

A PEDAGOGICAL ANALYSIS OF ARTICULATION, BALANCING, VOICING, AND
INTERPRETATION IN GIUSEPPE CONCONE'S *VINGT ÉTUDES CHANTANTES*,
OP. 30, FOR UPPER INTERMEDIATE PIANO STUDENTS

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2017

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Cao, Chenyi. *A Pedagogical Analysis of Articulation, Balancing, Voicing, and Interpretation in Giuseppe Concone's "Vingt Études Chantantes," Op. 30, for Upper Intermediate Piano Students*. Doctor of Musical Arts (Performance), December 2017, 43 pp., 20 tables, 53 musical examples, bibliography, 16 titles.

Giuseppe Concone's piano études number over a hundred, and are collected in seven various sets. They consist of pieces for elementary, intermediate, and advanced level pianists. A few of them have been printed in anthologies but most of them remain unknown. The present research consists of two parts: an overview of Concone's complete sets of piano études, and a detailed analysis of Op. 30, with a detailed focus on articulation, balancing, voicing, and interpretation. First is a brief overview of the Études Opp. 37, 46, 24, 25, 31 and 34. Then in the analysis of Op. 30, after explaining the salient features of this set of études, there is an illustration of the method by giving an analysis of each étude. Concone's *Vingt Études Chantantes* Op. 30 are a fine supplement of teaching repertoire for the intermediate piano students. The Op. 30 incorporates a diversity of technical requirements and musical merits that can help students transition from intermediate level to early-advanced level. They may also contribute to being aware of binary and ternary forms, and prepares students for learning other genres of the 19th century piano literature.

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CHAPTER 1

INTRODUCTION

1.1 Purpose of Study

Giuseppe Concone was a nineteenth-century Italian composer. Today, his contributions might be chiefly remembered by his series of *solfeggio* and *vocalizzi* for soprano, mezzo-soprano, baritone and bass, which have been republished numerous times and are still being used widely in the field of classical singing and vocal pedagogy.

As a court organist, Concone mastered the keyboard and composed over one hundred études for piano. However, his name is mentioned in few references, and little information can be found either about his life or his piano music in English. The value of the études is underappreciated and worthy of being explored by piano students and teachers. Though not extremely virtuosic as the music of Chopin or Liszt, they are fine supplements designed for students from the elementary to the advanced level. A few of them have been printed in anthologies but most of them remain unknown. In this research, there will first be an overview of his études, followed by a detailed pedagogical analysis that focuses on the twenty études in Op.30. This pedagogical guide can help future students when learning them, and might be especially helpful for students transitioning from the upper intermediate to the advanced level. More specifically, Op.30 prepares upper intermediate students with the skills of playing various articulations, balancing and voicing of textures, and combining musical interpretations in technical pieces. These skills will help students move forward to a more advanced musical level.

1.2 Method

Even though few details have been written about Concone's music, in order to understand and analyze his études, the present project will be approached from the following points of view:

the types and development of the piano étude, how to master types of piano techniques, and the application of pedagogical methods for teaching students. Ganz's dissertation *The Development of the Étude for Pianoforte*¹ comprehensively covers important figures who contributed to the genre of piano études, and their works from the earliest origins to the early twentieth century. The *Technique of Piano Playing*² by József Gát is about a modern method of piano playing that includes the anatomy of the hand and arm, and explanations for various piano techniques. Weber's dissertation *Principals of Organization in Piano Études: An Analytical Study with Application Through Original Compositions*³ is helpful for understanding how techniques are arranged in the étude and their impact on articulations, tempo, range, register, etc. Swinkin's *Teaching Performance: A Philosophy of Piano Pedagogy*⁴ presents an insightful methodology for piano teaching. Other sources related to this research will be included in the bibliography.

The present research consists of two parts: an overview of Concone's complete sets of piano études, and a detailed analysis of Op. 30 with a detailed focus on articulation, balancing, voicing, and interpretation. In the following discussion, there will first be a brief overview of the Études Opp. 37, 46, 24, 25, 31 and 34. Then in the analysis of Op. 30, after explaining the salient features of this set of études, there will be an illustration of the method by giving an analysis of each étude.

¹ Peter Felix Ganz, "The Development of the Étude for Pianoforte" (PhD diss., Northwestern University, 1960).

² József Gát, *The Technique of Piano Playing* (London: Collet's, 1974).

³ Stephen Paul Weber, "*Principals of Organization in Piano Études: An Analytical Study with Application Through Original Compositions*" (PhD diss., Texas Tech University, 1993).

⁴ Jeffrey Swinkin, *Teaching Performance: A Philosophy of Piano Pedagogy* (Switzerland: Springer, 2015).

CHAPTER 2

BRIEF BIOGRAPHY OF CONCONE AND OVERVIEW OF CONCONE'S PIANO ÉTUDES

2.1 Brief Biography of Conccone

From the few written records about Conccone, a few details are known about his life and music. Born in Turin in 1801, Conccone moved to Paris in 1836 and lived there until 1848. After the Revolution of 1848 he returned to Turin, where he was appointed the organist and *maestro di cappella* (choirmaster) of the Sardinian court.⁵ He died in Turin in 1861. Being a pedagogue during his lifetime, Conccone taught numerous vocal and piano students. His vocal studies are even arranged for wind instruments, such as trombone, trumpet, and tuba. His voice compositions include songs, duets, solfeggio, and two unsuccessful operas; *Un episodio del San Michele* was produced at Turin on June 8, 1836 and *Graziella* was not even performed.⁶ Conccone also taught music theory during his lifetime. His book *Manuel D'Harmonie et de Modulation* (The Manual of Harmony and Modulation), is designed for singers and vocal teachers, and includes many piano accompaniments to be used along with each lesson.

2.2 Overview of Conccone's Piano Études

Conccone's piano études number over a hundred, and are collected in seven sets. They consist of pieces for elementary, intermediate, and advanced level pianists. Except for a few other short pieces and an arrangement of Saverio Mercadante's opera *I Normanni a Parigi*, the étude seems to be the only major genre Conccone composed for piano.

⁵ Elizabeth Forbes. "Conccone, Giuseppe." *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 13, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006583>.

⁶ Ibid.

Although titled 24 Préludes, the Op.37 are actually études in all the major and minor keys in one-part form. They provide early-intermediate students with practice in perfecting passagework (Example 1), in primary chords in both broken and blocked ways; and arpeggio figures involving hand-crossing motions (Example 2). The spans of the arpeggios are all within one octave so that younger pianists with smaller hands have no problem playing them. Starting in C major, the pieces are arranged from flat to sharp keys, with the minor keys being followed by their relative major ones. The études are short, often only each having ten to twelve measures.

Example 1. Concone's Piano Étude, Op.37, No.7, mm.1-2



Example 2. Concone's Piano Étude, Op.37, No.2, mm.1-3



Op.46 is a set of 15 four-hand études for late-elementary to early-intermediate pianists. This set is designed to help students understand all the basic meters of rhythm. Concone writes a preface explaining the time signatures of 4/4, 3/4, 2/4, 2/2, 3/8, 6/8, 9/8, 12/8, and applies each of them to the études. Since Concone's major concern here is to let the students experience different types of meters, nothing is too technically complicated (Example 3). Examples of sustained notes and rhythmic patterns of triplets and dotted rhythms are introduced. It is interesting that Concone designed the "meter études" with a duet arrangement for pianists still in the early stages of their learning. Mastering the "meter études" requires each pianist to achieve precise counting and to

keep throughout a very steady tempo, for otherwise the primo and secondo sections will not stay together. These skills are difficult for younger students to learn. Teachers can also participate in a teacher-student duet.

Example 3. Concone's Piano Étude, Op.46, No.12, mm.1-6

The 25 Études, Op.24 are an excellent collection of melodic technical studies for the intermediate pianist, which use customary Classical or Romantic-era figures.⁷ They are mostly one-page long and are focused on a single technical aspect. The compositional techniques used are not just repetitions of finger-patterns, but often form a part of the melodic material. Balance, voicing, and different articulations are all involved in the études (Example 4).

Example 4. Concone's Piano Étude, Op.24, No.11, mm.1-5
Allegretto grazioso.

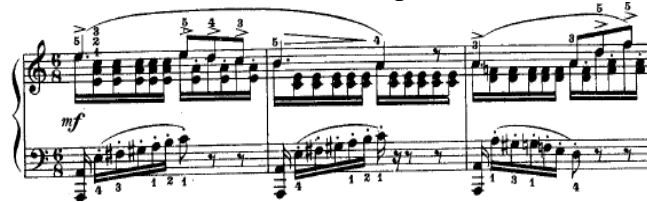
The set of *15 Studies in Style and Expression*, Op.25, is suitable for the early-advanced pianist. Most of the études are more difficult and extensive than those formed in Op.24. They each start with a préluce and are followed by a titled character étude. Although both parts may at

⁷ Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred, 1995).

times have similar technical figures, the preludes function more as a musical introduction, similar to the overture of an opera, or an introduction of a song, rather than as a technical preparation. The *préludes* all end on the dominant and often have tempo contrasts with the *étude*.

Op.31 and Op.44 are the two most advanced sets of Concone's *Études*. Both are character *études* with titles and share some compositional techniques. Named as *15 Studies in Expression*, each *étude* of Op.44 holds uses melodic materials within the standard idioms of the Romantic period. Different technical figures are combined in one *étude*, and pianists often need to manage multiple pianistic problems at one time. For instance, in the beginning of No.13 (Example 5), the challenges of balance, voicing, and various articulations are presented simultaneously. The set of *Études* Op.31 is more concise with an average length of two or three pages. Combined techniques are demanded, with every *étude* using octaves (Example 6).

Example 5. Concone's Piano *Étude*, Op.44, No.13, mm.1-3



Example 6. Concone's Piano *Étude*, Op.31, No.1, mm.5-7



CHAPTER 3

EARLY IMPORTANT FIGURES OF PEDAGOGICAL ÉTUDE

Concone's own preference for writing the piano étude and the increased popularity of the genre may relate to the instrument's development starting in the early nineteenth century. The piano was expanded to seven octaves, improved in tonal qualities, and widened in dynamic range. New approaches for playing the modern piano were required, and the étude became the genre of compositions in which composers could address these new technical challenges. Piano playing for the modern piano became more accessible after mastering the new techniques required. "Étude" began being used as the title for piano pieces that were first published in the beginning of the nineteenth century and became more and more popular after that.

Though vast numbers of pieces were titled as "Étude" starting in the nineteenth century, the genre carried different meanings and functions as it progressed. J.B. Cramer (1771-1858) was the first composer who published his set of pieces using the title of "Étude" (in 1803 or 1804).⁸ Other composers such as Czerny and Heller also wrote many études in the same manner. These early études can be considered and categorized as pedagogical étude since the major goal was to exploit particular aspects of piano technique. Later on, with the development of technique, the virtuosic études emerged for professional pianists to show the highest capacities of their pianistic skills. Composers such as Chopin, Liszt, and Thalberg, contributed to this category. The concert études fall into another group which did not only focused on technical proficiency. Composers designed the concert étude for public performances, but not private practice. These études emphasize unfolding musical ideas, along with technical challenges. Études of Liszt, Schumann, Chopin and Rachmaninoff are excellent examples of this category.

⁸ Ganz, "The Development of the Étude for Pianoforte," 73.

Concone's études can be considered as pedagogical études as they are designed for intermediate players to grasp certain types of techniques. Some other important composers who contributed to the category of pedagogical études will be discussed in this chapter.

Johann Baptist Cramer's best-known compositions are the 84 pedagogic études in the sets of Op.39 and Op.40. Cramer's main interests lay in developing a player's hands for quick and easy motion, stressing a quiet but flexible hand regardless of polyphonic or homophonic textures, and building up the complete independence of the fingers and hands.⁹ Though the sets emphasize the right hand, about one-third of the études are demanding for both hands or the left hand only. They are not arranged progressively or systematically. The major techniques of the études cover fast-running passages of scales, arpeggios, and broken chords with varied fingering patterns, intervals, trills, crossed, and alternative hands. These are still popular études used for developing pianists today. And they are considered to be some of the most important études for the technical level slightly beneath that of the Chopin études.¹⁰

Muzio Clementi (1752-1832) was one of the early virtuosi and pedagogues who contributed greatly to the development of pianoforte technique during his time. His famous students include Johann Baptist Cramer (1771-1857), Henri Bertini (1798-1876), and John Field (1782-1837).¹¹ Today, his compositions which are played more often are probably his sonatas. Clementi also attempted to discuss the methodology and problems of piano playing in the early eighteenth century by writing a series of pedagogical pieces in four different volumes. The first two volumes, Op.42 and Op.43, are named *Preludes and Introduction to the Art of Playing on the Pianoforte*. The *Introduction* is more like a method book which resembles C.P.E. Bach's *Essay*

⁹ Ganz, "The Development of the Étude for Pianoforte," 89.

¹⁰ Magrath, *Pianists Guide to Standard Teaching and Performance Literature*, 151.

¹¹ Ganz, "The Development of the Étude for Pianoforte," 111.

on the True Art of Playing Keyboard Instruments. Clementi designed the first volume for beginners, with discussions about basic music notation such as clefs, intervals, and values of notes. Part II of volume one illustrates examples of Clementi's fingerings for both hands which include scales in different keys, extensions and contractions, repeated notes, intervals, arpeggios, and broken octaves. The second volume has 50 pieces, 18 of which are prefixed with a *prélude*. The *préludes* are composed by Clementi and the pieces are from different composers such as Handel, Mozart, and Corelli. The pieces are not arranged by any technical subject or progressive level, but are collections of diverse pieces for intermediate piano students. *Gradus ad Parnassum* is the second half of the series, which is divided into three parts and consists 100 technical compositions by Clementi. Clementi himself never used the term *étude* for any of the pieces; however, the nature and intention of the pieces did serve a pedagogical purpose. Instead, he used Canon, *Prélude*, *Capriccio*, *Fugue*, *Rondo*, *Scherzo*, and *Sonata-movement* to title the pieces. About half of the hundred pieces have a real *étude* character that can mostly be found in Part I. The pieces in Part I are also relatively easier and focuses on one principal technique. The later pieces are quite difficult, often demanding multiple techniques and require a higher level of endurance from the performers. The technical demands are equal between hands and Clementi sometimes groups the pieces with similar challenges. The *Gradus* pieces are suitable for advanced piano students.

The most prolific among the pedagogical *étude* composers was Carl Czerny (1791-1857), who wrote over one thousand *études* and exercises. He also taught extensively and some of the famous students were Theodor Leschetizky, Theodor Kullak, and Franz Liszt. Czerny was considered by some as the founder of modern piano technique, and was known for his brilliant

technique and sensitive playing.¹² He also wrote his own piano treatise entitled *The Complete Theoretical and Practical Piano Forte School*, which was published in four volumes. The subjects include fundamental techniques, problems of fingerings, memory, and touch. Volume four also discusses the expression and interpretation of Beethoven's works. Among the huge number of Czerny's works, each opus is defined with a certain level or technical concern. Op.299 and Op.740 are probably the two most often played and widely used sets. Op.299 is shorter and on a relatively easier level, while both sets focus on scale, arpeggio, and broken chords techniques. Some of the sets are designed for training the left hand, such as Op.718 and Op.399. Other sets are Op.355, which is written for playing various ornaments, and Op.335 for legato and staccato touches. As a prolific composer, Czerny's reputation is sometimes criticized for lacking in interesting musical content. His contribution to the *étude* literature was often one of quantity rather than of quality.¹³ He is remembered as an extremely methodical and carefully detailed composer who prepared *études* for every challenge of finger gymnastics.¹⁴

Cramer, Clementi, and Czerny can be considered the founders of the early development of the pedagogical *étude*. They each contributed in different ways. Czerny's substantial works meet various needs and levels of pianists. As Cramer's teacher, Clementi was one of the earliest to write a piano method book that even covers the fundamental theories for beginners. Although he did not use the title *étude*, the function of his pieces does serve a pedagogical purpose. Besides being the first composer to use the term *étude*, Cramer's 84 pedagogical pieces were some of the best sources for students during his time and are still valuable for the development of pianists today.

¹² Magrath, *Pianists Guide to Standard Teaching and Performance Literature*, 81.

¹³ Ganz, "The Development of the *Étude* for Pianoforte," 192.

¹⁴ *Ibid.*

Another nineteenth century composer who wrote a considerable number of piano études as well was Stephen Heller (1813-1888). Among them, Opp. 45, 46 and 47 are his most important and useful teaching pieces.¹⁵ Moreover, Heller's Op.45 is similar in style to Concone's Op.30 in many ways. The two composers lived in a similar time period in the nineteenth century and both lived part of their life in Paris. The études were published quite close together, in 1844 and 1848. Both sets are character pieces that have descriptive titles to suggest the mood of the music. They have a similar level of difficulty that is suitable for intermediate students. The formal designs are mainly binary and ternary with an average length of two pages. Example 7 is Étude No.19 by Heller and example 8 is Étude No.1 by Concone. They have the same technical focus on trill figuration and both of the right-hand parts consist of two voices. The difference is just the fingering arrangement. Heller used fingers 1 and 2 while Concone applied fingers 3, 4, and 5 for the trill figurations. Students who are able to play the études from one set are also capable of playing the other.

Example 7. Heller's Piano Étude, Op.45, No.19, mm.1-3



Example 8. Concone's Piano Étude, Op.30 No.1, mm.1-5



¹⁵ Magrath, *Pianists Guide to Standard Teaching and Performance Literature*, 182.

CHAPTER 4

PEDAGOGICAL ANALYSIS OF OP. 30

4.1 Features of Op. 30

The *Twenty Études on the Singing Touch*, Op.30, are probably the best-remembered piano works of Concone. Each of them has a programmatic title and a short explanation of the techniques required. Concone was not just concerned with technical proficiency alone, but was also involved with musical expression and sensibility. Every étude in the set has a melody to follow. The études are mostly designed in ternary form, brief but elaborated, often with an introduction and codetta. The middle section plays an important role that makes it suitable for students transitioning from late-intermediate to early-advanced level. It often functions in one of the four ways: reinforce the principal techniques presented in A section through repetition or different texture of accompaniment, add new techniques, switch the technical requirements to the other hand, and modulating to a new key for transposing techniques.

The key changes in the middle sections not only function theoretically and structurally, but also transpose the original technique to a new position, which challenges the performer differently. Alternation of either the hand or the type of technique can easily be found in the middle sections as well. Example 9 shows the same technique presented with the other hand in the B section in Étude No.10. It allows both hands to have a chance to acquire this type of technique. The alternation between hands also increases the endurance of the developing student pianists.

Example 9. Concone's Piano Étude, Op.30, No.10, mm.7-17



The B section of No.8 (Example 10) starts with a totally different texture and technique compared to A section (Example 11). Types like No.8 comprise various techniques to master, and also corresponds to the ternary form, while contrasting the middle sections with the outer ones.

Example 10. Concone's Piano Étude, Op.30, No.8, mm.23-27



Example 11. Concone's Piano Étude, Op.30, No.8, mm.1-3



Although not the most technically demanding set, Op.30 covers the most varied types of techniques among Concone's études. The techniques include chromatic scale, arpeggio, chord, broken chord, repeated single and intervals, various articulation of legato and staccato, octaves, trill, tremolo, rolling, finger independence, finger substitution, hand crossing, and the most essential three types of voicing, balancing and the left-hand leaping. The techniques which are

used most frequently are discussed here while each of the techniques are discussed in detail in the analysis chapter. Once the performer understands and handles these three techniques well, they will comprehend the essence of this set.

Left-hand-leaping is an articulated pattern that can be found frequently in ten out of the twenty études. It is generally designed in the following ways: bass note leaping for every single beat (Example 12), an octave jumping to a chord (Example 13), an arpeggio (Example 14), and various types of broken chords (Example 15 and Example 16). These are the most favored patterns for the accompaniment. The double-note-broken-chord pattern (Example 14) starts with an octave leaping toward the chord position. Performers may first work on the separated parts when practicing. The action of leaping is more challenging since there is need to skip and prepare for the next position almost simultaneously. The motion of the leaping can be imagined as drawing an arc in the air and the step of switching position can be done during the arc.

Example 12. Concone's Piano Étude, Op.30, No.5, mm.1-3



Example 13. Concone's Piano Étude, Op.30, No.16, mm.40-43



Example 14. Concone's Piano Étude, Op.30, No.15, mm.33-36



Example 15. Concone's Piano Étude, Op.30, No.10, mm.12-14



Example 16. Concone's Piano Étude, Op.30, No.7, mm.51-54



Balance and voicing issues are also techniques for performers to learn in this set. Both intend to bring out the most important part, such as a melody, and to keep the texture balanced. Balance is usually maintained between the hands while voicing is more of balancing textures within one hand. Finger independence is the foundation for controlling voicing. Holding some of the fingers in one hand will always be required when playing with more than one voice (Example 17). The layers should sound different but coherent.

Example 17. Concone's Piano Étude, Op.30, No.4, mm.9-12



It is not enough to call balancing and voicing mere technical subjects since they will eventually be important for the musical interpretation. Every étude in the set has a melody and

eighteen of them have a technical challenge of voicing. As a set of character études, Concone wrote far beyond technical studies; he also incorporated the musical ideas of the titled pieces.

4.2 Detailed Analysis of Op. 30

Table 1. General Information of Concone's Piano Étude, Op.30, No.1

| Étude No.1 Le Ruisseau (The Brook) | |
|--|--|
| Form: A-B (m.17-46)-A' (m.47-62)- codetta (m.62-74) | Key: F Major |
| Meter: 3/8 | Tempo Marking: Allegretto animato (♩=72) |
| Principal Technique — Finger independence with a legato and even tone. Focus on training finger 3, 4, and 5 —Play two voices in one hand | |

The figure of the sixteenth-notes is almost like a trill with a regulated beat (Example 19). The sustained note makes it even more demanding to play smoothly. Students can practice the top line of sixteenths only, and then add the bottom note when the top can be played evenly. Dotted rhythms can be applied as a practice method. According to the rhythm, the notes can be divided into groups of two and six, and the longer note can be placed either on the first note of the group or on the last. Detaching each sixteenth-note can be another method, with or without the bottom note being sustained, in order to retain strong finger tips. The left hand also has two layers where the top one should be voiced softer than the sustained bass line. The performer needs to avoid any accents of the thumb in the left-hand inner voice.

The technical figure in the B section alternates between hands (Example 18). The right hand will be freed from the technical continuity and can relax in every other measure. The left hand keeps the motive under an easier version without the voicing. In the codetta, the left hand takes over the motive again and the piece ends. After playing this étude, both hands have opportunities to grasp the techniques of voicing and trill-like figures. This involvement not only

creates more varied textures, but also increases the endurance demanded in one hand when the hands are alternating.

Example 18. Concone's Piano Étude, Op.30, No.1, mm.18-21



The choice of fingering is always very important for learning any new pieces. There is often more than one option for fingering, depending on the printed edition of the piece, the size and flexibility of the hands, and the suggestions from the teacher. When starting a new piece, students should decide and keep the fingering pattern as their first priority, and test passages under the required tempi and dynamics. In this étude, the fingering of the sixteenth-notes will be the key for creating a *legato* and even top line. For the trill-like pattern, either fixed or alternating fingerings may be used. Because of the bottom-sustained notes, the trills in each measure can only take fixed fingerings. The options for the fingering are as follow (Example 19).

Example 19. Concone's Piano Étude, Op.30, No.1, mm.1-5

| | |
|---|-----|
| | 4-3 |
| 1 | 5-4 |
| 1 | 3-2 |
| 1 | 5-3 |
| 1 | |

The image shows a musical score for Example 19, consisting of two staves (treble and bass clef). The music features sixteenth-note runs in both hands, with trills in the right hand. Fingerings are indicated by numbers 1-5 above the notes. The tempo is marked 'All^o animato. (♩ = 72.)' and the dynamics are marked 'Quietamente.'.

Students can choose whichever one is best their own ease, or experiment with different patterns to strengthen various fingers. Using 4-3 and 5-4 provides a comfortable position, but is

difficult to play for a long duration. 3-2 is good for the top while the thumb has to move for every sustained note. 5-3 will probably be the best option for both lines.

The étude starts with a four-voice setting. With the markings of *p* and *quietamente* (quietly), it is necessary to keep the entire section A under a low dynamic level, which makes the trill even harder to control. The accents are marked under the sustained notes, so both of the bottom lines can be brought out a little more, but not overly emphasized. After the balance issue, phrasing is another area to examine and master. Long phrase lines are essential, especially for these repeated figures. Slurs can be taken as a reference, but an eight-measure phrase is perhaps more suitable, as in the hand-alternating texture of the B section. The phrases are generally smooth, with small ups and downs, to create the image of *The Brook*.

Table 2. General Information of Concone’s Piano Étude, Op.30, No.2

| Étude No.2 Scherzetto | |
|--|---------------------------------|
| Form: rondo—A-B (m.9)-A (m.25)-C (m.33)- A (m.49)-Coda (m.56) | Key: C Major |
| Meter: 6/8 | Tempo Marking: Moderato (♩=120) |
| Principal technique —Thirds —Legato of intervals —Position shift on the same notes with the up-and-down motion of a three-note slur —Slur with a sustained note | |

With the clear texture of the score, the major technique of playing thirds is not easy to achieve, especially with the marked tempo. Before playing the piece, students need to understand that the three techniques, which includes thirds, legato with the slur, and shift, all need to be taken care of at the same time within one hand. The thirds are grouped in every three beats under

the indicated slurs. The first step is to break down the thirds in each group and hear them striking together. Legato playing and the motion of the slur are interrelated. Here is how the three-beat slur may be approached: lift and drop the wrist for the first beat; stay connected on the second; lift the wrist after the third beat followed by another drop for the next group (Example 20).

Example 20. Concone's Piano Étude, Op.30, No.2, mm.1-4



Students can exaggerate these actions in slow practice first. Later, all motions should be smaller due to the fast tempo. Therefore, the wrist is the key for the slur, and once the student can do this motion spontaneously, the legato lines will sound smooth. The slur of the left hand has the same idea, but added with a sustained bass note in the B section. Students can still apply the up-and-down motion of the wrist. When lifting, keep the bass note held and feel more pressure on the fifth finger instead of going upwards.

Position shift is another difficulty in this piece. In the music (Example 20), the repeated notes linking the two groups require a position shifting downward between fingering patterns “13” and “35”. There are no other better choices for the fingerings; so all the shifts follow the same pattern. Students can take out the repeated thirds individually to practice. When switching, the thumb can stay underneath as the third finger crossing over, until the “35” takes over the succeeding position.

Titled as Scherzetto, the character of the étude is light and lively. The four-measure symmetrical phrases are easy to follow, and often with a repetition in a different register. A dynamic contrast can be applied to those symmetrical and repeated phrases. Students need to be

careful not to overly accent on every first beat of the slur, but have the thirds moving forward until the end of the phrases.

Table 3. General Information of Concone’s Piano Étude, Op.30, No.3

| Étude No.3 Recollections of the Exile | |
|--|---|
| Form: ternary—Intro.-A (m.7)-B (m.39)-A’ (m.55)-Codetta (m.71) | Key: A Minor-A Major (m.39)- A Minor (m.55) |
| Meter:3/4 | Tempo marking: Andante espressivo (♩=92) |
| Principal technique —Play with singing tone —Balance between melody and accompaniment | |

Étude No.3 is closer to a character piece rather than a technical study. It focuses on how to produce a singing tone of the melody that is balanced with the accompaniment. The relaxed approach and legato playing are the fundamentals of producing various tone colors. “Touch, therefore, can be defined as the manner in which ‘quality’ (color) or ‘quantity’ (loudness or softness) of sound is produced”¹⁶. The factors that will affect the quality and quantity of the tone can be summed up as: arm weight, hand and wrist gestures, speed and distance when striking the key, and the angle when touching the key. Students can experiment with different approaches as to what is needed in the music.

Balance is another aspect throughout the piece. Students should be able to control the required tonality well for each hand before putting their hands together. In order to subdue one part properly and emphasize the other, critical listening to the proportion of the sound is essential. Therefore, what really constitutes balance is tonal production and critical listening.

This étude is designed in three-part form, expanded with a short introduction and codetta. The music starts with “*con mestizia molto espressivo*” (with sadness and very expressive).

¹⁶ Gerald D’Abreu, *Playing the piano with confidence; an analysis of technique, interpretation, memory and performance* (New York: St. Martin’s Press, 1965), 58.

Concone incorporates the triple, duple and double dotted rhythms to emphasize the tension and sorrow of the music (Example 21). The middle section modulates to A major and rhythmically also becomes more flowing with continuing triplets. The given tempo marking of $\text{♩} = 92$ is closer to *Moderato* rather than *Andante*.

Example 21. Concone's Piano Étude, Op.30, No.3, mm.7-10

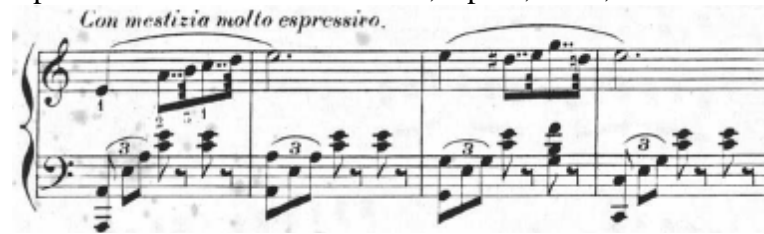


Table 4. General Information of Concone's Piano Étude, Op.30, No.4

| Étude No.4 Marins | |
|--|---|
| Form: ternary—Intro.-A (m.5)-B (m.37)-A' (m.54)-Codetta (m.69) | Key: C major- G major (m.37)- C major (m.54) |
| Meter: 4/4 | Tempo marking: <i>Larghetto</i> ($\text{♩} = 68$) |
| Principal technique —Voicing with sustained octave —Finger substitution | |

Étude No.4 is a slow, lyrical piece emphasizing the problem of voicing. Marked as *Larghetto*, students need to always feel the subdivisions of the beat to keep a steady and consistent tempo. Both hands play four voices with articulated inner voices. The rolls on the first beats can help to bring out the accents on the top (Example 22). The right-hand sustained notes are octaves which make the inner voices even harder to play in a slow tempo. In order to connect each inner line, performer needs to change the pedal on each beat.

Example 22. Concone's Piano Étude, Op.30, No. 4, mm.9-12



There are some applications of finger substitution starting from the B section (Example 23) to connect the chords. Substitution will function well in a slow piece, but students need to carefully keep the silence in repetitions when switching. Finger 4 should hold the key before lifting the finger 5. Students can also use some other ways to make the chords connected. One way is simply to add the pedal and changing it with each chord. Another possibility is to connect the top line and let go of the bottom notes. When playing the chords or intervals, if one of the lines can be connected, even though all the voices are not included, it will still sound legato. In this case, performer can use the fingering pattern of 5 (on the top G of m.37)-4 (on the top F sharp of m.37)-5 (on the top E of m.37)-4 (on the top D of m.38) to connect the top melody.

Example 23. Concone's Piano Étude, Op.30, No.4, mm.35-38



Table 5. General Information of Concone's Piano Étude, Op.30, No.5

| Étude No.5 Dream of Happiness | |
|--|--------------------------------------|
| Form: ternary—A-B (m.19)-A' (m.35) | Key: F Major |
| Meter:4/4 | Tempo marking: Moderato assai (♩=72) |
| Principal technique —Leaping —Different articulations between hands | |

Étude No.5 focuses on skips with both hands alternating. The left hand covers the widest span of a tenth and the right hand of an eleventh. From the music (Example 24), it is clear that both sides of the notes are reached by an even hand motion, and result from indirect swing-strokes without preparation in between.¹⁷ We can call this type of skip an even-motion skip. A good description of the skipping technique is summarized as follows:

The technique of skipping may also be considered as a branch of chord-playing because its technical preconditions are firmness of the hand and immobile fingers. The arm is forced to execute smaller or larger movements according to the momentary span of the hand. It resembles an enlarged rotation. The height of the arc of rotation is determined by the convenience of the arm's motion. The hand should remain near the keyboard in order to abbreviate the arc of the movement as far as possible.¹⁸

Example 24. Concone's Piano Étude, Op.30, No.5, mm.1-5



Dynamically, it may be beneficial to emphasize the fifth fingers of both hands, so that the arc of the rotation can utilize a higher stroke on the thumb-side. This will allow for a steeper curve so as to stress more weight on the fifth finger. The same application can be used for shaping the phrase as indicated in Example 25, while maintaining the dexterity and ease.

Example 25. Concone's Piano Étude, Op.30, No.5 mm.21-25



¹⁷ Gát, *The technique of piano playing*, 131.

¹⁸ *Ibid.*

Both hands are playing with different articulations throughout the étude. In the A and A' section, the skipping plays the role of the accompaniment under the legato melody, so it needs to be kept *sempre mezza voce* (always softly) and balanced with the melody. However, in the B section, the skips have more of a leading role, so as to allow for more dynamic changes to shape the phrase. The staccatos throughout the étude depict the happy, light character which is shown in the title.

Table 6. General Information of Concone's Piano Étude, Op.30, No.6

| Étude No.6 Tarentella | |
|---|-----------------------------|
| Form: One part | Key: A minor-A major (m.41) |
| Meter:6/8 | Tempo marking: Allegro vivo |
| Principal technique —Octave passages —Two-note slur of an octave version | |

The principal technique of the sixth étude is playing octaves. More specifically, there are continuous octave passages with staccato, two-note octave slurs, and a few octave-leaps. The octaves are mainly distributed in the right hand, while the left hand also has a few octaves in the measures found at the middle and the end.

A proper hand position is the most important principle for octave playing. It is needed to hold a hand position that has an invariable distance between the thumb and the fifth finger. The shape should be somewhat stretched but not too tight. The tighter the fingers are, the harder it is to move the wrist flexibly. When playing, it is necessary to loosely drop the wrist for each octave while shifting the hand laterally, so the octave passage is a mixture of vertical and lateral motions.

Slurs are given in the last section of the étude (Example 26**Error! Reference source not found.**). From the same rhythmic pattern, the first note of each slur prepares the leap, and the

second note is then emphasized more. After modulating to A major, black keys will be played in each slur. The fourth and fifth fingers can be used alternatively for the tops of the octaves. This alternating fingering can help to reduce the movement of the arm, and can be applied when only parts of the octaves are on black keys.

Example 26. Concone's Piano Étude, Op.30, No.6, mm.43-45



Table 7. General Information of Concone's Piano Étude, Op.30, No.7

| Étude No.7 A Simple Story (Very gracefully and naïvely) | |
|--|---|
| Form: ternary—A-B (m.17)-A' (m.41)- codetta (m.56) | Key: D major-G major (m.17)-D major (m.41) |
| Meter:3/4 | Tempo marking: Allegretto grazioso |
| Principal technique —Right-hand voicing —Balance between melody and accompaniment | |

Étude No.7 deals with voicing and balance, these being the two featured techniques in the piece. In the B section, the right hand plays two voices—a top melodic line and repeated notes in the middle voice (Example 27). The way to manage the two voices well is to arrange proper fingering to connect the top voice. The top line later is given in double notes, this increasing the difficulty for both voicing and legato.

Example 27. Concone's Piano Étude, Op.30, No.7, mm.23-27



In the beginning, Concone uses the syncopation and accents on the offbeat (Example 28) to bring out the naïve character as marked in the subtitle. Another interesting indication is the *ritardando* that is applied at the end of each phrase in the A section. Concone holds back the music while trying to increase the music’s anticipation for the listener.

Example 28. Concone’s Piano Étude, Op.30, No.7, mm.1-4



Table 8. General Information of Concone’s Piano Étude, Op.30, No.8

| Étude No.8 Boat at Sea | |
|---|--|
| Form: ternary—A-B (m.25)-A' (m.49)- Codetta (m.65) | Key: G major- C major (m.25)-G major (m.49) |
| Meter: 6/8 | Tempo marking: Andante con moto (♩ = 63) |
| Principal technique —Voicing and Balance —Legato playing for intervals —Left hand crossing over | |

Étude No.8 focuses on voicing and balance performance problems. Discussions about the two techniques can be referred to Études No.3 and No.4. The right-hand melody is composed of double notes that require legato playing. The top voices must be emphasized, with a proper fingering being chosen to connect at least the top line (Example 29). The fingering given here can be successfully used.

The pattern of sixteenths is presented throughout the piece, later in different registers, and evenly played with the hand crossing. It is not only a part of the texture, but imitates a musical image of waves on the sea from the title.

Although this étude introduces some similar techniques as found in previous Études, performers may have to manage multiple techniques simultaneously. In the beginning four measures (Example 29), performers need to take care of voicing for each hand, balance between the hands, evenness of the sixteenths, legato playing of the melody, and shaping the phrase dynamically.



Table 9. General Information of Concone's Piano Étude, Op.30, No.9

| Étude No.9 Spirited and lively | |
|---|---|
| Form: ternary—A-B (m.17)-A' (m.37) | Key: D minor |
| Meter: 2/4 | Tempo marking: Allegretto animato (♩ = 112) |
| Principal technique—Left hand leaping —Light touch for articulated sixteenths —Playing grace-note figures | |

The two major techniques of Étude No.9 are the articulated dotted sixteenths and left-hand leaps. The textures and techniques for both hands are consistent throughout the piece, so students can first focus on one small section and then apply the same method to the entire étude.

The right-hand figures are notated as dotted rhythms (Example 30). However, when playing with the required rapid tempo, the thirty-second notes will sound just like grace notes. In addition, the slurs marked for every two notes will emphasize the rhythmical flow as the thirty-second notes slide into the following sixteenths. The ongoing figures require a light touch, while all the movements of the hands and fingers should be small and agile. The left-hand leaps have

intervals ranging from sixths to fourteenths. Discussions regarding the same type of leaping technique can be found in Étude No.5.

Example 30. Concone's Piano Étude, Op.30, No.9, mm.12-15



Table 10. General Information of Concone's Piano Étude, Op.30, No.10

| Étude No.10 Seven O'clock | |
|--|--|
| Form: Introduction-One part (m.4) | Key: B flat major-D major (m.12)-B-flat major (m.20) |
| Meter: 3/4 | Tempo marking: Andantino (♩=88) |
| Principal technique—Strong accent —Repeated chord —Arpeggio —Double-note broken chord | |

Étude No.10 is one of the more difficult ones among the set. Performers need to master various techniques in one étude. The left hand is also involved with each technique, so both hands are equally important. Titled as Seven O'clock, Concone uses seven strong accents in different sections to imitate the stroke of the clock. Many of them are arranged on the last beat to contrast with the rest of the measure dynamically. Except for the accents, the background dynamics of the entire piece are all marked as *sotto voce*, so performers need to learn how to switch dynamic levels instantly between soft sounds and strong accents.

A challenging technique here is the double-note broken chord, which needs at least one rapid position change in the middle of the pattern. Each pattern consists of four eighth-notes, with the triplets requiring a more rapid change of position (Example 31). Students can first practice the notes between the position changes until the hand position change sounds smooth.

The left hand has a similar pattern that starts with an octave (Example 32). Students can focus on how to leap from the octave to each following position accurately.

Example 31. Concone's Piano Étude, Op.30, No.10, mm.7-9



Example 32. Concone's Piano Étude, Op.30, No.10, mm.12-14



The eight measures marked *Più animato* act like a transition (starting from mm.20 of Example 33). This is the only section that does not have the accents imitating a clock. Concone applies repeated chords for both hands, with the tempo becoming livelier. A relaxed wrist with proper dropping, which almost looks like a vertical swing-stroke, is the key for mastering this technique successfully.

Example 33. Concone's Piano Étude, Op.30, No.10, mm.18-22



In the last sections, Concone uses the texture of the arpeggio before the accents. Both hands alternate with this technique (Example 34). The bA_7 and the bD chord of the left hand are even harder to play than the right-hand ones because of the black key position. The rhythmic patterns of the triplets are successions from the beginning but rhythmically doubled as sixteenths. Students need to carefully distinguish between the duple and triple rhythms (Example 35).

Example 34. Concone's Piano Étude, Op.30, No.10, mm.28-31



Example 35. Concone's Piano Étude, Op.30, No.10, mm.42-43



Table 11. General Information of Concone's Piano Étude, Op.30, No.11

| Étude No.11 Elegance | |
|---|--|
| Form: ternary—A-B (m.25)-A (m.1-24) | Key: \flat E major- \flat A major (m.25)- \flat E major (m.1-m.24) |
| Meter: 6/8 | Tempo marking Andantino ($\text{♩} = 144$) |
| Principal technique —Left-hand leaping —Wrist staccato with thirds —Balance | |

Étude No.11 has two major sections which focus on different techniques. The A section is combined with some highly frequent techniques such as left-hand leaping, legato playing, and balance issues. The leap, starting with an octave, is very much like the pattern in Étude No.10 (Example 36 and Example 37). Once the student can jump to the second sixteenth accurately, the rest of the figure is easy to play. The right hand has a melodic line throughout the A section that must be brought out and shaped.

Example 36. Concone's Piano Étude, Op.30, No.11, mm.1-3



Example 37. Concone's Piano Étude, Op.30, No.10, mm.12-14



The B section emphasizes different articulations between the hands. The left hand has a similar accompaniment pattern, which is less technically demanding since the time value is doubled to eighth notes. The right hand has staccatos of thirds either repeated or in a scale-like pattern moving downward (Example 38). Students can apply the same method as playing repeated chords. When playing the descending thirds, students need to understand that this is a combination of vertical and lateral motions. The vertical motion of the wrist staccato and the lateral motion of the scale should be both applied. Concone also includes single repeated notes for one short measure. The alternating fingering of 2-1 can be applied according to the duple rhythmic pattern.

Example 38. Concone's Piano Étude, Op.30, No.11, mm.25-27



Table 12. General Information of Concone's Piano Étude, Op.30, No.12

| Étude No.12 Crescendo | |
|-------------------------------------|--|
| Form: ternary—A-B (m.34)-A (m.1-33) | Key: C major-F major (m.34)-C major (m.1-33) |
| Meter: 3/4 | Tempo marking: Allegro giusto (♩=132) |
| Principal technique—Wrist staccato | |
| —Voicing | |
| —Chords | |
| —Wide range of dynamic changes | |

Étude No.12 emphasizes chord playing with a wide range of dynamic changes from *pp* to *ff*. Besides the background dynamics, the chords and intervals themselves need to be voiced (Example 39). The top line of the right-hand texture should be stressed for a continuous melodic line. Most of the chords or intervals are marked staccato so that a wrist staccato technique will be also applied.

Example 39. Concone's Piano Étude, Op.30, No.12, mm.12-14



In contrast to the first section, the B section starts with four legato phrases. Fingering of the double-note melodic line should be carefully arranged to sound connected (Example 40). The four phrases are marked with increased dynamic levels and each phrase has a *cresc.* for building up gradually. The final *dim.* at last shows where each phrase ends.

Example 40. Concone's Piano Étude, Op.30, No.12, mm.34-37



Table 13. General Information of Concone's Piano Étude, Op.30, No.13

| Étude No.13 Chromatics | |
|--|-----------------------|
| Form: One part | Key: F major |
| Meter: 4/4 | Tempo marking: (♩=88) |
| Principal technique —Chromatic scales for both hands | |

The principal technique of Étude No.13 is based on chromatic scales. The scales are arranged as triplets within one octave. Both hands alternate for playing the scales of each measure. There are two primary fingering options for the chromatic scales. The first one takes the second and third fingers as crossing points, so a one octave fingering can be arranged as follows: 13-13-123-13-13-12. The second option is to divide three or four notes as a group, so that the third or fourth fingers will be the crossing point: 1234-123-1234-12. Comparing the two fingerings, the second option crosses the thumb less often, which will help to play the scale more smoothly. Since there are no other techniques emphasized here, students are encouraged to practice with both patterns of fingerings so as to prepare for further usages.

Étude No.13 has less musical interest among the set. The setting of the texture remains the same throughout the étude and the scales are the main content (Example 41). Students may shape the scales with *crescendo* or *diminuendo* for dynamic variety.

Example 41. Concone's Piano Étude, Op.30, No.13, mm.1-2



Table 14. General Information of Concone's Piano Étude, Op.30, No.14

| Étude No.14 Unrest | |
|---|-----------------------|
| Form: ternary—A-B (m.1-16)-A (m.25-32)- coda (m.33-47) | Key: D minor |
| Meter:4/4 | Tempo marking: (♩=76) |
| Principal technique —Voicing | |

The principal technique of Étude No.14 is voicing mainly in the right hand. The soprano melody line is sustained while the accompaniment in the alto part is more active rhythmically (Example 42). Although the melody should always be stressed, the repeated eighth notes bring out the lively and animated character of the piece. The intervals of the alto will occupy the thumb and second fingers, so the top melody can only be connected by the third, fourth, and fifth fingers. The left hand is given a lightly notated part with supportive bass, and some occasional voicing in a few measures. The similar setting of this type of voicing can also be found in Études Nos. 7 and 16.

Example 42. Concone's Piano Étude, Op.30, No.14, mm.5-8

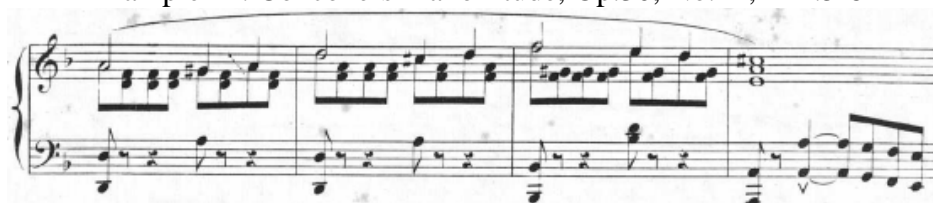


Table 15. General Information of Concone's Piano Étude, Op.30, No.15

| Étude No.15 Ecstasy | |
|---|-----------------------|
| From: ternary—A-B (m.17-32)-A' (m.33-48)- coda (m.48-62) | Key: G major |
| Meter: 2/4 | Tempo marking: (♩=72) |
| Principal technique —Voicing and balancing —Tremolo | |

Étude No.15 is another lyrical étude involving voicing and balance problems. In this étude, the melody is more active while the inner voice is sustained. The left hand accompanies simply with single notes or chords in the first two sections. When the melody is presented again in the A' section, the accompaniment becomes one of Concone's favored patterns, namely octave leaps followed by other figures (Example 43). The music is more flowing here because of the left-hand sixteenths. In the coda, the rhythm becomes even denser with the thirty-second notes of a tremolo figure. The most important factor in tremolo technique is the rotation of the forearm,¹⁹ and the wrist. Any stress desired for a tremolo tone must be achieved with the aid of the upper arm.²⁰ To connect the broken octaves properly, the right hand should assume a ninth-span when moving downward to the next position (Example 44).

Example 43. Concone's Piano Étude, Op.30, No.15, mm.33-36



Example 44. Concone's Piano Étude, Op.30, No.15, mm.48-49



¹⁹ Gát, "The Development of the Étude for Pianoforte," 123.

²⁰ Ibid.

Table 16. General Information of Concone's Piano Étude, Op.30, No.16

| Étude No.16 Hope | |
|--|---|
| Form: binary—A-B (m.34-57)- codetta (m.57-63) | Key: C major- ^b E major (m.25-33)-C major (m.34-63) |
| Meter:3/4 | Tempo marking: (♩=100) |
| Principal technique —Voicing and balancing —Trill —Scale | |

Étude No.16 utilizes trills and scales which are seldom used techniques amongst this set of études. But the main portion still focuses on voicing and balancing problems, which are similar to the previous études. The only new textures of voicing here are the broken sixteenths found in the middle voice (Example 45). The more compact notes and rhythms increase the difficulty of voicing. Students can practice the sixteenths alone to achieve evenness and softness.

Example 45. Concone's Piano Étude, Op.30, No.16, mm.45-47



Students need to use multiple techniques in the trill-and-scale passage (Example 46), however the left hand itself is not too difficult. The fingering of the trills is flexible without other sustained notes or voices. Students might not need to apply alternating fingers since the trills only last for two measures. In learning to play trills, students can exercise with varied finger combinations of, 1-3, 2-3, and 2-4, to fit the following texture and prepare for further usage.

Example 46. Concone's Piano Étude, Op.30, No.16, mm.25-28



Table 17. General Information of Concone's Piano Étude, Op.30, No.17

| Étude No.17 Hesitation | |
|--|--|
| From: ternary—A-B (m.36-51)- A (m.1-35) | Key: bA - bD (m.36-51)- bA (m.1-35) |
| Meter: 4/4 | Tempo marking: (♩=120) |
| Principal technique —Voicing and balance —Octaves —Syncopation | |

The right-hand melody of Étude No.17 is written with continuous syncopation, and the texture is all arranged as intervals, octaves, and chords throughout (Example 47). Even though there is no second voice in right hand, the intervals and chords each need to be carefully voiced. The top line of the texture should be stressed. The application of syncopation disturbs the rhythmic flow and sometimes creates discords in the harmony.²¹ Marked *con agitazione* (with agitation), the syncopation adds impetus and excitement to the musical character.



The slurs are marked every four measures, and indicate the division of phrases. Pedal may have to be used so as to make a legato melody, since many of the chords are repeated. And it is also impossible to connect the successive chords with the fingers alone in a fast tempo. Pedal changes can follow each harmony change.

²¹ D'Abreu, *Playing the piano with confidence*, 77.

Table 18. General Information of Concone's Piano Étude, Op.30, No.18

| Étude No.18 Mysterious Night | |
|---|---|
| Form: ternary—A-B (m.41-74)-A' (m.75-91) | Key: $\flat E$ - $\flat B$ (m.41-74)- $\flat E$ (m.75-91) |
| Meter: 3/4 | Tempo marking: Andantino tranquillo (♩=112) |
| Principal technique —Legato playing —Voicing and Balance | |

The setting of Étude No.18 is similar to Étude No.3 in the set. The outer sections have the same musical materials and contrasts in the middle section with changes of key, different techniques, and mood changes. The A section focuses on legato playing and voicing of the chords (Example 48). Instead of an accompaniment pattern, the left-hand's figuration is somewhat like a counter melody. The middle section includes techniques of voicing and octave playing which have been introduced in previous études (Example 49). The outer sections should be played softly and calmly while the middle one is musically more flowing and lively.

Example 48. Concone's Piano Étude, Op.30, No.18, mm.1-4

The image shows the first four measures of the piano étude. The music is in 3/4 time and the key signature has two flats. The tempo is marked 'And.^{mo} tranquillo. (♩ = 112)' and the dynamics are 'sotto voce.'. The right hand plays a melodic line with a long slur over the first four measures. The left hand plays a counter-melody consisting of eighth notes. Fingering numbers (1-5) are indicated below the left hand notes.

Example 49. Concone's Piano Étude, Op.30, No.18, mm.41-44

The image shows measures 41-44 of the piano étude. The tempo is marked 'Sourcemente.' and the dynamics are 'Cantando.'. The music is in 3/4 time. The right hand features a series of octaves, while the left hand plays a steady accompaniment of chords. The right hand notes are beamed together to indicate the octave playing.

Table 19. General Information of Concone's Piano Étude, Op.30, No.19

| Étude No.19 Joyous Awakening | |
|---|---|
| Form: ternary—A-B (m.21-29)-A' (m.29-44) | Key: bA - bD (m.21-29)- bA (m.29-44) |
| Meter: 6/8 | Tempo marking: Allegretto con moto (♩=152) |
| Principal technique—Broken chords —Arpeggios —Balance | |

The principal technique of Étude No.19 is the left-hand broken chord and right-hand arpeggio. The span of the broken chord is a tenth and eleventh and needs to be played legato (Example 50). The rotation of the forearm and wrist should be applied the entire time for this technique. The right hand plays a moderate arpeggio at the same time. The key point for the arpeggio is to cross the thumb quickly and smoothly. After students get the technique for playing each hand alone, achieving a correct balance between hands should be stressed. The B section modulates to D-flat major with new materials (Example 51). It is short, only 8 measures. Both hands are less challenging compared with the A section.

Example 50. Concone's Piano Étude, Op.30, No.19, mm.1-3



Example 51. Concone's Piano Étude, Op.30, No.19, mm21-23



Table 20. General Information of Concone’s Piano Étude, Op.30, No.20

| Étude No.20 Finger-extension and Velocity | |
|---|--------------------------------------|
| Form: One part | Key: C major |
| Meter: 2/4 | Tempo marking: Allegro giusto (♩=80) |
| Principal technique—Broken chords —Scales and other running passages | |

The last piece in the set is more like an étude rather than a character piece. The title is no longer programmatic, but is marked “finger-extension and velocity”. The left hand focuses on broken chords which is much like the pattern in Étude No.19. The position of the left hand changes every beat (Example 52). The moving and leaping between positions increases the difficulty of playing the broken chords. The spans of the chords range from an octave to a 14th.

Example 52. Concone’s Piano Étude, Op.30, No.20, mm.1-4



The right hand does not carry a melody in the next section. Instead, infrequent scale passages are arranged. The running passages are not overly demanding, and are filled with notes close together. Some of the triplets have a fingering sequence of 3-2-1 (Example 53). The technique of each hand alternates so that it will be easier for the performer to focus on just one technique at a time.

Example 53. Concone’s Piano Étude, Op.30, No.20, mm.17-19



CHAPTER 5

CONCLUSION

A complete analysis of Giuseppe Concone's *Vingt Études Chantantes* Op.30 proves that these études are a fine supplement of teaching repertoire for intermediate piano students. The Op.30 incorporates a diversity of technical requirements and musical merits that can help students transition from intermediate level to early-advanced level. They may also contribute to being aware of binary and ternary forms, and learning musical styles of the early nineteenth century.

The types of techniques are almost equally distributed into both hands. Both the left and the right hand are important for playing these études. Techniques in the Op.30 are chromatic scales, arpeggios, chords, broken-chords, repeated single and intervals, various articulations of legato and staccato, octaves, trills, tremolos, rolling, finger independence, finger substitution, hand crossing, and the most essential three are the types of voicing, balancing and the left-hand leaping. The études are not arranged by an increasing level of difficulty. Selected études may be applied depending on the technical needs of the students. Concone's Op.30 not only helps students acquiring skills of piano playing, but also prepares them for learning other genres of the nineteenth century piano literature.

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