

Investigating Carl Czerny's Approach to Teaching Notes, Rhythm and Nonchordal Tone and Accidental in Etude Opus 599

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Abstract: Background: Although research into the content of instrumental lessons is limited, that which is available seems to point to the predominance of technique, notation, and repertoire as the main ingredients for lessons. Method: In this paper, Carl Czerny's approach to preparatory practices and training notes and five-finger training, more than one octave practices as well as the addition of bass clef in the left hand, addition of accidental and practices in easy scales and rhythmic practices and addition of rests in Etude Opus 599 have been investigated by descriptive, analytical, and experimental study. Result: Considering the weaknesses in playing techniques and the importance of the tonic etude, the focus of this paper is to identify the strengths and weaknesses of this etude for students and teachers. Studies have been conducted. Some of the issues raised in this etude are the age groups that can use this etude or whether there is a need for a prerequisite for hitting this etude. Or do you need to offer other practices to the student alongside this etude? In this article, we have responded to these problems. Conclusion: The quarter and eighth notes, then the addition of the combined meters as well as the triolè-eighth notes go ahead and are used in the lessons ahead of the tri-la-eighth and trill sixteenth as well as a variety of rigorous. Finally, it is recommended that mechanical practices for hand rotation and speed practices and ornament notes and step-by-step practices be used for the student to facilitate the implementation of these etudes for students, as well as these practices are suitable for all ages that reach the intellectual and physical maturity necessary to perform these etudes.

Keywords: Etude, Carl Czerny, Rhythm, Accidental, Nonchordal Tone, Czerny Opus 599

1. Introduction

Czerny's teaching method was like that of an orchestra conductor: he taught standing up and expressed minor changes in tempo and color of the piece with facial and hand gestures [1].

Carl Czerny is an Austrian music teacher and composer who has composed more than a thousand composition of music. Carl Czerny enjoys a unique position in the history of music, both as a favorite student of¹ Ludwig van Beethoven² and, as well as a piano teacher from Franz Liszt and many famous musicians of³ the time, including pieces such as^{4, 5, 6, 7} symphonies, overtures, concertos, quartets, and solos, but his best known today for his etudes for piano. Teaching

playing skills is one of the most important challenges of piano teaching around the world, and weakness in playing techniques is the weakness of many piano players, in this regard, it is very important to know and review books such as Carl Czerny's Etude Opus 599, which offers appropriate practices to solve these problems. Opus 599 and 299 Etudes are among the most widely used etudes in teaching piano playing skills. The author's goal in investigating Etude Opus 599 is the importance of this etude for basic levels as well as the use of this etude by many musicians and instructors. Various articles and books have talked about this etude, including the pianist Frank Huang believes that for three reasons we should include Czerny practices in our daily training program: first, that Czerny practices have a high

musical value, secondly, Czerny practices are the goal for etude concert irons, and third, that Czerny practices are intended for each level [2].⁸ Barish Taptash in the electronic journal of the Academy of World Sciences has examined the left-hand structures of Opus 599, which identified 11 structures [3].⁹ Ayong Shin believes Czerny, as a distinguished piano¹⁰ teacher, not just for the many etudes he has, is his important success in creating a complete piano training complex with long-term study [4]. This etude in simple language raises important technical issues for the piano and with the proper arrangement and step by step the practices for piano training can be seen and Czerny in this opus raises important materials very slowly and regularly at best and the simplest way that is not difficult for students to teach technical issues. "Czerny is most famous for his etudes, which several generations of piano students have dealt with so far, such as morning bread and butter, and have gained a hand in their performances." [5]. One of the issues that are discussed in this etude is the following: Investigating Carl Czerny's approach to teaching the recognition of notes, rhythm and ornamental signs and changing what age is suitable for this etude, what prerequisites are needed for hitting this etude?

2. In Etude Opus 599, the Following Playing Skills Are Examined

Basic practices for recognizing notes and practicing five fingers, practices over an octave and left hand with bass clef, added accidental and practices in easy scales as well as - rhythmic practices and added a variety of rests in rhythms - different are examined.

3. Basic Practices for Recognizing Notes and Practicing Five Fingers

One to ten Czerny practices are intended to familiarize the student with G clef notes. These practices initially teach the student from C¹ to G² in order to stabilize these notes more in the mind of the student, stretched (whole note and half note) sounds are used repeatedly. (Figure 1)



Figure 1. Questions and answers with round and half notes.



Figure 2. Added quarter notes and change of hand position.

In lesson two, Czerny considers notes above five G clef lines up to note C² for student practice. Practice 3 and 6 of this etudes is in the position of scale of the G major (without the use of the key signature and F seighth). Therefore, the position of the hand has changed so that the student does not get used to a situation and does not give the wrong impression in his mind that some fingers are always used to hitting certain notes. (Figure 2). In the first 10 practices, whole, half and quarter notes are intended for the basic recognition of the elasticity of notes and rhythmic values, from the first exercise to the fourth exercise, round and half notes are used, and five to seven quarter notes are added. In lesson 8 (Figure 3), a three-voiced material in the right hand is on the agenda to identify the detached intervals and start the exercise in the jump notes. In practices no. 9 (Figure 3) and 10 (Figure 4), these broken chords have been used.



Figure 3. Using melody and accompaniment chords as triads.



Figure 4. Using triad chords as footy and upside down in both hands.

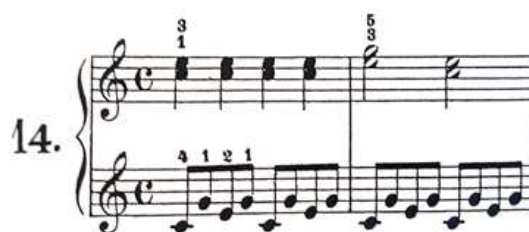


Figure 5. Using figure bass steinato (hard bass) in the ¹¹left hand.

As a result, Carl Czerny has considered starting the not reading process by focusing on the G clef and the notes above and below the staff, and apart from stepwise and conjunct movements, he has used chord jumps to identify the notes. Lessons 11 to 18 have been gradually taken from quarter notes in the right hand and then the notes of Eighth, Trill, Sixteenth and Double Note are considered in the 14th

practice (Figure 5) in the left hand of figure basso ostinato (hard bass).¹² "This typefaces, composed of repeated repetition of a melodic figure" [6]. In this left hand exercise using two tonic chords (C major) and dominant (G major) is used in a two-part form with a repeating structure and in the right hand the melody is presented in the form of double quarter notes (except cadence) and in the cadence part with the dominant connection to the tonic in each The period is over. From lesson 19 to lesson 20, he has written practices for thumb in simple and compound meter. The 19th lesson (Figure 6) rotation of the thumb under the third finger for hitting the scale C major is designed in such a way that the student can easily communicate with the melody and prepare for the scale, the 20th lesson (Figure 6) of the right hand by opening the fingers to hit the notes in an octave in the right hand, as well as using figure busso ostinato and using more chords. Designed.



Figure 6. Opening the right hand up to an octave and stepping as well as more speed.

The 21-wheel finger lesson is used as legato in double notes and in lesson 22 finger rotation using the rhythmic figure of sixteenth and eighth note of this finger rotation is used to prepare for stepping [9]. The 23rd lesson of right-hand practices in compound meters is designed to prepare for hand arpeggio. Up to the 26th lesson, Czerny has considered different modes for practicing thumb rotation from under the third finger and downwards with different rhythmic figures.

4. Practices over an Octave and Left Hand with Bass Clef

From the 27th lesson onwards, more than one octave is performed using sixteenth and eighth notes in simple rhythms as well as in the tonality of the C major, as well as the rotation of the hand in an octave, the 29th lesson of the hands taken upon octave, which is written in the first period using additional lines above the carrier staff, but in the second period, the octave sign is used for transmission. Right-hand notes are used to a higher octave. Also, from lesson 30 onwards, by holding down the note in the left hand and adding dynamic signs (Figure 7) to the lessons can be seen

"but in Czerny etudes is the rapid movement of Crescendo and piano or pianissimo, which is problematic." [7]. From lesson 32, the left hand is written with the bass key (F) (Figure 7). At first, the notes of an octave lower than the middle two with quarter notes in the form of forte (strong) and the right hand of the melody are presented as triangular chords, lesson 33 with sixteenth rhythmic figurative and the measure of quarter and half notes in the first period and in the second period of the right hand double quarter notes and in the hand The left is brought in sixteenth and half, which makes the student familiar with a variety of rhythmic states. Also, Czerny completes this exercise in the form of the first period in the form of forte and the second period, first the piano and after The Crescendo with Forte Cadence [8].



Figure 7. Added bass key in left hand as well as double lachen notes.

5. Added Accidental and Practices in Easy Tonalities

From lesson 36 of Czerny etudes, transverse shifting marks (accidental) (Figure 8) are added to the practices: in this lesson Czerny first uses the note F sharp and at the same bar uses the same note F natural and in the next measure for the not D so that the student can have a better understanding of the chromatic interval, the Czerny ahead of the note B flat in this exercise uses the student with space [10]. Familiarize the steps of F Major and G Major, which brings in from lesson 39 onwards. The 37th lesson of Czerny used accidental in double notes with an interval of 3 to 6. Lesson 38 notes of Staccato and accent are given along with the use of accidental. In this exercise, it uses hand rotation as well as double notes [11]. (It is recommended that the student before that be familiar with hand rotation practices and step-by-step in simple steps so that he can easily perform these given practices.) From lessons 39 and 40, practices are set in easy tonalities (G major and F major) and the first goal of Czerny in these practices to familiarize the student with the tonality of tuberculosis G major and F major phage. In lesson 39, using dynamic signs, he tries to strengthen the student's musicality along with familiarity with these tonalities, as well as the use of different rhythmic figures and varysons in this practice.

In the 41st open lessons in the tonality of G Major with rhythmic figure has used a combination, in the forty-second lesson, Czerny has used F major tonalities with double notes 3rd and 6th.

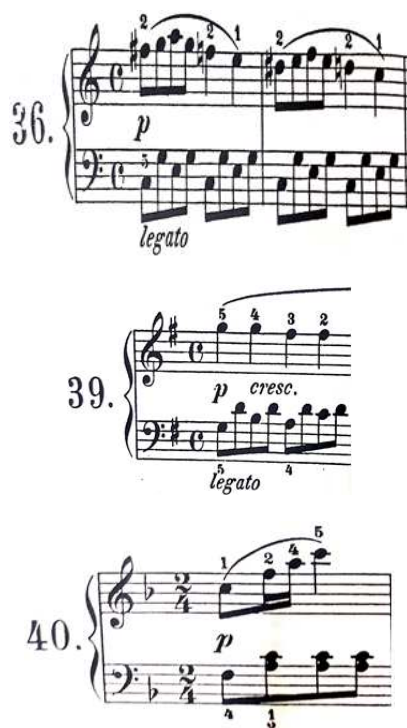


Figure 8. Added symptoms of petition as well as practice in simple steps and neighboring C major.

The 56th lesson uses prose accidental to see that the student becomes familiar with the chromatic step, which is raised and lowered. In lesson 73, we see that Czerny uses gruppetto and ornament notes in his practices, as well as trill and passage in lesson 75 along with the use of the accidental notes, the lesson of eighty-two notes of acciaccatura (ornament) in the right lesson and in the next lesson these notes of ornament are brought in the left lesson. Before using these practices, it is recommended that the student be familiar with ornament notes such as trill playing both theoretically and mechanically.

6. Rhythmic Practices and Added All Kinds of Branches in Different Rhythms

Czerny first used whole and half notes in simple meters until the fourth lesson. In the practices, whole notes are seen in front of two half notes and vice versa, as well as half versus half, and the lesson has been used after quarter notes, and in lesson 11, by creating a melody, he has used quarter notes in front of the whole notes and has used the lesson of eighth notes of eighth connectedly in the five-finger range [12]. Lesson 15, by bringing the trill notes in front of the student's quarter notes, is –familiar with this rhythmic figure in simple meters, and immediately in lesson 16, the notes of

the sixteenth note versus the quarter notes, as well as the use of staccato in the quarter notes, are brought up to the twenty-second lesson of these practices in simple rhythms and in the twenty-third lesson of the combined rhythms are presented. It uses duple meter to make the student familiar with the space of the combined meters. Up to the 43rd lesson (Figure 9) with these rhythmic figures taught advances the topics and from the 43rd lesson onwards, with the addition of branches to the practices, the staccato and anti-beat modes are created. Up to 51 lessons, Czerny gradually uses dotted half notes and dotted black in practices, and in the 51st lesson with pointed notes and broken rhythm sixteenth, it has also created an anti-beat using branch and staccato on the eighth notes in the second period. In lesson 58, we see the addition of thirty-second notes in the right hand, as well as in lessons 59 (Figure 9), thirty-second notes to the left hand, in contrast to these thirty-second notes from eighth and staccato eighth notes, as well as quarter notes for the convenience of the student, so it is much easier to get acquainted with the notes of the thirty-second. Lesson 62: We see that in the combined meter, the sixteenth trill is used. In the 69th lesson, Czerny has used thirty-second notes as questions and answers, and in lesson 70, trill notes have been used in front of the notes of the eighth and branch, which this rhythmic figure must be played with a quick tempo. In lesson 80 (Figure 9) Czerny has used sixteenth trills in simple meters and has been used in different tempos until the end with these rhythmic figures [13].



Figure 9. Practice of rhythmic figurative of three lachens and trills as well as added branch.

7. Conclusion

Considering the study of this etude and the study of articles related to Etude Opus 599 Czerny, we conclude that in this opus for teaching notes in the initial practices of this opus only focuses on the G key of the F key notes from lesson 32 very quickly and without basic training such as basic training on notes training in the G key, in this etude, the importance of strengthening the fingerprinting skills entered. Also, the importance of hand rotation and hand preparation for step-playing and a variety of rhythmic figures were taken into consideration [14]. Czerny very carefully familiarizes students with the prosody notes in this opus and then easy tonalities and gradually using transverse signs and then ornament notes in the form of gruppetto, trill (shake) and passage in different practices prepares the student in these techniques. And then the quarter and eighth notes, then the addition of the combined meters as well as the triol  -eighth notes go ahead and are used in the lessons ahead of the tri-laeighth and trill sixteenth as well as a variety of rigorous. Finally, it is recommended that mechanical practices for hand rotation and speed practices and ornament notes and step-by-step practices be used for the student to facilitate the implementation of these etudes for students, as well as these practices are suitable for all ages that reach the intellectual and physical maturity necessary to perform these etudes [15].

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Endnotes

- 1 Carl Czerny
- 2 Ludwig van Beethoven
- 3 Franz Liszt
- 4 Symphony
- 5 Overture
- 6 Concert
- 7 Quartet
- 8 Frank Huang
- 9 Toptas Row
- 10 Aiyong Xin
- 11 Stubborn bass