td>
<td>R.H. 3 2</td>
<td>R.H. 4 2</td>
<td>R.H. 4 3</td>
<td>R.H. 2 + 1 +</td>
<td>R.H. 2 1 2 +</td>
<td>R.H. 3 1 2 +</td>
<td>R.H. 3 1 2 1</td>
</tr>
<tr>
<td></td>
<td>L.H. 1 2</td>
<td>L.H. 1 3</td>
<td>L.H. 2 3</td>
<td>L.H. 2 +</td>
<td>L.H. 3 4</td>
<td>L.H. + 2 + 2</td>
<td>L.H. + 2 + 1</td>
<td>L.H. 1 3 + 2</td>
<td>L.H. 1 3 1 2</td>
</tr>
</tbody>
</table>

For many hands, it is very convenient and the shake is of considerable length, without any accompanying notes in the same hand.

### Content that only Czerny provides

Of the four treatises under discussion, there are quite a number of fingerings provided by Czerny. These fingerings are not found in other sources and are intended to address specific situations where players might need to shake notes in different ways. Czerny's approach is to provide clear guidelines for players to use according to the different contexts in which shakes are employed.

The above summary shows that Czerny not only provides a thorough discussion on the execution of shakes but also expands the scope of fingering for shakes that can be employed in different contexts, presenting clear guidelines for players to use according to the different contexts. In addition, Czerny aims to develop the ability to play the shakes by the two hands simultaneously.
that can only be found in Czerny’s work. These include “Passages Founded on the Chord of the Seventh”, “On Some Modern Passages”, “Successive Application of the Same Finger to Several Keys”, and “On Striking a Key with Two Fingers at the Same Time”, “On the Glissando or Gliding with One Finger”, and “Block chords”.

Significantly, this new fingering, especially chords of the seventh, chromatic double notes and the successive application of the same finger to several keys, have been of great importance for the teaching and learning of piano repertoire since the nineteenth century onwards.

(i) Chords of the Seventh and Modern Passages

The fingering of the four positions of dominant seventh chords that Czerny offers in his Op. 500 is not only a new topic with regard to the work of previous pedagogues, but has been retained as the accepted fingering for such chords ever since.26

Another chordal fingering only found in Czerny’s Op. 500 occurs in the “Modern Passages”, where Czerny refers to chord passages that exceed an octave before any passing of the thumb under the fingers or crossing of the fingers over the thumb as “Modern Passages”. Czerny points out that: “This mode of fingering is founded on the principle that the hand shall always be kept extended, so as to reach beyond the octave”27 and achieve the new sonority of the early nineteenth century. The fingering that Czerny

26 See Chapter 11 below for a discussion of the subject.

offers in the following example provides a model for the widely-spread modern figurations of Czerny’s time.\(^{28}\)


All the exercises that Czerny provides under the topic of “Modern Passages” require both hands playing together. Also, in addition to playing in similar motion for both hands, the exercises also contain contrary motion figurations.

\textbf{(ii) Successive Application of the Same Finger to Several Keys}

According to Czerny’s rule,\(^{29}\) it is prohibited to employ the same finger for several successive keys, but Czerny points out, in Chapter 13 of Volume II, that an exception can be made for specific figurations\(^{30}\) once pupils have acquired the fundamental rules.

\(^{28}\) Ibid., Vol. II, 109-110.

\(^{29}\) Ibid., Vol. II, 2. Czerny points out in the second rule on fingering: “The same finger must not be placed on two or more consecutive keys.” A detailed discussion of Czerny’s fingering rules is in the latter part of this chapter.

\(^{30}\) Ibid., Vol. II, 139.
The above gliding fingering for patterns containing a black key and its adjacent white key provides a good solution for the new figuration of the nineteenth century in which a legato effect is required.

(iii) On Striking a Key with Two Fingers at the Same Time

Another innovative fingering to be found first in Czerny’s work is striking a key with two fingers at the same time. Understandably this fingering is not required in eighteenth-century music, but it is certainly not mentioned in Hummel’s Instructions.


It must be observed that Czerny’s creative fingering here applies only to the lowest bass
notes marked with “ff”\textsuperscript{31}. Similar to the handling of “Successive Application of the Same Finger to Several Keys”, this fingering is usually restricted to repertoire that requires an advanced technique, and is therefore introduced in the last chapter of Volume II.

(iv) On the Glissando

The employment of Glissando in piano playing is a sign of showmanship\textsuperscript{32} and this is one of the topics that Czerny illustrates under the chapter on “On the Fingering of the Scales and of Such Passages”. Czerny not only provides fingerings for Glissando in single notes (“1” finger, i.e. the index finger), thirds (“1” & “3”), sixths (“+” & “4”), and octaves (“+” & “4”), but also explains the posture involved in the playing.

In ascending…only the nail shall glide from one key to another, and that the knuckle of that finger [the finger of the right hand playing the Glissando] shall be turned quite towards the right side of the key-board…In descending…the knuckle must be turned towards the bass. In the ascending run in Sixths, only the little finger is bent…the thumb glides after with its fleshy surface to the keys…[for Sixths] still the hand must be held very high, so that only the surfaces of the nails of both fingers shall be applied to the keys…[for octaves] the fingers must be kept stiff, but the hand and the arm should retain their usual free.\textsuperscript{33}

Czerny’s illustrations provide detailed guidelines on how to tackle the Glissando which

\textsuperscript{31} Carl Czerny, Op. 500 Complete Theoretical and Practical Piano Forte School, 1839, J.A. Hamilton, trans., (Mess R. Cocks & C\textsuperscript{3}, 1839), Vol. I, 169. Czerny points out that this fingering “must be struck with such unusual force, that a single finger would run the risk either of not being sufficiently strong for the purpose, or of hurting itself in the attempt. In general this occurs only on the lowest bass notes”.

\textsuperscript{32} Sandra P. Rosenblum, Performance Practices in Classic Piano Music, (Indiana: Indiana University Press, 1988), 202. Rosenblum comments that the playing of Glissandos in thirds, sixths, and octaves is an advanced technique to which Milchmeyer had referred, and adds that Mozart had employed the device as early as 1778 in the cadenza of his Variations on “Lison dormait” K. 264, and that Beethoven wrote a virtual Glissando in octaves at the end of the “Waldstein” Sonata.

are rarely be found in the pedagogical works of Czerny’s contemporaries.

**(v) Block Chords**

From the above chart named “Contents on Fingering”, it can be seen that Czerny was not the only writer who provided fingerings for block chords, for C.P.E. Bach had also provided such fingerings. However, there are significant differences between C.P.E. Bach and Czerny, such differences being mainly due to the different functioning of chords in their respective periods. In C.P.E. Bach’s *Essay*, the main focus of chord playing is on the realization of the thorough bass which occupies the whole Part Two, and in this section no fingerings for the musical examples are given, while most of the chords are not in the form of block chords. Examples of block chords with fingerings can, though, be found in Part One of C.P.E. Bach’s *Essay* in the subsections on “three-tone chords” and “four-tone chords”.
for them to experience the effect of the harmonic progression as well. In addition to triads and four-tone chords, Czerny offers five-tone chords where the thumb has to play two consecutive notes simultaneously. In explaining the correct fingering for accompaniments in the left hand, Czerny includes figurations such as the three-hand technique, i.e. wide skips between the bass note and successive chords, and sustaining parts within broken chords. These accommodate repertoire such as that of Field and Chopin.

(vi) The Same Finger for Repeated notes

Czerny was also not the only pedagogue to provide fingering for playing repeated notes, as Türk and Hummel also deal with the subject. However, Czerny comments that on playing repeated notes “when the same key is to be struck several times successively in a quick movement, the Rule is that the fingers should be changed on it.” Besides providing three modes of changing the fingers for these repeated notes, Czerny also has ample explanatory exercises. Also, he recommends the same finger for repeated double notes as “the effect intended by the Composer.”

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37 Ibid., Vol. II, 111.

38 Ibid., Vol. II, 119.

Czerny’s fingering is a good solution to the challenge of double notes, as there is no escaping the employment of the same finger for the repeated notes in such early nineteenth-century figuration. In the example below, Czerny recommends that the 24 successive repeated notes be executed by the same finger for deliberate expressive intent:


Since these repeated notes involve a shortening and lengthening of the note values with crescendo and diminuendo included, it is inappropriate to employ changing fingers; repetition of the same finger is easier to control and more easily achieves the desired effect.

**Czerny’s Rules on Fingering**

In his illustration of fingering, Czerny provides five types of rules spread out in various chapters of Volume II. The five types of rules are (i) the fundamental rules; (ii) further fundamental rules; (iii) rules on passing of the thumb; (iv) particular rules on the scales, and (v) rules on the fingering of passages in which the hands are crossed or interwoven. All the rules are supported by both musical examples and exercises.
Czerny is the only pedagogue under consideration in this chapter who uses rules to clarify
the main concerns in fingering.

(i) The Fundamental Rules

In the first chapter of Volume II, Czerny provides the four fundamental rules:

1. The 4 long fingers of each hand must never be passed over each another.
2. The same finger must not be placed on two or more consecutive keys.
3. The thumb and the little finger should never be placed on the black keys in
   playing the scales.
4. Every passage should be played in the manner which is the most suitable
   and natural to the case that occurs, and which is determined by adjacent
   notes, and partly by the style of execution…Change the fingers on the same
   key when re-struck. 39

The first three fundamental rules are directed against the old fingering practices. Czerny
was not the first one to point out these rules, but Czerny’s explanation and examples
provide more information on how they are to be implemented than is the case in other
pedagogical works. For instance, C.P.E. Bach and Türk had already mentioned similar
ideas, 40 but they treat exceptions to the norm quite differently. In relation to the first


thumbs give the hand[s] not only another digit, but the key to all fingering…Black keys are seldom taken by
the little finger and only out of necessary by the thumb…Crossing over is a technique limited to the
remaining fingers [the second, the third and the fourth]. It occurs when a longer one vaults a shorter
including the thumb…These are to be avoided: Turning the thumb under the little finger, crossing the second
finger over the third, the third over the second, the fourth over the fifth, and the fifth over the thumb…In keys
with few or no accidentals the crossing of the third finger over the fourth and the second over the thumb is in
certain cases more practicable and better suited for the attainment of unbroken continuity than other crossings
or the turn.”

Daniel Gottlob Türk, *School of Clavier Playing*, 1789, Raymond H. Haggh, trans., (London: University of
Nebraska Press, 1982), 131-135. Türk points out that “One is rarely permitted to put the little fingers and
the thumbs of both hands on a raised key, unless the passage in question is such that no other way of playing
[octave leaps] is possible…One may not strike two successive keys with one finger…If however, the tones
are to be detached, or when rests occur between two tones…the moving of a finger from one key to another is
not always easily avoided, particularly in the left hand, in certain cases a finger is placed on a raised key and
then pulled down to an adjacent lower key…In extreme emergencies it is also possible to put the third finger
over the second if the latter is on a lower key and the longer third finger is to play a raised key.”
rule, C.P.E. Bach comments that “the crossing of the third finger over the fourth and the
second over the thumb is in certain cases more practicable and better suited for the
attainment of unbroken continuity than other crossings or the turn”, and Türk allows the
third finger to cross over the fourth finger while playing consecutive white keys.

Example 6.25: crossing over from C.P.E. Bach’s Essay, 47

Example 6.26: crossing over of the long fingers, Türk’s School, 135

Obviously C.P.E. Bach and Türk had the clavier or fortepiano in mind, while the early
nineteenth-century piano was Czerny’s concern. As mentioned earlier, the fingering
system was also in transition at this time, though many players were no doubt more
accustomed to the old fingering than the new. Due to the mechanical development of
the piano from the late eighteenth century to the early nineteenth century, the piano of
Czerny’s time had deeper key dip and the greater key weight.

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42 Daniel Gottlob Türk, School of Clavier Playing, 1789, Raymond H. Haggh, trans., (London: University of
Nebraska Press, 1982), 135.

(London: Macmillan, 2001), Vol. 8, 832-838. The old fingering usually allows the three long fingers to
cross each other.

44 David Rowland, “Pianos and Pianists c.1770-c.1825” in David Rowland, ed., Piano, (Cambridge:
development had created difficulties in the crossing over of the three middle long fingers.

Also, Czerny only allows the crossing over of the long fingers on chromatic passages that consisted of triads, while Türk allows such crossing over on single melodic lines that consist of black keys.\textsuperscript{45}

Example 6.27: Türk’s School, 135

\begin{music}
\g\b\g\b\n\e\e\e\e\e
\end{music}

This example reveals that Türk maintained quite a lot of the old fingering practices. From a modern perspective, it is better to use the fingering of 131234 (‘‘1’’ for the thumb) for this example, so as to reduce the uncomfortable movement caused by the crossing over movement between the long fingers. On the other hand, Czerny’s fingering for a similar passage still appears to be a good solution, requiring the crossing over of the long fingers to maintain \textit{legato} playing on the modern piano and indeed that of the early 19th century.


\begin{music}
\g\b\g\b\n\e\e\e\e\e
\end{music}

On the crossing over of the long fingers, Czerny only allows 2 to cross over 3, and 3 over 4

(with “+” for the thumb) in passages involving black keys. There is no example showing the crossing of 1 over 2.

Furthermore, in his illustration of the points relating to the first three rules, there are notable differences in compass between Czerny’s examples and those of his predecessors. In the examples on fingering for scales, Czerny employs four octaves while C.P.E. Bach provides one octave\(^{46}\) and Türk one and a half octaves.\(^{47}\) Clearly, the later the date of the pedagogical works, the wider the compass and the shorter the note values are found to be.

(ii) Further Fundamental rules

Czerny next discusses four ‘Further Fundamental Rules’:

1. Passing of the thumb under the other fingers must only be employed where without it we cannot regularly proceed farther.
2. The passing of the thumb should always be under the 2\(^{nd}\) or 3\(^{rd}\), and of these fingers over the thumb.
3. When a group of this kind [sequence] is made to ascend or descend by a single note only, the hand must also move in a similar way, without changing the relative positions of the fingers.
4. In running through a series of continuous keys, we must never, without peculiar necessity, employ more fingers than are necessary on the following keys.\(^{48}\)

The following discussion will focus on the third and fourth of these rules, leaving the first two rules to be discussed as the next topic which is concerned with the passing of the thumb.


Both C.P.E. Bach and Türk had earlier discussed the using the same fingering for sequential figurations, with C.P.E. Bach pointing out that “Several successive broken thirds in rapid tempos are played with a pair of repeated fingers, 1& 3 or 2 & 4, so long as black keys do not intervene”. Türk also notes “it is very desirable to put the thumb under on the first of every group, unless one is hindered from doing so for other reasons, especially in legato figures grouped in twos, threes and fours.” Similarly, in the Part II of his Instructions Hummel recommends “proceeding with the same succession of fingers when a passage consists of a progression of similar groups of notes.” Czerny differs from these other pedagogues, firstly, in that he does not limit sequential fingering to a particular tempo or the necessity of using the thumb. Secondly, he provides musical examples for both hands. Of the four pedagogues, Hummel is the only one who provides a musical example of sequential fingering for double thirds with black keys, but he does not mention the touch of the passage.

Example 6.29: Hummel’s Instructions, Part II, 3

Similar figurations can be found in Czerny’s School, and he points out that the fingering can be used in both legato and non-legato playing.

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50 Ibid., 134.

Czerny’s fourth “further fundamental rules” refers to the economic use of fingers, so as to make unnecessary the passing under of the thumb or crossing over it. Since the passing under of the thumb and crossing over it involve more movements than just playing with adjacent fingers, his rules eliminate the occurrence of such awkward movements.

(iii) On the Passing of the Thumb

Obviously, employing the thumb not only adds a digit\(^{51}\) to piano playing, but also enables the playing of long passages, broken chords, arpeggios, and wide leaps. In addition, the passing and crossing over of the thumb accommodates legato effects in long passagework which cannot be achieved by using the old paired fingering. It was noted in Chapter One above that Czerny began to study with Beethoven at the age of ten.\(^{52}\) He learned Legato playing as well as the use of thumb from Beethoven:

During the first lessons Beethoven made me work solely on the scales in all keys and showed me many technical fundamentals, which were as yet unknown to most pianists, e.g. the only proper position of the hands and fingers and

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particularly the use of the thumb; only much later did I recognize fully the usefulness of these rules. He then went through the various keyboard studies in Bach’s book and especially insisted on *legato* technique, which was one of the unforgettable features of his playing, at that time all other pianists considered that kind of *legato* unattainable.\(^{53}\)

These remarks not only reveal the importance of the use of thumb and *Legato* playing in Beethoven’s piano music, but also shows that according to Czerny, Beethoven’s *Legato* playing was different to that of his contemporaries. Clementi, however, disagreed and stated that the *Legato* style had become the norm for keyboard playing in the early nineteenth century:

>`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 to set off the HIGHER BEAUTIES of the *LEGATO*.\(^{54}\)`

Czerny supports this interpretation of notation:

>`When nothing is placed over the notes, and they are not separated by rests; they are in compliance with a general rule, always to be played in a smoothly connected manner; for the *Legato* style is the rule, and the *Staccato* the exception.\(^{55}\)`

These apparent contradictions are best explained by an observation made by G. Jenkins and M Lindley:

>`As a consequence perhaps of their continuing devotion to the clavichord and their preference for the light touch of the Viennese piano, German keyboard players adhered to the old scale fingerings longer than their French, Italian and English contemporaries.\(^{56}\)`

The different fingerings utilized by the Viennese piano players and the English piano players pointed out by Jenkins and Lindley were influenced by the different mechanism of


the English and Viennese pianos of the early nineteenth century. Since the German piano players maintained the old fingering, the new style of *Legato* playing that Beethoven stressed would not be common in Germany. On the other hand, Clementi was referring to what was the norm in England, where modern fingering was in common use.

In their discussion of the passing of the thumb, C.P.E. Bach and Türk provide primarily short explanations with musical examples in C major. Their illustrations seldom refer to the movements involved in playing. Türk does, however, recommend putting the thumb gradually under the longer fingers, allowing it, as it were, to creep under them unnoticeably.57 Hummel also discusses the matter in his chapter “On the passing of the thumb under the other fingers, and of the fingers over the thumb, with exercises” in Part II of his treatise, where there are relevant illustrations, but he recommends keeping: “the thumb of both hands always a little bent under the fore-finger; so that it shall be prepared for passing under the fingers.”58 In addition, Hummel reminds pupils not to twist their hands and arms. Like Czerny, he allocates the “7th Lesson” in Volume I to illustrating the

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57 Daniel Gottlob Türk, *School of Clavier Playing*, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982), 133. Türk terms the movement as “putting the thumb under”.

58 Johann N. Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 1828, anon., trans., (London: T. Boosey Co., 1829), Part II, 66-68, where Hummel writes: “Let the pupil accustom himself betimes to keep the thumb of both hands always a little bent (not cramped) under the fore-finger; so that it shall be prepared for passing under the fingers, before this becomes absolutely necessary, and so that no separation of the sounds shall be perceptible. Any motion of twisting of the hands or arms, either in passing the fingers over or thumb under, is to be most carefully avoided.” In discussing the passing of the fingers over the thumbs he comments: “Here the hand must be much contracted, so that the finger about to be passed over, (particularly in proceeding from one white key to another,) may be ready, almost before the thumb that has absolutely struck the note appropriated to it. Here too, all twisting and contortion of the hand and arm must be avoided”.

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basic movements of passing of the thumb in playing the major scales so that beginners can
acquire the technique. This illustration also signifies that Czerny’s fingering system
employs the thumb as the sole pivot finger which belongs to modern scale fingering.59

Czerny’s six rules60 in this lesson clearly spell out the series of movements that
are rarely found in other pedagogical works. In respect to the passing of the thumb,
Czerny continues the same approach as C.P.E. Bach and Türk in disapproving the passing
of the thumb under the little finger and the fifth finger crossing over the thumb.61 This
approach is different to Chopin’s who taught that the fifth finger should cross over the
thumb.62 The main reason for this difference is that Chopin treats the index finger, not the

59 Glyn Jenkins/Mark Lindley, “Fingering” in Stanley Sadie, ed., The New Grove Dictionary of Music and
have trouble with these fingerings [the paired fingering] is that in bringing the right hand to the keyboard they
habitually lead with the thumb rather than the index finger. The early fingerings oblige the player to
orientate the right hand with some finger other than the thumb.”

60 Carl Czerny, Op. 500 Complete Theoretical and Practical Piano Forte School, 1839, J.A. Hamilton, trans.,
(Messrs R. Cocks & C°, 1839), Vol. I, 44-46. The “First Rule: At the same moment that the finger under
which the thumb is to be passed, strikes its proper key, the thumb must quit its own key, and bend itself a little
inwardly, so that, while the other fingers in their usual bent position are playing, it may approach beneath
them towards that key which it is presently to strike. Second Rule: This movement under the other fingers
must be performed by the thumb over the surface of the white keys; and in effecting this, it must never
assume a dangling position either off or below the keyboard. Third Rule: The finger, which immediately
precedes the passage of the thumb, must remain down on its key, till the moment that the thumb actually
strikes its own key. Fourth Rule: The remaining 4 fingers must, during the passage of the thumb, remain
quite still in their usual bent position, so that the movement of the thumb may be so hidden by them, as to be
hardly visible to the eye. Fifth Rule: During the passage of the thumb, the hand must by no means be held
obliquely; nor must it make any jerking or upward motion. Sixth Rule: The passage of the thumb under the
fingers must not in any wise disturb the tranquil position of the forearm; nor must the elbow by any means
make the least sideward motion. For the passing of the thumb should depend wholly on the flexibility of the
joints.”


62 Jean-Jacques Eigeldinger, Chopin: pianist and teacher as seen by his pupils, 1970, Naomi Shohet, Krysia
thumb, as the pivotal finger. While this fingering is appropriate to playing Chopin’s music, the rules that Czerny advocates are more suitable for most pupils and more applicable to the repertoire of his time.

(iv) Particular Rules for the Scales

Czerny points out that “the fundamental rules of fingering are founded in these Scales exercises, and that they are entirely developed by their means.” The scales exercises that Czerny refers to are those major scales that he provides in the “8th Lesson” of Volume I of Op. 500. Czerny familiarizes pupils with the scale fingerings in Volume I, prior to the illustrations provided in Volume II. Besides providing fingering for all the major and minor scales, Czerny sets out particular rules on scales in Volume II of Op. 500:

- It sometimes happens, that we are obliged to begin a long run with an unusual finger. In this case it is advantageous, to try the run, to return as soon as possible to the regular way of fingering.
- It frequently happens that in the course of a run, the key is changed once or twice. In this case, whenever it is necessary, the fingering of the new key must be adopted.
- When a chord follows after a run, the last note of the run must be taken with such a fingering as will serve to connect it with the chord.

These rules are a practical guide to the application of scale fingering in a real music context, and at the same time reflect the significance of “scale fingering” in Czerny’s approach. They serve as a means to execution whereby pupils develop their abilities to make decisions on choosing the appropriate fingering for different passages.

63 Ibid., 29.
65 Ibid., 26-27.
With regard to scale fingering, most piano pedagogical works provide all the fingerings for different keys, but it is hard to find similar recommendations on fingerings for all the situations above. The most significant of these three rules refers to the idea of linking up the gaps between different segments of fingerings, which are due to changes of figuration or modulations, and to providing continuity in playing throughout the whole piece. The way to work backwards from the chord after a run as in the third rule of the “Particular Rules on Scales” is eminently practical and as well as innovative.

Czerny’s Rules on the Fingering of Passages in which the Hands are Crossed or Interwoven

In playing passages that involve the interweaving or crossing of the hands, the most common problems arise when it is uncertain (i) which hand has to be held over the other; (ii) whether the use of the thumb is appropriate; and where there are (iii) passages that consist of repeated notes. In answer to these problems, Czerny provides the following rules:

- The left hand is generally held over the right, and so high above it, that one shall not touch nor impede the other. In the left hand the use of the thumb must be avoided as possible.
- The thumb, when not employed, may, however, be held a little outward.
- On the frequent repetition of a note, the left is always held over the right.
- But when the left hand contains a quiet and continuous passage, while the right has to move to and fro, the right must be placed over the left.
- When several notes follow one another in the hand which is crossed, we use only the long middle fingers, with the aid of the little finger where it is necessary.
- The hands often cross one another alternately and with rapidity; in these each hand must at once take up its proper position.
- Each hand must avail itself of the rests, to get ready to strike the next keys.
at the right moment, and without any heaviness of touch.\textsuperscript{66}

Czerny not only gives rules for the pupils but also provides musical examples as an explanation.

Example 6.31: Czerny: \textit{Op. 500}, Vol. II, 141, the thumb is not employed

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.31}
\end{figure}

Example 6.32: Czerny: \textit{Op. 500}, Vol. II, 141, the Left hand above right hand

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.32}
\end{figure}


\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.33}
\end{figure}

Example 6.34: Czerny: \textit{Op. 500}, Vol. II, 146 (the 4\textsuperscript{th} line)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.34}
\end{figure}

This topic is not covered by C.P.E. Bach, and the figuration of the examples in Türk’s 

*School* is very different to that of the musical examples used by Czerny. In addition, the 

markings in Türk’s *School* mainly indicate the use of a specific hand and there is no 

fingering for most of the examples. On the other hand, Czerny indicates all the fingerings 

in his examples. Hummel’s approach is again different and rather rigid, as he states that 

“in such passages, it is to be considered as a rule, that the notes of which the tails are drawn 

downwards belong to the left hand, and those with the tails drawn upward, to the right 

though in placing the hands under each other, such is not always the case.”67
**Fingering in Context**

Appropriate fingering is not only a necessity for the execution of a piece, but is also an important means to achieve the appropriate effects. Therefore, although Czerny formulates rules for fingering, exceptions are required in specific contexts. These are scattered throughout Volume II of *Op. 500*.

In addition to illustrating the fingering of the C major scale according to his rules, Czerny also points out that passages built on C major admit many different ways of fingering. He introduces alternative fingerings to suit the style of the performance, the rhythmic pattern, and the tempo of the piece.\(^{69}\)


![Example 6.35: Op. 500, Vol. II, 10](image1)


![Example 6.36: Op. 500, Vol. II, 10](image2)

These two examples contain the same notes but have different time signatures, note values, dynamic and expression markings, and therefore receive different fingerings from Czerny.

The fingering for the second example provides a better way to achieve the crescendo and “sf” in each bar, as well as assisting in the playing of the demisemiquavers in a fast tempo.

Another example of fingering in context is successive double notes in Legato. In the section of ‘Runs in Thirds’, Czerny provides different fingerings for playing the thirds staccato and legato. Although C.P.E. Bach, Türk and Hummel mention playing in thirds, they provide no comments in their treatises on fingerings to achieve different touches.

Czerny, though, points out that the use of “+ & 2”, “1 & 3” or “+ & 3” for playing runs in thirds are for Staccato only, and he provides the following three ways for the achieving the “Legato” effect. The three modes of fingering for staccato playing in thirds again prove Czerny’s flexibility, and involve crossing the “3” and “4” fingers over the “2” and “3” fingers respectively in order to maintain the Legato effect.


Similar crossing over of fingers is recommended by Czerny for double notes in fourths, sixths and octaves. To accommodate the stretch caused by crossing over in situations where it is impossible to maintain a strict Legato because of the pairs of fingers involved, Czerny provides the escape clause that “it will be sufficient if one finger holds down its key,

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70 Ibid., Vol. II, 88.
till the next third is struck”. By employing these fingerings, a true *Legato* effect can be achieved appropriate to the style.

Another example of Czerny’s fingerings in context is the playing of a three-part chordal passage. Czerny again provides three different methods of fingering for playing the same passage, according to the tempo, rhythmic pattern and touch.


![Example 6.38 fingering diagram]


![Example 6.39 fingering diagram]


![Example 6.40 fingering diagram]

Czerny points out “the 1st way is the easiest and most certain, and therefore the best to be employed in a quick movement. The 2nd way is particularly well adapted for triplets.

The 3rd way is particularly available in a brilliant *Staccato* passage.”

As the contents of this chapter have shown, Czerny’s discussion of fingering in Volume II of his *Op. 500*, formed the foundation of a modern approach to this subject, as his system of fingering itself was not only most appropriate to the repertoire of his time, but has also remained an essential component in piano playing ever since.

CHAPTER 7

CZERNY’S CONSIDERATION OF LEFT HAND TECHNIQUE

In piano playing, the two hands usually have individual roles in the sharing of melodic lines and accompaniment. Apart from C.P.E. Bach, who illustrates the thorough bass in his “Essay”, most of the clavier or piano method books of the late eighteenth and the nineteenth centuries put their emphasis on the training of the right hand.\(^1\) Czerny, however, takes a different point of view, by attending to the development of technique for the left hand, ranging from simple movements up to the level of virtuoso playing. In many of the musical examples in Czerny’s Op. 500, the bass clef is used for the left hand whether it is playing the same examples as the right hand, or its own figurations. These pioneering training exercises for the left hand cover various aspects of figuration, texture, and style, and appropriately form the subject matter of this chapter.

Czerny is equally concerned to develop a range of techniques for the pianist’s two hands. C.P.E. Bach had discussed fingering for both hands in his treatise, but did not aim to develop similar techniques for each hand. Thus in Bach’s Essay, the focus of the right hand is on playing the embellishments\(^2\) while thorough bass and accompaniment are

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\(^1\) Daniel Gottlob Türk, *School of Clavier Playing School of Clavier Playing*, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982). In Türk’s “School” a large part is given over to the illustration of playing embellishments in the right hand and most of the musical examples are written in the treble clef although the fingering of the left hand is also given beneath the notes. A similar situation can be found in Johann N. Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 1828, anon., trans., (London: T. Boosey Co., 1829) for Hummel also provides the left hand fingering beneath the figurations written in the treble clef.

for the left hand. This is obvious from the contrasted figuration for each hand. In Türk’s *School*, the playing of embellishments by the right hand is an important focus and Türk does not discuss thoroughbass. In addition, most of the examples in Türk’s *School* are written in the treble clef, reflecting the importance of the embellished melodic line during Türk’s time, and the primacy of right hand technique for keyboard players. This situation began to change in the early nineteenth century. Hummel, in his *Instructions*, points out the aims of his three types of exercises:

- [the first type is] to accustom the fingers to a uniform progression and touch…
- [the second type] to develop the rhythmic sense…
- [the third type] to train all the fingers of both hands in an equal degree of power and independence of action.

In this way Hummel also shows his concern for developing the technique of the left hand.

The first type of exercises are five-finger exercises for the two hands playing an octave apart:

Example 7.1: Hummel’s *Instructions*, Part 1, 9

The second type contains similar patterns alternating between the two hands:

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trans. & ed., (London: W.W. Norton & Company, 1949), 79. C.P.E. Bach points out the importance of embellishments: they connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention; also, expression is heightened by them.

3 Daniel Gottlob Türk, *School of Clavier Playing*, 1789, Raymond H. Haggh, trans., (London: University of Nebraska Press, 1982), 289. For Türk, the extemporaneous ornaments aim to make a composition more beautiful.

The third type of exercise is written on a single treble staff, with fingerings written above and beneath the notes for the right and left hand respectively, as noted above:

Although attention is given to the development of left hand playing from the time of Hummel onwards, most of the exercises in Hummel’s Instructions employ the third type of presentation, which implies the right hand is still the main focus. Only in the exercises consisting of scales, arpeggios, and broken chords does Hummel use treble and bass clefs for the two hands to play simultaneously, usually with a range of two octaves. However, it is first in Czerny’s Op. 500 and his other pedagogical works that the development of left hand techniques receives proper attention.

Czerny shows his attention to the development of techniques for the left hand in the following ways. Firstly, most of the exercises, starting from the first exercise in Op. 500 as well as in other opuses of exercises and studies are written in both clefs for the two
hands to play together. Secondly, the techniques required for both hands include scales, arpeggios, thirds, sixths, octaves, chords, big leaps within chords, repeated notes/chords, shakes, and diminished sevenths. In Czerny’s exercises, both hands have to play all these techniques across the same compass of four octaves. In addition, these exercises have to be played in semiquaver values which reveals Czerny’s aim to prepare students for the increased technical demands of the Romantic period. Furthermore, the techniques required of the left hand in Czerny’s works are among the main features of virtuoso piano playing since Beethoven’s time. In his Op. 500, Czerny also addresses the use of the thumb of the left hand playing on the black keys which became an important technique in the nineteenth century,


Thirdly, similar patterns alternate between the two hands, or they are organised in consecutive numbers within the same opus.


Example 7.9: *Op. 299*, No. 1 (bar 5)
Example 7.10: *Op. 299*, No. 40 (bars 1-2 & 33-34, 89-90)

Example 7.11: *Op. 453*, No. 73 (bars 1-2)  
*Op. 453*, No. 74 (bars 1-2)

Example 7.12: *Op. 453*, No. 97 (bars 1-2 and 9-10)

These exercises reveal Czerny’s view of the importance of equal technical development for both hands systematically, by the provision of a clear focus for pupils. In Hummel’s *Instructions*, some of the exercises consist of similar patterns alternating between the two hands, but not all of these patterns are as common in the repertoire of the time as those that
Czerny provides.

Fourthly, Czerny uses an individual study within an opus and/or an entire opus to focus on the development of techniques for the left hand. One of the most important reasons for the emergence of music for the left hand only is due to the improvement of the sustaining pedal. By employing the sustaining pedal, the tones can be *maintained*. In Czerny’s *Op. 500*, Volume II, under the section “Peculiar Studies”, there is one such work, “Study for the Left Hand Only”.


The figurations that Czerny uses in this study not only sum up the main stylistic

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characteristics of his time, but also are presented in a convincing, through-composed piece with melodic interest, comparable to his pieces for both hands. Moreover, throughout this piece there are detailed expression and careful pedal markings. Another two ‘left hand only’ studies appear in Op. 735, No. 1 & 2.

Example 7.14: Op. 735, No. 1 (bars 1-2 & 8-10)

Example 7.15: Op. 735, No. 2 (bars 1-2)

These two studies are quite different in mood. The first one is notable for its Energia; while the second one is marked Cantabile. Both works have melodic interest, transition sections between consecutive themes, recurring short figurations and careful markings which indicate tempo changes, dynamic shadings, expression as well as pedalling. There is also a cadenza-liked section in the second study. Clearly these two studies are virtuoso concert pieces.

With regard to an entire opus focusing on the left hand only, Czerny has written three such works, namely Op. 399 Studies for the Left Hand, Op. 718 Studies for the Left Hand and Op. 735 No.17 Study in Thirds. In these studies, the right hand has to be
employed as well, but the main focus is on the left hand.  *Op. 718* is suitable for pupils
with a moderately proficient technique, while *Op. 399* is more demanding, for it needs
greater agility from the fingers and arm movements, better control for the diversified
expression and dynamic range that it contains, as well as a better understanding of
chromatic harmony. These two studies encapsulate virtually all the major features of left
hand technique, as it had developed during the Classical and early Romantic periods.

While these studies had been anticipated by Ludwig Berger’s *Studies Op. 12*, which are
known to be the first published works for the left hand, Czerny’s approach in his studies
shows him to have grasped quickly the potential of left hand playing and established him as
an important pioneer in the field.

**Musical Styles in Left Hand Figurations in Czerny’s Pedagogical Works**

The content for developing the technique of the left hand suggested by Czerny
encompasses figurations from the piano repertoire of the Classical and Romantic periods.
The main differences can be summarized in the following points. Firstly, the number of
notes required to be played by the two hands simultaneously differs, for in Classical
repertoire, when the right hand plays one note, the usual practice was for the left hand to
play from two to four notes. In the Romantic period, the number of notes to be played by
the left hand against one note from the right hand increases considerably, though varying

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from piece to piece. Some composers may keep the number of four notes in the left hand against one note in the right hand; while others may range from eight, twelve or even more notes in the left hand against one note in the right hand. In most cases, the note values for the left hand semi-quavers or demisemiquavers, which require agile playing from the fingers and a good control of the dynamic range from the hand and the whole arm. This reflects the increased technical demands for the left hand in the Romantic period. In preparing players for the piano repertoire of these two periods, Czerny includes relevant figurations for developing the left hand in his Op. 500 and his other pedagogical works.

Figurations for the Classical period include:


Example 7.17: Op. 299, No. 10 (bars 1-2)

Figurations for the Romantic period include:

Example 7.19: *Op. 299*, No. 34 (bar 1)

Secondly, Czerny develops the playing of leaps between consecutive notes of the left hand.

The common figurations for the left hand from the classical period are the *Alberti* bass, broken chords, arpeggios, thirds, and octaves, while the intervals between two notes are usually within a third, with a fourth between the inner fingers, and an octave between the thumb and the fifth finger. In addition, in most cases each figuration is within an octave.

This situation changes in the Romantic period. The distinguishing features for this repertoire are greater variety in the intervals between the notes played by the inner fingers, the absence of the *Alberti bass* and the fact that each figuration may cover more than one octave. Czerny accordingly designs relevant figurations for preparing players’ left hands for the differing requirements of each style.

Figurations for the Classical period include:


Among the figurations for the Romantic period are:
Thirdly, the texture of the left hand is very significant. The main difference between the texture of the left hand in the Classical and Romantic periods lies in its density. With regard to chord playing, Romantic pieces usually employ chords made up of four notes, while an octave and chords with three notes are more commonly employed in Classical pieces. In the latter pieces, chords are mainly employed at cadential points or at each pulse. On the other hand, passages with chords and repeated chords in quavers or semi-quavers are a common feature of Romantic pieces, and in addition these chords sometimes consist of an inner part as well. Another feature of the density is the use of
different registers of the piano. The registers being employed in the left hand of Romantic pieces have greater variety than those of Classical pieces. The registers employed by the left hand in the latter are mainly within the ‘Great’ and ‘Small’ registers of the piano, namely within the compass from C to f⁴. For Romantic pieces, the registers range from the ‘Contra’ to ‘1’ of the piano, and the compass ranges from FF to c⁵ or even high. Again Czerny prepares players for both sets of registers.

Figurations for the Classical period include:


Example 7.25: Op. 821, No. 27 (bar 1)

Figurations for the Romantic period include:


Example 7.29: *Op. 821*, No. 150 (bars 1-2)

The touches required in the left hand at different dynamic levels are not differentiated by Czerny from those required for the right hand, and include, as would be expected, *legato, staccato, messo staccato, staccatissimo, detached, marcato, legatissimo*, and the use of slurs. Again this reflects Czerny’s concern to develop the same techniques and styles of interpretation in both hands. Also, in the shaping of learning sequences, since the figurations for the left hand in the Romantic period are more demanding both technically
and musically than those of Classical period, Czerny usually places them in the latter part of the opus, as reflected in the pairs of examples above.

In concentrating on the development of left hand techniques from beginner to virtuoso levels, Czerny is clearly a pioneer. Later piano pedagogical works, such as L. Plaidy’s *Technische Studien*, F. Kalkbrenner’s *Op. 161*, F. Liszt’s *Studies*, and F. Chopin’s *Etudes*, all pay due attention to the left hand, and follow Czerny by including the same technical exercises for both hands, and by employing the appropriate clef for the left hand.

Czerny also ranks as pioneer in his compositions for left hand alone, thereby inaugurating a new genre in piano repertoire. A substantial repertoire of such pieces only began to emerge in the later half of the nineteenth century, and one of the most significant of these works is by one of Czerny’s students, Leschetizky, namely his *Andante Finale, Op. 13 for left hand alone*. Leschetizky’s relationship to Czerny again emphasises the latter’s importance in this area.
The employment of the damper / sustaining pedal and *una corda* gradually became common practice in piano music in the early nineteenth century however this phenomenon does not receive corresponding support in most piano pedagogical works of the time.\(^1\) An exceptional pedagogue, Czerny not only shows a positive attitude towards new devices but also explains them with detailed illustrations and musical examples. The fact that Czerny is the first pedagogue to introduce syncopated pedalling is not generally acknowledged. Therefore, apart from giving detailed explanations of Czerny’s exercises on pedalling, it is the aim of this chapter to point out the contribution that Czerny has made to the teaching of pedalling.

During his lifetime Czerny witnessed rapid changes in the types of pedals available, in the use of the pedals, and in the indications for pedalling in musical scores. By means of a review of the development of the pedal mechanism during the late eighteenth century and the main references to pedalling before Czerny’s time, it can be seen that Czerny’s teaching on pedalling, through discussion of the use of the damper and *Una corda* pedal with illustrations and musical examples, was noteworthy.\(^2\)

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\(^{1}\) Besides Hummel’s “*Instructions*” and Czerny’s Op. 500, like most of the other method books in the early nineteenth century, do not contain any discussion on the use of the two pedals, namely the damper / sustaining pedal and the *una corda*, e.g. Ignaz Joseph Pleyel’s *Klavierschule* (1804), Bernard Viguerie’s *L’Art De Toucher Le Piano-Forte* (1826).

the pedalling markings on scores are usually not taken literally. From the writings of students of great composer-performers such as Beethoven and Chopin, it has become clear that the masters themselves when performing varied their pedalling from the markings in the score, and varied their practice each time they performed the same piece.3 As there are inconsistencies between the pedalling markings and what we know about performances by the composers themselves, this chapter will concentrate mainly on the evidence from musical examples and illustrations from the method books. In the following discussion, the terms “modern”, “modern school”, and “modern piano playing” refer to Czerny’s lifetime, i.e. from 1791 to 1857.

As pointed out by David Rowland, the many types of tone-modifying devices available on eighteenth century Viennese pianos were normally operated by knee levers. In addition, no pedal markings appear to exist in music before the 1790s,4 but from about 1830

3 See Carl Czerny, On the Proper Performance of All Beethoven’s Works for the Piano, Paul Badura-Skoda, ed., (New Jersey: Universal Edition, 1970), 16. With regard to Beethoven, Czerny records: “He used a lot of pedal, much more than is indicated in his works.” See also, Jean-Jacques Eigeldinger, Chopin: pianist and teacher as seen by his pupils, 1970, Naomi Shohet with Kryśia Osostowicz and Roy Howat, trans., Roy Howat, ed., (Cambridge: Cambridge University Press, 1986), 55, 58, 125 &130. On page 55, Hipkins points out that “Chopin never played his own compositions twice alike, but varied each according to the mood of the moment, a mood that charmed by its very waywardness” and in the “Notes” to this, on page 125, continues: “Besides those pedal effects which no written source can convey, Chopin was able to modify his interpretation in many other ways”. On page 58, it is noted that according to Count Aguettant: “Chopin did not want [me to use the] pedal, yet he himself used it, particularly the soft pedal – without however indicating this to his pupils, in order not to exaggerate or overstep its resources.” On page 130 M. Long notes: “To my knowledge, no autograph or original edition of Chopin contains the instruction una corda.”

increasingly sophisticated pedalling is called in the works of Chopin, Liszt and their contemporaries.  

Early nineteenth century piano method books show that the number and method of operation of the tone-modifying devices of the piano were gradually becoming standardized around 1830s, though some pianos still maintained the old type of knee levers. In chapter five of his Die wahre Art das Pianoforte zu spielen (1797), Milchmeyer pointed out that “Of the four pedals, two should always be installed in such a way that they can be put down with one foot, thus all four can be operated by the two feet.” Milchmeyer’s remarks reflect the fact that knee levers were replaced by foot pedals in the late eighteenth century. In Méthode de piano du Conservatoire (1804), Adam revealed a similar situation stating that “On ordinary small pianos there are only two pedals placed to the left… There are also larger square pianos with four pedals… Grand pianos also have four pedals.” Adam’s work does not mention whether the pedals were operated by the feet or the knees, but with the information on the placement of the pedals together with the fact that the word “pedal” is used instead of “lever” it is most likely that Adam is referring to pedals operated by the feet.

5 Ibid., 273, 274.


8 Ibid., Adam points out that “On ordinary small pianos there are only two pedals placed to the left. There are also larger square pianos with four pedals. The pedals are placed in the middle of the instrument.”
But in Steibelt’s *Methode de piano* (1809), the author writes: “The newest pianos have four registers, that is tone mutations, brought into play by levers (by means of the knee on many pianos).”9 This reflects the situation that the piano mechanism was still in quite a transitional stage of development in Adam’s and Steibelt’s time. According to Rowland, Viennese grand pianos usually had four pedals from around 1810, including the damper, moderator, bassoon and *una corda* pedals. By the beginning of the 1840s, two pedals became common on modern grand pianos, namely the damper pedal and the *una corda* pedal. This was the type of piano that was owned by the majority of professional musicians during that time.10 Rowland also points out that, as with the English grand pianos, the only pedals generally used after 1830 were the *una corda* and damper.11 Apart from these two pedals, the only significant pedal was the *sostenuto* pedal which appeared around the second half of the nineteenth century.12 Thus, as far as pedals are concerned, the configuration in use at present was becoming standard in the 1830s and 1840s.13


13 Carl Czerny, *Supplement to Czerny’s Royal Pianoforte School Op. 500*, 1846, J. A. Hamilton, trans., (Mess R. Cocks & C^R^, 1846), 6. Czerny points out that the damper pedal and the shifting pedal are the only two pedals which are now found in goods pianos, all others being acknowledged as unworthy of the true artist’s notice.
The above information reveals that in the first ten years of the nineteenth century, though knee levers still existed, two or four pedals were commonly found on pianos, and at the time when Czerny published his *Op. 500 Royal Piano Forte School*, knee levers were being replaced by pedals operated by the feet. The change from knee levers to foot pedals was not only a big step in the development of the mechanism of the piano, allowing the control of sound effects to be shifted from the knees to the feet, but also provided more expressive flexibility in piano playing. It must be admitted that the rapid development of the mechanism of the pedals during the early decades of the nineteenth century was also the result of the interaction between such advancements and the composers’ creativity which brought new sonorities to piano playing through new pedalling techniques. Czerny’s will indicates that he owned two pianos made by Bösendorfer and therefore his discussion of pedalling is based on the Viennese piano. But in the third volume of his *Op. 500*, in addition to the discussion of those two pedals commonly used (the damper-pedal and the shifting pedal), Czerny also explained the use of the muffle-pedal.

14 David Rowland, *A History of Pianoforte Pedalling*, (Cambridge: Cambridge University Press, 1998), 18. Rowland points out the change from knee levers to pedals differs from one country to another: “The beginning of the nineteenth century saw two important developments; the disappearance of knee levers in favour of pedals and an increase in the standard number of devices on grand pianos [the “Viennese” grand]”… “From 1772, to the middle of the nineteenth century and beyond the standard design included two pedals”… “From c.1800 – c.1830, French grands began to be made with four pedals.”

15 Carl Czerny, “Czerny’s Will” in *Dwight’s Journal of Music*, Vol. XI, No. 21, August 22, 1857, Vol. XI, No. 21, 163-164. In his will, at point 12, Czerny states: “My two pianos-fortes by Bösendorf, my violin, the bust of Beethoven, and all other objects relating to music, I bequeath to the Gesellschaft der Musikfreunde.” The translator of the will is not named in the journal.

In the review of Czerny’s contribution towards the teaching of pedalling which follows below, three significant piano treatises from the early nineteenth century that include the topic of pedalling, will be used to provide a theoretical context. These treatises are Adam’s *Méthode de piano du Conservatoire* (1804), Steibelt’s *Méthode de piano* (1809), and Hummel’s *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte* (1827). Adam and Steibelt stated their views on pedalling as follows:

Adam: “Nothing on an instrument that adds to the charm of the music, and the emotions, should be neglected, and in this respect the pedals used appropriately and skilfully obtain very great benefits…We know that some people, by a blind attachment to the old rules, by a proper but badly understood affection, forbid their use and call it charlatanism. We will be of their opinion when they make this objection against those performers who only use the pedals to dazzle the ignorant in music, or to disguise the mediocrity of their talent; but those who only use them appropriately to enhance and sustain the sounds of a beautiful melody and fine harmony assuredly merit the approval of true connoisseurs.”

Steibelt: “I was the first to demonstrate the advantages [of the registers], [which] give the instrument a quite different expression. To begin with, this use of the registers was described as charlatanism, and students disliked them; but those who outlawed them are overcoming their prejudice, while at the same time many of them do not yet know how to use these registers skilfully… [the registers serve] to bring out the colours better and to give light and shade to the performance, and…their use is subject to the rules of good taste.”

From the above it is clear that Adam and Steibelt shared the same point of view on the use of pedals or registers. Not only did they welcome the effects that could be produced by this mechanism but they also pointed out common misunderstandings. Both of them refer to four-pedal pianos as pedals for special effects. Since Hummel’s discussion refers to the


damper pedal and una corda of the two-pedal piano, Hummel’s work will be used for a
closer comparison with that of Czerny. Hummel’s attitude to the use of the pedals is
revealed in his Instructions:

“A performance with the dampers almost constantly raised, resorted to by way of a
cloak to an impure and indistinct method of playing, has become so much the
fashion, that many players would no longer be recognized, if they were debarred the
use of the Pedals...Neither Mozart, nor Clementi, required those helps to obtain the
highly-deserved reputation of the greatest, and most expressive performers of their
day. A demonstration that, without having recourse to such worthless means, a
player may arrive at the most honourable rank.”

These three quotations from Adam, Steibelt and Hummel reflect the controversial attitude to
the use of different devices on the piano during the first decade of the nineteenth century,
with Hummel representing the reserved attitude typical of some German musicians of his
time. In addition, most of the method books of the early nineteenth century do not
contain a discussion on pedalling. Czerny, however, shows his enthusiasm for the device
by devoting a chapter of his Op. 500 to their use. In this chapter, Czerny explains the use
of the damper pedal and shifting pedal. Especially significant is his description of the
damper pedal supported with musical examples aimed at both teachers and students.


20 Ibid., Part III, 62.

21 David Rowland, “Pedalling” in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, (London: Macmillan, 2001), Vol. 19, 273. Rowland points out that while Beethoven’s approach to pedalling shared many similarities with that of members of the London Pianoforte School, Hummel was cautious: “Hummel’s partisans accused Beethoven of mistreating the piano, of lacking all clearness and clarity, of creating noting but confused noise the way he used the pedals.”

22 Other method books of the early nineteenth century that contain discussions of pedalling include W.S. Stevens’ Treatise on Piano-Forte Expression (1811); Francois-Joseph Fétis and Ignaz Moscheles’s Méthode des Méthodes de Piano (1840).

23 Sandra P. Rosenblum, Performance Practices in Classic Piano Music, (Indiana: Indiana University Press, 1988), 106, who comments that Czerny’s writing on the use of the damper pedal is recognised as “well-illustrated and is probably the first attempt to describe syncopated pedalling.”
Later, in 1846, in order to educate students regarding recent advancements in the art of piano playing, Czerny used the works of celebrated artists of the modern school, including Thalberg, Döhlers, Henselt, Chopin, Taubert, Willmers, and Liszt, to illustrate the different ways of using the pedals in the *Supplement* to his *Op. 500*.\(^{24}\)

**Czerny’s Discussion on the Damper Pedal**

As Czerny points out in his *Op. 500*, “the damper pedal has become extremely important in modern piano-forte playing for it provides an apparent fullness of tone and harmony, which seems even to multiply the number of our hands.”\(^ {25}\) This idea is also echoed in the “Preface” of his *Op. 837 School of Modern Piano-Forte Playing*, where he illustrates that “the employment of the damper pedal is one of the two equally important aspects of modern piano-forte playing.”\(^ {26}\) In addition, Czerny stated in his *Supplement to Op. 500* that “while the notes of a melody are struck with energy in a middle position and their sound continued by a skilful use of the damper pedal, the fingers can also perform brilliant passages piano with a delicate touch, as if the melody is played by another person or

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\(^ {26}\) Carl Czerny, *Op. 837 School of Modern Piano-Forte Playing*, (Messrs R. Cocks & C\(^ \text{\textregistered}\), 1855), Preface. In the Preface, Czerny points out that modern Piano-forte playing is founded on two equally important expedients, namely, first: on the employment of the loud, or damper pedal, second: on the marking of the principal melody, in order that, even in the midst of the most florid passages, it may stand out quite clearly.
on another instrument.” Czerny’s writings in his *Op. 500* and his *Supplement to his Royal Piano Forte School Op. 500* reveal both the importance and the mechanical development of the damper pedal between 1839 and 1846 which enabled many of the fundamental pedalling techniques of modern piano playing. In the employment of the damper pedal, it is generally agreed that consideration should be given to the effects provided by the pedal with reference to the harmony, tempo, rhythm, register, dynamic, phrasing, texture and articulation. The style of the piece, quality of the piano, as well as the acoustics of the room are also important considerations, for since any performance of a piano piece blends all the aforementioned elements, it is impossible to focus on just one of the elements in making decisions about pedalling. Rather, the player has to take all the elements into account, to provide an appropriate effect. The careful taking into account of the effects produced by the damper pedal was an important issue that Czerny stressed for students. He pointed out in his *Op. 500* that the application of the damper pedal in modern *piano-forte* playing must be studied carefully. Czerny’s views on the function of the damper pedal are shared by Rowland, who points out that the damper pedal is to create a certain richness in part of a phrase, as well as enabling the pianist to play in a more *legato* style.”

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28 These two years, 1839 and 1846 are the years which Czerny published his *Op. 500* and the *Supplement.*


30 David Rowland, “*Pianos and Pianists c.1770 - c.1825*” in David Rowland, ed., *Piano*, (Cambridge:
of the important uses of the damper pedal, from which new sonorities emerge and enhance
the expressive power of the piano required in music from the early-nineteenth century
generally.

Czerny’s Two Fundamental Rules on the Employment of the Damper Pedal

In helping students to acquire pedalling techniques, Czerny provides fundamental
rules for the employment of the damper pedal:

[First rule] The pedal must be kept down only so long as the passage consists of but
one chord, and [second rule] Clear and distinct playing must always be considered
as the rule.  

Czerny gives two musical examples to illustrate the incorrect employment of the damper
pedal.


In the above example, one passage is chordal for both hands with changing harmony on each
beat, and the other is a scale passage for the both hands. Both examples are marked “f”
with signs showing how the damper pedal has to be employed throughout the whole passage.

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In fact, employing the damper pedal in these ways is unacceptable, on pianos of Czerny’s
time included, for all the notes sound much longer when they are being played in a *forte*
dynamic and if the damper pedal is used it will create dissonances, which will result in
confusion. As chordal and scale passages are common features of most piano repertoire, it
is important to equip students with the understanding and skill to use the damper pedal in an
appropriate manner. In addition, Czerny’s two fundamental rules dispel the
misunderstanding that the function of the damper pedal is to increase the volume of tone
from the piano. This is a very important point, as during the first half of the nineteenth
century, there were no other piano pedagogical works which presented a detailed explanation
on pedalling that could raise students’ awareness of the undesirable sound effects created by
incorrect use of the damper pedal.

In addition, Czerny provides musical examples to illustrate five specific musical
situations in the employment of the damper pedal in his *Op. 500*.

**The First Specific Pedalling Technique: Enrichment of the Expressive Effect**

Czerny points out that the damper pedal is extremely important in “modern
Piano-forte playing”\(^{32}\) for it enables a “fullness of tone and harmony”\(^{33}\) that cannot be
executed by the two hands. Czerny explains “by means of this Pedal, each lower octave


everywhere sounds like a genuine sustained bass, while the left hand plays the accompaniment more than two octaves higher as shown in the following musical example.


Following is another example illustrating “fullness of tone and harmony” by means of the damper pedal where the texture is different from the previous example.


In the two above examples, in order to maintain the *legato* effect between the notes of such

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accompaniment figures, the employment of the damper pedal is a must. When the damper is raised for the whole bar, not only is the legato effect between the octaves and the succeeding quaver accompaniment effected, but also fullness of sound is created both from the notes as well as the sympathetic vibrations being prolonged. The first example, Czerny’s Op. 500 Royal Piano Forte School Vol. III, 58, also reveals a texture that is not usual in the Classical period. As Sandra Rosenblum points out, “the legato playing needed in Classic music seldom exceeded the grasp of the hands.” Furthermore, this texture is similar to the “three-hand technique” that was developed after 1800, as described by Rowland. The provision of legato playing in passages that cannot be grasped by the fingers and the emergence of new sonorities have been the main functions of the damper pedal ever since its appearance. The employment of the damper pedal in this example also demonstrates Czerny’s first fundamental rule, as the pedal is kept down for the same chord throughout the bar. Although the pedal markings in Czerny’s other opuses may be assigned by the editors, there are many similar situations of this first type of pedalling in those scores. An example from a different opus is shown below.

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36 David Rowland, *A History of the Pianoforte Pedalling*, (Cambridge: Cambridge University Press, 1993), 121. Rowland points out that in the 1790s and 1800s pianists of the French and English schools rapidly adopted extended left-hand accompaniment textures and it was not long before whole movements were composed in such figuration, with Field and Chopin as the pioneers.
This excerpt has a similar accompaniment figuration to the first example from *Op. 500 Royal Piano Forte School* Volume III, 58. Clearly the damper pedal is required.

This first situation requiring damper pedalling is the most common one that can be found in other piano method books, such as those by Steibelt, Adam, Stevens and Wright. Czerny’s examples reveal advancements compared with them in respect to the use of tempo, register and dynamics in discussing the damper pedal. In Steibelt’s *Méthode de piano*, the two functions of the damper pedal, are stated as being to:

“continue (to make the strings) vibrate as long as they are able, if the foot is removed, they are damped… (The pedal must) never (be used) in runs or fast passages. It is suitable for melodic movements which do not go too low. It can be used when the left hand has particular passages (that cannot be played by the hands).”

The tempo mark that Steibelt uses in the example is *Adagio* and the lowest note is ‘C’.

Adam in his *Méthod* recommends the damper pedal, the second pedal among the four pedals, to be used for the purpose below:

“When the right hand plays arpeggios at speed, or detached notes, while sustained notes are found in the left, one may then add to that pedal the one which raises the dampers, which takes away the dryness of the sounds in the bass, by giving some vibration to the strings that one wants to sustain.”

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37 David Rowland, “Early Pianoforte Pedalling the Evidence of the Earliest Printed Markings” in *Early Music* XIII/1, February 1985, 5. Rowland points out that Steibelt appears to be the first composer to include pedal markings in his printed music, in the *Pot-pourri* No.6, published in 1792/3.


Adam’s recommendation reveals that the damper pedal aims to provide a fuller tone and can be used at speed – a more advanced view than Steibelt’s. But due to the ambiguity of pedal markings in Adam’s examples, as the pedal signs that he uses in the explanation are not aligned with those pedal markings in his musical examples, it is hard to have a full understanding of his damper pedalling.

In Stevens’ *Treatise on Piano-forte Expression*, published in 1811, the method of pedalling that he suggests is the same as Czerny’s first type, though Stevens calls it “open pedal”. Stevens explains that this “open pedal” provides full vibration to the key(s) to prolong the note(s) that cannot be played by the hand.

Example 8.5: Stevens - Plate 6

In Stevens’ example, there is no tempo marking, nor dynamic markings for comparison. Moreover, his pedal markings do not seem to be consistent in similar situations. In bar

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41 W.S. Stevens, *Treatise on Piano-forte Expression*, (London: M. Jones, 1811), Appendix, 14-15. In this *Treatise*, the discussion of the pedal is organised under “Of the Left Hand” in the Appendix. The terminology that Stevens uses to indicate the employment of the pedal is “open pedal” but no information is provided on the signs for the employment and releasing of the damper pedal. Brief information on this *Treatise* is summarised in the appendix of this study, “Report on Method Books.”
three of the above example, there is no pedal for first two beats or the last two beats. The chart below provides a comparison of the use of the damper pedal suggested by Steibelt, Adam, Stevens, Wright and Czerny.

<table>
<thead>
<tr>
<th>Pedagogical Work</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Register (focus on the L.H.)</th>
<th>Figuration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steibelt’s “Method” 53</td>
<td>N.A.</td>
<td>N.A.</td>
<td>C to e1</td>
<td>Broken chord, Two parts in the L.H.</td>
</tr>
<tr>
<td>Adam’s “Méthod”, 221-223</td>
<td>Adagio, Andante, Ritardando</td>
<td>dimin.</td>
<td>GG to g2</td>
<td>Octave tremolo for both hands, or broken chords for the L.H. and tremolo for the R.H.</td>
</tr>
<tr>
<td>Stevens</td>
<td>N.A.</td>
<td>N.A.</td>
<td>AA to d2</td>
<td>Leaps between the octaves and the double notes for the L.H. and melody mainly in single notes for the R.H.</td>
</tr>
<tr>
<td>Wright’s “Manual”, 71</td>
<td>No musical example, but points out that the damper pedal is inappropriate to term it as the loud pedal.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Czerny’s Op. 500, Vol. III, 57-63</td>
<td>Moderato, Lento, f, ff, p, pp</td>
<td>f, f, f, p, pp</td>
<td>FF to f4</td>
<td>Wide spread broken chords, block chords, tremolo for both hands,</td>
</tr>
<tr>
<td></td>
<td>Including the sustaining pedal and una corda</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The explanation and musical examples by Steibelt, Adam, Stevens, Wright and Czerny, reflect expectations in the use of compass and tempo, as well as articulation. The new resources are as a result of the changes in the mechanism of the piano in the early nineteenth century. As for Hummel, Czerny’ first type of pedalling can also be found in his Instructions.

Example 8.6: Hummel’s Instructions Part III second example, the first line

Hummel employs the damper pedal throughout the same chord in the first line of the example. Due to the fact that Hummel does not provide any explanation of the use of the
pedals in his musical examples, it is difficult to understand his intentions fully. It would appear that though the principles underlying the use of the damper pedal in the examples of both Czerny and Hummel are the same regarding tempo and dynamics, there are in fact some differences. Czerny’s examples, from his Op. 500 and Op. 753 contain the indications “Moderato”, “Allegro”, “And sostenuto ed espressivo”, while Hummel provides only one example, with the tempo mark of “Adagio.” Obviously, Czerny’s examples are far more comprehensive, offering more varied possibilities for pupils to study. For example, he provides illustrations showing changes of dynamics, ranging from “f” (in the example of his Op. 500, Vol. III, 60), to “P”, “cres” and “PP” (in the example of his Op. 753, No. 23), whereas Hummel uses “PP” throughout.

The Second Technique: Pedalling for Scale Passages

The second situation that Czerny illustrates is the employment of the damper pedal in scale passages.

Example 8.7: Op. 500 Royal Piano Forte School Vol. III, 60

According to Czerny’s fundamental rules, the damper pedal should not be employed in scale passages. This example is an exceptional situation as Czerny points out: “when the scale passages occur only in the right hand, and particularly in the higher octaves, while the left
hand has merely a harmonic accompaniment; here this pedal at times produces a very beautiful effect.”42 With regard to the dynamic levels in this example, while they are mainly “P” and “PP” with just a small section marked “cres”, this combined with the slow harmonic tempo, consisting mainly of one chord per bar, indicates that the employment of the damper pedal would not create a confused effect, as in the incorrect usage of the damper pedal cited above.

The Third Technique: Syncopated Pedalling

Czerny’s explanation of the third situation of the use of the damper pedal points to a type of pedalling termed “syncopated” or “legato” which is most frequently used today.43


In the explanation, Czerny points out:

“the pedal must always be relinquished and resumed at every change of chord. The quitting and resuming the pedal must be managed with the utmost rapidity, not to leave any perceptible chasm or interstice(sic.) between the chords; and must take place strictly with the first note of each chord… (and the passage sounds) as if the pedal was held down without interruption.”44


43 Sandra P. Rosenblum, Performance Practices in Classic Piano Music, (Indiana: Indiana University Press, 1988), 106. Rosenblum points out that the syncopated or legato pedalling is the sustaining pedal being depressed immediately after the attack, released as a new harmony is played, then re-depressed. Such pedalling occurs in some Romantic music of the 1830s – sporadically in Chopin’s scores, a little more often in Liszt’s. This would be indicated by successive pedal markings without intervening release signs.

This type of pedalling enables the overlapping sound of groups of chords, and thus creates an extremely legato effect, while at the same time a dissonant effect is avoided. Syncopated pedalling adheres to Czerny’s fundamental rules for the use of the damper pedal and at the same time creates a sound effect that is different to the aforementioned first type of pedalling technique. Czerny adds that “this pedal [with the utmost rapidity quitting and resuming… the first note of each chord] is both necessary and effective in chord passages of every sort, when the harmony does not change too quickly.” The following is another example provided by Czerny to illustrate syncopated pedalling.


Though the underlying principles and illustration of the coordinating movements between the hands and the foot in the use of syncopated pedalling in the above two examples are the same, the pedalling markings that Czerny writes are different. In the example for a tremolo passage, there is no sign “#” to indicate the relinquishing of the damper pedal, while the


Ibid., Vol. III, 62.
arpeggiated passage has the same pedal markings as those examples in the first situation.

This phenomenon is indicative of the inconsistency of pedal markings. This may be due to the fact that the notating of such pedalling was still relatively new in 1839, and required more sophisticated publication techniques so as to place the signs under the notes exactly.

Thus, Czerny has to explain the employment of the syncopated pedalling in context and provide detailed instructions. To employ this pedalling, the movement for the release and depression of the right foot must be well coordinated with the hand(s), in order to ensure that a legato effect can be achieved. The rapid movement of the damper pedal necessary for such coordination reveals the improved mechanism of the pedal during the 1830s. The musical examples Czerny uses to illustrate the use of syncopated pedalling suggests that he did not recommend such pedalling for fast tempo passages, instead saving it for slow passages marked Adagio, Lento, Moderato and Andante. In addition, the harmonic progressions in these examples do not change quickly. If the passage were in a fast tempo or consisted of rapid changes in harmony, it would be impossible for the damper to be effective, instead creating a confused dissonance.

There are many similar passages in Czerny’s opuses which require the use of this type of pedalling, but only in his Op. 838 No. 17 can such pedal markings be found. As for Hummel’s Instructions, due to a lack of explanation, it is hard to tell whether Hummel had the same intentions in the three musical examples he provides. The use of syncopated
pedalling can also be found in the work of one of Czerny’s students, Leschetizky. In his
Method, Leschetizky explains how the damper pedal should be employed, with the release
being indicated, and the illustration he provides is helpful for practicing this technique:

Example 8.10: Leschetizky Method, 62

Leschetizky recommends that syncopated pedalling be used “only when the tone or tones
which should continue to sound can be held down by the fingers over the changes of
pedal.”46 Again, Czerny is more comprehensive in the provision of musical examples, as
there is only one such example in Leschetizky’s Method - from Mendelssohn’s Song without
Words No.1.

The Fourth Technique: The Employment of the Damper Pedal during Changes of
Harmony

The fourth specific pedalling technique that Czerny illustrates in his Op. 500 is
the employment of the damper pedal during two different, successive chords.


This book was issued with Leschetizky’s approval by his assistant Malwine Brée.
According to one of Czerny’s fundamental rules, the damper pedal should not be kept down for passages that consist of more than one chord.47 The above example is an exceptional situation as Czerny explains that “because the passage is “PP”…the dissonant notes do not become unpleasantly prominent.”48 Therefore, the dynamic level in this example is different to the chordal example showing incorrect usage of the damper pedal, marked “f”, and thus should not be considered as contradicting Czerny’s fundamental rules. Also, the sound effects that Czerny aimed at, in holding down the damper pedal over subsequent chords, are different to those shown in Hummel’s musical examples below, as different aspects of texture and register are used by each pedagogue:

Example 8.12: Hummel’s Instructions part III, 63


A comparison of the main features of Czerny’s and Hummel’s examples shows that the dynamic level used for all of them is “\textit{PP}”; but in the use of registers, Czerny’s examples are much higher than Hummel’s as he mainly used the treble clef for the two hands and the sign “\textit{8va}” was used for the right hand as well. Acoustically, the higher the notes, the shorter their duration when pedalled. This phenomenon also applies when the dampers are being raised. Also, by the use of a thinner texture in the higher registers, there would be less blurring of the sound effect and harmony. Hummel’s examples, however, have a much thicker texture and lower register than Czerny’s. In addition, the note values used in the chordal passages by the two pedagogues are different, as Hummel’s present a rapid \textit{tremolo} passage and repeated chords in quavers, while Czerny’s involve minims and crotchets. Again, due to the lack of information given by Hummel, the intention of keeping the damper pedal over different chords is unclear.

Another situation that Czerny gives, requiring the pressing down of the damper pedal over several different chords, is justified by the need to create a sustained bass effect, similar to the pedal point. This cannot be achieved otherwise, since the notated intervals are out of reach of the hand. Czerny points out:
“When a lower bass note is struck very strongly, while the higher one which follows is played Piano, some changes of chords may occur while the pedal continues pressed down, because lower note sounds on as the real bass note.”\textsuperscript{49}


In the first example above, after playing the first quaver octaves formed by the notes “CC”, “C” and “c” fortissimo, the rest of the passage is mainly staccato and pianissimo, and in addition, the notes for the two hands are written in the treble clef. Therefore, though the dampers are raised during different chords, such a passage would not create confused harmony; rather, it would be the sound effect of a soft and light progression over a pedal point. In reference to the second example above, Czerny points out “in passages which are to be played with extreme softness and delicacy, the (damper) pedal may occasionally be held down during several dissonant chords. In this case, the pedal produces the soft undulating effect of the [A]Eolian Harp or of very distant music.”\textsuperscript{50}


\textsuperscript{50} Ibid., Vol. III, 61.
pedal, as shown in the first example above, provides a new texture in piano playing which
was commonly used by composers of the second half of the nineteenth century, such as
Liszt.\textsuperscript{51} In 1846, seven years later than the publication of his \textit{Op. 500}, when Czerny
explained this same use of pedalling in the \textit{Supplement} to that treatise, he stated that not only
can it be used with bass notes, but that also the notes of the middle and higher octaves can be
employed to produce new effects which had hitherto never been imagined, due to the
perfection of the mechanism of the pedal and the covering of the hammers.\textsuperscript{52} To illustrate
this point he provides the following example:

Example 8.16: Thalberg’s \textit{Don Juan Fantasia} quoted in Czerny’s \textit{Supplement}
to \textit{Op. 500 Royal Piano Forte School}, 3

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example_8.16.png}
\caption{Thalberg’s \textit{Don Juan Fantasia} quoted in Czerny’s \textit{Supplement} to \textit{Op. 500 Royal Piano Forte School}, 3.}
\end{figure}

The texture of this example, in which the damper pedal is required for the low bass notes
\textit{AA}\textsuperscript{#} and \textit{AA} notated with the dynamic of \textit{“f”}, with octaves played in the right hand, and

\begin{footnotes}
\footnotetext{51}{Examples from Liszt works: \textit{Pensées des morts}; \textit{Réminiscences de Norma}.}
\footnotetext{52}{Carl Czerny, \textit{Supplement to Czerny’s Royal Pianoforte School Op. 500}, 1846, J. A. Hamilton, trans., (Messrs R. Cocks & C\textsuperscript{R}), 1846), 3. Czerny points out that “During this epoch the Pianoforte was considerably improved. Thicker strings were used for it…and lastly, between the years 1820 and 1830, the important covering of the hammers was brought to such a degree of perfection, especially by the Vienna manufacturers, that, by the mere touch, we could draw from each key numerous shades of tone, and suddenly gain a new feature in Pianoforte playing”. Excerpts from Thalberg, Döhler, Henselt, Chopin, Taubert, and Liszt are quoted by Czerny in his discussion.}
\end{footnotes}
with semiquaver figuration shared between the two hands, reveals the advance in the
mechanism of the pedals by this date. This is commented on by Rowland:

“The progressive use of thicker strings at higher tensions demanded heavier hammers
and the merits of various kinds of hammer covering occupied makers for most if not
all of the nineteenth century. Around this time, however, Pape developed a felt
covering which was more durable than had previously been available…Other
makers in France and England followed Pape…while English and French makers
experimented with the felt, makers of ‘Viennese’ pianos, with their lighter action,
continued to use leather.”

By using an excerpt by Thalberg here to illustrate his point, Czerny not only reveals his
awareness of the mechanical development of the piano and the changes in styles that derive
from it, but what is equally important his openness of attitude, for he does not restrict
himself to ‘Viennese’ pianos. This type of pedalling cannot be found in the musical
examples in Hummel’s treatise.

The Fifth Technique: The Distant Thunder Effect

Czerny’s *Supplement* to his *Op. 500* introduced the “distant thunder effect”, a
novel effect produced by the employment of the damper pedal for *tremolando* passages in
the lower register of the piano.\(^{54}\)

Example 8.17: *Supplement to Czerny’s Op. 500 Royal Piano Forte School, 2*
Though the above passage is similar to other examples of *tremolo* given by Hummel and Czerny, this figuration is in contrary motion and the notes used are low in range. With the employment of the newly developed damper pedal and the imagination of the early nineteenth century composers, such new effects expanded the expressive power of the piano. This reflects Czerny’s attitude to handling new techniques according to the development in the piano mechanism, an attitude that appears to be quite different to that of his Viennese contemporaries such as Hummel. With the exception of the use of the damper pedal in the works of some late-nineteenth/early twentieth-century composers such as Debussy and Ravel, and some other twentieth-century repertoire, Czerny’s recommendations regarding the use of the damper pedal can be applied to most piano repertoire, and thus he can again be seen to be very forward-looking for his time as both pianist and teacher.

**Czerny’s Views on the Functions of the *Una Corda* Pedal**

In general, there is less discussion about the *una corda* pedal than damper pedalling. But in comparing Czerny’s illustrations of the use of the *una corda* with those of his contemporaries, Czerny can be seen to be equally advanced in ideas and in his provision of detailed illustrations.

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55 Johann N. Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 1828, anon., trans., (London: T. Boosey Co., 1829), Part III, 62. In the chapter “On the Use of the Pedal”, Hummel points out that “Though a truly great Artist has no occasion for pedals to work upon his audience by expression and power, yet the use of the damper-pedal, combined occasionally with the piano-pedal, has an agreeable effect in many passages, its employment however is rather to be recommended in slow than in quick movements, and only where the harmony changes at distant intervals.”

56 Peter Huray, *Authenticity in Performance* Eighteenth-century case studies, (Cambridge: Cambridge University Press, 1990), 170. Le Huray points out that “Czerny was the first to say much about the shifting
pedal would be mainly used in soft passages. When the *una corda* pedal is used on a “modern” grand piano, the keyboard shifts to the right, thus the hammers strike two strings instead of three strings on most notes, or they strike with the side of the head of the hammer on those notes with one string. As a result, not only does the sound become softer, but also the “percussive effect” is reduced and a change in the tone colour results. This is what Czerny desired from the *una corda* (or shifting pedal as he preferred to label it), and he points out that “this pedal produces an extremely soft and yet lasting tone to produce another species of tone, but should never amount to a *forte.*” Czerny’s discussion indicates that the *una corda* pedal should mainly be used in passages with a soft dynamic. On the one hand Czerny shares with some of the pianists of the second decade of the nineteenth century the idea “that the most beautiful and honorable kind of *piano* (soft) will always be produced by the fingers alone, and by a light and delicate touch,” but on the other hand, he

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57 Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, (Indiana: Indiana University Press, 1988), 141. Rosenblum points out that the *una corda* pedal is mentioned in most tutors of the Classical period, and they all noted that it was used chiefly in *pianissimo* passages.

58 Joseph Banowetz, *The Pianist’s Guide to Pedaling*, (Bloomington and Indianapolis: Indiana University Press, 1985), 110-111. Banowetz also points out that when one thinks the left pedal as a device for colouring, and changing tone quality, rather than a crutch for playing more softly, the one will come much closer to an artistic use of this valuable pianistic tool.


60 Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, (Indiana: Indiana University Press, 1988), 142. Rosenblum points out that “by 1820s pianists were being warned that the availability of a device to soften the sound should not deter them from trying to develop a full palette of quiet tones produced with the fingers…this (the *una corda*) should only be employed by adepts.”

does not entirely agree with them because Czerny also points out passages that need to employ the *una corda* pedal for the desired tonal effect.\(^62\) It is generally expected that a competent pianist possesses the technique to provide varying dynamic levels without relying on pedal devices. However, the employment of the *una corda* pedal can also be used to enhance tone colour rather than just for reducing the volume, as Czerny stresses:

> “The shifting pedal (*una corda*) not only renders the tone softer, but also gives it a melodious and different character. That player therefore would commit a great fault, who should provide the *piano* of every soft passage by means of this pedal. On all good instruments of the present day, we can and ought to produce each degree of loud and soft by the touch. The shifting pedal should only be used where we wish still more to enhance the delicacy in beautiful and melodious passages.”\(^63\)

Passages in which Czerny recommends employing the *una corda* pedal are “melodies which are composed of slow harmonious notes, and generally written in several parts.”\(^64\) Czerny provides the following musical example as an illustration:

This example shows clearly the context recommended by Czerny for the use of the *una corda*.

Amongst the piano instruction books of Czerny’s contemporaries, some of them\(^{65}\) mention a use of the pedals which is similar to *una corda*. However, these references are actually to those pianos with four pedals which date from the late eighteenth century, which are not the *una corda* of the “modern” piano. Therefore they are not within the scope of this study. On the other hand, though Hummel provides an example of employing the *una corda* in his *Instructions*, there is no theoretical discussion of the subject. Also, Wright’s *The Piano Forte Manual*, published in 1854, has only one sentence explaining the matter: “They [players] should not (resort to the use of the Soft Pedal merely because a passage is to be played softly, or very softly), as all the different gradations of loud and soft should proceed from the management of the fingers”.\(^{66}\) Again, unlike Czerny, Wright does not provide any musical examples to illustrate his comment, and like other contemporaries pedagogues lacks Czerny’s comprehensiveness.

**The Use of Una Corda together with the Damper Pedal**

Besides employing the *una corda* pedal on its own, Czerny prescribe the employment of the *una corda* pedal together with the damper pedal to produce a pleasing


![Example 8.19](image)

Here again, in the employment of the \textit{una corda} pedal, Czerny is not concerned only with the dynamic aspect, but rather it is the sound effect that is his focus. Such sound effects are rarely indicated in works by composers of the Classical period\footnote{Sandra P. Rosenblum, \textit{Performance Practices in Classic Piano Music}, (Indiana: Indiana University Press, 1988), 143.} nor discussed in the pedagogical works of Czerny’s contemporaries.\footnote{There are no discussion on employing the damper and \textit{una corda} pedals in Adam’s \textit{Méthode}, Dussek’s \textit{Méthode}, nor in Leschetizky’s Method.} Beethoven is one of the few composers who employed the \textit{una corda} pedal for effect as well as for dynamic shading\footnote{Ludwig van Beethoven, \textit{Beethoven Klaviersonata}, Bertha Antonia Wallner, ed., (G. Henle Verlag: n.d.), Vol. II, \textit{Op. 106}, 3\textsuperscript{rd} movement, 244-255. Beethoven employed a lot of the \textit{una corda} in the 3\textsuperscript{rd} movement, but he did not use the \textit{una corda} pedal in other movements of this \textit{opus} even where there are pianissimo markings. This shows that the composer aimed at tonal effect rather than just focusing on dynamics.} during the first decade of the nineteenth century. In the employment of the \textit{una corda} pedal, Czerny aims for same effect as did Beethoven. In addition, the tempo of the examples that Czerny presents to illustrate the employment of the \textit{una corda} are similar to Beethoven’s. The
latter calls for the *una corda* pedal mainly in slow movements, while *Andante* is the tempo marking that Czerny uses for his music examples. Usually slow movements are associated with less percussive and softer sounds, thus the employment of the *una corda* pedal helps to provide sound effects which cannot be created by the fingers.

In addition, Hummel provides an example of the employment of both the damper pedal and the *una corda* at the same time.

Example 8.20: Hummel’s *Instructions*, part III, 63

![Musical notation](image)

By comparing the employment of the *una corda* in both Hummel and Czerny, it can be seen that they both recommend this pedal for passages in a slow tempo, *Andante* and *Adagio*, as well as the dynamics are in “*P*” and “*PP*”. However, there are significant differences between the two pedagogues in the use of the sign for the *una corda*. Though Hummel does not provide any illustration of the use of this pedal, he stated: “Both the damper pedal and piano pedal [are] pressed down,”71 therefore, the sign △
three bars and of the ninth bar, but due to lack of explanation Hummel’s intention in unclear.

The contrast with Czerny’s guidelines on this subject is once again telling.

**The Movement of the Foot in the Use of the *Una Corda***

In order to provide a smooth change in sound when using the *una corda* pedal, Czerny recommends that students “press down the pedal gradually and relinquish the pedal by degrees.”\(^72\) By following Czerny’s recommendation, the player will find that there will not be an abrupt change in tone colour. This important point in the employment of the *una corda* pedal was not discussed by any of Czerny’s contemporaries.

**Comparison of the Employment of the Damper Pedal in Selected Works by Czerny**

As pointed out in the opening part of this chapter, the interpretation of pedal markings frequently varies, even when the composer is playing his own works. Therefore, it is important for students to acquire the ability to employ the appropriate pedalling according to such factors as the style of a given work, the style of the composer in general, and according to the piano itself and the acoustic of the room concerned. In addition, many scores have pedalling marks inserted by editors and their markings may not represent the composers’ original ideas.

The following discussion considers the pedal markings in Czerny’s pedagogical works issued by different publishers, as well as how to make decisions on the employment of

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the pedal(s) when there are no pedal markings on the score.

Ten works from different publishers that include pedal markings will be considered. These opuses are 139, 335, 735, 740, 755, 779, 821, 834 and 837. With the exception of *Op. 500* where all the markings are by Czerny, there is no clear indication whether the pedal markings in different editions of Czerny’s other works were provided by Czerny or by the editors. To gain an understanding of the pedalling in the above ten opuses relative to the principles articulated through *Op. 500*, a Pedalling Chart, provided in Appendix 2, summarises the findings in these opuses - according to the topics of tempo, dynamics, harmony, wide leaps in the figuration of the left hand, and compass - as the criteria for analysis. From this analysis, six discussion points can be drawn.

Firstly, the damper pedal markings relate to musical requirements. The most significant situation is that the damper pedal enables the bass notes to vibrate while the left hand plays a distant accompaniment. Thus, the harmony is spread across a larger compass and a fullness in sound results which could never be produced by the two hands alone.73 The opuses that consist of passages with wide leaps within broken chords and wide leaps in the figuration of the left hand must be played *legato*, and thus the damper pedal is indispensable. These passages are characteristic of much Romantic piano repertoire.

Example 8.21: *Op. 139*, No. 72 bar 1-4

![Example 8.21: *Op. 139*, No. 72 bar 1-4](image)

The pedalling in the above example aligns with the first of Czerny’s five pedalling techniques namely that for enrichment of expressive effect. As can be seen, such pedalling not only connects the bass note to its following chord over a wide leap, but also enriches the harmonic effect. An example showing Czerny’s second type of specific pedalling technique, namely pedalling of scale passages, can be found in his *Op. 355* where the score contains the instruction, “strict legato playing with the assistance of the pedal”.

Example 8.22: *Op. 335*, No. 48 last four bars

![Example 8.22: *Op. 335*, No. 48 last four bars](image)

The employment of the damper pedal provides a special musical effect in the above example as the *forte* broken chord in the bass is prolonged for the support of the soft rapid scale

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descending from the high register. These two ways of employing the damper pedal discussed in the above two examples are those most commonly used in Czerny’s works.\textsuperscript{77}

The only passage that employs the fifth situation, that of the use of the damper pedal over changes in harmony\textsuperscript{78} can be seen in No. 50 of \textit{Op. 740}\textsuperscript{79} in bar 58 to 59:


\begin{center}
\includegraphics[width=0.5\textwidth]{example.png}
\end{center}

In these two bars, the left hand plays the octave GG and G while the right hand plays different chords above middle C. The notes in the treble clef fade out much earlier than the notes in the bass clef. Thus the raising of the dampers allows the tonic octave to have a much fuller and richer sound over different chords and the effect is similar to a pedal point.

Three of Czerny’s damper pedalling techniques, namely the “enrichment of the expressive effect”, “the pedalling for scale passages”, and “the damper pedal used over changes of harmony” are applied to his other piano pedagogical works by various editors.

There are inconsistent pedal markings in similar passages in different opuses.

Two kinds of inconsistency can be identified. The first kind is that there are passages that

\textsuperscript{77} See Appendix 2.


\textsuperscript{79} See Appendix 2.
do not have any pedal markings, but according to Czerny’s pedalling practice, these passages require the employment of the damper pedal. Examples of this can be found in Op. 365, numbers 15 and 39, and Op. 837, numbers 1 and 15.

Example 8.24: Op. 365, No. 15 bars 1-2, 5 and 29

Example 8.25: Op. 365, No. 39, bars 1, 13 and 19

Example 8.26: Op. 837, No. 1, bars 1-2

Example 8.27: Op. 837, No. 15, bar 1
The above examples consist of widely-spread broken chords and wide leaps in the figurations of the left hand, but no pedal markings are indicated. According to Czerny’s musical examples in his *Op. 500*, all these passages require the employment of the damper pedal.

With regard to the second kind of inconsistency, pedal markings do not appear in very similar passages amongst different opuses. In *Op. 740*, there are many passages that have one pedal marking throughout the last few bars which consist of the same chord, while similar passages in many other opuses of Czerny’s work do not have such a pedal marking. Pedal markings in similar situations in *Op. 821* are bracketed. This usually implies that the markings are not by the composer but are editorial. Therefore, it is important to be able to judge whether those pedal markings are appropriate to the passages according to Czerny’s rules and practice.

The employment of syncopated pedalling is rarely indicated in Czerny’s music, although it is perhaps the most useful kind of pedalling. Apart from the example that Czerny gives in *Op. 500*, Vol. III, illustrating the use of syncopated pedalling, there are only two opuses which contain syncopated pedalling among the Czerny pedagogical works used in this study. The two opuses are 821 and 837, and they are indicative of the two ways the syncopated pedalling is shown in Czerny’s *Op. 500*. However, the markings in these two

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editions may not be Czerny’s original markings. Therefore, the markings need to be compared to the examples that Czerny provides in his *Op. 500*. In the Schirmer edition of *Op. 821*, there are eight exercises with passages marked with the sign “Ped” but no sign for quitting the pedal. This type of marking is similar to the pedalling for *tremolando* passages in Czerny’s *Op. 500*. On the other hand, in “Edition Peters” of the same opus, namely *Op. 821*, there is no such pedal marking. In order to gain a better understanding of the pedal markings in the Schirmer edition with reference to Czerny’s *Op. 500*, a chart focusing on harmony, figuration, dynamic, register, tempo and expression markings is used to clarify the discussion.

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<tbody>
<tr>
<td>No.88</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<tr>
<td>No.98</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<tr>
<td>No.121</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<td>No.137</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<tr>
<td>No.142</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<td>No.143</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<td>No.150</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<tr>
<td>No.160</td>
<td>One pedal for the same harmony</td>
<td>One pedal for the same harmony</td>
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<tbody>
<tr>
<td>GG to G</td>
<td>EE to g1</td>
<td>One pedal for the same harmony</td>
<td>F to d3</td>
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<tr>
<td>BB to g#2</td>
<td>EE to d#1</td>
<td>One pedal for the same harmony</td>
<td>DD to d2</td>
</tr>
<tr>
<td>G to c1</td>
<td>FF to g2</td>
<td>One pedal for the same harmony</td>
<td>BBb1 to bb1</td>
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<tbody>
<tr>
<td>Tremolando</td>
<td>Linear</td>
<td>Broken chords</td>
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<tr>
<td>Broken chord with crossed hand</td>
<td>Broken chords</td>
<td></td>
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<tr>
<td>Linear octave leap</td>
<td>Broken chords</td>
<td></td>
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<tr>
<td>Broken chords, linear octave leap</td>
<td>Block chords, double thirds followed by linear octave leap</td>
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<td>Block chords</td>
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<tbody>
<tr>
<td>PP, P, ff</td>
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<td>PP</td>
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<td>P, f</td>
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<tbody>
<tr>
<td>Adagio, Lento</td>
<td>Allegro agitato</td>
<td>Molto vivace</td>
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<tr>
<td>Allegro vivace</td>
<td>Moderato</td>
<td>Allegro</td>
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<tr>
<td>Allegro vivace</td>
<td>Allegro con bravura</td>
<td>Molto allegro</td>
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As can be seen, the chart above reveals strong similarities between the employment of syncopated pedalling in Czerny’s *Op. 500* and *Op. 821*. The most important of these are

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81 The eight exercises in Schirmer’s Library edition that contain syncopated pedalling are: Nos. 88, 98, 121, 137, 142, 143, 150, and 160.

the use of one pedal for the same harmony as well as the broken chords figurations or linear octave leaps. Thus the syncopated pedalling provides *legato* and fullness of effect without causing lack of clarity in the harmony.

However, it must be pointed out that the pedal markings for these eight numbers include the *tremolando* passage found in Czerny’s *Op. 500*, that is, without the quitting sign. Another example of similar syncopated pedalling can be found in Czerny’s *Op. 837* number 17.

Example 8.28: *Op. 837*, No. 17 (first bar)

In this exercise, the pedal mark is placed after the chord and the quitting sign is at the end of the bar. Though such markings only appear once in the first bar, in the top part of the first page in No. 17 of *Op. 837*, Czerny wrote “with pearly fluency; and harmonious effect by the use of the Pedal”. This implies that such pedalling should be employed for similar figurations without further markings.

There is great variety in the use of tempo in Czerny’s larger numbered opuses which employ the damper pedal. The *tempi* that Czerny used in the examples for illustrating the damper pedal in *Op. 500* are mainly *Allegro, Moderato, Andantino*, and *Lento*.

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With Opuses 755 and 838, more variety in tempi can be found, such as Presto, Molto vivace, Allegro, Allegro energico, Allegro giocoso, Allegro Maestoso, Allegretto, Allegretto affettuoso, Allegretto con anima, Andantino, and Andante con sentimento. In addition, the tempi are generally faster than those in Op. 500. This may be attributed to the improvement of the mechanism in the damper pedal, while on the other hand it may reflect Czerny’s skill in designing pedagogical works that encompass the most recent modifications to the capacity of the instrument.

As revealed in the Pedalling Chart, in Appendix 2 below, there is only one una corda pedal marking among the pedagogical works referred to in this chapter. It is found in No. 48 of Op. 335.

Example 8.29: Op. 335, No. 48 (last four bars)

The una corda pedal marking appears in the last two bars where the damper pedal is also used. The tempo for this number is Andante espressivo and the dynamic level is “PPP” when the una corda pedal is employed. All these details provide support for the employment of the una corda pedal according to Czerny’s ideas. Therefore, this marking in No. 48 of Op. 335 should be accepted as stylistically accurate, thought there is no
indication of its authorship. Another situation that makes a strong case for the use of *una corda* can be found in the last two chords of No. 47 in *Op. 740*.

Example 8.30: *Op. 740*, No. 47 (last 4 bars)

In this excerpt, the damper pedal is employed for four bars, and in the last two bars ‘PPP’ is marked for the last two chords. Though the tempo is ‘*Molto allegro*’ instead of a slow tempo, ‘*perdendosi*’ appears in the third last bar. Therefore, in accord with Czerny’s guidelines on the use of the damper pedal, and the context of the dynamic level and tempo, these last two chords should be played with the *una corda*.

The signs used to indicate the employment and relinquishing of the pedals\(^{84}\) gradually became standardized in the course of the nineteenth century when as noted above two foot pedals became common in pianos. In Czerny’s *Op. 500*, he uses “\(\hat{\Phi}\)” and “\(\ast\)” to indicate the employment and release of the damper pedal respectively; but in his *Supplement* to his *Op. 500*, the sign “*Ped.*” is used, and although the colon is now replaced by a dot, this is the common practice today. This nomenclature reflects the change of practice in the use

\(^{84}\) The signs of pedal commonly used since the early nineteenth century includes
- for the employment of the damper pedal – *Ped*, \(\hat{\Phi}\), *sempre legato Ped*.;
- for the release of the damper pedal - \(\ast\), *senza Ped*.;
- for the employment of the *una corda* pedal – *una corda*, *mit Verschiebung*;
- for the release of the *una corda* pedal - \(\ast\), *due corde*, *tre corde*, *3 corde*, *ohne Verschiebung*, *tutte le corde*, *poco a poco tutte le corde*; and
- for the use of both pedals – *2 ped*, *con 2 Pedale*, *Les deux pédales*, *due Ped*.
of symbols in the seven years between the publication of the two works in 1839 and 1846 respectively. Since Hummel’s “Instructions” was published even earlier than Czerny’s Op. 500, he also used “¨” and “*” to indicate the employment and release of the damper pedal. On the other hand, as usual there are differences between the signs for the employment of the *una corda* between Hummel and Czerny. For example, Hummel uses the △, while Czerny uses “*una corda*” for the depressing and “3 *Corde*” for its release.85

The notation of pedalling often leads to much discussion between performers and teachers. It is not because of difficulty in understanding the signs, but rather relates to the challenges involved in interpreting these signs according to different stylistic requirements. Moreover, how to teach students to make appropriate judgments about employing the pedal(s) where there are no pedal markings on the score86 is a crucial issue. Some pedagogues believe that the markings on the score may not be taken literally. Hans Schmitt, for instance, states that “it may, however, be confidently asserted that so finished an artist as Moscheles never used the pedal as he himself has noted it.”87 Brée also reports Leschetizky’s view on pedalling markings, that “it would give the composer too much trouble to indicate between the notes all the fine, brief details of pedalling; these are left to

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86 It is widely accepted that the employment of pedal(s) is essential in modern piano playing, but some composers do not put any indications on their scores for pedalling. Debussy is one such composer.

the pianist himself.”88 In addition, the ambiguities encountered in the interpretation of the pedal markings in printed scores are often due to the vagaries of copyists, or imprecise engravers and printers, as well as deficiencies in musical notation itself.89 Thus the divergence between signs and their observance may be even greater in published than when the manuscript first left the composer’s hands.90

To help students understand and acquire skills in employing the pedals in an appropriate and effective way, teachers have to provide guidelines, demonstrations, and markings for students to follow with reference to the different features of a piece including harmony, texture, register, dynamics, tempo, quality of the piano, acoustics, as well as the overall style, instead of just following the scores literally. When the student has the judgement to make appropriate decisions on pedalling, they will be able to decide how to interpret the pedal markings in scores, or make appropriate adjustment to the pedal markings, and have the ability to work on scores without pedal markings. This process would be the same as a student learning fingering.91 Czerny’s approach in the chapter “On the use of the


89 Joseph Banowetz, *The Pianist’s Guide to Pedaling*, (Bloomington and Indianapolis: Indiana University Press, 1985), 9-10. Banowetz points out that in the composer’s manuscript, for instance, crowding and space consideration, haste in writing often result in the signs (for pedalling) being pushed to one side or the other. The situation is then compounded as the music suffers from the vagaries of the copyist and imprecise engravers and printers. Also in Carl Czerny, *Op. 500 Complete Theoretical and Practical Piano Forte School*, Vol. III, 64, Czerny points out almost all modern Composers employ it (the damper pedal) very often…the player must use it whenever he finds it indicated. And he needs only attend to the changes of chords in those places, where from the carelessness of the engravers, the indication of it seems to last for too long a time.


Pedals” in his *Op. 500*, provides general rules for students to gain basic ideas on the employment of the pedals. He uses musical examples to illustrate different treatments of the pedalling, some of which are quite sophisticated, and provides pedal markings on the excerpts for students. In the first chapter of his *Supplement to his Royal Piano Forte School Op. 500*, Czerny uses works by his contemporaries, regarded as new and interesting compositions, to illustrate the “more up to date” use of pedals. As mentioned above, Czerny points out that the use of pedals is one of the main features of modern piano playing; all the works cited in this first chapter of the “*Supplement*” require the employment of the pedal(s) as marked on the scores. In addition, Czerny points out that the damper pedal should hardly be employed in some composers’ works including Mozart, Bach, and the earlier Sonatas of Clementi.

In summary, Czerny provides detailed information on pedalling techniques that belong to the new school of piano playing in the first half of the nineteenth century. His detailed discussion of the most common features of pedalling separates his work from other piano pedagogical works published during his lifetime.

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92 This “more up to date” use of pedalling refers to the period after the publication of Czerny’s *Op. 500* and 1846 which is the publication year of Czerny’s *Supplement to his Royal Piano Forte School Op. 500*. 

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CHAPTER 9
THE TEACHING OF STYLE IN CZERNY’S PEDAGOGICAL WORKS

The execution of a piece involves both the technique required for playing it and the sensitivity to style that is appropriate for a musical interpretation. As noted in Chapter 2 above, Czerny’s piano pedagogical works have long been criticized as mere mechanical finger exercises that are not able to cultivate pupils’ sense of style in music.¹ To refute such a claim, this chapter will analyse Czerny’s piano pedagogical works with discussion directed to: i) the notion of good execution; ii) the prominent features of the Baroque, Classical and the early Romantic styles; iii) an analysis of style in selected opuses by Czerny; and finally, iv) Czerny’s discussion of the individual style of well known composers including J.S. Bach, Mozart, Beethoven, Chopin. Finally conclusions are reached regarding Czerny’s contribution to the teaching of musical styles in his pedagogical works.

The Notion of Style for Good Execution

As pointed out above, a good performance involves both the acquisition of technique and the ability to interpret a piece in an appropriate style so as to convey its musical content successfully. C.P.E. Bach points out in the chapter on “Performance” in his Essay that “what comprises good performance is the ability through singing and playing to make the ear conscious of the true content and affect

of a composition”\(^2\) and that mere technical skill of a keyboardist is insufficient:

Most technicians do nothing more than play the notes. And how the continuity and flow of the melody suffer, even when the harmony remains unmolested!…but a stirring performance depends on an alert mind…Performers…must try to capture the true content of a composition and express its appropriate affects.\(^3\)

Türk also devotes a chapter of his *School* entitled “Concerning Execution” to a discussion of good execution:

Good execution, therefore, is the most important, but at the same time, the most difficult task of making music…Good execution \[requires\]: (1) in general, an already achieved facility in playing and note reading, security in rhythm, and knowledge of thoroughbass as well as of the composition to be performed; but in particular (2) clarity of execution, (3) expression of the predominant character, (4) appropriate use of ornaments and other devices of the same sort, and (5) genuine feeling for all the emotions and passions which are expressed in music.\(^4\)

As can be seen, both of these two great masters pointed out that the ability to express the content and character of the performed piece is the most important aspect for a good performance. Czerny also points out that:

From the combined observance of these three principle rules (dynamics, duration of notes, and degree of movement \[tempo\], consists what is termed *style*, and refined playing in musical performance.\(^5\) Teachers…must be so far capable of playing, as to be competent to exemplify practically to the Pupil all the rules relating to the right position of the hands, arms, and fingers, to touch, fingering, time and style.\(^6\)

We may distribute all that has any relation to the style of execution under two principal heads, namely: 1\(^{\text{st}}\) the strict observance of all the marks of expression, 2\(^{\text{nd}}\) the expression which the player is able and which he ought to infuse into his performance from the impulse of his own feelings.\(^7\)

Clearly, Czerny’s discussion goes further than that of his predecessors, as he points


\(^3\) *Ibid.*, 147, 148 & 153.


out the role of the teacher, the individual style of distinguished composers, as well as
the infusion of feeling by the player. Although the topic of style can be viewed from
different perspectives, the consideration which Czerny gives to equipping pupils with
the ability to perform well is crucial to the teaching of piano playing.

The Teaching of Styles in Selected Pedagogical Works by Czerny

In *The New Grove Dictionary of Music and Musicians*, the word style is
broadly defined as “manner, mode of expression, and type of presentation.” This
definition is indirectly reflected in the content of pedagogical works where style can
be viewed in two main ways, namely the style of performing and the style of the
music. As noted earlier, in most of the keyboard pedagogical works before the early
nineteenth century, apart from the topic of fingering and technical exercises, there
would be discussions of the rudiments, embellishments, figured-bass, touch, dynamics,
tempo and etc. Though there are rarely specific chapters that have the word “style”
as their title, the above discussion topics are in fact the elements that contribute to
style. In C.P.E. Bach’s *Essay* there are five separate chapters dealing with aspects of
performance in the Baroque style, namely the chapter on “Embellishments” in Part
One, and those on “Thorough Bass”, “Accompaniment” and “Improvisation” in Part

\[\text{Macmillan, 2001), Vol. 24, 638. Robert Pascall points out “For the aestheteian, style concerns}\]
\[\text{surface or appearance, though in music appearance and essence are ultimately inseparable. For the}\]
\[\text{historian, a style is a distinguishing and ordering concept, both consistent of and denoting generalities”}\]
Two. Similarly, in the six chapters of Türk’s *School*, there are three chapters that focus on the style of *clavier* playing of the late eighteenth century with chapters devoted to “Concerning Execution”, “Concerning Appoggiaturas and Terminations”, “Concerning Essential Ornaments” and “Concerning Extemporaneous (sic.)”\(^9\)

Obviously, both of these important treatises emphasise the significance of playing in the style appropriate to a selected composition. But it is not the case that all keyboard pedagogical works include an explanation of musical style in their contents, which may be due to their different emphases or the scale of the works. Some concentrate on technical fingering exercises like Louis Plaidy’s *Technical Studies*;\(^{10}\) and some may work on fingerings or technical exercises which are followed by selected pieces of different composers like Clementi’s *Introduction to the Art of Playing on the Piano Forte*\(^{11}\) and F.J. Fétis and I. Moscheles’ *Méthode des méthodes*.\(^{12}\) In addition, there are piano instruction books which discuss the use of

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\(^{10}\) Louis Plaidy, *Technical Studies for the Pianoforte*, (London: Augener’s & Co., n.d.). Louis Plaidy’s *Technical Studies* mainly focuses on technical exercise such as position of the hand, the touch, practicing, cantabile playing and interpretation, with only a few pages for the discussion on performance skills.

\(^{11}\) Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte*, 1801, Sandra P. Rosenblum, trans., (New York: Da Capo Press, 1974). After the illustration of rudimental works and notions on fingering, there are pieces selected from composers before Clementi’s time and from his contemporaries, such as Handel, Corelli, Scarlatti, Haydn, Mozart, Pleyel, Cramer, and Beethoven.

\(^{12}\) F.J. Fétis and I. Moscheles, *Méthode des Méthodes*, (Genève: Minkoff, 1840, reprint 1973). This method book contains the topics of rudiments, technical exercises, improvisation, and selected pieces/études by Moscheles himself and composers from before his time and contemporaries, such as J.S. Bach, Chopin, Thalberg, Mendelssohn, Liszt, Döhler, Henselt, Benedict.
the movements of the fingers, hands, forearms, whole arms and the body for achieving the desired interpretation while focusing on the style of a performance. In this group, some may use a page or two for explanation while others may use whole chapters for discussion. Leschetizky belongs to the first type, as in his *Method*, two pages are used to explain the movements of the hand and arm.\(^{13}\) Matthay’s *The Act of Touch*, gives detailed discussion of the physical aspect of using weight for touch in the execution.\(^{14}\) H. Germer’s *Op. 30 Manual of Tone-production in pianoforte-playing* includes chapters discussing the use of the movements of the fingers, hands and forearms to achieve the required brilliant playing or pearly passage-playing.\(^{15}\) In all of these pedagogical works, the content that relates to style is intended both to equip pupils with the ability to interpret that style in performance, while at the same time developing the appropriate physical movements necessary for that performance.

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13 Theodor Leschetizky, *Leschetizky Method*, (Kaskell House Publishers Ltd., 1902), Section XXVII, 78-80. Leschetizky points out “The necessary movements of hand and arm vary according to the character of the piece played”. He also discusses the sideways movements of the arm.


15 Heinrich Germer, *Op. 30 Manual of Tone-production in pianoforte-playing*, (New York: Edw. Schuberth & Co., 1885). Though the discussion of most of this work is on the employment of movements other than those of the fingers to achieve the required effect, in Chapter IV “The Styles of Playing of the preceding chapter under influence of the metacarpus”, it directly relates these movements to style.
As noted earlier, the focus of this chapter is on the way that Czerny includes the teaching of styles in his piano pedagogical works rather than discussing the physical movements. This is because physical movement, being dependent on the size of an individual player’s fingers, hands, forearms, arms and body is an issue that cannot be generalized, and the weight of a player’s touch is also affected by many variable factors. These can be subdivided into the physical aspect and the extrinsic aspect. Firstly, it is obvious that people are different in size, including their fingers, hands, and wrists. Therefore the employment of weight from a particular part of the body for one player may not be the same for another. Secondly, environmental or extrinsic aspects obviously affect the amount of weight used by each player. These include the resonance of the piano, the key resistance of the instrument, the size of the room and the acoustics of the room/recital hall. Every player therefore must make adjustments to their playing according to the instrument and venue. In addition, personal interpretation also plays a role in matters of style. Given these variables, the following discussion will focus on style as it is manifested in the composer’s score, deriving from such matters as compass, figuration, texture, harmony, and pedalling.

**Keyboard Styles in Different Musical Periods**

“Musical Style” refers to a generalisation of features, or “a description of
the tendencies flowing from those ideas and motivations\footnote{Jim Samson, “Romanticism” in Stanley Sadie, ed., \textit{New Grove Dictionary of Music and Musician}, (London: Macmillan, 2001), Vol. 21, 601.} that are common among a specific group of people, a specific period of time, a particular person’s works, or a particular region. This concept of style is found in various chapters of Czerny’s \textit{Op. 500}:

[Chapter IX] As at the present day so many Compositions are distinguished by having the term \textit{brilliant} prefixed to them, it becomes necessary to determine and fix limits to the signification of the work as applied to style of execution.

[Chapter X] There are works for the Piano forte [sic.]…which yet are not to be executed in the brilliant style just treated of…Compositions, when they have proved successful, admit of only one fixed colouring and style; and as we do not find the different Schools mingled one with another, neither must we capriciously change the style of execution.


Czerny believes that the performance should be based on the style of the music. In addition, Czerny mentions the different styles of various composers including Clementi, Cramer and Dussek, Mozart and his School, Beethoven, as well as the brilliant style and the new style represented by Thalberg, Chopin, and Liszt. In this connection, before the discussion of the cultivation of the style of different periods found in Czerny’s piano pedagogical works, it is necessary to review the characteristics of keyboard style (excluding the organ) up to Czerny’s time.

The literature on the musical styles of different periods is mostly concerned with the general characteristics of the style, or with detailed discussions referring to
the style of a specific composer, genre and instrument. There is rarely a comprehensive explanation of the keyboard styles ranging from the Baroque to the early Romantic period that details the elements, such as note values, compass, figuration, expression markings, pedalling, dynamic shadings, and keys, that can be used as the basis for anything other than a subjective account. Therefore, the following discussion will first define the keyboard styles of the Baroque, Classical and early Romantic periods respectively, followed by the analysis of selected pedagogical works by Czerny focusing on elements such as texture, rhythmic patterns, melodic lines, dynamics, registers, harmony, and pedalling. This process will help to identify the styles that are embedded in Czerny’s pedagogical works.

**The Keyboard Style of the Baroque Period**

As is well known, keyboard style in the Baroque period features two basic textures, the contrapuntal and homophonic.\(^\text{18}\) The clavier works by J.S. Bach can be seen as paradigmatic of both of these. The fugues in the *Well-Tempered Clavier* belong to the contrapuntal style with their melodic elements shared imitatively among all the parts. Homophonic style can be seen in some of the dances in his *English Suites* and *French Suites*, with the melodic interest mainly in the top line and harmonic support underneath; the melodies are usually built on 4-bar phrases. Most

of the Sarabandes, some Gavottes and Menuets\textsuperscript{19} in these suites are in homophonic style. The keyboard style drawn from these representative works of the Baroque includes the following features. The melodies usually contain ornaments and the most common ornaments are the mordent, appoggiatura, acciaccatura, turn and trill. Stepwise movement is common in the melodies while leaps are usually within the reach of the hand. The most frequently employed note values range from minims to semiquavers, with demisemiquavers rarely used. Usually there is a single line of notes with occasional double notes written in the treble clef for those works in homophonic style. The compositional device of imitation is the most prominent technique used. The range of the keyboard employed spans the lowest line of the bass clef to the highest line of the treble clef. The works are diatonic in tonality and modulations are mainly to closely related keys.

In the keyboard pedagogical works of the early nineteenth century, it is not easy to find works that include the cultivation of both styles of the Baroque period. There are seven numbers titled “Canon” and one number titled “Fugato” in Part II of Clementi’s \textit{Gradus ad Parnassum} that provide instruction in contrapuntal playing. The rest of the pieces in this work belong to the Classical style rather than to the Baroque. Another famous pedagogical work of the early nineteenth is Cramer’s two

\textsuperscript{19} Examples of homophonic style from J.S. Bach’s French and \textit{English Suites}: the Sarabandes in \textit{English Suites} No. 1, 2, 3, 4, 6 and \textit{French Suite} No. 2; as well as the Gavotte in Suites 3, 5 and 6 of the \textit{French Suite}. 

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sets of studies which consist of 42 pieces in each set. These studies are “the best preparation for a proper understanding of [Beethoven’s] pianoforte works” as pointed out in Schindler’s *Biography of the Master*.\(^\text{20}\) Clearly, Cramer does not include the Baroque style in these studies. In Hummel’s *Instructions*, there is a chapter “On the Distribution of Parts between the Two hands, and On Licences of Fingering in the Strict Style” that addresses the playing of contrapuntal style. In this chapter, Hummel points out that:

> In the strict style of composition, all kinds of fingering may be said to take place; whoever desires to play a fugue properly, must before hand (sic.) be intimately acquainted with them…He must not suffer the fingers to dwell on the keys, either longer or shorter than the exact time of the notes; otherwise he will introduce a number of sounds, false and not appertaining to the harmony…The performance must throughout be connected and flowing; and the entrances of the subjects must be somewhat forcibly marked.\(^\text{21}\)

In this chapter, Hummel uses three fugues, one each by J.S. Bach, Handel, and one of his own composition, marked with fingering for the teaching purposes. Elsewhere in Hummel’s *Instructions*, besides the explanations, there are fragments of figurations which are mainly in the style of the Classical period.\(^\text{22}\)

**The Teaching of Polyphonic Style Embedded in Czerny’s Pedagogical Works**

Like Hummel, Czerny also includes a chapter “On the Performance of


Fugues and Other Compositions in the Strict Style” in his *Op. 500* to discuss the playing of contrapuntal style. In addition to the points mentioned by Hummel for the playing of compositions in the strict style, Czerny goes into more detail with regard to three aspects: the learning process, the need for tranquil hands, and the use of *tempi*. Czerny includes an example in four parts and comments:

Let the student to play through each part alone in strict *legato*…strike the semibreves and minims so firmly. Playing the four parts together with equal firmness and *legato*. The fingers must also become accustomed to many awkward extensions and twistings, while the hand is still kept perfectly tranquil.23

The learning process that Czerny suggests here is practical and easy to follow. The playing of each part alone first helps the student to get acquainted with it as well as helps him to acquire the appropriate fingering. Secondly Czerny emphasizes the importance of keeping the hands perfectly tranquil. A tranquil position of the hands contributes significantly to the *legato* playing which is essential in contrapuntal performance, where each hand has to be engaged in playing more than one part.

Thirdly, Czerny points out that the importance of the relationship between the tempo of a fugue and the keyboard instrument being used:

Every Fugue must be played in strict time. Fugues intended for Organ may also be played on the Piano-forte. There are however Fugues expressly for the piano, of which the time may be very quick.24

The quotation shows Czerny’s clear understanding of the significant differences between the organ and piano, especially in their performance of contrapuntal music.


In this chapter, besides writing short examples of from four to eight bars to illustrate his points and fingering, Czerny also composes two fugues in Baroque style, one in the tempo of *Lento* and the other in *Allegro*. It is hard to find any other pedagogical work that encompasses such a detailed illustration of the learning of contrapuntal playing. In Czerny’s *Op. 838*, there is a Fugue, written in the style of J.S. Bach’s *The Well-Tempered Clavier* that Czerny uses to provide comprehensive materials for pupils to achieve this opus’s title “On the Performance of Fugues and other Compositions in the Strict Style”. Czerny also recommends that “every player, who has acquired a tolerably high degree of execution” play the two sets of J.S. Bach’s *The Well-Tempered Clavier* for acquiring contrapuntal playing technique. As a successful and experienced piano pedagogue, Czerny indicates “the proper fingering and expression where necessary” for Bach’s *The Well-Tempered Clavier* which is of great help to pupils. Czerny offers even more towards the learning of contrapuntal playing is his *Op. 400, The School of Fugue Playing*. This work was dedicated to Felix Mendelssohn and since it is numbered as *Op. 400*, it is a work that Czerny regarded as important, as he usually reserved such opus numbers for his most

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27 The edition of J.S. Bach’s *The Well-Tempered Clavier* with the marking of fingering and expression by Carl Czerny was published California: Kalms.
significant works. There are twelve fugues in this opus and each is preceded by a preludio, reflecting the overall design and contrapuntal style of J.S. Bach’s 48.

However, when analysing the figurations, compass, dynamic shading, harmony, pedalling, and etc. of Czerny’s Op. 400, it can be seen that these pieces use the musical language of the Romantic period.

Example 9.1: Op. 400, p. 35, Fugue IV, coda

![Example 9.1](image)

The above excerpt shows an extended compass that ranges from GG\textsuperscript{b} to d\textsuperscript{3}, arpeggio passages covering four octaves within two bars, the employment of the sustaining pedal, the dynamic markings of “ff, fz, P, PP”, and a succession of chromatic chords which are not features of the Baroque idiom. Throughout this opus, Czerny extends, in an unprecedented way, pupils’ contrapuntal playing technique from the Baroque idiom to the Romantic style. As contrapuntal texture is not a very prominent feature in the Classical and Romantic periods, it is not surprising that other pedagogical works of those periods do not prepare pupils for this style of playing. However, other contemporaneous pedagogical works similarly do not prepare pupils for playing

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fugues in the idiom of J.S. Bach. These features distinguish Czerny from his fellow pedagogues.

The Teaching of the Baroque Homophonic Style in Czerny’s Pedagogical Works

In addition to contrapuntal texture, a homophonic texture was also employed in the Baroque period as mentioned above. But most of Czerny’s works do not reveal a style that is similar to the Sarabandes, Gavottes and Menuets in J.S. Bach’s keyboard works. The reasons for this may be firstly, that the most significant difference between the playing technique of the Baroque and the Classical and the Romantic periods lies in the handling of the contrapuntal textures of the former, whereas a melodic line supported by accompaniment textures is typical of Classical and Romantic repertoire and does not need special treatment. Secondly, Czerny aims to develop virtuoso playing in his pedagogical works, and the Baroque suites are not as technically demanding as many works of the Classical and Romantic periods. Therefore, development of skill in playing homophonic textures to be found in these Baroque suites did not seem relevant to Czerny’s aims.

The Piano Style of the Classical Period

The most prominent features of the keyboard style of the Classical period

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29 For example: Sonatas by Mozart and Beethoven as representative of the Classical style, and lyrical pieces by Chopin and Schumann as representative of the Romantic style.

can be identified as: (a) balanced phrasing with clear cadences; (b) antecedent and consequent phrases in a 4-bar structure; (c) triadic melodies; (d) ornaments consisting of appoggiaturas, grace notes, trills, mordents, turns, and melodies consisting of written-out ornaments;\(^{31}\) (e) melodic interest lying mainly in the top line; (f) notes in the treble clef mainly to be played by right hand while the left hand is mainly responsible for the bass clef; (g) homophonic texture; (h) *Alberti* bass and triads in block chords for a whole bar or for each beat as common accompaniment figurations; (i) cadential points usually built on block chords; (j) chords consisting mainly of diatonic triads and seventh chords; (k) slow harmonic progressions; (l) diatonic tonality and modulations within the circle of fifths to closely related keys; (m) note values ranging from the semibreve to the semiquaver for moderate and fast tempo pieces, and demisemiquavers in slow tempo pieces as well; (n) dynamic markings ranging from ‘*PP*’ to ‘*ff*’ together with ‘*crescendo*’ and ‘*diminuendo*’;\(^{32}\) (o) slurs and dots (indicates ‘*staccato*’) commonly found in the scores;\(^{33}\) and (p) works mainly in large-scale multi movements with sonata the most common instrumental structure.

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The Teaching of Classical Style in Czerny’s Pedagogical Works

All these above-mentioned characteristics of the Classical style can be found in many of Czerny’s pedagogical works, ranging from his early works to his later opuses, with the exception of those opuses, with titles given to them by Czerny relating to the “new style”. Representative works preparing pupils for the Classical style include:

Example 9.2: *Op. 453*, No. 10

This piece from *Op. 453 110 Easy and Progressive Etudes*, has two sections, and both are built on two sets of 4 bars of antecedent and 4 bars of consequent phrases with clear cadences. The melodic interest is in the top line and the *Alberti* bass accompaniment part is played by the left hand providing harmonic support. Besides the *Alberti* bass, the thirds in the lower part at the cadences are a common...
accompaniment figuration. The melody of the first section outlines triadic notes and the note values are mainly minims, crotchets and quavers. The compass of this piece ranges from ‘g’ to ‘c⁴’. Harmonic progression in the sixteen bars of this example is rather slow, as one chord per bar is common. The chords used are the triads of tonic, dominant and sub-dominant with the dominant 7th chord at cadential points. Czerny does not put dynamic markings in the early pieces of an opus in many of his pedagogical works for beginner and elementary level, so it is not surprising to find that there is no dynamic marking in this exercise. An example to be found in one of Czerny’s late opuses, *Op. 821, 160 Eight-bar Exercises* is:

Example 9.3: *Op. 821*, No. 10 (bars 1-2)

\[
\begin{align*}
\text{This piece is built on two sets of 4 bars of antecedent and 4 bars of consequent phrases with clear cadences. The texture is homophonic and the melodic interest is given to the right hand. The melodies are built on ascending triadic notes, the so-called ‘rocket’ figuration, with pairs of slurred notes. The compass of this exercise is within ‘e’ and ‘g⁴’. The dynamic markings of this number include ‘f’, ‘sf’, and ‘<’. The harmonic progression and use of chords in this piece are similar.}
\end{align*}
\]

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34 For example, Czerny he does not indicate the dynamic markings even in his *Op. 500* until the 11th lesson, and in his *Op. 139*, there are no dynamic markings for the first eleven pieces; similarly in his *Op. 823*, the first four numbers do not contain dynamic markings.
to the previous example, mainly employing one chord throughout each bar, and the
triads used are tonic, dominant, sub-dominant, while the dominant $7^{th}$ chord can again
be found at cadential points. The tempo is Allegro. The only feature of this piece
that is less common in works of the Classical style is that the left hand has to play
demisemiquavers throughout. But as these demisemiquavers accompaniments form
an *Alberti* bass, the essentials of the Classical style are retained. On the other hand,
this small change from the norm reflects Czerny’s skilful injection on a small scale of
a foreign stylistic element into the traditional pattern. The following example is
from *Op. 365 School of the Virtuoso* which reveals advanced techniques in line with
the title of this opus.

Example 9.4: *Op. 365*, No. 8 (bars 1, 11, 23, 35, 43-46)
In *Op. 365*, each piece is comprised primarily of a number of four-bar or two-bar figurations. There are similarities among the figurations within one number, and each pattern is marked with a pair of repeat signs. Though the structure and modulations of this piece are unlike the previous two examples, it is clearly in the Classical style since: (i) the figurations are in quavers and semiquavers for the tempo *Allegro*; (ii) the left hand mainly functions as the accompaniment with the figurations built on quavers, and the compass is mainly within ‘C’ and ‘e³’ with occasional extension to ‘e⁴’; and (iii) there is a strong sense of tonic and dominant harmonic progression. In addition, this piece also contains mordents in the right hand, occasional wide leaps of chords that contain four notes in the left-hand accompaniment figurations, and sequential chromatic notes that are Romantic in style.

As in the previous example, Czerny maintains the Classical style while at the same time extending it, skilfully injection a foreign element that works within the Classical style, even in such a short exercise. Judging from the degree of technical difficulty required in each exercise, each is designed for pupils of a different level. The first one, No. 10 from *Op. 453*, is for the elementary stage as the two hands need not
change in touch or register; the second one requires slurred playing from the right hand and more rapid movements for the demisemiquaver Alberti bass from the left hand - it is for intermediate level; while the third example is clearly for advanced level pupils. Besides the above features, other characteristics of the Classical style that can be identified in Czerny’s piano pedagogical works include scalar passages, linear leaps of thirds and double thirds ranging around two octaves, slurred notes, as well as upper mordents, as shown in the following examples:

Example 9.5: Op. 453, No. 59 (bars 1, 9 & 17)

Example 9.6: Op. 740, No. 1 (bar 1-2)

Example 9.7: Op. 821, No. 12 (bar 1)
Together with the dynamic levels of ‘P’, ‘f’, ‘cresc.’, the use of a homophonic texture, slow diatonic harmony, and the markings of ‘dolce’ and ‘leggiermente’, all these musical elements reveal Czerny’s aim of developing legato, and the clarity and simplicity typical of the Classical style in pupils’ playing. Moreover, these exercises can be used to develop the independence and evenness of the fingers, which are important components in all piano playing. With regard to other celebrated pedagogical works aimed at preparing pupils to play in the Classical style, the musical examples in Clementi’s *Introduction to the Art of Playing on the Piano Forte* and L. Adam’s *Méthode* are selected mainly from famous Classical composers, and do not include original exercises within the treatise as does Czerny’s *Op. 500*. Also, while Clementi in his *Gradus ad Parnassum* provides a useful training in the playing of the Classical style, the major difference between his work and Czerny’s is that Czerny encompasses the range from beginners to advanced pupils, whereas Clementi, and also Cramer in his *Eighty-Four Studies*, mainly focus on preparing pupils of intermediate level. Finally, in comparing Czerny’s *School* with Hummel’s *Instructions* and the elucidation provided in each chapter of the latter and the 60

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35 Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte*. The works in this *Introduction* in the Classical style are selected from Mozart, Pleyel, Dussek, Haydn, Cramer, and Beethoven. Louis Adam, in his *Méthode de Piano du Conservatoire*, selected works by Mozart and Haydn’s for explaining the Classical style.

Practical Pieces\textsuperscript{37} in Part I, although the figuration, texture, dynamics, and compass, of Hummel’s exercises are in the Classical style, the phrases lack the important classical antecedent and consequent structure. To sum up, Czerny is again the most comprehensive of the pedagogues of his time in dealing with this subject matter.

**The Piano Style of the Romantic Period**

In the discussion of the concept of “Romanticism in music”, Jim Samson pointed out that “the structural foundations of most Romantic music remain firmly embedded in late eighteenth-century Classical practice, and what really changed in the nineteenth century was the weighting of existing components of musical syntax rather than the components themselves.”\textsuperscript{38} Such a phenomenon can be identified in the piano repertoire of the nineteenth century, for the structures of binary, ternary and sonata form, which are representative of the eighteenth century, remain in the piano sonatas, piano concertos and lyrical piano pieces by most nineteenth-century composers. The most significant stylistic features that distinguish piano works of the Romantic period up to the first half of the nineteenth-century, though, when

\textsuperscript{37} J. N. Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 1828, anon., trans., (London: T. Boosey & Co., 1829), Part I, 73-108. The differences are found in the following locations: The early numbers (1-13) are in 4 bars, from 14 and onwards the pieces are mainly in 8 bars, with also 4, 5 (No. 25), 10, 12, 13 (No. 41), 16, 17 (No. 40), 23 (No. 43), 58 (No. 90) bars. There are also 1 Rondo (No. 51), 1 Chorale (No. 58) and 2 Variations (No.54, 60).

Czerny wrote most of his pedagogical works, can be identified as follows: (a) poetic and lyrical character pieces, (b) ornamented melodies with the melodic notes surrounded by broken chord or arpeggio figurations, (c) melodic interest centred in the lowest part or middle part instead of lying on the top part only, (d) mainly homophonic texture with repeated accompaniment figurations, such as wide, spread, accompaniment broken chords which may be thick in texture and involve three to five fingers playing simultaneously in each hand, as well as the “three-hand technique” texture,39 (e), use of motivic development, (f) figurations shared by the hands, (g) irregular phrasing with subtle cadential effects, (h) rhythmic figuration in short note values; cross rhythms, syncopated rhythms, and uneven numbers of notes within a beat(s) or a bar(s), such as five, seven or odd numbers within one beat, (i) tonality coloured by chromatic harmony with the weakening of the major-minor system, (j) the use of pedals; (k) dynamic shadings range from ‘PPP’ to ‘fff’; (l) besides tempo markings, metronome markings as well, and frequent use of rubato; (m) long passages including multi-octave scales and octaves running across almost the entire keyboard; (n) jumping from low to high registers or vice versa; (o) playing with crossing of hands; (p) modulations to keys other than those that are closely related; (q) harmony consisting of diminished-seventh chords, secondary dominant chords, ninth

39 David Rowland, A History of Pianoforte Pedalling, (Cambridge: Cambridge University Press, 1993), 121. This has also been referred to earlier in this study.
and thirteenth chords; (r) chromatic notes and non-harmonic tones with weakening of clear tonality; and (s) frequent use of key signatures with more than four sharps and four flats. These above-mentioned elements of Romantic piano pieces can be found in many works by great masters, for example in Beethoven’s late piano sonatas, Chopin’s Études, Brahms’ Intermezzi and Liszt’s Technical Exercises.

**The Teaching of the Romantic Style Embedded in Czerny’s Pedagogical Works**

As mentioned above, most of Czerny’s pedagogical works are aimed at cultivating the Romantic style and developing the relevant playing techniques for this style at both the elementary and advanced levels.

The elements of the Romantic style can be found in many of Czerny’s pedagogical works. Considering the abilities required to play pieces in this style, it is easy to understand why Czerny rarely starts his pedagogical works with such pieces. The first exercise in the Romantic style that appears in Czerny’s *Op. 500* is in the Chapter: *Continuation of the 14th Lesson, under the topic of “Particular Rules on the distribution of the Notes between the Two Hands”*. 

Example 9.8: *Op. 500*, Vol. 1, p. 141, the first line
The rhythmic subdivisions and cross rhythms between the two hands in the above example are characteristic of the Romantic Style. But comparing this example to those of the Romantic style in Volume III of the same opus, this exercise is, relatively speaking, not so demanding because the accompaniment figurations in the left hand are broken chords within the interval of an octave. Among the examples that Czerny wrote for Volume III of his *Op. 500*, there are many in the Romantic style. Some have brilliant effects while others are lyrical in expression.


The melody of the above example lies in the middle part with a delicate *pp* accompaniment above and underneath it in shorter note values, played by both the right and left hand. It involves frequent crossover of the hands. The rhythmic patterns, texture, as well as the lyrical mood of this example are all indicative of
Romantic style. The following example also belongs to the Romantic style but it incorporates a brilliant effect:


![Musical notation]

Of the above example, Czerny wrote: “The character of such passages is at once brilliant, energetic, resolute, and noble; and the Player must therefore let both hands execute them with the required Energy, precision, correctness, and *bravura*. This *bravura* playing is totally different to the tranquil and delicate playing in the previous example. The elements that contribute to this brilliant effect include the following: firstly, the “*Allegro brillante*” marking at the beginning of the score together with the semiquavers and demisemiquaver rhythmic figuration suggesting excitement; secondly, tension is built up by the use of dynamics, such as from ‘*f*’ to ‘*ff*’, and ‘*sf*’ for the syncopated chords and octaves; thirdly, the use of extreme registers within the range BB♭ and F⁴, and ascending and descending swift movement through different registers for both hands to create a breathless effect; and finally, the chromatic harmony provides colour and enhances the tension/release effect.

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Romantic Style Embedded in Different Pedagogical Works for the Teaching of Pupils of Different Levels

As mentioned above, many works by Czerny exemplify the Romantic style.

In his early Op. 139 entitled “110 Easy Studies”, piece No. 93 is similar to the tranquil example on page 141 of Volume I of his Op. 500.

Example 9.11: Op. 139, No. 93 (bars 1-2)

Besides the tranquil examples that can be found in Op. 139, figurations that are commonly used in the Romantic period are to be found in many of the pieces, for instance in the chromatic passages for both hands in No. 53:

Example 9.12: Op. 139, No. 53 (bars 1-2)

Another example contains melodies in the low register which are played by the left hand, while repeated double note and triad accompaniment figures are required from the right hand:

What is lacking in this opus is the brilliant effect to be found in examples such as that on page 53 of Volume III in his *Op. 500*. The reason for this is easy to understand because *Op. 139* is not aimed at the virtuoso level, but rather at elementary pupils as stated in the title. The forceful chords and octaves, as well as the wide leaps of the virtuoso playing would be out of place here. A similar overall approach to handling Romantic style can be found in the other Czerny opuses that targeted at beginner or elementary level, such as *Op. 453* “*One Hundred and Ten Easy and progressive Exercises*”, *Op. 481* “*50 Übungsstücke für Anfänger*”, and *Op. 636* “*Preparatory School of Velocity*”.

In addition to the opuses designed for beginners, many pieces in Czerny’s pedagogical works for intermediate and advanced pupils are in the Romantic style. Such works can easily been identified by the figurations and *tempi* employed. In *Op. 299* “*The School of Velocity*”, from the very first number which is built on semiquaver passagework with the tempo *Presto*, there is already a Romantic virtuosity present. The figurations used in the rest of the numbers in this opus are also mainly in the Romantic style. For example: No. 13 is in the tempo *Presto*, the main figuration in
the left hand *Marcato* note(s) is followed by three off-beat demisemiquavers involving linear leap; the semiquavers scale passages in No. 25 are highly virtuosic because the time signature is *alla breve* and the metronome marking is one minim equals 96; in No. 32, successive broken chords over four octaves in semiquavers are to be played *Presto* with the dynamic marking ‘*f*’ for the whole piece. The harmony and modulations found in *Op. 299* are also typical of the Romantic style, as in No. 37.


The first section ends (bars 14-15):

In the second section the following passage occurs (bars 16-17):

After starting in A\(\text{b}\) major, the first section ends in E\(\text{b}\) Major, but the tonality of the
first half of the second section is ambiguous and there are many chromatic notes. At first, it centres round F, then B♭ and E♭ with two bars for each, and returns to A♭ major for two beats. After a diminished 7th chord, the passage modulates to the major on the leading note (G) before returning to the tonic key A♭ major for the second half of the second section. A similar design in Czerny’s other opuses can be found in Op. 335 “School Des Legato und Staccato”, Op. 337 “40 tägliche Übungen”, Op. 365 “School of the Virtuoso”, Op. 433 “21 Études Techniques”, Op. 740 “The Art of Finger-Dexterity”, Op. 755 “Perfection in Style”, Op. 821 “160 Eight-bar Exercises”, and Op. 834 “La Nuova Scuola Della Velocità”. However, it must be pointed out that each number does not encompass all the features of the Romantic style; rather, each reveals different elements of the Romantic style according to its major focus in developing pupils’ skills and cultivating a sense of style. The music examples focusing on specific features in the following discussion will be selected from four of the above-mentioned opuses: 299, 365, 740 and 821. In Op. 299, No. 35 focuses on octave playing.

Example 9.15: Op. 299, No. 35 (bars 1-2, 32-33)
Successive octave playing is definitely not for beginners. With a faster tempo and shorter note values, a more developed octave technique is required here. It consists mainly of linear broken-octave figuration played by the right hand with the dynamic and expressive markings of ‘P’, ‘PP’ and ‘dolce’. In addition, there is a ‘ff’ marking for the last two lines (bars 32-39). In *Op. 365*, No. 34 focuses on vertical octave work assigned to both hands.

Example 9.16: *Op. 365*, No. 34 (bars 1, 9, 13, 29, 37, 39)

The note values are mainly quavers and the metronome marking is a crotchet equals 108. This piece requires greater variety in octave playing, including similar motion, scalar octave passages for both hands in diatonic and chromatic tonalities, interlocking octaves between the two hands, leaps of thirds between each octave, triadic leaps between each octave, and repeated octaves. In addition, the dynamics are mainly ‘f’ and ‘ff’, with only a small portion ‘P’. There are also different types of octave playing in *Op. 740* which are typical of the Romantic style.

In the example above, both hands have to play in octaves simultaneously in
alternation. Although there is a section where the “three-hand technique” is marked
‘P’, the dynamics for the whole piece is ‘f’ or ‘ff’. The metronome marking is a
crotchet equals 118 while the note values are mainly semiquavers. *Op. 821* likewise
contains quite a large number of pieces in the Romantic style.

Example 9.18: *Op. 821*, No. 158 (bars 1, 3-4)

This is an example of broken octave playing, with semiquaver broken octaves in
Allegro tempo marked ‘f’; also telling is the use of five sharps in the key signature
and the changing tonality.

Other features for developing virtuoso playing commonly found in Czerny’s
pedagogical works are long passages running across the keyboard, jumping from low to high registers and *vice versa* as well as the employment of a wide compass:


Example 9.20: *Op. 365*, No. 29 (bars 1-4) semiquavers, *Allegro*

Example 9.21: *Op. 365*, No. 57 (bars 1-2) semiquavers, *Presto*

Example 9.22 *Op. 740*, No. 46 (bars 1-4) semiquavers, *Molto Allegro*

Example 9.23: *Op. 821*, No. 150 (bars 1-4) quaver triplets, *Allegro con bravura*

In playing the above examples, simple movement from the fingers is insufficient,
while lateral movements are a must. The longer the compass of the passage, the
greater the leaps between the notes or chords, the wider are the lateral movements
required. In addition, the faster the tempo, the shorter the note values, the more
rapid are the lateral movements demanded.

Another feature of the Romantic period that can be found in Czerny’s
pedagogical works is the use of dense/thick textures:

Example 9.24: Op. 365, No. 7 (bar 10) Legato e ben marcato

Example 9.25: Op. 740, No. 32 (bar 24-25) Allegro maestoso, ma con fuoco


Example 9.27: Op. 821, No. 149 (bar 1-4) Allegro comodo
The block chords and octaves in the above four examples mainly require four to eight fingers playing at the same time; together with the required dynamics and expression markings they are indicative of virtuoso playing. No. 149 of \textit{Op. 821} contains chromatic harmony as well as diminished 7\textsuperscript{th} chords, and in No. 118 of \textit{Op. 821}, the melodic interest is placed in the low register instead of the top part.

The figuration with widespread intervals and interlocking playing are elements of Romantic style that appear in all four selected works of Czerny. One example of each of the two figurations is selected from the four opuses:

Example 9.28: \textit{Op. 299}, No. 30 (bar 1-3) \textit{Presto volante}

![Example 9.28: Op. 299, No. 30 (bar 1-3) Presto volante](image)


Example 9.30: \textit{Op. 740}, No. 26 (bar 1-2) \textit{Lento moderato}

![Example 9.30: Op. 740, No. 26 (bar 1-2) Lento moderato](image)
Example 9.31: *Op. 821*, No. 105 (bar 1) *Molto allegro*

Although uneven notes in a beat and cross rhythms are not common features in Czerny’s pedagogical works, several examples of them can be found in the three opuses among the four selected pedagogical works:

Example 9.32: *Op. 299*, No. 26 (bar 1-2)


Example 9.34: *Op. 821*, No. 83 (bar 3-5) *Andante con moto*
The examples that have been selected from the four opuses 299, 365, 740 and 821 for the explanation of the teaching of Romantic styles in Czerny's pedagogical works are mainly aimed at developing virtuoso playing. Only a few are aimed at developing lyrical and delicate playing. This reflects the direction and overall design of the four opuses which is similar to many other pedagogical works by Czerny, and while they are focused on virtuoso playing, this does not mean Czerny neglects the lyrical and delicate playing that emerged in the early nineteenth century. Amongst the four selected opuses, three opuses feature delicacy of touch:

Example 9.36: *Op. 365*, No. 47 (bar 2, 18-19) require the dynamics of “P”

Example 9.37: *Op. 740*, No. 47 (bars 1-2; 70-73)
Examples aimed at the development of lyrical and expressive playing can also be found in *Op. 755 Perfection in Style* and *Op. 837 School of Modern Piano-Forte Playing*. In these two opuses, the Numbers that involve lyrical and delicate playing usually have the expression markings “*Andante cantabile*”, “*Cantabile*”, “*Allegretto giocoso*”, “*Andantino espressivo*”, “*Andante con sentimento*”, and “*Moderato con espressione*”. Also, there are the dynamic markings, ‘*P*’, ‘*PPP*’, ‘*leggiero*’, ‘*con leggieranza*’, and ‘*legatissimo*’ which reflect the required delicate playing. In addition, there are instructions indicating the required lyrical touch, such as “with pearly fluency” in No. 1 of *Op. 837*, and “The skips to be performed with the greatest lightness of touch” in No. 11 of *Op. 837*. Below are two examples from these opuses:

Example 9.40: Op. 837, No. 1 (bar 1-3) With pearly fluency: and harmonious effect by the use of the pedal marked at the top of the score.

The fact that the majority of Czerny’s piano pedagogical works are in the Romantic style reflects his keen awareness of the musical atmosphere of early nineteenth-century society. This can be seen firstly in respect to the enriched expressive power of the piano that resulted from the mechanical changes to the instrument and the greater expressive range favoured by composers. Secondly, because of the public’s demand for virtuoso playing, Czerny aimed to prepare pupils for the acquisition of appropriate performing abilities. Thirdly, the Romantic style encompasses more variety in the treatment of music elements and playing techniques than either the Baroque or Classical periods. Support for the third point can be found in Czerny’s statement that:

“every composer, as well as every player, founds his art and his science on what his predecessors have already done; adding to that the inventions of his own talent. By these natural steps in advance, it is evident that the compositions of the present pianists are in many respects much more difficult than those of times gone by.”  

Czerny’s Discussion of Modern Style in His Pedagogical Works

In Czerny’s pedagogical works there are many places in which he refers to “modern Piano Forte playing”,42 the “modern school”,43 “On the Brilliant Style of Playing”44 and “perfection in style”.45 At the beginning of the chapter “On the Brilliant Style of Playing” from the Volume III of Op. 500, Czerny points out that brilliant style should refer to style of execution rather than defining it as a type of music. He uses a passage for explanation with the change of its markings from ‘P’ and ‘dol.’ into ‘f’ and ‘sf’; a change of touches from ‘legato’ to slurs and ‘staccato’; and changes of expression markings from ‘Allegro moderato’ to ‘Allegro vivace’, with the total effect of each passage being altered. However, Czerny’s explanation should not be misinterpreted as suggesting that players could change the markings of composers found on scores; rather it reminds players to be conscious about their manner of execution. This reveals Czerny’s clear understanding of the difference between the style of a piece and its style of execution, which also makes Czerny stand out from his contemporaries as this idea was not discussed in their pedagogical works.


Another important point that Czerny makes in this chapter is that “this style (brilliant style) belongs a peculiar power and elasticity of the nerves, the want of which cannot be supplied by mere practice alone.” This is a strong indication of Czerny’s differentiation of mere technique from artistic concerns and also reveals Czerny’s advanced knowledge of piano playing, for it is hard to find a reference to the nerves in pedagogical works by any other writers of his time. In addition, Czerny does away with misconceptions about the brilliant style, by stressing:

But we shall be very much in error, if we suppose that all which is brilliant, must also be played loud; or that all which is loud, is therefore brilliant. A brilliant execution must resemble a well arranged illumination, produced by many thousand lamps, and not the confused glare of a flight of rockets in a piece of fire-work. We may, and indeed must employ, even in such pieces as appear to have been written almost exclusively for shew (sic.) and bravura, all the different shades of gentle, pleasing and elegant execution, and of internal feeling; just as in the most quiet and tranquil composition.

These points are not only beneficial to pupils, but are also further evidence against the supposition that Czerny merely focuses on the mechanical aspects of piano playing. Czerny also discusses preparing pupils for the latest style of his time in the Supplement to Op. 500 and in the “Preface” of Op. 837, and he explains the point that the most recent changes in the styles are mainly due to the improvements of the mechanism of the piano. “The two equally important expedients of Modern Pianoforte playing are the employment of the damper pedal and; the marking of the principal Melody, in order that, even in the midst of the most florid passages, it may

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47 Ibid.
As per his usual practice, Czerny provides examples as well as exercises in the *Supplement to Op. 500* and other opuses such as *Op. 837*.

The word “Style” itself, as found in the titles of *Op. 755* and *Op. 837*, refers to the “modern style” of Czerny’s time, as all the pieces in these opuses employ the figurations of Romantic music and most have pedal markings. To echo his point that *bravura* playing is not the only feature of the “modern style”, Czerny also prepares pupils for lyrical, expressive playing particularly in *Op. 755* as noted above.

Significantly, all the twenty-five characteristic Études in this opus termed “Modern Style” by Czerny, are in the style of “characteristic pieces”, which is so significant a genre in piano music of the Romantic era. Apart from Czerny, it is hard to find any contemporary whose pedagogical works encompassed such a wide range of significant features of the early Romantic style.

**The Six Types of Style Categorised by Czerny**

In performing a piece, the player should demonstrate, in general, the style of the period that the piece belongs to, and at the same time display the specific, individual style characteristic of the composer. Czerny displays his concern to cultivate pupils’ awareness of the individual style of selected composers in the chapter: “On the peculiar style of Execution Most Suitable to different Composers and Their

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Works” of his *Op. 500*. In general, most composers may have produced works in
different styles or changed their styles throughout their lifetime, but in discussing the
style(s) of a composer, it is a common practice to refer to his/her most representative
characteristics that distinguish him/her from others. Czerny categorises six types of
style chronologically in his *Op. 500*, namely (i) the Clementi style, (ii) the Cramer
and Dussek style, (iii) the Mozart School, (iv) the Beethoven style, (v) the modern
brilliant School founded by Hummel, Kalkbrenner and Moscheles, and (vi) the
mixture of and change in style represented by Thalberg, Chopin, Liszt. Czerny
makes no attempt to compare the six types of style; rather, in a brief introduction to
this chapter, he explains that the changes of style relate to the development of the
piano. Besides the discussion of the individual style of well-known composers in
Volume III of *Op. 500*, Czerny selected musical excerpts from specific composers for
the explanation in the *Supplement* to his *Op. 500*. In the explanation, Czerny divided
the content of the *Supplement* into two volumes. The first volume provides detailed
discussion of the styles of his contemporaries while the second volume relates

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49 Carl Czerny, *Op. 500 Complete Theoretical and Practical Piano Forte School*, 1839, J.A. Hamilton,
trans., (Messrs R. Cocks & C°, 1839), Vol. III, 99-100. Czerny points out the characteristics of the
six styles: (1) Clementi’s style addresses the flexibility of finger and relates to a firm touch and tone; (2)
Cramer and Dussek’s style aims for beautiful Cantabile and a fine legato which also requires the
employment of the pedals; (3) Mozart’s style calculates rather on the Staccato than on Legato touch; (4)
Beethoven’s style consists of impassioned energy, charms of smooth and connected cantabile together
with the employment of the pedals; (5) The Brilliant style shows the utmost possible rapidity of finger,
perfect mastery of all the mechanical difficulties and a correct declamation, intelligible and united with
refined and elegant taste; (6) The New style is distinguished by the invention of new passages and
difficulties and consequently the introduction of new effect.

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selected works from composers of different periods to “[a] rule in the above School (his Op. 500) by a reference to a particular volume, chapter and paragraph.”50 In the discussion of how to interpret the works of specific composers, Czerny not only provides explanation but also analyses various excerpts to support his points. For example, in order to achieve the “highest elegance and most delicate grace in performing Thalberg’s works”, Czerny suggests where to use the damper pedal and *una corda*. He also extracts the melodic notes from the midst of their accompaniment to teach pupils how to analyse music of this type, to ensure that the melodic line can be brought out during execution.52 In the discussion of Chopin’s style, Czerny points out that the most significant style of Chopin includes his unconventional use of fingering, pedalling for harmonic progressions and expressive effects, the employment of *rubato*, and that the *bravura* style is inappropriate in this playing.53 From the musical examples cited, Czerny clearly demonstrates the


52 *Ibid.*, 4 – 8. Czerny points out that “…[the] melody… must… clearly strike the ear of the auditor in the midst of the accompaniment… as if it were performed on another instrument by a second person… each note continues to sound according to its value, by an accurate employment of the pedal, and as the accompaniment must be performed much softer and with greater delicacy. It (the melody/accompaniment figuration) must here be played alternately, sometimes with the right, and sometimes with the left hand. The Arpeggios in the right hand, excerpt the notes of the melody, are to be played with extreme lightness and rapidity, and the bass in like manner. The whole then produces an exceedingly agreeable and harmonious effect. The shifting-pedal should only be used where we wish still more to enhance the delicacy in beautiful and melodious passages.”

differences between the two composers. By employing this same approach, Czerny differentiates the works of composers whom he regards as “modern school”, providing pupils with the means to distinguish the composers’ styles which are categorised under the umbrella title of the Romantic style.

Besides their didactic purpose, Czerny’s Op. 500 and the Supplement to Op. 500 reflect the respective changes of style in piano playing over the time of their composition. The most significant changes include: more rapid employment of the pedals, extension of the compass of works, use of figurations requiring more widely-stretched hands, a greater demand for sharing melodic lines between the two hands.

Most of the pedagogical works that are titled “Method”, “School”, “Treatise” contain a section that lists selected works from different composers for reference. Some of them list the composers’ names and the titles/opus numbers of one or two works by each composer; while others contain selected works by these composers. What makes Czerny stand out from other pedagogues is that he relates each selected work to a particular volume, chapter and paragraph of his Op. 500.

very peculiar fingering which is often necessary in many passages.” Here also required, “a very delicate touch, an exceedingly refined style, and the most accurate use of the pedal, in order to impart the due euphony to his (Chopin’s) frequently singular harmonies and embellishments. The compositions of Chopin are not calculated so much on brilliant effects, as those of preceding composers (e.g. Döhler, Taubert).…Their (Chopin’s works) characters are highly sentimental, and generally pensive… (Even those passages marked “f”) must be performed quite unconstrainedly (sic.), without apparent bravura. The style is especially calculated for suitable changes of time, as ritardando, accelerando, and all other means of expression mentioned in the third volume of this School (Czerny’s Op. 500).”
This strongly shows the link between the exercises that Czerny designs, the technical aspects of the music, and the styles of those composers selected, so that both teachers and pupils can have clear and specific targets to work towards.

The Contribution of Czerny in the Teaching of Style in His Pedagogical Works

The contribution of Czerny towards cultivating a knowledge of the styles of different periods can be summarised in four ways. Firstly, his exercises (with the exception of the purely technical exercises) are embedded within the styles of different periods. Thus not only can the pupils’ technical skills be improved, but their sensitivity to stylistic characteristics may also be elevated. Secondly, the range of Czerny’s pedagogical works, in terms of technical difficulties and the styles embedded in them, encompasses both breadth and depth. Amongst Czerny’s pedagogical works, there are works of different styles for pupils ranging from beginners to virtuoso players. Thirdly, Czerny provides music examples, either from works by himself, or cites excerpts from well-known composers for his discussion of styles. Fourthly, Czerny discusses the characteristics of different musical styles from a macro perspective and explains the personal style of specific composers in a micro manner. Through his approach of combining the development of technical skills and the cultivation of styles, once again Czerny provides helpful guidelines for both teachers and pupils, at the same time documenting the rapid changes in the styles of
piano playing of his time.
CHAPTER 10
TEACHING SEQUENCES IN
CZERNY’S OPUS 500

It will be argued in this chapter that Czerny’s works cover the full spectrum of piano pedagogy, and that he presents a sequence for piano teaching and learning in Op. 500 based on fifteen parameters of study. This sequence, which explains how a pianist can develop from the very beginning to the level of virtuoso performer, takes into account every aspect that is concerned with piano playing in terms of technical considerations and fostering of a sense of style, i.e. all the essential qualities that a pianist should possess. Furthermore, these essentials can be interpreted in such a way that at each stage of development, there is a goal to work for, then, after achieving such a goal, the next target is to be approached. It will be shown that there is an underlying philosophy to this sequence. Thus, the focus of this chapter is to explain the teaching sequence through the fifteen parameters which are identified in this study from Op. 500. The sequenced unfolding of these parameters of study, it is claimed, is inherent in the underlying structure of Czerny’s piano pedagogical works and constitutes the fundamental principles by which the foundations of professional piano playing are laid.

As noted in previous chapters, Czerny’s Op. 500 Complete Theoretical and Practical Piano Forte School is a pre-eminent work in his output. Czerny explains in the “Preface” of Op. 500 that “by a careful and patient elaboration of this Treatise [Op. 500], I
should form into a systematic and well-digested whole, the views and principles which I had collected through 30 years of practical experience in teaching.”¹ Thus, Op. 500 is the most appropriate primary source for identifying the underlying teaching sequences in Czerny’s piano pedagogical design.

The physical movements required for playing the piano are inextricably bound to a set of factors including the requisite knowledge of note, keys, rests, rhythm etc., movements of fingering, hand, wrist and arm, pedalling; and a sense of musical style as discussed in chapters 3 to 8. Each of these elements has its specifications which work with those of other factors to form the whole spectrum of piano playing in performance. These elements of piano playing constitute the parameters discussed in this study. In the process of acquiring such abilities, there are different stages of development which can be observed. These stages present the learning sequence in piano teaching that can be identified and understood through Czerny’s numerous piano exercises that cover the whole range of training from beginners to virtuoso playing.

The articulation of teaching sequences in piano pedagogical works during the late eighteenth century to the early nineteenth century varied according to the changes in the requirements for a pianist, the varied performance practices of different periods, as well as the target users. As C.P.E. Bach’s target users are not beginners, his Essay only provides a brief

explanation on the teaching sequences:

after mastering the requisite knowledge of keys, notes, rests, rhythm, and so forth, should be made to spend a good deal of time practicing only the examples of fingering, slowly at first and then more rapidly until in due time good fingering, … then ply at the chapter on embellishment.¹

Türk’s explanation that relates to teaching sequence can be found in the “Introduction” of his School. The sequence that Türk mentions mainly refers to the levels of difficulty of music pieces:

In the beginning, the teacher should choose only very short, easy pieces. [e.g.] J.F. Reichardt’s Lieder für Kinder … then, one can begin to make use of longer pieces [e.g.] J.G. Withthauer’s four sammlungen vermischter Klavier – und Singstucke. … Now it is fitting to turn to short sonatas which are available at present in great number. I have myself only recently published two sets which were designed for this purpose. … When students have continued to progress, then the sonatas of Gressler, Grunner, … On Should study with his students trios, quarters, concertos, and the like, by good composers. … One’s students should also be allowed to play fugues such as those by Handel, S. Bach, C.P.E. Bach.³

Chopin revels his teaching sequences when he refers to the study of the piano mechanism:

1st Teaching both hands to play adjacent notes, that is, scales and trills.
2nd Notes farther than a tone or semitone apart, that is, intervals of a tone and a half upwards: the octave divided in minor thirds, with each finger thus occupying a key, and the common chord with its inversions.
3rd double notes: thirds, sixths, octaves.⁴

With reference to the teaching sequences of the masters, it is found that the common principle amongst them is from simple to complex in respect to both the technical and stylistic aspects of piano playing.

The following discussion will examine both the technical and the stylistic aspects of the musical examples in the three volumes of Czerny’s Op. 500. The technical aspects refer

to the elements that appear in the score that players cannot alter, such as the key(s), the
compasses of the two hands, the different roles of the two hands, the patterns of figurations
and the types of ornaments, harmony and modulation(s). The stylistic aspect will focus on
the elements that players employ in conveying the style and expressive qualities of the piece,
such as tempi, dynamics, touch and pedalling. An underlying progressive teaching sequence
will be identified in the detailed discussion below, which explores the following parameters
relating to piano playing: (i) from the middle register to extreme registers, (ii) from
neighbouring notes within a fifth to the playing of leaps, (iii) progressing from playing with
single fingers to more fingers playing simultaneously, (iv) from the absence of passing under
of the fingers and crossing over the thumb to the presence of passing under the fingers and
crossing over the thumb, (v) from leaps of linear thirds to arpeggios, (vi) from written out
notes to signs of embellishments, (vii) from key signatures with no black keys to a gradual
increase of black keys, (viii) from major keys to minor keys, (ix) from regular rhythmic
patterns to cross rhythms, (x) from melodic lines in the top part to melodies in different parts,
melodies played by crossing over of the hands and materials shared between the hands, (xi)
from a quiet hand position to the use of arm movements, (xii) from the absence of modulation
to modulations to remote keys and subtle changes of tonalities, (xiii) the progression from
diatonic chords to chromatic chords, (xiv) the sequence from no pedalling to the employment
of pedal(s), (xv) the learning sequence from simple tunes\textsuperscript{5} through the Classical style to the Romantic style.

**The First Parameter: From Middle Register to Extreme Registers**

In most situations, playing from a piano score requires reading from two clefs and associating the notes with the corresponding keys on the keyboard. Therefore, the teaching sequence for developing students’ abilities in reading staff notation as well as being acquainted with the geographic position of the keyboard must be systematic. Sensibly, the teaching strategy suggested in Czerny’s *Op. 500* is to begin with the middle register and to move to extreme registers. The compasses of the two hands in the first two exercises of Volume I are within two octaves ranging from the notes ‘g’ to ‘g\textsuperscript{1}’ for the left hand, and ‘g\textsuperscript{1}’ to ‘c\textsuperscript{3}’ for the right hand. From exercises 3 to 12 of the same volume, the compass extends to three and a half octaves as ranging from the notes ‘e’ to ‘g\textsuperscript{2}’ for the left hand, and ‘b’ to ‘d\textsuperscript{4}’ for the right hand. These first twelve exercises reflect a gradual extension from the middle register to the higher register. However, Czerny employs two treble clefs in these exercises:


In this way, not only can beginners work within the middle to high registers, but they can also

\textsuperscript{5} These tunes are not stylistically specific.
concentrate on reading only one clef. Scarcely any contemporary pedagogue⁶ employed the same approach as did Czerny. Only from exercise 13 of Volume I onwards does Czerny use the bass clef for the left hand.


![Example 10.2](image)

With the exception of the playing of scales and arpeggios that comprise four octaves, most exercises are within the compass of two octaves in those before the 14th Lesson in Volume I.


![Example 10.3](image)

The employment of more than three octaves within one hand appears from exercise 63 of Volume I onwards.

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⁶ In Clementi’s *Introduction* (1801), he first provides the scales in treble clef for the right hand, and bass clef for the left hand separately; in addition, the music excerpt that he uses in “Lesson I” involves both the treble and bass clefs; in his *Instructions* (1827), Hummel uses both the treble and bass clefs for his first exercise – “Preparatory Exercises” which can be found in page 9 of Part I; in B. Viguerie’s *L’Art* (1826), first exercises also employ both the treble and bass clefs.
In exercise 63, the left hand ranges from the notes ‘C’ to ‘f\textsuperscript{2}’, and the right hand from ‘g’ to ‘c\textsuperscript{3}’.


Examples employing extreme registers can only be found in Volume II and Volume III. For example, the lowest note in page 169 of Volume II is FF.


Another example is in the final *Peculiar Studies* of Volume II, where there is a passage of
pedal point with the first note of each beat sounding on ‘GG’ or ‘DD’.


A similar design can be found in the example on page 38 of Volume III, with ‘GG’ as the lowest note while the right hand has to play the G chord within ‘g¹’ and ‘g²’ followed by passage work which covers two and a half octaves. All these examples employing extreme registers are quite different to the exercises in Volume I.

Example 10.7: *Op. 500, Vol. III, 38* (bars 7-12)

As with the high register in Volume III, page 45 contains the note ‘e⁴’, while on page 48 the note ‘f⁴’ appears; and on page 52 there are passages circling around the notes ‘d⁴’ and ‘e⁴’. In this discussion of the use of registers, one additional point should be mentioned, and that is the distance between the two hands. The wider the two hands are separated in simultaneous playing, the more difficult the playing becomes with approximately one to two octaves’
distance between the two hands. This observation also applies to the degree of difficulty of
the material shared between the two hands. Judging from the exercises in Volume I of Op.
500, the distance between the two hands is mainly within two octaves for the first five
exercises, as well as for all scale playing. The distance between the two hands extends to
three octaves in exercise 6 of Volume I. A distance between the two hands exceeding three
octaves is found primarily in Volume III, e.g. on page 13, in bar two, the left hand plays the
octave notes of ‘AA’ and ‘A’ while the right hand plays the note ‘e3’; a similar situation can be
found on page 28, in bar 12 where the left hand plays the octave notes of ‘AA’ and ‘A’, while
the right hand plays the note ‘c3’; the exercises on pages 49 and 78 also contain passages that
exceed three octaves. It is not until the 14th Lesson, though, that the playing of material
shared between two hands can be found.

Example 10.8: Op. 500, Vol. I, 144 (first 3 bars)

In summary, this first parameter of Czerny’s Op. 500 - the gradual extension of the compass
of the exercises to extreme registers, the gradual extension of the distance between the two
hands, and the limiting of condensed registers in later exercises - reflects a progressive
teaching sequence that pays due consideration to both the technical aspects and the mental
recognition required when reading scores.
The Second Parameter: From Neighbouring Notes within a Fifth to the Playing of Leaps

The second parameter involves the movement from neighbouring notes within a close position of a 5th to the extension of the hand in leaps. In piano playing, the wider the leaps between the notes, the more difficulties that arise. Three types of movement may occur in playing leaps. The first type is the linear leap played between two successive fingers; where the leap is wider, a greater stretching movement between the fingers is required. The second type refers to the leaps between notes that are to be played simultaneously such as double notes, triads, chords and octaves. The number of notes being played simultaneously as well as the length of each note will determine the degree of difficulty, as more stretching movements emerge when these factors increase. The third type involves the lateral and shifting movement from the forearm, so as to enable the hand to reach keys that are out of the stretch between the fingers, or between the finger and the thumb. The teaching sequence of this parameter in Czerny’s Op. 500 can be seen in the following selection of exercises. The first group, prepared by Czerny for beginners is in the 2nd Lesson of Volume I, which involves the playing of neighbouring notes within a fifth.

Example 10.9: Op. 500, Vol. I, 6 (no. 5)

Here beginners can play the notes without involving a stretching movement. The first leaps that can be found are in exercise 1 in the 3rd Lesson of Volume I. The leaps that appear in this exercise are mainly in linear thirds, which are to be played by the thumb and the third finger, or the third and the fifth fingers consecutively. Also, there are two linear leaps: a linear leap of a fourth for the right hand, and a linear octave leap between the thumb and the fifth finger for each hand. Linear leaps which are larger than the types mentioned above appear on page 87 of Volume II.


In this exercise, there are widely-spread broken chords with double notes. For the left hand, the leaps between the fifth finger playing the note ‘E’, followed by the double notes of ‘A’ and ‘c’, involves a slight stretch between the fingers. The order of occurrence of the above examples in Czerny’s *Op. 500* allows students to develop the stretching movements in a gradual manner.

For the second type, the first double-note exercise that Czerny provides is in
exercise 2 of Volume I.


This exercise requires double notes in thirds for the two hands, while double notes in sixths are for the right hand only. The first playing of triads appears in different exercises for the two hands; exercise 5 of Volume I consists of triads for the left hand, while exercise 8 of Volume I consists of triads for both the left and the right hands respectively but not simultaneously. The triads in these exercises are within a sixth.


The playing of chords involving four fingers within a minor sixth first appears in exercise 28 of the 7th Lesson of Volume I; the two repeated chords of this kind are for the left hand.

The first octave playing can be found in exercise 49 of the 12th Lesson for both the right and left hands.


All these examples of the second type show a gradual increase of distance between the fingers.

The third type involves a lateral movement from the forearm (or arm). The wider the gap between the notes, the larger the movement required, while a rapid leap creates additional difficulties for the player. Most of the exercises in Volume I of *Op. 500* do not require big leaps involving extensive lateral movement from the arm, but rather the forearm and arm can move in a smooth, gradual, sideways manner. It is in Volume III of *Op. 500* that wide and rapid leaps can be found.

All of the above exercises not only clearly reveal Czerny’s teaching sequence with regard to leaps, but also align with one of his common-sense teaching strategies of proceeding from small physical movements to larger ones.

The Third Parameter: Progressing from Playing with Single Fingers to More Fingers

Playing Simultaneously

The third parameter, the progression from playing works requiring single fingers to those requiring double notes, triads, chords, then to octaves, spells out one of the main features of the teaching sequence in Czerny’s *Op. 500*. The first numbered exercise that requires students to read from the score is in the third lesson on page 13 of Volume I.

The above exercise contains two single lines of notes written in the treble clef for the two hands playing simultaneously, but involving one finger from each hand for each time. After the single note exercises, there follow the double notes exercises with thirds and sixths for the right hand and thirds for the left hand (see exercise 2 on page 14 of Volume I).

The first exercise that consists of triads and chords appears in exercise 5 on page 16 of Volume I for the left hand, and in exercise 8 on page 18 for the right hand.


Playing that involves four fingers striking the keys simultaneously first appears in the left hand in exercise 28 of Volume I, already cited above, and on exercise 45 of Volume I for the right hand.

The fact that the two examples above are found on pages 41 and 104 respectively - far from each other in the treatise - shows Czerny’s clear comprehension of the learning process as well as the different roles of the two hands. During the early nineteenth century, chords of four notes are usually used only in accompaniment parts, and can rarely be found in melodies. The chords with four notes for the right hand, as in the last two bars on page 104, function mainly with cadential effect.

This progressive teaching sequence of the third parameter can also be found in Volume II of Op. 500, in spite of the fact that the main focus of this volume is on fingering. Up to page 81, all the exercises concentrate on single note playing, with different figuration such as scales in single notes, linear leaps of thirds, fourths, sixths, and octaves, and broken chords. After single note playing, double notes exercises follow, and the sequence is from passages on thirds, to fourths, sixths, and octaves, as can be seen from pages 82 to 104 of Volume II. The exercises for consecutive full chords, which involve three or four fingers from each hand, are presented on pages 147 and 148 of Volume II. In this teaching sequence Czerny has very logically and systematically set out his strategy of a gradual increase in movement, from the small scale to the large, from single finger movement to multi-finger
movements.

**The Fourth Parameter: From the Absence of Passing Under the Fingers and Crossing Over the Thumb to the Presence of Passing under the Fingers and Crossing Over the Thumb**

The importance of this fourth parameter of the teaching sequence is self explanatory.

In Volume I of *Op. 500*, the first nineteen exercises do not involve the passing under of the fingers or crossing over of the thumb. Exercises that belong to this category are usually suited to beginners, as obviously less movement is required in these than in passages involving crossing over of the thumb and passing under of the fingers. In addition, the passing under of the fingers and crossing over of the thumb demand greater control of the movement of the finger that has to play immediately after such crossing over or passing under, so as to maintain smoothness in tone production. Exercise 20 in *Op. 500* Volume I is the first which involves the passing of the thumb under one finger.


This exercise provides an easy starting point for beginners, for it only requires the thumb to pass under the second finger where the second finger has to play on a black key. In this way, more space is created for the passing under movement, the distance for the passing is within a tone, and so the movement can be executed with ease. The demand for the thumb to pass
under the third finger first appears in exercise 25 of Op. 500 Volume I, but still the passing is under a finger that has to play on a black key.


![Example](image)

The first occurrence of the passing of the thumb under the third finger (“2” in the ex.) on a white key as well as the crossing of the finger over the thumb can be found in Lesson 7 of Op. 500 Volume I, where the fingering for playing scales is developed.


![Example](image)

**The Fifth Parameter: From Leaps of Linear Thirds to Arpeggios**

In the fifth parameter the playing of leaps of linear thirds, triads, broken chords and arpeggios is developed. For beginners, the playing of double notes in thirds and triads are obviously more demanding than the playing of melodies consisting of single notes. In his Op. 500, Czerny provides the playing of leaps of linear thirds prior to the playing of triads.


![Example](image)
Broken chords require disjunct finger motion for the chordal position, while the playing of arpeggios demands the passing under of the thumb and the crossing over of the fingers.

 Appropriately, Czerny arranges the teaching of broken chords and the *Alberti* bass well before that of arpeggio technique. All the exercises before the 7th Lesson in Volume I of *Op. 500* contain broken chords and *Alberti* bass only. Since the movement required in passing the thumb under the fingers for arpeggios is larger than it is in the case of scales, Czerny organises the teaching of arpeggios after his illustration of playing of scales\(^7\) in the 7th Lesson.

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The Sixth Parameter: From Written Out Notes to Signs of Embellishments

The sixth parameter is concerned with the progression from written out notes to the use of signs of embellishment. Each embellishment sign has its own specific means of execution which players are required to realize in performance. Though there are general rules in the process of realization, there is still room for players to interpret the signs according to the requirements of style and tempo, as well as taking into account some degree of personal taste. In addition, players have to acquire the ability to respond to the signs directly and without writing out all the notes before playing them. Therefore, pieces with embellishments are not suitable for beginners, and the progression of the teaching sequence in Czerny’s Op. 500 reflects this understanding. The explanations of embellishments and the exercises that focus on them are found in the 16th lesson “On Graces or Notes of Embellishments, and Signs employed to indicate them” and in the 17th lesson “On the Shake” which are the last fourth and fifth lessons of Volume I. Czerny introduces the embellishments after students have mastered most of the basic techniques of piano playing, including five-finger exercises, scales and arpeggios, when students will have already acquired the basic technique of controlled, independent fingers. In addition, these are appropriately introduced before the discussion of “Style & Expression, and the Characters Used to Indicate them” which is found in the 18th Lesson.

The Seventh Parameter: From Key Signatures with No Black Keys to a Gradual
Increase of Black Keys

The seventh parameter moves from the employment of key signatures without black keys to a gradually increasing use of black keys. Chopin recommends starting with B major in the learning of scales, his argument being that the semi-circular hand shape fits very well with the geographic design of the keyboard, an opinion shared by Neuhaus. But neither of them provides the exact learning sequences of scales and there is no mention of when such scales are to be taught to pupils. However, while not all pianists and piano pedagogues agree with starting with the playing of the C major scale, it cannot be denied that for reading purposes, C major is the easiest key for beginners, and consequently the majority of piano pedagogues and piano pedagogical books start their teaching in the key of C major. In most approaches to piano teaching, pupils are required to learn the music by reading from scores; therefore, employing a key signature without black keys as the starting point and gradually increasing the number of black keys in the key signatures is an appropriate teaching sequence. In Volume I of Czerny’s Op. 500, all the exercises before exercise 21 are in C major. This design allows beginners to play the notes all in the white keys and there is no need to memorize which note should fall on a black key according to the key signature and move the

8 Jean-Jacques Eigeldinger, Chopin: pianist and teacher as seen by his pupils, 1970, Naomi Shohet, Krysia Osostowicz and Roy Howat, trans., Roy Howat, eds., (Cambridge: Cambridge University Press, 1986), 34. Chopin points out that “It is useless to start learning scales on the piano with C major, the easiest to read, and the most difficult for the hand, as it has no pivot. Begin with one that places the hand at ease, with the longer fingers on the black keys, like B major for instance.”

9 Heinrich Neuhaus, The Art of Piano Playing, Leibovitch, K.A., trans., (London: Kahn & Averill, 1993). Neuhaus points out that “I came to the conclusion that it is with these five notes (E, F sharp, G sharp, A sharp, B sharp) that one must begin the whole methodology and heuristic of piano playing, of learning the piano…”
hand(s) a little forward to play the black key. Exercises 21, 22 and 23 in Volume I of Op. 500 serve as a transition from playing in all white keys to the employment of black keys, for these exercises are still in C major but with the addition of accidentals. In this way, students practise playing the black keys by reading notes prefaced with the signs of a sharp or a flat, before playing the black keys according to the key signatures. After this process, Czerny provides exercise 24, which requires playing on the black key of the note ‘B♭’ with the indication by the F major key signature. From this exercise onwards, Czerny gradually increases the number of flats or sharps in the key signatures. The sequence of keys up to exercise 29 of the 7th Lesson can be identified as follows: C major, F major, G major, B♭ major, D major, E♭ major, and A major. In the teaching sequence of playing scales and arpeggios in the 8th
sharps does not consist of a gradual increase in the number of black keys, as in the case of
the keys with flats, is due to Czerny’s concern to develop a sense of modulation between the
keys. This is also the approach that Czerny uses in the teaching of minor keys in the last
lesson, the 19th Lesson of Volume I. Though the examples which offer further illustrations
of fingering in Volume II may not include all the keys, the examples still follow the principle
of a gradual increase in the use of black keys. Czerny provides two different types of
organisation for the examples in Volume II. In the first type, the exercises are organised in a
sequence of increasing use of the black keys. In Chapter One “On the Fingering of the
Scales and of such passages as are derived from them”, the exercises starts with C major, then
F major (one flat), which is followed by E♭ major (three flats), A major (three sharps), E major
(four sharps), A♭ major (four flats), B major (five sharps), D♭ major (five flats), and F♯ major
(six sharps). The second type of example may be grouped under the sub-heading “Passages
Founded on Chords” in Chapter 3 of Volume II. The order of the topics are “On chords
Without Any Black Key”, “On Chords with One Black Key”, “On Chords with 2 Black Keys”,
and “On Those Keys In Which The Common Chords Falls Wholly on Black Keys”. All
these topics consist of “Black Keys” which cannot be found in Volume I of Op. 500. With
regard to Volume III, since the focus is on playing with expression, and the relationship
between the key signatures and black keys has already well been established in the two
previous volumes, in order to avoid repetition and an over-rigid approach in his teaching.
Czerny’s employment of the use of the black keys here is much freer.
Volume I, namely exercise 86 in F minor, exercise 89 in G♯ minor, exercise 91 in D♯ minor, exercise 94 in B minor, exercise 95 in F minor, exercise 96 in E♭ minor, and exercise 98 in A♭ minor. In Volume II, the same approach can be found. For example, in chapter one, Czerny provides examples on fingering for passages derived from scales in major keys before examples in minor keys. Since the focus of Volume III is, as mentioned previously, on playing with expression, the use of keys is not as notable a factor in the design of the teaching sequence. However, in the teaching of the technique of “preluding” in Chapter XVIII of this volume - a topic that is different from playing from written scores and particular to Volume III - the examples are indeed organised in a sequence moving from major keys to minor keys. The examples in this chapter start with C major, on pages 119 to 122. Then the exercises progress to other major keys, up to and including key signatures with three sharps and three flats, before the examples in minor keys are introduced. In preluding, the geographical sense of the keyboard and the tonal sense are crucial for the player. Therefore, working on major keys frees the students from the necessity of having to raise the 6th and or 7th degrees of the minor scales, and allows them to concentrate purely on musical creativity.

**The Ninth Parameter: From Regular Rhythmic Patterns to Cross Rhythm**

The ninth parameter is the learning sequence dealing with the transition from regular rhythmic patterns to cross rhythms and more complex synchronization of the two hands. This parameter is concerned not only with the development of the rhythmic sense of
students, but also demands good coordination between the hands. Obviously it is much easier for both hands to play the same rhythm than it is for them to play different ones simultaneously. Therefore, this parameter is especially crucial in Czerny's designing of exercises that show a clear progressive sequence for beginners. The first groups of exercises, "Primary Finger-Exercises", appear in Czerny's Op. 500 in the 2nd Lesson of Volume I, which Czerny recommends to be played by heart instead of reading from the score. The exercises in the first group are for separate hands, while the second group of exercises is for both hands playing the same pattern an octave apart.


Each exercise of these two groups is devoted to one specific rhythmic pattern throughout. Such a design allows beginners to concentrate on moving individual fingers without being concerned about playing in different rhythmic patterns simultaneously in their early stages of keyboard experience. Exercises that require the two hands to play in different rhythmic patterns first appear in the 3rd Lesson of Volume I:

Example 10.33: Op. 500, Vol. 1, 15, Ex. 3 (bars 1-2, 9-10)
The note values used in the first five exercises in the 3rd Lesson consist of semibreve, minim and crotchet, and the notes played by the two hands are mainly two against one and four against one. Throughout these five exercises, it is on the accented beat(s) that two hands have to play simultaneously, and in most situations, the right hand has to play more notes than the left hand. This situation begins to change from exercise 7, where the left hand has to play an *Alberti* Bass pattern. From then on, for the rest of Volume I, the left hand mainly plays the accompaniment part while the right hand plays the melodic line:


Besides the *Alberti* bass, the accompaniment figurations in Volume I of *Op. 500* include double notes, triads, broken chords, and block chords, with each exercise focusing on one specific figuration built on either semibreves, minims, crotchets, quavers, or semiquavers. In the teaching of rhythmic patterns in *Op. 500*, it is clear that syncopated rhythm and cross rhythms are not intended by Czerny for beginners, because it is not until the 11th lesson that such rhythmic patterns can be found. Czerny provides three examples for developing the coordination between the two hands in playing cross rhythms in different note values, as well as syncopated rhythms.\(^{11}\)

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This teaching sequence allows students to start playing notes of longer duration before proceeding to notes of shorter duration, giving attention to work on slower movement between the two hands first, before an increase in speed and the use of syncopated rhythms between the two hands. Besides the above exercises in Volume I, there are also cross rhythm examples in Volume III of Czerny’s *Op. 500*. These are melodies which contain a large numbers of capriciously quick notes in the right hand, with widely-spread broken chord accompaniments in the left hand. A detailed discussion of the execution of “modern
Piano-forte music”\textsuperscript{12} is organised in Chapter III of Volume III. Although the title of this Chapter III is “On Playing Embellishments”, the examples actually involve cross rhythm playing between the two hands.


\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

The above example of cross-rhythm playing includes: nineteen demisemiquavers against six quavers, twenty three demisemiquavers against six semiquavers, and thirteen demisemiquavers against six quavers. This passage demands great rhythmic control from both hands and good coordination between them to maintain the musical flow. The left hand has to keep in strict time while the player has to “judge how to distribute them [the large number of quick notes] against the Bass”\textsuperscript{13} in the right hand, as well as how to employ the delicacy of touch to achieve the required dynamic shadings between the two hands.

Therefore, it is obvious that the cross-rhythm examples in Chapter III of Volume III in \textit{Op. 500} are definitely not suitable for beginners, and that is why Czerny reserves them until this

\textsuperscript{12} \textit{Ibid.}, Vol. I, 141. Czerny points out that “In modern Piano-forte music there very frequently occurs, particularly in the right hand, capriciously large numbers of quick notes.”

\textsuperscript{13} \textit{Ibid.}, Vol. III, 45.
The Tenth Parameter: From Melodic Lines in the Top Part to Melodies in Different Part(s), Melodies Played by Crossing Over of the Hands and Materials shared between the Hands

As is clear from the wording of this parameter, it moves from melodic interest in the top part to melodic interest in the other parts, and playing involving the ‘crossing over’ of and sharing of material between the hands. The vast majority of piano repertoire has the main melodic interest centred in the top part, as can be seen very clearly in the works of such significant eighteenth and nineteenth century composers as C.P.E. Bach, Clementi, Haydn, Mozart, Beethoven, Schubert, Chopin, Mendelssohn, and Liszt. This is also the design in most of the examples of Czerny’s Op. 500. Therefore, this parameter not only shows the progressive teaching sequence underlying the examples used to illustrate it, but also addresses the common practice of piano repertoire in terms of the allocation of melodic interest.

Volume I of Czerny’s Op. 500 numbers altogether ninety-eight examples, and among these there are only nineteen\(^\text{14}\) where the melodic interest is not placed in the top part throughout.

In the first numbered exercise of Volume I, the melody is located in the top part for the first

\(^\text{14}\) Ibid., Vol. I. The examples that contain melodic interest that is not found exclusively in the top part can be divided into four types: (1) where there is melodic interest in the bass part: Ex. 1, Ex. 23 with two bars duplicating the top part and two bars in sequence, Ex. 24 with four bars out of sixteen bars, Ex. 26 with two bars duplicating the top part, Ex. 31 with four bars out of sixteen bars, Ex. 38 with eight bars out of thirty two bars, Ex. 40 with three bars out of six bars, Ex. 47 with four bars duplicating the top part, Ex. 48 with six bars out of sixteen bars, Ex. 58 with four bars out of ten bars, Ex. 80 half of the exercise, Ex. 95; (2) melody shared by the two hands: p. 139, Ex. 63 with nine bars out of sixty four bars, Ex. 94; (3) crossed hands: p. 142-144, Ex. 64, Ex. 65, Ex. 66, Ex. 67; (4) in 4-parts, Ex 46.
eight bars, then the melody moves to the bottom part for four bars before switching back to the top part. After the first exercise, there are twenty-one exercises that have their melodies located in the top part before another exercise that has the melody in the lowest part. There are nineteen Lessons in Volume I of *Op. 500*, and the chapter which focuses on melodies located elsewhere than in the top part is the “Continuation of the 14th Lesson” with the title of “On Crossing Over and Interweaving the Hands”. This reflects Czerny’s aim to establish in his teaching sequences the placing of the melodic line in the top part to be played by the right hand, before allowing the left hand to share in playing the melodic material. As with the teaching sequence in the chapter on “Continuation of the 14th Lesson”, Czerny starts with the crossing over of the hands to play the melodies, prior to introducing melodic lines that are interwoven between the hands. In piano playing, passages that require an interweaving movement are considered to be more demanding than the crossing over movement, although the latter involve larger lateral motion from the arm than the former. The main difficulty is that the interweaving movement requires the two hands to move within a very restricted space, where the fingers of both hands are required to be linked to each other seamlessly. In addition, to achieve the interweaving movement, one hand has to play on the inner part of the piano key, while the other hand has to play nearer the edge of the key. Also, playing closer to the inner part of the key demands more weight than playing near the edge of the key, and consequently increases the difficulties involved. Therefore, Czerny’s design allows students
to work on the easier movement, i.e. the crossover movement, before the more demanding
movement, i.e. interweaving movement, and is well suited to developing students’
coordination between the hands. As noted earlier, the focus of Volume II is on fingering, and
most of its exercises are written in sequential figurations that are designed to be played by the
two hands. More material relevant to this parameter, though, can be found in Volume III.
The examples in this volume are not numbered and some of the examples consist only of two
to four bar fragments. There are altogether one hundred and eight examples in Volume III,
but only seventeen examples\textsuperscript{15} where the melodic interest is not placed in the top part
throughout. This situation is identical to that in both Volumes I and II, and reflects Czerny’s
awareness of the significant features of the vast range of piano repertoire. Since, as noted
earlier, the focus of Volume III is “On Playing with Expression”, the musical illustrations are
organised under specific topics, such as “On the \textit{Forte and Piano}”, and “On occasional
changes in the time”, and no longer need to be arranged in progressive sequences. This may
be one of the reasons that Czerny does not give numbers to the examples in Volume III. On
the other hand, by comparing the degree of difficulty between the examples of melodic lines
being allocated to parts other than the top voice in both Volumes I and III, it can be seen that
those in Volume III are much more demanding than those in the earlier volume. In Volume

\footnote{\textit{Ibid.}, Vol. III. The examples that have melodic interest not exclusively in the top part can be subdivided into
six types: (1) Those where the melodic line lies in the inner parts, p.14 first example, p. 40; (2) where the
melodic line is shared by the two hands, p. 23, p. 30, p. 119, p. 121, p. 122 first example, p. 123 second example;
(3) where the melodic line lies in the bass, p. 24 with two bars out of twelve bars, p. 39; (4) cross hand, p.28; (5)
where both hands are playing the same material, p. 73; (6) in four parts, p. 89 two examples, p. 90 two examples,
p. 92, p. 94, p. 120.}
III the first example where the melodic interest lies in the inner part and a “crossing over”

movement is also involved, appears page 14. In addition, the dynamics required between the

parts in this example of Volume III are much more demanding than those in Volume I:


Another example for comparison is on page 28 of Volume III.


This example involves crossing over as well as marcato playing of single notes and octaves in

‘ff’. Marcato requires greater force especially in ‘ff’, therefore such passages are good

examples of the technical demands of this volume. In fact, the technical requirements of all

the examples belonging to the tenth parameter of Volume III are complex and challenging in
one way or another and occur very frequently, especially the allocation of melodic interest to
the inner parts, and the sharing of melodies by the two hands which consist of varied rhythmic
patterns and octave playing.

**The Eleventh Parameter: From a Quiet Hand Position to the Use of Arm Movements**

In this eleventh parameter, Czerny is concerned with the technique required to move
from a quiet hand position to the use of arm movements. As noted earlier, the employment
of movements, whether from the fingers, the hand, forearm, whole arm, or those involving
more than one of these, is a crucial issue in piano playing, and depends to a large extent on the
dynamics, number of notes, registers, phrasing of passages, quality of the piano, acoustic of
the room as well as the size of the player’s fingers, hands, forearm and whole arm.
Therefore, as was noted above, it is not realistic to prescribe exact movements for any
situation, as movements can only be analysed through a comparative approach. The
movements involved in piano playing can be grouped under the lateral and vertical
movements. The lateral movement refers to movements that enable the fingers to reach
specific notes while the vertical movement includes the movements relating to the playing of
the keys. As was noted above, keyboard method books that were published before the
nineteenth century rarely mention hand movements and mainly focus on the extension and
contraction of the hands. This is easily be understood as those method books were focusing
on either fortepianos or claviers, which have a lighter touch and key resistance than the piano,
and the compass of repertoire for these instruments was not as wide as in mid-nineteenth century piano works. Some examples can be found in C.P.E. Bach’s Essay in which he points out that:

Stiffness hampers all movement, above all the constantly required rapid extension and contraction of the hands…attack and touch are one and the same thing…Notes are detached with relation to: (1) their notated length, that is, a half, quarter, or eight of a bar; (2) the tempo, fast and slow; and (3) the volume, forte and piano. 16

Also, in his School, Türk points out that:

The fingers must not be held too closely together, but rather a little apart from each other, so that whenever possible, any stretches can be executed nicely and with continuity, without the motion of the hands, because playing should be done only with the fingers. For large skips, however, small movements of the hands and arms are unavoidable. 17

Both C.P.E. Bach and Türk are clearly mainly concerned with lateral movement, but Türk does go further by pointing out that the movement should also involve the arms. Czerny has long been criticized for emphasizing “still hand” playing and for a lack of movement from the forearms and arms, but the term “still hand” relating to movement appears only once18 in Czerny’s writing in Op. 500. What Czerny does recommends with regard to the use of still hands is relevant to certain specific musical needs, as when he points out that “this equality in touch [for the five finger exercises] can only be acquired, when hands are kept perfectly still.” 19 In addition to the still hand position, throughout Op. 500 Czerny illustrates other

19 Ibid.
movements which involve the fingers, the hands, the forearms, and the arms, as well as those relating the movements of the nerves, the so-called “invisible movements’, as it were. These references to invisible movements and movements of the nerves significantly reveal Czerny’s awareness of the mechanical development of the piano during his lifetime. Mere finger movement is not sufficient for passages requiring loud dynamic levels such as “ff”, with the weight needing to be transferred by the nerves from the arms to the fingers. Clearly, Czerny is far from being concerned only with finger movement, and his discussion of the relationship between larger hand/arm movements and the nerves, as well as that concerning “invisible exertion” should be acknowledged as of great historical importance and very significant for the future development of piano technique. In order to have a clear picture of how Czerny illustrates these movements according to the musical needs, the movements that he mentions in his Op. 500 are tabulated below under the following headings: still hand position, quiet finger movement, tranquil position, finger movement, hand movement, hand and arm movements, shoulder movement, arm movement, and “invisible movement”:

<table>
<thead>
<tr>
<th>Type of Movement</th>
<th>Content</th>
<th>Location in Op. 500</th>
<th>Illustration by Czerny</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quiet finger movement</td>
<td>5-finger exercise</td>
<td>Vol. I, 7,</td>
<td></td>
</tr>
<tr>
<td>Type of Movement</td>
<td>Content</td>
<td>Location in <em>Op. 500</em></td>
<td>Illustration by Czerny</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>Still hand position</td>
<td>5-finger exercise</td>
<td>Vol. I, 9,</td>
<td></td>
</tr>
<tr>
<td>Type of Movement</td>
<td>Content</td>
<td>Location in Op. 500</td>
<td>Illustration by Czerny</td>
</tr>
<tr>
<td>------------------</td>
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<td>------------------------</td>
</tr>
<tr>
<td>Tranquil position</td>
<td>Slur in combination with dots over the notes</td>
<td>Vol. I, 186</td>
<td>The fingers must rest on the keys one half of the duration of the notes, and the hand must remain as tranquil as in the <em>legato</em>; so that the notes are shortened only by a gentle withdrawing of the tips of the fingers.</td>
</tr>
<tr>
<td>Double notes (marked <em>legato</em>)</td>
<td>Vol. II, 98</td>
<td>Notwithstanding the apparent inconvenience of placing the thumb on the black keys, of such passages being well and smoothly connected, if we do but remember to keep the hand tranquil over the black keys.</td>
<td></td>
</tr>
<tr>
<td>Changing fingers for the same notes</td>
<td>Vol. II, 118</td>
<td>The following mode of fingering must be diligently practiced as it may be employed with perfect tranquillity in the position of the hands.</td>
<td></td>
</tr>
<tr>
<td>Triads</td>
<td>Vol. II, 148</td>
<td>All the three-part chords, which stand close together, and which are to be played <em>legato</em>, must always be executed with changes of fingers and a tranquil position of the hand, as far as this is possible.</td>
<td></td>
</tr>
<tr>
<td>Substitution of fingers on the same key (marked <em>legato</em> &amp; ‘P’)</td>
<td>Vol. II, 154</td>
<td>Substitution of fingers on the same key held down, this must be done with a firm and tranquil hand, so that the key shall not be quitted by the first finger, before the one to be substituted is actually placed upon it, as otherwise the note will be sounded twice.</td>
<td></td>
</tr>
<tr>
<td>Tranquil Movement</td>
<td>Wide skips</td>
<td>Vol. II, 161</td>
<td>To hit wide skips with equal certainty, mere dexterity of fingers is not alone sufficient, for this is rather the business of the arm.</td>
</tr>
<tr>
<td></td>
<td>Wide skips</td>
<td>Vol. II, 163</td>
<td>Skips with octaves are not difficult, because they depend solely on the arm, as the fingers themselves cannot miss.</td>
</tr>
<tr>
<td></td>
<td>Wide skips</td>
<td>Vol. II, 163</td>
<td>Skips with chords also depend solely on practice and the lightness of the arm.</td>
</tr>
<tr>
<td></td>
<td>Scales</td>
<td>Vol. III, 82</td>
<td>The Pupil must before any thing else, again practise the Scales every day with this point in view; playing them with the utmost possible rapidity, distinctness, energy, with a perfect separation of every note, and with the nerves, of the fingers’ somewhat rigid, and yet the hand held with perfect tranquillity.</td>
</tr>
<tr>
<td></td>
<td>Fugue</td>
<td>Vol. III, 89</td>
<td>On the performance of Fugues the fingers must also become accustomed to many awkward extensions and twisting, while the hand is still kept perfectly tranquil.</td>
</tr>
<tr>
<td>Type of Movement</td>
<td>Content</td>
<td>Location in <em>Op. 500</em></td>
<td>Illustration by Czerny</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>Hand Movement from the wrist</td>
<td>Staccato</td>
<td>Vol. I, 186</td>
<td>This separation or detaching of the notes is indicated by the term <em>staccato</em>; it is effected by a gentle withdrawing of the fingers, and also by lifting up the hand somewhat higher than usual. [wrist]</td>
</tr>
<tr>
<td></td>
<td>Messo Staccato melodies in ‘P’ &amp; ‘PP’</td>
<td>Vol. III, 25</td>
<td>The slow time of the preceding example permits all the notes in it, which are to be detached, to be executed with a slight movement of the hand.</td>
</tr>
<tr>
<td></td>
<td>Messo Staccato melodies in ‘ff’</td>
<td>Vol. III, 26</td>
<td>Only the <em>Fortissimo</em> would here require too great exertion of the nerves.</td>
</tr>
<tr>
<td>Finger Movement for non-legato touch</td>
<td>Messo Staccato in fast tempo of ‘P’ dynamics, Messo Staccato melodies in ‘P’ &amp; ‘PP’</td>
<td>Vol. III, 25</td>
<td>But in quicker movements this motion must only be allowed to the fingers…that each finger with its soft and fleshy tip on the keys, makes a movement like that used in <em>scratching</em> or in <em>tearing</em> off something, employs more or less of the rapid action of the nerves and muscles; and thereby obtains a very clear, pearly, and equal roundness and finish, with a full and not too harsh a tone, with the most perfect and pleasing tranquillity of the hand.</td>
</tr>
<tr>
<td></td>
<td>Long and rapid embellishments playing between Legato and Staccato in ‘P’ &amp; ‘PP’</td>
<td>Vol. III, 45</td>
<td>The fingers, without the smallest movement of the hand, strike the keys gently with lightness, and then break quickly away from them, so however that the touch shall very nearly approach the <em>Legato</em>.</td>
</tr>
<tr>
<td>Hand and Forearm Movement</td>
<td>Detach notes, employed in the <em>Molto Staccato</em> with forte dynamic</td>
<td>Vol. III, 29</td>
<td>As in the pointed manner of detaching the notes, employed in the <em>Molto Staccato</em>, the entire hand and even the fore-arm must be lifted up…that is, with bent and rigid fingers, with great force, extremely short, and with the necessary movements of the arm…that it has also become much more effective.</td>
</tr>
<tr>
<td>Hand and Arm Movement</td>
<td>Marcato or Staccatissimo with ‘ff’ dynamics</td>
<td>Vol. III, 28</td>
<td>A more than usual elevation of the hand and even of the arm, particularly in skips, is allowed here, as the <em>Marcato</em> is generally employed only in Octaves, Chords, and passages in which the notes do not follow one another very quickly; and as the Player, to enhance the effect, is often obliged to exert a good deal of force.</td>
</tr>
<tr>
<td>Type of Movement</td>
<td>Content</td>
<td>Location in Op. 500</td>
<td>Illustration by Czerny</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>Movement from the shoulder</td>
<td>Crossing the hand</td>
<td>Vol. I, 142</td>
<td>The shoulders shall not be unnaturally brought forwards.</td>
</tr>
<tr>
<td>Arm Movement</td>
<td>Brilliant style in ‘f’ &amp; ‘ff’</td>
<td>Vol. III, 29 &amp; 30</td>
<td>Play it in the following manner, that is, with bent and rigid, with great force, extremely short, and with the necessary movements of the arm; we shall find that in truth it has become much more difficult; but that it has also become much more effective…it receives the character of the Bravura … Great rapidity cannot be combined with this mode of playing…in order to give the arms and fingers the requisite precision in striking the keys.</td>
</tr>
<tr>
<td>Arm Movement</td>
<td>Pointed detached notes in ‘ff’</td>
<td>Vol. III, 30</td>
<td>This manner (movement from the arm) can only be employed in its full extent in f, and ff;…(if) pointed detaching of the notes frequently occurs in P, and PP; only in the last case the arm must be kept much more tranquil, and the detaching of the notes must be effected merely by the fingers.</td>
</tr>
<tr>
<td>Arm Movement</td>
<td>Chords sustained by the damper pedal in ‘ff’</td>
<td>Supplement, 19</td>
<td>The notes of the theme must be distinctly marked, which in a quick time, demands a particular elasticity of the arm.</td>
</tr>
<tr>
<td>Arm Movement</td>
<td>Bravura pieces in ‘ff’</td>
<td>Supplement 20</td>
<td>In such bravura pieces the dexterity and lightness of the arm are much more demanded, than those of the finger.</td>
</tr>
<tr>
<td>Invisible exertion</td>
<td>5-finger exercise with ‘fp’</td>
<td>Vol. III, 4</td>
<td>It must be remarked that the required emphasis must not be produced by any violent movement of the Player’s hand or arm, but by a stronger pressure of the finger, which must be audible but not visible to the Bystander. Even in marking a single note in the strongest manner, or in a crescendo, both the hand and the arm must be held as quiet as possible.</td>
</tr>
<tr>
<td>Invisible exertion</td>
<td>Legato passage with Crescendo and Diminuendo</td>
<td>Vol. III, 15</td>
<td>The crescendo should never be produced by a visible exertion of the hands, or by lifting up the fingers higher than is usual, when we are playing legato; but only by an incased internal action of the nerves and by a greater degree of weight, which the hand receives therefrom (sic.), without however fettering the flexibility of the fingers.</td>
</tr>
<tr>
<td>Type of Movement</td>
<td>Content</td>
<td>Location in Op. 500</td>
<td>Illustration by Czerny</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>Invisible exertion</td>
<td><strong>Fortissimo</strong> detached notes in the melodies</td>
<td>Vol. III, 26</td>
<td>Only the <strong>Fortissimo</strong> would here require too great exertion of the nerves. For it is evident that all kinds of crescendo, &amp;c. ought to be produced only by an internal and invisible exertion of the nerves and the muscles of the hands and fingers.</td>
</tr>
<tr>
<td>Slow expressive melodies in <em>piano</em> or <em>pianissimo</em></td>
<td></td>
<td>Vol. III, 41</td>
<td>In slow notes this (energy) must be resorted to…the hand must be kept quite tranquil, so that this touch may be produced only by its entire weight, and by an internal and invisible pressure.</td>
</tr>
<tr>
<td>Impassioned characteristic compositions: fantastic and capricious</td>
<td></td>
<td>Vol. III, 83</td>
<td>There are works for the <em>Piano forte</em>, the playing of which requires great power, much expression, and great volubility of finger, which yet not to be executed in the brilliant style…The gentle, delicate play of the fingers which brings out every note at once clear, soft and piquant, can seldom be employed in such pieces, here it is the power of the arm, though not visibly exerted, which must give spirit to such works.</td>
</tr>
<tr>
<td>Lightness of hand, the weight is supported by the knuckle between the arm and shoulder</td>
<td>Big skips in figurations of the left hand in ‘P’ &amp; ‘PP’</td>
<td>Supplement, 6</td>
<td>The skips must be made with great lightness of hand, and without any exertion.</td>
</tr>
<tr>
<td>Delicate passage with melodic notes played by the thumb &amp; little finger</td>
<td></td>
<td>Supplement, 11</td>
<td>This passage also demands great lightness of hand; for all the quavers must be played with delicacy and very short, whilst the thumb and the little finger, alternately slightly mark the theme.</td>
</tr>
<tr>
<td>Melodic notes and accompaniment within one hand and consist of leaps in ‘P’ &amp; ‘PP’</td>
<td></td>
<td>Supplement, 18</td>
<td>Not only the fingers and the hands, but also the arms must be moved as lightly as possible.</td>
</tr>
</tbody>
</table>

A can be seen from the above chart, the teaching sequence of movements in Czerny’s *Op. 500* is ordered from quiet finger movement and still hand movement, to the addition of hand movement and finally to the involvement of arm movement. In addition, the content and musical examples that Czerny provides indicates that the required movements are from still
hand motion to lateral movements, as well as from vertical movements of the forearms to the whole arm. Obviously it is important to establish the proper position of the fingers and hands for beginners, and Czerny’s five-finger exercises certainly help with this. In playing five-finger exercises where the notes are within the compass of five consecutive notes, there is no need to change the hand position, and as the movements are from the fingers only, it is easy to maintain the proper hand position. Moreover, without changing the hand position, equality of sound between the notes can easily be achieved, even by beginners. Czerny does not put down any dynamic marking for these five-finger exercises but recommends a quiet movement from the fingers and also instructs that they should be played with a moderately strong touch so as to press down the keys firmly.\footnote{\textit{Ibid.}, Vol. I, 7.} Thus, as there is no need to vary the movements from the fingers so as to provide different dynamics within the exercises, by using the five-finger exercises and recommending the still hand position to beginners, Czerny not only provides an easy start but also allows beginners to acquire the correct hand shape which is crucial in piano playing. After the five finger exercises with a compass covering mainly five consecutive notes, Czerny provides exercises which involve the passing of the thumb and notes that are no longer consecutive, and in which the hands and forearms have to change positions laterally, so as to allow the fingers to reach the keys. In the illustration of these exercises, Czerny points out that the hands and forearms should be maintained in a tranquil
position, in order to maintain equality of execution from all fingers,\textsuperscript{21} and a large number of exercises belonging to this type can be found in Volumes I and II of \textit{Op. 500}. Thus, the teaching sequences that Czerny designs following the five-finger exercises mainly aim to develop lateral movements before vertical movements. The passing of the thumb and the crossing of fingers over the thumb are important steps in learning the piano, enabling playing across the whole keyboard. In order to achieve smooth playing in these situations, such as scale and arpeggio passages, appropriate lateral movements from the hand and forearm must be involved but “must not in any wise disturb the tranquil position of the forearm nor must the elbow by any means make the least sideward motion.”\textsuperscript{22} Other situations in which Czerny recommends maintaining tranquil movements from the hand and forearm are also aimed towards smoothness in tone production, including \textit{legato} passages that consist of broken chords, black keys, crossing over of the hands, finger substitution, double notes in \textit{legato} and polyphonic texture. Since the dynamic markings of all these exercises range from ‘\textit{P}’ to ‘\textit{f}’, there is no need to elevate the hand or forearm to increase the key speed for producing dynamic levels that are greater than ‘\textit{f}’, and the tranquil movements that Czerny recommends are key points that students should take account of in their playing. The words “still” and “tranquil” that Czerny uses to distinguish the movements for five-finger exercises that are organised on pages 7 to 11 of Volume I, and passing of the thumb and notes that are not within


\textsuperscript{22} \textit{Ibid.}, Vol. I, 44, 45, 46, 68.
five consecutive note patterns, appropriately provide students with clear directions and goals.

Next Czerny provides exercises that require hand movements for *staccato* in the 18th Lesson, the second last lesson of Volume I of *Op. 500*. This learning sequence shows Czerny’s design to develop lateral movements prior to vertical ones. The musical examples that Czerny uses to illustrate hand movement on page 186 of Volume I consist of *staccato* signs:


\[
\begin{align*}
\end{align*}
\]

Although Czerny only mentions that: “it [*staccato*] is effected by a gentle withdrawing of the fingers, and also by lifting up the hand somewhat higher than usual”\(^{23}\) without mentioning the wrist, the content of this example indicates that the hand movement actually must come from the wrist in a vertical direction. In this context, it is hard to find contemporaries of Czerny who mention movement from the hand. Hummel believes that “the hand remain[s] always in one fixed position.”\(^{24}\) When playing *staccato*, the hand has to be lifted up, which will increase the height between the finger and the keyboard, and for beginners especially this affects the precision of playing the following note(s).

Czerny’s learning sequence then moves on to vertical movements from the hand and

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forearm together, which are intended to lead to the playing of Forte dynamics. Czerny recommends employing such arm movements in order to gain the force for passages that are marked ‘ff’. His illustrations also reflect the relationship between dynamics and movement in piano playing, which according to his principles, can be summarised as the greater the dynamic required, the larger the movements that have to be employed. All the musical examples and illustrations of vertical movements that are in ‘f’ and ‘ff’, or which have the markings of brilliant or bravura appear in the Volume III of Czerny’s Op. 500 and are clearly considered to involve a very demanding technique.

Czerny, in his Op. 500, defines three situations which require invisible exertion. They are:

(i) Playing passages that contain ‘fP ’ and ‘ffP ’:


Czerny recommends employing “a stronger pressure of the finger which must be audible but not visible to the Bystander”\(^{25}\) for those notes that are marked with ‘fP ’ and ‘ffP ’, and restrains any violent movement from the hand or arm. Czerny’s suggestions not only enable the execution of the ‘fP ’ and ‘ffP ’ dynamic markings, but also maintain legato playing in the

Any violent movement from the hand, arm, or finger can destroy the smoothness of the playing, and is also uneconomical physically:

ii) in playing crescendo legato passages:


The second example that Czerny uses to illustrate invisible exertion applies to the execution of passages involving crescendo and diminuendo. He stresses that by the “internal action of the nerves”\(^{26}\) of the hand for weight, the flexibility of the fingers can be maintained.

(iii) in playing works that require great power:

There are works for the Piano forte, the playing of which requires great power, much expression, and great volubility of finger, which are yet not to be executed in the brilliant style…it is the power of the arm, though not visibly exerted, which must give spirit to such works.\(^{27}\)


As Czerny points out in the quote above from Chapter X “On the Execution of Impassioned Characteristic Compositions” of Volume III, the power of the arm, unseen, must be employed


for these particular effects.

In Czerny’s discussion of “invisible exertion”, he notes that the main control of dynamics comes from the internal nerves, from a movement which cannot be visualized. The term “internal nerves” that Czerny uses is similar to the meaning of “weight” employed in piano playing today. Weight from the finger is illustrated on page 4 of Volume III; weight coming from the hand is explained on page 15; and the requirement of power from the arm is pointed out on page 83. In learning to play the piano, at first the focus of beginners should be on playing the correct notes with dynamic changes not being required; therefore, it is impractical to explain invisible exertion to them. The teaching sequence that Czerny provides for the dynamics of ‘fP’, ‘ff’, crescendo and diminuendo in Volume III moves from the weight from the fingers to the weight from the hand, and then to that from arms. Few if any of Czerny’s contemporaries relate playing in various dynamic levels to either the nerves or the weight of the arms. Hummel does not mention the nerves, but he does discuss weight, pointing out “in the German instruments, [the note] is produced by the power of the fingers, and not by the weight of the arms”,28 but there is no mention of weight from either the forearm or arm. Also, although Leschetizky recorded quite a number of illustrations related to movements from the wrist,29 there is no mention of the nerves of the muscles. Not until


29 Malwine Brée, ed., Leschetizky Method, TH. Baker, trans., (New York: Haskell House Publishers Ltd., 1902). The content that relates to movement from the wrist can be found in pp. 4, 9, 21, 28-33, 60, 78 and 80. Brée was Leschetizky’s assistant as mentioned earlier. The publishing of this Method was approved by Leschetizky.
the twentieth century does the issue of these nerves in piano playing receive renewed attention by pedagogues, and thus Czerny is clearly a pioneer in this respect, and his views are of the utmost importance and prophetic for his time.

Another issue that relates to hand movement is found in Czerny’s *Supplement of Op. 500* and relates to the lightness of movements. The musical examples that Czerny uses to illustrate this type of movement are by composers of the modern school and are quite definitely for advanced pupils. The dynamic markings for these examples are either “P” of “PP” and the passages consist of either wide skips with no *staccato* signs, or of melodic notes with the accompaniment played by one hand: for example *Supplement, 6* (bars 1-2).

![Example 10.46: Thalberg’s Op. 52 in Czerny’s Supplement, 3](image)

To tackle the above passage, Czerny recommends that “the skip must be made with great lightness of hand, and without any exertion.” To achieve great lightness of hand for these passages, the support of the whole arm’s weight, from the joint between the arm and shoulder, is required. In this way, the forearm and hand can be free from any weight and be able to


play the wide leaps and passages that are sprinkled with notes in ‘P’ and ‘PP’ dynamics.

The idea of “lightness of hand” is also shared by Boris Berman who explains: “imagine a vacuum cleaner being applied to your shoulder blade, sucking the weight from the hand.”

Czerny’s recommendations thus provide a good solution to the problem of avoiding the weight of the hand and forearm being added to the fingers, in order to achieve the desired lightness in playing.

**The Twelfth Parameter: From the Absence of Modulation to Modulations to Remote Keys and Subtle Changes of Tonalities**

Playing a piece of tonal music that involves modulation obviously requires the player to accommodate the change from one tonal centre to another. At the same time, the player should also effect a change of tone colour appropriate to the change of tonality. The exercises and musical examples that Czerny provides in his *Op. 500* accommodate modulations both to closely related keys and to remote ones, and cultivate the pupils’ sense of modulation. Czerny does not ask beginners to play exercises with modulation. This can be observed from the fact that the first twenty-two exercises in *Op. 500* do not involve modulation. The playing in one tonality throughout allows beginners to concentrate on playing the notes correctly within one tonality, without having to be concerned about how to interpret a change of tonal centre. The exercise that involves modulation appears as no. 26

of Volume I, right after a few exercises that consist of accidentals. The modulations that can be found in the exercises of Volume I are to closely related keys, with modulation to the dominant key being the most common. From number 26 onwards, the rest of the exercises in Volume I contain modulations to closely related keys with very few exceptions such as modulating to the enharmonic minor key in exercise number 92, where the tonic key is D♭ major contrasts with C# minor in the second section.


Volume II, being centred on fingering is not relevant to this discussion. The major differences in the modulations between the exercises of Volume I and the musical examples of Volume III, though, are concerned with the modulation process itself and the choice of new keys. In Volume I, the tonalities of the exercises are well established before modulating to a closely related key, and most of the exercises contain two modulations for those in a binary structure, and three modulations for those in a ternary one. In Volume III, although some of the musical examples remain in the same key throughout, or modulate to closely related ones, on the whole the modulations are no longer associated with sectional structure. Rather, the tonalities may change within a short duration, or may consist of diminished 7th chords that cannot be found in Volume I of Op. 500. The following examples illustrate the teaching
sequence in this parameter:


In exercise 26 of Volume I, the first section ends in the dominant and the second section returns to the tonic key without using any diminished $7^{th}$ chords. In the seven bars of the musical example on page 5 of Volume III, although the modulation from bar three to bar four is to a closely related key, the tonality on the third beat of bar four is more subtle and a diminished $7^{th}$ chord is used as well. In another example of Volume III located on page 22, within the six chords from bar ten to bar twelve, the tonality is not as stable as in the exercises in Volume I of the work. The passage passes from the tonic key $E^{b}$ major to $C$ minor and
then to F minor, not a closely related key of the tonic key, E\textsuperscript{b} minor, and in addition, a diminished 7\textsuperscript{th} chord is used. A further example from Volume III of *Op. 500* is taken from page 60 in the chapter “On the Use of the Pedals”:


The above excerpt is from an example of eight bars length written in A major. The unstable tonality in bars 5 to 6 is one of its most original and striking features. The way that Czerny reserves his examples with subtle changes in tonalities to Volume III of his *Op. 500*, reveals his care in equipping pupils of different levels with the various aspects of modulation.

**The Thirteenth Parameter: The Progression from Diatonic Chords to Chromatic Chords**

Throughout the exercises and musical examples of Czerny’s *Op. 500*, the development of both a harmonic sense in the student and the playing of chords are treated simultaneously. By comparing the exercises in Volume I with the musical examples in Volume III of *Op. 500*, teaching sequence progressing from the employment of primary
chords to secondary ones, and from slow harmonic progressions to rapid changes of chords, can be identified. From the first exercise up to exercise 42 of Volume I, only primary chords are used, and the harmony consists of mainly one chord per bar, with a more harmonic movement naturally at cadence points. Such a harmonic progression is obviously slow.


By playing such exercises students can become acquainted with the harmonic sense of the primary chords, and in most situations, the same figuration of the chord is maintained throughout the whole bar. In addition, due to the slow pace of the harmonic progression, the left hand of players can acquire the shape of figurations that are derived from these primary chords. After practicing exercises on primary chords in the major tonalities where the key signatures consist of up to three sharps and flats, Czerny introduces the diminished 7th in exercise 43, and the diminished 7th in a minor key in exercise 49 of Volume I.


There are not many exercises in Volume I of *Op. 500* that include diminished 7th chords, as noted earlier. On the whole, Czerny limits himself to the use of primary chords and one bar for one chord in the exercises in Volume I of *Op. 500*, and this suits the abilities of pupils at the elementary level. In Volume III, Czerny displays three different approaches to the use of chords and the pacing of chord progressions. Firstly, subtle changes in the chord occur within one bar:


In the above examples, different positions, different figurations and different registers for the chord that is being used throughout one bar are found. Also, there is a faster pacing in the chord progressions. There are a number of such examples in Volume III:


Moreover, there is greater variety in the chords themselves. Czerny employs chords other than the primary chords in Volume III of *Op. 500*, including chords of the 7th other than dominant 7ths, such as chords of the 9th and secondary dominants. In addition, diminished 7ths are used more frequently.

These examples reveal Czerny’s underlying teaching sequence to be the cultivation of a student’s harmonic sense, and the logical progression from what is simple to what is complex.

Again, this harmonic approach, as straight-forward as it is, is singular to Czerny.

The Fourteenth Parameter: The Sequence from no Pedalling to the Employment of the Pedal(s)

The employment of pedals(s) in piano playing not only involves coordination between the hands and the feet, but relies on the fact that players have sufficient knowledge and sensitivity to harmony, and understand the functions of each pedal, as well as the differences between various musical styles. Therefore, it is inappropriate to ask beginners or elementary pupils to study pieces with pedalling. Although many piano pedagogues agree on this point, rarely did Czerny’s contemporaries write pedagogical works which involve pedalling or provide illustrations of this topic, as was discussed in detail in Chapter 8 above.

In Czerny’s *Op. 500*, the chapter that he allocates for the discussion on the pedals, Chapter VI
of Volume III, follows chapters on dynamics, touch, tempo, and brilliant passages. This order indicates that pupils must already be competent players before undertaking the use of the pedals.

**The Fifteenth Parameter: The Learning Sequence from Simple Tunes through Classical Style to Romantic Style**

The exercises and examples in both Volumes I and III of *Op. 500* reveal different styles, with the majority being either in Classical or Romantic style. Judging from the overall features of the exercises in Volume I of *Op. 500*, after the first few exercises based on simple tunes, all the exercises before page 139 are in the Classical style:


![](image1.png)


![](image2.png)

The two examples above represent common features of the exercises in Volume I of *Op. 500*. 

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These features include homophonic textures with *Alberti* bass, or accompaniment in double thirds and chords of three notes, sequential melodies, diatonic harmony, clear cadences, balanced phrasing, stable dynamics, and they are written throughout mostly within the same register. In addition, these exercises do not involve rapid or subtle changes, and therefore beginners can master easily them. However, from page 139 of Volume I (with the title “Particular rules on the Distribution of the Notes between the Two Hands”) onwards, the examples and exercises reveal features that are no longer limited to the Classical style. The examples on page 149, for instance, consist of cross rhythms:


Czerny points out that the characteristics of this example frequently occur in “modern Piano-forte music” and the piece is clearly in the Romantic style. Also, the exercises that are placed towards the end of Volume I contain various features of the Romantic style:


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The examples above display the three-hand technique discussed above, chromatic notes, modulations beyond closely related keys, subtle treatment in dynamics and a melodic line in the bass clef, all of which are typical features of the piano writing of the Romantic period.

From the order of the exercises in Volume I of Op. 500, it can be seen that the teaching sequence used moves clearly from the Classical to the Romantic style. Judging from the rhythm, dynamics, texture, figuration, phrasing, register, harmony and tonality employed in the exercises of Volume I of Op. 500, they are much less demanding than those in Volume III of Op. 500. In commenting on contemporary musical examples, Czerny makes the point that the modern examples in Volume I are works of “considerable difficulty; and [I] shall not therefore speak at large on this subject till the third part.”

Moreover, Czerny’s design of the structure of Volumes I and III has significant differences. The contents of Volume I of Op. 500 are structured into lessons which are progressive in manner, ranging from the first steps of a beginner to the acquiring of “the first principles of the art [of piano playing] so as to get into a correct path towards a high degree of refinement in execution.”

34 Ibid., Vol. I, 141.

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Czerny uses the word “Lesson” to present the progressive sequences to be followed by the pupil. The reason why Czerny uses the term “Chapter” instead of “Lesson” in Volume III of *Op. 500* can be explained in two ways. Firstly, the contents of Volume III are organised into different chapters illustrating the issue of playing with expression. Thus, there would not be a specific teaching sequence that each chapter should follow. Secondly, there are six chapters in which Czerny does not employ musical examples as illustration. These chapters include: “On Playing in Public”, “On Playing from Memory”, “On Playing at Sight”, “On the peculiar Style of Execution Most Suitable to Different Composers and Their Works”, “On Extemporaneous Playing”, and “On the Qualities Essential to a Good Piano Forte”. The content of these six chapters is independent and does not need a fixed learning sequence. Therefore, although Czerny suggests an order in presenting the chapters in Volume III, he leaves room for teachers and pupils to make their own choices, by not using the word “Lesson”. All of the other chapters in Volume III of *Op. 500* consist of musical examples which illustrate a particular topic. As noted earlier, the topics that Czerny discusses in Volume III are mainly related to the new style of his time. An example is in Chapter II “On the Employment of the various degrees of *Legato* and *Staccato*” where of the five degrees, namely *Legatissimo, Legato, Messo Staccato, Staccato*, and *Marcatissimo*, only *Staccato* and *Legato* can be found in most Classical pieces. Also, as noted earlier, in Chapter IV “On the

Use of the Pedals”, the pedals that Czerny discusses belong to nineteenth century pianos and thus the musical examples used are in the Romantic style.

Besides the chapters that concentrate on the Romantic style, there are other chapters with topics that cover both the Classical and Romantic styles. In chapters of this type, Czerny usually places examples in the Classical style before those that are in the Romantic style. For example in Chapter I of Volume III, “On Musical Accent or Emphasis applied to Single Notes”, which was referred to and discussed above, of the twenty-three examples that Czerny uses, the first ten examples clearly reveal features of the Classical style, while the last three are in the Romantic style.

Another design in the arrangement of the teaching sequence that emerges in Czerny’s *Op. 500* is that some topics are discussed from one volume to another. The topic of embellishments is an example of this. In Volume I of *Op. 500*, the title of the 16th Lesson is “On Graces or Notes of Embellishment, and the Signs Employed to Indicate Them”, while there is a subheading of “On Playing Embellishments” in Chapter IV of Volume III. In the first line of the third chapter in Volume III, Czerny notes “In the First part of the third Method we have already treated of the minor graces of embellishment.”37 The minor graces of embellishment to which Czerny refers in Volume I of *Op. 500* are the Graces, the *Appoggiatura*, the Transient Shake, the Turn and the Shake. The main focus on

embellishments in Volume III of *Op. 500* is “the longer tasteful embellishments…that occur only in the right hand [and] that generally consist of an irregular and unusual number of notes”\(^{38}\). Below, an example from each volume is used to illustrate that the teaching sequence is also from the Classical style to the Romantic style:


The musical style and manner of execution required of the second example above are clearly very different to the example cited from Volume I, being rather Chopinesque in appearance and sound. Since the second example requires greater independent movement of the hands, it is more demanding musically and technically than the example from Volume I, revealing yet again Czerny's understanding of degrees of difficulty in the execution of embellishments.

**Conclusion**

The above fifteen parameters identified from Czerny’s *Op. 500* cover both the technical aspects and the stylistic aspects of the teaching and learning of piano playing. In his design, Czerny takes the approach that technical aspects should be developed prior to the stylistic ones, and this is reflected in the overall structure of *Op. 500*. Volume I focuses on the elementary principles of music; Volume II focuses on the rules of fingering, while Volume III concentrates on playing with expression. These fifteen parameters reveal the teaching sequences that are fundamental to Czerny’s *Op. 500*. The technical aspects relates to parameters dealing with the use of “registers”, “keys”, “movement” “passing under the thumb” and the like, while the stylistic parameters are concerned with “rhythmic patterns”, “chords”, “pedalling”, and the proper performance of Classical and Romantic repertoire. The recognition of these fifteen parameters in Czerny’s piano pedagogical works is strong and undeniable evidence that his works are not merely isolated mechanical exercises and finger gymnastics, but rather show that they are designed to equip pupils with overall technical and stylistic training. The underlying teaching sequences that Czerny has organised through the exercises and examples in his *Op. 500* have laid down a paradigmatic, systematic approach, valid both for his own time and for many subsequent generations of piano teachers and students.
CHAPTER 11
VERIFICATION OF THE FIFTEEN PARAMETERS IN
CZERNY’S PIANO PEDAGOGICAL WORKS

In order to verify that the fifteen parameters derived from Czerny’s Op. 500 set out in this study are really the underlying principles of his pedagogical works in general, these parameters will be applied to his representative piano pedagogical works, to see how they can illuminate the learning sequence embedded in those works. Representative works are selected according to four criteria: (i) they represent different levels of difficulty in piano playing, i.e. from beginners to virtuoso playing; (ii) they cover the various types of Czerny’s piano pedagogical works,¹ with the exception of the “treatise” and “letters”; (iii) each of the selected opuses should comprise more than one “book” or “volume”; and (iv) they are relatively well distributed amongst Czerny’s entire output. According to these criteria, four opuses have been selected, namely One Hundred Exercises Op. 139, The School of Virtuosity Op. 365, Perfection in Style Op. 755, and 160 Eight-bar Exercises Op. 821. In the analysis, the four opuses will be examined under the headings of “key”, “compass” and “leaps between the two hands”, “role of the two hands”, “figuration”, “embellishment”, “modulation”, “harmony”, “dynamics”, “touch”, “pedalling”, and “musical style”. These headings are used in the analysis for the verification of the corresponding parameters. The full detailed chart

¹ In defining the terminologies of the titles of Czerny’s piano pedagogical works, five different types are categorized in Chapter 3 “Terminologies and Titles in Czerny’s Piano Pedagogical Works” of this thesis. The wording in the titles that represent the five types are: (i) “exercises”; (ii) “grand” or with specific focus; (iii) “school”; (iv) “letter”; and (iv) “treatise”. 

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of the analysis of the four opuses is attached in the appendix 3-6. Below is a chart summarising the headings and corresponding parameters:

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Title of the Parameter</th>
<th>Heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>From Middle Register to Extreme Registers</td>
<td>Compass, Leaps between the 2 hands</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt;</td>
<td>From Neighbouring Notes Within a Fifth to Playing of Leaps</td>
<td>Figuration</td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Progressing from Playing with Single Fingers to More Fingers Playing Simultaneously</td>
<td>Figuration</td>
</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From the Absence of Passing Under the Fingers and Crossing Over the Thumb to the Presence of Passing Under the Fingers and Crossing Over the Thumb</td>
<td>Figuration</td>
</tr>
<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Leaps of Linear Thirds to Arpeggios</td>
<td>Figuration</td>
</tr>
<tr>
<td>6&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Written Out Notes to Signs of Embellishment</td>
<td>Embellishment</td>
</tr>
<tr>
<td>7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Key Signatures with No Black Keys to a Gradual Increase of Black Keys</td>
<td>Key</td>
</tr>
<tr>
<td>8&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Major Keys to Minor Keys</td>
<td>Key</td>
</tr>
<tr>
<td>9&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Regular Rhythm Patterns to Cross Rhythms</td>
<td>Figuration</td>
</tr>
<tr>
<td>10&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From Melodic Lines in the Top Part to Melodies in Different Parts, Melodies Played by Crossing Over of the hands and Materials Shared Between the Hands</td>
<td>Role of the two hands</td>
</tr>
<tr>
<td>11&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From a Quiet Hand position to the use of Arm Movements</td>
<td>Touch &amp; Dynamics</td>
</tr>
<tr>
<td>12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>From the Absence of Modulation to Modulations to remote keys and Subtle Changes of Tonalities</td>
<td>Modulation</td>
</tr>
<tr>
<td>13&lt;sup&gt;th&lt;/sup&gt;</td>
<td>The Progression from Diatonic Chords to Chromatic Chords</td>
<td>Harmony</td>
</tr>
<tr>
<td>14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>The Sequence from no Pedalling to the Employment of Pedal(s)</td>
<td>Pedalling</td>
</tr>
<tr>
<td>15&lt;sup&gt;th&lt;/sup&gt;</td>
<td>The Learning Sequence from Simple Tunes through the Classical Style to the Romantic Style</td>
<td>Musical style</td>
</tr>
</tbody>
</table>

By identifying the presence of each of the fifteen parameters in the four selected opuses, the analysis will aim at describing how the parameters form the basis of the learning sequence in different opuses. Each of the fifteen parameters represents a specific aspect of
piano teaching and learning. Alongside the progression in teaching each aspect, a new requirement may occur at a particular point of the sequence. The first occurrence of a new requirement indicates a beginning of a higher level of performance. Therefore, the first occurrence of a new requirement is to be used as an indicator of progression in the analysis. By focusing on the most significant indicator(s) within each parameter, it aims to (i) verify the teaching sequence and coverage of a specific parameter in the four opuses; and (ii) compare the levels of difficulty of the four opuses. Due to the different nature and degree of complexity of each of the fifteen parameters, the number of indicators varies amongst different parameters. For example, the eighth parameter “From Major Keys to Minor Keys” is a parameter involving only two indicators, the smallest number of indicators for a parameter, which are used for the verification. Similar to Czerny’s Op. 500, all four selected opuses start with their numbers (i.e. exercises) in major keys. The playing of minor keys involves the observation and execution of sharp(s), flat(s) or natural signs other than the key signature. Therefore, the first occurrence of the minor key is an indicator of a new requirement in the eighth parameter. The chart below lists the numbers of the first occurrence of each indicator in order to verify the features of this parameter, as well as to compare the levels of difficulty amongst the four opuses.
## The Eighth Parameter: From Major Keys to Minor Keys

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>The First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Op. 139</strong> (total number: 100) (for elementary pupils)</td>
<td>--</td>
<td>No. 1</td>
</tr>
<tr>
<td><strong>Op. 365</strong> (total number: 60) (for virtuosi)</td>
<td>“Virtuoso”</td>
<td>No. 1</td>
</tr>
<tr>
<td><strong>Op. 755</strong> (total number: 25) (for advanced pupils)</td>
<td>“Finishing style”</td>
<td>No. 1</td>
</tr>
<tr>
<td><strong>Op. 821</strong> (total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
<td>No. 1</td>
</tr>
</tbody>
</table>

The first occurrence of the two indicators of major key and minor key in the four selected opuses signifies the employment of the eighth parameter in Czerny’s piano pedagogical works, which aligns with the learning sequence in *Op. 500*. In comparing the position of the first occurrence of the second indicator, i.e. the minor key among the four opuses, it is found that *Op. 755* and *Op. 365*, which are designed for advanced pupils, have their exercises in minor keys much earlier than those *Op. 821* and *Op. 139* which are aimed at intermediate and elementary levels. The verification of each parameter will follow the same approach as shown in the eighth parameter – i.e. by the identification of the first occurrence of each indicator within a specific parameter. Such an approach also allows for a comparison of the levels of difficulty among the four selected opuses, as revealed in the chart.

As for those parameters that are more complex in terms of their spectrum, each of these parameters may require more than two indicators for verification. One such example is the twelfth parameter: “From the Absence of Modulation to Modulations to Remote keys and Subtle Changes of Tonalities”. Between the two end points of the twelfth parameter, is the
playing of “modulations within closely related keys”. Therefore, three indicators: “No modulation”; “modulation to closely related keys”; and “modulations to remote keys/subtle changes of tonalities” will be used for the verification of this parameter among the four opuses.

The Division of the Fifteen Parameters into Two Major Types as Manifested in the Four Opuses (Opuses 139, 365, 755 and 821)

From the analysis, it is found that all the fifteen parameters do exist in the four opuses but they are manifested as two different types: (i) the entire range of the parameter is exhibited in each of the four opuses; and (ii) different ranges of the parameter are exhibited in the four opuses, but the entire range of the parameter can be found across the four opuses.

The First Type: The Entire Range of the Parameter Exhibited in Each of the Four Opuses

There are four parameters in which their entire range is revealed in all four opuses. These four parameters are: the fifth parameter - “From Leaps of Linear Thirds to Arpeggios”; the sixth parameter - “From Written out Notes to Signs of Embellishments”; the eighth parameter - “From Major Keys to Minor Keys” and the ninth parameter - “From Regular Rhythm Patterns to Cross Rhythms”. The verification of each parameter is set out below.

The First Type: The Fifth Parameter - From Leaps of Linear Thirds to Arpeggios

This parameter requires four indicators for verification. Under each indicator the
first occurrence of each hand is as follows:

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Linear Thirds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Triads</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Broken Chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arpeggios</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R.H.</td>
</tr>
<tr>
<td>Op. 139</td>
<td>(Total number: 100) (for elementary pupils)</td>
<td>--</td>
</tr>
<tr>
<td>Op. 365</td>
<td>(“Virtuoso”) (Total number: 60)</td>
<td>2</td>
</tr>
<tr>
<td>Op. 755</td>
<td>(“Finishing Style”) (Total number: 25) (for advanced pupils)</td>
<td>1</td>
</tr>
<tr>
<td>Op. 821</td>
<td>(Total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
</tr>
</tbody>
</table>

The chart reveals the indicators of the fifth parameter, i.e. the playing of linear thirds, triads, broken chords, and arpeggios, that can be found in all the four opuses, though some of them do not appear in this exact sequence. In Op. 139, the playing of both triads and linear thirds appears in the first number, implying that this work is not aimed at real beginners. Since the playing of arpeggios requires passing under or crossing over of the thumb, it is more demanding than playing broken chords. Therefore, the later the arpeggios appear, the less demanding the opus is, so by comparing the indicator of the first arpeggios, Op. 821 is more demanding than Op. 139.

**The First Type: The Sixth Parameter – From Written Out Notes to Signs of Embellishments**

In verifying the sixth parameter among the four opuses, two indicators are used. The first indicator “Written Out notes” refers to the scores that do not contain any signs of embellishments. The other indicator is “Signs of Embellishments” where players have to observe the signs of the embellishments and actualize the signs in their playing.
All the four opuses start with exercises that do not contain any sign of embelishment. The first occurrence of the signs of embellishments from the selected opuses coincides with the levels of difficulty of the four opuses. The two advanced opuses have their first embellishments in their early numbers, i.e. No. 5 in the 60 numbers in Op. 365 and No. 2 in the 25 numbers of Op. 755. As listed in the chart, the first sign of embellishment is located at No. 23 and No. 13 of Op. 139 and Op. 821 respectively. Such a design is different to that of the advanced opuses. Op. 139 and Op. 821 require more practise from pupils to play the notes as written on the scores, before observing and actualizing the signs of embellishments.

The First Type: The Ninth Parameter – From Regular Rhythm Patterns to Cross Rhythms

Two indicators are used for verifying the ninth parameter.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>The First Occurrence</th>
<th>Signs of Embellishments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 139</td>
<td>--</td>
<td>No. 1</td>
<td>No. 23: turn</td>
</tr>
<tr>
<td>(total number: 100) (for elementary pupils)</td>
<td></td>
<td></td>
<td>No. 24: acciaccatura</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No. 34: trill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No. 47: mordent</td>
</tr>
<tr>
<td>Op. 365</td>
<td>“Virtuoso”</td>
<td>No. 1</td>
<td>No. 5: trill &amp; double notes trill, acciaccatura, appoggiatura</td>
</tr>
<tr>
<td>(total number: 60) (for virtuosi)</td>
<td></td>
<td></td>
<td>No. 8: mordent</td>
</tr>
<tr>
<td>Op. 755</td>
<td>“Finishing style”</td>
<td>No. 1</td>
<td>No. 2: acciaccatura</td>
</tr>
<tr>
<td>(total number: 25) (for advanced pupils)</td>
<td></td>
<td></td>
<td>No. 7: appoggiatura</td>
</tr>
<tr>
<td>Op. 821</td>
<td>--</td>
<td>No. 1</td>
<td>No. 13: acciaccatura</td>
</tr>
<tr>
<td>(total number: 160) (for intermediate to advanced pupils)</td>
<td></td>
<td></td>
<td>No. 27: appoggiatura</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No. 49: trill</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No. 131: mordent</td>
</tr>
</tbody>
</table>

The First Occurrence

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>The First Occurrence</th>
<th>Cross Rhythms and Uneven Groupings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 139</td>
<td>--</td>
<td>1</td>
<td>No. 54 (2 against 3)</td>
</tr>
<tr>
<td>(total number: 100) (for elementary pupils)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 365</td>
<td>“Virtuoso”</td>
<td>1</td>
<td>No. 5 (15 against 2, 19 against 2)</td>
</tr>
<tr>
<td>(total number: 60) (for virtuosi)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Amongst the four opuses of different levels of difficulty, the first occurrence of the second indicator appears in much later numbers in Op. 139 and Op. 821. On the other hand, the types of uneven groupings are more varied in those advanced opuses.

The above analysis reveals that the full range of the four parameters, the 5th “From Leaps of Linear Thirds to Arpeggios”, the 6th “From Written out Notes to Signs of Embellishments”, the 8th “From Major Keys to Minor Keys” and the 9th “From Regular Rhythm Patterns to Cross Rhythm” are used in the four opuses. Besides, it is also found that the first occurrences of the indicators of the four parameters have a high correlation with the suggested levels of the four opuses. The more advanced the opus is in terms of degree of difficulty, the earlier the indicator appears within the opus. Judging from the occurrence of the indicators, School of the Virtuoso Op. 365 and Finishing Studies Op. 755 both have the indicators of the four parameters in the first few numbers of the opuses. Eight-Measures Exercises Op. 821 is considered as appropriate from intermediate to advanced level, and the indicators appear one third of the way through. The easiest opus amongst the four, One Hundred Progressive Studies Op. 139, has the indicators mainly around the middle portion of the opus.
The Second Type: Different Ranges of the Parameter Exhibited in the Four Opuses

Unlike the foregoing four parameters, the entire range of each of the rest of eleven parameters can only be found in some of the four opuses, or only part(s) of the range of the parameter appears in different opuses. The following discussion will retain the approach used in the verification of the four parameters belonging to the first type.

The Second Type: The First Parameter - From Middle Register to Extreme Registers

With reference to the nature of the first parameter, the verification of this parameter is based on the first occurrence of (i) the highest and lowest notes of each hand; and (ii) the interval between the two hands in the exercises of the four selected opuses. In the following chart, the registers of the keyboard as illustrated are categorised under the different names of the octaves.2 In addition, the highest and lowest notes of the first number of the exercises are marked in grey for an easy comparison of the first parameter amongst the four opuses.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>(i) First Occurrence of the highest note in the R.H. and the lowest note in the L.H.2</th>
<th>Octaves of the Great Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 139 (Total number: 100) (for elementary pupils)</td>
<td>--</td>
<td>Highest (R.H.) -- -- -- --</td>
<td>“Contra” “Great” “Small” “1” “2” “3” “4”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lowest (R.H.) -- No.22 No.53 No.1 No.13 -- --</td>
<td>No.1 No.8 No.29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Highest (L.H.) -- -- -- No.1 No.4 No.77 --</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lowest (L.H.) No.18 No.16 No.1 -- -- -- --</td>
<td></td>
</tr>
</tbody>
</table>

(ii) First occurrence of different intervals between R.H. & L.H.

- More than 2 octaves but not exceeding 3 octaves: No.9
- More than 3 octaves but not exceeding 4 octaves: No.24
- More than 4 octaves but not exceeding 5 octaves: Nil
- Materials shared between the hands: No. 97

---


3 R. H. refers to the right hand; L.H. refers to the left hand.
(i) First Occurrence of the highest note in the R.H. and the lowest note in the L.H.

<table>
<thead>
<tr>
<th>Op. 365 (Total number: 60) (for virtuosi)</th>
<th>“Contra”</th>
<th>“Great”</th>
<th>“Small”</th>
<th>“1”</th>
<th>“2”</th>
<th>“3”</th>
<th>“4”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest (R.H.)</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>No.37 (the only one in the opus)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lowest (R.H.)</td>
<td>No.46</td>
<td>No.1</td>
<td>No.3</td>
<td>No.8</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Highest (L.H.)</td>
<td>--</td>
<td>--</td>
<td>No.7</td>
<td>No.5</td>
<td>No.3</td>
<td>No.1</td>
<td>No.2</td>
</tr>
<tr>
<td>Lowest (L.H.)</td>
<td>No.1</td>
<td>No.3</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

(ii) First occurrence of different intervals between R.H. & L.H.

- Not exceeding one octave: No.1
- More than one octave but not exceeding 2 octaves: No. 7
- More than 2 octaves but not exceeding 3 octave: No. 1
- More than 3 octaves but not exceeding 4 octave: No. 4
- More than 4 octaves but not exceeding 5 octaves: no. 9

Materials shared between the hands: No. 6

(i) First Occurrence of the highest note in the R.H. and the lowest note in the L.H.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest (R.H.)</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>No.2</td>
<td>No.3</td>
<td>No.1</td>
</tr>
<tr>
<td>Lowest (R.H.)</td>
<td>--</td>
<td>No.4</td>
<td>No.1</td>
<td>No.5</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Highest (L.H.)</td>
<td>--</td>
<td>--</td>
<td>No.2</td>
<td>No.4</td>
<td>No.1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Lowest (L.H.)</td>
<td>No.1</td>
<td>No.16</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

(ii) First occurrence of different intervals between R.H. & L.H.

- Not exceeding 2 octaves: No.2
- More than 2 octaves but not exceeding 3 octave: No. 1
- More than 3 octaves but not exceeding 4 octave: No. 10
- More than 4 octaves but not exceeding 5 octave: No. 4

Materials shared between the two hands: No. 1

(i) First Occurrence of the highest note in the R.H. and the lowest note in the L.H.

<table>
<thead>
<tr>
<th>Op. 821 (Total number: 160) (for intermediate to advanced pupils)</th>
<th>“Contra”</th>
<th>“Great”</th>
<th>“Small”</th>
<th>“1”</th>
<th>“2”</th>
<th>“3”</th>
<th>“4”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest (R.H.)</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>No.21</td>
<td>No.1</td>
<td>No.9</td>
</tr>
<tr>
<td>Lowest (R.H.)</td>
<td>No.141</td>
<td>No.43</td>
<td>No.1</td>
<td>No.2</td>
<td>No.5</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Highest (L.H.)</td>
<td>--</td>
<td>--</td>
<td>No.33</td>
<td>No.1</td>
<td>No.23</td>
<td>No.24</td>
<td>--</td>
</tr>
<tr>
<td>Lowest (L.H.)</td>
<td>No.30</td>
<td>No.1</td>
<td>No.3</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

(ii) First occurrence of different intervals between R.H. & L.H.

- Not exceeding 2 octaves: No.1
- More than 2 octaves but not exceeding 3 octave: No. 6
- More than 3 octaves but not exceeding 4 octave: No. 2
- More than 4 octaves but not exceeding 5 octave: No. 109

Melodies shared the hands: No. 85

The locations of the first number of the exercise of each opus as listed in the chart above clearly show how Czerny designs the opuses for different levels of difficulty. For the elementary opus, *Op. 139*, the first exercise centres under the octaves of “small” and “2” for the two hands; in the first numbered exercise for the intermediate to advanced level, *Op. 821*, the two hands have to play in the octaves of “Great” and “3”; while the two advanced opuses, *Op. 365* and *Op. 755*, have their first number of exercises further extended to the octaves of
“Contra” and “4”. From a comparison of the use of registers among the four opuses, it is found that the exercises of the two advanced opuses not only require a wider compass but also involve extreme registers in their early numbers. This finding signifies that the first occurrence of “the highest note and lowest note in the two hands” is one of the indicators to differentiate the levels of difficulty of an opus.

In comparing the intervals between the two hands, both of the advanced works, *Op. 365* and *Op. 755*, contain nearly all the intervals from two to five octaves in their first quarter, while the elementary *Op. 139*, and the intermediate to advanced *Op. 821*, do not. In addition, none of the numbers in *Op. 139* contains intervals that exceed four octaves between the two hands, and it is not until No. 97 that the Opus starts to provide the playing of “Materials shared between the hands”. With *Op. 821*, the interval of “within five octaves” and “materials shared between the hands” can both be found in the third quarter of the work. Thus, the findings coincide with their suggested levels, as would be expected, with *Op. 821* being more advanced than *Op. 139* in terms of difficulty.

**The Second Type: The Second Parameter: From Neighbouring Notes within a Fifth to Playing of Leaps**

The two indicators of this parameter are “Neighbouring Notes within a Fifth” and “Playing of Leaps”.

348
<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>The first occurrence Neighbouring Notes within a Fifth</th>
<th>Playing of Leaps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 139</td>
<td>--</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>(total number: 100) (for elementary pupils)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 365</td>
<td>“Virtuoso”</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>(total number: 60) (for virtuosi)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 755</td>
<td>“Finishing style”</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>(total number: 25) (for advanced pupils)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 821</td>
<td>--</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td>(total number: 160) (for intermediate to advanced pupils)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This chart reveals the fact that all four selected opuses do not contain the playing of neighbouring notes within a fifth for rank beginners, as none of the exercises fits into the criteria of the first indicator. Exercises that belong to the first indicator can only be found in Czerny’s Op. 500, and in those Opuses that contain the words of “beginners” or “beginning” in their titles, such as *Practical Method for Beginners on the Piano Op. 599*, and *First Beginning 100 Easy Pieces*.

**The Second Type: The Third Parameter – Progressing from Playing in Single Fingers to More Fingers Playing Simultaneously**

In the spectrum of the third parameter, the section on “more fingers playing simultaneously” actually involves the playing of “Single fingers”, “Double notes”, “Triads”, “4-note chords”, and “Octaves”, which asks for different abilities from the pupils. Therefore, these five items will be used as indicators for the verification of the third parameter.
<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>The first occurrence</th>
<th>The first occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>The two hands</td>
<td>Single finger</td>
</tr>
<tr>
<td>Op. 139 (total number: 100) (for elementary pupils)</td>
<td>--</td>
<td>R.H. No.1 No.1 No.30 --</td>
<td>R.H. No.1 No.1 No.4 No.59</td>
</tr>
<tr>
<td>Op. 365 (total number: 60) (for virtuosi)</td>
<td>“Virtuoso”</td>
<td>L.H. No.1 No.1 No.4 No.59</td>
<td>L.H. No.1 No.7 No.7 No.1</td>
</tr>
<tr>
<td>Op. 755 (total number: 25) (for advanced pupils)</td>
<td>“Finishing style”</td>
<td>R.H. No.1 No.1 No.1 No.10</td>
<td>R.H. No.1 No.2 No.2 No.89 No.11</td>
</tr>
<tr>
<td>Op. 821 (total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
<td>L.H. No.2 No.1 No.1 No.44 No.37</td>
<td></td>
</tr>
</tbody>
</table>

Analysis of the parameter “Progressing from Playing in Single Fingers to More Fingers Playing Simultaneously” reveals great differences between the elementary opus and more advanced opuses. In Op. 139, the right hand concentrates on playing single notes and double notes for the first twenty nine numbers, and the first playing of 4-note chords in the left hand occurs at No. 59. On the other hand, the lack of octave playing for the two hands and of 4-note chords in the right hand is a sign of a less demanding technique in this opus. The design of organising the playing of triads in the right hand much later than in the left hand, with only the left hand playing 4-note chords, reveals the teaching sequence that Czerny provides for elementary pupils. Op. 139 is definitely not for advanced pupils. The finding also signifies that Op. 139 is not aimed at rank beginners either. This can be seen from the following music examples:
These examples clearly reveal that Op. 139 is more demanding, because it requires both hands playing simultaneously, and contains double thirds while the first group of exercises in Op. 500 only involves playing with separate hands. As with opuses 365, 755 and 821, Czerny displays a totally different approach. The playing of single notes, double notes, triads, and octaves can all be found in the first quarter of the three opuses. In comparing the first occurrence of the 4-note chord and octave playing, it is found that the opuses for “Virtuoso” and “Finishing Style”, Op. 365 and Op. 755, employ both techniques in their first numbers, while in Op. 821, such playing can be found in later numbers, namely Nos. 11 and 49.

Accordingly, the earlier the playing of 4-note chords and octaves, the more advanced the opus is.
The Second Type: The Fourth Parameter – “From the Absence of Crossing Over the Thumb and Passing under the Fingers to the Presence of Crossing Over the Thumb and Passing under the Fingers”

Crossing over the thumb and passing under the fingers are crucial movements in piano playing, as mentioned previously. Since the playing with either hand or both hands requires different levels of skill, indicators for individual hands and two hands are included in the verification.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level shown in the Opus’ Title</th>
<th>Absence of crossing over or passing under</th>
<th>Crossing Over the Thumb</th>
<th>Passing Under the Fingers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>The first occurrence in R.H.</td>
<td>The first occurrence in L.H.</td>
</tr>
<tr>
<td>Op. 139</td>
<td>--</td>
<td>No.1</td>
<td>No.8</td>
<td>No.19</td>
</tr>
<tr>
<td>(Total No.: 100) (elementary pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 365</td>
<td>“Virtuoso”</td>
<td>--</td>
<td>No.1</td>
<td>No.1</td>
</tr>
<tr>
<td>(Total No.: 60)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 755</td>
<td>“Finishing Style”</td>
<td>No.1</td>
<td>No.2</td>
<td>No.2</td>
</tr>
<tr>
<td>(Total No.: 25) (advanced pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 821</td>
<td>--</td>
<td>--</td>
<td>No.1</td>
<td>No.1</td>
</tr>
<tr>
<td>(Total No.: 160) (intermediate to advanced pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This chart clearly shows that the first occurrence of the two indicating movements, crossing over the thumb and passing under the fingers, appear in either the first or second numbers of Opuses 365, 755 and 821 but in a much later number of Op. 139. Thus, the indicators for the movement from the fourth parameter distinguish the elementary opus from those non-elementary ones.

Of the four opuses, those two that do not start with either passing under the fingers or crossing over the thumb are Op. 139 and Op. 755. Although the first number of these two
opuses does not involve such movements, according to the overall abilities required from pupils for the execution, the two numbers differ from each other significantly.

Example 11.3: Op. 139, No.1 (first two bars)

Example 11.4: Op. 755, No.1 (first two bars)

The example from Op. 139 only requires playing within an octave for each hand, in the treble clef only. The example from Op. 755 employs both the treble and bass clefs, involves octaves playing, part playing from each of the two hands, and requires the use of the sustaining pedal. Such considerable differences between the two opuses firmly support the title of each opus. Op. 139 has the title of “One Hundred Progressive Studies” while Op. 755 is given “Finishing Studies”. On the other hand, although the other two opuses, Op. 365 and Op. 821 both contain crossing over the thumb and passing under the fingers in their first numbers, they are works with different levels of difficulty. Op. 821 is for pupils from intermediate to advanced level while Op. 365 is for virtuosi.
Example 11.5: Czerny’s *Op. 821*, No. 1 (bars 1-2 & 7-8)

Example 11.6: Czerny’s *Op. 365*, No. 1 (bars 1, 13, 21, and 25)

The fact that *Op. 365* requires more advanced abilities than does *Op. 821* can be seen in the frequency of crossing over the thumb and passing under the fingers, the compass of each hand, the keys employed and patterns to be played. In *Op. 821*, there are only three occurrences of the crossing over of the thumb in the right hand, and the number in which it occurs, stays in C major throughout. *Op. 365* requires rapid crossing over the thumb and passing under the fingers for both hands simultaneously in playing scales an octave, third, tenth and thirteenth apart, across four octaves where there are also rapid changes of keys.

**The Second Type: The Seventh Parameter – “From Key Signatures with No Black Key to a Gradual Increase of Black Keys”**

In order to verify the gradual increase of black keys amongst the spectrum of the seventh parameter, it is necessary to identify the first occurrence of each increased black key in the key signature. These are displayed separately in the chart below for the comparison.
<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level (shown in the opus’ title)</th>
<th>No Black Key</th>
<th>The First Occurrence (Notes: sh = sharp; fl = flat)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 Black Key 2 Black Keys 3 Black Keys 4 Black Keys 5 Black Keys 6 Black Keys 7 Black Keys</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>fl  sh  fl  Sh  fl  sh  fl  sh  fl  sh  fl  sh  fl  sh  fl  sh</td>
</tr>
<tr>
<td>Op. 139</td>
<td></td>
<td>--</td>
<td>1  21  24  31  33  49  50  51  52  63  64  89  90  92</td>
</tr>
<tr>
<td>(Total No.: 100) (elementary pupils)</td>
<td></td>
<td></td>
<td>1  21  24  31  33  49  50  51  52  63  64  89  90  92</td>
</tr>
<tr>
<td>Op. 365</td>
<td>“Virtuoso”</td>
<td>--</td>
<td>2  7  1  11  5  2  1  1  2  9  12  --  --  --</td>
</tr>
<tr>
<td>(Total Nos.: 60 nos.) (virtuosi)</td>
<td></td>
<td></td>
<td>2  7  1  11  5  2  1  1  2  9  12  --  --  --</td>
</tr>
<tr>
<td>Op. 755</td>
<td>“Finishing Style”</td>
<td>--</td>
<td>7  4  25  3  5  1  16  2  --  --  11  --  --  --</td>
</tr>
<tr>
<td>(Total No.: 25) (advanced)</td>
<td></td>
<td></td>
<td>7  4  25  3  5  1  16  2  --  --  11  --  --  --</td>
</tr>
<tr>
<td>Op. 821</td>
<td></td>
<td>--</td>
<td>1  6  15  11  19  25  37  29  32  43  83  48  47  85  52</td>
</tr>
<tr>
<td>(Total No.: 160) (intermediate to advanced pupils)</td>
<td></td>
<td></td>
<td>1  6  15  11  19  25  37  29  32  43  83  48  47  85  52</td>
</tr>
</tbody>
</table>

The chart reveals that the seventh parameter spreads across the four opuses, and the entire range of this parameter only applies to the opuses for elementary level, and for intermediate to advanced level. The two advanced level opuses do not contain the starting and the ending parts of the parameter as, as noted previously, advanced opuses are aimed at those finishing and virtuoso pupils who are already familiar with the key signatures, while works for elementary, and for intermediate to advanced levels have to develop those elementary and less competent pupils’ acquaintance with a geographical sense of the different keys.

The Second Type: The Tenth Parameter – “From Melodic Lines in the Top Part to Melodies in Different Parts, Melodies Played by Crossing Over and Materials Shared Between the Hands”

Four indicators, namely: “Melody at the top”; “Melodies in different parts”;

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“Crossing over” or “Shared between the hands” are used to verify the tenth parameter. Since crossing over involves either the right hand crossing over the left hand or vice versa, the first occurrence of these movements will be compared as well.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Target Level shown in the Opus’ Title</th>
<th>Melody at the top</th>
<th>Melodies in different part(s)</th>
<th>First Occurrence</th>
<th>Shared between the hands</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Op. 139</strong></td>
<td>--</td>
<td>No.1</td>
<td>No.26</td>
<td>No.22</td>
<td>No.99</td>
</tr>
<tr>
<td>(Total No.:100)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No.97 (last third in the opus)</td>
</tr>
<tr>
<td>(for elementary pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Op. 365</strong></td>
<td>“Virtuoso”</td>
<td>No.1 (scalic)</td>
<td>No.1 (scalic)</td>
<td>No.24 (with L over R)</td>
<td>No.2</td>
</tr>
<tr>
<td>(Total No.:60)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No.6 (first quarter)</td>
</tr>
<tr>
<td>(for virtuosi)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Op. 755</strong></td>
<td>“Finishing Style”</td>
<td>No.1</td>
<td>No.2</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>(Total No.:25)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No.1 (first quarter)</td>
</tr>
<tr>
<td>(for advanced pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Op. 821</strong></td>
<td>--</td>
<td>No.1</td>
<td>No.19</td>
<td>No.105 (with L over R)</td>
<td>No.84</td>
</tr>
<tr>
<td>(Total No.:160)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No.68 (second quarter)</td>
</tr>
<tr>
<td>(for intermediate to advanced pupils)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This chart shows that the full range of the tenth parameter applies to three opuses.

The exception is that *Op. 755* does not contain the technique of “crossing over”. The findings also reflect that the crossing of the right hand over the left hand, or the left hand over the right, is not a significant factor in the teaching sequence in the four opuses. Similar to other parameters, the two opuses of “Virtuoso” and “Finishing Style” contain the indicators of the tenth parameter in their early numbers, but are not in exact sequence. From the analysis, it can be seen that there are situations where the indicators are not consistent in the elementary, or in intermediate to advanced opuses. The first situation is in *Op. 139*, and such an exception can be explained by the other required techniques in No. 26:
Example 11.7: Czerny: *Op. 139*, No. 22 (bars 1-2)

*Andantino*

Example 11.8: Czerny: *Op. 139*, No. 26 (bars 1-2)

In the playing of “crossing over” in No. 22, the accompaniment figuration from the left hand is stable and without any rest, while No. 26 contains syncopated figuration in addition to the two-part playing from both hands.

The finding of no fixed sequence between “crossing over” and “shared between the hands” amongst the four opuses coincides with the tenth parameter “from melodic lines in the top part to melodies in different parts, and melodies played by crossing over or materials shared between the hands”. In *Op. 139*, the first appearance of “crossing over” appears in No. 22, while No. 97 is the first exercise that contains material “shared between the hands”.

Example 11.9: Czerny: *Op. 139*, No. 97 (bars 1-2)

*Allegro*

Part of the difference in level of difficulty between the figurations of No. 22 and No. 97 can
be found in their differing tempo and note values, with No. 22 in *Andantino* and with
crotchets involved in the crossing over, while in No. 97 the figuration is in semiquavers and
the tempo is *Allegro*. As with *Op. 821*, the exercise for “materials shared between the
hands” is organised well before the “crossing over” exercise.

Example 11.10: Czerny: *Op. 821*, No. 68 (bar 1)

Example 11.11: Czerny: *Op. 821*, No. 84 (bar 1)

Piano playing that involves more black keys is considered to be more demanding by Czerny,
and this is the reason for explaining the design of the two above exercises. In addition, the
demands in playing the figurations of the two exercises have distinct differences. In No. 68,
there is only one figuration for both hands throughout the whole bar. On the contrary, No.
84 contains different figurations for the two hands, the figuration for the right hand requiring
stretching between the fingers for the broken chord being followed by a closed finger playing.
The following example, No. 85, is an exercise that requires sharing between the hands in an
even more technically demanding way:
Example 11.12: Czerny: Op. 821, No. 85 (bar 1)

The Second Type: The Eleventh Parameter - From a Quiet Hand Position to the use of Arm Movements

Besides Op. 500, most of Czerny’s piano pedagogical works such as exercises, études and schools, do not contain detailed explanations about the employment of arm movements. This is the same situation with the four selected opuses. The employment of movements in playing the same piece may vary from person to person, and involves quite a number of other factors such as the individual characteristics of the piano and the venue. Therefore, the verification of whether or not the eleventh parameter applies to the four selected opuses must refer to the illustrations in Czerny’s Op. 500. The headings: “Still Hand”, “Finger”, “Hand & Arm (tranquil)”, “Hand”, “Hand & Forearm (elevation)”, “Arm” and the “Invisible Movement” in the chart below are the words that Czerny uses in his Op. 500. The different movements categorised under each heading are arranged in accordance with their levels of technical difficulty by using “a” as the starting level, then “b”, “c” and so on. The later the alphabetical letters, the more demanding is the technique required from pupils. On the other hand, those movements that do not necessarily fall into such a

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4 See Chapter 5 “Posture and Touch”.

progression are shaded in a grey colour in the chart. In addition, the letters “a, b, c, d, e, f” that are used under each heading in *Op, 500* and the four opuses, correspond with each other in order to represent the same type of movement for the identification of the eleventh parameter: (to be continued in the next page)
The 11th Parameter: From a Quiet Hand Position to the Use of Arm Movement

<table>
<thead>
<tr>
<th>Movements Identified from Czerny’s Op. 500</th>
<th>Still Hand</th>
<th>Finger</th>
<th>Hand &amp; Arm (Tranquil)</th>
<th>Hand</th>
<th>Hand &amp; Forearm (elevation)</th>
<th>Arm</th>
</tr>
</thead>
<tbody>
<tr>
<td>(The movements under each heading are arranged according to their levels of technical difficulty, with “a” as the starting level, and the later the numbers are, the more demanding the techniques from pupils required. Those movements that do not necessarily fall into such a progression are shaded in grey.)</td>
<td>b. Long and rapid embellishments played between Legato and Staccato in ‘P’ &amp; ‘PP’</td>
<td>b. Triads</td>
<td>b. Messo Staccato melodies in ‘P’ &amp; ‘PP’ with slight movement of the hand or tranquility of the hand</td>
<td>b. Chords and octaves in ‘ff’ dynamic for chords &amp; octaves not follow one another very quickly</td>
<td>b. Wide skips</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Messo Staccato in (fast tempo of) ‘P’ dynamics</td>
<td>c. Passing of the thumb in scales &amp; broken chords</td>
<td>c. Messo Staccato melodies in ‘ff’ with great exertion of the nerves and the muscles</td>
<td>c. Chords sustained by the damper pedal in ‘ff’ &amp; ‘ff’ in a quick time</td>
<td>c. Pointed detached passage with Crescendo and Diminuendo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Changing fingers for the same notes</td>
<td>d. Materials shared between the hands</td>
<td>d. Materials shared between the hands</td>
<td>d. Chords sustained by the damper pedal in ‘ff’ &amp; ‘ff’ in a quick time</td>
<td>d. Chords sustained by the damper pedal in ‘ff’ &amp; ‘ff’ in a quick time</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Materials shared between the hands</td>
<td>e. Materials shared between the hands</td>
<td>e. Materials shared between the hands</td>
<td>e. Materials shared between the hands</td>
<td>e. Materials shared between the hands</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Substitution of fingers on the same key (marked legato &amp; ‘P’)</td>
<td>f. Substitution of fingers on the same key (marked legato &amp; ‘P’)</td>
<td>f. Substitution of fingers on the same key (marked legato &amp; ‘P’)</td>
<td>f. Substitution of fingers on the same key (marked legato &amp; ‘P’)</td>
<td>f. Substitution of fingers on the same key (marked legato &amp; ‘P’)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note for “N.A.”: The fingering in the four opuses are by the editor and not by Czerny, therefore, N.A. is used.

The numbers being used under each heading below are corresponding to those that are used in Op. 500 as listed in the above part of this chart.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Suggested level</th>
<th>Still hand position</th>
<th>Finger</th>
<th>Hand &amp; Arm (Tranquil position)</th>
<th>Hand (wrist)</th>
<th>Hand &amp; Forearm (elevation)</th>
<th>Arm</th>
<th>Invisible movement</th>
</tr>
</thead>
</table>

The numbers being used under each heading below are corresponding to those that are used in Op. 500 as listed in the above part of this chart.

The numbers being used under each heading below are corresponding to those that are used in Op. 500 as listed in the above part of this chart.
In the chart, the corresponding movements between the four opuses and Op. 500 are in accordance with the indicators of the eleventh parameter “from a quiet hand position to the use of arm movements”. As the chart reveals, the eleventh parameter spreads across the four opuses, but none of them contains the full range of the parameter. Similar to the findings in most other parameters, a clear progressive sequence can only be found in the opuses of elementary, and intermediate to advanced levels. There is no such progressive sequence to be observed from the chart relating to the “Virtuoso” and “Finishing style” works. This is common to some other parameters, in that the opuses of advanced levels do not start from the beginning of the parameter. Another common teaching sequence among the two opuses of advanced level is Czerny’s reservation of the first playing “materials shared between the hands” is placed much later than the playing in “brilliant style” and “wide skips”. In Op. 139, the first “brilliant” playing is in No. 55 and “wide skips occurs in No. 72, while “materials shared between the hands” is in No. 97. In Op. 821, No. 43 is for “brilliant” playing and No. 44 is for “wide skips”, while No.68 is for “materials shared between the hands”. Materials shared between the hands require playing by the two hands to sound as if played by one hand. Thus, under the heading of “Arm”, the control from the two hands for “materials shared between the hands” is much more demanding than are the first two types of movements: “brilliant style” and “wide skips”. As with the “Virtuoso” Op. 365 and the “Finishing style” Op. 755, which target at pupils who aim for virtuoso playing and finishing
style, the early numbers of the opuses already involve movements from the fingers, hands, forearms and arms. Therefore, the partial range of the eleventh parameter can be identified. When comparing the coverage of movements amongst the four opuses from the chart above, it is found that: *Op. 139* lacks most of the movements from the arms; *Op. 365* does not contain the isolated five-finger exercises of mere finger movement; *Op. 755* lacks all the “finger only” movements; and *Op. 821* has the least with ‘Nil’. Such findings signify the coherence of their titles and the suggested levels. *Op. 139*, with the title *One Hundred Progressive Studies*, does not require students to work on those challenging arm movements, but is suitable for elementary level. *Op. 365*, which covers all the advanced movements as reflected in its title “*School of the Virtuoso*”, aims at expert playing. *Op. 755*, with the title of “*Perfection in Style, Twenty-five Finishing Studies for the Piano*”, contains several movements required in one number, and targets advanced pupils. *Op. 821* reveals the lengthiest progression as well as the widest coverage of movements in the eleventh parameter, hence its title of “*160 Progressive Etudes*”.

**The Second Type: The Twelfth Parameter - From the Absence of Modulation to Modulations to Remote Keys and Subtle Changes of Tonalities**

For the twelfth parameter, an example that employs more than two indicators is given before the analysis of each parameter, and below is the chart of the first occurrences of the three indicators.
This chart shows that the progressive sequence of the entire “modulation” parameter applies to \textit{Op. 821} only. Broadly, however, such a sequence can also be viewed as being implemented in \textit{Op. 139} and \textit{Op. 755}. With \textit{Op. 139}, it is obvious that (i) the modulation to closely related keys occurs well before the first occurrence of modulation to remote keys that appears in No. 62; and (ii) although the first number in this Opus contains modulation to its dominant key, there is no modulation for exercises Nos. 2 to 7. Therefore, the overall flow in the employment of modulation in \textit{Op. 139} can still be considered as in line with most of the range of the twelfth parameter. Since \textit{Op. 755} aims for a “finishing” level, it is understandable why Czerny provides modulations for the first number of this opus. In addition, the first occurrence of modulation to remote keys is later than that of the modulation to closely related keys. Therefore, on the whole, the progression of the twelfth parameter applies to all three opuses except \textit{Op. 365}. In this opus, rapid modulations and modulating to remote keys are found to be the significant features of this virtuosic work for advanced level. Moreover, the wide range of remote keys involved in the modulations of \textit{Op. 365} can
hardly be found in the other three opuses, especially in *Op. 139* and *Op. 821*. Thus, *Op. 365* is identified as situated at the end portion of the twelfth parameter, indicating that the target users of this opus are advanced pupils.

**The Second Type: The Thirteenth Parameter – The Progression from Diatonic Chords to Chromatic Chords**

The thirteenth parameter derived from Czerny’s *Op. 500* reveals a harmonic sequence starting with the employment of only the primary chords, then adding the dominant 7th, and proceeding to the inclusion of chromatic chords where the diminished 7th is the most prominent chord. In the analysis of the four selected opuses, it is found that Czerny employs dominant 7th chords in the first number of all four opuses. This phenomenon reflects the fact that all these opuses are not aimed at the rank beginners to whom Czerny refers in Volume I of *Op. 500*. Therefore, the following chart will focus on the first occurrence of the diatonic chords and the chromatic diminished 7th chord in the four selected opuses.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level showed in the Opus’ Title</th>
<th>First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Op. 139</em></td>
<td>(total number: 100) (for elementary pupils)</td>
<td>Diatonic Chords Only</td>
</tr>
<tr>
<td></td>
<td></td>
<td>--</td>
</tr>
<tr>
<td><em>Op. 365</em></td>
<td>(total number: 60) (for virtuosi)</td>
<td>“Virtuoso”</td>
</tr>
<tr>
<td><em>Op. 755</em></td>
<td>(total number: 25) (for advanced pupils)</td>
<td>“Finishing Style”</td>
</tr>
<tr>
<td><em>Op. 821</em></td>
<td>(total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
</tr>
</tbody>
</table>

Clearly, of these four opuses, three share the teaching sequence in which diatonic chords are prior to the first occurrence of the diminished 7th in their numbers. The exception
is Op. 755, titled “Perfection in Style Twenty-Five Finishing Studies for the Piano”. This opus contains diminished 7th chords in its first number rather than using diatonic chords to start the opus. The frequent employment of the diminished 7th is a common feature of the latest style during Czerny’s time, and this explains why Op. 755 does not start the opus with diatonic chords only. By comparing the first occurrence of the diminished 7th among the three opuses, it is found that the opuses that are aimed at advanced students employ the diminished 7th in earlier numbers. Op. 139 has the first occurrence of the diminished 7th towards the end of its first quarter. The first occurrence of the diminished 7th in Op. 821 is located in the middle of the first quarter in the opus. And Op. 365, titled “School of the Virtuoso”, has the first diminished 7th in the early part of its first quarter. Czerny’s design in the employment of chords across opuses of different levels signifies his intention of cultivating pupils’ harmonic senses from simple to complex, and the indicators of this parameter are found to be effective tools for the verification of the progressive sequence in his piano pedagogical works.

The Second Type: The Fourteenth Parameter – The Sequence from No Pedalling to the Employment of Pedal(s)

When employing the pedal(s), it is important to clarify the issues of authenticity of pedal markings in scores, and the appropriateness of pedal markings for different performances. Therefore, to verify the “pedalling parameter” among the four opuses, this analysis will make reference to the examples in Chapter VI of Volume III in Czerny’s Op. 500.
By working in this way, even an edition that may be used for Op. 365 which does not contain any pedal markings can be brought into the argument. With reference to the examples that Czerny uses to illustrate the employment of pedals in Volume III of Op. 500, it is found that No. 15 in Op. 365 is the first piece which requires the use of the sustaining pedal. Below are the figurations from these two opuses:


Example 11.14: Op. 365, No. 15 (first two bars)

![Example 11.14: Op. 365, No. 15 (first two bars)](image)

The left hand figurations in the two excerpts are of the same type. In Volume III of Op. 500, Czerny points out that the employment of the sustaining pedal for such figuration is indispensable.\(^6\) Therefore, No. 15 of Op. 365 should be counted as the first occurrence of the sustaining pedal, even though there are no pedal markings in printed editions. Similar figuration can be found in No. 72 of Op. 139, which is the first number of that opus to contain pedal markings.

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Example 11.15: *Op. 139*, No. 72 (first two bars)

In *Op. 755*, the first requirement of the pedal occurs at No. 1. The sustaining pedal markings provide the required resonance, appropriate to the style of the work.

Example 11.16: *Op. 755*, No. 1 (first two bars)

The first occurrence of pedal markings in Czerny’s *Op. 821* is No. 83 where the employment of the sustaining pedal enriches the chords.

Example 11.17: *Op. 821*, No. 83 (first two bars)

Summary chart for the analysis:

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level showed in the Opus’ Title</th>
<th>No Need for the Sustaining Pedal</th>
<th>First Occurrence of the Sustaining Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Op. 139</em> (Total number: 100) (for elementary pupils)</td>
<td>--</td>
<td>No.1</td>
<td>No.72</td>
</tr>
<tr>
<td><em>Op. 365</em> (Total number: 60)</td>
<td>“Virtuoso”</td>
<td>No.1</td>
<td>No.15</td>
</tr>
<tr>
<td><em>Op. 755</em> (Total number: 25) (for advanced pupils)</td>
<td>“Finishing Style”</td>
<td>--</td>
<td>No.1</td>
</tr>
<tr>
<td><em>Op. 821</em> (Total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
<td>No.1</td>
<td>No.83</td>
</tr>
</tbody>
</table>
This chart indicates that both of the advanced opuses, *Op. 365* and *Op. 755*, require the employment of the pedal in their early numbers. *Op. 821*, an intermediate to advanced work, has the first pedal markings in the middle portion of the opus; while *Op. 139*, the elementary work, reserves the first employment of the pedal to a later number. Such a teaching sequence allows pupils in elementary level to concentrate in playing with the hands for a longer time before adding the right foot for the pedal.

**The second Type: The Fifteenth Parameter – The Learning Sequence from Simple Tunes to the Classical and the Romantic Style**

In order to verify the “style parameter” in the four opuses, it is necessary to distinguish the first occurrence of different styles in each of the opuses. The criteria for identification are based on the characteristics of the Classical and the Romantic piano style that are summarised in Chapter 9 “The Teaching of Style in Czerny’s Pedagogical Works”.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Targeted Level showed in the Opus’ Title</th>
<th>First Occurrence of Simple Tune</th>
<th>First Occurrence of Classical Style</th>
<th>First Occurrence of Romantic Style</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Op. 139</em> (Total number: 100) (for elementary pupils)</td>
<td>--</td>
<td>No.1</td>
<td>No.9</td>
<td>No.87</td>
</tr>
<tr>
<td><em>Op. 365</em> (Total number: 60)</td>
<td>“Virtuoso”</td>
<td>No.1</td>
<td>No.1</td>
<td></td>
</tr>
<tr>
<td><em>Op. 755</em> (Total numbers: 25) (for advanced pupils)</td>
<td>“Finishing Style”</td>
<td>No.1</td>
<td>No.1</td>
<td></td>
</tr>
<tr>
<td><em>Op. 821</em> (Total number: 160) (for intermediate to advanced pupils)</td>
<td>--</td>
<td>No.1</td>
<td>No.43</td>
<td></td>
</tr>
</tbody>
</table>

The first number of *Op. 139*, with four-bar phrases of simple song $\text{AA}^1\text{BA}^1$ structure, employing diatonic chords and *Moderato* in tempo, typically presents the characteristics of a simple song.
Example 11.18: Czerny Op. 139, No. 1 (whole piece)

The first occurrence of Classical style in Opuses 139 and 821 can be identified in No. 9 and No. 1 respectively.

Example 11.19: Czerny Op. 139, No. 9 (bars 1-8)

Example 11.20: Czerny Op. 821, No. 1 (whole piece)

The consistency in figurations and balanced phrasing of both No. 9 of Op. 139 and No. 1 of
Op. 821 belong to the Classical period. As for the harmony, No. 9 is diatonic, while No. 1 consists of lower auxiliary chromatic notes, both typical of the Classical style.

The first occurrence of Romantic style in Op. 139 is much later than in Op. 821.

Example 11.21: Czerny Op. 139, No. 87 (bars 1-8, 17-24)

Example 11.22: Czerny Op. 821, No. 43 (bars 1-4)

The most significant feature that differentiates No. 87 of Op. 139 from the Classical style is the use of a key which employs five flats in the key signature for the first section, and seven
sharps in the key signature for the second section. In addition, typically Romantic is the texture with its complex part playing, the emphasis on *legato* execution, and the expression markings employed. Although No. 43 of *Op. 821* does not involve remote modulation, because it uses 5 flats in the key signature, and has figurations of seven semiquavers in one beat, and its scalar passages spread over 4 octaves in “*ff*”, it is again typically Romantic in style. No. 87 is in the last quarter of *Op. 139* while No. 43 appears in the second quarter of *Op. 821*. This aligns with the progressive sequences verified by other parameters in the four opuses. Therefore, the more advanced an opus is, the earlier the Romantic style appears in it. The first occurrence of the Romantic style in *Op. 365* and *Op. 755* appears in their first numbers respectively.


![Example 11.23](image1)


![Example 11.24](image2)
These two excerpts contain materials shared between the hands, figurations, long rapid scale passages, widely spread compasses, big contrasts in dynamics, and remote modulations, all quintessentially Romantic in style. Furthermore, these features coincide with their opus titles in that *Op. 365* aims for developing virtuoso players, and *Op. 755* is for equipping pupils with the finishing style. Not only are the respective first numbers in *Op. 365* and *Op. 755* in Romantic style but all the other numbers in these two opuses are in the Romantic style as well.

From this analysis, it is found that the entire range of the “style” parameter is only in the opus aimed at elementary level. *Op. 821*, which covers the intermediate level to the advanced level, reveals two thirds of the parameter, while the two advanced opuses, *Op. 365* and *Op. 755*, only contain the last indicator of the parameter. These findings not only explain the teaching sequences of style in different opuses, but also signify the fact that Czerny really possesses a comprehensive view across the spectrum of piano pedagogy. He does not lose sight of the importance of cultivating style interpretation as an essential element of the pedagogical works for his pupils.
Summary of the chapter

In the previous chapter, the fifteen parameters derived from Czerny’s *Op. 500 Complete Theoretical and Practical Piano Forte Schools*, were identified as representing the underlying principles of Czerny’s piano pedagogical works. These fifteen parameters not only encompass both technical and stylistic aspects in piano playing, but they also function as an underlying principle whereby his pedagogical works can be located in a teaching sequence in the full spectrum of piano study ranging progressively from beginner to virtuoso playing. This is deemed as the most significant contribution of Czerny to the field of piano pedagogy.

From the above analysis of the musical features of the four selected opuses from Czerny’s pedagogical works, it has been confirmed that the progressive teaching sequences that Czerny establishes in his treatise, *Op. 500*, are applicable to his other pedagogical works. It is clear that the fifteen parameters are present in the four opuses, and at the same time, by observing the “first occurrence” of every new requirement as an indicator in the entire range of a parameter, the levels of difficulty and coverage of each opus are also identified.

Throughout the analysis, there are two significant points: (i) the fifteen parameters are closely related to each other in such a way that a move in one parameter may be tied up with another; and (ii) the fifteen parameters should be viewed as a whole for the process of verification.

With regard to the first point, in each of the four opuses it is located in similar portions among the range of the fifteen parameters. In describing the level of difficulty of an opus, though,
care should be taken as in certain cases there may be insufficient indication to apply any
single parameter for the purpose. As illustrated in the fourth parameter, there are two opuses
(Op. 365 and Op. 821) of different levels of difficulty that contain indicators in the same
portions of the opus, and their difference is not clear. However, by adding another parameter,
uncertainty is abolished.
CHAPTER 12
THE VERIFICATION OF CZERNY’S TEACHING SEQUENCES IN CONTEMPORARY WORLD-WIDE PIANO EXAMINATIONS

On the basis of the findings of the former chapters, it can be claimed that Czerny laid down the whole spectrum of piano playing and teaching from beginner to advanced virtuoso levels. This whole spectrum unveiled by Czerny’s Op. 500 can be identified through the fifteen parameters which demonstrate the sequencing and range of study involved in Czerny’s pedagogical works as set out in Chapter 10 of this study. The present chapter aims to find out whether the fifteen parameters in Czerny’s piano teaching are still valid today.

Since there are graded piano examinations that students undertake nowadays, choosing a worldwide piano examination system for verifying the fifteen parameters will provide a clear indication of whether the same sequences are still utilized in organising examination pieces in current syllabi.

The Associated Board of the Royal Schools of Music (ABRSM) offers graded instrumental, vocal, and music theory examinations syllabi for students in different parts of the world. Each year, there are a large number of candidates from countries including Australia, Canada, China and Thailand undertaking different grades of the piano examinations. Therefore, the piano examination pieces of ABRSM will be used for this analysis. Although the examination involves playing of one piece from each of three lists, technical exercises, sight-reading, aural, and viva voce questions about the music, the following analysis will concentrate only on the three pieces and technical exercises, as they are most directly related.
to the analysis of the learning sequences. In order to have consistency in the analysis, the first piece of each list from each graded will be used. The purpose is to investigate whether the examination system reflects Czerny’s teaching sequences through the choice of a wide variety of works (not necessarily by Czerny). The following discussion will be based on the fifteen parameters that are derived from Czerny’s *Op. 500* with reference to the full chart attached in appendix 7.

Before illustrating the findings, it must be pointed out that ABRSM is an examination where “Pupils will usually have been learning for up to eighteen months by the time Grade 1 is on the horizon”,¹ therefore, its repertoire does not contain the beginning stage in piano learning that is found in Czerny’s works. A further difference from Czerny’s principles is a basic structural/rational one. The examination aims at evaluating the abilities that a candidate has acquired for the interpretation of music in three different respects, namely “technically demanding repertoire” in List A, “warmly expressive pieces” in List B and “tremendous variety of styles, often with some jazz rhythm” in List C²; Czerny, on the other hand, worked out sequenced exercises that a student had to study so as to acquire the abilities necessary for interpretation, thus he placed Classical repertoire before works in the Romantic style.

Parameters of Significance in the ABRSM Examination Pieces

Apart from these two structural differences between Czerny’s teaching sequences and those of the ABRSM examination pieces, parameters that are categorised as “significant” are based on the belief that the main sequences of the parameters can be identified from the pieces themselves. There are altogether ten parameters that belong in this category. The ten parameters are: the 1\textsuperscript{st} parameter – from the middle register to extreme registers; the 4\textsuperscript{th} parameter – from the absence of passing under the fingers and crossing over the thumb to the presence of passing under the fingers and crossing over the thumb; the 7\textsuperscript{th} parameter – from key signature with no black key to a gradual increase of black keys; the 8\textsuperscript{th} parameter – from major keys to minor keys; the 9\textsuperscript{th} parameter – from regular rhythmic patterns to cross rhythms; the 10\textsuperscript{th} parameter – from melodic lines in the top part to melodies in different parts, melodies played by crossing over of the hands and materials shared between the hands; the 11\textsuperscript{th} parameter – from a quiet hand position to the use of arm movements; the 12\textsuperscript{th} parameter – from the absence of modulation to modulations to remote keys and subtle changes of tonalities; the 13\textsuperscript{th} parameter – the progression from diatonic chords to chromatic chords; and the 14\textsuperscript{th} parameter – the progression from no pedalling to the employment of pedals.

The First Parameter: From the Middle Register to Extreme Registers

<table>
<thead>
<tr>
<th>Pieces</th>
<th>Compass of Right Hand</th>
<th>Compass of the Left Hand</th>
<th>Interval Between the 2 Hands (within the octave of:)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>List A</td>
<td>List B</td>
<td>List C</td>
</tr>
<tr>
<td>Grade 1</td>
<td>c1-g2</td>
<td>e1-e2</td>
<td>b-d2</td>
</tr>
<tr>
<td>Grade 2</td>
<td>a-a2</td>
<td>g#-e3</td>
<td>c1-g2</td>
</tr>
</tbody>
</table>
The first parameter “From the Middle Register to Extreme Registers” can be found in the pieces from Grade 1 to Grade 8. This finding can be identified by the fact that the registers used are gradually extended from Grade 1 throughout Grade 8. The piano compass employed in Grade 1 centres round middle C, with b to g₂ for the right hand and C to g₁; for Grade 2 it is from a to e₃ for the right hand, and E to e₂ for the left hand, which then gradually extends to eᵇ to eˢ₃ for the right hand, and BB to c⁵₂ for the left hand in Grade 8.

As with the compasses in the right hand, the compass for the left hand also extends gradually from Grade 1 to the higher grades. The compass for Grade 1 is mainly within one to two octaves, from Grade 2 to Grade 4 it is extended to three octaves, from Grade 5 upwards it contains four or even five octaves. Though the findings regarding the intervals between the two hands are not very significant, as only Grade 1 is within two to three octaves while all the other grades are within two to four octaves, it still reveals an extension. To sum up, the progressive sequences revealed in the above findings correlate with the parameter derived from Czerny’s Op. 500.

The Fourth Parameter: From the Absence of Passing under the Fingers and Crossing Over the Thumb to the Presence of Passing under the Fingers
and Crossing Over the Thumb

The pieces:

<table>
<thead>
<tr>
<th>No Passing Under or Crossing Over</th>
<th>First Occurrence of Passing Under</th>
<th>First Occurrence of Crossing Over</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right Hand</td>
<td>Left Hand</td>
<td>Right Hand</td>
</tr>
</tbody>
</table>

The technical exercises:

<table>
<thead>
<tr>
<th>Content</th>
<th>Passing Under the Fingers and Crossing Over the Thumb to Passing Under the Fingers and Crossing Over the Thumb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale</td>
<td>No Such Movement</td>
</tr>
<tr>
<td></td>
<td>Grade 1</td>
</tr>
<tr>
<td>Broken chords / Arpeggios</td>
<td>Grade 1 (broken chords only)</td>
</tr>
</tbody>
</table>

These two charts summarise the learning sequences of the “passing under” and “crossing over” movements in the examination pieces. These findings prove that the fourth parameter “From no Passing under the Fingers and Crossing Over the Thumb to Passing Under the Fingers and Crossing Over the Thumb” unveiled from Czerny’s Op. 500 are applicable in examination pieces of nowadays.

The Seventh Parameter: From Key Signature with No Black Key to a Gradual Increase of Black Keys

The pieces:

<table>
<thead>
<tr>
<th>First Occurrence of Black Key(s) in the Key Signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>No black key</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
</tr>
</tbody>
</table>

The above chart reveals the gradual increase in the employment of black keys in the key signatures from Grade 1 to Grade 8. This progression is identical to the seventh parameter “From Key Signature without Black Keys to the Gradual Increase of Black Keys” derived from Czerny’s Op. 500. The only difference is that Czerny provides exercises that contain six and seven black keys to develop students’ geographical key sense. But this
difference can be compensated for by the requirements in the technical exercises of the ABRSM examination, as summarised in the following chart:

<table>
<thead>
<tr>
<th>Scales</th>
<th>No black key</th>
<th>1 black key</th>
<th>2 black keys</th>
<th>3 black keys</th>
<th>4 black keys</th>
<th>5 black keys</th>
<th>6 black keys</th>
<th>7 black keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades</td>
<td>--</td>
<td>Grade 1</td>
<td>Grade 1</td>
<td>Grade 2</td>
<td>Grade 2</td>
<td>Grade 3</td>
<td>Grade 5</td>
<td>--</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Broken Chords/Arpeggios</th>
<th>No black key</th>
<th>1 black key</th>
<th>2 black keys</th>
<th>3 black keys</th>
<th>4 black keys</th>
<th>5 black keys</th>
<th>6 black keys</th>
<th>7 black keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades</td>
<td>--</td>
<td>Grade 1</td>
<td>Grade 2</td>
<td>Grade 2</td>
<td>Grade 2</td>
<td>Grade 3</td>
<td>Grade 5</td>
<td>--</td>
</tr>
</tbody>
</table>

This increase in the employment of black keys as required in the scales and broken chords/arpeggios of different grades of the examination is good proof that the sequencing of the seventh parameter “From Key Signature without Black Keys to the Gradual Increase of Black Keys” is again derived from Czerny’s Op. 500.

**The Eighth Parameter: From Major Keys to Minor Keys**

<table>
<thead>
<tr>
<th>First Occurrence</th>
<th>Major Key</th>
<th>Minor Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1: A 1</td>
<td>Grade 2: B 1</td>
<td></td>
</tr>
</tbody>
</table>

The eighth parameter, from major keys to minor keys, can easily been identified in successive grades of the examination. The added element that the examination introduces is the Jazz blue tones in the first piece of List C in Grade 1.

**The Ninth Parameter: From Regular Rhythmic Patterns to Cross Rhythms**

<table>
<thead>
<tr>
<th>First Occurrence</th>
<th>Regular Rhythmic Patterns</th>
<th>Irregular Rhythmic Pattern or Cross Rhythms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1: A 1</td>
<td>Grade 7: B 1</td>
<td></td>
</tr>
</tbody>
</table>

In the first pieces of each group, the first occurrence of the irregular rhythmic pattern is in grade 7. Such sequencing coincides with the ninth parameter of Czerny’s Op. 500.

**The Tenth Parameter: From Melodic Lines in the Top Part to Melodies in Different**
Parts, Melodies Played by Crossing Over of the Hands and Materials Shared Between the Hands

<table>
<thead>
<tr>
<th>First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Line in the Top Part</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
</tr>
</tbody>
</table>

The above chart reveals that the indicators of the tenth parameter are well distributed between Grade 1 and Grade 8, and correlate with the teaching sequence revealed in Czerny’s piano pedagogical works.

The Eleventh Parameter: From a Quiet Hand Position to the Use of Arm Movements

<table>
<thead>
<tr>
<th>First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Still hand position</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
</tr>
</tbody>
</table>

The overall sequence in the involvement of bodily movements in the ABRSM examination pieces matches the eleventh parameter of Czerny’s Op. 500. As pointed out above, these examination pieces do not contain the very beginning stage, therefore, there are no five-finger exercises which employ the “Still hand position” such as those designed by Czerny. In addition, the teaching sequence on “hand & forearm movement” and “hand movements” of the examination pieces is different from Czerny’s. The divergence is that Czerny’s examples of “hand & forearm movement” refer to “detached notes employed in the Molto Staccato with forte dynamics” and “Marcato or Staccatissimo with ‘ff’ dynamics for chords & octaves not followed by one another very quickly” while the examination piece, Grade 2: A 1, requires the movement in playing ‘f’ and ‘mf’ dynamics only. Therefore, it is
less demanding than the piece in Grade 3 which requires the playing of *staccato* triads and amongst the triads, the first quaver beat of each bar has to be played accented. Therefore, this learning sequence reflects the eleventh parameter in Czerny’s *Op. 500*.

**The Twelfth Parameter: From Absence of Modulation to Modulations to Remote Keys and Subtle Changes of Tonalities**

<table>
<thead>
<tr>
<th>No Modulation</th>
<th>First Occurrence of Modulation(s) to closely related keys</th>
<th>First Occurrence of Modulation(s) to Subtle Changes of Tonalities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1: A1</td>
<td>Grade 1: A1</td>
<td>Grade 1: C1</td>
</tr>
</tbody>
</table>

Since the first piece in List A of Grade 1 already contains a modulation to its dominant key, the examination does not contain the starting portion of the twelfth parameter. The most significant reason is that the examination pieces are aimed at students who have studied piano for around eighteen months.$^3$ Most of the pieces in Group C are Jazz in style. The use of harmony that is other than diatonic and in closely related keys is common in most of the pieces in this group. But still, the pieces that modulate to closely related keys are organised in Groups A and B, and obviously prior to those in Group C. Therefore, Czerny’s twelfth parameter is used as a basis for the sequence of the pieces organised by the Associated Board of the Royal School of Music.

**The Thirteenth Parameter: The Progression from Diatonic Chords to Chromatic Chords**

<table>
<thead>
<tr>
<th>First Occurrence of Diatonic Chords</th>
<th>First Occurrence of Chromatic Chord (Diminished 7\textsuperscript{th})</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1: A1</td>
<td>Grade 1: C1</td>
</tr>
</tbody>
</table>

The first appearance of the diminished 7\textsuperscript{th} is in piece C1 of Grade 1. The finding of the

thirteenth parameter is the same as the twelfth parameter. However, as this piece is in List C, this learning sequence still correlates with Czerny’s thirteenth parameter. This is due to the basic rational difference between the examination requirements and Czerny’s principles.

The Fourteenth Parameter: The Sequence from No Pedalling to the Employment of Pedal(s)

<table>
<thead>
<tr>
<th>First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Pedalling</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
</tr>
</tbody>
</table>

The above chart reveals that the indicators of the fourteenth parameter are well distributed between Grade 1 through to Grade 8.

The Parameter that reveals some Divergence from and also partial alignment with the ABRSM examination pieces:

There is one parameter which reveals some divergence from, and also partial alignment with, the fifth parameter of Czerny’s *Op. 500*, namely “From Leaps of Linear Thirds to Arpeggios”:

The Fifth Parameter: From Leaps of Linear Thirds to Arpeggios

<table>
<thead>
<tr>
<th>First Occurrences (in the pieces)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triads</td>
</tr>
<tr>
<td>-----------------------</td>
</tr>
<tr>
<td>Right Hand</td>
</tr>
<tr>
<td>Grade 2: B1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Exercises that are Required in the Examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Occurrence of Broken Chords</td>
</tr>
<tr>
<td>-----------------------------------</td>
</tr>
<tr>
<td>Grade 1 (in the keys of C Major, G Major and F Major)</td>
</tr>
</tbody>
</table>

The divergence from the fifth parameter is revealed in the learning sequence of
“From Triads to Broken Chords”. According to Czerny’s teaching sequences, after playing linear thirds, the pupil should play triads prior to broken chords. But in the examination pieces, the left hand is required to play broken chords prior to the playing of triads, while the right hand has to play both triads and broken chords in the same piece. On the other hand, the teaching and learning sequence of “From Leaps of Linear Thirds to Arpeggios” that derives from Czerny’s Op. 500 can be found in the examination pieces. As with the technical exercises that are required by the examination, candidates have to play broken chords in Grade 1 but, from Grade 2 onwards, arpeggios have taken the place of the broken chords. To sum up, apart from the learning sequence “from triads to broken chords” that reveals a difference of approach, there is basic agreement between the second half of the fifth parameter of Czerny’s teaching sequence and the examination requirements.

Parameters of Less Significance in the ABRSM Examination Pieces

There are two parameters namely “From Neighboring Notes within a Fifth to Leaps”, and “From Playing with Single Fingers to More fingers Playing Simultaneously” that are of less significance in the examination pieces.

The Second Parameter: From Neighboring Notes within a Fifth to the Playing of Leaps

<table>
<thead>
<tr>
<th>Neighboring Notes within a Fifth</th>
<th>First Occurrence of Leaps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right Hand</td>
<td>Left Hand</td>
</tr>
<tr>
<td>Right Hand</td>
<td>Left Hand</td>
</tr>
<tr>
<td>Grade 1: A 1(first 8 bars)</td>
<td>Grade 1: A 1 (bar 9-10)</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
<td>Grade 1: A 1</td>
</tr>
</tbody>
</table>

The Third Parameter: Progressing from Playing with Single Fingers to More Fingers Playing Simultaneously
<table>
<thead>
<tr>
<th>Playing in Single Finger</th>
<th>Playing in Double Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right Hand</td>
<td>Left Hand</td>
</tr>
<tr>
<td>Grade 1: A 1</td>
<td>Grade 1: B 1</td>
</tr>
</tbody>
</table>

The indicators of the above two parameters appear in the same pieces, obviously making them of less significance in the learning sequences of the examination. The main reason for this is that the examination does not contain repertoire at the very elementary stage. However, in the A1 piece of Grade 1, a leap appears in the second section (bars 9-10) which is after a section where the fingers move to their neighbouring notes. With the third parameter, although the playing in single finger and playing in double notes appears in the same list, the double notes are organized in List B with pieces requiring playing with single fingers in List A.

**Parameters that do not apply in the ABRSM Examination Pieces**

There are two parameters that cannot be found in the examination pieces. The two parameters are “From Written out Notes to Signs of Embellishments” and “From Simple Tunes through the Classical Style to the Romantic Style”.

**The Sixth Parameter: From Written Out Notes to Signs of Embellishments**

<table>
<thead>
<tr>
<th>Pieces</th>
<th>Embellishments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Right Hand</td>
</tr>
<tr>
<td>Grade 1</td>
<td>A1 (First Occurrences)</td>
</tr>
<tr>
<td>Grade 2</td>
<td></td>
</tr>
<tr>
<td>Grade 3</td>
<td>A1</td>
</tr>
<tr>
<td>Grade 4</td>
<td></td>
</tr>
<tr>
<td>Grade 5</td>
<td>A1 &amp; C1</td>
</tr>
<tr>
<td>Grade 6</td>
<td>A1</td>
</tr>
<tr>
<td>Grade 7</td>
<td>B1</td>
</tr>
</tbody>
</table>
Since the examination does not contain repertoire at the elementary stage, as noted above, the sixth parameter cannot be found in the examination pieces. Also, there is only one piece from among all the first pieces of each List for all the grades that contains embellishments in the left hand. This is a notable difference from Czerny’s teaching design, for Czerny designs exercises that contain different embellishments for the two hands.

**The Fifteenth Parameter: The Learning Sequence from Simple Tunes through the Classical Style to the Romantic Style**

Due to the structural difference between the examination and Czerny’s piano pedagogical works, the fifteenth parameter cannot be found in the examination pieces. On the other hand, the examination adds Jazz music into List C, which can be viewed as a substitute Czerny’s fifteenth parameter.

**Conclusion of this Chapter**

By means of the comparison above, it can be seen that of Czerny’s fifteen parameters, there are only two that cannot be identified in the examination pieces, while there is one parameter with only a partial coverage. Overall, the pieces selected for the graded examination reveal the same progressive sequence of eleven significant parameters. With such a majority of parameters found in the examination pieces, the structure of the ABRSM clearly imitates the same learning sequence that Czerny establishes in his *Op. 500*. The correlation between the progressive sequences of the Grade 1 to Grade 8 examination pieces as well as Czerny’s teaching sequences signify that his parameters are very significant in
defining the level of difficulty in piano pedagogical works. Thus, the spectrum of the fifteen parameters, which grasps the essentials of piano teaching and learning, is proven to stand the test of applicability across both time and place. These parameters, while embodying the principles of Czerny’s pedagogy, also underlie a general, indeed virtually universal system of piano teaching and learning, and prove most convincingly the continuing relevance of his work and ideas.
CONCLUSION

The significance of Carl Czerny in the field of piano pedagogy in the early nineteenth century can be understood only by looking carefully and critically at his works. In spite of the negative comments made about him by some hostile contemporaries, the unprejudiced modern view which this thesis has shown him to have been a brilliant and multi-faceted musician, equally outstanding as composer, pianist, editor, and piano teacher. In dealing with the still controversial attitudes to Czerny’s exercises, this study has shown quite unequivocally that the underlying principles in his numerous piano pedagogic works, particularly the 15 parameters discovered as a result of this research and set out for the first time in this study, assemble very important issues of relevance to piano pedagogy. These include most notably an awareness of the importance of the development of physical movements in piano playing, a carefully thought-out educational psychology, and the fostering of aesthetic/stylistic awareness. Also, Czerny’s principles provide a highly sequenced approach to piano teaching ranging from beginner to virtuoso level, with all the necessary principles set forth in a clear and logical manner. Moreover, the continuing relevance of Czerny’s pedagogic system can be seen by the fact that it is still applicable to and indeed fundamental to international piano examination operating today.
While criticism of Czerny has far outweighed positive assessments of him ever since his lifetime, this study has revealed Czerny’s position as a pedagogue to have been very significant. It was noted above that criticisms of Czerny, even during his lifetime, were very often based on ill-founded prejudice rather than anything substantial,¹ and amongst his severest critics, was Schumann, whose respected position as a music critic made him very influential. Owing to his hostile attitude toward Czerny and his works, epitomized in the witty comment that “before Herz and Czerny I doff my hat – to ask that they trouble me no more”,² there has been a marked tendency to denigrate Czerny’s achievement. It was also noted that though more positive assessments of Czerny have been made by such famous musicians and scholars as Liszt, Leschetizky, Kullak, Brahms, Clara Schumann, Reginald Gerig, and Sandra Rosenblum,³ the rather superficial nature of Schumann’s criticism has predominated ever since the mid-nineteenth century. This attitude was well summarized by Hanslick in an article written on the occasion of Czerny’s hundredth birthday: “One seldom speaks of Czerny any more, and when it happens, it is with a type of condescension. And yet at this moment hundreds of students are playing

¹ See Chapter 2.
³ See Chapter 2.
Czerny’s Etudes." The much neglected but very important treatise on piano pedagogy written by Czerny, i.e. *Opus 500 Complete Theoretical and Practical Piano Forte School*, is a good example of this.

In its rehabilitation of Czerny’s pedagogical achievement, this thesis has rightly focused on the composer’s *Opus 500*, one of his most important works. However, it was noted that during Czerny’s lifetime this work did not receive the attention in Vienna that it deserved, even from his teacher, Beethoven. Beethoven’s ambivalent, and questionable, attitude to it can be seen in a letter that he wrote to Stephan Von Breuning, where Beethoven advises his correspondent: “Do not get Czerny’s Pianoforte School at present.” However, it was also shown that, on the other hand, a more positive reception of the work occurred in the United Kingdom, where Czerny’s *Opus 500* aroused great attention, the dedication to Queen Victoria with “the Royal arms emblazoned upon the title page” giving “a regal send-off to this monument of industry.” The translation of this work into English by J.A. Hamilton, soon after its composition in German, the large number of British subscribers to the project as well as the royal “patronage of Her Most Gracious Majesty Queen Victoria

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and Her Royal Highness the Duchess of Kent"\(^7\) testify most strongly to its broadly-based appeal and social acceptance, with the subscribers including professors of Music, cathedral organists, violinists, music sellers, and people belonging to the Theatre Royal, and Choral Societies, as well as the general public.\(^8\) Although most of the subscribers were from different parts of the United Kingdom, there were also two from the United States, and one from Canada.

Given this initial English-speaking interest in the work, it is very surprising that there has been no further edition of Czerny’s *Opus 500* since this publication of 1839. No doubt the difficulty of access to the work has led to its neglect. Indeed, it was not until 1991 that Breitkopf & Härtel republished Volume III of the work.\(^9\) This republication, on the one hand, reveals a renewed interest in Czerny’s treatise, while at the same time reflecting the fact that it is only Volume III, with the title “On Playing with Expression”, that seemed to the publishers to be of relevance today.

Most of Czerny’s works are still, therefore, awaiting detailed examination and fair, but critical, assessment. As further research is undertaken, it is almost certain that the now outdated nineteenth century views on Czerny will be revised, as his piano pedagogical works are revealed to be of continuing importance in the field of piano

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pedagogy, as this study has shown.

By means of this analysis of Czerny’s pedagogical works, it has been firmly established that Czerny’s contribution to piano pedagogy went far beyond a mere summarizing of the ideas and systems of his predecessors. On the contrary, it is evident that he was a pioneer in many aspects of his pedagogy. He was the first to illustrate the use of syncopated pedalling; the first to provide studies in piano method books for the left and right hand only; the first to provide guidelines/principles on fingering in a specific musical context, and to deal with unconventional fingering; and he was also a pioneer in advocating invisible exertion in piano pedagogy. In addition, Czerny not just discussed these aspects of piano playing in detail but also illustrated their practice by providing effective and highly pertinent musical examples and exercises. All of these matters have of course been developed greatly since Czerny’s time in the study of the piano study, but such development along the lines it has taken it due above all the Czerny’s example and ground-breaking insights.

This study has also dispelled two widespread misunderstandings about Czerny’s pedagogical works. Firstly, that Czerny’s exercises are mere mechanical finger gymnastics that only employ finger techniques emanating from still hands. The true picture is that Czerny had a flexible attitude to fingering,10 and his advocacy

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10 See Chapter 6: Czerny’s Approach to Fingering.
of other movements in piano playing as presented in *Opus 500* is supported by musical examples and illustrations.\textsuperscript{11} The use of still hands recommended by Czerny is intended to be a reflection of the character of the passage that may require such a particular way of playing. On the whole, Czerny points out the significance of employing the hand, forearm, and arm as a full repertoire of movements in piano playing, and he provides musical examples for both illustration and exercise.

Secondly, Czerny has been considered as merely superficial and concerned with virtuosity. However, Czerny’s exercises are structured in a progressive manner, and are not lacking in melodic and harmonic interest, with modulations specifically included for the development of the technical, stylistic and aesthetic competence of pupils.

It has also been proposed in this study, that despite their being maligned by Schumann and other musicians, Czerny’s piano pedagogical have in fact been indispensable to a large number of students ever since their publication, owing above all to the following four reasons: (i) the titles of works themselves; (ii) the teaching sequences involved; (iii) their technical and stylistic features; and (iv) the comprehensive content.

With regard to the titles, it has been shown that Czerny provides in his piano

\textsuperscript{11} See Chapter 10: Teaching Sequences in Czerny’s *Op. 500*: the eleventh parameter “From a Quiet Hand Position to the Use of Arm Movements”.

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pedagogical works, titles that are much more informative and specific than any of his predecessors or contemporaries. These titles assigned by Czerny such as “Exercises”, “Lessons”, “Grand Exercises”, “School” and “The Art of”, not only indicate the type of work to which that specific opus belongs, but also set out clear objectives for both teachers and pupils to work on. Secondly, Czerny’s exercises are shown to be indispensable to piano pedagogy due to the underlying systematic progressive teaching sequences as identified in his Opus 500, and described as the fifteenth parameter in this study. During the first half of the nineteenth century, there was no mention of educational psychology in the field of piano pedagogy. Czerny’s piano pedagogical works, though, are very much in line with one of the basic developmental psychological principles in the field of education, i.e. “from simple to complex” and all the fifteenth parameters revealed from his Opus 500 are in total agreement with this approach. The systematic and progressive design in Czerny’s pedagogical works is such a striking and major contribution to the teaching and learning of the piano, that its influence can be seen to extend to the design of similar works by pedagogues ever since, particularly the teaching and learning sequence derived from the fifteen parameters which have been shown to be embedded in Czerny’s pedagogical works.

12 “from simple to complex” is a general principle in learning.
Thirdly, it is the composite design of both the technical and stylistic features of Czerny’s pedagogical works that makes them so significant. By an analysis of his works, it has been revealed that Czerny’s works are far from being mere finger gymnastics, but combine technical exercises with those intended to develop an awareness of different musical styles. Thus, through practicing Czerny’s exercises, pupils should not only acquire technical skills for playing the piano, but their musicality should also be cultivated through the rhythmic patterns, melodic structures, harmonic progressions, and dynamic shadings of different styles which are in the exercises.

Fourth, the very scope of Czerny’s piano pedagogical works is striking. The teaching of piano playing from beginner to advanced or virtuoso level requires years of conscientious study. The numerous piano pedagogical works by Czerny provide a wide range of choices for pupils at the various stages of their learning. For example, there are the 100 Progressive Studies without Octaves Opus 139 and Practical Method for Beginners Opus 599 for beginners; the School of Velocity for the Piano Opus 299 and The Art of Finger Dexterity Opus 740 for intermediate levels; the 160 Eight-Measure Exercises Opus 821 for pupils from intermediate to advanced levels; while the School of Virtuosity Opus 365 and Etudes de Salon Opus 692 are for virtuoso playing. The opuses that Czerny provides for teachers to improve their
pupils in specific areas are the Grand Exercise for Shakes Opus 151, School of Legato & Staccato Opus 335, 6 Octaves Studies Opus 553, 24 Studies for the Left Hand Opus 718, Exercises for Small Hands Opus 748, and Perfection in Style Opus 755. With such breadth and depth of coverage, it is not surprising that few if any other pedagogues have been able to match Czerny. However, it should be remembered that the opuses currently used by students represent only a small portion of Czerny’s piano pedagogical works and that many of his works are both unavailable and unknown. Above all, his much neglected piano treatise, the Opus 500, in which he advocated and formalized modern fingering with useful guidelines and principles, deserves a better fate than neglect or oblivion, but rather merits the close attention and detailed study of every piano teacher.

It was also noted in this study that Czerny’s diversity as an expert musician has been largely overlooked, even though some of his advanced compositions have been recently rediscovered and performed. Anton Kuerti 13 recorded a compact disc of Czerny’s piano sonatas in 1997, while Andrew Clark and Geoffrey Govier 14 recorded Czerny’s complete music for horn and piano in 2000. In the notes to both of these compact discs, Czerny’s works are praised for their structural design and


14 Andrew Clark (natural horn, valved horn) and Geoffrey Govier (fortepiano), Carl Czerny Complete Music for Horn and Piano, (London: Hyperion Records Ltd., CD production, 2000).
musicality. Anton Kuerti has pointed out that Czerny’s placing a fugue, as the fifth movement, in a piano sonata “was unprecedented at the time, as was the cyclical provenance of its theme. It was not until many years later that Beethoven first used a fugue in a sonata, and that Schubert composed his cyclical Wanderer Fantasy.”¹⁵

Andrew Clark has noted that Czerny’s Introduction et Variations Concertantes Opus 248 is “one of the first works ever written for the solo valved horn and piano,”¹⁶ and with regard to the Andante e Polacca,¹⁷ he explains that the part for the horn “flourishes with arpeggios derived from the harmonic series while Czerny’s piano part glitters in cascades of notes that rival Chopin’s compositions and leave no avenue of the instrument unexplored.”¹⁸ These positive comments are strong evidence that though Czerny’s works have been much underrated, the tide may be about to turn.

The challenge remains, though, since most of Czerny’s works are awaiting exploration and critical assessment.

In addition to the much needed documentary justification of Czerny’s undeniably important contribution to the piano pedagogy in his time, which had been undertaken previously, a major part of the originality of this study has been the


¹⁶ Andrew Clark (natural horn, valved horn) and Geoffrey Govier (fortepiano), Carl Czerny Complete Music for Horn and Piano, (London: Hyperion Records Ltd. CD production, 2000), Note, 4.

¹⁷ Ibid., Note, 6. The Andante e Polacca was not published in Czerny’s lifetime.

¹⁸ Ibid.
exhaustive analysis of Czerny’s pedagogic works and the formulation and codification of the underlying fifteen parameters which function as a foundation for his teaching sequences. These parameters reveal the extensive range of his numerous pedagogical works, and their logical order, always moving from the beginner to the virtuoso level.

The approach taken and the perspective adopted in this study are long overdue, and can claim to be the first detailed attempt to analyze Czerny’s piano pedagogical works. The fifteen parameters that have been formulated provide useful tools for identifying the contents of a piano pedagogical work at any given point of its course; at the same time, they define the relative levels of difficulty of any piano piece by applying the related indicators of the fifteen parameters. Since the characteristics of the fifteen parameters represent a rationale for arranging exercises, as well as pieces, of different degrees of difficulty for examination purposes, it should not be surprising that they correspond to the approach to learning the piano set out by The Associated Board of the Royal Schools of Music. Additionally, it has been found that this highly-structured and logical approach is transferable to the learning, playing and examining of other instruments. Clearly, the fifteen parameters derived from Czerny’s pedagogical works, and specifically from the layout and sequence of the exercises in his Opus 500, offer a system of universal applicability in miniature.
Despite long-standing negative views of Czerny as both pedagogue and composer, it is hoped that this study has made a valid contribution to a much-needed reassessment of his work. Misunderstanding often comes from ignorance or personal bias, but with the recent growing interest in Czerny’s works, it may not be unrealistic to expect that, before long, the true and permanent significance of Czerny’s contribution to the musical life of his era may be both fully and comprehensively appreciated.
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Opus 299 The School of Velocity. Malaysia: Rhythm MP SDN. BHD., n.d.


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Wright, William C. *The Piano Forte Manual: designed as a complete pianoforte primer for the young pupil, and also as a thorough rudimental textbook*. New York: Mason Brothers, 1854.


Appendix 1: Carl Czerny’s Piano Pedagogical Works

The categorisation of the works in the following chart as Czerny’s piano pedagogical works for this study is based on the criteria that these works are definitely written with pedagogical aims as indicated in their titles, namely: exercises, etudes, instructions, treatises, the art of …, perfection of …, letters, practical methods, and school.

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>Gr. Exercices di Bravura</td>
</tr>
<tr>
<td>75</td>
<td>Allegri di bravura</td>
</tr>
<tr>
<td>82</td>
<td>Grand Exercice pour le pianoforte, in F minor</td>
</tr>
<tr>
<td>87</td>
<td>Grand Exercise di Bravura en forme de Rondeau brill</td>
</tr>
<tr>
<td>92</td>
<td>Toccata ou Exercise in C</td>
</tr>
<tr>
<td>130</td>
<td>100 Easy and Progressive Studies</td>
</tr>
<tr>
<td>139</td>
<td>100 Übungsstücke</td>
</tr>
<tr>
<td>151</td>
<td>Grand Exercise for the Practice of the Shake, composed &amp; fingered for the Piano Forte</td>
</tr>
<tr>
<td>152</td>
<td>Grand Exercise in all the Keys, major and minor</td>
</tr>
<tr>
<td>161</td>
<td>48 Etudes en forme de Préludes et Cadences</td>
</tr>
<tr>
<td>200</td>
<td>School of Extemporaneous Performance</td>
</tr>
<tr>
<td>229</td>
<td>40 Études</td>
</tr>
<tr>
<td>239</td>
<td>Fifty Duet Studies for the Pianoforte, fingered</td>
</tr>
<tr>
<td>244</td>
<td>Grands Exercice de la gamme chromatique</td>
</tr>
<tr>
<td>245</td>
<td>Grand Exercice des gammes en tierces et des passages doubles</td>
</tr>
<tr>
<td>261</td>
<td>125 Passagen - Übungsst</td>
</tr>
<tr>
<td>268</td>
<td>Grande Sonate d’étude pour lar main gauche</td>
</tr>
<tr>
<td>277</td>
<td>10 exercises for beginners</td>
</tr>
<tr>
<td>299</td>
<td>School of Velocity</td>
</tr>
<tr>
<td>300</td>
<td>The Art of Preluding, forming the Second Part of “Opus 200”</td>
</tr>
<tr>
<td>330</td>
<td>Die Kunst des Präludierens</td>
</tr>
<tr>
<td>335</td>
<td>Die Schule des Legato und Staccato (Forming a sequel to the School of Velocity Op 299)</td>
</tr>
<tr>
<td>336</td>
<td>24 Exercizi</td>
</tr>
</tbody>
</table>

1 The titles of Czerny’s piano pedagogical works are compiled from the following 5 sources. In order to match with the discussion of this study, the priority of language uses for the titles would be English. The 5 sources:

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>337</td>
<td>Forty Daily Studies</td>
</tr>
<tr>
<td>348</td>
<td>Grand Etude in Form einer Fantasie, E-moll</td>
</tr>
<tr>
<td>355</td>
<td>The School of Embellishments, Turns and Shakes</td>
</tr>
<tr>
<td>359</td>
<td>First Lessons for Beginners, Fifty Exercises, Studies and Preludes</td>
</tr>
<tr>
<td>364</td>
<td>Grand Exercise, in A minor</td>
</tr>
<tr>
<td>365</td>
<td>The School of Virtuoso</td>
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<tr>
<td>369</td>
<td>Grand Capriccio di Bravura</td>
</tr>
<tr>
<td>380</td>
<td>Grand Exercise in Thirds, in all 24 keys</td>
</tr>
<tr>
<td>388</td>
<td>Etudes preparatoires et progressives</td>
</tr>
<tr>
<td>399</td>
<td>Ten Grand Studies for the Improvement of the Left Hand</td>
</tr>
<tr>
<td>400</td>
<td>The School of Fugue-playing, consisting of 24 Grand Studies</td>
</tr>
<tr>
<td>409</td>
<td>Cours de nouvelles Etudes progressive (Exercises for beginners)</td>
</tr>
<tr>
<td>420</td>
<td>Method de Pianoforte (60 Exercises for beginners)</td>
</tr>
<tr>
<td>433</td>
<td>Etudes progressives et preparatories</td>
</tr>
<tr>
<td>453</td>
<td>One Hundred and Ten Easy and Progressive Exercises for Pianoforte</td>
</tr>
<tr>
<td>472</td>
<td>Leichte Übungsst</td>
</tr>
<tr>
<td>481</td>
<td>Fifty Lessons for Beginners</td>
</tr>
<tr>
<td>495</td>
<td>Quarante-deux Etudes, a 4 mains (Etudes, pf 4 hands)</td>
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<tr>
<td>499</td>
<td>Exercice en deux Octaves</td>
</tr>
<tr>
<td>500</td>
<td>Complete Theoretical and Practical Piano Forte Schools</td>
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<tr>
<td>500</td>
<td>Supplement to His Royal Piano Forte School</td>
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<tr>
<td>501</td>
<td>Twenty-four very easy Preludes in the most useful Keys</td>
</tr>
<tr>
<td>553</td>
<td>Six Octave-Studies in progressive Difficulty</td>
</tr>
<tr>
<td>560</td>
<td>Le Coureur Exercice brillant</td>
</tr>
<tr>
<td>575</td>
<td>Die Schule des Vortrags u. der Verzierungen (Embellishment)</td>
</tr>
<tr>
<td>584</td>
<td>Pianoforte Primer, an easy instruction book</td>
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<tr>
<td>599</td>
<td>Sequel to the Pianoforte Primer, Op. 584, 100 Exercises</td>
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<tr>
<td>600</td>
<td>School of Practical Composition</td>
</tr>
<tr>
<td>613</td>
<td>School of Expression</td>
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<tr>
<td>632</td>
<td>School for the practice of the shake, or 12 new exercises preceded by introductory remarks</td>
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<tr>
<td>636</td>
<td>Ecole Preliminaire de Velocité (Preliminary School of Velocity)</td>
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<td>648</td>
<td>24 Irish Airs as Studies</td>
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<td>672</td>
<td>24 Elegant Studies on Scotch Airs</td>
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<td>684</td>
<td>24 Übungsst</td>
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<td>692</td>
<td>Vingt-quatre Grandes Etudes de Salon (24 grandes Etudes de Salon)</td>
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<td>694</td>
<td>Etudes for the Young</td>
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<td>696</td>
<td>60 New Preludes for the Pianoforte</td>
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<td>699</td>
<td>Studio scherzoso</td>
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<td>700</td>
<td>Delassment de l'Etude, 12 Rondos faciles</td>
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<td>706</td>
<td>Twenty-four New Studies on English Airs, 24 books</td>
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<td>718</td>
<td>Twenty-four Easy Studies for the Left Hand</td>
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<td>12 Etudes</td>
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<td>Two Left Hand Studies and Terzen-Etude for the Piano Forte</td>
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<td>Opus</td>
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<tr>
<td>740</td>
<td>The Art of Finger Dexterity</td>
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<td>748</td>
<td>25 Studies for small hands (very easy)</td>
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<td>749</td>
<td>25 Studies for small hands (rather more difficult)</td>
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<td>Le Progress, 30 Studies</td>
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<td>Scales Exercises as Piano duets</td>
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<td>753</td>
<td>30 Etudes Progressive</td>
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<td>754</td>
<td>Six Etudes, ou Amusements de Salon</td>
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<td>755</td>
<td>Perfection in Style</td>
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<td>756</td>
<td>25 Grandes Etudes de Salon (of the highest degree of difficulty)</td>
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<td>Etudes Courante</td>
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<td>767</td>
<td>Fleurs de l’Expression, 50 Etudes</td>
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<td>768</td>
<td>Esercizio fugato per pianoforte</td>
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<td>773</td>
<td>Les Premiers Progress des Commencans</td>
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<td>776</td>
<td>Celebrated Octave study for the Pianoforte</td>
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<td>777</td>
<td>24 Übungsstücke bei stillstehender rechten Hand</td>
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<td>779</td>
<td>L’infatigabile, Grande étude de vélécité</td>
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<td>785</td>
<td>Twenty-five Grand Characteristic Studies</td>
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<td>792</td>
<td>36 Etudes melodiques et progressive</td>
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<td>792b</td>
<td>Grand Exercise des arpéges</td>
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<td>Etudes de Perfection</td>
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<td>818</td>
<td>50 Studien zur Gelenkigkeit der Finger</td>
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<td>819</td>
<td>La Mélodie, 28 Etudes 3 Hefte. Hasl.</td>
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<td>820</td>
<td>90 New Daily Studies for Perfecting the Agility of the Fingers, Composed for the Piano</td>
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<td>160 Eight=bar Exercises</td>
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<td>Nouveau Grandus ad Parnassum</td>
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<td>The Little Pianist; easy progressive exercises beginning with the first rudiments</td>
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<td>824</td>
<td>Practical Method for playing in correct Time (It is a piano duet)</td>
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<tr>
<td>825</td>
<td>One Hundred Recreations</td>
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<tr>
<td>829</td>
<td>Meloian brillante Studien</td>
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<td>834</td>
<td>New School of Volecity</td>
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<tr>
<td>835</td>
<td>Metodo per Pianoforte I fanciulli e in generale per tutti I principianti</td>
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<td>837</td>
<td>School of Modern Pianoforte Playing</td>
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<tr>
<td>838</td>
<td>Studies for the attainment of a practical knowledge of all the chords of Thorough Bass</td>
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<tr>
<td>840</td>
<td>50 Exercices progressifs dans tous les tons</td>
</tr>
<tr>
<td>845</td>
<td>12 grandes etudes de agilite et perfectionnement</td>
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<tr>
<td>848</td>
<td>Thirty-two new daily Exercises for small hands</td>
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<td>849</td>
<td>Thirty new Studies in Technics</td>
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<tr>
<td>852</td>
<td>Etude et fugue</td>
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<td>853</td>
<td>Etude en forme de Tarantelle</td>
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<td>855</td>
<td>25 Etudes mel. et faciles</td>
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<td>Title</td>
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<tr>
<td>856</td>
<td>Der Pianist im klassischen</td>
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<td>861</td>
<td>Nouvelle école de la main gauche (30 Etudes Progressives)</td>
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<tr>
<td>Nil.</td>
<td>100 Leichte Übungen (100 easy pieces first beginning)</td>
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<td>Nil.</td>
<td>Czerny's one hundred and one initiatory Exercises, for equalizing the fingers on the piano forte</td>
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<td>Nil.</td>
<td>Ten Letters addressed to a young Lady on the Art of Playing on the Pianoforte</td>
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<tr>
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<td>Letters on Thorough Bass (with an Appendix on the Higher Branches of Musical execution and expression)</td>
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<tr>
<td>Nil.</td>
<td>Thirty-two new Exercises on Harmony and Thorough Bass</td>
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Appendix 2: Pedalling Chart (Summarised from Opuses 139, 335, 365, 735, 740, 755, 779, 821, 834 and 837)

Notes:
1. The numbers in brackets refer to Czerny’s five approaches to the use of the sustaining pedal:
   (1) the enrichment of the expressive effect, the linking up of leaps that cannot be played by the two hands, and including the texture of the Romantic accompaniment figuration “the three-hand technique”¹;
   (2) when the scale-passages occur only in the right hand, and particularly in the higher octaves, while the left hand has merely a harmonic accompaniment;
   (3) “syncopated” or “legato”;
   (4) the employment of the sustaining pedal during two different chords or with scalic passage in the right hand;
   (5) the pressing down of the sustaining pedal over several different chords.
2. Edition Peters is presented as (P); Schirmer’s Library of Musical Classical Edition is presented as (S).
3. “*”: no pedal marking in the score, but according to Czerny’s five situations the passage requires the employment of the pedal.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>100 exercises in the opus</td>
<td></td>
</tr>
<tr>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
</tr>
<tr>
<td>Una Corda</td>
<td>Tempo</td>
</tr>
<tr>
<td>Dynamic</td>
<td>Harmony</td>
</tr>
<tr>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Compass of the bars with pedal (Focus on L.H.)</td>
</tr>
<tr>
<td>Remarks</td>
<td></td>
</tr>
<tr>
<td>No. 72</td>
<td>(1) (both in P, S editions)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Exercises</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>50 exercises in the opus</td>
<td>Sustaining Pedal</td>
<td>Sustaining Pedal (syncopated)</td>
<td>* (1)</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>P</td>
<td>Leaps in the L.H.</td>
<td>G to b⁷</td>
</tr>
<tr>
<td>16</td>
<td>* (1) at the last 2 bars</td>
<td>The chords in the first 14 bars imply the need of (3)</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>PP</td>
<td>One pedal for the same harmony</td>
<td>Leaps between the chords in slurs and in legato</td>
<td>GG to G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The chords in the first 14 bars imply the need of (1).</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>f</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>48</td>
<td>* (1) Czerny states: strict legato playing with the assistance of the pedal for the chords throughout the whole piece (2) diatonic scale and chromatic scale passages in the R.H. for bars: 7, 13, 15, 16, 17, 18, 23, &amp; 25</td>
<td>--</td>
<td>for the last bar in PPP</td>
<td>Andantino espressivo</td>
<td>P, PP, PPP, &amp; sf</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>GG⁷ to d2 GG⁹ to g</td>
<td>The pedal markings lasting throughout rests</td>
<td></td>
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<tr>
<td>No.</td>
<td>Exercises</td>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Una Corda</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony (n.a. for there is no pedal marking)</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Register (Focus on L.H.)</td>
<td>Remarks</td>
</tr>
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<tr>
<td>5</td>
<td>60</td>
<td>*The note value in the left hand implies the need for pedal (1)</td>
<td>--</td>
<td>--</td>
<td>Andantino con molto</td>
<td>P &amp; PP</td>
<td>Broken chords</td>
<td>C to g1</td>
<td>exception to those who can play a 10th from one hand</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>60</td>
<td>*The note value in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Andantino moderato</td>
<td>PP, P, mf &amp; ff</td>
<td>Two parts in the L.H.</td>
<td>AA½ to a½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>60</td>
<td>*The tremolando figurations imply the needs</td>
<td>--</td>
<td>--</td>
<td>Moderato quasi Andante</td>
<td>P, PP, ff</td>
<td>--</td>
<td>Tremolo</td>
<td>GG to c2</td>
<td></td>
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<tr>
<td>33</td>
<td>60</td>
<td>*The figuration in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Andantino</td>
<td>PP, f, P</td>
<td>--</td>
<td>Two parts in the L.H.</td>
<td>GG to a1</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>60</td>
<td>*The note value in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Allegro moderato</td>
<td>f &amp; ff</td>
<td>--</td>
<td>Leaps in the L.H.</td>
<td>GG to g2</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>60</td>
<td>*The note value in the left hand implies the need for pedal (1)</td>
<td>--</td>
<td>--</td>
<td>Allegro moderato</td>
<td>P,</td>
<td>--</td>
<td>Broken chords</td>
<td>D to b</td>
<td>exception to those who can play a 10th in one hand</td>
</tr>
<tr>
<td>45</td>
<td>60</td>
<td>*The figuration in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Allegro molto</td>
<td>f</td>
<td>--</td>
<td>Two parts in the L.H.</td>
<td>GG to f2</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>60</td>
<td>*The figuration in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Andantino grazioso</td>
<td>P,</td>
<td>--</td>
<td>Two parts in the L.H.</td>
<td>BB to f1</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>60</td>
<td>*The note value in the left hand implies the need for pedal</td>
<td>--</td>
<td>--</td>
<td>Presto</td>
<td>P &amp; f</td>
<td>--</td>
<td>Broken chords Leaps in the L.H.</td>
<td>AA to d2</td>
<td>exception to those who can play a 10th in one hand</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>No. 16, no.1</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Left-hand exercise</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Allegro Maestoso</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>A left hand only exercise</td>
</tr>
<tr>
<td>No. 16, no.2</td>
<td>(1)</td>
<td>-</td>
<td>-</td>
<td>Andante espressivo</td>
<td>P f to ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>A left hand only exercise</td>
</tr>
</tbody>
</table>
**The Art of Finger Dexterity Opus 740**

<table>
<thead>
<tr>
<th>50 exercises in this opus</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bk.1, no.2</td>
<td>(1) for the last 6 bars that contain rests</td>
<td>--</td>
<td>--</td>
<td>Allegro vivace</td>
<td>PP &amp; ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>GG to g</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and for the last 4 bars up to the last bar that contain a full bar rest with a fermata. (2) with scale passage in the R.H.</td>
<td>--</td>
<td>--</td>
<td>Molto Allegro e veloce</td>
<td>Mainly P with ff for the last chord only</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>AA³ to b⁵²</td>
<td></td>
</tr>
<tr>
<td>Bk.2, no.9</td>
<td>(1) for each bars and the bars contain quaver rests, and for the last 4 bars up to the last bar which is bar of silent and with a fermata</td>
<td>--</td>
<td>--</td>
<td>Allegro con giocoso</td>
<td>Mainly p P, with ff for the last 4 bars</td>
<td>One pedal for the same harmony</td>
<td>Delicate skips, Two parts in the L.H.</td>
<td>FF to d⁵²</td>
<td></td>
</tr>
<tr>
<td>Bk.2, no.11</td>
<td>(1) for bars 13-16 that also contain quaver rests, and for the last 4 bars that contain crotchet rests</td>
<td>--</td>
<td>--</td>
<td>Molto Allegro</td>
<td>f. ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>FF to c²</td>
<td></td>
</tr>
<tr>
<td>Bk.2, no.12</td>
<td>(1) only at the last 3 bars, in tremolo</td>
<td>--</td>
<td>--</td>
<td>Vivace</td>
<td>PP</td>
<td>One pedal for the same harmony</td>
<td>Octave with tremolo</td>
<td>BB³¹ to D</td>
<td></td>
</tr>
<tr>
<td>Bk.2, no.14</td>
<td>(1) only at the last 3 bars * the pattern in the L.H. implies the needs</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chord, Two parts in the L.H.</td>
<td>GG to G</td>
<td></td>
</tr>
<tr>
<td>Exercises</td>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Una Corda</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Compass of the bars with pedal (Focus on L.H.)</td>
<td>Remarks</td>
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<tr>
<td>Bk.4, no.27</td>
<td>(1) figuration of “the three-hand technique”, and the tremolo in the last three bars</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>P, tf, sf &amp; ff</td>
<td>One pedal for the same harmony</td>
<td>Two parts in the L.H., tremolo</td>
<td>AA to g1</td>
<td></td>
</tr>
<tr>
<td>Bk.4, no.29</td>
<td>(1) Figuration of “the three-hand technique” for bars 40-41 *(1) figuration of “the three-hand technique” for such figuration that appear in the exercise excerpt bars 40-41.</td>
<td>--</td>
<td>--</td>
<td>Allegretto vivace</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H. Two parts in the L.H.</td>
<td>A1 to g1</td>
<td>Inconsistent in the use of pedal for the same pattern, e.g. only bars 40-41 have pedal markings, the same figuration that appears in other bars of the exercise do not contain such pedal markings</td>
</tr>
<tr>
<td>Bk.4, no.31</td>
<td>(1) and for the last 3 bars</td>
<td>--</td>
<td>--</td>
<td>Vivace</td>
<td>P, ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>AA to d1</td>
<td></td>
</tr>
<tr>
<td>Bk.5, no.33</td>
<td>(1) and one pedal throughout the last 7 bars</td>
<td>--</td>
<td>--</td>
<td>Molto Allegro</td>
<td>PP &amp; ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H. Two parts in the L.H. Octaves for two hands passage</td>
<td>E♭ to E♭2</td>
<td></td>
</tr>
<tr>
<td>Exercise</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Sustaining Pedal (on the beat)</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Remarks</td>
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<tr>
<td>Bk.5, no.35</td>
<td>(1) figureation of &quot;three-hand technique&quot;</td>
<td>One pedal for the same harmony</td>
<td>Molto Allegro</td>
<td>P, Pp, &amp; ff mainly</td>
<td>Broken chords in octaves between both hands</td>
<td>Two parts in the L.H.</td>
<td></td>
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<tr>
<td>Bk.5, no.36</td>
<td>(1) two pedal markings for the last 3 bars</td>
<td>One pedal for the same figureation</td>
<td>Allegro Leggiero</td>
<td>Pp, Pp, &amp; ff mainly</td>
<td>Octave between both hands</td>
<td>Two parts in the L.H.</td>
<td></td>
<td></td>
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<tr>
<td>Bk.5, no.38</td>
<td>(1) figureation of &quot;three-hand technique&quot;</td>
<td>One pedal for the same harmony</td>
<td>Allegro</td>
<td>Fp, Pp, &amp; ff mainly</td>
<td>One pedal for the same figureation</td>
<td>Two parts in the L.H.</td>
<td></td>
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<tr>
<td>Bk.5, no.41</td>
<td>(1) for the last 3 bars</td>
<td>One pedal for the same harmony</td>
<td>Allegro Vivace</td>
<td>P, Pp, &amp; ff for the last chord</td>
<td>Leap in the L.H.</td>
<td>Two parts in the L.H.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bk.5, no.42</td>
<td>(1) figureation of &quot;three-hand technique&quot;</td>
<td>One pedal for the same harmony</td>
<td>Allegro Vivace</td>
<td>P, Pp, &amp; ff for the last chord</td>
<td>Leap in the L.H.</td>
<td>Two parts in the L.H.</td>
<td></td>
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<td></td>
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<tr>
<td>Bk.5, no.43</td>
<td>(1) for bars 36-37, 44-45 only; similar figureation in other bars do not contain sustaining pedal marking</td>
<td>One pedal for the same harmony</td>
<td>Allegro Vivace</td>
<td>P, Pp, &amp; ff for the last chord</td>
<td>Leap in the L.H.</td>
<td>Two parts in the L.H.</td>
<td></td>
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<td></td>
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<tr>
<td>Bk.5, no.44</td>
<td>(1) bar 42-43, (1) for the last 4 bars</td>
<td>One pedal for the same harmony</td>
<td>Allegro Vivace</td>
<td>P, Pp, &amp; ff for the last chord</td>
<td>Leap in the L.H.</td>
<td>Two parts in the L.H.</td>
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### 50 exercises in this opus

<table>
<thead>
<tr>
<th></th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bk.5, no.45</td>
<td>(1) for the last 8 to 2 bars and last two chords</td>
<td>--</td>
<td>--</td>
<td>Allegro animato</td>
<td>ff</td>
<td>One pedal for the same harmony and one pedal for each of the last two chords</td>
<td>Broken chord</td>
<td>EE to c3</td>
<td></td>
</tr>
<tr>
<td>Bk.5, no.46</td>
<td>(1) leaps in the left hand and for the last 8 chords</td>
<td>--</td>
<td>--</td>
<td>Molto allegro</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>FF to f2</td>
<td>In syncopated pattern</td>
</tr>
<tr>
<td>Bk.5, no.47</td>
<td>(1) figuration of “three-part technique”, and for the last 4 chords</td>
<td>*for the last two chords with the marking of PPP</td>
<td>--</td>
<td>Molto allegro</td>
<td>PP, PPP</td>
<td>One pedal for the same harmony</td>
<td>Two parts in the L.H.</td>
<td>GG♭ to b♭4</td>
<td></td>
</tr>
<tr>
<td>Bk.5, no.49</td>
<td>*The figuration in the left hand implies the needs</td>
<td>--</td>
<td>--</td>
<td>Vivace</td>
<td>P</td>
<td>Two parts in the L.H.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bk.5, no.50</td>
<td>(1) leaps in the left hand, and the broken chord in bars 75-77 (5) pedal point in bars 59-60</td>
<td>--</td>
<td>--</td>
<td>Allegro agitato</td>
<td>ff &amp; fff</td>
<td>One pedal for the same harmony, Pedal point</td>
<td>Two parts in the L.H., Broken chord</td>
<td>GG to g2</td>
<td></td>
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</table>
### Perfection in Style Opus 755

<table>
<thead>
<tr>
<th>25 exercises in this opus</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Bk. I, no.1</td>
<td>(1) figuration of “the three-hand technique”</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>“The three-hand technique”</td>
<td>AA to c2</td>
<td></td>
</tr>
<tr>
<td>Bk. I, no.6</td>
<td>(1) figuration in octave leaps</td>
<td>--</td>
<td>--</td>
<td>Allegretto</td>
<td>PP</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>G to d1</td>
<td>The notes have staccato markings</td>
</tr>
<tr>
<td>Bk. I, no.7</td>
<td>(1), with ornaments in the R.H.</td>
<td>--</td>
<td>--</td>
<td>Allegretto giocoso</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Two-part in the L.H.</td>
<td>GG to b⁵</td>
<td></td>
</tr>
<tr>
<td>Bk. II, no.8</td>
<td>(1), with ornaments in the R.H.</td>
<td>--</td>
<td>--</td>
<td>Allegretto con anima</td>
<td>P, f, ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chord, and two parts in the L.H.</td>
<td>GG to A³</td>
<td></td>
</tr>
<tr>
<td>Bk. II, no.9</td>
<td>(1) figuration in octave leaps</td>
<td>--</td>
<td>--</td>
<td>Maestoso</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Leaps in octaves</td>
<td>BB⁵ to c1</td>
<td></td>
</tr>
<tr>
<td>Bk. II, no.10</td>
<td>(1), with ornaments in the R.H.</td>
<td>--</td>
<td>--</td>
<td>Andantino con moto, quasi allegretto</td>
<td>mf</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>BB to a²</td>
<td></td>
</tr>
<tr>
<td>Bk. II, no.11</td>
<td>(1) for enrichment of sound and leaps</td>
<td>--</td>
<td>--</td>
<td>Molto vivace</td>
<td>PP</td>
<td>One pedal for the same harmony</td>
<td>Two parts in the L.H.</td>
<td>GG⁵ to e⁸</td>
<td></td>
</tr>
<tr>
<td>Bk. II, no.12</td>
<td>(1) figuration of “the three-hand technique”, with ornaments in the R.H.</td>
<td>--</td>
<td>--</td>
<td>Andantino espressivo cantabile</td>
<td>PP, f, ff</td>
<td>One pedal for the same harmony</td>
<td>Two parts in the L.H.</td>
<td>EE⁵ to a⁸</td>
<td></td>
</tr>
</tbody>
</table>
| Bk. II, no.13             | (1) figuration of “the three-part technique”, with ornaments in the R.H., (2) with scale passages in the R.H., and broken chord in the bass clef and treble clef | --                            | --       | Andante con sentimento | PP & ff | One pedal for the same harmony | • Two parts in the L.H.  
• Scale passages in the R.H. in “P” and “PP”  
• Broken chord | EE to a²,  
• d⁵ to f⁵  
• EE to b¹ |                     |
| 25 exercises in | Sustaining Pedal | Sustaining Pedal | Una Corda | Tempo | Dynamic | Harmony | Wide leaps in the figuration of the L.H. | Compass of the bars with pedal | Remarks |
| this opus | (on the beat) | (syncopated) | | | | | | | |
| Part II | | | | | | | | | |
| Bk.III, no.14 | (1) broken chords across more than 2 octaves | -- | -- | Allegretto amonioso | PP, PPP | One pedal for the same harmony | Wide spread broken chords | EE² to b³/₃ |
| Bk.III, no.17 | (1) figuration of “the three-part technique” (4) one pedal for chromatic double thirds in the right hand | -- | -- | Andante espressivo con moto | P, PP, f | One pedal for the same harmony | • Two parts in the L.H. • Chromatic double thirds in the right hand in “PP” | EE to f¹ |
| Bk.IV, no.20 | (1) figuration of “the three-hand technique”, and one pedal throughout the last 5 bars | -- | -- | Allegretto affetuoso | p | One pedal for the same harmony | Figuration of “the three-part technique” | AA to f¹ |
| Bk.IV, no.21 | (1) for the last 3 bars | -- | -- | Allegro energico e marcato | ff | One pedal for one chord | Block chords in quavers which are separated by rests | DD to d¹ |
| Bk.IV, no.22 | (1) one pedal for the last phrase | -- | -- | Allegro agiato | ff | One pedal for the same harmony | Two-part in the L.H. | GG to E |
| Bk.IV, no.23 | (1) for the last 5 bars | -- | -- | Allegretto | ff | One pedal for the same harmony, one pedal for one chord | Two-part in the L.H., and Block chords in quavers which are separated by rests chords | EE² to A₅ |
| Bk.IV, no.24 | (1) wide leaps between the octaves and triads, and for the last 8 bars | -- | -- | Allegro energico | f | One pedal for the same harmony | Leaps between octaves and chords | EE to a¹ |
### Perfection in Style Opus 755

25 exercises in this opus

<table>
<thead>
<tr>
<th></th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bk.IV, no.25</td>
<td>(1) one pedal for the last 8 bars which also contain rests</td>
<td>--</td>
<td>--</td>
<td>Vivace</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chords and block chords</td>
<td>BB₅ to b²²</td>
<td></td>
</tr>
</tbody>
</table>

### Grand Etude De Vélocité Pour Le Piano Opus No. 779

1 exercise for this opus

<table>
<thead>
<tr>
<th></th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1) leaps of chords in the left hand</td>
<td>(2) scale passages (both diatonic and chromatic scales) in the R.H.</td>
<td>(4) one pedal for V7 and diminished 7, as well as for chromatic notes in the R.H.</td>
<td>--</td>
<td>Brillante Molto Vivace Più Presto</td>
<td>ff, fff, P, PP</td>
<td>One pedal for the same harmony, as well as one pedal for two different chords</td>
<td>Figuration shared between the hands, Arpeggios,</td>
<td>CC to G₃</td>
</tr>
<tr>
<td>No.</td>
<td>Remarks</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Compass of the bars with pedal (Focus on L.H.)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Sustaining Pedal (on the beat)</td>
<td>Una Corda</td>
</tr>
<tr>
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</tr>
<tr>
<td>83</td>
<td>No.83 (1) with trill and scale passage in the L.H. (in S edition) (not in P edition)</td>
<td>--</td>
<td>--</td>
<td>Andante con moto</td>
<td>P, PP</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>B B to f#1</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>No.85 (1) (in S edition) (not in P edition)</td>
<td>--</td>
<td>--</td>
<td>Allegretto</td>
<td>P, f</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>F to d^1</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>Allegro agitato</td>
<td>P, f</td>
<td>One pedal for the same harmony</td>
<td>Linear octave leap</td>
<td>EE to G^1</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>No.97 (2) with chromatic notes in the R.H. (in S edition) (not in P edition)</td>
<td>--</td>
<td>--</td>
<td>Allegro agitato</td>
<td>f</td>
<td>One pedal for the same harmony but with chromatic notes in the R.H</td>
<td></td>
<td>FF to e1</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>No. 98 (3) with staccato markings (S) (not in P)</td>
<td>--</td>
<td>--</td>
<td>Molto vivace</td>
<td>f, P</td>
<td>One pedal for the same harmony</td>
<td></td>
<td>B B to G^2</td>
<td></td>
</tr>
</tbody>
</table>

It's acceptable to have the signs for the employment of the sustaining pedal and without the releasing sign.

Inconsistent use of the sustaining pedal for the same pattern. No release sign.
<table>
<thead>
<tr>
<th>No.</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Compass of the bars with pedal (Focus on L.H.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>105</td>
<td></td>
<td>(1) with staccato markings (in S edition) (not in P edition)</td>
<td>--</td>
<td>--</td>
<td>Molto Allegro</td>
<td>ff.</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>FF to G2</td>
</tr>
<tr>
<td>121</td>
<td></td>
<td>(1) with only once for the third &amp; fourth beat of the second last bar due to the note value and the marking is being bracketed (in P edition)</td>
<td>--</td>
<td>--</td>
<td>Allegro vivace</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>F to D3</td>
</tr>
<tr>
<td>135</td>
<td>(1) (in S edition) (not in P edition)</td>
<td>--</td>
<td>--</td>
<td>Allegro</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Linear octave leap in the L.F.</td>
<td>AA to a2</td>
<td>The ‘Ped’ signs are placed at the first quavers of each bar instead of under the first note of each bass pattern,</td>
</tr>
<tr>
<td>137</td>
<td></td>
<td>--</td>
<td>(3) for the whole exercise except for the last bar where the arpeggios are marked staccato (in S edition) (not in P edition)</td>
<td>--</td>
<td>Moderato</td>
<td>f</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>E to d♯1</td>
</tr>
<tr>
<td>No.</td>
<td>Remarks</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Compass of the bars with pedal (Focus on L.H.)</td>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Una Corda</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>141</td>
<td>Can play without the pedal but since the pedal only lasts for three semiquavers that belong to the same chord for enriching the harmonic effect, it is still acceptable.</td>
<td>Vivace</td>
<td>f, ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chords and leaps in the L.H. played in <em>staccato</em></td>
<td>One pedal for the same harmony.</td>
<td>--</td>
<td>with staccato (in S edition) (not in P edition)</td>
<td>--</td>
</tr>
<tr>
<td>142</td>
<td>No releasing signs for the pedal except for the last two in Schirmer edition. The Edition Peters may imply the syncopated pedaling as well as it does not contain the releasing sign either.</td>
<td>Allegro</td>
<td>f, ff</td>
<td>One pedal for the same harmony</td>
<td>Arpeggios and linear octave leaps in the L.H.</td>
<td>EE to d2</td>
<td>--</td>
<td>(3) for the whole exercise (in S edition), only one bracketed ‘Ped’ under the first minim (in P edition)</td>
<td>--</td>
</tr>
<tr>
<td>143</td>
<td>No releasing signs for releasing the pedal.</td>
<td>Allegro vivace</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Arpeggios and linear octave leaps in the L.H.</td>
<td>DD to c3</td>
<td>--</td>
<td>(3) for the whole exercise excerpt the last bar (in S edition) (not in P edition)</td>
<td>--</td>
</tr>
<tr>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Una Corda</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Compass of the bars with pedal (Focus on L.H.)</td>
<td>Remarks</td>
<td></td>
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<tr>
<td>No.150</td>
<td>--</td>
<td>(3) for all the bars with figurations that are shared between the hands (in S edition) (not in P)</td>
<td>--</td>
<td>Allegro con bravura</td>
<td>ff.</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>FF to g2</td>
<td>No releasing signs for the pedal.</td>
</tr>
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<td></td>
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<td></td>
</tr>
<tr>
<td>No.156</td>
<td>(1) (in S edition), The markings of ‘Ped &amp; *’ are in brackets (in P edition)</td>
<td>--</td>
<td>--</td>
<td>Allegretto</td>
<td>f follows by P immediately</td>
<td>One pedal for the same harmony</td>
<td>Leaps in the L.H.</td>
<td>EE\textsuperscript{b} to f1</td>
<td></td>
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</tr>
<tr>
<td>No.160</td>
<td>(1) for the bars 1-3, 6 &amp; 8 (in S edition) (not in P edition)</td>
<td>(3) for the four broken chords in bar 4 (in S edition) (not in P edition)</td>
<td>--</td>
<td>Molto Allegro</td>
<td>ff</td>
<td>One pedal for the same harmony</td>
<td>Broken chords</td>
<td>FF to c1</td>
<td>No releasing signs for some of the sustaining pedal in bar 4.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remarks</th>
<th>(Edition Ricordi)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 exercises in this opus</td>
<td>New School of Volecit Opus No. 834</td>
</tr>
<tr>
<td>Sustaining Pedal (on the beat)</td>
<td></td>
</tr>
<tr>
<td>Sustaining Pedal (syncopated)</td>
<td></td>
</tr>
<tr>
<td>Una Corda</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Dynamic</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>No. 24</td>
<td>--</td>
</tr>
</tbody>
</table>

438
<table>
<thead>
<tr>
<th>Only have selected nos.</th>
<th>Sustaining Pedal (on the beat)</th>
<th>Sustaining Pedal (syncopated)</th>
<th>Una Corda</th>
<th>Tempo</th>
<th>Dynamic</th>
<th>Harmony</th>
<th>Wide leaps in the figuration of the L.H.</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>--</td>
<td>With pearly fluency; and harmonious effect by the use of the Pedal. But no specific pedal markings on the score.</td>
<td>--</td>
<td>Presto</td>
<td>PP</td>
<td>Should employ the syncopated pedalling at the change of harmony.</td>
<td>Wide spread broken chords over 2 octaves</td>
<td>The piece is in Romantic style. In order to achieve the required effect, the syncopated pedalling should be employed</td>
</tr>
<tr>
<td>No. 4</td>
<td>--</td>
<td>Each bass note is sustained by the pedal. ‘Legato’ was written between the bass notes. But no specific pedal markings</td>
<td>--</td>
<td>Andantino Expressivo</td>
<td>--</td>
<td>Should employ one pedal for the same harmony</td>
<td>Figuration of “the three-hand technique”</td>
<td>The piece is in Romantic style.</td>
</tr>
<tr>
<td>No. 7</td>
<td>(1) figuration of “the three-hand technique”</td>
<td>--</td>
<td>Allegretto vivace</td>
<td>P</td>
<td>One pedal for the same harmony</td>
<td>Figuration of “the three-hand technique”</td>
<td>The piece is in Romantic style.</td>
<td></td>
</tr>
<tr>
<td>No. 12</td>
<td>--</td>
<td>Shakes and other embellishments accompanied by Pedal effects. But no specific pedal markings.</td>
<td>--</td>
<td>Allegretto</td>
<td>P</td>
<td>Should employ the syncopated pedalling at the change of each chord.</td>
<td>Figuration of “the three-hand technique”</td>
<td>The piece is in Romantic style.</td>
</tr>
<tr>
<td>No. 15</td>
<td>A well marked Melody with full harmonic accompaniment founded on effects of the pedal. But no specific pedal markings.</td>
<td>--</td>
<td>Allegro Giusto</td>
<td>P, PP, f &amp; ff</td>
<td>Should employ one pedal for the same harmony</td>
<td>Two parts in the L.H.</td>
<td>The piece is in Romantic style. The score contains two treble clefs and one bass clef.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sustaining Pedal (on the beat)</td>
<td>Sustaining Pedal (syncopated)</td>
<td>Una Corda</td>
<td>Tempo</td>
<td>Dynamic</td>
<td>Harmony</td>
<td>Wide leaps in the figuration of the L.H.</td>
<td>Remarks</td>
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</tr>
<tr>
<td>No. 17</td>
<td>Display of great strength and vigour, produced by firmness of touch and the use of the pedal. Provide the pedal marking in the first bar only.</td>
<td>--</td>
<td>--</td>
<td>Allegro Maestoso</td>
<td>ff, fff</td>
<td>Should employ one pedal for the same harmony</td>
<td>For left hand alone</td>
<td>This number is for the left hand alone and is in Romantic style.</td>
</tr>
<tr>
<td>No. 19</td>
<td>(1)Full chords in the quickest arpeggio and with full effect of the Pedal</td>
<td>--</td>
<td>--</td>
<td>Allegro Maestoso</td>
<td>ff</td>
<td>Pedal for each chord</td>
<td>Arpeggio chords</td>
<td>This piece is in Romantic style.</td>
</tr>
<tr>
<td>No.</td>
<td>Key</td>
<td>Compass</td>
<td>Melodic Interest</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
</tr>
<tr>
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<td>---------</td>
</tr>
<tr>
<td>1</td>
<td>C</td>
<td>R.H.b-a2 L.H.g-g1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
</tr>
<tr>
<td>2</td>
<td>C</td>
<td>R.H.b1-g2 L.H. g-g1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td>R.H.b1-c2 L.H. g-g1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>R.H.g1-a2 L.H. g-g1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>5</td>
<td>C</td>
<td>R.H.b1-c2 L.H. g-a1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>6</td>
<td>C</td>
<td>R.H.b1-c2 L.H. g-a1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>7</td>
<td>C</td>
<td>R.H.d1-c2 L.H. f-d1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Repeated double notes</td>
<td>V7</td>
<td>N/A</td>
</tr>
<tr>
<td>8</td>
<td>C</td>
<td>R.H.a1-a3 L.H. f-c2 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<td>9</td>
<td>C</td>
<td>R.H. g₂-g₃</td>
<td>L.H. b-g₁</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
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<td>V7</td>
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<td>R.H. a₁-c₃</td>
<td>L.H. g-a₁</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato, Repeated Triads</td>
<td>V7</td>
</tr>
<tr>
<td>11</td>
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<td>R.H. b₁-g₃</td>
<td>L.H. g-g₁</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato, Slurred</td>
<td>V7</td>
</tr>
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<td>L.H. g-c₂</td>
<td>R. &amp; L.</td>
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<td>N/A</td>
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<td>V7</td>
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<td>L.H. g-c₂</td>
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<td>N/A</td>
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<td>L.H. g-g₁</td>
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<td>N/A</td>
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<td>L.H. e-g₁</td>
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<td>N/A</td>
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<td>L.H. C-c</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
<td>Repeated Double Notes, Slurred</td>
<td>V7</td>
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<td>L.H. G-g₁</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
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<td>V7</td>
</tr>
<tr>
<td>18</td>
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<td>R.H. d-c₃</td>
<td>L.H. GG-g</td>
<td>R. &amp; L.</td>
<td>N/A</td>
<td>N/A</td>
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<td>V7</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<td>19</td>
<td>C</td>
<td>R.H. e1-g3 L.H. G-f1 R.&amp;L. within 3 octaves</td>
<td>R.H. L.H.</td>
<td><img src="image1.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
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<td>20</td>
<td>C</td>
<td>R.H. c-e3 L.H. f-c2 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td><img src="image2.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
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<td>21</td>
<td>F</td>
<td>R.H. c2-f3 L.H. c-g1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td><img src="image3.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>N/A</td>
<td>Legato, repeated double notes</td>
<td>V7</td>
</tr>
<tr>
<td>22</td>
<td>F</td>
<td>R.H. F-f3 L.H. a-c2 R.&amp;L. crossing over</td>
<td>At top</td>
<td><img src="image4.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>23</td>
<td>F</td>
<td>R.H. b1-g3 L.H. A-f1 R.&amp;L. Within 4 octaves</td>
<td>At top</td>
<td><img src="image5.png" alt="Figuration Image" /></td>
<td>Turn, acciaccatura</td>
<td>p</td>
<td>Legato</td>
<td>VI7, V7</td>
</tr>
<tr>
<td>24</td>
<td>G</td>
<td>R.H. e1-c3 L.H. G-d1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td><img src="image6.png" alt="Figuration Image" /></td>
<td>acciaccatura</td>
<td>N/A</td>
<td>Legato, Staccato, repeated double notes</td>
<td>V7</td>
</tr>
<tr>
<td>25</td>
<td>G</td>
<td>R.H. d1-g3 L.H. B-b1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td><img src="image7.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>VII7, V7</td>
</tr>
<tr>
<td>26</td>
<td>C</td>
<td>R.H. d1-g2 L.H. G-f1 R.&amp;L. within 3 octaves</td>
<td>2-part</td>
<td><img src="image8.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>p</td>
<td>Legato</td>
<td>V7, A6th</td>
</tr>
<tr>
<td>27</td>
<td>C</td>
<td>R.H. b1-c4 L.H. c-g1 R.&amp;L. within 3 octaves</td>
<td>R.H. L.H.</td>
<td><img src="image9.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>p cresc.</td>
<td>Staccato,</td>
<td>VII7, V7</td>
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<td>No.</td>
<td>Key</td>
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<td>Melodic Interest</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<tr>
<td>28</td>
<td>C</td>
<td>R.H. b1–c3</td>
<td>L.H. f-a1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>29</td>
<td>G</td>
<td>R.H. f–f’–d4</td>
<td>L.H. f-a1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>30</td>
<td>F</td>
<td>R.H. a1–f3</td>
<td>L.H. C–f1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>f</td>
<td>Repeated triads</td>
<td>V7</td>
</tr>
<tr>
<td>31</td>
<td>Bb</td>
<td>R.H. f–f’–f’–b</td>
<td>L.H. e–e–f–f</td>
<td>At top</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>32</td>
<td>Bb</td>
<td>R.H. f–f’–b</td>
<td>L.H. e–e–f–f</td>
<td>At top</td>
<td>N/A</td>
<td>p</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>33</td>
<td>D</td>
<td>R.H. a1–d3</td>
<td>L.H. A–f’1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato, Repeated double notes</td>
<td>V7</td>
</tr>
<tr>
<td>34</td>
<td>C</td>
<td>R.H. g1–f3</td>
<td>L.H. B–g1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p</td>
<td>Legato</td>
<td>V7</td>
</tr>
<tr>
<td>35</td>
<td>Bb</td>
<td>R.H. d1–f3</td>
<td>L.H. BB–B’1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p</td>
<td>(accents) staccato</td>
<td>V7, A6th</td>
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<td>Key</td>
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<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
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<td>Modulation</td>
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<td>R.H. d1-d4</td>
<td>R.H.</td>
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<td>V7</td>
<td>Close related</td>
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<td>L.H. G-a1</td>
<td>L.H.</td>
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<td></td>
<td>R.&amp;L. within 3 octaves</td>
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<tr>
<td>37</td>
<td>C</td>
<td>R.H. c1-c4</td>
<td>At top</td>
<td>N/A</td>
<td>f f p</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
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<td></td>
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<td>L.H. G-f1</td>
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<td>R.&amp;L. within 3 octaves</td>
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<tr>
<td>38</td>
<td>G</td>
<td>R.H. g1-e3</td>
<td>At top</td>
<td>N/A</td>
<td></td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
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<td></td>
<td></td>
<td>L.H. G-a1</td>
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<td></td>
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<td>R.&amp;L. within 3 octaves</td>
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<tr>
<td>39</td>
<td>C</td>
<td>R.H. e2-g3</td>
<td>At top</td>
<td>N/A</td>
<td>Legato, repeated triads</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<td></td>
<td>L.H. e-c2</td>
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<td>R.&amp;L. within 3 octaves</td>
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<td>40</td>
<td>F</td>
<td>R.H.e2-f3</td>
<td>At top</td>
<td>p f fr n</td>
<td>Staccato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<td>L.H. e-c2</td>
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<td>R.&amp;L. within 3 octaves</td>
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<tr>
<td>41</td>
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<td>R.H.d1-g3</td>
<td>At top</td>
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<td>p</td>
<td>Slurs, Staccato</td>
<td>V7</td>
<td>Close related</td>
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<td>L.H.B-d2</td>
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<td>R.&amp;L. within 3 octaves</td>
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<td>42</td>
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<td>R.H.a1-a3</td>
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<td>f</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Close related</td>
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<td>L.H. e-b1</td>
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<td>R.&amp;L. within 3 octaves</td>
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<tr>
<td>43</td>
<td>C</td>
<td>R.H.a1-f3</td>
<td>At top</td>
<td>N/A</td>
<td>fp f</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
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<td></td>
<td>L.H.d-b1</td>
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<td></td>
<td>R.&amp;L. within 2 octaves</td>
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<td>Figuration</td>
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<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
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<td>44</td>
<td>C</td>
<td>R.H. g1-e3 L.H. A-c2 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Close related</td>
<td>N/A</td>
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<td>45</td>
<td>B♭</td>
<td>R.H. b♭1-f3 L.H. e♭-f1 R.&amp;L. R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<tr>
<td>46</td>
<td>C</td>
<td>R.H.c1-f4 L.H.C-f1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<tr>
<td>47</td>
<td>F</td>
<td>R.H.g1-g3 L.H.B♭-c2 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>p</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Close related</td>
<td>N/A</td>
</tr>
<tr>
<td>48</td>
<td>G</td>
<td>R.H.g2-e4 L.H.a-d2 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>pp</td>
<td>Legato, non legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
</tr>
<tr>
<td>49</td>
<td>E♭</td>
<td>R.H.f1-f3 L.H.G-f1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>p</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
</tr>
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<td>50</td>
<td>A</td>
<td>R.H.a1-A3 L.H.A-a1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<td>51</td>
<td>A♭</td>
<td>R.H.A♭-a♭3 L.H. A♭-e♭2 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Close related</td>
<td>N/A</td>
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<td>Compass</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
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</table>
| 52  | E   | R.H.a\(^1\)-e\(^3\)  
L.H.E-a\(^1\)  
R. & L.  
within 4 octaves | At top | Acciaccatura | \(f\) | Legato,  
Repeated double notes and triads | V7 | Close related | N/A | Classical |
| 53  | C   | R.H.e\(^4\)  
L.H.C-f\(^2\)  
R. & L.  
within 3 octaves | At top | N/A | \(p \) & \(f \) | Legato | V7 | Close related | N/A | Classical |
| 54  | E   | R.H.a\(^2\)-d\(^3\)  
L.H.E-a\(^1\)  
R. & L.  
within 3 octaves | At top | Turn | N/A | Legato,  
(accelt), repeated double notes and triads | V7 | Close related | N/A | Classical |
| 55  | F   | R.H.c\(^1\)-g\(^3\)  
L.H.c-f\(^1\)  
R. & L.  
within 3 octaves | At top | Grace notes | \(ff\) | Staccato | V7 | Close related | N/A | Classical |
| 56  | D   | R.H.d\(^1\)-d\(^4\)  
L.H.A-b\(^1\)  
R. & L.  
within 3 octaves | At top | N/A | \(p \) \(dolce \) \(fp\) | Repeated notes,  
(accelt), legato | VI\(^7\), V\(^7\) | Close related | N/A | Classical |
| 57  | G   | R.H.d\(^4\)  
L.H.c-C\(^2\)  
R. & L.  
within 4 octaves | At top | Grace notes,  
acciaccatura, trill (tr) | \(p \) \(cresc\) | Legato | V7 | Close related | N/A | Classical |
| 58  | C   | R.H.c\(^1\)-f\(^4\)  
L.H.F-e\(^1\)  
R. & L.  
within 4 octaves | At top | N/A | \(p \) \(cresc\) | Repeated notes,  
legato | V7 | Close related | N/A | Classical |
| 59  | A   | R.H.e\(^2\)-f\(^3\)  
L.H.e-d\(^2\)  
R. & L.  
within 3 octaves | At top | Acciaccatura | \(p \) \(cresc\) | Repeated notes,  
(accelt), staccato, legato | V7 | Close related | N/A | Classical |
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<th>Key</th>
<th>Compass Interest</th>
<th>Figuration</th>
<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedalling</th>
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<td>R.H.e1-f2</td>
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<td><em>p cresc.</em></td>
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<td>R.H. a-d³ L.H. D-f₁ R. &amp; L. within 4 octaves</td>
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<td>p cresc. f</td>
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<td>R.H. d₁-d₄ L.H. G-G-d₂ R. &amp; L. within 4 octaves</td>
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<td>Acciaccatura</td>
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<td>R.H. c₂-e₄ L.H. C-g₁ R. &amp; L. within 5 octaves</td>
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<td>N/A</td>
<td>p dolce</td>
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<td>F</td>
<td>R.H. c₁-c₄ L.H. G-d₁ R. &amp; L. within 4 octaves</td>
<td>At top</td>
<td>Turn</td>
<td>p dolce</td>
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<td>V₇</td>
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<td>R.H. g1-f4 L.H. E♭-a2 R. &amp; L. within 4 octaves</td>
<td>At top, R.H. &amp; L.H., shared between the hands</td>
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<td>f cresc</td>
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<td>d'olce</td>
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<td>f</td>
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<td>N/A</td>
<td>f cresc</td>
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<td>D♭ – C♮</td>
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<td>At bottom</td>
<td>N/A</td>
<td>f cresc</td>
<td>Staccatissimo, legato</td>
<td>VII7, V7</td>
<td>Remote key</td>
<td>N/A</td>
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<td>G♭ – F♮</td>
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<td>At top</td>
<td>Acciaccatura, tr (trill)</td>
<td>p cresc</td>
<td>Staccatissimo, slurs, legato</td>
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<td>p</td>
<td>Staccatissimo, slurs</td>
<td>VII7, V7</td>
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<td>p</td>
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<td>Grace notes, tr (trill), acciaccatura</td>
<td>Repeated double notes V7</td>
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<td>Romantic</td>
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<tr>
<td>93</td>
<td>E</td>
<td>R.H. e₁-e⁴ L.H. G¹-a¹ R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>Grace notes, turn,</td>
<td>p</td>
<td>Legato, Staccato V7</td>
<td>Close related</td>
<td>N/A</td>
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<tr>
<td>94</td>
<td>c⁷</td>
<td>R.H. e₂-g³ L.H. C⁴-d¹ R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>Acciaccatura, grace notes, turn</td>
<td>f</td>
<td>Legato, staccatissimo, staccato VII7, V7</td>
<td>Close related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>95</td>
<td>A</td>
<td>R.H. a-e⁴ L.H. E-d² R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>f</td>
<td>Legato V7</td>
<td>Close related</td>
<td>N/A</td>
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<tr>
<td>96</td>
<td>A</td>
<td>R.H. c²-f³ L.H. e³-e¹ R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p</td>
<td>(accent), staccatissimo V7</td>
<td>Close related</td>
<td>N/A</td>
<td>Classical</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>D</td>
<td>R.H. d₁-e³ L.H. d-g² R.&amp;L. within 2 octaves</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>p enunc. f</td>
<td>Non legato V7</td>
<td>Close related</td>
<td>N/A</td>
<td>Classical</td>
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<tr>
<td>98</td>
<td>b</td>
<td>R.H. f¹-g² R.H. g²-e² R.&amp;L. interlocking</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato V7</td>
<td>Close related</td>
<td>N/A</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
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<td>99</td>
<td>G</td>
<td>R.H. b2-b2 L.H. g-d2 R.&amp;L. crossing over</td>
<td>Shared between the hands, crossing over</td>
<td>N/A</td>
<td>N/A</td>
<td>Legato, non legato</td>
<td>VII7, V7</td>
<td>N/A</td>
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<tr>
<td>100</td>
<td>E</td>
<td>R.H. b2-e3 L.H. G-c2 R.&amp;L. within 4 octaves</td>
<td>R.H. L.H.</td>
<td>N/A</td>
<td>p f</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Close related</td>
<td>N/A</td>
<td>Classical</td>
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Appendix 4: Analysis of Czerny’s *School of the Virtuoso Opus 365*
(Based on the edition of Schirmer’s Library of Musical Classics)

<table>
<thead>
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<th>No.</th>
<th>Key (starting – ending)</th>
<th>Compass Melodic Interest</th>
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<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedaling</th>
<th>Musical Style</th>
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<tbody>
<tr>
<td>1</td>
<td>C – B⁰</td>
<td>R.H. D-f³ L.H. GG-d³ R.&amp;L. within one octave</td>
<td>Both hands</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic style</td>
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<tr>
<td>2</td>
<td>F – A</td>
<td>R.H. c–c⁴ L.H. AA–c⁴ R.&amp;L. within 3 octaves</td>
<td>R.H. Crossing over, both hands</td>
<td>N/A</td>
<td>&gt; (Accent), legato, slurs</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic style</td>
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</tr>
<tr>
<td>3</td>
<td>C – E</td>
<td>R.H. b–f³ L.H. E–f² R.&amp;L. within one octave</td>
<td>Both hands</td>
<td>N/A</td>
<td>Legato</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic style</td>
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</tr>
<tr>
<td>4</td>
<td>A – F</td>
<td>R.H. f–e³ L.H. FF–d³ R.&amp;L. with 4 octaves</td>
<td>R.H., Both hands</td>
<td>N/A</td>
<td>&gt; (accent), Legato, staccato, staccatisimo</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic style</td>
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<td>Key (starting – ending)</td>
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<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
<td>Pedaling</td>
<td>Musical Style</td>
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<tr>
<td>6</td>
<td>C – A♭</td>
<td>R.H. L.H. R.&amp;L. broken chords between the two hands GG to a3</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>p cresc. f dim.</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>7</td>
<td>A♭ – c</td>
<td>R.H. f–f♭3 L.H. FF-a R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>f ff</td>
<td>Marcato staccato, staccatissimo, VII7, V7, A6♭</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>8</td>
<td>E – C</td>
<td>R.H. d1-e4 L.H. c–e2 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>Mordent, grace notes</td>
<td>p cresc. f f2</td>
<td>Legato, staccato, staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Classical</td>
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<td>No.</td>
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<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<td>9</td>
<td>B</td>
<td>R.H. c1-E#4 L.H. BB-b1 R.&amp;L. within 5 octaves</td>
<td>Both hands</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>VII7, V7, A6th</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>10</td>
<td>Eb</td>
<td>R.H. b–f3 L.H. BB–g1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>Grace notes</td>
<td>p f p cresc. f ff f2</td>
<td>Repeated notes, Staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>11</td>
<td>Db, B♭</td>
<td>R.H. c♯–f3 L.H. FF–g1 R.&amp;L. within 2 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>fz sf</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
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<tr>
<td>12</td>
<td>G – B</td>
<td>R.H. a–c4 L.H. FF–a♯1 R.&amp;L. within 2 octaves</td>
<td>At top, both hands</td>
<td>Acciaccatura</td>
<td>p cresc. dim. f p ff</td>
<td>Legato, Staccato, Staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>No.</td>
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<td>13</td>
<td>E♭– A♭</td>
<td>At top</td>
<td>N/A</td>
<td>p cresc. dim. f</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>L.H. EE♭–e♭2</td>
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<td>14</td>
<td>A♭– C♭</td>
<td>At top</td>
<td>N/A</td>
<td>f ff</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>L.H. FF♭–g1</td>
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<td>R.&amp;L. within 2 octaves</td>
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<td>15</td>
<td>E♭– A♭</td>
<td>At top</td>
<td>Grace notes, acciaccatura, tr~~ (trill)</td>
<td>p mf cresc. f</td>
<td>Legato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>R.&amp;L. within 4 octaves</td>
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<td>16</td>
<td>G♭– D</td>
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<td>Remote keys</td>
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457
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<th>Harmony</th>
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<tr>
<td>17</td>
<td>B - G</td>
<td>R.H. g₂-f₃</td>
<td>L.H. GG-b₁ R.&amp;L. within 4 octaves</td>
<td>R.H. L.H.</td>
<td>N/A</td>
<td>$f \xrightarrow{&gt;}$ $ff$</td>
<td>Legato, (accent), VII₇, V₇</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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</table>
| 18  | A – F | R.H. g-a² | L.H. FF-d₁ R.&L. within 2 octaves | At top | N/A | $f \xrightarrow{dim} p \ 
$dim $f \xrightarrow{pp}$ | Ben tenuto, staccato VII₇, V₇, A⁶ | Remote keys | N/A | Romantic |
<p>| 19  | E   | R.H. g-e⁴ | L.H. BB-a₁ R.&amp;L. over 3 octaves | At top | N/A | $p \xrightarrow{cresc} f \xrightarrow{dim} s$ \textit{Legato, Staccato} | VII₇, V₇ | Close related | N/A | Romantic |
| 20  | Eᵇ  | R.H. bᵇ-a³ | L.H. BBᵇ-f₂ R.&amp;L. within 2 octaves | At top, both hands | N/A | $p \xrightarrow{&gt;}$ $f$ \textit{Legato, (accent), staccato, staccatissimo} | VII₇, V₇ | Close related | N/A | Romantic |</p>
<table>
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<th>Compass Interest</th>
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<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedaling</th>
<th>Musical Style</th>
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<tr>
<td>21 C</td>
<td>R.H. f-a(^3) L.H. C-a(^2) R.&amp;L. within 3 octaves</td>
<td>R.H., Shared between the hands</td>
<td><img src="image1.png" alt="Figuration Image" /></td>
<td>Grace notes</td>
<td>p – cresc. dim.</td>
<td>f</td>
<td>f</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
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<tr>
<td>22 C</td>
<td>R.H. B-e(^4) L.H. GG-c(^3) R.&amp;L. within 4 octaves</td>
<td>At top, both hands</td>
<td><img src="image2.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>f</td>
<td>&gt; (accent), linear octaves</td>
<td>VII7, V7, A6(^6)</td>
<td>Close related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>23 D- B(^b)</td>
<td>R.H. g-g(^3) L.H. GG-d(^2) R.&amp;L. within 4 octaves</td>
<td>At top, both hands</td>
<td><img src="image3.png" alt="Figuration Image" /></td>
<td>N/A</td>
<td>f – cresc. dim.</td>
<td>Legato, Staccato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>No.</td>
<td>Key</td>
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<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<tr>
<td>24</td>
<td>C – E</td>
<td>R.H. E-b4</td>
<td>At top, both hands, crossing over</td>
<td>N/A</td>
<td>$f$ $p$ $fp$</td>
<td>Staccato, staccatissimo, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>L.H. BB-f3</td>
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<td>R.&amp;L. within 2 octaves</td>
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<td>25</td>
<td>D – f</td>
<td>R.H. F-f</td>
<td>At top, shared between the hands</td>
<td>N/A</td>
<td>$ff$ $p$ $cres.$</td>
<td>Legato, staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>L.H. GG-e⁵</td>
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<td>R.&amp;L. within 2 octaves</td>
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<td>26</td>
<td>C – E</td>
<td>R.H. F-b3</td>
<td>At top</td>
<td>P $f$ $fp$</td>
<td>Legato, staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>L.H. AA-c⁵</td>
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<td>R.&amp;L. within 4 octaves</td>
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<td>27</td>
<td>E⁹ – G</td>
<td>R.H. g-d⁴</td>
<td>At top, both hands</td>
<td>Grace notes, tr-- (trill)</td>
<td>$p$ $cres.$ $f$ $dim.$</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
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<td></td>
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<td>L.H. GG-a⁵</td>
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<td>R.&amp;L. within 4 octaves</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
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<td>28</td>
<td>G-B♭</td>
<td>R.H. d1-g3 L.H. FF-c3 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>Acciaccatura</td>
<td>f p cresc. dim. fp sf</td>
<td>Repeated notes, slurs, staccato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
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<td>29</td>
<td>A♭-G</td>
<td>R.H. G♭-d♭4 L.H. EE♭-e♭3 R.&amp;L. within 5 octaves</td>
<td>Both hands, Shared between the hands</td>
<td>N/A</td>
<td>ff</td>
<td>Legato, slurs</td>
<td>VII7, V7</td>
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<td>Romantic</td>
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<tr>
<td>30</td>
<td>G-B♭</td>
<td>R.H. d-c4 L.H. GG-a1 R.&amp;L. within 3 octaves</td>
<td>At top, shared between the hands</td>
<td>N/A</td>
<td>p fp cresc. f dim. PP</td>
<td>Legato, Staccato, staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>31</td>
<td>C</td>
<td>R.H. g-f♭ L.H. GG-e♭2 R.&amp;L. within 5 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p f sf ff fz</td>
<td>Legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>32</td>
<td>B⁰-D</td>
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<td>pp cresc. sf f</td>
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<td>L.H. AA-e²</td>
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<td>p &lt; ff</td>
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<td>R.&amp;L. within 6 octaves</td>
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<td>e-C</td>
<td>R.H. g-e⁷</td>
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<td>Grace notes, tr (trill), tr-- (trill)</td>
<td>pp fpp asc. sf f</td>
<td>Legato, Staccato, staccatissimo, &gt; (accent)</td>
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<td>L.H. GG-g1</td>
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<td>R.&amp;L. within 5 octaves</td>
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<td>34</td>
<td>d-B⁰</td>
<td>R.H. a-d⁹/⁴</td>
<td>Both hands, shared between the hands</td>
<td>N/A</td>
<td>f &lt; f- f ff f</td>
<td>Staccatissimo, &gt; (accent)</td>
<td>VII7, V7, A⁶b</td>
<td>Remote keys</td>
<td>N/A</td>
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<td></td>
<td>L.H. FF-f3</td>
<td>At top</td>
<td></td>
<td>p &lt; asc. ff f</td>
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<td></td>
<td>R.&amp;L. within 3 octaves</td>
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<td>35</td>
<td>A-D⁰</td>
<td>R.H. F⁴-c⁴</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>p pp p f f f</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>L.H. AA-g³</td>
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<td></td>
<td></td>
<td>R.&amp;L. interweaving and crossing over</td>
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<td>Dynamics</td>
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</table>
| 36  | B – G                  | R.H. b–d3  
L.H. GG–b1  
R.&L. within 4 octaves | At top | Grace notes, tr~–(trill), tr (trill) | f | Legato, staccato, staccatissimo (accent) | VII7, V7 | Remote keys | N/A | Romantic |
| 37  | D – B♭                 | R.H. c1–a2  
L.H. FF–g1  
R.&L. within 2 octaves | At top | N/A | f | Legato, staccato, staccatissimo | VII7, V7 | Remote keys | N/A | Romantic |
| 38  | f                      | R.H. f–c4  
L.H. FF–b♭1  
R.&L. within 2 octaves | Shared between the hands | N/A | f | Octave in leaps, Staccatissimo | VII7, V7 | Close related | N/A | Romantic |
| 39  | G – G♭                 | R.H. G–f4  
L.H. GG–g2  
R.&L. within 6 octaves | At top | Grace notes | f | Legato, Staccatissimo (accent) | VII7, V7 | Close related | N/A | Romantic |
| 40  | C                      | R.H. L.H.  
R&L GG–g3 interlocking | Shared between the hands | N/A | p | Non legato | VII7, V7 | Remote keys | N/A | Romantic |
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<th>Key (starting – ending)</th>
<th>Compass</th>
<th>Melodic Interest</th>
<th>Figuration</th>
<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedaling</th>
<th>Musical Style</th>
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<tbody>
<tr>
<td>41</td>
<td>A♭ – A</td>
<td>R.H. e-e4 L.H. AA-d3 R. &amp; L.</td>
<td>Within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>$p$ cresc. $f$ $f$ $f$</td>
<td>Staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>42</td>
<td>B♭ – D</td>
<td>R.H. b♭-♭♭♭♭ a2 L.H. BB♭-♭♭♭♭ a2 R. &amp; L.</td>
<td>Within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>$f$ $f$ $p$ cresc. $f$ $p$ $f$ cresc. $f$ $f$ $f$ $f$</td>
<td>Slurs, staccato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>43</td>
<td>a – A</td>
<td>R.H. c-g2 L.H. AA-f1 R. &amp; L.</td>
<td>Within 2 octaves</td>
<td>At top</td>
<td>$p$ cresc. $f$ $f$</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>45</td>
<td>C – a</td>
<td>R.H. f-a3 L.H. FF-a2 R. &amp; L.</td>
<td>Within 2 octaves</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>$f$ $f$</td>
<td>Staccato, staccatissimo, slurs, &gt; (accent)</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>Compass Interest</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
<td>Pedaling</td>
<td>Musical Style</td>
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<tr>
<td>46</td>
<td>B⁰ - E⁰</td>
<td>Crossing over</td>
<td>N/A</td>
<td>N/A</td>
<td>f ff</td>
<td>Legato, staccato, staccatissimo</td>
<td>V⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>47</td>
<td>C</td>
<td>At top</td>
<td>Grace notes, tr (trill), tr~ (trill), acciaccatura</td>
<td>p pp sf f</td>
<td>Legato, staccato, staccatissimo, &gt; (accent)</td>
<td>VII⁷, VII⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
<td></td>
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<tr>
<td>48</td>
<td>C</td>
<td>At top</td>
<td>N/A</td>
<td>p f f⁴ ff p</td>
<td>Legato, Staccato, staccatissimo</td>
<td>VII⁷, VII⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
<td></td>
<td></td>
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<tr>
<td>49</td>
<td>C - Dᵇ</td>
<td>At top</td>
<td>Grace notes, tr~ (trill)</td>
<td>p pp cresc. sf</td>
<td>Legato, staccato, staccatissimo, &gt; (accent)</td>
<td>VII⁷, VII⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>50</td>
<td>C - Aᵇ</td>
<td>At top</td>
<td>N/A</td>
<td>p cresc. f</td>
<td>Legato, staccatissimo</td>
<td>V⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>51</td>
<td>E⁰ - B</td>
<td>At top</td>
<td>Acciaccatura</td>
<td>p cresc. f ff</td>
<td>Non legato</td>
<td>VII⁷, VII⁷</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>Dynamics</td>
<td>Touch</td>
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<td>52</td>
<td>C</td>
<td>R.H. d-f</td>
<td>L.H. D-d3</td>
<td>Both hands</td>
<td>N/A</td>
<td>f</td>
<td>Legato, slurs</td>
<td>VII7, V7, A6&lt;sub&gt;b&lt;/sub&gt;</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>53</td>
<td>E&lt;sub&gt;b&lt;/sub&gt;</td>
<td>R.H. B&lt;sub&gt;b&lt;/sub&gt;-f&lt;sub&gt;4&lt;/sub&gt;</td>
<td>L.H. BB&lt;sub&gt;b&lt;/sub&gt;-e&lt;sub&gt;3&lt;/sub&gt;</td>
<td>At top, both hands</td>
<td>N/A</td>
<td>fp cresc. f</td>
<td>Legato, VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>54</td>
<td>C- E&lt;sub&gt;b&lt;/sub&gt;</td>
<td>R.H. c1-e&lt;sub&gt;4&lt;/sub&gt;</td>
<td>L.H. BB&lt;sub&gt;b&lt;/sub&gt;-g&lt;sub&gt;1&lt;/sub&gt;</td>
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<td>N/A</td>
<td>p cresc. f</td>
<td>Repeated notes, staccatissimo</td>
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<td>R.H.C&lt;sub&gt;b&lt;/sub&gt;-d&lt;sub&gt;4&lt;/sub&gt;</td>
<td>L.H. GG-e&lt;sub&gt;3&lt;/sub&gt;</td>
<td>At top</td>
<td>N/A</td>
<td>p f ff f</td>
<td>Staccato, staccatissimo, &gt; (accent)</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<td>56</td>
<td>G&lt;sub&gt;b&lt;/sub&gt;</td>
<td>R.H. d-f</td>
<td>L.H. D-d&lt;sup&gt;3&lt;/sup&gt;</td>
<td>Shared between the hands</td>
<td>N/A</td>
<td>ff ff f</td>
<td>Legato, martellato</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>57</td>
<td>D – E&lt;sub&gt;b&lt;/sub&gt;</td>
<td>R.H. d-d&lt;sub&gt;4&lt;/sub&gt;</td>
<td>L.H. AA-d&lt;sub&gt;1&lt;/sub&gt;</td>
<td>At top</td>
<td>N/A</td>
<td>f f p cresc.</td>
<td>Legato, staccato, staccatissimo</td>
<td>VII7, V7</td>
<td>Remote keys</td>
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<td>Romantic</td>
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<td>58</td>
<td>A♭ – A</td>
<td>R.H. c–e⁴</td>
<td>L.H. GG–c³</td>
<td>At top</td>
<td>Acciaccatura</td>
<td>p cresc. f dim. pp</td>
<td>Legato, staccato, staccatissimo</td>
<td>V7</td>
<td>Remote keys</td>
<td>N/A Romantic</td>
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<td>59</td>
<td>D♭ – E</td>
<td>R.H. e–g⁴</td>
<td>L.H. C³–b²</td>
<td>At top</td>
<td>N/A</td>
<td>f f</td>
<td>Legato, staccatissimo, slues</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A Romantic</td>
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<tr>
<td>60</td>
<td>C</td>
<td>R.H. e–a³</td>
<td>L.H. GG–c³</td>
<td>At top</td>
<td>NA</td>
<td>f f</td>
<td>Legato, staccato, staccatissimo, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Remote keys</td>
<td>N/A Romantic</td>
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## Appendix 5: Analysis of Czerny’s *Perfection in Style Opus 755*

(Based on the edition of Schirmer’s Library of Musical Classics)

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<th>Leaps</th>
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<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
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<th>Pedalling</th>
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<td>1</td>
<td>A</td>
<td>R.H. a-e4</td>
<td>L.H. FF&lt;sup&gt;e&lt;/sup&gt;-c&lt;sup&gt;f&lt;/sup&gt;</td>
<td>At top</td>
<td>N/A</td>
<td>&lt;mark&gt;Legato, Staccato, &gt;&lt;/mark&gt;</td>
<td>VII7, V7</td>
<td>Closely related</td>
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<tr>
<td>2</td>
<td>E</td>
<td>R.H. b-a2</td>
<td>L.H. EE-g&lt;sup&gt;e&lt;/sup&gt;-1</td>
<td>At top</td>
<td>N/A</td>
<td>&lt;mark&gt;Legato, Tenuto, &gt;&lt;/mark&gt;</td>
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<tr>
<td>3</td>
<td>b</td>
<td>R.H. f&lt;sup&gt;e&lt;/sup&gt;-c&lt;sup&gt;f&lt;/sup&gt;</td>
<td>L.H. FF&lt;sup&gt;e&lt;/sup&gt;-f&lt;sup&gt;a&lt;/sup&gt;</td>
<td>At top</td>
<td>N/A</td>
<td>&lt;mark&gt;Legato, Staccato&lt;/mark&gt;</td>
<td>VII7, V7, A6&lt;sup&gt;m&lt;/sup&gt;</td>
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<td>Romantic</td>
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</tr>
<tr>
<td>4</td>
<td>G</td>
<td>R.H. B-f&lt;sup&gt;e&lt;/sup&gt;4</td>
<td>L.H. FF-c&lt;sup&gt;e&lt;/sup&gt;</td>
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<td>&lt;mark&gt;Legato, non staccato, &gt;&lt;/mark&gt;</td>
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<td>5</td>
<td>c</td>
<td>R.H. c1-e&lt;sup&gt;4&lt;/sup&gt;</td>
<td>L.H. GG-c&lt;sup&gt;e&lt;/sup&gt;</td>
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<td>&lt;mark&gt;Legato, Staccato, &gt;&lt;/mark&gt;</td>
<td>VII7, V7</td>
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<td>Modulation</td>
<td>Harmony</td>
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<td>C</td>
<td>R.H. G-s-d</td>
<td>L.H. GG-g2 R.&amp;L. within 5 octaves</td>
<td></td>
<td>Sustaining</td>
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<td>R.H. F-s-d3</td>
<td>L.H. F-g2 R.&amp;L. within 5 octaves</td>
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<td>R.H. F-s-d3</td>
<td>L.H. F-g2 R.&amp;L. within 3 octaves</td>
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<td>9</td>
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<td>R.H. G-s-d</td>
<td>L.H. GG-g2 R.&amp;L. within 3 octaves</td>
<td></td>
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<td>A</td>
<td>R.H. G-s-d</td>
<td>L.H. GG-g2 R.&amp;L. within 3 octaves</td>
<td></td>
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<td>11</td>
<td>G♭</td>
<td>R.H.</td>
<td>L.H. R.H. within 3 octaves</td>
<td><img src="image" alt="figuration" /></td>
<td>N/A</td>
<td>₪ ₪ ₪</td>
<td>Legato, tenuto</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>Sustaining</td>
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<td>12</td>
<td>E♭</td>
<td>R.H.</td>
<td>L.H. EE♭-a♭3 R.&amp;L. within 3 octaves</td>
<td><img src="image" alt="figuration" /></td>
<td>Acciaccatura, grace notes</td>
<td>₪ ₪ ₪</td>
<td>Legato, Staccato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7, A6th</td>
<td>Remote key</td>
<td>Sustaining</td>
<td>Romantic</td>
</tr>
<tr>
<td>13</td>
<td>E</td>
<td>R.H.</td>
<td>L.H. EE♭-g♭3 R.&amp;L. within 4 octaves</td>
<td><img src="image" alt="figuration" /></td>
<td>Acciaccatura, grace notes, tr (trill)</td>
<td>f f f f</td>
<td>Legato, Staccato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>Romantic</td>
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<td>14</td>
<td>E♭</td>
<td>R.H.</td>
<td>L.H. EE♭-f♭3 R.&amp;L. within 5 octaves</td>
<td><img src="image" alt="figuration" /></td>
<td>Acciaccatura</td>
<td>₪ ₪ ₪</td>
<td>Legato, Staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Remote</td>
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<td>15</td>
<td>C</td>
<td>R.H.</td>
<td>L.H. CC-c2 R.&amp;L. within 5 octaves</td>
<td><img src="image" alt="figuration" /></td>
<td>Acciaccatura</td>
<td>f f f f</td>
<td>Legato, Staccato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<td>No.</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
<td>Pedalling</td>
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<td>16</td>
<td>A♭</td>
<td>R.H. A♭-a² L.H. AA♭-a♭¹ R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p sf</td>
<td>Slurs, staccato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>17</td>
<td>A</td>
<td>R.H. a-♭4 L.H. EE♭-♭1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>Acciaccatura, grace notes</td>
<td>p cresc.</td>
<td>Legato, Staccato, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>18</td>
<td>F</td>
<td>R.H. F-♭4 L.H. DD♭-♭1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p f</td>
<td>Slurs, staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>19</td>
<td>c</td>
<td>R.H. c♭-c³ L.H. CC♭-♭1 R.&amp;L. within 3 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p cresc.</td>
<td>Legato, Staccato, &gt; (accent)</td>
<td>VII7, V7, A6th</td>
<td>Closely related</td>
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<tr>
<td>20</td>
<td>a</td>
<td>R.H. c-♭/4 L.H. AA♭-♭1 R.&amp;L. within 4 octaves</td>
<td>At top</td>
<td>N/A</td>
<td>p f</td>
<td>Legato, Staccato, &gt; (accent)</td>
<td>VII7, V7, A6th</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>No.</td>
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<td>Leaps</td>
<td>Melodic Interest</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
<td>Pedalling</td>
<td>Musical Style</td>
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<tr>
<td>21</td>
<td>d</td>
<td>R.H. G→d4</td>
<td>Shared between the hands</td>
<td><img src="image1.png" alt="Image" /></td>
<td>N/A</td>
<td>f</td>
<td>Non legato, staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Remote key</td>
<td>Sustaining</td>
<td>Romantic</td>
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<tr>
<td>22</td>
<td>c</td>
<td>R.H. g→g⁴</td>
<td>At top</td>
<td><img src="image2.png" alt="Image" /></td>
<td>N/A</td>
<td>pp cresc. f</td>
<td>Legato, Staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>23</td>
<td>Eb</td>
<td>R.H. e→e⁴</td>
<td>At top</td>
<td><img src="image3.png" alt="Image" /></td>
<td>Acciaccatura</td>
<td>f</td>
<td>Legato, Staccato, &gt; (accent)</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>Romantic</td>
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<tr>
<td>24</td>
<td>a</td>
<td>R.H. g→f⁴</td>
<td>At top, shared between the hands</td>
<td><img src="image4.png" alt="Image" /></td>
<td>N/A</td>
<td>f</td>
<td>Marcatissimo, &gt; (accent), ^ (accent)</td>
<td>VII7, V7</td>
<td>Remote key</td>
<td>Sustaining</td>
<td>Romantic</td>
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<td>25</td>
<td>B♭</td>
<td>R.H. d→f⁴</td>
<td>Shared between the hands</td>
<td><img src="image5.png" alt="Image" /></td>
<td>N/A</td>
<td>f cresc. ff</td>
<td>Staccato</td>
<td>VII7, V7</td>
<td>Remote key</td>
<td>N/A</td>
<td>Romantic</td>
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## Appendix 6: Analysis of Czerny’s *Eight-Measure Exercises Opus 821*  
*(Based on the edition of Schirmer’s Library of Musical Classics)*

<table>
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<tr>
<th>No.</th>
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<th>Leaps</th>
<th>Figuration</th>
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<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedalling</th>
<th>Musical Style</th>
</tr>
</thead>
</table>
| 1   | C   | At top           | R.H. a-a³  
L.H. F-a¹  
R.&L. within 2 octaves | ![Figuration](image1.png) | N/A |  \( p f \) | Legato | V7 | N/A | N/A | Classical |
| 2   | C   | At top           | R.H. d¹-c³  
L.H. C-c¹  
R.&L. within 4 octaves | ![Figuration](image2.png) | N/A |  \( f \leftrightarrow f \) | Legato Staccato | V7 | N/A | N/A | Classical |
| 3   | C   | At top           | R.H. f¹-c³  
L.H. e-g¹  
R.&L. within 2 octaves | ![Figuration](image3.png) | N/A |  \( p \leftrightarrow p \leftrightarrow f \) | Legato Staccato | V7 | N/A | N/A | Classical |
| 4   | C   | At top           | R.H. b¹-d³  
L.H. F-g¹  
R.&L. within 2 octaves | ![Figuration](image4.png) | Acciaccatura |  \( p \leftrightarrow > \leftrightarrow f \) | Legato Staccato | V7 | N/A | N/A | Classical |
| 5   | F   | At top           | R.H. e²-d³  
L.H. F-c¹  
R.&L. within 4 octaves | ![Figuration](image5.png) | Grace notes, acciaccatura |  \( p \leftrightarrow f \leftrightarrow p \) | Legato Staccato | V7 | N/A | N/A | Classical |
| 6   | F   | At top           | R.H. e¹-c³  
L.H. F-b⁰  
R.&L. within 3 octaves | ![Figuration](image6.png) | N/A |  \( f \leftrightarrow f \leftrightarrow f \) | Legato Staccato  
(accent) | V7 | N/A | N/A | Classical |
| 7   | F   | At top           | R.H. a¹-f³  
L.H. F-c¹  
R.&L. within 3 octaves | ![Figuration](image7.png) | N/A |  \( p \langle><\rangle f \) | Legato, staccato | V7 | N/A | N/A | Classical |
<table>
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<th>Figuration</th>
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<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
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<td>8</td>
<td>F</td>
<td>At top</td>
<td>R.H. a1-c3 L.H. F-c1 R.&amp;L. within 4 octaves</td>
<td><img src="image1" alt="Figuration" /></td>
<td>N/A</td>
<td>_ &gt; _</td>
<td>Legato staccato (accent)</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>9</td>
<td>F</td>
<td>At top</td>
<td>R.H. e1-f4 L.H. f-f1 R.&amp;L. within 4 octaves</td>
<td><img src="image2" alt="Figuration" /></td>
<td>N/A</td>
<td>_ p _ _ f _</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<tr>
<td>10</td>
<td>F</td>
<td>At top</td>
<td>R.H. a1-g3 L.H. e-b1 R.&amp;L. within 4 octaves</td>
<td><img src="image3" alt="Figuration" /></td>
<td>N/A</td>
<td>_ &gt; _</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>11</td>
<td>B♭</td>
<td>At bottom</td>
<td>R.H. b♭1-c4 L.H. d-g1 R.&amp;L. within 4 octaves</td>
<td><img src="image4" alt="Figuration" /></td>
<td>N/A</td>
<td>_ p _ _</td>
<td>Legato, Repeated octaves</td>
<td>VI7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>B♭</td>
<td>At top</td>
<td>R.H. d1-f4 L.H. B♭-e♭1 R.&amp;L. within 4 octaves</td>
<td><img src="image5" alt="Figuration" /></td>
<td>N/A</td>
<td>_ &gt; _</td>
<td>Legato staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>13</td>
<td>B♭</td>
<td>At top</td>
<td>R.H. d1-f3 L.H. B♭-d♭1 R.&amp;L. within 4 octaves</td>
<td><img src="image6" alt="Figuration" /></td>
<td>Acciaccatura, grace notes</td>
<td>mf</td>
<td>_</td>
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<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>At top</td>
<td>R.H. b♭1-b♭3 L.H. B♭-d♭1 R.&amp;L. within 4 octaves</td>
<td><img src="image7" alt="Figuration" /></td>
<td>N/A</td>
<td>_ p _ o c l _</td>
<td>Legato staccato</td>
<td>V7</td>
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<td>N/A</td>
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<td>15</td>
<td>G</td>
<td>At top</td>
<td>R.H. g1-e3 L.H. G-d1 R.&amp;L. within 2 octaves</td>
<td><img src="image8" alt="Figuration" /></td>
<td>N/A</td>
<td>_ p _ _ f _</td>
<td>Legato staccato</td>
<td>V7</td>
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<td>N/A</td>
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<td>G</td>
<td>At top</td>
<td>R.H. g1-d4 L.H. c-d1 R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>p</td>
<td>Staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>G</td>
<td>At top</td>
<td>R.H. b1-a3 L.H. B-d1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p cresc. f</td>
<td>(accent), staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>G</td>
<td>At top</td>
<td>R.H. b1-d3 L.H. F#-d1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p cresc. f</td>
<td>&gt; Legato staccato (accent)</td>
<td>V7</td>
<td>N/A</td>
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<td>19</td>
<td>D</td>
<td>At top</td>
<td>R.H. d1-a3 L.H. A-a1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p</td>
<td>Staccato</td>
<td>V7</td>
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<td>20</td>
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<td>At top</td>
<td>R.H. a1-d3 L.H. A-a1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p -- f -- p</td>
<td>Legato</td>
<td>VII7, V7</td>
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<td>21</td>
<td>D R.H. L.H.</td>
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<td>R.H. F#-a2 L.H. D-d1 R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>f legato e marcato f</td>
<td>&gt; Legato Marcato, (accent),</td>
<td>V7</td>
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<td>R.H. d1-e3 L.H. g-b1 R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>p</td>
<td>Legato staccato</td>
<td>V7</td>
<td>N/A</td>
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<td>23</td>
<td>B⁰</td>
<td>Shared between the hands</td>
<td>R.H. b¹-f3 L.H. f-d2 R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>p f -- p = f</td>
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</table>
| 24  | B♭ | At top          | R.H. b⁷-e⁵⁴  
L.H. b⁷-d³  
R.&L. within 2 octaves | ![Figuration Image] | N/A | $f\rightarrow p$ | Legato | V7 | N/A | N/A | Classical |
| 25  | E♭ | At top          | R.H. g⁷-b⁷²  
L.H. E⁷-e⁷¹  
R.&L. within 2 octaves | ![Figuration Image] | N/A | $p \rightarrow f$ | Legato | V7 | N/A | N/A | Classical |
| 26  | E♭ | At top          | R.H. b⁷¹-b⁷²  
L.H. E⁷-e⁷¹  
R.&L. within 3 octaves | ![Figuration Image] | N/A | $p \rightarrow \text{Legato staccato}$ | V7 | N/A | N/A | Classical |
| 27  | E♭ | At top          | R.H. e⁷¹-b⁷³  
L.H. E⁷-e⁷¹  
R.&L. within 3 octaves | ![Figuration Image] | Acciaccatura,  
tr~ (trill),  
grace notes | $p \rightarrow$ | Staccato, slurs | VII7, V7 | N/A | N/A | Classical |
| 28  | E♭ | At top          | R.H. g⁷¹-b⁷²  
L.H. C⁷-F⁷¹  
R.&L. within 4 octaves | ![Figuration Image] | N/A | $f \rightarrow \gggg$ | Legato | V7 | N/A | N/A | Classical |
| 29  | A♭ | At top          | R.H. a⁷¹-c⁷³  
L.H. A⁷-c⁷¹  
R.&L. within 3 octaves | ![Figuration Image] | N/A | $p \rightarrow f p f$ | Legato staccato | V7 | N/A | N/A | Classical |
| 30  | A♭ | At top          | R.H. e⁷³-e³  
L.H. AA⁷-c³  
R.&L. within 3 octaves | ![Figuration Image] | N/A | $f \rightarrow \gggg$ | Legato, staccato | V7 | N/A | N/A | Classical |
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<th>No.</th>
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<th>Figuration</th>
<th>Embellishment</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedalling</th>
<th>Musical Style</th>
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</table>
| 31  | A♭  | Both hands | R.H. $g^3 - b^3$  
L.H. $A^2 - g^2$  
R.&L. within 2 octaves | N/A | $f \leftarrow \rightarrow$ | Legato | V7 | N/A | N/A | Classical |
| 32  | A♭  | At top | R.H. $f - g^3$  
L.H. $A^2 - a^1$  
R.&L. within 3 octaves | N/A | $p \text{ legato}$ | Legato | V7 | N/A | N/A | Classical |
| 33  | E   | At top | R.H. $b - e^3$  
L.H. $E - a$  
R.&L. within 4 octaves | N/A | $f \leftarrow f$ | Legato | VII7, V7 | N/A | N/A | Classical |
| 34  | E   | At top | R.H. $e - e^4$  
L.H. $E - g^3$  
R.&L. within 2 octaves | N/A | $f \leftarrow f$ | Legato | V7 | N/A | N/A | Classical |
| 35  | E   | At top | R.H. $g^1 - b^2$  
L.H. $E - b_1$  
R.&L. within 3 octaves | N/A | $f$ | Legato | V7 | N/A | N/A | Classical |
| 36  | E   | At top | R.H. $b_1 - e^3$  
L.H. $A - e_1$  
R.&L. within 3 octaves | N/A | $f \leftarrow f$ | Legato | V7 | N/A | N/A | Classical |
| 37  | A   | At top | R.H. $a^1 - e^3$  
L.H. $d - a$  
R.&L. within 2 octaves | N/A | $f \text{ legato}$ | Legato, staccato | V7 | N/A | N/A | Classical |
| 38  | A   | At top | R.H. $a - e^4$  
L.H. $G^2 - d^1$  
R.&L. within 4 octaves | N/A | $f \text{ } p\text{ accent } f$ | Legato, staccato | V7 | N/A | N/A | Classical |
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<td>A</td>
<td>At top</td>
<td>R.H. a-e3</td>
<td>L.H. A-e2</td>
<td>R.&amp;L. within 3 octaves</td>
<td>Acciaccatura</td>
<td>$p$ cresc. $f$ $p$</td>
<td>Staccato legato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>A</td>
<td>At top</td>
<td>R.H. a-e3</td>
<td>L.H. AA-e2</td>
<td>R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$f$ $p$ $f$</td>
<td>Legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
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<td>At top</td>
<td>R.H. d1-b3</td>
<td>L.H. F#-g1</td>
<td>R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$p$ cresc. $f$</td>
<td>(accent), slurs, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>D</td>
<td>At top</td>
<td>R.H. d1-d4</td>
<td>L.H. d-d2</td>
<td>R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>$p$</td>
<td>Legato</td>
<td>V7</td>
<td>Closely related</td>
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<td>43</td>
<td>B</td>
<td>Both hands &amp; at top</td>
<td>R.H. B-e4</td>
<td>L.H. BB-e3</td>
<td>R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$ff$ $f$</td>
<td>Legato staccato</td>
<td>V7</td>
<td>Closely related</td>
<td>N/A</td>
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<td>44</td>
<td>B</td>
<td>At top</td>
<td>R.H. B-E4</td>
<td>L.H. BB-e2</td>
<td>R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>$f$ $f$</td>
<td>Legato staccato</td>
<td>V7</td>
<td>N/A</td>
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<td>L.H. BB-e1</td>
<td>R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$p$ dolce leggiero</td>
<td>Slurs</td>
<td>V7</td>
<td>N/A</td>
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<td>46</td>
<td>B</td>
<td>At top</td>
<td>R.H. B-E4</td>
<td>L.H. BB-e1</td>
<td>R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$f$ $f$ $f$</td>
<td>Legato staccato</td>
<td>V7</td>
<td>N/A</td>
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<td>47</td>
<td>F♯</td>
<td>At top</td>
<td>R.H. f♯1−d♯3 R.H. c♯&lt;d♯1 R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>p cresc. f</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
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<td>48</td>
<td>G♭</td>
<td>At top</td>
<td>R.H. G♭&lt;d♭ R.H. G♭&lt;d♭1 R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>p cresc. f p f</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>49</td>
<td>F♯</td>
<td>At top</td>
<td>R.H. f♯1−f♯3 R.H. f♯1−d♯3 R.&amp;L. within 4 octaves</td>
<td>Grace notes, tr~ (trill)</td>
<td>f ~ f</td>
<td>Staccato</td>
<td>V7</td>
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<td>N/A</td>
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<td>50</td>
<td>G♭</td>
<td>At top</td>
<td>R.H. G♭&lt;f♭2 R.H. G♭&lt;f♭3 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p ppp ppp ppp p</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>51</td>
<td>D♭</td>
<td>At top</td>
<td>R.H. d♭1−f♭3 R.H. A♭&lt;d♭2 R.&amp;L. within 2 octaves</td>
<td>Grace notes, tr~ (trill)</td>
<td>p cresc. p cresc. p</td>
<td>(accent), legato</td>
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<td>C♯</td>
<td>At top</td>
<td>R.H. c♯&lt;f♯2 R.H. G♯&lt;c♯2 R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>f ~ f</td>
<td>(accent), legato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>D♭</td>
<td>At top</td>
<td>R.H. d♭&lt;f♭2 R.H. G♭&lt;c♭2 R.&amp;L. within 2 octaves</td>
<td>Acciaccatura</td>
<td>p legato~ f &lt; p</td>
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<td>N/A</td>
<td>f ~ f</td>
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<td>V7</td>
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<td>( f \longrightarrow )</td>
<td>(accent), legato, staccato</td>
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<td>( p )  ( \longrightarrow ) ( f )</td>
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<td>( p ) cresc.</td>
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<td>( p ) cresc. ( \longrightarrow ) ( f )</td>
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<td>66</td>
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<td>R.H. G-e³</td>
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<td>f</td>
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<td>V7</td>
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<td>V7</td>
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<td>69</td>
<td>C</td>
<td>Both hands</td>
<td>R.H. c-c⁴</td>
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<td>f</td>
<td>Legato</td>
<td>V7</td>
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<td>R.H. c-g³</td>
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<td>V7</td>
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<td>71</td>
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<td>Both hands</td>
<td>R.H. c-g³</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
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<td>R.&amp;L. an octave apart</td>
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481
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<th>Dynamics</th>
<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedalling</th>
<th>Musical Style</th>
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<tr>
<td>71</td>
<td>A♭</td>
<td>At top</td>
<td>R.H. a½–d4  L.H. e–a1  R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>p decreasing legato, staccato</td>
<td>VII7, V7</td>
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<td>At top</td>
<td>R.H. a–a2  L.H. FF–e  R.&amp;L. within 3 octaves</td>
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<td>f marcato</td>
<td>VII7, V7</td>
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<td>73</td>
<td>F</td>
<td>At top</td>
<td>R.H. c–b2  L.H. BB♭–f  R.&amp;L. within 4 octaves</td>
<td>Grace notes, acciaccatura, trills</td>
<td>f du p cresc</td>
<td>VII7, V7</td>
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<td>N/A</td>
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<td>At top</td>
<td>R.H. f–f3  L.H. FF–c1  R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>f decreasing legato, staccato</td>
<td>V7</td>
<td>N/A</td>
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<td>D♭</td>
<td>At top</td>
<td>R.H. e½–d4  L.H. D♭–e1  R.&amp;L. within 4 octaves</td>
<td>Grace notes</td>
<td>p decreasing legato, staccato</td>
<td>V7</td>
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<td>R.H. L.H.</td>
<td>R.H. b–f3  L.H. FF–e1  R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>f increasing legato, staccato</td>
<td>VII7, V7</td>
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<td>B♭</td>
<td>Both hands</td>
<td>R.H. B♭–g½  L.H. BB♭–f  R.&amp;L. an octave apart</td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>V7</td>
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<td>B</td>
<td>At top</td>
<td>R.H. d½–c3  L.H. FF–f  R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>f f</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
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<td>Harmony</td>
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<td>G♭</td>
<td>At top</td>
<td>R.H. g♭-g♭⁴ L.H. A♭-d♭¹ R.&amp;L. within 4 octaves</td>
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<td>E♭ minor</td>
<td>Both hands</td>
<td>R.H. e♭₁-e♭⁵ L.H. e♭-g♭¹ R.&amp;L. within 2 octaves</td>
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<td>$f$</td>
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<td>E♭ minor</td>
<td>At bottom</td>
<td>R.H. e♭₁-g♭³ L.H. E♭-e♭¹ R.&amp;L. within 4 octaves</td>
<td>Acciaccatura, grace notes, trills</td>
<td>$f$</td>
<td>$f$</td>
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<td>$p$</td>
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<td>E♭ Minor</td>
<td>At top</td>
<td>R.H. d₁-A♭² L.H. B♭-e♭¹ R.&amp;L. within 3 octaves</td>
<td>Acciaccatura</td>
<td>$p$</td>
<td>$f$</td>
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<td>$f$</td>
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<td>83</td>
<td>B</td>
<td>At top</td>
<td>R.H. d♭-d♭⁴ L.H. B♭-f♭¹ R.&amp;L. within 4 octaves</td>
<td>Acciaccatura, trills</td>
<td>$p$</td>
<td>$f$</td>
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<td>G♭ minor</td>
<td>Crossing over</td>
<td>R.H. B-b₂ L.H. G♭-d♭² R.&amp;L. crossing over</td>
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<td>A♭ Minor</td>
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<td>R.H. g-f₂ L.H. A♭-d♭¹ R.&amp;L. within 3 octaves</td>
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<td>G♭ Minor</td>
<td>Both hands</td>
<td>R.H. B-d♭³ L.H. G-b₁ R.&amp;L. 10⁰ apart mainly</td>
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<td>$p$</td>
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<td>87</td>
<td>E</td>
<td>At top</td>
<td>R.H. e1-b3 L.H. E-a1 R.&amp;L. within 4 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$p$ cresc. $f$</td>
<td>Legato, staccato</td>
<td>V7</td>
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<td>R.H. C#1-g#2 L.H. EE-g#1 R.&amp;L. within 3 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$p$ on $f$</td>
<td>Legato, staccato</td>
<td>VII7, V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
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<td>C#</td>
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<td>R.H. e-b2 L.H. CC#1-e#1 R.&amp;L. within 3 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$f$</td>
<td>Staccato</td>
<td>V7</td>
<td>Closely related</td>
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<td>Romantic</td>
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<td>C#</td>
<td>At top</td>
<td>R.H. d1-e3 L.H. C#-g#1 R.&amp;L. within 2 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$f$</td>
<td>(accent), legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>A</td>
<td>Both hands</td>
<td>R.H. C#-e4 L.H. AA-c#3 R.&amp;L. within 2 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$f$</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<td>F#</td>
<td>At bottom</td>
<td>R.H. C#-d1 L.H. FF#-d1 R.&amp;L. within 2 octaves</td>
<td>![Figuration Image]</td>
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<td>$f$</td>
<td>(accent), legato, staccato</td>
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<td>f#</td>
<td>Shared between the hands</td>
<td>R.H. f#-e3 L.H. BB-f#1 R.&amp;L. within 3 octaves</td>
<td>![Figuration Image]</td>
<td>N/A</td>
<td>$f$</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
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<tr>
<td>94</td>
<td>f# minor</td>
<td>At top</td>
<td>R.H. 2`-d3 L.H. FF-b1 R.&amp;L. within 3 octaves</td>
<td></td>
<td>N/A</td>
<td>f</td>
<td>Staccato</td>
<td>VII7, V7</td>
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</tr>
<tr>
<td>95</td>
<td>D</td>
<td>At top and at bottom</td>
<td>R.H. d-d4 L.H. AA-b1 R.&amp;L. within 3 octaves</td>
<td></td>
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<td>dolce</td>
<td>Legato, repeated notes</td>
<td>VII7, V7</td>
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<tr>
<td>96</td>
<td>B Minor</td>
<td>At top</td>
<td>R.H. d-d4 L.H. BB-el R.&amp;L. within 3 octaves</td>
<td></td>
<td>N/A</td>
<td>p cresc.</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>B Minor</td>
<td>At top</td>
<td>R.H. b-b2 L.H. BB-a` R.&amp;L. interlocking</td>
<td></td>
<td>N/A</td>
<td>f</td>
<td>&gt; (accent)</td>
<td>V7</td>
<td>N/A</td>
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<td>Romantic</td>
</tr>
<tr>
<td>99</td>
<td>G</td>
<td>At top</td>
<td>R.H. g`1-d3 L.H. D-d1 R.&amp;L. within 4 octaves</td>
<td></td>
<td>N/A</td>
<td>f</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
</tr>
<tr>
<td>100</td>
<td>E Minor</td>
<td>At top</td>
<td>R.H. f`1-c4 L.H. BB-c2 R.&amp;L. within 4 octaves</td>
<td></td>
<td>N/A</td>
<td>f</td>
<td>Legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>101</td>
<td>E Minor</td>
<td>At top</td>
<td>R.H. e1-a3</td>
<td>N/A</td>
<td>$\text{Legato, Staccato}$</td>
<td>$\text{&gt; (accent), Legato}$</td>
<td>V7</td>
<td>N/A</td>
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<tr>
<td>102</td>
<td>E Minor</td>
<td>Both hands</td>
<td>R.H. e-a3</td>
<td>$\text{f } \text{f}$</td>
<td>Staccato</td>
<td>V7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
<td></td>
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<tr>
<td>103</td>
<td>C</td>
<td>At top</td>
<td>R.H. c1-c4</td>
<td>$\text{f } \text{ff}$</td>
<td>$\text{Staccato}$</td>
<td>V7</td>
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<td>104</td>
<td>C</td>
<td>Shared between the hands</td>
<td>R.H. d'-d4</td>
<td>$\text{cresc. } \text{ff}$</td>
<td>$\text{Staccato}$</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>105</td>
<td>C</td>
<td>Crossing over</td>
<td>R.H. e-g3</td>
<td>$\text{ff } \text{ff}$</td>
<td>$\text{&gt; (accent), staccato}$</td>
<td>V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>N/A</td>
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<tr>
<td>106</td>
<td>C</td>
<td>At top</td>
<td>R.H. e1-g3</td>
<td>$\text{f}$</td>
<td>$\text{Legato, Staccato}$</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>107</td>
<td>C</td>
<td>At top</td>
<td>R.H. b-g3</td>
<td>$\text{Cacciaccatura, grace notes}$</td>
<td>$\text{&gt; (accent), Legato, Staccato}$</td>
<td>V7</td>
<td>N/A</td>
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486
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<th>Touch</th>
<th>Harmony</th>
<th>Modulation</th>
<th>Pedalling</th>
<th>Musical Style</th>
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<tr>
<td>109</td>
<td>C</td>
<td>Both hands</td>
<td>R.H. e-a3 L.H. CC-e2 R.&amp;L. within 5 octaves</td>
<td><img src="image1" alt="Figuration" /></td>
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<td><img src="image2" alt="Legato" /></td>
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<td>R.H. e-g3 L.H. FF-c1 R.&amp;L. within 3 octaves</td>
<td><img src="image3" alt="Figuration" /></td>
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<td>A♭</td>
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<td>R.H. a-g^4 L.H. F-f2 R.&amp;L. within 5 octaves</td>
<td><img src="image5" alt="Figuration" /></td>
<td>N/A</td>
<td><img src="image6" alt="p cresc." /></td>
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<td>A♭</td>
<td>At top</td>
<td>R.H. g1-f4 L.H. A♭-g1 R.&amp;L. within 4 octaves</td>
<td><img src="image7" alt="Figuration" /></td>
<td>Grace notes, tr (trill), tr~~ (trill)</td>
<td><img src="image8" alt="Legato, staccato" /></td>
<td>V7</td>
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<td>N/A</td>
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<tr>
<td>113</td>
<td>F</td>
<td>Minor</td>
<td>R.H. A♭-f4 L.H. FF-b♭ R.&amp;L. within 3 octaves</td>
<td><img src="image9" alt="Figuration" /></td>
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<td><img src="image10" alt="&gt; (accent), Legato, Staccato" /></td>
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<td>F</td>
<td>At top</td>
<td>R.H. f1-f3 L.H. F-B♭1 R.&amp;L. within 3 octaves</td>
<td><img src="image11" alt="Figuration" /></td>
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<td>At top</td>
<td>R.H. a1-f4 L.H. G-f2 R.&amp;L. within 4 octaves</td>
<td><img src="image13" alt="Figuration" /></td>
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<td><img src="image14" alt="Legato, Staccato" /></td>
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<td>122</td>
<td>D♯</td>
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<tr>
<td>123</td>
<td>D♭</td>
<td>At top</td>
<td>R.H. d♭1-d♭3 L.H. D♭-d♭1 R.&amp;L. within 2 octaves</td>
<td>Grace notes</td>
<td>$p \rightarrow f$</td>
<td>$&gt;$</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>124</td>
<td>E♭</td>
<td>At top</td>
<td>R.H. e♭-e♭3 L.H. A♭e-♭e3 L.H. within 4 octaves</td>
<td>N/A</td>
<td>$ff$</td>
<td>$&gt;$</td>
<td>V7</td>
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<td>125</td>
<td>E♭</td>
<td>R.H. L.H.</td>
<td>R.H. e♭-e♭4 L.H. E♭-g1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$ff' \rightarrow f$</td>
<td>$&gt;$</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>126</td>
<td>E♭</td>
<td>Both hands</td>
<td>R.H. e♭-f4 L.H. D-e♭3 R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>$f \leftarrow \rightarrow$</td>
<td>Legato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<tr>
<td>127</td>
<td>G</td>
<td>At top</td>
<td>R.H. g1-d4 L.H. GG-e1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$\text{arco} \rightarrow f$</td>
<td>Legato, Staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<td>G</td>
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<td>N/A</td>
<td>$&gt;$</td>
<td>Legato, Staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>129</td>
<td>E</td>
<td>Both hands</td>
<td>R.H. a-b♭3 L.H. A♭-b1 R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>$ff' \rightarrow f$</td>
<td>$&gt;$</td>
<td>VII7, V7</td>
<td>Closely related</td>
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<td>Romantic</td>
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<td>130</td>
<td>E</td>
<td>Both hands</td>
<td>R.H. e-d♭4 L.H. E-b♭2 R.&amp;L. within 4 octaves</td>
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<td>$f$</td>
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<td>V7</td>
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<tr>
<td>131</td>
<td>E</td>
<td>At top</td>
<td>R.H. b-e4, L.H. GG-e1, R.&amp;L. within 4 octaves</td>
<td>Mordent, grace notes</td>
<td>$f , \text{p} , \text{m} , \text{&gt;} , f_{\text{f}}$</td>
<td>$&gt;$ (accent), slurs, <em>Staccato</em></td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>132</td>
<td>C</td>
<td>At top</td>
<td>R.H. C-e4, L.H. CC-c2, R.&amp;L. within 3 octaves</td>
<td>Acciaccatura, mordent</td>
<td>$f , \text{p} , \text{&lt;} , f_{\text{f}}$</td>
<td>Slurs, <em>Staccato</em></td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>133</td>
<td>C</td>
<td>At top</td>
<td>R.H. b-g3, L.H. GG-e2, R.&amp;L. within 3 octaves</td>
<td>Grace notes</td>
<td>$f , f$</td>
<td>Slurs, <em>Staccato</em></td>
<td>VII7, V7</td>
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<tr>
<td>134</td>
<td>C</td>
<td>At top</td>
<td>R.H. c1-g3, L.H. C-e2, R.&amp;L. an octave apart</td>
<td>N/A</td>
<td>$f$</td>
<td><em>Legato</em></td>
<td>V7</td>
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<td>A</td>
<td>At top</td>
<td>R.H. a-f#3, L.H. AA-b1, R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>$p , \text{cres.} , f$</td>
<td>$&gt;$ (accent), <em>Legato, staccato</em></td>
<td>V7</td>
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<td>Romantic</td>
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<tr>
<td>136</td>
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<td>At top</td>
<td>R.H. c1-d4, L.H. AA-e1, R.&amp;L. within 3 octaves</td>
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<td>$p , \text{cres.} , f$</td>
<td><em>Staccato</em></td>
<td>V7</td>
<td>Closely related</td>
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<td>A</td>
<td>Shared between the hands</td>
<td>R.H. b-d3, L.H. AA-d1, R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>$f$</td>
<td><em>Legato</em></td>
<td>V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>Romantic</td>
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<td>Modulation</td>
<td>Pedalling</td>
<td>Musical Style</td>
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</tr>
<tr>
<td>138</td>
<td>F(^b)</td>
<td>Minor</td>
<td>At top</td>
<td>R.H. c(^#)1-a2 L.H. FF(^b)-c(^#)1 R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>(f)</td>
<td>Legato</td>
<td>N/A</td>
<td>Remote key</td>
<td>N/A</td>
<td>Romantic</td>
</tr>
<tr>
<td>139</td>
<td>D</td>
<td>Both hands</td>
<td>R.H. d-a3 L.H. AA-g(^2) R.&amp;L. within 2 octaves</td>
<td>N/A</td>
<td>(f)</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>D</td>
<td>Both hands</td>
<td>R.H. a-g(^3) L.H. D-a(^2) R.&amp;L. within 3 octaves</td>
<td>N/A</td>
<td>(f) cresc (f f)</td>
<td>Legato</td>
<td>V7</td>
<td>Closely related</td>
<td>N/A</td>
<td>Romantic</td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>B(^b)</td>
<td>Crossing over</td>
<td>R.H. CC-f(^3) L.H. BB(^b)-c(^3) R.&amp;L. crossing over</td>
<td>N/A</td>
<td>(f)</td>
<td>(\text{^(\text{\uparrow})}) (accent), (\text{^(\text{\uparrow})}) (accent), Legato, staccato</td>
<td>V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>Romantic</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>G</td>
<td>Minor</td>
<td>At top</td>
<td>R.H. d-d(^4) L.H. DD-d(^2) R.&amp;L. within 4 octaves</td>
<td>N/A</td>
<td>(f) (\text{ff,})</td>
<td>(\text{^(\text{\uparrow})}) (accent), (\text{^(\text{\uparrow})}) (accent), Legato, staccato</td>
<td>VII(^7), V7</td>
<td>Closely related</td>
<td>Sustaining</td>
<td>Romantic</td>
</tr>
<tr>
<td>143</td>
<td>G</td>
<td>Minor</td>
<td>At top</td>
<td>R.H. d-e(^#)4 L.H. DD-c(^3) R.&amp;L. within 5 octaves</td>
<td>N/A</td>
<td>(p) cresc (f)</td>
<td>(\text{^(\text{\uparrow})}) (accent), Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>Sustaining</td>
<td>Romantic</td>
</tr>
<tr>
<td>144</td>
<td>C</td>
<td>At top</td>
<td>R.H. g-c(^4) L.H. CC-c(^3) R.&amp;L. 6(^b) apart</td>
<td>N/A</td>
<td>(f)</td>
<td>Legato</td>
<td>VII(^7), V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>No.</td>
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<td>Figuration</td>
<td>Embellishment</td>
<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
<td>Pedalling</td>
<td>Musical Style</td>
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<tr>
<td>145</td>
<td>C</td>
<td>Both hands</td>
<td>R.H. A&lt;sup&gt;2&lt;/sup&gt;-c&lt;sub&gt;4&lt;/sub&gt; L.H. A&lt;sup&gt;1&lt;/sup&gt;-c&lt;sub&gt;3&lt;/sub&gt; R.&amp;L. an octave apart</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>f</td>
<td>Legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
</tr>
<tr>
<td>146</td>
<td>C</td>
<td>Both hands</td>
<td>R.H. c&lt;sub&gt;1&lt;/sub&gt;-f&lt;sub&gt;4&lt;/sub&gt; L.H. FF-e&lt;sub&gt;2&lt;/sub&gt; R.&amp;L. within 5 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>f ff f</td>
<td>(accent), legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
</tr>
<tr>
<td>147</td>
<td>C</td>
<td>At top</td>
<td>R.H. c&lt;sub&gt;1&lt;/sub&gt;-g&lt;sub&gt;3&lt;/sub&gt; L.H. GG-c&lt;sub&gt;1&lt;/sub&gt; R.&amp;L. within 2 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>f p cresc. f</td>
<td>Legato, staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Classical</td>
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<tr>
<td>148</td>
<td>C</td>
<td>At top</td>
<td>R.H. c&lt;sub&gt;1&lt;/sub&gt;-c&lt;sub&gt;4&lt;/sub&gt; L.H. GG-g&lt;sub&gt;1&lt;/sub&gt; R.&amp;L. within 3 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>ff f</td>
<td>Staccato</td>
<td>V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
</tr>
<tr>
<td>149</td>
<td>C</td>
<td>At top</td>
<td>R.H. c&lt;sub&gt;4&lt;/sub&gt;-c&lt;sub&gt;3&lt;/sub&gt; L.H. FF-c&lt;sub&gt;3&lt;/sub&gt; R.&amp;L. within 3 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>ff</td>
<td>Staccato</td>
<td>VII7, V7</td>
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<td>N/A</td>
<td>Romantic</td>
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<tr>
<td>150</td>
<td>C</td>
<td>Shared between the hands</td>
<td>R.H. E-e&lt;sub&gt;4&lt;/sub&gt; L.H. FF-g&lt;sub&gt;2&lt;/sub&gt; R.&amp;L. within 3 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>ff f</td>
<td>(accent), Legato, staccato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
</tr>
<tr>
<td>151</td>
<td>C</td>
<td>Both hands</td>
<td>R.H. g&lt;sub&gt;3&lt;/sub&gt; L.H. C-e&lt;sub&gt;2&lt;/sub&gt; R.&amp;L. within 4 octaves</td>
<td><img src="image" alt="Figuration" /></td>
<td>N/A</td>
<td>f</td>
<td>Legato</td>
<td>VII7, V7</td>
<td>N/A</td>
<td>N/A</td>
<td>Romantic</td>
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<td>Dynamics</td>
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<td>Harmony</td>
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<td>152</td>
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<td>A</td>
<td>R.H. H.</td>
<td>Shared</td>
<td>between the hands</td>
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<td>155</td>
<td>F</td>
<td>R.H. 1-4</td>
<td>Shared</td>
<td>between the hands</td>
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<tr>
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<td>Figuration</td>
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<td>Dynamics</td>
<td>Touch</td>
<td>Harmony</td>
<td>Modulation</td>
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<td>Musical Style</td>
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</tbody>
</table>
| 159 | C   | Both hands       | R.H. C-g3  
L.H. C-g2  
R.&L. an octave apart | ![Figuration](image1) | N/A | $f$ legato | Legato | V7 | N/A | N/A | Romantic |
| 160 | C   | Both hands       | R.H. C-f4  
L.H. FF-c1  
R.&L. within 5 octaves | ![Figuration](image2) | N/A | $ff$ | Legato | V7 | Closely related | Sustaining | Romantic |
### Appendix 7 Analysis of Grade 1 to Grade 8 Selected Piano Exam Pieces of The Associated Board of the Royal Schools of Music (2005-2006)

<table>
<thead>
<tr>
<th>Grade 1</th>
<th>Composer</th>
<th>Title</th>
<th>Key</th>
<th>Melodic Interest</th>
<th>Leaps</th>
<th>Figuration</th>
<th>Embellishment</th>
<th>Modulation/Harmony</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Pedalling</th>
<th>Musical Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>Samuel Arnold</td>
<td>Giga: Lesson in C</td>
<td>C Major</td>
<td>R.H. c1-g2 L.H.C-g R.&amp;L.</td>
<td>3 octaves</td>
<td><img src="image" alt="Giga: Lesson in C" /></td>
<td>Mordent</td>
<td>Closely related</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>Legato</td>
</tr>
<tr>
<td>B1</td>
<td>Grechaninov</td>
<td>March No.3</td>
<td>G Major</td>
<td>R.H. e1-e2 L.H.g-g1 R.&amp;L.</td>
<td>2 octaves</td>
<td><img src="image" alt="March No.3" /></td>
<td>N/A</td>
<td>Closely related</td>
<td>f</td>
<td>p</td>
<td></td>
<td>N/A</td>
</tr>
<tr>
<td>C1</td>
<td>Chapple</td>
<td>In the Pink</td>
<td>G Major</td>
<td>R.H. b-d2 L.H.G-a R.&amp;L.</td>
<td>2 octaves</td>
<td><img src="image" alt="In the Pink" /></td>
<td>N/A</td>
<td>Chromatic harmony</td>
<td></td>
<td></td>
<td></td>
<td>N/A</td>
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<th>Grade 2</th>
<th>Composer</th>
<th>Title</th>
<th>Key</th>
<th>Melodic Interest</th>
<th>Leaps</th>
<th>Figuration</th>
<th>Embellishment</th>
<th>Modulation/Harmony</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Pedalling</th>
<th>Musical Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>Anon.</td>
<td>Musette</td>
<td>D Major</td>
<td>R.H. a-a2 L.H.E-a R.&amp;L.</td>
<td>4 octaves</td>
<td><img src="image" alt="Musette" /></td>
<td>N/A</td>
<td>Closely related</td>
<td>f</td>
<td>nf</td>
<td>p</td>
<td>Detached</td>
</tr>
<tr>
<td>B1</td>
<td>Gedike</td>
<td>Barcarolle</td>
<td>A minor</td>
<td>R.H. g'-c3 L.H.E-c2 R.&amp;L.</td>
<td>2 octaves</td>
<td><img src="image" alt="Barcarolle" /></td>
<td>N/A</td>
<td>Closely related</td>
<td></td>
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<tr>
<td>C1</td>
<td>Jean Absil</td>
<td>Musette, No.8</td>
<td>A minor</td>
<td>R.H. c1-g2 L.H.A-f1 R.&amp;L.</td>
<td>1 octave</td>
<td><img src="image" alt="Musette, No.8" /></td>
<td>N/A</td>
<td>Chromatic harmony</td>
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495
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<tr>
<th>Grade</th>
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<th>Key</th>
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<th>Leaps</th>
<th>Pedalling</th>
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<tbody>
<tr>
<td>3</td>
<td>Dieupart</td>
<td>Passepied</td>
<td>D</td>
<td>Major</td>
<td>RH: g2</td>
<td>N/A</td>
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<td>L: HD-g2</td>
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<td>R &amp; L: 3 octaves</td>
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<tr>
<td></td>
<td>Gurlitt</td>
<td>Song No. 1</td>
<td>Bb</td>
<td>Major</td>
<td>RH: c2</td>
<td>N/A</td>
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<td>L: H &amp; C</td>
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<td>R &amp; L: 2 octaves</td>
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<tr>
<td></td>
<td>Bartók</td>
<td>Dance No. 8</td>
<td>E</td>
<td>Minor</td>
<td>RH: c1</td>
<td>N/A</td>
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<td>L: H &amp; C</td>
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<td>R &amp; L: 2 octaves</td>
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<tr>
<td>4</td>
<td>J. C. F. Bach</td>
<td>Polonaise</td>
<td>F</td>
<td>Major</td>
<td>RH: d</td>
<td>N/A</td>
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<td>L: H &amp; C</td>
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<td>R &amp; L: 2 octaves</td>
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<tr>
<td></td>
<td>Heller</td>
<td>Prelude No. 28</td>
<td>C</td>
<td>Major</td>
<td>RH: f</td>
<td>N/A</td>
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<td>L: H &amp; C</td>
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<td>R &amp; L: 2 octaves</td>
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<tr>
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<td>Bartók</td>
<td>Melody in the Mist</td>
<td>C</td>
<td>Centered on G</td>
<td>RH: F</td>
<td>N/A</td>
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<td>L: H &amp; C</td>
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<td>R &amp; L: 2 octaves</td>
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<td>Grade 5</td>
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<td>Title</td>
<td>Key</td>
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<tr>
<td>A1</td>
<td>Handel</td>
<td>Gigue</td>
<td>G</td>
<td>Minor</td>
<td>R.H. B⁻²/₂</td>
<td>L.H. GG-f¹</td>
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<tr>
<td>B1</td>
<td>Bloch</td>
<td>Dream No.10</td>
<td>G</td>
<td>Minor</td>
<td>R.H. a→a²</td>
<td>L.H.G-g³</td>
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<th>Embellishment</th>
<th>Modulation/Harmony</th>
<th>Dynamics</th>
<th>Touch</th>
<th>Pedalling</th>
<th>Musical Style</th>
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<tr>
<td>A1</td>
<td>Loeillet</td>
<td>Corant: Lesson in Em</td>
<td>E</td>
<td>Minor</td>
<td>R.H.g-c³</td>
<td>L.H. BB-e¹</td>
<td>R.&amp;L. 2 octaves</td>
<td>Mordent</td>
<td>Closely related</td>
<td>No Dynamics Marking</td>
<td>detached</td>
<td>N/A</td>
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<td>B1</td>
<td>Frank Bridge</td>
<td>Impromptu</td>
<td>Eb</td>
<td>Major</td>
<td>R.H. ¥g⁴</td>
<td>L.H. EE⁻²/b²</td>
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<td>Remote key</td>
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<td>Legato</td>
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<td>C1</td>
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<td>G</td>
<td>Major</td>
<td>R.H.a→d³</td>
<td>L.H.D-c¹</td>
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<td>Remote key</td>
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</tr>
<tr>
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<td>Composer</td>
<td>Title</td>
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<td>Leaps</td>
<td>Figuration</td>
<td>Embellishment</td>
<td>Modulation</td>
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<td>7</td>
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<td>Allegro</td>
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<td>Major</td>
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<td>detached</td>
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<tr>
<td>7</td>
<td>Gliere</td>
<td>Esquisse</td>
<td>Ab</td>
<td>Major</td>
<td>R.H.c\textsuperscript{1}-e\textsuperscript{b} L.H. B-E\textsuperscript{\textsuperscript{2}} R.&amp;L. 2 octaves</td>
<td>Acciaccatura</td>
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<td>\textit{nf ppp} \textit{f}</td>
<td>Legato</td>
<td>Sustaining pedal</td>
<td>Romantic</td>
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<tr>
<td>7</td>
<td>Bernstein</td>
<td>For Johnny Mehegan</td>
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<td>R.H.g-c L.H. EE-e\textsuperscript{2} R.&amp;L.</td>
<td>N/A</td>
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<td>\textgreater\textless\textgreater\textless</td>
<td>Slurs, Staccato</td>
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<td>20\textsuperscript{th} century</td>
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<tr>
<td>8</td>
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<td>Allemande: Partita No. 4</td>
<td>D</td>
<td>Major</td>
<td>R.H. L.H. D-a\textsuperscript{1} R.&amp;L. 3 octaves</td>
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<td>F</td>
<td>Minor</td>
<td>R.H. L.H. BB\textsuperscript{b}-g\textsuperscript{1} R.&amp;L.</td>
<td>Mordent, Turn, Appoggiatura</td>
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<td>\textit{f} p \textit{ff} \textit{pp}</td>
<td>Staccatisimo, detached</td>
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<td>Improtu</td>
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<td>\textit{Legato, f} &gt;</td>
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## Appendix 8: Czerny’s Currently Published Works (as at November 2007)

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<tr>
<th>Opus No. / Title</th>
<th>Schirmer’s Library</th>
<th>Edition Peters</th>
<th>Alfred</th>
<th>G Henle Verlag (Urtext)</th>
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<th>Hal Leonard Student Piano Library Series</th>
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499
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Besides the above first four publishers, there are still other publishers who also publish a lesser number of Czerny’s works, these publishers include: Urtext, Ricordi, Kalmns, and Hal Leonard Student Piano Library Series.
Before condemning Czerny out of hand for his elaborations, several facts must be considered. (1) in the eighteenth century it was the accepted practice, certainly of singers and perhaps of instrumentalists as well, to use the written notes merely as a point of departure for improvised embroidery of the melodic line.¹

The second quotation concerning some changes in performance practice between the eighteenth to nineteenth century comes from Alice L. Mitchell’s “Translator’s Forward” for Czerny’s *Op. 200 A Systematic Introduction to Improvisation on the Pianoforte*:

> The cultural atmosphere surrounding Czerny from earliest youth, was marked by the hullabaloo of pianistic duels and contests, the focal points of which were pyrotechnical virtuosity and inspired originality in improvisation…There are nineteenth century sources galore…The free improvisation was usually placed at the end of each program …This programme practice highlights the beginnings of the ever-increasing separation between the role of composer and that of the performer.²

During the transition from the late eighteenth century to the early nineteenth century, performance practice also underwent a gradual change in the interpretation of composed works. Grete Wehmeyer’s comments:

> The ideal of faithfulness to a work could only be proclaimed, when there were sufficient interpretative indications in the notes, that is from the beginning of the nineteenth century,…The personality of the interpreter lost in importance as the work and its author gained in importance …The works of a composer received the character and the non-alteration of the words of the Bible. The interpreter, entrusted with the solemnity of a priest, had to interpret this biblical word or work of art properly, but not change it. Besides, the growing scholarly activity with regard to music history demanded an almost academic attitude towards music.³

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pedagogy that Czerny’s works are still being played and, as noted previously, Czerny is
commonly regarded as an author of pedagogical works and not as a composer of works "in a
serious style".  During Czerny’s lifetime, he received many negative comments from his
contemporaries, criticizing his works due to “lack of depth”, “never important”, “aimed at
effect through sound rather than sense”, “light and superficial”, “no more than slight
melodic fragments” etc.  To quote again from Schumann:

> Not even with all one’s critical speed is it possible to catch up with Herr
> Czerny. Had I enemies, I would, in order to destroy them, force them to listen
to [Czerny’s Introduction and Brilliant Variations on an Italian Theme, Op. 302] nothing but music such as this. The insipidity of these variations is really
> phenomenal.  

However, there is no musical explanation provided by Schumann to support the above
comment.  Reginald Gerig, a twentieth century scholar quotes John Field’s comment:

> Czerny’s writing streamed effortlessly, much of it in the light and superficial
> salon style of the day. There is no doubt that he had a fine musical gift, but the
good was produced along with the bad – and the bad tended to dominate. Paul
> Henry Lang characterized him as “the victim of bourgeois frugality, sobriety,
> orderliness, and industry carried to the most fantastic extremes and goes on to
cite Field’s reaction that Czerny must have “manufactured models of passages,
turns, and cadenzas which were carefully filed in the pigeonholes of a cupboard
for further use whenever the need arose for a suitable chunk of music.”

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are rarely be found in the pedagogical works of Czerny’s contemporaries.

(v) Block Chords

From the above chart named “Contents on Fingering”, it can be seen that Czerny was not the only writer who provided fingerings for block chords, for C.P.E. Bach had also provided such fingerings. However, there are significant differences between C.P.E. Bach and Czerny, such differences being mainly due to the different functioning of chords in their respective periods. In C.P.E. Bach’s Essay, the main focus of chord playing is on the realization of the thorough bass which occupies the whole Part Two, and in this section no fingerings for the musical examples are given, while most of the chords are not in the form of block chords. Examples of block chords with fingerings can, though, be found in Part One of C.P.E. Bach’s Essay in the subsections on “three-tone chords” and “four-tone chords”.1 With regard to Czerny, in the chapter ‘Fingering of Plain Chords’, the exercises that he provides are not concerned with isolated chords but with chords in their root position and inversions. Another difference between Czerny’s and C.P.E. Bach’s examples is that Czerny provides block chords with modulations (e.g. C major → F major → D major → G major → Eb major → Ab major → C major) that are not limited to closely-related keys. In such a way, Czerny not only prepares pupils for the fingerings of chords played by both hands, but also provides an opportunity

This topic is not covered by C.P.E. Bach, and the figuration of the examples in Türk’s *School* is very different to that of the musical examples used by Czerny. In addition, the markings in Türk’s *School* mainly indicate the use of a specific hand and there is no fingering for most of the examples. On the other hand, Czerny indicates all the fingerings in his examples.

Hummel’s approach is again different and rather rigid, as he states that “in such passages, it is to be considered as a rule, that the notes of which the tails are drawn downwards belong to the left hand, and those with the tails drawn upward, to the right though in placing the hands under each other, such is not always the case.” Hummel’s approach may be suitable for most of the repertoire of this time but is rather limited from a stylistic point of view.

Czerny’s examples, however, are more comprehensive and flexible with regard to changes in musical style. Interestingly, the second example quoted above (Vol. II, 141), which employs only the index fingers of each hand to play scalar repeated notes, can also be found in the études of Liszt. Furthermore, Czerny’s examples are arranged in terms of key signatures with a gradual increase of black keys. Some of the exercises also contain remote modulations (e.g. C major → C minor → Ab major → E major), a clear reflection of Czerny’s awareness of the increased tonal range of the early nineteenth century.

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latter calls for the *una corda* pedal mainly in slow movements, while *Andante* is the tempo marking that Czerny uses for his music examples. Usually slow movements are associated with less percussive and softer sounds, thus the employment of the *una corda* pedal helps to provide sound effects which cannot be created by the fingers.

In addition, Hummel provides an example of the employment of both the damper pedal and the *una corda* at the same time.

Example 8.20: Hummel’s *Instructions*, part III, 63

![Example Notation](image)

By comparing the employment of the *una corda* in both Hummel and Czerny, it can be seen that they both recommend this pedal for passages in a slow tempo, *Andante* and *Adagio*, as well as the dynamics are in “*P*” and “*PP*”. However, there are significant differences between the two pedagogues in the use of the sign for the *una corda*. Though Hummel does not provide any illustration of the use of this pedal, he stated: “Both the damper pedal and piano pedal [are] pressed down,”\(^1\) therefore, the sign \(\bigtriangleup\) in the example above implies the use of *una corda*. Unlike Czerny, Hummel also lacks a specific sign for indicating the relinquishing of *una corda*. The sign \(\bigtriangleup\) above appears on the second beat of the first

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differences between the two composers. By employing this same approach, Czerny differentiates the works of composers whom he regards as “modern school”, providing pupils with the means to distinguish the composers’ styles which are categorised under the umbrella title of the Romantic style.

Besides their didactic purpose, Czerny’s Op. 500 and the Supplement to Op. 500 reflect the respective changes of style in piano playing over the time of their composition. The most significant changes include: more rapid employment of the pedals, extension of the compass of works, use of figurations requiring more widely-stretched hands, a greater demand for sharing melodic lines between the two hands.

Most of the pedagogical works that are titled “Method”, “School”, “Treatise” contain a section that lists selected works from different composers for reference. Some of them list the composers’ names and the titles/opus numbers of one or two works by each composer; while others contain selected works by these composers. What makes Czerny stand out from other pedagogues is that he relates each selected work to a particular volume, chapter and paragraph of his Op. 500.

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very peculiar fingering which is often necessary in many passages.” Here also required, “a very delicate touch, an exceedingly refined style, and the most accurate use of the pedal, in order to impart the due euphony to his (Chopin’s) frequently singular harmonies and embellishments. The compositions of Chopin are not calculated so much on brilliant effects, as those of preceding composers (e.g. Döhler, Taubert)…Their (Chopin’s works) characters are highly sentimental, and generally pensive… (Even those passages marked “f”) must be performed quite unconstrainedly (sic.), without apparent bravura. The style is especially calculated for suitable changes of time, as ritardando, accelerando, and all other means of expression mentioned in the third volume of this School (Czerny’s Op. 500).”

1 Ibid., 1. The “modern school composers” that Czerny refers to are his contemporaries, e.g. Thalberg, Liszt, Döhler, Chopin, Henselt, Willmers.
hand(s) a little forward to play the black key. Exercises 21, 22 and 23 in Volume I of Op. 500 serve as a transition from playing in all white keys to the employment of black keys, for these exercises are still in C major but with the addition of accidentals. In this way, students practise playing the black keys by reading notes prefaced with the signs of a sharp or a flat, before playing the black keys according to the key signatures. After this process, Czerny provides exercise 24, which requires playing on the black key of the note ‘B♭’ with the indication by the F major key signature. From this exercise onwards, Czerny gradually increases the number of flats or sharps in the key signatures. The sequence of keys up to exercise 29 of the 7th Lesson can be identified as follows: C major, F major, G major, B♭ major, D major, E♭ major, and A major. In the teaching sequence of playing scales and arpeggios in the 8th Lesson, Czerny first focuses on the key signatures with flats then proceeds to sharps. The approach that Czerny designs for this Lesson consists of not simply listing the fingering for the scales and arpeggios, but also includes the writing down of the fingering for the notes and provides a transition section between the modulations from one key to its sub-dominant key. The order of the scales and arpeggios is: C major → F major → B♭ major → E♭ major → A♭ major → D♭ major → G♭ major → B major → E major → A major → D major → G major, with transition from G major back to C major and concluding with a perfect cadence in C major. The main reason why the sequence of the key signatures with

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Czerny’s employment of the use of the black keys here is much freer.

**The Eighth Parameter: From Major Keys to Minor Keys**

The eighth parameter is moving from major keys to minor keys. Playing in minor keys from scores, with the exception of natural minors, obviously involves reading accidentals; therefore it would be more suitable to teach students to play in major keys before minor keys. The organisation from major keys to minor keys can also be found in other influential pedagogical works, both contemporary with Czerny and pre-dating him. In J.S. Bach’s *Well-Tempered Clavier*, for instance, each prelude and fugue in a major key is followed by its harmonic minor. Also, in Clementi’s *Gradus ad Parnassum*, the first eight numbers are in major keys before the key of *a* minor is introduced in No. 9. Though Chopin’s *Études* are for advanced players, as indeed is J.S. Bach’s *Well-Tempered Clavier*, Chopin shares the same approach in his work, with the sequence of playing the major keys before the minor ones being a prominent feature. From the first number up to number 14, Chopin’s studies are grouped into “pairs”. Each pair is made up of one étude in the major key which is followed by another étude in its relative minor, such as the first étude which is in C major while the second is in a minor. In Czerny’s *Op. 500*, the use of tonality in the examples clearly displays the sequence from major keys to minor keys. There are all together ninety-eight exercises in Volume I, though exercise 49 on page 111 appear as the first exercise in a minor key; the majority of exercises in minor keys are kept for the last quarter of
movements which involve the fingers, the hands, the forearms, and the arms, as well as those relating the movements of the nerves, the so-called “invisible movements”, as it were. These references to invisible movements and movements of the nerves significantly reveal Czerny’s awareness of the mechanical development of the piano during his lifetime. Mere finger movement is not sufficient for passages requiring loud dynamic levels such as “ff”, with the weight needing to be transferred by the nerves from the arms to the fingers. Clearly, Czerny is far from being concerned only with finger movement, and his discussion of the relationship between larger hand/arm movements and the nerves, as well as that concerning “invisible exertion” should be acknowledged as of great historical importance and very significant for the future development of piano technique. In order to have a clear picture of how Czerny illustrates these movements according to the musical needs, the movements that he mentions in his *Op. 500* are tabulated below under the following headings: still hand position, quiet finger movement, tranquil position, finger movement, hand movement, hand and arm movements, shoulder movement, arm movement, and “invisible movement”:

<table>
<thead>
<tr>
<th>Type of Movement</th>
<th>Content</th>
<th>Location in Op. 500</th>
<th>Illustration by Czerny</th>
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</thead>
<tbody>
<tr>
<td>Quiet finger movement</td>
<td>5-finger exercise</td>
<td>Vol. 1, 7, §8, 10 &amp; 11</td>
<td>The weight of the hand always rests on the keys, but on one key only… The hand here must be held as tranquilly as possible over the 5 keys, so that the re-iterated (sic.) 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… at first very slow, accelerating the movement by degrees, without any strain upon the nerves.</td>
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<tr>
<td>Still hand position</td>
<td>5-finger exercise</td>
<td>Vol. I, 9, §. 11</td>
<td>Each note in both hands is struck exactly together. This equality in the touch can only be acquired, when both hands are kept perfectly still, and all the fingers are held up equally high.</td>
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<td>Arm &amp; Hand keep strictly at rest</td>
<td>Changing fingers for the same notes followed by leaps within a 5th</td>
<td>Vol. II, 113</td>
<td>The arm and the hand must be kept strictly at rest, and particularly in striking with the thumb; neither the arm nor the elbow must be allowed to make the least movement.</td>
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<td>Tranquil position</td>
<td>Passing of the thumb</td>
<td>Vol. I, 44</td>
<td>The passage of the thumb under the fingers must not in any wise (sic.) disturb the tranquil position of the forearm; nor must the elbow by any means make the least sideward motion.</td>
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<td>Vol. I, 45</td>
<td>The tranquillity of the hand and arm must be retained as exactly as in the passing of the thumb under the fingers.</td>
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<td>Vol. I, 46</td>
<td>The passing of the thumb under, or of the fingers over, to more remote keys, (in playing broken chords), the pupil does not lift up, or turn out his arms or elbows.</td>
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<td>Vol. I, 47-48</td>
<td>These are fundamental passages (scale and broken chord) from which we may gather the fingering for innumerable others…We must carefully avoid any drawing back, or vibratory motion of the elbows. The same tranquil position of the thumb and 3 middle finger must be maintained…all the notes must be played equally quick, equally loud.</td>
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<td>Vol. I, 68</td>
<td>(Playing of broken chord and chromatic scale) As the chord contains only one black key, (the G#) this passage is again played with changes of position, and the utmost attention must be given as to quickness in passing the thumb; to a quiet position of the hand and arm; and also as to perfect equality of execution.</td>
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<td>Vol. II, 5</td>
<td>It is the first duty of the Player to keep the hands tranquil, and as this is always in some measure disturbed by the passing of the thumb, he must avoid as much as possible this unnecessary movement…in these keys (D♭ Major) the hand must remain as steady and motionless over the black keys.</td>
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<td>Vol. I, 143</td>
<td>It is easily understood, that in such passages rules relating to the tranquil holding of the hands, cannot be strictly observed as usual. But even here we must avoid every superfluous movement; and the hand which is to cross over must be held so lightly, as never to fall with too great weight on the keys; so that even in the (sic.) quickness movements we may always retain at our disposal every degree of power that may be requisite.</td>
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