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THE BIRTH OF PIANO TECHNIQUE THROUGH PIANO REPERTOIRE

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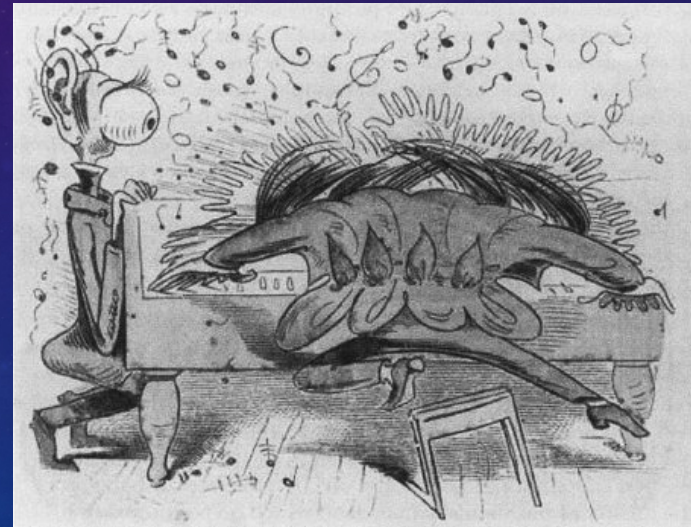


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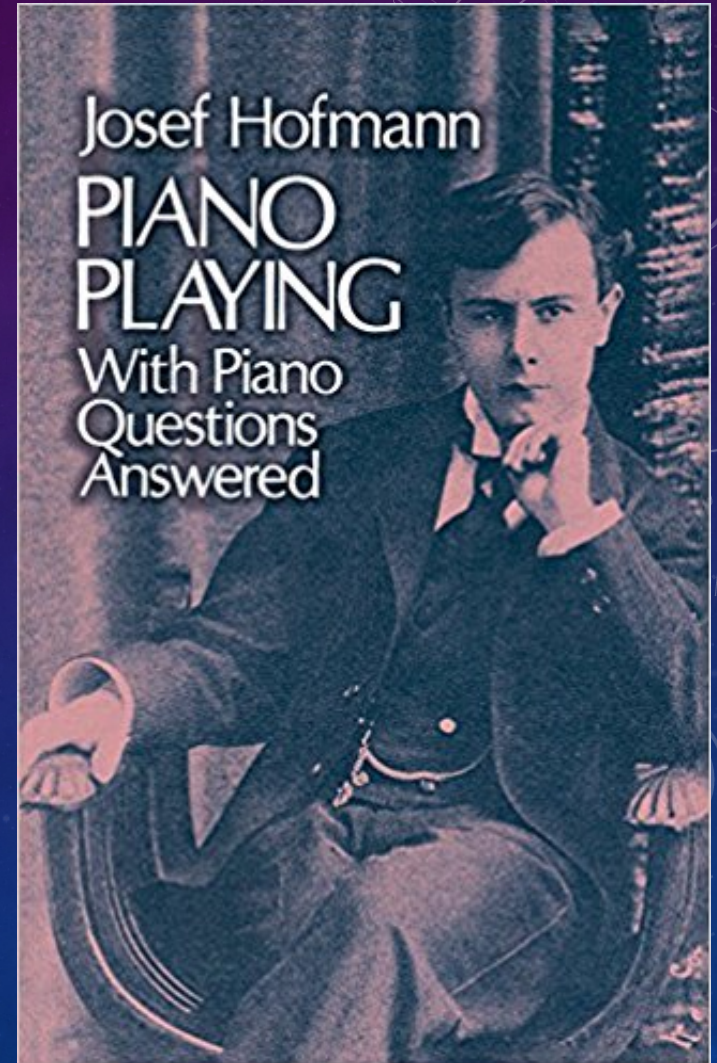


Caricature of Liszt



“To transmit one’s matured conception to one’s auditors requires a considerable degree of mechanical skill, and this skill, in its turn, must be under absolute control of the will”

-Joseph Hoffman





TIME TRAVEL



Bartolomeo
Cristofori



1700

Lodovico
Giustini



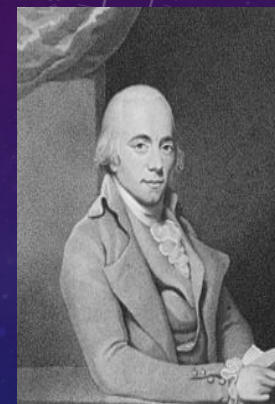
1732

Anton
Reicha

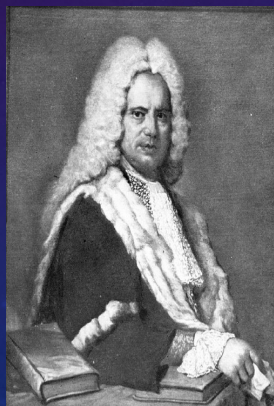


1760

Muzio
Clementi



1817



Scipione Maffei



Johann Baptist Cramer

1
7
6
0

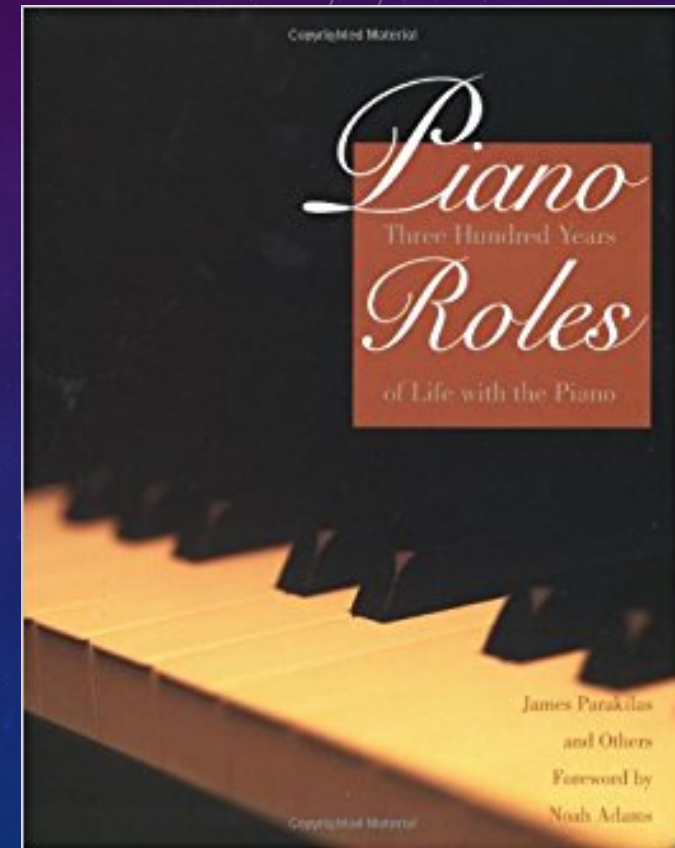
1700 BARTOLOMEIO CRISTOFORI

- Invention of piano
- Beginning in courtly circles
 - Prince of Tuscany
- Piano production was slow
 - Cristofori could not build enough pianos to raise its popularity



“A piano of this kind is not an object that lends itself to mass production even today, and in 1700 neither the concept nor the tools of mass production had been devised”

-James Parakilas



1732 – 12 SONATAS BY LODOVICO GIUSTINI

- *12 Sonate da cimbalo di piano e forte detto volgarmente di martelletti*, opus 1, published in Florence
- First work for piano
- Publication for the courtly setting
- No documentation for the next 30 years



Sonata Number 6 by Ludovico Giustini on Cristofori's Piano

<https://www.youtube.com/watch?v=S1qDC1cjm4E>



Form, color, dynamics, harmonic changes

1760

“Suddenly, during the 1760s, pianos began to be heard in public concerts, and keyboard publications began to specify the piano, usually as an alternative to the harpsichord”

-James Parakilas

“I have many
sound
possibilities”


“I have
different
dynamic
levels”

“I AM POPULAR!”


-piano

“Now, you can
write more
dramatic
compositions -
just for me”


“I have
longer
sustained
notes”



piano on
concert stage



Music
publication



Faster and
more
affordable
manufacture



piano
made it to
public



BAROQUE VS. CLASSICAL PERIOD


Baroque Period

Music was utilized mostly for church services and court royalties, imposing compositional limitations

Composers were dedicated and faithful only to the desires of their patrons, composing music for religious services, court events, and their patrons' other social whims

Performing musicians were mostly the composers themselves

Musicians were all professional



“For the musicians, these relationships [with royalty] meant gratifying demands and commands, and doing so in accordance with the taste and wishes either of the people in whose service they were engaged or of those who could pay both for the composition and for the performance that the music required. “


-Atlas Allan

Classical Period

With the rise to the public concert “solo-pianist” began to emerge

With the spread of musical performance and piano to a more public setting, the natural next step was the public’s call to play the instrument

With the sudden rise in popularity of the piano, musicians’ compositional focus shifted from the harpsichord to this new instrument



“Amateur player filled the concert halls to hear the professional players, and although in one sense the amateurs might have needed a distinct repertory of music to play, suited to their own level of competence, in another sense they might have wanted to play –or at least try to play – the music that they had heard performed in concerts. “


-James Parakilas

Results?

Compositional Demand

Rise of the Amateur Musician

Need in Pedagogical Teaching Aids



“Technical demands increased considerably in the larger works of Clementi and Beethoven. Greater strength and independence of the fingers became necessary to negotiate new keyboard patterns...rapid octaves, double-note passages, and double trills also reached new levels of difficulty”

-Sandra P. Rosenblum

1801 – ANTON REICHA

Part I

- includes descriptive titles
major scale, minor scale, chromatic scale, etc

1801

Etudes for Piano,
Op. 30

Part II

- includes only tempo markings
such as “*Adagio*
Molto Sostenuto”

Facts:

- Life long friend of Beethoven
- Teacher of Franz Liszt, Hector Berlioz and Cesar Franck
- Remembered for substantial early contributions to the wind quintet literature

1815 – JOHANN BAPTIST CRAMER

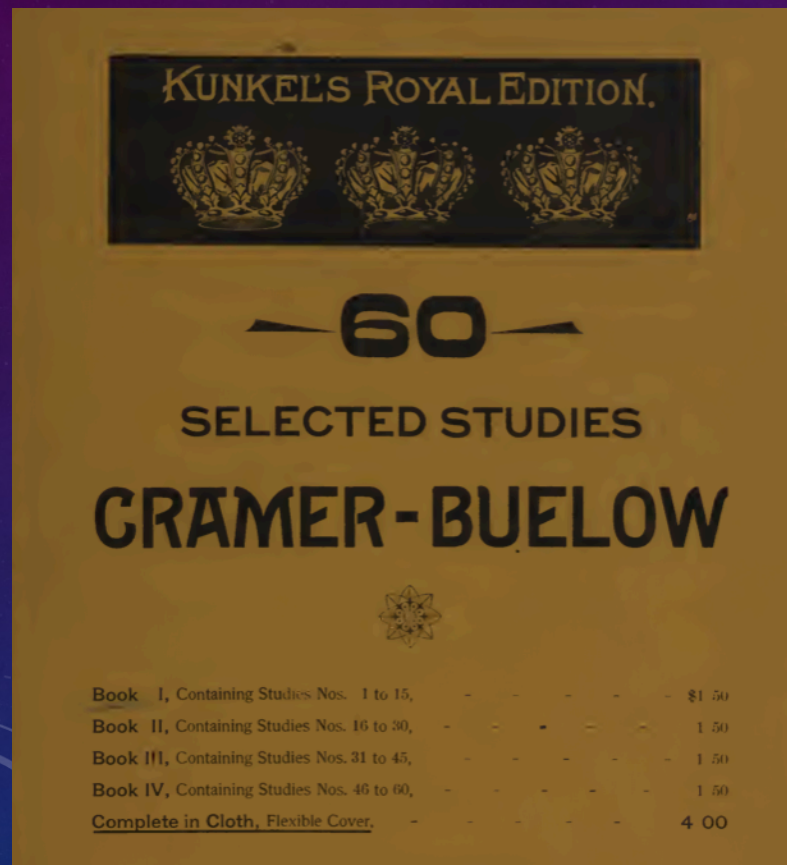


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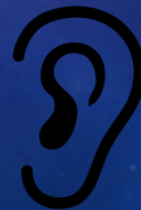
- Op. 50 was composed over a span of twelve years
- Each Part has 21 exercises, total of 84
- Cramer's main compositional interest was as a pedagogue to develop necessary pianistic skills among his students, rather than writing pieces for the concert stage
- Cramer was a student of Clementi

CRAMER – HANS VON BULOW – CHOSE 60 STUDIES

<https://www.youtube.com/watch?v=n2HBbT5gUjM>

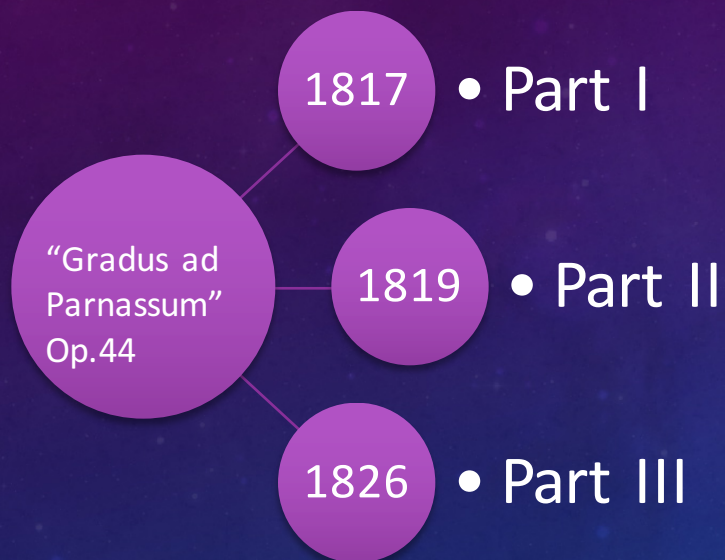


“Cramer’s main interest lay in developing a player’s hand for quick and easy motion, in stressing a quiet but flexible hand ...”



Passage work, one or two elements technical elements, unison finger work

1817, 1819, 1826 - MUZIO CLEMENTI



100 pieces divided into the three books: 1-27; 28-50; 51-100

Facts:

- Clementi was one of the greatest pianists of his time
- Took a great interest in Piano Pedagogy and technique development
- 1801 – wrote a pedagogy book: *Introduction to the Art of Playing on the Piano Forte*, Op.42
- Op. 42, included useful exercises and scale introductions that reflect the importance of technique for piano students

MUZIO CLEMENTI

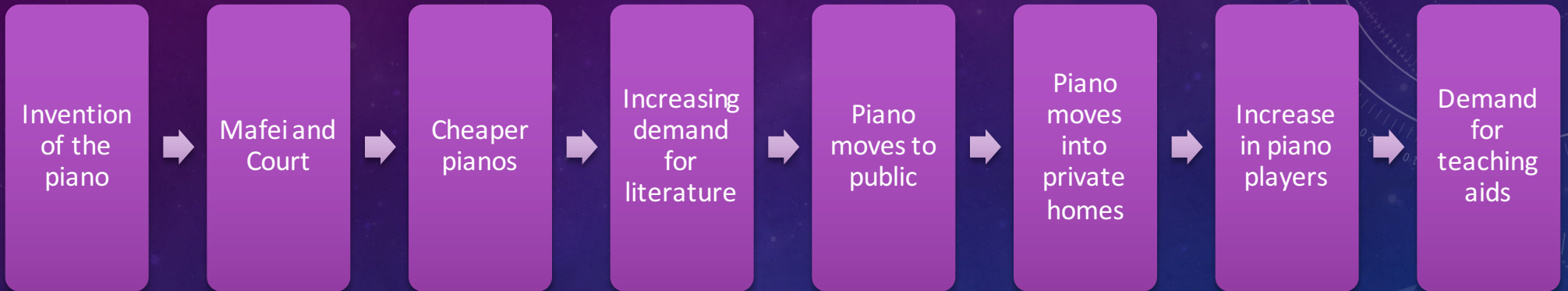
- Etude in F minor no. 24 Gradus ad Parnassum
Bogdan Czapiewski

- <https://www.youtube.com/watch?v=4XCjz5VGDd8>

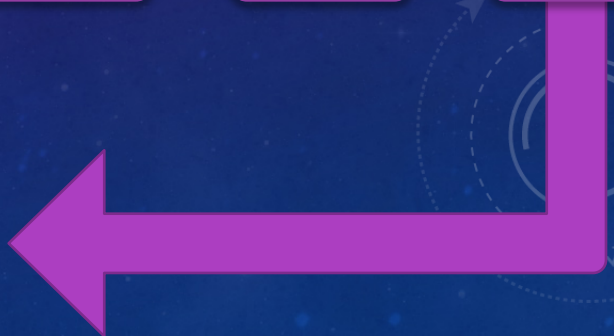


Repetition, rotation and endurance.
Phrasing, melodic element in the left hand.

SUMMARY



ETUDE



REICHA-ETUDES FOR PIANO, BOOK1 - 1801

28

*10^{eme} Exercice.
L'Enharmonique.*

*Andante
Sostenuto*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lower staff is in bass clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp). A red rectangular box highlights the first measure of the upper staff, which contains a half note G4. The rest of the system shows a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

The second system continues the piece with two staves. The upper staff has a key signature change to two flats (B-flat, E-flat) and a 4/4 time signature. The lower staff has a key signature change to two sharps (F-sharp, C-sharp). The third system concludes the exercise with two staves, maintaining the two-flat key signature and 4/4 time signature. The piece ends with a double bar line and repeat dots.

Voyez pour cet exercice les Pages 6 et 7

302

6
Vivace alla mano 12
Am Terzarten.

Premiere Partie
1^{er} Exercice
Les Douze Gammes Majeures

Allegro

The first page of the musical score contains six systems of music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) across the systems. The tempo marking 'Allegro' is placed at the beginning of the first system.

The second page of the musical score contains six systems of music, continuing from the first page. It maintains the same grand staff format and common time signature. The key signature continues to change through the systems, ending with two sharps (F# and C#). The notation includes various melodic lines and accompaniment patterns.

Chromatische Sonate.
3^{eme} Exercice.
gamme Chromatiques.

Allegro

The first system of the exercise consists of two staves. The treble clef staff contains a chromatic scale starting on G4 and moving upwards. The bass clef staff contains a chromatic scale starting on G3 and moving upwards. The tempo is marked *Allegro*.

The second system continues the chromatic exercise. The treble clef staff features a chromatic scale starting on G4 and moving upwards. The bass clef staff features a chromatic scale starting on G3 and moving upwards. The tempo is marked *Allegro*.

The third system continues the chromatic exercise. The treble clef staff features a chromatic scale starting on G4 and moving upwards. The bass clef staff features a chromatic scale starting on G3 and moving upwards. The tempo is marked *Allegro*.

Voyez la Remarque Pour cet Exercice Page 2

Remarques pour la Premiere Partie.

3^{eme} Exercice.

La gamme Chromatique offre en outre un passage très Singulier ;
Comme il est neuf et important, j'ai jugé à propos de le donner
ici Separément.

The musical score for the 3rd exercise consists of four systems of grand staff notation. The first system shows a chromatic scale in the bass clef, starting on G4 and ending on G5. The second system shows a doublet cadence in the treble clef, with a red vertical line marking the end of the exercise. The third system shows a chromatic scale in the bass clef, starting on G4 and ending on G5. The fourth system shows a doublet cadence in the treble clef, with a red vertical line marking the end of the exercise.

4^{eme} Exercice.

Pour se former aux doublet Cadence d'une cadence

CONCLUSIONS

- The etude became a valuable teaching tool that helped pedagogues and students acquire necessary pianistic skills
- With the expansion of piano repertoire, it became evident that even amateur pianists had to devote a portion of their studies to technique development, and thus playing etudes became a valuable pedagogical tool in any piano lesson
- Today, even as many students resent playing etudes and exercises, perceiving them as dull and uninspiring, we as pedagogues have the responsibility to acknowledge their necessity and enormous significance on pianistic facility



PIANISTS WOULD NOT BE WHERE THEY ARE TODAY
WITHOUT THE 18TH CENTURY DEVELOPMENT OF THE
COMPOSITIONAL GENRE RESPONSIBLE FOR MUSICAL
FLUIDITY AND PIANO PEDAGOGY:
THE ETUDE

WHAT DOES IT MEAN TODAY?

- There is a great value in piano etudes
- Important part of the weekly lessons and our curriculum
- Etudes often concentrate on one specific technical idea
 - Should be included in our regular diet
 - Etudes can be artistic too!



What do I see?



Few more facts about the piano

1783 - John Broadwood invented the damper pedal and extended the keyboard from five to six octaves

1807- Establishment of Pleyel and company, who provided pianos for Chopin

1818 – John Broadwood & Sons presented a piano to Beethoven (4 strings for each note, extended keyboard and pedals)

1821- Sebastien Erard invented double action

1828 – Establishment of Bosendorfer, first piano to withstand F. Liszt's entire recital
Liszt's playing usually required several pianos to accommodate the intensity of his playing

1838 – Franz Liszt decided to play solo concerts on a big stage– led to piano improvements: stronger strings, longer strings, extension to seven octaves

1853 – establishment of 3 independent companies:
Steinway and Sons in New York, Bluthner in Leipzig , and Bechstein in Berlin

1981 – piano building returns to its roots: Establishment of *Fazioli Pianoforti* in Sacile, Italy

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