

The Investigation Utilized Czerny No.849 as an Aid for Piano Students to Execute Chopin Waltz Op.69 No.2

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Abstract

This study aims to illustrate the efficacy of Czerny No. 849 as a supplementary practice for piano students preparing to perform Chopin's Waltz Op. 69 No. 2. Recognizing the technical challenges posed by this work, we aimed to determine if including Czerny's exercises may enhance students' interpretive skills and performance quality. During an eight-week period, a group of proficient piano students engaged in a structured training regimen, consistently practicing both the Chopin waltz and Czerny No. 849. Technical execution, rhythmic precision, and expressive interpretation were evaluated via qualitative observations, performance assessments, and student feedback. The results indicate that consistent practice of Czerny No. 849 significantly enhanced finger dexterity, hand coordination, and overall confidence in executing challenging passages of Chopin's works. Participants indicated more familiarity with prevalent technical elements, like scale patterns and arpeggios, which are abundant in both works.

The study underscores the need for incorporating classical studies into contemporary repertoire preparation and suggests that educational tools such as Czerny No. 849 may be very beneficial. This research highlights the need of technical exercises for cultivating proficient pianists and provides insights into effective pedagogical methods for enhancing students' interpretations of challenging repertoire. A subsequent study may expand upon these findings by examining more auxiliary pieces and their impact on various piano composition styles.

Keywords: Czerny No.849; Auxiliary; Piano; Chopin Waltz Op.69 No.2

Introduction

Chopin is one of the most influential and popular piano composers in history, and one of the most important figures in the history of Polish music. His music has a very strong personal style. He is a representative of European romantic music in the 19th century. His music is gorgeous and beautiful, romantic and beautiful, delicate and sad. He is known as the "Romantic Piano Poet". So as a piano teacher, the researcher wants to write an introductory introduction to Chopin's music. But among the works of pianists of various periods, Chopin's works are not easy. Pianists need to have very solid basic skills and music comprehension. His works are difficult to play, and a lot of piano repertoire accumulation and practice are needed to get started. In modern piano performance competitions, Chopin's piano works are also difficult pieces, and are important pieces for many modern pianists to show their skills in competitions.

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In order to help students with lower levels break through the difficulties of piano technology and feel the wonderful spiritual palace brought to us by Chopin's music, the researchers selected the less difficult Waltz Op. 69.No. 2 among Chopin's works. This work has become an indispensable Chopin introductory work that thousands of piano children will practice in the process of piano learning because of its unique melancholy style, short length and clear melody. Therefore, the researchers made it into a guide to provide detailed explanations for students with lower levels. From the aspects of the composer's historical background, the composer's musical style, the historical background of the work, the type of work, the form structure, practice suggestions, and the supporting basic repertoire for basic training, the researchers helped students better learn and understand this work and open the mysterious door of Chopin's music.

In order to help students better master Chopin's Waltz Op 69. No 2, researcher will use Czerny's Etudes 849 NO.11 and NO.14 as basic training. Czerny 849 NO.11 is aimed at the left-hand rhythm pattern, and Czerny 849 NO.14 is aimed at the fast running of the right hand. Comparative exercises are performed on the left and right hands of Chopin's Waltz respectively, so as to transition to Chopin's Waltz Op 69. No 2. The techniques of the three pieces are similar. After students have mastered Czerny Etudes 849 No.11 and No.14, it will be easier to practice Chopin Waltz Op. 69.No. 2.

Introduction to Frederic Chopin's waltzes 's History Background

Waltz is different from the serious works of Viennese composers such as Beethoven, Schubert, and Brahms. It and "light opera" (operetta) can be said to be "light music" formed in the democratic society of the 19th century to adapt to the more popular tastes of the general public; their birth, prosperity and decline in Vienna are closely related to the rise and fall of the Austrian Habsburg dynasty in the entire 19th century. Understanding its social background is helpful for the understanding of Viennese light music

After Napoleon's conquest of Europe failed, nobles from all over Europe held the "Vienna Peace Conference" (1814-1815) to rebuild a new order. It is said that the delegates at the conference were dancing and having fun every day rather than holding a meeting. From the peace conference until the outbreak of the revolution in 1848, during the so-called "Biedermeier period", despite the autocratic regime of Prime Minister Metternich and the strict police system, art (especially music) was able to develop steadily due to the support of the middle class; and the Viennese love of dancing made the entire capital always in a state of singing and dancing. According to statistics, the total population of Vienna at that time was about 200,000, and the city's dance venues could accommodate 50,000 people, which means that a quarter of the city's population was infected with the so-called "waltz virus." This "Biedermeier period" was the period when the pioneers of waltz music, Josef Lanner (1801-1843) and Johann Strauss I (1804-1849), were active, and the "King of Waltz" Johann Strauss II (1825-1899) had just started his career, that is, the golden age of Viennese light music was just beginning (Liangyu,1995) .

In the Romantic period, influenced by the popularity of waltz, composers also tried to put waltz into their large-scale works. For example, the second movement of Berlioz's "Symphonie Fantastique" was written in waltz. In addition, Tchaikovsky's opera "Eugene Onegin", Puccini's opera "La Boheme" and Richard Strauss's opera "Der Rosenkavalier" all

have wonderful waltz music. In addition, Chopin and Brahms also created many waltzes for piano solo, which is another form of waltz.

As for the social dance, waltz originated in the 1780s and soon spread to other European and American countries; commonly known as the slow three-step, it uses 3/4 beat music, and the hugging posture is mainly in the closed position. The characteristic is that the body should be lowered on the first beat, and the body should be raised on the second and third beats, forming a wave-like movement. The basic dance steps are reverse turn and natural turn. "Viennese Waltz" is a fast dance evolved from waltz, commonly known as the fast three-step. International waltz is limited to closed position, while American Style Waltz allows all positions except closed position (Liangyu, 1995).

Chopin's waltzes are famous for their beauty, elegance and magnificence. Although their rhythmic changes are complex and not completely suitable for actual dances, they are relatively simple in performance techniques and easy to understand, so they are deeply loved by people.

1.1 Characteristics of Chopin's Waltz

Musical style: Chopin's waltzes are mostly presented in the form of piano music, full of romantic colors, beautiful and moving melodies, and rich emotional expression. **Rhythm and melody:** Chopin's waltzes have various rhythms, smooth and varied melodies, and often show his outstanding composing talent. **Emotional expression:** Chopin's waltzes are not only accompaniments for dances, but also expressions of his inner emotions. His works contain his perception of life and pursuit of art.

Categories of Chopin's Waltzes, Chopin's waltzes can be roughly divided into two categories: **Works that idealize actual dances:** This type of work retains the basic rhythm and form of the waltz, and adds more musical elements and emotional expressions, making the work more gorgeous and moving. For example, "The Grand Waltz in E-flat Major" (Op. 18) is one of the representatives of this type of work. **Lyric poetry in the form of waltz:** This type of work pays more attention to the expression of emotions and the inherent expressiveness of music. They are freer and more varied in rhythm and melody, and often can arouse the resonance and deep thinking of the audience. For example, "Waltz in C-sharp Minor" (Op. 64 No. 2) is an excellent work of this type (Alfred, 2023).

1.2 Chopin waltz in D major OP.69 NO.2 creation background

Waltz Op. 69, No. 2 was composed by Frédéric Chopin for solo piano in the year 1829 at the age of 19. Although it was published posthumously in 1855 by his friend Julian Fontana, together with the Waltz Op.69, NO.2. The main theme is in the key of B minor and is marked with an overall tempo of Moderato. The piece is largely melancholic with three different sections and melodies which changes to B major and again reverts to the original theme. It is one of several works that the composer hoped would be burnt upon his death (Alfred, 2023).

2. Czerny's Historical Background

Czerny premiered Beethoven's piano concerto "Emperor" in 1812. He actively promoted Beethoven's works and could recite all of Beethoven's piano works. He discussed how to play Beethoven's works correctly in the second and third chapters of the fourth volume of his Opus 500 "Piano Theory and Performance". Czerny soon became the most famous piano teacher in Vienna. His students included Liszt, Thalberg, Stephen Heller, who later became famous pianists. He taught Liszt to play the piano for free. Liszt also said: "Everything

I have is taught by Czerny", and dedicated his etudes to Czerny. In 1842, Czerny published his autobiography "Memories of My Life". Czerny spent half of his life in Vienna and died in Vienna at the age of 66. Since he had no family, his estate was left to the University of Music and Performing Arts Vienna and other charities (Wei, 2004).

2.1 Playing Techniques

Czerny was the founder of the Vienna Piano School in the first half of the 19th century. He summarized the piano techniques that focused on finger strength before Romanticism and pointed out the importance of arm weight. In his Complete Works on Piano Theory and Performance, he pointed out: "When playing, the movements of the hands should be concealed and the fingers should not be raised too high. In order to play correctly, it is necessary to increase the tension inside the muscles and increase the weight of the arms without destroying the soft movements of the fingers." He built a bridge between classical and romantic piano performance.

2.2 Introduction of Czerny Etudes 849

"Czerny's Piano Fluent Etudes" (Op. 849) is an essential exercise for beginners of piano. It belongs to the intermediate stage of piano practice. There are 30 pieces in total. It is a preparatory exercise for cultivating high-level piano playing skills. Through practice, the fingers are required to move quickly and pronounce accurately. It has high technical requirements for the explosive power, independence, flexibility and running ability of the fingers. In terms of technical classification, the exercises of Op. 849 are roughly divided into five categories, namely fixed five-finger exercises, scale and chromatic technical exercises, arpeggio and broken cord exercises, finger rolling exercises and ornament exercises. Basically, each exercise has a corresponding technical type.

In training, students' basic sense of music should also be cultivated. It is rich in content and not long. Each exercise has a very clear technical topic. Overall, it is more systematic. Therefore, students must practice seriously, which will help improve their technical and speed playing ability, lay a solid foundation for future learning of Op. 299 and 740, and lay a solid foundation for students to play the repertoire of more difficult composers (Lixia, 2015).

2.3 Czerny Etudes 849 NO.11 Practice Tips

The left-hand practice skills of Article 11 of Czerny 849 are mainly concentrated in the following aspects Rhythm and beat, Maintain the rhythm of 6/8 beats: Always keep the rhythm of 6/8 beats in your heart, which can help you better master the rhythm of your left hand. When playing, pay special attention to the clean, neat and accurate rhythm of the left hand, and strictly abide by the rhythm of 6/8 beats. Accurately play the note value: The note value of the left hand should be accurate, especially the third and sixth beats of each measure, both hands need to play together, and the key rebounds and takes the momentum. When practicing, you can use a metronome to assist and ensure that the time value of each note is accurate. Technical points: Decompose the accompaniment pattern: In measures 1-8, the left hand mainly decomposes the accompaniment pattern. It should be noted that the time value of the lower part should be "full", and the upper part is two staccato notes. When playing, keep the independence of the fingers and ensure that each note is clear and discernible. Column chords: Starting from the 9th bar, the left-hand part changes to column chords. The keys should be neat and full, and aligned with the relevant notes of the right hand. When playing

column chords, pay attention to the relaxation of the arm and wrist, as well as the support of the fingers, to ensure that the sound quality of the chord is full and powerful.

Finger transfer and legato, During the movement of the left hand, if you encounter a large span of intervals, you need to transfer your fingers. When transferring your fingers, you must maintain the independence and flexibility of your fingers to ensure that the transfer movement is smooth and natural. In the legato part, pay attention to the continuity between the notes, and the fingers should move along the keys to maintain the fluency of the music.

Practice methods, Single-hand practice: In the initial practice, you can practice with one hand first, especially the left-hand part. Through single-hand practice, you can better master the rhythm and technical points of the left hand. **Segment practice:** Practice the left-hand part in segments according to phrases or measures, and gradually overcome the difficulties. Through segment practice, you can more centrally solve the problems that arise in the left hand during the playing process. **Practice with the right hand:** After mastering the left-hand part, you can practice with the right hand. In the practice, pay attention to the coordination of the left and right hands and the overall sense of the music.

Practice with variable speed: During the practice, you can try different speeds to practice. Start with a slow speed and gradually speed up to the original speed. Through variable speed practice, you can better master the left-hand skills and sense of rhythm.

In summary, the left-hand practice skills in Article 11 of Czerny 849 need to focus on the accuracy of rhythm and beat, the mastery of technical points, and the rational use of practice methods. Through continuous practice and accumulation, the left hand's playing level and musical expression can be gradually improved.

Czerny Etudes 849 NO.14 Practice Tips

Article 14 of the Czerny 849 practice song is an exercise that mainly trains the right-hand fast running, which combines a variety of techniques such as long-tone, short-tone, and short arch sound. Here are some practice skills to help you better master this song: **Technical analysis Monitoring:** In the melody mainly based on the three liters of A major, the E major and D major tone changes occurred in the 17th-20 section. Note that these tone changes refer to the adjustment of the method and performance skills. **Music structure:** A total of 28 sections of the whole song can be divided into three sections. Paragraph 1 (section 1-8), second paragraph (section 9-16), third paragraph (section 17-28). Each paragraph has its unique techniques and exercises (Li, 2015)

3.1 Practice technique of using Finger

Quick sound running: Especially the sound -run running with more black keys, the correct use of the method is very important. It is recommended to practice repeatedly in accordance with the same correct fingerprints to ensure the smoothness and smooth running. Remember when to use 3 or 4 fingers, and use these fingers at critical positions.

Decomposition: From the second paragraph, the right hand is mostly a large span and chord. 3, 4, and 5 refers to the backbone effect in this sound type and are responsible for the strong part. Pay attention to the firmness and stability of these fingers, as well as the coordination of the wrist and arm.

Rhythm

Gradually strong treatment: In the 6th-8 small section, you must make a stronger direction of the sound. Pay attention to the emergence of temporary changes, they will affect the use of fingerprints.

Interesting and weak sound: In the decomposition of the string, the first sound of each group is the stress, which requires the coordination of the wrist and the arm, and the 5th finger or 4 fingers settled on the field. The latter three sounds move the wrist and move the "inside out of the outside" action to keep the arm and wrist relax.

Left-handed technique

Jumping sound: The strength of the jumping sound of the left hand is concentrated and the keys are lightly kept down, and the feeling of rebound is brought up. Touch the key bomb half, pay attention to the jumping sound. There is a feeling of upward.

Chords Confluence: In some small sections, the chords of the left hand need to be played coherent and smooth. Pay attention to the accuracy of the chord timing value and the change of the play method.

3.2 Segmented exercise

Segmentation refinement: Divide the whole song into several small segments for detailed practice. Each paragraph needs to be practiced separately until skilled before the overall ensemble. Difficulties overcome: The key points of difficult points such as the decomposition chords of the 9-16 section and the gradually strong treatment of the 18th small section. Target training can be carried out by slow practice and changing rhythm types. Overall coordination Cooperate with both hands: Pay attention to the coordination of both hands during the practice. The fast running of the right hand needs to be closely integrated with the tips of the left-hand chord, jumping sound.

Music feeling: The music of the whole song feels relaxed and happy. Pay attention to the expression of music during practice, so that the performance is more vivid and touching. Third, practice suggestions Slow practice: Be sure to grasp the appropriate exercise speed during the initial training stage. Consolidate the accuracy of the finger and notes by slowly practice, and gradually improve the speed. The combination of segmented exercises and the overall ensemble: divide the whole song into several small segments for detailed exercises and then perform overall ensemble. This helps better grasp the overall structure and music of the song. Pay attention to the cultivation of music feel: During the practice, we must pay attention to the expression of music, so that the performance is more vivid and touching. You can cultivate your own musical feeling by listening to music, watching video, etc. In short, Article 14 of the Czerny 849 exercises require meticulous practice and patient accumulation. Through the correct method of use, the control of rhythm and intensity, the training of left-hand skills, and the combination of segmented exercises and the overall ensemble, you will be able to gradually master the performance skills of this song and reach a higher level of performance.

4. The connection between Czerny 849 and Chopin Waltz 69 No. 2

Czerny 849 is a well-known piano finger exercise that can be used as a basic supporting exercise for Chopin Waltz to complete basic skills such as basic right-hand running and left-hand waltz rhythm. It allows low-level piano children to quickly master the basic skills that can be used in waltz through Czerny, and thus transition more smoothly to learning Chopin Waltz.

4.1 Using Czerny 849 As an Auxiliary to Perform Chopin Waltz Op69.No2

(1) Auxiliary definition

In terms of music, auxiliary textbooks are the teaching resources relative to the main textbooks.

Features of auxiliary textbooks:

Supplementary: It can supplement the content not covered in the main textbooks. For example, the main textbook may focus on the knowledge of music theory, while the auxiliary textbook can provide more example analysis of musical works to help you better understand the practical application of the theory. **Diversification:** diverse forms, which may include music score collections, music appreciation guides, music history books, music teaching software, etc. For example, the score book allows you to practice different styles of repertoire; the music appreciation guide can guide you to appreciate classic music works in depth. **Targeted:** for specific music learning needs or target groups. For example, auxiliary textbooks for beginners may pay more attention to the explanation of basic music theory and simple practice tracks; while auxiliary textbooks for professional music learners may deeply explore advanced music theory and complex playing skills.

The role of auxiliary textbooks: Intensive learning, help learners deepen their understanding of music knowledge and skills. For example, through the exercises and case analysis in the auxiliary textbooks, you can better master the knowledge of music theory and improve your music analysis ability. Provide more practice resources to give learners the opportunity to practice and consolidate repeatedly. For example, the repertoire exercises in musical instrument playing auxiliary textbooks can help learners improve their playing skills.

(2) Broaden your horizons

Introduce different music cultures and styles to broaden learners' musical horizons. For example, introduce ethnic music from all over the world, so that learners can understand the musical characteristics and expressions in different cultural contexts. Introduce cutting-edge music concepts and technologies to let learners understand the latest developments in the field of music. For example, auxiliary textbooks for electronic music production can expose learners to the advanced technologies and concepts of modern music production.

(3) Personalized learning

Meet the needs and interests of different learners. Because learners have different musical foundations, learning goals and hobbies, auxiliary textbooks can provide them with more choices for personalized learning according to their own situation. For example, for learners with specific musical style preferences, they can choose the corresponding style of auxiliary textbooks, such as jazz auxiliary textbooks, classical music auxiliary textbooks, etc. In a word, Auxiliary textbooks in music play an important auxiliary role in music learning and teaching. It can help learners better master music knowledge and skills, expand their musical horizons, and realize personalized learning (Regina,2003).

4.2 Using Czerny 849 As an Auxiliary to Perform Chopin Waltz Op69.No2

Czerny 849 No. 11 and No. 14 can assist in learning Chopin Waltz 69 No. 2 in the following aspects, Rhythm: Czerny 849 No. 11 is an exercise mainly for training scale running. It needs to be played clearly and smoothly, and the ups and downs of the music flow

should be maintained during the playing. Chopin Waltz 69 No. 2 also needs to pay attention to the changes in rhythm. Czerny 849 No. 11 can be used to train the left hand of Chopin Waltz Op. 69 No. 2. By practicing Czerny 849 No. 11, the flexibility and sense of rhythm of the fingers can be improved, so as to better play Chopin Waltz 69 No. 2.

Technique: Czerny 849 No. 14 mainly practices the independence of the fourth and fifth fingers of the right hand, and the left hand should use the strength of the arm. There are also some parts in Chopin Waltz 69 No. 2 that require the four or five fingers of the right hand to be played independently. You can use Czerny 849 No. 14 to train the right hand of Chopin Waltz 69 No. 2. By practicing Czerny 849 No. 14, you can improve the independence and strength of the four or five fingers of the right hand, so as to better play Chopin Waltz 69 No. 2.

Musical expression: Both Czerny 849 No. 11 and No. 14 need to pay attention to the cultivation of musical expression. Through practice, you can improve your understanding and expression of music. Chopin Waltz 69 No. 2 is a very beautiful waltz, which requires the performer to have good musical expression. By practicing Czerny 849 No. 11 and No. 14, you can lay a good foundation for playing Chopin Waltz 69 No. 2. (Regina, S.2003).

In the learning process, you need to pay attention to the following points, Separate practice: When practicing Czerny 849 No. 11 and No. 14, you need to practice separate practice first, practice the left and right hands parts respectively, and then play with both hands. Slow practice: During the practice, you need to practice slowly and gradually increase the playing speed to avoid mistakes. Pay attention to details: During the practice, you need to pay attention to details such as fingering, rhythm, strength, etc. to ensure the accuracy of the performance and musical expression. In short, Czerny 849 No. 11 and No. 14 can assist in learning Chopin Waltz 69 No. 2 in terms of rhythm, technique and musical expression, and can improve the performance level through careful practice (Yiping,2006).

Conclusion

Using Czerny No. 849 as an auxiliary exercise for piano students preparing to perform Chopin's Waltz Op. 69 No. 2 can significantly enhance their technical skills and musical interpretation. Czerny's etude focuses on developing finger dexterity, hand coordination, and fluidity, all of which are crucial for mastering the intricate passages found in Chopin's waltz. To effectively incorporate Czerny No. 849 into the practice regimen, instructors should begin by guiding students through the etude, emphasizing the importance of maintaining a relaxed hand position and even tempo. This foundational work helps students gain confidence in their technical abilities before tackling the more complex elements of the waltz.

As students' progress through Czerny No. 849, they should be encouraged to draw connections between the etude and Chopin's waltz. For instance, students can identify similar patterns, such as arpeggios and scale runs, that appear in both pieces. By practicing these passages in Czerny, students can develop the muscle memory needed for the waltz, making it easier to execute the rapidly changing dynamics and articulations required by Chopin. Furthermore, regular practice with Czerny allows students to focus on metrical precision and phrasing, essential components when interpreting the lyrical qualities of the waltz. Incorporating performance practice sessions where students alternate between Czerny No.

849 and Chopin's Waltz can provide immediate feedback on their progress. Here, instructors can offer targeted advice on areas where students struggle and help them apply techniques learned from the etude to specific challenges within the waltz. Ultimately, using Czerny No. 849 as an auxiliary not only prepares students technically but also instills a deeper understanding of musical structure and expression, enriching their overall performance of Chopin's work.

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