

STRUCTURAL ANALYSIS OF THE CHOPIN ETUDES AS
PREREQUISITE TO PHYSICAL PRACTICE

by

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of the requirements for the degree of

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Declaration

I hereby declare that this dissertation, submitted in partial fulfilment of the requirements for the degree of Master of Music at the University of Cape Town, has not been submitted by me previously for a degree at any other University.

Signed by candidate

Pretoria, August 1990

Abstract

This study treats visualisation of the printed score prior to practice as first step towards comprehension and learning of a composition. It obviates senseless mechanical solutions to technical difficulties.

The purpose of this study is to outline a systematic procedure of analysis which will enable the performer to understand the musical structure of a Chopin étude in its broader and finer detail. The analytical procedure also supports thorough investigation into Chopin's interpretative indications.

The study is geared towards the pianist with a mature technique who will realise that visual analysis can also benefit technical execution. Three études of contrasting nature and content - Op.25, No.2 and Op.10, Nos.12 and 4 - are analysed. The analyses concentrate on the characteristic elements of form, melody, and harmony. The synthesis of these structural elements with interpretative detail attempts to provide the performer with an ideal interpretation of each work.

Astounding, canorous, enchanting, alembicated, and dramatic, the Chopin studies are exemplary essays in emotion and manner. In them is mirrored all of Chopin, the planetary as well as the secular Chopin. When most of his piano music has gone the way of all things fashioned by mortal hands, these studies will endure, will stand for the nineteenth century, as Beethoven crystallised the eighteenth and Bach the seventeenth centuries in piano music. Chopin is a classic.¹

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¹James Huneker, cited by G.C. Ashton Jonson, A Handbook to Chopin's Works (London : William Reeves, n.d.), p.150.

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PREFACE

Scope and Purpose of Study

The Chopin études form an integral part of the serious pianist's repertoire and training. They present and contain a tremendous amount of technical problems and pianists spend many hours, even lifetimes to master the difficult passages.

The technical validity of these compositions is indisputable. Well-known pianist Peter Orth says: "The more I play them, the more secure I feel on the stage. When I read that Alicia DeLarrocha is 'always doing' Chopin études to keep up her technique, I felt I must not be crazy."¹

Concentration focused upon physical solutions to the technical problems often result in technical expertise becoming an aim in itself. It is felt that pianists are too frequently subjected to mechanical practice of the Chopin études. The author, during his piano studies in Vienna, was instructed to practice the études at excessively slow tempi at great length. Intricate and complicated passages were executed with slow fortissimo finger strokes whilst the arms and wrists were held rigid and low. The resultant interpretations, after hours of physical labour, proved negative in that they sounded mechanical and unmusical.

¹Peter Orth, cited by Dean Elder, "Peter Orth on the Chopin Etudes", Clavier 18 (October 1979): 20.

The reason for this is, of course, that one plays primarily as one thinks. If the intellect has, as its main concern, technical perfection, the playing will report likewise. Rapid and well-executed motoric actions per se do not guarantee commendable interpretations of the Chopin études. The challenge of successfully rendering a Chopin étude lies in the principle of physical technique becoming subordinate to musical interpretation. Chopin did not perceive these compositions to be mere exercises for the development of physical technique. The études, which have been described as, "works of genius, . . . pianistic poems, . . . vehicles for learning music and piano by every single means . . ." ¹, can perhaps be better described as exercises in interpretation and variety of expressive piano touch. They also represent the small compositional form of the nineteenth century.

Chapters I and II sketch the historical and sociological circumstances which lead to the composition of piano études. Chapter III supports twentieth century psychological pre-requisites to successful pianistic work as adhering to two basic principles;

- the ability to divert attention away from physical movements to focus on the goal of movements instead,

¹Heinrich Neuhaus, The Art of Piano Playing, trans. K.A. Leibovitch (London: Barrie and Jenkins, Ltd., 1973), p.2.

- the ability to use mental imagery towards formulating a musical concept which will result in improved interpretation.

The musician "should always begin with a clear mental image of the 'big musical picture' and then concentrate on trying to reproduce it."¹ Ching agrees that "before the bodily expression of technique can be properly achieved, there must exist a mental grasp . . ."²

As regards the validity of "mental" practice as opposed to physical practice, Neuhaus says: "Place the music on the desk and . . . conduct the work from beginning to end as if it were played by some-one else, an imaginary pianist with the conductor trying to impress him with his will, his tempo first of all, plus, of course, all the details of the performance."³

The purpose of this study, is to develop a systematic procedure of analysis as a prerequisite and an aid to physical practice.

The analytical procedure has as its main concern the style and structure of music. Of musical style, Higginbottom says: "Style manifestates itself in characteristic usages

¹Daniel L. Kohut, Musical Performance: learning Theory and Pedagogy (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1985), p.11.

²James Ching, Piano Playing (London: Bosworth and Co., Ltd., 1963), p.14.

³Neuhaus, The Art of Piano Playing, p.33.

of form, texture, harmony, melody, rhythm and ethos; and it is presented by creative personalities, conditioned by historical, social and geographic factors, performing resources and conventions."¹

Stein writes: "The character is given by the structure. In fully realising the second, [the musician] will convey the first."²

The step-by-step analytical procedure as outlined in Chapter IV is based on the method of Jan L. Broeckx.³ Investigation into the characteristic elements of melody and harmony, however, is attributed to Hutcheson.⁴ He stresses: "The shape of the various structural units is determined by such elements as melodic contour, motivic structure, and rhythmic and harmonic activity."⁵

The purpose of the analytical procedure is twofold; firstly, to ascertain the organisation of various sections - the 'musical architecture' - in its broader and finer structural details, and secondly, to synthesise this information into interpretative detail.

¹ Stanley Sadie, gen. ed., The New Grove Dictionary of Music and Musicians, 20 vols. (London: Macmillan Publishers Ltd., 1980), vol.18: Style by Edward Higginbottom, pp.316-321.

² Irwin Stein, Form and Performance (London: Faber and Faber, 1962), p.20.

³ Jan L. Broeckx, Methode van de Muziekgeschiedenis (Antwerpen: Uitgeverij Metropolis, Oud Huis Prop, 1959), "Hermeneutiek van Sporen", pp.285-304 passim.

⁴ Jere T. Hutcheson, Musical Form and Analysis, 2 vols. (New York: Taplinger Publishing Company, 1972), vol. 1, pp.19-103 passim.

⁵ Ibid., p.18.

Chapter V concludes with an application of the study. Three Chopin études: Op.25, No.12 in F minor, Op.10, No.12 in C minor and Op.10, No.4 in C sharp minor, are analysed. The choice fell on these three études as they are contrasting in nature and content. The order of the analyses adheres to a suggested sequence of learning. From a technical point of view, the first étude concentrates on right hand dexterity, the second on left hand dexterity and the third on distribution of the technical problem between the two hands.

Need for Study

The need for such a study was supported by the fact that the Chopin études have not been extensively analysed in print for interpretative purposes. According to Samson: "Books on Chopin proliferate . . . surprisingly few of them examine his music in any but a loosely descriptive, impressionistic fashion. . . . Critical studies of Chopin's music, then, are few and far between, at least in English."¹

Assumptions and Delimitations

This study concentrates on mental imagery as regards musical purpose. It is assumed that the pianist will be able to initiate a study of any Chopin étude with the analytical procedure as outlined in Chapter IV.

¹Jim Samson, The Music of Chopin (London: Routledge and Kegan Paul, 1985), p.1.

This study is geared towards the pianist with a mature technique who will realise that analysis can also benefit technical execution. Proceeding to practice, the pianist should never lose sight of the preordained intrinsic musical goal of physical movements.

As much has been written about solutions of the technical problems of the Chopin études, and as publications dealing with the anatomy of the playing apparatus proliferate, it is therefore not within the scope of this dissertation to provide physiological solutions. Aspects, such as fingering and pedalling, which pertain to physical execution are thus excluded from the study.

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Biographical Sketch

Frédéric François Chopin was born on the 22nd of February 1810 in Żelazowa Wola, a small village on the outskirts of Warsaw. His Polish mother, Justyna, was known to have played the piano well. His father Nicholas, a Frenchman, taught French at the Warsaw Lyceum. Chopin had three sisters: Emilia, Isabella and Ludwika. The close-knit Chopin family shared a love for making music. When Chopin was seven months old, his family moved to a larger home, closer to the Lyceum, where the family accepted boarders in order to supplement their income. Amongst others, Tytus Woyciechowski, in particular, remained a close friend of Frédéric for the rest of his life.

The Chopin family were fortunate to own a grand piano and the young Frédéric's passionate love and extraordinary talent for music soon became evident. At the age of seven, his parents decided to select a competent music teacher for him. The choice fell on violinist Adalbert Żywny who, according to biographers, ought to receive the credit for instilling in Chopin a lifelong passion for the music of Bach and Mozart. Chopin was later sent to Józef Elsner for lessons in composition. Whilst studying under Elsner's supervision, he entered the Warsaw Conservatory in 1826.

Chopin delivered frequent public performances from an

early age and became known as Poland's prodigy - an heir to Mozart. At the age of 15, now used to performing for the illustrious members of society, he played for Czar Alexander and demonstrated a new instrument called the Aelomelodikon. Greatly impressed, the Czar presented Chopin with a diamond ring.

"Chopin's personality was undoubtedly much influenced at formative stages by [this] interaction of the very different worlds of home and school on the one hand and the grandest Warsaw society on the other."¹ Regrettably most of Chopin's childhood compositions, which remained only in manuscript form, have been lost. Chopin's first recorded composition was the Polonaise in G minor dedicated to Her Excellency Countess Victoria Skarbek. This piece was written at the age of 8 and was published privately by Cybulski in 1817.

Other surviving compositions of this period are the Polonaise in B flat major (1817), and the Polonaise in A flat major (1821); the latter dedicated to Żywny. His Rondo in C minor, Op.1, is officially recognised as Chopin's first published composition.

Chopin was in continuous demand as a performer within the aristocratic society who he entertained at numerous salon concerts. He also played for the Czar's mother, Empress

¹Samson, The Music of Chopin, p.15.

Maria Teoderowna, when she visited Warsaw in September 1818.

In 1819 he performed for the great Italian soprano Angelica Catalina who presented him with an inscribed gold watch. During his studies at the Warsaw Conservatory (1826-1828), despite his fame as a pianist, Chopin remained happiest in his capacity as composer for the piano. He grew extremely fond of the nocturnes of the Irish piano composer John Field, and composed his own first nocturne (Op.72, No.1 in E minor) in 1827. The same year marked the composition of his 'Là ci darem' Variations for Piano and Orchestra. This work is of major importance to Chopin's career as he played it frequently at concert performances throughout his life.

In 1829 Chopin heard the famous Italian violin virtuoso Niccolò Paganini. Some biographers imply that it was Paganini's playing which served as Chopin's basic inspiration for the composition of his Op.10 études, the draft of which he commenced during the same year. In the summer of 1829 Chopin set off for his first visit to the musical capital of Europe, Vienna. He was stimulated by this environment and greatly impressed by the opera music of Meyerbeer and Méhul. Chopin also met other musicians such as Czerny and Gyrowetz (as a child Chopin had often played a concerto by Gyrowetz). He held his first public recital on the 11th of August in the same year at the Kärntnerthor Theatre. The Viennese public were amazed by the expertise

of the young Pole who pleasantly startled them with his 'Là ci darem' Variations (piano version) as well as his improvised version of the popular Polish wedding song, the 'Chmiel'. A week later he repeated this concert and added his Krakowiak Rondo, Op.14, to the programme.

Chopin returned to Warsaw where he remained for a year before his next venture to Vienna. During this period he paid frequent visits to Antonin, home of Prince Radziwill, playing music with the prince's daughters and writing new compositions. Composition of his two piano concerti date from this period. Chopin fell in love with Konstancja Gladkowska, the young sister of one of his father's boarders; this inspired the slow movement of the F minor Concerto as well as the Waltz, Op.70, No 3.

On the 11th of October 1830, Chopin performed, what was to be his last concert in Warsaw, his E minor Concerto for the first time in public. On the 2nd of November in the same year, accompanied by Woyciechowski, he set out for another visit to Vienna. This departure marked Chopin's unknowing farewell to his motherland and, in a sense, his childhood.

Woyciechowski and Chopin arrived in Vienna on the 22nd of November 1830, the idea being to consolidate Chopin's earlier success whilst remaining there for two months. After this they planned to embark on a tour throughout Italy. Vienna was unfortunately swept up in a rage for

Strauss waltzes at that time and news of a political revolt against Russian invasion in Warsaw reached the Austrian capital a week after their arrival. Their 'bad' timing found Chopin in a city where Poles were no longer welcome. Woyciechowski returned to Warsaw.

Chopin wrote his Grande Valse Brilliante, Op.18 and the Grande Polonaise, Op.22 during this period which is, perhaps, indicative of his urgency to reach the then dance-crazed Viennese public. Chopin decided to leave Vienna after his E minor Concerto met with a poor reception at a public performance in Vienna's Redoutensaal on the 4th of April 1831, as well as an equally unsuccessful concert later that June.

En route to Paris, which was later to become Chopin's home until his untimely death, a concert performance of his on the 28th of August 1831 was well received in Munich. On passing through Stuttgart he received news of Warsaw's fall to the Russians who intended to remain in control until the inclusion of Poland as a province of the Russian Empire was effected in February 1832. Chopin was devastated. Biographers maintain that it was this indescribable sense of loss and despair that precipitated his composition of the Etude Op.10, No.12.

Mid-September 1831, Chopin arrived in Paris, which coincided with Paris' flowering status as the centre of Romanticism in the Arts. The city was filled with musi-

cians and public performances were the order of the day. Chopin wrote to Woyciechowski that December: "Paris is whatever you choose. . . . You can amuse yourself, be bored, laugh, cry, do anything you like, and nobody looks at you . . . everyone goes his own way. I don't know where there can be so many pianists as in Paris . . ." ¹ Chopin was soon surrounded by a circle of artists and musicians. He approached pianist-composer Friedrich Kalkbrenner for additional piano tuition although there was little the older pianist could teach the young genius.

Kalkbrenner assisted with Chopin's Parisian debut and on the 26th of February 1832, Chopin performed his F minor Concerto as well as his 'Là ci darem' Variations as solo works. On the same programme, Chopin joined Kalkbrenner, Sowinski, Osborne, Hiller and Stamaty in a performance of Kalkbrenner's Grande Polonaise with Introduction and March - a composition for six pianos!

His debut was received with much acclaim. The distinguished critic, Fétis, wrote: "I found in M. Chopin's inspirations the signs of a renewal of forms which may henceforth exercise considerable influence upon this branch of art." ² Liszt, in his biography of Chopin, stated: "We remember his first appearance in the rooms of Pleyel, where we were so delighted that the most voci-

¹ Ates Orga, Chopin (London: Omnibus Press, 1976), p.63.

² François Fétis, La Revue Musicale, (3rd March 1832), cited *ibid.*, p.66.

ferous applause seemed insufficient for the talent. . . . Contrary to most newcomers he was not confused for a moment by the dazzlement or intoxication of the triumph. He accepted it without pride and without false modesty."¹

The long acquaintance between Chopin and Liszt is said to have been more of a cordial nature with Chopin remaining the reticent partner. However, Chopin greatly respected Liszt's pianistic ability. In a letter to Hiller, who became a true friend and confidant, he wrote on the 10th of June 1833: "At this moment Liszt is playing my [Op.10] études and transporting me outside my respectable thoughts. I should like to steal from him the way to play my own études."²

Chopin befriended Berlioz, Schumann, Mendelssohn, and admired the skill of Clara Wieck.

Chopin did not achieve complete fulfilment as a performing pianist as his love for the piano attained superior expression in composing and tutoring. He was in great demand as a teacher to the children of the wealthy, by rapidly establishing contacts with the cream of Parisian society and the affluent Polish families who had settled in Paris after the Russian invasion. Chopin is said to have received a fee of twenty francs for lessons as well as additional remuneration for the publication of his

¹Franz Liszt, Frédéric Chopin, trans. Edward N. Waters, (New York: The Free Press of Glencoe, 1963), p.147.

²Translated in Orga, Chopin, p.73.

compositions. After his arrival in Paris, Chopin sold the publishing rights of his music to Schlesinger. From 1834 his compositions were published in England, by Wessel, and in Germany, by Kistner, later by Breitkopf and Härtel.

Piano virtuosity was in full bloom during the 1830's and despite Chopin's wide-spread reputation as a pianist, he soon discarded the 'performing virtuoso' mantle and gave his last two public recitals in the April of 1835. For the next six years his appearances as a pianist were limited to soirées by playing to small groups of friends and acquaintances. At one of these soirées held in conjunction with Liszt in 1836, he met the novelist George Sand.

According to Samson, Chopin and Sand were lovers in the accepted sense for only a brief period, possibly no more than a year.¹ Nevertheless, she had a great influence on his career as the following ten years of his life were dominated by their relationship. Chopin's second set of Etudes Op.25, published in 1837, were dedicated to Liszt's mistress, the Countess Marie d'Agoult, who had introduced him to Sand.

In November 1838 Chopin and Sand (including her children Maurice and Solange) set off on a sojourn to Majorca. The purpose of this visit was to be one of true creation with Sand writing and Chopin composing in an idyllic retreat. However, their one-year stay in a monastery at Valldemosa

¹Samson, The Music of Chopin, p.18.

proved somewhat disastrous. Chopin's health deteriorated rapidly as a result of the bad weather and poor living conditions. On top of that he had to wait until the January of the following year for the arrival of a Pleyel piano. Chopin nevertheless completed his Preludes, Op.28 during this period, and Sand worked on her literary works 'Lelia' and 'Spiridion'.

On their rather rough return voyage from the island, Chopin suffered a serious haemorrhage when they arrived in Barcelona. After receiving medical attention he convalesced for a week. In June 1839, the group finally arrived in France and settled in Sand's country estate in Nohant, where Chopin regained his strength. The next few years were spent commuting between Nohant and Paris where Chopin continued to teach and compose. He wrote three new Mazurkas, Op.41, the second Impromptu, the Nocturne, Op.37, No.2 and completed his B flat minor Sonata which was published in 1840. By comparing this sonata to the earlier C minor Sonata, (written when he was studying at the Warsaw Conservatory), one can witness his maturity as a composer.

Chopin returned to making public appearances by performing in April (the Pleyel Rooms) and December 1841 (Tuileries), and in February 1842. By the mid-1840's the Chopin/Sand relationship suffered extreme turmoil resulting in their separation in 1846. Chopin's health and spirits were waning rapidly when he rendered his final Paris recital on

the 16th of February 1848 by playing a Mozart Trio plus three movements of his own Cello Sonata with the cellist Franchomme and the violinist Alard as instrumental partners.

In that April, Chopin departed for England after accepting an invitation to visit a former pupil, Miss Jane Stirling of Edinburgh, Scotland. En route to Edinburgh, Chopin performed in Manchester on the 28th of August 1848. After spending time with Miss Stirling, Chopin decided to return to Paris during November. Prior to his departure, on the 31st of October, he held his last public recital in London. Seriously ill, Chopin played to the English aristocracy including Queen Victoria and managed public recitals at Eaton Place and St. James' Square to great critical acclaim.

Enscorced once again in Paris and overcome by consumption, Chopin was no longer able to play the piano. His sister Ludwika kept vigil over him during this period. Chopin died on the 17th of October 1849 at the age of thirty-nine years.

"The Pianoforte Bard, the Pianoforte Rhapsodist, the Pianoforte Mind, the Pianoforte Soul is Chopin. Whether the spirit of his instrument breathed upon him, or he wrote upon it - how he wrote for it, I do not know. . . ." ¹

¹[Anton] Rubinstein, cited by Jonson, Chopin's Works, p.17.

Chopin and the Pianoforte

The nineteenth century marked the emergence of the piano as an instrument in its own right. Arthur Loesser writes: "The further we advance into the nineteenth century, the more does music involving a piano tend to usurp - almost to monopolize - all publications and performance."¹

The piano thus reached the position where both musicians and the public alike accepted it as an all-purpose instrument. It fulfilled two demands; firstly, as an instrument which could be practised and enjoyed in the privacy of the home, and secondly, as an instrument which would impress and entertain at public performances. The favoured position of the piano during Chopin's life was the culmination of a lengthy process of developments, most of which had emerged during the latter half of the eighteenth century.

The piano's debut as a solo instrument is generally accepted as having taken place on the 2nd of June 1768 when Johann Christian Bach, the youngest son of J.S.Bach, gave a piano recital in London at the Thatched House, St. James Street.

Keyboard virtuoso Muzio Clementi (1752-1832) is regarded as Chopin's predecessor, having composed almost exclusively for the piano. His Three Sonatas Op.2, for Harpsichord or Pianoforte, published in 1773, are accepted as the

¹Arthur Loesser, Men, Women and Pianos (New York: Simon and Schuster Inc., 1954), p.258.

first true compositions in idiomatic piano style. Loesser writes: "Clementi was devoted to the pianoforte, yet he understood that it was in the infancy of its development and still inept for many purposes."¹

Innovative piano manufacturers soon produced much-improved instruments. John Broadwood of Scotland contributed admirably towards further improvement of the German pianos. In 1777 Robert Stodart, an employee of Broadwood, patented the 'double pilot' action which prevented the hammer from rebounding. In 1783 Broadwood invented the sustaining pedal. At the turn of the eighteenth century Broadwood pianos proved equally popular to their German and Austrian counterparts; owning a Broadwood Grand was considered prestigious.

Chopin was well-acquainted with this make as most of his recitals in England were played on Broadwood pianos. However, he was more familiar with the French Erard and Pleyel Pianos. Of Chopin's preference for the latter, Liszt stated: "[He] was fond of Pleyel pianos because of their silvery and somewhat veiled sonority and their easy touch."² Chopin himself said: "When I am in a bad mood, I play Erard pianos and easily find in them a ready-made sound. But when I am in good spirits and strong enough to

¹Ibid., p.223.

²Translated in Orga, Chopin, p.108.

find the sounds I want I use Pleyel pianos."¹

French piano manufacturers became the leaders in further developing the instrument. The Pleyel factory (initiated by Austrian-born Ignaz Pleyel in Paris, 1807) emerged as the most reputable manufacturer. In 1829, Camille Pleyel (son of Ignaz), who had studied the craft with Broadwood, instigated the construction of a concert hall, namely the 'Salle Pleyel'. Chopin, Anton Rubinstein, Friedrich Kalkbrenner and Camille Saint-Saëns were but a few of the performing pianists who gave recitals there.

The year 1821 marked a major contribution to the piano's evolution in that Sébastien Erard, who had manufactured the first known French piano in 1817, developed the 'double escapement'. Retaining the Broadwood double pilot action, this new device allowed for rapid repetition of a single note which resulted in a versatile, responsive and agile key action allowing for improved dynamic shading. In 1826, leather was replaced by felt for covering hammers. This novelty was the brainchild of German piano builder Jean Henri Pape who also worked in Paris.

The year 1830 heralded the emergence of a superior piano, constructed with a metal frame with double escapement and felt hammers. This piano was capable of stronger amplified

¹Edouard Gauche, Frédéric Chopin, sa vie et ses oeuvres (Paris: Mercure de France, 1921), p.351, cited by Helen Rice Hollis, The Piano (London: David and Charles, 1975), p.62.

tone, and permitted faster playing with more colouristic shadings and cantabile tone compared to its predecessors. The art had at last produced a fine instrument; in Chopin, a supreme composer.

Chopin the Pianist

The years 1835 to 1848 are noted as the era when the piano was worshipped as a symbol of reckless Romanticism. Paris was the capital of piano virtuosity which fast became the rage. Audiences flocked to piano recitals to be thrilled and mesmerised by pianists' keyboard acrobatics. Franz Liszt, Henri Hertz, Ferdinand Hiller, Johann Peter Pixis and Friedrich Kalkbrenner played virtuosic piano works, many of which were their own compositions. Audiences were soon familiar with each pianist's personal style. Sigismond Thalberg was viewed as the only pianist who could equal Liszt's remarkable energy and dexterity at the keyboard.

Chopin, despite his reputation as a keyboard genius and the success of his Parisian debut in 1832, did not quite fit into the role of virtuoso composer-pianist. His playing was not aimed at impressing audiences with deft displays of energy, but lay in the communication of the musical purpose and production of beautiful tone. Of a private concert in July 1848, a critic of the London Daily News said: "He accomplishes enormous difficulties, but so quietly, so smoothly and with such constant delicacy and

refinement that the listener is not sensible of their magnitude."¹

During the boom of piano popularity Chopin decided to withdraw from the major public performance circuit. He found the element of boastful competition distasteful and questioned the true musical value of many compositions. After two public recitals in April 1835, Chopin decided to reserve his professional appearances for the smaller and intimate soir ee set. He admitted his antagonism towards major recitals to a friend: "I am not fitted to give concerts, the public frightens me, I feel suffocated by its panting breath, paralyzed by its curious glance, mute before those unknown faces . . ."² This statement bears witness to the humility and shyness of Chopin's temperament.

Although Chopin performed mainly for small groups of friends and acquaintances, on the 26th of April 1841, he subjected his talents to an audience of Parisian critics and a large group which included many aristocratic patrons. Chopin received a glowing reception and the critics lauded his proficiency. Liszt stated in the La Gazette Musicale: "[Chopin] played neither concerto, nor sonata, nor fantasy, nor variations, but preludes,  tudes, nocturnes and mazurkas. . . . He had no need to astonish or to

¹Cited by Orga, Chopin, p.125.

²Cited by Liszt, Chopin, p.84.

shock; he sought delicate sympathy rather than noisy acclaim . . ."¹

Throughout his life, Chopin appeared to have doubted his competence as a pianist. Before his final recital in Paris on the 16th of February 1848, he wrote home to his family: "All tickets have been sold out for a week, . . . today I must play if only for conscience's sake, for I believe I am playing worse now than ever before."²

Chopin the Teacher

According to Holland, one learns from George Sand's notes that Chopin had every intention of writing a book on piano pedagogy.³ Liszt wrote: "[At the end of his life] Chopin's energies no longer sufficed for his plans. . . . He jotted down only a few pages, which were destroyed with the rest [of his unfinished manuscripts after his demise in 1849]."⁴

The manuscript was not destroyed, but became the property of Natalie Janotha, a Polish piano teacher who lived in London. Alfred Cortot acquired the manuscript containing a few ideas and essays on a piano method, entitled "Méthode de Méthodes", in 1936. Cortot found the ideas elementary, containing minimal information, but it remains

¹Orga, Chopin, p.108.

²Ibid, p.119.

³George Sand, Impressions et Souvenirs (Paris: n.p. 1986), cited by Jeanne Holland, "Chopin's Piano Method", The Piano Quarterly 33 (Spring 1985): 32.

⁴Liszt, Chopin, p.173.

the only personal written evidence of Chopin's pedagogic principles. By "comparing facts as found in the memoirs of his students to [the] facts found in Chopin's notes on a piano method, one is able to deduct some important principles about Chopin the teacher."¹

Chopin considered technique and interpretation to be synonymous. To achieve uniformity of carriage and tempo he believed in a daily routine of scales and arpeggios. "Chopin told Emilie von Trimm to concentrate on playing her scales in exact time, and eventually three against four and four against three."²

Chopin himself wrote: "Provided that it is played in time, no one will notice inequality of sound in a rapid scale."³ He was obviously more concerned with smoothness and metronomic fluidity in scale passages than he was with speed.

When he assigned technical works such as Clementi's Gradus ad Parnassum and Cramer's Etudes, (in a tutorial capacity), Chopin went to great lengths to explain how the diligent student should search for musical content. He usually allotted his own études for interpretative purposes. "Only Madame Camille Dubois, whose information on Chopin's teaching methods was recorded in a publication

¹Holland, "Chopin's Method", p.34.

²Maria von Grewingk, Eine Tochter Alt - Rigas, Schülerin Chopins (Riga: G. Löffler, 1928), p.43, cited *ibid.*, p.36.

³Chopin, Notes for a Piano Method, sheet 10, cited *ibid.*, p.41.

of Kleczynski, speaks of Chopin having assigned his études for technical purposes."¹

Kalkbrenner and Liszt viewed technical works as tools to strengthen weak fingers. Liszt suggested that students practise their fingers for fifteen minutes each day, "recommending that they should read a book at the same time so as to avoid boredom."² Chopin abhorred mechanical practice and frequently warned his students against it. He placed great emphasis on the most natural and comfortable hand position - each finger is to be viewed as possessing its own individual characteristics. To his mind, placing of the fingers on the first five notes of E major serves as the best example to illustrate the correct rounded hand position.

In his notes for a piano method, Chopin stressed the necessity of using all of the playing apparatus' 'parts' i.e., hand, wrist, forearm and upper arm. He wrote: "To attempt to play entirely from the [lowly held] wrist, as Kalkbrenner advocates, is incorrect."³ Fingering indications of difficult passages in his études prove that Chopin was particular as regards the use of the fingers. He insisted on the freedom of the thumb to be passed over or

¹Frederick Niecks, Chopin as a Man and Musician (London: Novello and Co., 1902), 2, p.190, cited *ibid.*, p.41.

²Caroline Boissier, Liszt pédagogue: Leçons de piano données par Liszt (Paris: Champion, 1927), p.56, cited *ibid.*, p.34.

³Chopin, Piano Method, sheet 10, cited *ibid.*, p.38.

under, as well as the continuous even carriage of the arm (the latter aspect he demonstrated by means of a glissando). Chopin contributed immensely to the standardised fingering of scales in chromatic thirds.

As regards interpretation, Chopin was most concerned with the subtleties of tone inflection. Student F.H. Péru asserts that "Chopin demonstrated different tone qualities by striking a single key in twenty different ways."¹ Legato touch, good rhythm and tasteful phrasing were other important points of concern. Chopin drew an analogy between bad musical phrasing and poor speech phrasing, in the instance when people speak inarticulately because of the misplacement of natural syllable stresses or incorrect punctuation. A metronome always graced Chopin's piano. As is the case with his études, he made a point of notating exact metronome indications for the tempi of his compositions.

Chopin taught rubato by explaining that the pianist's left hand should keep an unyielding pulse while the right hand executes subtle inflections. Chopin further illustrated his point using a metaphor, by comparing the basic pulse of music to the irrevocable rigidity of a tree trunk; the branches and leaves are in constant motion, representing the subtle tempo inflections of rubato.

¹F.H.Péru, "Mes souvenirs de Frédéric Chopin", Revue Musicale 9, (December 1913): 29, cited *ibid.*, p.40.

Some of Chopin's best-known pupils were George Matthias, piano professor at the Paris Conservatoire, Thomas Dyke Tellefsen, a Norwegian (according to some biographers Chopin had considered him competent to complete his piano method), and Adolph Gutmann who, according to most accounts, was Chopin's favourite pupil. Many of his students were amateurs and none of them reached the top ranks as piano virtuosi.

Definitions

The Study

"The study is a short, instrumental piece devoted to the practice of some particular technical device. Its purpose is to offer the player a certain technical problem in its various aspects and in a musically coherent form."

More specifically, "a study is usually devoted entirely to one of the special problems of instrumental technique, such as scales, triplets, octaves, double stops, trills, etc."

It includes (see Study) takes the form of a composition of

Wladimir Karasik, *Chopin's Studies*, Moscow University Press, 1957, p. 1.
Will Apel, *Wm. Kroll, The Art of the Pianist* (London: Heinemann, 1954), p. 117.

CHAPTER II - THE PIANO ETUDES OF THE NINETEENTH CENTURY

The nineteenth century piano étude originated as a composition meant for pedagogic purposes. It found its eventual culmination as a concert piece of high musical content in the hands of Schumann, Liszt and Chopin.

The writing of études was necessitated by the development and growing popularity of the pianoforte, the technical demands of piano compositions and the rising trend of virtuoso playing. It became the most appropriate vehicle for acquiring better technical skills.

Definitions

The Etude

"The etude is a short, instrumental piece devoted to the practice of some particular technical formula. Its purpose is to offer the player a certain technical problem in its various aspects and in a musically coherent form."¹

More specifically, "An etude is usually devoted entirely to one of the special problems of instrumental technique, such as scales, arpeggios, octaves, double stops, trills, etc."²

In practice [an étude] takes the form of a composition of

¹Hugo Leichtentritt, Musical Form (Cambridge: Harvard University Press, 1956), p.63.

²Willi Apel, gen. ed., The Harvard Dictionary of Music (London: Heinemann Educational Books Ltd., 1970), p.300.

greater or lesser musical value. Etudes may be exercises in expression (e.g. many of Stephen Heller's) and in technique and at their best (e.g. Chopin's) they will combine both purposes."¹

The Exercise

During the early years of the nineteenth century composers were writing piano works which had as their main purpose, development of a more facile piano technique. These compositions, which proved beneficial (especially for beginners) were called exercises, "Übungen" in German.

"An exercise is a purely mechanical note pattern of undetermined length, usually repeated on each chromatic or diatonic scale degree, that will familiarise a player closely with a specific technical aspect of his instrument and will develop his own physiological faculties; it is never, strictly speaking, a complete musical composition."²

Exercises were termed as Etudes, "Studien", in German; another étude form was the "Handstück". The "Handstück" was however, contrary to the exercise, written in complete

¹Eric Blom, gen. ed., Everyman's Dictionary of Music, 2 vols. (London: J.M.Dent and Sons Ltd., 1958), vol. 1: s.v. "Etude", p.161.

²Peter Felix Ganz, "The Development of the Etude for Pianoforte" (Ph.D. dissertation, Northwestern University, 1960), p.12 cited by Sang Hie Lee, "A Psychophysiological approach to the technical problems found in the Piano Etudes of Chopin and Liszt" (Ed.D. dissertation, University of Georgia, 1977), p.9.

form.

The "Handstück"

"The Handstück was a short, but complete piece of music which applied some of the techniques learned through the corresponding exercises, but not in consistent nor in methodical fashion."¹

The Etude from 1800-1820

Of the earliest recorded compositions specifically written for the piano and bearing the title 'étude' were those written by Johann Baptiste Cramer; his Etudes pour le Pianoforte, Op.39 were published in either 1803 or 1804. Cramer's composition of études total eighty-four. In 1810 Cramer composed his Suite de l'étude pour le Pianoforte, Op.40. These études, some of which are most challenging technically speaking, exhibit definite musical content.

The School Etude: Finger Dexterity

The school étude was one written primarily for teaching purposes. Its musical value was far inferior to its technical value as it concerned itself with exercising the pianist's fingers. As the piano was steadily growing in popularity during the first decades of the nineteenth century, a flood of literature consisting of graded school études saw the light.

¹Ibid., p.178.

Viennese composer Carl Czerny (1791-1857) wrote more than eight thousand exercises and études, covering all the aspects of piano technique. Czerny's (school) études are regarded more as being mechanical practice pieces, suitable for developing finger dexterity. Czerny speaks of a 'fixed' hand position: "The hand, forearm, elbow and shoulder are to remain stationary while the fingers do all the work."¹

The études of Henri Bertini (1798-1876) which amount to one hundred and seventy are, from a musical point of view, seen to be richer in content. More than one hundred études for beginners and amateurs at the piano were written by Giuseppe Concone (1810-1861). Aloys Schmitt (1788-1866) wrote Exercises Preparations covering the entire range of the keyboard in one-bar long exercises of sequential progressions.

Historians on piano technique point toward the period 1753-1850, in the history of keyboard development, as having been concerned primarily with finger dexterity. Gradually, piano composers realised that other parts of the playing mechanism such as the arms and shoulders were equally as important as the fingers in playing the piano. The German composer Theodore Kullak (1818-1882) who, together with Albert Loeschorn (1819-1905), wrote school études to improve octave technique, was most interested in

¹Ibid., p.30.

the workings of the wrist, arms and shoulder joints as regards piano playing.

Etudes with more Musical Value

The étude as a compositional form with real musical content is seen to have its true origins in the études of Johann Baptiste Cramer and Muzio Clementi. Hans von Bülow re-arranged Cramer's études into a more systematically graded succession. In the preface to his edition of the Cramer Etudes, von Bülow mentions the "incalculable value of J.B.Cramer's Studies for the Pianoforte which as a means for developing technique and interpretation, have never been superceded or approached by any other work of the kind, except indeed, by Muzio Clementi's Gradus ad Parnassum to which they form a fitting introduction."¹

In his Gradus ad Parnassum (1817-1826) Muzio Clementi wrote a very important work. Gradus contains no less than one hundred pieces, each of which covers certain technical problems. Some of these also offer challenging figurations for the left hand. The études comprising the collection are quite long in general and range from elementary to very difficult.

Melodic and Bravura Etudes

Clementi's Gradus had a great influence on étude writing.

¹Hans von Bülow, ed., J.B.Cramer-Piano Studies (London: Augener Ltd., 1946), p.4.

At the same time, the developments in improving the piano mechanism enabled composers to write études which contained more elaborate technical devices. The romantic philosophy pertaining to the expression of beautiful and gentle emotions resulted in melodic étude composition. From an aesthetic point of view, études sounded more pleasing. The quiet hand technique of some of the Clementi études resulted in a more lyrical form of étude writing.

Ludwig Berger (1777-1839) incorporated more poetic elements into his style of étude writing. John Field (1772-1837), famous for his nocturnes, also composed melodic études. Etudes with programmatic titles were composed by Friedrich Burgmüller (1806-1874). Stephen Heller (1813-1888) gave titles such as "Intermezzo" and "Impromptu" to his études. Robert Schumann described Heller's études as a "colourful series of character pieces."¹

The establishment of the metronome (Maelzel's innovation, patented in 1815) enabled composers to fairly accurately stipulate required tempi of their compositions. For each one of his published études, August Alexander Klengel (1783-1852) provided two metronome speeds, one for preliminary practising purposes, and the other for the final tempo.

Johann Nepomuk Hummel (1778-1837) "experimented with va-

¹Cited by Lee, "Piano Etudes of Chopin and Liszt", p.9.

rious pianistic devices such as the simultaneous use of both pedals, playing at the extreme ranges of the keyboard, and sustaining long notes with the help of sympathetic strings."¹

Another two composers who contributed greatly to establishing the *étude* as a musical vehicle with both technical and artistic merit, were piano virtuosi Friedrich Kalkbrenner (1785-1849) and Ignaz Moscheles (1794-1870). Kalkbrenner composed more than one hundred *études* many of which require the fast repetition of single notes. Moscheles wrote *études* which fully explored the sonorities of the piano; they are technically and musically challenging and show a great variety of touch and dynamics.

Moscheles' compositions are held in great esteem: "[His] *études*, especially those of Op. 70 (1825-1826) and Op.95 (1836) are surpassed only by Chopin's."² Hutcheson is of the opinion that "the *études* of Moscheles were only a feeble indication of the immense possible differences between the purely technical study and the artistic type originated by Chopin."³

The Virtuoso Etude

After the invention of the double escapement mechanism by

¹Ganz, "The Development of the Etude", p.157, cited *ibid.*, p.12.

²Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1973), p.109.

³Ernest Hutcheson, The Literature of the Piano (New York: Alfred A Knopf, 1966) p.187.

Erard (1823), the piano proved itself to be an instrument of true responsive sensitivity and dexterous velocity.

Audiences in all of Europe were astounded and mesmerised by the dazzling performances of Italian violinist Niccolò Paganini (1782-1840). In the playing of his brilliant concerti and caprices Paganini achieved remarkable effects by employing numerous hitherto unknown technical devices. His public recitals had a profound effect on piano composers such as Chopin and Liszt and are considered to have been the true catalyst for the virtuoso trend in pianism. Pianist-composers tried to accomplish new effects on the piano which resulted in an idiomatic writing for the instrument where impressive octave and chord playing, huge dynamic contrasts and the increased use of the pedals to support all these effects, became the norm.

Etudes written by Charles Henri Valentin Alkan (1813-1888) were included in the recital programmes of renowned pianists such as Liszt, Anton Rubinstein, Ferruccio Busoni and Isidor Phillipps. Sigismond Thalberg (1812-1871) wrote many études abounding with new technical devices and effects for the piano. One of Thalberg's most characteristic devices is to incorporate a melody into a thick texture consisting of arpeggios or chords.

Other composers writing virtuoso piano études were Theodore Döhler (1814-1856), Leopold von Meyer (1816-1883) and Henry Litolff (1818-1891). Left hand études were written

by Alexander Dreyschok (1818-1869). Longyear writes: "The musical value of most of these works is virtually nil . . ."1

The large amount of virtuoso piano literature seemed to lack formal balance and musical content. Composers realised that a form of concert étude where the emphasis was more on musical substance could provide in the need. Adolph Henselt (1814-1889) wrote études in the nature of character pieces which exhibited not only facile piano technique, but also real musical merit.

The true Artistic and Virtuoso Etude

In the études of Schumann, Liszt and Chopin one witnesses the transformation of the piano étude from a simple practice piece to a mere virtuosic showpiece to a composition of real artistic integrity, at its very best. Here technical aspects become subordinate to fulfilment of a musical goal. These études, each with excellent formal balance, displaying true individual characteristics and new technical inventions, stand as 'classics' of the pianist's repertoire.

Schumann and Liszt

Schumann composed two sets of Paganini-type études; VI Etudes pour le Pianoforte d'après des Caprices de Paga-

¹Longyear, Nineteenth-Century Romanticism, p.109.

nini, Op.3 (Leipzig: Hofmeister 1833), and a second set with the same title, Op.10 (Leipzig: Hofmeister, 1835).

Liszt wrote earlier versions of his Etudes d'execution transcendante (Leipzig: Breitkopf and Härtel, 1852) during the twenties and thirties of the nineteenth century. The year 1826 saw the publication of the first version of these études, under the title Etudes, pour le Pianoforte en Quarantehuit Exercises, Op. 6 (Marseille: Boisselot, Paris: Dufont et Dubois). In 1835 a second version entitled Etudes pour le Piano en douze Exercises, Op.1 (Leipzig: Hofmeister) was published. This second version, which was re-published in 1837-38 in Milan (Ricordi), Vienna (Häslinger) and in Paris (Brandus), was dedicated to both Carl Czerny and Frédéric Chopin (in the Ricordi edition). These transcendental études contain effects and sounds that point towards an orchestral conception and are, from a technical point of view, extremely difficult to play.

Like Schumann, Liszt also transcribed the Paganini Caprices for the piano. The year 1838 saw the publication of his piano études based on the Paganini Caprices numbers 5,6, 17, 1, 9 and 24 entitled Bravoustudien nach Paganini's Capricen (Vienna: Häslinger). The final version, the Grandes Etudes de Paganini (Leipzig: Breitkopf and Härtel, 1851) like his Transcendental Etudes, is complicated to play. Liszt dedicated both these sets of études to pianist Clara Wieck.

Schumann's best-known étude composition is his Symphonic Etudes (or Variations), Op.13 (Leipzig: Peters, 1836). These études, similar to Liszt's Transcendental Etudes, are more of an orchestral than pianistic nature. The twelve études on a theme by Baron von Fricken clearly exhibit Schumann's characteristic piano style. The pianist is faced with numerous rhythmic and technical problems in the syncopated octave passages, the contrapuntal staccato lines and the thick-textured chordal passages. Schumann varies and develops motives of his initial thematic material in such a way that in many of these études, the original theme is hardly recognisable.

Schumann also composed other études: Exercise Fantastique, his original Op.5, is lost, and his Studien für den Pedalflügel, Op.56 were written for a shortlived instrument - a pedal keyboard which was attached to the piano. Schumann's Etude Fantastique en double sons, Op.6 eventually became his well-known "Toccata", Op.7. This technically-taxing work is magnificent from a formal and musical point of view.

Liszt's études exhibit true form, character and beauty, and, like Chopin, he never exploited the technical possibilities of the piano to the expenditure of musical content. "The pianistic creativity found in [Liszt's] études convinced Ferruccio Busoni that Liszt was the greatest

among Post-Beethovenian composers for piano."¹ His 3 Etudes de Concert (Leipzig: Kistner, 1849) and his very last two études "Gnomonreigen" and "Waldesrauschen" (Stuttgart: Corta, 1863) are excellent examples of his extraordinary ability to write virtuoso piano works containing musical depth.

The Chopin Etudes

In the hands of Chopin, the concept of an étude with true musical content, which originated with Moscheles and led to Schumann and Liszt's transformation of it into a concert work, found its true culmination. Chopin composed 27 études. His Douze Grandes Etudes, Op.10 were published in Leipzig by Probst and Kistner (and other firms) in 1833. As previously mentioned, Chopin composed these études which were dedicated to Franz Liszt from his nineteenth to his twenty-second year, at the start of his compositional career.

With the exception of his Op.10, No.12 ('Revolutionary') étude which according to various sources Chopin wrote in September 1831, the precise and exact date of composition of any of these études is not known. Most historians are of the opinion that Chopin had already completed his Op. 10 études by the time he arrived in Paris in 1831.² It is generally accepted that he composed these études from 1829

¹Lee, "Piano Etudes of Chopin and Liszt", p.21.

²Jonson, Chopin's Works, p.93.

to 1831.

Chopin composed his 12 New Etudes for Pianoforte, Op.25 between 1830 and 1834 and dedicated these to Mme. la Comtesse d'Agoult. These études were originally published by Breitkopf and Härtel, Leipzig, in 1837.

As is the case with the Op.10 études, the exact date of composition of any of the Op.25 études, is vague. A Polish musician is said to have heard Chopin play the entire group of études contained in Op.25 as early as 1834.¹ In a review of the Op.25 études, Schumann said that they were written in conjunction with Op.10, with only the first and the last composed at a later date. On the 11th of July 1836, Chopin visited Schumann in Leipzig and played his then unfinished Ballade No.2 (which he was dedicating to Schumann) as well as the first two études of his Op.25 collection.

Chopin's Trois Nouvelles Etudes pour Piano (no opus number, Paris, Berlin: Schlesinger, 1840) were originally published in a piano method album entitled "Méthode des Méthodes" compiled by Moscheles and Fétis in 1840.

The Chopin études stand as witness to Chopin's prowess and powers over the piano. In them, Chopin enlarged the scope and range of pianism: "His études span virtually the complete range of the pianistic device."² Chopin added con-

¹Niecks, Chopin as a Man and Musician, 2, p.251.

²Ibid., p.93.

siderably to the scope of piano technique as developed by his predecessors Cramer, Clementi and Moscheles. New innovations, were, amongst others, the exclusive use of black keys (Op.10, No.5), a larger range of octaves (three to four), and extended and wide arpeggio and broken chord figurations, up to tenths and more. The employment of both hands for wide-spread chord figurations as found in Op.10, No.11 and the awkward right hand figurations in Op.10, No.8 are also to be mentioned.

From an aesthetic point of view, the achievements of the Chopin études are equally superlative. These études, which are of the best works composed in small form genre, exhibit manifold musical atmospheres and effects. The tragic power of Op.10, No.12 and the melodic beauty of Op.10, No.3 stand as proof.

The virtuosic elements of the Chopin études constitute the creation of a specific pianistic sound picture which Chopin used to illustrate his musical ideas. Chopin grouped and arranged technical figurations in such a manner that they become thematic material; if correctly interpreted, these figurations will never sound like technical exercises.

Niecks says of the Chopin études: "Whether looked at from the aesthetic or technical point of view, Chopin's Studies will be seen to be second to those of no composer. . . . The diversity of character exhibited by these Studies is

very great. In some of them the aesthetical, in others the technical purpose predominates; in a few the two are evenly balanced; in none is either of them absent."¹

Schumann adds: "With Chopin difficulty is only a means to an end, and when he makes the greatest use of it, it is only because the desired effect requires it. Great means, great meaning, great effect - in Chopin we nearly always find them united."²

In the preface to his edition of the Chopin études, Kullak writes: "The name of Frédéric Chopin marks a new epoch in the history of the étude; for not only does he offer us genuine pianoforte technique of surprising boldness of invention, but in this form also - although originally designed chiefly for an external end - he pours forth the entire fulness of his transporting poetry . . ."³

Chopin's 'new' piano technique as exhibited in his études baffled both performers and critics. Pianists of the day found them most difficult to play. A critic commented: "Those who have distorted fingers may put them right by practising these Studies; but those who have not, should not play them, at least, not without having a surgeon at hand."⁴

¹Niecks, Chopin as a Man and Musician, 2, p.251.

²Cited by Jonson, Chopin's Works, p.94.

³Kullak, cited *ibid.*, p.95.

⁴Rellstab, cited by Niecks, *op. cit.*, p.253.

Moscheles also found the "ever-modulating figurations to be very difficult to execute."¹

Numerous editions of the Chopin études have seen the light, earlier ones being those of Schlesinger (Robert Lienau) edited by Theodor Kullak, Klindworth and von Bülow. Editions still presently in use include the Urtext (Munich: G.Henle Verlag), the Raoul Pugno edition (London: Universal), the I.J.Padarewski edition (Warschau: Polish Music Publications), and the famous edition by A.Cortot (Paris: Salabert).

Many of the Chopin études have been transcribed by other composers. Godowsky wrote a composition which is a transcription of a combination of the Op.10, No.5 ('Black Key') and the Op.25, No.9 ('Butterfly') études. Brahms transcribed the F minor, Op.25, No.2 étude.

The Chopin Etudes in Chronological order

Op.10 - 12 Etudes:

- No.1 in C major
- No.2 in A minor
- No.3 in E major
- No.4 in C sharp minor
- No.5 in G flat major
- No.6 in E flat minor
- No.7 in C major

¹Jonson, Chopin's Works, p.96.

CHAPTER III
No.8 in F major
No.9 in F minor
No.10 in A flat major
No.11 in E flat major
No.12 in C minor.

Op.25 - 12 Etudes:

No.1 in A flat major
No.2 in F minor
No.3 in F major
No.4 in A minor
No.5 in E minor
No.6 in G sharp minor
No.7 in C sharp minor
No.8 in D flat major
No.9 in G flat major
No.10 in B minor
No.11 in A minor
No.12 in C minor.

Trois Nouvelles Etudes pour Piano:

No.1 in F minor
No.2 in D flat major
No.3 in A flat major.

CHAPTER III - ANALYSIS: FUNDAMENTAL ASPECT OF PIANO TECHNIQUE

Definition of Terms

Physical piano technique implies "the ability to make the bodily movements involved in operating the piano keys sufficiently, [which] is not to be gained by any reference to any questions of art, but only by reference to applied science . . ."¹

However, technique is not to be separated from art, "the word technique comes from the Greek word 'TEKNE' [which] . . . means art."²

In its broader sense, "[piano] technique means the power of expressing oneself musically",³ . . . the faculty to establish channels between the sound heard inwardly and its realisation in all individual subtlety."⁴

Musical technique therefore refers not only to certain isolated physical events of piano playing, but includes "the ability to produce beautiful tone, to use the pedal sensitively, to memorize."⁵ It thus "comprises a seemingly infinite number of separate but interrelated (audio-

¹Ching, Piano Playing, p.238.

²Neuhaus, The Art of Piano Playing, p.2.

³Tobias Matthay, The Visible and Invisible in Pianoforte Technique (New York: Oxford University Press, 1932), p.3.

⁴Konrad Wolff, Schnabel's Interpretation of Piano Music (London: Faber Music Ltd., 1972), p.23.

⁵Godowsky, cited by Ruth Slenczynska and Ann M. Ling, Music at Your Fingertips (New York: Da Capo Press, 1974), p.35.

visual-manual) acts, all of which must be executed simultaneously."¹

Approaches to Piano Technique

Chopin and Schumann were concerned with technique as the realisation of a musical purpose. Schumann wrote: "Do not play the musical composition before you can hear it inwardly . . . ; the finger must do what the head wills, not vice versa."²

Twentieth century pedagogues agree. Busoni wrote in 1917: "Technique in the truer sense has its seat in the brain, . . . the acquirement . . . will be furthered to a lesser extent through physical practising and to a greater extent through keeping an eye on the task mentally."³ Defining technical difficulties, Neuhaus explained that ". . . although it may seem that [an] insecurity is purely physical, a question of mobility, you can take it from me it is always first of all psychological: either purely musical or a component of the player's character . . ."⁴

The trends of piano technique developed from an abstract concept dealing with the mechanics of physical playing, which exceeded to a scientific concept applying the anat-

¹Seymour Bernstein, With Your Own Two Hands (New York: G.Schirmer, 1981), p.238.

²Schumann, Briefe, No.127, trans. in George Kochevitsky, The Art of Piano Playing: a Scientific Approach (Princeton, New Jersey: Sunny Birchard Music, 1967), p.7.

³Ferruccio Busoni, The Essence of Music and other Papers, trans. Rosamund Ley (London: Rockliff, 1957), p.80.

⁴Neuhaus, The Art of Piano Playing, p.88.

mic workings of the playing apparatus. Kochevitsky categorises early developments under "The School of Finger Technique"¹ and "The Anatomic-Physiological School."²

The School of Finger Technique

During the first hundred years of the piano's history, piano technique meant a purely mechanical procedure of controlling and exercising the fingers. Incorporating physiological functions of the arm and the wrist were disregarded.

Clementi, Hummel, Kalkbrenner and Hertz were a few of the composer-performers who concentrated their efforts on the development of finger technique. Carl Czerny, as evident from his études, was a firm believer in accomplishing a physical technique independent from music.

The études of Chopin and Liszt, apart from presenting a variety of new technical forms, point towards the necessity of physical technique becoming subservient to the musical goal.

The Anatomic-Physiological School

The approach gradually came to focus upon the anatomy of the bones and muscles as the key towards effective piano technique.

¹Kochevitsky, The Art of Piano Playing, p.3.

²Ibid., p.9.

Ludwig Deppe (1828-1890) is credited with having 'liberated' the pianist's arm. Both he and Tobias Matthay (1858-1945) advocated the use of a flexible wrist and rotary movements of the arm. Matthay is noted as one of the most ardent supporters of the 'relaxation' principle. He argued that the clue to successful tone production lies in the ability to transfer the weight of the relaxed arm to engage finger action. The most famous document expounding the beliefs of this school is one written by Rudolf Maria Breithaupt, "Die Natürliche Klaviertechnik published in 1905."¹

Kochevitsky writes: "It created a sensation and ran into five editions during the next sixteen years. Breithaupt . . . proclaimed that the most important principle of technique was a loose and heavy arm."²

It was felt that the pianist's consciousness needed to be focused on something other than purely physical movements. Kochevitsky categorises the psychological approach to piano technique under "The Psycho-Technical School."³

The Psycho-Technical School

This present approach places far less emphasis on physical technique. In a 1902 publication entitled "The basis of Leschetizky's Method" it is written that one should think

¹Ibid., p.9.

²Ibid., p.9.

³Ibid., p.15.

more than one plays.¹

Pioneers Friederich Adolph Steinhausen and Otto Ortmann both professed that piano technique constitutes a cerebral process.

Ortmann wrote in 1929: "The acquisition of pianistic movements is primarily a psychological process."²

The first six decades of the twentieth century yielded the publication of numerous documents dealing with piano technique.

Some pedagogues such as Alfred Cortot concentrate on the mechanical aspects of technique. Cortot, as is evident from his publication "Rational principles of Piano Technique"³, first published in 1929, as well as his editions of the Chopin études⁴, believes in substituting endless repetition of difficult passages with preparatory exercises in which the technical problem has been reduced to a simpler form.

Pedagogues such as Hungarian born Margit Varro and József Gát exhibit an eclectic approach in that physiological and

¹Theodor Leschetizky, cited by W.C.M. Kloppenburg, Overzicht van het Pianomethoden van Deppe af tot de Tegenwoordige Tijd (Amsterdam: Broekmans en Van Poppel, 1960), p.58.

²Otto Ortmann, The Physiological Mechanics of Piano Technique (New York: E.P.Dutton and Co. Inc., 1962), p.15.

³Alfred Cortot, The Rational Principles of Piano Technique (New York: Editions Salabert Inc., Imp. I.M.C.I.-Levallois, 1972).

⁴Idem, ed., Chopin 12 Studies Op.10 and Chopin 12 Studies Op.25, trans. M.Parkinson (Paris: Salabert, 1951).

psychological elements are combined. Varro speaks of the finger and arm-weight technique as being mutually interdependent, viewing piano technique as representing a means to express the musical goal.¹ Although Gát's publication, first published in 1956, embodies extensive anatomic explanations,² it shares a similar viewpoint.

Abbey Whiteside is of the view that successful piano playing relies on a fine correlation between musical and physical content. From her second publication³ it becomes evident that she is of the firm conviction that the secret of good technique lies in the workings of the upper arm. She observes a parallel between the continuous linear movement of music and the continuous horizontal movement of the upper arm.

Heinrich Neuhaus avoids anatomic physiological explanations. He explains extensively how technical expertise depends on the strength of the "Artistic Image."⁴

Luigi Bonpensiere believes in the opposite extreme where excessive emphasis has been placed on mental participation, to the point of almost disregarding physical execu-

¹Margit Varro, Der Lebendige Klavierunterricht, Seine Methodik und Psychologie (Hamburg: N.Simrock, 1929), pp.12-20.

²József Gát, The Technique of Piano Playing, trans. István Kleszky (London and Wellingborough: Collet's Publishers Ltd., 1974), pp.117-137.

³Abbey Whiteside, Indispensables of Piano Playing (New York: Colemann-Ross, 1955).

⁴Neuhaus, The Art of Piano Playing, pp.7-29.

tion completely. In his publication,¹ the first section of which is entitled "The Discovery of Ideo-Kinetics" he maintains that by merely thinking about a specific technical problem, the pianist's hands will automatically 'know' the execution. Bonpensiere says: "Never think of your music in terms of execution . . . but in terms of interpretative rendering . . ."²

Visual Analysis as Prerequisite to Learning

Present day pedagogues agree, that the learning of a composition constitutes a conscious mental experience, "the 'mental' covers everything that is neither physical nor existing independent of conscious experiences."³ The efficiency of learning depends on the strength of mental imagery.

Mental imagery of a composition involves a purposefully selected functioning of the three sensory mechanisms, an "audio-visual-manual network of complex functions."⁴ Note images recall certain sounds and associated physical movements in the subliminal state. Timothy Gallwey believes in the re-education of the imagination. By focusing attention on a singular musical aspect of a composition, the

¹Luigi Bonpensiere, New Pathways to Piano Technique: A Study of the Relations between Mind and Body with special reference to Piano Playing (New York: Philosophical Library, 1953).

²Ibid., p.69.

³Roman Ingarden, The Work of Music and the Problem of Its Identity (London: The Macmillan Press Ltd., 1986), p.26.

⁴Bernstein, With Your Own Two Hands, p.238.

musician will be brought closer to the music, "[to] see, hear, feel and know what works and what doesn't."¹

The illustrious Japanese violin pedagogue, Shinichi Suzuki, subjects pupils to 'live' performances of particular compositions prior to physical practice. Their minds are thus 'programmed' with mental images of what the music should sound like, simplifying the learning process.

Visualisation of the printed score has long been recognised as an important prerequisite to learning and memorisation. Leschetizky was a firm believer in the power which the intellect has over the fingers. He suggested the study of a score away from the piano to facilitate memorisation.² Artur Schnabel, a pupil of Leschetizky says: "The musician sees with his ears and hears with his eyes."³

Neuhaus⁴ and Bernstein are adamant as regards the validity of studying the printed score prior to practice. Bernstein says: "By being disengaged from a physical involvement with the keyboard, you can examine your landmarks and structural divisions with a special objectivity that vi-

¹W. Timothy Gallwey and Barry Green, The Inner Game of Music (New York: Doubleday and Company Inc., 1986), p.57.

²Cited by Kloppenburg, Overzicht van het Pianomethoden, p.59.

³Cited by Wolff, Schnabel's Interpretation of Piano Music p.85.

⁴Neuhaus, The Art of Piano Playing, p.21.

sion alone provides."¹ Vladimir Ashkenazy agrees: "I don't need to play. I can look at [a composition] in the room and analyze the form and other formal points."²

Giesecking exhibits firm conviction, pertaining to the close connection between mental imagery and technical execution: "Call up the visionary presentation in such a way that it automatically transfers itself into the necessary hand and arm movements."³ Bernstein agrees on the application of visualisation contributing towards kinetic aim: "It allows you to bring into sharper focus all your emotional responses to the music together with their accompanying physical sensations."⁴

Scientific studies have proved this theory correct. In 1932 Edmund Jacobson, by means of electromyographic (EMG)⁵ studies on pianists, proved that electric activity was discernable in muscles whilst they were merely looking at note pictures.

Leon Fleischer argues that pianists today are so eager to get down to the physical act of piano playing that they seem to think: "Well, we can't deal with anything until we know the notes; . . . that's just backward of what should

¹Bernstein, With Your Own Two Hands, p.234.

²Cited by Linda J. Noyle, Pianists on Playing: Interviews with Twelve Concert Pianists (Metuchen, N.J. and London: The Scarecrow Press Inc., 1987), p.5.

³Walter Giesecking and Karl Leimer, Piano Technique, (New York: Dover Publications Inc., 1972), p.6.

⁴Bernstein, op. cit., p.234.

⁵EMG; an electromyograph is a device which measures electrical activity in muscles.

be done; . . . ideally speaking with a new piece one should sit down, probably in a chair away from the piano, and learn it . . ."1

Kohut issues a final warning: "Through proper use of mental practice before the first playing of the piece, we would hope to avoid making those first mistakes or at least minimize their number."2

Bernstein's procedure, applied to "First Sorrow", from Album for the Young Op. 69, by Schubert, is considered to be more detailed. It concentrates on the construction and repetition of "melodic invention". Bernstein uses this term "in order to avoid the ambiguity that so often arises from the more usual term 'phrase'."3 Cadential progression and dynamic application are further elements to be studied. The analysis however avoids detailed harmonic synthesis. Bernstein suggests: "If you cannot analyze certain harmonic progressions, create landmarks based on simple associations . . ."4

Bruckner, in a section of his publication subtitled "Harmonisches von Sporen"5 provides a general procedure of analysis which calls for thorough structural examination.

¹Gieseking and Leimer, The Art of Fingering, pp. 17-18.

²Bernstein, With Your Own Two Hands, pp. 133-137.

¹Cited by Noyle, op cit., pp. 61, 93.

²Kohut, Musical Performance, p. 128.

CHAPTER IV - A PROCEDURE OF STRUCTURAL ANALYSIS

A system of analysis has to be conducted according to a specific procedure. Both Giesecking¹ and Bernstein² have formulated procedures in step-by-step format. Giesecking (and Leimer) use a short étude as an illustration. The present author considers this procedure, owing to the structural simplicity of the composition, to be basic.

Bernstein's procedure, applied to "First Sorrow", from Album for the Young Op.68, by Schumann, is considered to be more detailed. It concentrates on the construction and repetition of "melodic invention". Bernstein uses this term "in order to avoid the ambiguity that so often arises from the more usual term 'phrase'."³ Cadential progression and dynamic application are further elements to be studied. The analysis however avoids detailed harmonic synthesis. Bernstein suggests: "If you cannot analyze certain harmonic progressions, create landmarks based on simple associations . . ."⁴

Broeckx, in a section of his publication subtitled "Hermeneutiek van Sporen"⁵ provides a general procedure of analysis which calls for thorough structural examination.

¹Giesecking and Leimer, The Art of Piano Playing, pp.13-18.

²Bernstein, With Your Own Two Hands, pp.238-257.

³Ibid., p.238.

⁴Ibid., p.257.

⁵Broeckx, Methode van de Muziekgeschiedenis, pp.285-304.

This procedure outlines as a first step, an investigation into thematic material. Melodic elements are to be analysed as regards their characteristics and functions. Broeckx explains various devices of thematic repetition; identical themes, fragmented themes, or themes of various rhythm, melody or metre.

In his second step, Broeckx suggests an investigation into the formal plan and stresses that attention be given to the relationships of sections of the plan, to each other, as well as to the composition in its entirety.

Format of the Analytical Procedure

Analysis of the general macro-structures precedes analysis of the specific micro-structures.

Analysis of Macro-Structures

Number bars and read through the entire composition visually to determine textural changes which point towards the independence or the interdependence of macro-sectional divisions. Textural repose could demarcate macro-sections.

If macro-sections prove to be closely related, use a numeral to denote the similarity such as A = A2. If a macro-section contains either new or contrasting material, denote its independence by using another letter such as B (The Chopin études are in ternary form).

Analysis of Micro-Structures

Analyse each macro-section in order to establish its micro-structure. Pay attention to the following elements:

Phrases

- Determine melodic phrases:

Bear in mind that the structural length of phrases does not generally correspond to Chopin's phrase slurs. Investigate cadential closing; cadential progression usually demarcates either the closing of a certain phrase or the commencement of a successive one. Expect authentic, deceptive or imperfect cadential closing - also in embellished form.

- Determine subphrases:

Secondary cadential closings which occur in approximately the middle of long melodic phrases point towards division into subphrases. Second subphrases may constitute repetitions (exact, varied or extended) of preceding ones, or may contain contrasting material.

- Determine phrase extensions:

Establish the general length of phrases. Conventional two, four or eight bar phrases are frequently extended. Extension is often achieved either by means of cadential repetition - in embellished form - or by means of cadential prolongation. An imperfect or a deceptive

cadence may also follow an authentic one.

Melody

In the majority of the Chopin études, melodic invention comprises fast-moving (either motivic, broken-chord or arpeggiated) figurations.

- Determine rhythmic motivation:

Analyse melodic rhythm, the characteristic of which is dependent on the relationship between note and rest values. Melodic rhythm could be relatively slow (e.g. in the slower études such as Op.10, No.4 or Op.25, No.7) expressing vocal characteristics.

Fast moving figurations however show that melody is dominated by its rhythmic structure.

- Determine melodic structure:

Investigate melodic invention which may feature either conjunct (stepwise with small leaps), disjunct (wider leaps in opposing directions) or pivotal (centering around certain tones) construction.

- Determine thematic or motivic function:

Decide if melody serves a thematic or a motivic function by means of analysis of the melodic repetitions. Repetition could constitute an exact, a sequentially transposed or a varied (with rhythmic or intervallic alterations)

version. Repetition could also feature a diminished, an augmented or an inverted version.

- Determine climactic points:

Consider the melodic pitch compass of each phrase in order to establish which tones constitute climaxes. These will often be the higher pitch points.

- Determine structural or dissonant tones:

Pay attention to the incorporation of dissonant (non-harmonic) tones. Melodic tones could also be consonant, outlining the harmonic background.

- Determine melodic contour:

Establish the general direction of melodic contour. Ascending contour usually creates musical tension and descending contour creates relaxation. The shape of contour could also feature inverted arch shape or wave-like pattern.

Harmony

Analyse each bar harmonically.

- Determine harmonic progression:

Investigate harmonic background which supports melodic phrases. Consider when and where certain progressions are favoured; either complete harmonic development punctuated by cadences, or partial or unresolved development.

- Determine harmonic rhythm:

Consider macro- and micro-structures to ascertain whether chord changes occur at close distance, or if the harmonic progression is of a slow nature. Pay attention as to whether units which exhibit sudden harmonic acceleration display textural intensification.

- Determine the rhythmic characteristics of harmony:

If the harmonic rhythm is generally slow, rhythmic impetus of the progression could be created by the patterns of the melody, the accompaniment, or the inner voices, often manifesting themselves in fast moving figurations.

- Determine modulations:

Consider changes in tonal level to establish definite diatonic or chromatic modulations. Identify the musical function of these modulations which could be either structural or colouristic. Alternation of tonal level, apart from quickening the forward propulsion of music, could also serve as demarcation of macro- or micro-sections.

- Determine stationary harmonic level:

Concentration on a certain harmonic level (e.g. the dominant) could create an effect of harmonic suspension, retarding the forward propulsion of the music. Textural characteristics should aid decisions as to the structural function of such level. The function could be either preparatory, transitional, or climactic.

- Determine harmonic climaxes:

Consider climactic points, and decide if attention is drawn predominantly to the melodic or harmonic elements. Deceptive or imperfect cadential closings, as well as a succession of unresolved secondary dominants or chromatically altered chords - often diminished sevenths - could constitute climaxes.

Texture

Decide whether textural diversification demarcates punctuation of either macro- or micro-structures. Place textural changes, as related to the harmonic background, under further scrutiny. Re-assess as to whether condensed or diluent textural variants occur in conjunction with definite changes in harmonic level. Determine the climactic or anti-climactic functions of such variants.

Synthesis: Structure and Interpretation

The next step constitutes an investigation into the interpretative indications. Synthesise detail of the structural analysis into a bar-by-bar analysis of interpretation.

Tempo

Chopin études are best interpreted within the framework of a consistent beat - études which have no change in time signature are to be played at a fairly constant tempo.

Chopin stipulated metronome markings for his études.

Italian terms such as Allegro, Vivace, Presto, or Andante serve as further directions of appropriate tempo interpretation.

Ferguson warns that a metronome marking "should be accepted as an indication of the basic tempo . . . rather than a speed from which the player may never deviate by a hair's breath. . . ."¹ It is sometimes impossible to find a single metronome mark that makes sense of a whole movement . . ."² Von Gleich³ provides a further explanation as regards the relativity of Chopin's metronome indications. He points towards a publication of Talsma⁴ as providing justification as to why Maurizio Pollini plays the etudes at 'inaccurate' tempi.

Talsma, after extensive research on related musical literature, argues that initial interpretation of early metronome notations comprised two beats per metric unit. Modern day interpretation rests on one beat per metric unit. Von Gleich deduces that Chopin's metronome indications for his études should be interpreted at half speed (e.g. ♩ = 76 actually implies ♩ = 76).

¹Howard Ferguson, Keyboard Interpretation (London: Oxford University Press, 1975), p.51.

²Ibid., p.50.

³Clemens von Gleich, "Speelt Pollini Chopin's Etudes te snel?", Mens en Melodie, 37 (December 1982): pp.588-592.

⁴Willem R.Talsma, Wiedergeburt der Klassiker, Band 1; Anleitung zur Entmechanisierung der Musik (Innsbruck: Wort und Welt Verlag, 1980), cited *ibid.*, p.589.

If this theory is correct, it would make a huge difference to the tempi. Chopin's metronome markings are thus relative and the choice of tempo should be left to the good taste of the performer.

Fluctuations of Tempo

Chopin was a great supporter of rubato. Ferguson distinguishes two types of rubato: "In 'melodic rubato' the accompaniment keeps strict time, while the melody follows the minutely freer dictates of 'vocal' expressiveness. In 'structural rubato' . . . melody and accompaniment deviate from strict tempo simultaneously."¹

The use of rubato, as is the case with tempo choice, depends on the integrity of the performer. Melodic rubato is more often used in slow études or in études containing homophonic texture; it is not indicated. Structural rubato is to a large extent indicated by Chopin. Consider directions which require either deceleration (e.g. ritenuto, rallentando) or acceleration (e.g. stretto, accelerando) of tempo. Investigate textural and harmonic progression at such points to determine the structural functions of such changes in tempo. Tempo fluctuation usually supports either the demarcation of sections or climactic or anti-climactic points.

Consider to what extent and at what points Chopin requires

¹Ferguson, Keyboard Interpretation, p.48.

'balance' of tempo fluctuation - a ritardando is usually followed by an a tempo indication with both supporting the demarcation of structures. Ferguson warns: "No matter how extreme a 'rubato' is used, the player must always take the greatest care never to lose sight of the basis structure of the music."¹

Dynamics

Neuhaus provides the basic aim: "The concept of beauty of tone is not sensuously static, but dialectic; the best tone, and consequently the most beautiful, is the one which renders a particular meaning in the best possible manner."²

The interpreter of the Chopin études is challenged by a wide scope of contrasting dynamic limitations. Chopin generally provides his études with detailed dynamic directions.

In cases where his intentions are vague (e.g. Op.10, Nos.10 and 11, Op.25, No.10 - which have no general dynamic indication at their outset) authentic dynamic interpretation relies on comprehension of the compositional structure and its inherent character.

Chopin sometimes requires lengthy crescendi (e.g. Op.10, No.4; bar 66, Op.25, No.4; bar 23, and Op.25, No.12; bar

¹Ibid., p.49.

²Neuhaus, The Art of Piano Playing, p.55.

57) omitting dynamic direction at their outset. Badura-Skoda explains that "A 'crescendo' extending over a long passage undoubtedly means that the passage should begin piano."¹ The textural density and the distance to the climax determine the 'shaping' of such a crescendo.

As regards the interpretation of ff and fff indications, it should always be borne in mind that the pianos which Chopin composed for (and played on as explained in Chapter I) were far less powerful and had a far more shallow touch than the current grand pianos. Neuhaus explains: "It would be hard to imagine . . . that Chopin, whose ceiling of tone according to his contemporaries was about mezzo forte, (mf), worked in the same way as Rachmaninoff, whose ceiling was incomparably higher (five or six fortes)."² Ferguson adds that "it should never be forgotten that [Chopin] wrote essentially for an intimate group of listeners in a 'salon' or drawing room."³ . . . It would seem advisable for today's interpreter . . . to moderate the power of his instrument somewhat."⁴

As regards general dynamic application the author agrees with Ferguson's classification: "Dynamics can be divided into two types: (a) inflectional dynamics . . . and (b)

¹Paul Badura-Skoda, ed., Chopin Etudes Op.25, Trois Nouvelles Etudes (Vienna: Urtext Edition, Musikverlag Ges. m.b.H. and Co., 1973), Preface, p.vii.

²Neuhaus, The Art of Piano Playing, p.69.

³Ferguson, Keyboard Interpretation, p.160.

⁴Ibid., p.161.

structural dynamics".¹

Inflectional dynamic application pertains to the shape and line of phrase and melody. Basic dynamic limitations ('p' and 'f') should, as is the case with metronome markings, not be viewed as having an absolute value in themselves. Phrase and melodic course demands subtle dynamic fluctuations within the 'framework' of the indicated limitations.

Structural dynamic application pertains to dynamic clarification of the harmonic and textural progressions which constitute structural entities. Contrasting dynamics are used to elucidate the individual characteristics of such entities as existing either independently or interdependently of the compositional structure as a whole.

Both types of dynamic application are governed by climactic points, moving towards certain important dynamic landmarks. Ferguson points out: "The two types are not mutually exclusive: they overlap continually, and both are fundamental to music."²

Macro-Dynamics

Scan the printed dynamic indications to establish the prevalent dynamic direction of each macro-section. Decide as to whether demarcation of such macro-sections corres-

¹Ibid., p.157.

²Ibid.

ponds with definite changes in dynamic level.

Establish the obvious climactic points of the respective macro-sections. Grade the relevance of such climaxes according to degrees of dynamic intensity. Pay attention to where Chopin uses Italian terms (e.g. con forza, con fuoco, con bravura) to conjure the atmosphere of intense dynamic limitations. The climaxes of two macro-sections could exhibit corresponding ('f' or 'ff') dynamic directions. Decide as to which (in correlation with their respective harmonic and textural characteristics) should receive more emphasis.

Endeavour to affirm secondary climaxes (e.g. 'mf', or 'f') if the general climax requires 'ff'. Re-consider the characteristics of harmonic progression (acceleration, deceleration, modulation or completion) at such points. Determine to what degree harmonic characteristics warrant dynamic intensification. Grade secondary climactic points to degrees of relevance as regards their proximity and structural relation to the general climax(es).

Investigate and compare points of obvious dynamic repose (pay attention to additional directions such as delicatis-simo or leggierissimo) and decide as to their degree of dynamic level. Structural relevance should once more aid this decision.

Use general and secondary climaxes as landmarks to ascertain the structural dynamic course of the étude as a

whole. Draw a graphic illustration.

Micro-Dynamics

Phrase structure also takes its natural course to and from climactic points. This demands inflectional moderation of the prescribed dynamic (e.g. 'p', 'mp', 'mf') limitations.

Observe the detail of dynamic indication (accentuation marks, crescendo and/or diminuendo signs or other Italian indications) which characterises each melodic phrase.

General points to consider are the range of the registral compass as well as the textural activity. Dense textural inventions (e.g. chordal or arpeggiated patterns), as well as fast-moving figurations which extend into the extreme piano registers, usually necessitate moderation of existing dynamic limitations. (The extreme registers are over-rich in harmonics; forceful attack will result in the dynamic level ringing too loud).

As regards inflectional dynamic application, draw comparisons between:

- Dynamics and Cadences:

Re-assess the structural function of cadential progressions which could constitute either the punctuation of phrases or the climaxes of phrases. (Chopin indicates the latter by means of accentuation, e.g. Op.10, No.4). Determine the degree of dynamic emphasis at such points bearing

in mind that authentic cadential closings call for dynamic repose (except where otherwise indicated), and deceptive or imperfect closings call for more stress.

- Dynamics and Melody:

Determine the inflectional dynamics which could illustrate the manifestation of melodic invention (rhythmic or motivic figurations, arpeggiated or chordal patterns or vocal-type line) appropriately. Re-assess the melodic peaks in correlation to the dynamic directions which govern each phrase. Compare the degree of dynamic emphasis to that of adjacent phrases. Pay special attention as to whether consecutive phrases constitute sequential or varied repetition of previous ones or if they constitute intensification of preceding material.

Consider to what extent inflectional dynamics should illustrate the shape of melodic contour. Pivotal type contour usually causes the reiteration of tones at close distance (e.g. Op.25, No.2). Decide on the structural importance of such tones and to the degree of their dynamic stress.

Ascending and descending contours create a natural effect of either dynamic intensification or dynamic alleviation. Consider such cases (e.g. Op.10, Nos. 1, 8, 12 and Op.25 Nos. 11 and 12) carefully, especially where Chopin indicates crescendo or diminuendo. Excessive inflectional dynamic application could spoil the effect.

- Dynamics and Accents:

Distinguish between rhythmic, dynamic or agogic accentuation.

Determine to what extent fast moving figurations should receive rhythmic accentuation. In the études where Chopin indicates such accentuation (e.g. Op.10, Nos. 4, 12 and Op.25, Nos. 9, 10), decide on degree of emphasis.

Dynamic accentuation (indicated by means of '>' or 'sf' signs) and/or agogic accentuation (a slight hesitation either before or on a certain tone which is not prescribed) could convey melodic climaxes. Consider dynamic application at such points. If successive phrases are characterised by many accentuation signs, care should be taken not to have all such accents ring at the same dynamic level. Judge the degree of emphasis within the general dynamic framework of phrases.

- Dynamics and Articulation:

Consider legato and articulation slurs (e.g. Op.10, No.10 and Op. 25, No.9) as well as Italian indications such as tenuto which dictate the manner in which tones should be joined or separated. Bear in mind that the playing of a succession of staccato indications (e.g. Op.25, Nos. 4 and 9), particularly where the general tempo is fast, could easily cause an effect of over-accentuation if the attack is too powerful.

- Dynamics and Phrase Texture:

Expect phrase course to express itself in either monophonic, homophonic or polyphonic texture.

Monophonic texture is prevalent where doubling of figurations (e.g. Op.10, No.4; bar 46, Op.10, No.12; bars 5.2-8.4) occurs between the two hands. A dynamic similarity between two such 'voice' levels should be avoided - feature either the top or the bottom part - particularly where the general dynamic direction is strong.

Homophonic texture also manifestates itself through two 'voice' levels (e.g. Op.10, No.8 and Op.25, No.5; bars 45-72), the one constituting melody and the other accompaniment. Decide as to degree of dynamic distance between these two levels. Neuhaus warns: "A dynamic similarity between melody and accompaniment, . . . the lack of an 'air cushion' . . . is just as unpleasant for the eye in the case of a picture as for the ear in the case of a musical composition."¹

Polyphonic texture consisting of more than two independent 'voice' levels (e.g. études Op.10, No.5.; bars 4, 6 and Op.25, Nos.7 and 10; bars 31-100), requires careful dynamic consideration. Distribution of dynamic level depends on the order of relevance of such 'voice' levels.

Predominant melodic line should receive strong emphasis,

¹Neuhaus, The Art of Piano Playing, p.71.

line of secondary importance less, and subsidiary line even less than that. Individual inflectional dynamics should also be applied to each line.

Summary of the Analytical Procedure

Consider the general texture and tonal centres to determine:

Macro-sectional division (the global form of the étude).

Consider the specific texture and harmonic progression to determine:

Micro-sectional division (the smaller structural units).

Phrases

Determine:

- Melodic phrases (cadential punctuation).
- Subphrases (secondary cadences).
- Phrase and/or cadential extensions.

Melody

Determine:

- Melodic invention.
- Rhythmic motivation of the melody.
- Melodic structure.
- Themes or motives.
- Points of melodic climax.
- Structural or dissonant tones.
- Melodic contour.

Harmony

Analyse the étude harmonically to determine:

- Complete or incomplete progression.
- Harmonic rhythm.
- Rhythmic motivation of the harmony.
- Modulations.
- Stationary harmonic level.
- Harmonic climaxes.

Texture

Establish the structural function of textural variants in comparison with the harmonic background.

Synthesis: Structure and Interpretation

Consider the following interpretative directions in correlation with the compositional structure:

Tempo

Consider metronome markings and determine:

- The general tempo.
- Tempo fluctuations (rubato).

Dynamics

Establish the structural and inflectional dynamic course as related to macro-dynamic direction. Determine:

- General and secondary climaxes.
- General dynamic course.

Consider micro-dynamic direction. Draw comparisons between dynamic application and

- cadential progressions,
- melodic course,
- accentuation (rhythmic, dynamic or agogic),
- articulation,
- textural invention of phrases (monophonic, homophonic or polyphonic).

Synthesise all information into a bar-by-bar imaginary perception of what each phrase of the étude should sound like.

CHAPTER V - STRUCTURAL ANALYSIS OF THREE CHOPIN ETUDES

This chapter comprises a compendium of the previous four chapters where it was established that:

- Chopin's playing and teaching concentrated on the communication of a musical message by means of a refined tone production, as opposed to superficial virtuosic display.

- Chopin did not perceive his études as being tools to strengthen weak fingers. These compositions rank supreme amongst other compositions of the genre, in that they, apart from covering a wide range of technical problems, exhibit true musical content.

- Twentieth century pedagogues consider visual analysis to be a fundamental prerequisite of piano technique. Such analysis can benefit learning, memorisation, and physical dexterity.

- Visual analysis has to be conducted according to a specific procedure, preferably in a step-by-step format. The purpose of such a procedure has as its main concern the structural elements of a composition.

The next section constitutes an application of study as outlined in chapter IV. Three Chopin études are analysed, firstly, for structural content, and secondly, for interpretative content. They are: Op.25, No.2 in F minor, Op.10, No.12 in C minor, and Op.10, No.4 in C sharp minor.

Editions which were used for comparison of the note picture are the ones edited by Alfred Cortot¹ and Paul Badura-Skoda.² In the latter edition, score variants as derived from other authentic Urtext publications are presented side by side with their origins clearly identified. Badura-Skoda writes: "There is not just a single Urtext but at least two, and sometimes even three or four different ones, all on a par with each other."³

5.1 Op.25, No.2 in F minor

This étude, also called the "Abeilles" because it conjures the image of bees in flight, was described as one "in which [Chopin's] individuality displays itself in a manner never to be forgotten. How charming, how dreamy . . . soft as the song of a sleeping child!"⁴

5.1.1 Form⁵

The global form of this étude is ternary - A(A)/B/A² + a four bar Coda.

Macro-Sections

A; bars 0.4 -19.1, (f - A^b - f), with bar 19.1 ex-

¹Alfred Cortot, ed., Chopin; Studies Op.10 and Chopin; Studies Op.25, trans. M. Parkinson (Paris: Editions Salabert, 1951).

²Paul Badura-Skoda, ed., Chopin; Etudes Op.10 and Chopin; Etudes Op.25, Trois Nouvelles Etudes (Vienna: Wiener Urtext Edition, Musikverlag Ges. m.b.H. and Co., 1973).

³Ibid., Preface.

⁴Schumann, cited by Jonson, Chopin's Works, p.153.

⁵Bar division is indicated in crotchet as opposed to minim beats; e.g. -4³.

tended to form a transitional link to the repetition of:

(A); bars 20-35.1, (f - A^b), exact repetition of bars 1-15, with bar 35.1 dovetailing into the beginning of:

B; bars 35.1-49.3, (f - b^b - c; implied - f), with figurations of bar 49.3 extended to form a transitional link to:

A2; bars 51-68.1, (f), ending with a Coda; (f), bars 66 to 69.

Macro-form of this étude, owing to the length of macro-sections, could be interpreted as binary - :A:/BA. The author however prefers a ternary interpretation, because the restatement of A, (bars 20-35.1) constitutes a repetition of the musical material of bars 1-10 as reinforcement. Material from the first section is restated up to the point of the modulation in bar 11, resulting in A being repeated in abbreviated form. Bypassing the modulation, the material of bar 11 is slightly varied to facilitate continued emphasis of the main tonality. In bar 61 of the A2 section, variation of the same material creates a point of entrance into the closing bars of the étude.

The A(A) and A2 macro-sections are closely related. Melodic figurations follow a consistent rhythmic pattern throughout the entire work. The B macro-section does not contain contrasting textural material - its melodic figurations will be seen to have their genesis in the A sec-

tion. The main purpose of the B section is to intensify material by means of harmonic and dynamic contrast.

5.1.2 Phrase Structure

A: Phrase 1; bars 0.4-8.3; strictly speaking this phrase is seven and three quarter bars long. The last two beats of bar 8 form an anacrusis to bar 9 (through the addition of a D^b in the bass of bar 8). It ends with an authentic cadence in f and shows further subdivision into two subphrases:

1 - Bars 0.4-4.4; ends $vii^{\circ}_7-i(f)$.

2 - Bars 5.1-8.3; ends $V_7-i(f)$.

Phrase 2; bars 8.3-18.2; ten bar phrase, extended repetition of phrase 1; ends with an embellished and prolonged authentic cadence in the relative (A^b) major; shows further subdivision into two subphrases:

1 - Bars 8.3-12; ends V_7-I ; ($A^b:I$ continues for the entire bar 12).

2 - Bars 13-18.2; ends V_7-I ; (A^b), which then shows extension of figurations on the home dominant (bar 18.3-19) to form a link to:

(A) - Phrase 3; bars 20-27.3; exact repetition of the first phrase; (f).

Phrase 4; bars 28-35; eight bar phrase - repeti-

tion and shortened version of the second phrase to end (bars 34-35.1) with an authentic cadence in A^b . The ending dovetails into the beginning of macro-section:

B: Phrase 5; bars 35-39.1; four bar phrase which commences in the relative (A^b) major with repetition of figurations of bars 16 and 17 (second phrase). The introduction of the G^b (bar 37.3) in the bass part makes it obvious that a tonal change is in preparation. The harmony then moves to an authentic cadential closing in b^b (bars 38.3-39.2), the ending of which dovetails into the beginning of:

Phrase 6; bars 39-43.3; four and a half bar phrase which commences as a sequence of bars 35 to 38, now transposed to b^b ; one tone higher. This phrase ends with an authentic cadential resolution in bar 43.3(f). Viewed as the return of the home key the progression is thus; V_7/V (bar 42.3) - V_7 (43.1) - i_6 (43.3). The ending of this phrase dovetails into the beginning of:

Phrase 7; bars 43-46; four bar phrase; two, two-bar patterns (subphrases) on home dominant pedal point (left hand) with the second (bars 45, 46) an almost exact repetition of the

first. Each of these subphrases follows a cadential progression of; $V7-i_6-VI-VI_6$; f.

Phrase 8; bars 47-50; four bar phrase, which starts with a two bar extension of the preceding figurations (bars 47, 48) showing deceptive cadential progression; $V-VI_6$; f. In bar 49 it is evident that f:v is stated. The extended transitional figurations in bar 50 pivot round the dominant-tone (C) of f. The harmony is still f:v because of having it stated in the previous bar and the sustained pedal indication (bars 49 and 50). This leads to the repetition of macro-section:

A2: Phrase 9; bars 51-58.3; repetition of the first phrase - f.

Phrase 10; bars 58.3-66.1. The previous phrase ends at bar 58.3 (with VI_4^6 introduced on the third crotchet of the bar, commencing the next phrase). The beginning of phrase 10 thus dovetails with the ending of phrase 9. This results in these two phrases being of equal ($7\frac{1}{2}$ bars) length. Furthermore, phrase 10, through harmonic practice employed, is basically a varied repetition of phrase 9. Bars 59 to 61 are exact repetitions of bars 51 to 53. From this point to bar 66.1 the melodic

line is varied whilst the harmonic basis is retained with some variation in the last two bars of the latter mentioned phrase:

Bar 56; $\text{III}_6\text{-i}(\text{f})$; replaced in bar 64 by $\text{i}_4^6\text{-VI}_4^6(\text{f})$.

Bar 57; $\text{V}^9(\text{f})$; varied and coloured in bar 65 with the progression $\text{V-iv}_4^6\text{-V}(\text{f})$.

Coda; bars 66-69. It commences at bar 66.1 with an ornamented confirmation of the tonic tonality. In bars 68 and 69 the rhythmic activity changes to static arpeggiated texture.

5.1.3 Melodic Structure

The melodic structure of this étude is dominated by motoric rhythm which manifestates itself in the undulating triplet (in quaver note values) figurations played by the right hand.

The left hand provides the accompaniment. Figurations also follow the undulating repetition of a triplet pattern (in crotchet note values), which is an augmentation of the right hand rhythmic figurations.

The interplay between musical tension and relaxation is to a great extent achieved by the melodic contour of the right and left hand figurations.

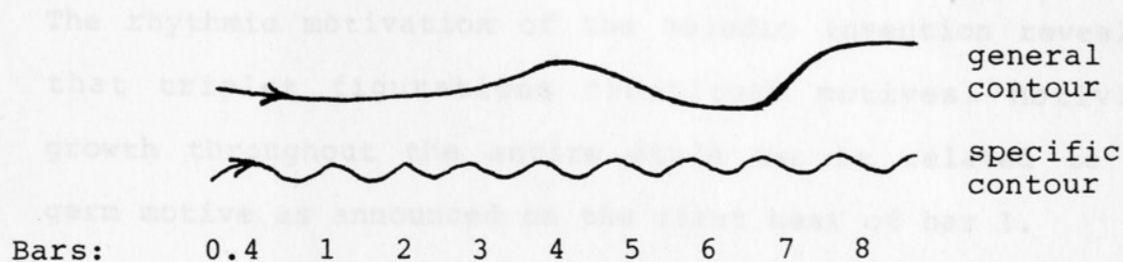
Music example i - Op.25, No.2; bars 0.4-8.

Presto $\text{♩} = 112$

p molto legato

0 1 2 3 4 5 6 7 8

Analysis of the melodic contour of the right hand figurations in the first melodic phrase (bars 0.4-8.3) shows both a general directional melodic contour, as well as a specific undulating 'wave-like' contour. One can illustrate the musical effect graphically:



In observing the general contour, one distinguishes high pitch range points in bars 3.4 and 7.3. The D^b in bar 7 (R.H.) is the real climatic point in the melodic line of this phrase. This is supported by the extended ascending shift from the E^{\sharp} on the first beat ranging over almost two octaves to pivot on this D^b . Dynamic indications emphasize the structural importance of bar 8.1 as the cadential close of this phrase. Similarly, but weaker in significance, is the D^b at the end of bar 3 (R.H.). The D^b is approached from a shorter distance than in the former case, and is repeated melodically in the following bar - on the first beat. Dynamic markings also emphasize the cadential close to this subphrase. This procedure as observed in the first subphrase thus anticipates the procedure applied to the end of the first phrase.

In observing the specific 'wave-like' contour, one needs to examine melodic construction. Melodic figurations

pertain to pivotal construction.

The étude commences with a crotchet anacrusis (on the dominant tone, C) which anticipates the structural importance of this tone in the next two bars (1 and 2).

The rhythmic motivation of the melodic invention reveals that triplet figurations constitute motives. Motivic growth throughout the entire étude can be related to a germ motive as announced on the first beat of bar 1.

Music example ii - Op.25, No.2; bars 1-2; R.H.



Important is its rhythm and its intervallic content - a second and a third.

Investigation into expansion and variants of this motive supports the extraordinary coherence and unity of the melodic invention. The germ motive shows:

(i) Exact repetition:

Music example iii - Op.25, No.2; bars 1-2, R.H.



Also in bars 5.4, 9.1, and 9.3, 10.1 and 10.3.

(ii) Varied repetitions with slightly altered intervallic content:

Music example iv - Op.25, No.2; bars 5-6, R.H.



Also in bars 3.1 and 3.3; 4.1 and 4.3; 8.1, 8.2 and 8.4; 9.1 and 9.3; 11.1 and 11.3; 12.1 and 12.3; 13.1 and 13.3; 14.1; 15.1, 15.2 and 15.3; 16.1 and 16.3; 17.1 and 17.3; 18.1 and 18.3; 19.1, 19.3 and 19.4.

(iii) Varied repetitions incorporating bigger intervals:

Music example v - Op.25, No.2; bars 4-5.3, R.H.



Also in bars 6.2; 12.2 and 12.4; 13.2.

(iv) Retrograde inversion:

Music example vi - Op.25, No.2; bars 1-2, R.H.



Also with slight intervallic expansion:

Music example vii - Op.25, No.2; bars 9-10, R.H.

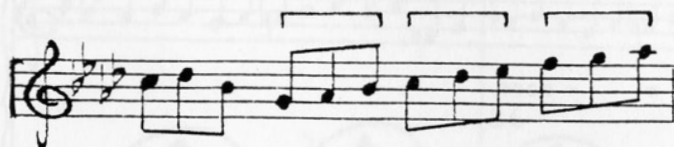


Melodic intervals which dominate motivic construction are ascending and descending minor and major seconds and

thirds.

Motivic figurations also include conjunct movement with stepwise ascending motives:

Music example viii - Op.25, No. 2; bar 14, R.H.



Also discernible in bars 18.2 and 18.4; bar 19.2.

Intervallic deviations from the original cell cause disjunct melodic movement. Such deviations include ascending augmented fourths (e.g. bar 1.4), descending perfect fourths (e.g. bar 12.4), as well as ascending major (e.g. bar 2.4), sixths. In phrase 8 of the macro-section B, one distinguishes an ascending octave leap (bar 47.1). The very last phrase, (phrase 10; bars 59-68.1), also exhibits two wide intervallic leaps - a twelfth (bar 66.1), and an octave (bar 67.1).

Some of the motivic tones belong to the harmonic structure with figurations sometimes outlining the harmonic basis:

Music example ix - Op.25, No.2; bar 7.



Non-harmonic tones generally comprise auxiliary notes, as well as appoggiaturas, (e.g. bars 1.4; 9.4, 20.4).

Chromatic passing tones are also used (e.g. motivic figurations of the second phrase - bars 16 and 17); the same figurations introduce the B macro-section:

Music example x - Op.25, No.2; bars 35-50.

35 poco - - a - - poco - - cresc. 37

38 cresc. 39 40

41 42 43

44 45 46

47 smorz. 48 49

5		$ii^{\circ 6}_5$
6.1		III_6 ; can also be i^6_4 although the root of i is not stated, therefore A^b functions as the root; harmonic ambiguity thus
6.3		i
7		V_9
8.1		i
8.3		VI^6_4 ; with dominant harmony overlaid through sequential repetition of first half of bar - in the upper part
9		v^6_5
10		i ; lowered leading tone points towards an anticipation of a tonal shift
11	(f)	v^6_5/VI
	or: A^b	v^6_5
12	f	VI
	or: A^b	I
13	A^b	ii^6_5
14.1		iii_6 ; could also be I^6_4 with no emphasis of root - similar to bar 6.1
14.3		I
15		V_7
16.1		I
16.3		$ii^{\circ 6}_4-V$; chords are fused to

		ornament and prolong the tonic chord
17.1		I
17.3		ii ^{°6} ₄ -V; repetition of the progression in bar 16.3
18.1		I
18.3	f	V ₇ ; a transitional chord facilitating tonal return to home key
19		V; variation and extension of the practice in bar 0.4.
(A) 20-36		Repetition of the harmonic progression from bars 1 to 17.
37.1	A ^b	I
37.3	b ^b	ii ^{°4} ₃ ; clarifying the intention of a tonal shift, although the exact direction is somewhat vague
38.1		iv ₆ ; key and harmonic function at this point can only be determined by the resolution in bar 39.1
38.3		V ₇
39.1		i
39.3		ii ^{°6} ₄ -V; same harmonic practice as in bar 16.3
40.1		i

40.3		$ii^{\circ 6}_4-V$; similar harmonic and structural practice as in bars 16 and 17
41.1		i
41.3	c	$ii^{\circ 4}_3$; harmonic implication similar to that of bar 37.3
42.1		$ii^{\circ 7}$ (fifth omitted)
42.3		V_7
43.1		V_7/iv
	or:f	V_7
43.3	f	i_6
44.1		VI; the C in bass functions as pedal point
44.3		VI_6
45.1		V_7
45.3		i_6
46		Repetition of bar 44
47.1		V
47.3		VI_6
48		Repetition of bar 47
49		V
50		Transitional melodic link emphasizing the dominant tone - C; variation of practice in bars 0.4 and 19
A2	51-60	Repetition of bars 1 to 10
	61	$vii^{\circ 6}_5$
	62	i_6

	63	ii ^o ₅
	64.1	i ₄ ⁶
	64.3	VI ₄ ⁶ ; only becomes obvious with statement of D ^b in the bass at the end of the bar
	65.1	v; weakening of the main tonality created by lowered leading tone
	65.3	iv ₄ ⁶ ; the leading note in the bass re-establishes the dominant level of 65.1
Coda	66.1	i
	66.3	ii ^o ₆ ; tonic embellishment with tonic pedal in the bass
	67.1	i
	67.3	ii ^o ₆ ; similar to bar 66
	68-69	i.

5.1.6 Synthesis: Structure and Interpretation

Melodic figurations achieve linear significance in that motivic variants show a close correlation to the harmonic background. The contour of melodic figurations frequently outlines the harmonic progression.

The harmony of the A macro sections shows complete progression with chord changes occurring at every new bar. The harmonic background remains diatonic (f to its relative - A^b).

The B macro-section has its origin in the accelerated

harmonic rhythm of bars 16 and 17 of the first A section. In this (B) macro-section with its characteristic sequential repetition of figurations, harmonic progression explores modulations (b^b-[c]-f).

Huneker comments that "every bar rules over a harmonic kingdom of its own".¹ Incomplete or deceptive cadential progression governs the harmonic background of the B macro-section (see music example x - e.g. bars 35 and 36, 43 and 44, 45 and 46, 47 and 48).

The prevalent structural dynamic direction of this étude is piano. "The piece produces its most charming effect when played almost entirely without shading; clearly, delicately and, to a certain extent, dreamily."²

The B-macro section which, like the A sections, commences at a soft dynamic level, presents the general climax (bar 43; forte - see music example x) in approximately its middle.

The secondary climactic point of this section (B) is represented by the G pitch point of the preceding crescendo, in bar 42.1 and .2. The highest climactic points of the A sections are contained in their respective closing phrases; 2, 4 and 10.

A graphic illustration of the structural dynamic course of this étude follows. The dynamic directions in italics are

¹Cited by Jonson, Chopin's Works, p.153.

²Von Bülow, cited *ibid.*, p.153.

Phrases 1, 3 and 9 should commence *pp* (instead of 'p') which will prevent the dynamic level from exceeding 'p' in the first climaxes (bars 3-4, 22-23, 53-54 - $vii^{\circ 6}_5$ -ib; *f*). The second phrase climaxes (bars 7-8, 26-27, 57-58 - V_9 -i; *f*) may reach a higher dynamic level ('*mp*'). The portato articulation of bar 57.3 and .4) may receive agogic emphasis:

Music example xii - Op.25, No.2; bars 57-58.

Commencement of the phrases in A^b (phrases 2 and 4) should be characterised by soft 'p' dynamic level (bars 9.1-28.1). The first climax of these phrases (bars 12.1 and .2 and 31.1 and .2) creates musical tension and may thus reach (at its pitch peak) a '*mf*' dynamic level. Secondary climactic points (bars 15 and 34) of these phrases require less dynamic stress ('*mp*'):

Music example xiii - Op.25, No.2; bars 9-13.

The ending of phrase 2 constitutes an anticipation of the material of the B section. Fast moving harmonic rhythm and the A^b pedal point of the left hand causes an effect of harmonic suspension. Small inflectional dynamics (with only slight emphasis of the F^b left hand accentuation), ranging from 'pp' to 'p' illustrate this effect. The interpolation of implied home dominant harmony (bar 18.3 - 19) causes tension and requires dynamic support ('mp'); the diminuendo requires a sudden drop (to 'ppp') of dynamic level:

Music example xiv - Op.25, No.2; bars 16-19.

Phrase 4 is a shortened version of phrase 2. Its ending (bars 34.4-35.1) requires yet another alleviation of the dynamic level ('mp' > 'p') to allow for the commencement of the B section at an even softer ('pp') dynamic level:

Music example xvi - Op.25, No. 2; bars 35-50.

35 [pp] poco - - a - - poco - - cresc. [p]

36 37

38 [mp] [pp] cresc. [p]

39 40

41 [mp] [mf] [mf] [f]

42 43

44 [mf] [p] [pp] [p] [pp]

45 46

47 [pp] smorz. [ppp]

48 49

50 [mp] [poco rit.] [p]

Phrase 5 of the B macro-section (see preceding example), which commences in A^b should receive the same dynamic application as its origins (music example xiv). The climax of its poco a poco crescendo (bar 38.1 and .2) should preferably not exceed 'mp'. Phrase 6 represents intensification of material by means of repetition. The sequential treatment causes an ascending shift of harmonic level to b^b. The climax here may reach 'mf' (bar 42.1 and .2) to anticipate the general forte climax in bar 43. Bars 43 and 44 announce a motivic figuration at a 'f' to 'mf' dynamic level. Harmony moves to the home dominant. The following two bars (45, 46) constitute repetition (with slight intervallic alterations) of the figuration at a 'p' dynamic level. A dominant left hand pedal point on the strong beats of bars 43-49 supports this unit as point of dynamic and harmonic arrival. In bars 47 and 48, repetition of the motivic figurations of bar 46 (with deceptive cadential progression; V₇-VI₆) creates yet another feeling of harmonic suspension. Chopin indicates smorzando to support the descending melodic contour - dynamic level should effectively be dropped from 'pp' to 'ppp' (bar 48.4). The dominant harmony which governs the transitional bars (49 and 50) should receive emphasis.

The crescendo may reach 'mp' (bar 50.1 and .2) and a slight ritardando applied at the same point is appropriate to elucidate the textural repose.

The A2 section should commence a tempo and, like its pre-

decessors, at a soft ('pp') dynamic level. Phrase 9 is an exact repetition of phrases 1 and 3. The sempre piano indication (bar 51) should be interpreted as a requisition of the utmost dynamic restraint. Care should once again be taken not to exceed 'p' in the climaxes.

The last phrase, as mentioned, comprises the highest pitch point (bar 62.1). This climax should ring relatively strong ('mf') so as to allow for a long general diminuendo; 'mf' in bar 63, decreasing to 'pp' in the final arpeggiated chord. Arrival of melodic figurations on the home tonic requires slight dynamic emphasis - 'mp' (> indication, bar 66.1). The repetition of figuration (bar 67) may receive slight agogic emphasis of the octave leap (bar 67.1):

Music example xvi - Op.25, No.2; bar 67.

5.1.7 Tempo

Chopin indicates Presto; $\text{♩} = 112$. Both the Cortot¹ and the Urtext² editions notate the time signature as Alla Breve; ♩ (Some editions notate it as 4/4).

¹Cortot, ed., Chopin; Studies Op.25.

²Badura-Skoda, ed., Chopin; Etudes Op.25, Trois Nouvelles Etudes.

Badura-Skoda mentions that earlier autographs bore the Italian indications Presto Agitato or Agitato.¹ The author agrees with Ian Hobson: "In this étude, I think the clarity is more important than the speed (as long as it is not too slow)."² The author suggests a general tempo of approximately $\text{♩} = 88-96$.

5.1.8 Rhythmic Design

Chopin's combination of two layers of triplet rhythmic motion, the bottom an augmentation of the top, poses a true challenge in practice and performance of this étude. The most obvious rhythmic accentuation followed by most pianists is:



This interpretation however effects in a harsh and staggered motion when performed and is in fact inaccurate.

Chopin intended two distinctly separate rhythmic layers. Comparison of the melodic layer (R.H.) to the chordal deliniation of the accompaniment layer (L.H.) serves to illustrate.

An accurate treatment of the rhythmic design requires subtle emphasis of the rhythmic differences between the

¹Ibid., p.6.

²Hobson, cited by Dean Elder, "Ian Hobson on the Chopin Etudes", Clavier 23 (October 1984) :26.

two layers. The pianist should thoroughly comprehend the inherent relationship.

Correct and authentic interpretation entails subtle accentuation of the beginning of each anti-metric group. The ratio of four to two groups in each bar is clearly:

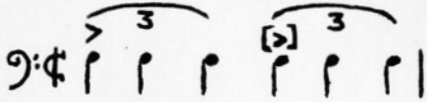


Another justification for the above-mentioned rhythmic deliniation (again resting on the 'crossed' relationship of triplet grouping) is exhibited by the pitch arrangement of the left hand layer.

Left hand figurations follow the pattern set in the first bar throughout this étude. Each triplet pattern has as its pitch arrangement a low bass tone as chord note, followed by two higher tones as further harmonic definition.

This accompaniment layer in fact shows an independent textural design. The low pitch of the first crotchet triplet of each bar can be regarded as a bass line with primary function. The higher pitch which introduces the consecutive triplet has secondary bass line function. The following analysis illustrates:

The rhythmic accentuation of the left hand should be interpreted as follows for each bar:



5.2 Op.10, No.12 in C minor

According to biographers, Chopin wrote this étude, nicknamed "The Revolutionary", in September 1831 on receiving news of the taking of Warsaw by the Russians. "We can well imagine the tornado of emotion that overwhelmed the sensitive and patriotic composer. In this great tone-poem he uttered the feelings of every Pole who, hearing of the fall of the capital, realised that it was the death-knell of their independent national life."¹

Niecks speaks of the étude as being "superbly grand! The composer seems to be fuming with rage; the left hand rushes impetuously along, and the right hand strikes in with passionate ejaculations."²

Hobson mentions that somebody once said: "The study is in the right hand and the revolution is in the left."³

Cortot states that "the throbbing, the sweep and the marked vigour which runs through its pages will only be truthfully rendered by the performer who has overcome the

¹Jonson, Chopin's Works, p.149.

²Cited ibid., p.149.

³Cited by Elder, "Ian Hobson on the Chopin Etudes", Clavier 18 (October 1984): 23.

difficulties . . . which lie between him and the feelings he must express."¹

5.2.1 Form

The global form is ternary - A/B/A2 + an eight bar Coda.

Macro-Sections

Introduction; bars 1-9.1 (c: V-i) with the last chord dovetailing into:

A; bars 9-28.1 (c to B^b) with the last chord extended to form a link to:

B; bars 29-41.1 (d#, c#-V/iv; c-f) the ending of which dovetails into a recapitulation of the:

Introduction; bars 41-49.1 (c: V-i), serving as a transition to:

A2; bars 49.1-77.1 (c) with chord figurations extended as link to the:

Coda; bars 77-84 (c to C).

The A and A2 macro-sections correspond. In the B section, accompaniment and melodic material is varied. Harmonic rhythm accelerates and chromatic modulations are discernible. The B section thus provides harmonic contrast in order to build musical tension.

¹Cortot, ed., Chopin; Studies Op.10, p.78.

5.2.2 Phrase Structure

Introduction; bars 1-9.1; eight bar phrase which introduces the composition. Melody is not as yet discernible, "the music begins with a crash of passionate surprise, followed by a downward swirl of indignation and despair . . ." ¹

A: Phrase 1; bars 9-18; six plus four bar phrase.

Bars 9-10 serve to establish this phrase and the main tonality by means of the accompaniment figurations of the left hand. This is followed by four bars in which melodic material is introduced in the right hand part completing the first of two subphrases:

1 - Bars 9-14; ends $i-vii^{\circ} \frac{4}{3}/V(c)$.

2 - Bars 15-18; ends $I_6-i_6-V(c)$.

Phrase 2; bars 19-28; six plus four bar phrase which once again subdivides into two subphrases. The first shows similar material to bars 9-14. Subphrase division is:

1 - Bars 19-24; ends with an imperfect cadence on the subtonic level — $i(c)-V \frac{4}{3}/VII(B^b)$.

2 - Bars 25-28; ends $V_7-I(B^b)$.

The A section ends harmonically open. Extension of left hand figurations form a link to:

¹Jonson, Chopin's Works, p.149.

B; Phrase 3; bars 29-32; four plus four bar phrase.

In the two antecedent subphrases (bars 29 to 32.3) sequential treatment predominates with a plagal solution in d# (bars 29-30) followed by another in c# (bars 31-32.3).

Sequential modulation is continued in the consequent subphrase (bars 32.4 to 36). Now used in an ascending manner the following tonalities are implied by means of their respective dominants; c# (enharmonically d^b)-bar 33, e^b-bar 34 and f-bar 35.

This phrase concludes with (implied) dominant seventh harmony (bars 35, 36) of the subdominant (f) level of the main tonality. Perfect cadential resolution in bar 37.1 (i;f) marks the beginning of:

Phrase 4; bars 37-41.1; four bar phrase which shows subdivision into two subphrases with the second a varied repetition of the first:

- 1 - Bars 37-38; i(f) = iv(c) - N₆ (c; bar 38).
- 2 - Bars 39-41.1; iv-V(c).

The above discussed phrase can be viewed as a bridge to the recapitulation of the:

Introduction; bars 41-49.1; varied repetition of bars 1-9.1; V-i; authentic (or a veiled plagal) closing; c.

Phrase 5; bars 49-58, six plus four bar phrase, repetition of phrase 1 with metric variants in the right hand melody.

Phrase 6; bars 59-68; six plus four bar phrase which subdivides into two subphrases. The first (bars 59-64) is a repetition of subphrase 1 (bars 49-54) of phrase 5 with further melodic elaboration of the right hand part.

The second subphrase (bars 65-68) shows a deviation from previous structural design by means of the Neopolitan level harmony (bars 65, 67). Descending sequential repetition in bars 67-68 of the material of bars 65-66 stresses the significance of this harmonic level. It also foreshadows the imperfect cadential closing on the mediant level ($ii^{\circ\frac{4}{3}}/iii-vii^{\circ\frac{6}{5}}/iii;c$) of this phrase.

Phrase 7; bars 69-76; three plus five bar phrase, which subdivides into two subphrases. The first (bars 69-71) serves as balance to the preceding subphrase (bars 65-68) in that it concludes the harmonic movement with an authentic cadence in c (bar 71).

The second subphrase (bars 72-76) starts on the Neapolitan level of the main tonality. It ends harmonically open by means of the establishment of the dominant level. Elaborate left hand figurations are used, starting in bar 73 to link this subphrase to the commencement of the Coda in bar 77.1. The cadence to this bar is deceptively authentic since the resolution is immediately utilized as a secondary dominant preparation for the subdominant harmonic level. Satisfactory harmonic conclusion is postponed to the end of the:

Coda; bars 77-84; divided into two (four plus four bar) subsections:

The first subsection (bars 77-80) establishes the subdominant level on a tonic pedal by means of repetition (bars 77, 78 - repeated with slight changes in bars 79, 80). This level's secondary dominant resolution is emphasized. This resolution also prepares the Tierce de Picardie close on the tonic as a major chord in the subsequent bar (81).

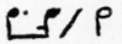
The second subsection (bars 81-84) serves as further support of the subdominant level with left hand figurations (bars 81, 82) echoing those of the Introduction. (These figura-

tions were already stated in abbreviated form in bars 77 and 79 by the left hand).

The Coda and this étude (bars 83, 84) ends with a plagal cadence incorporating both the major and minor forms of the subdominant chord in bar 83. The tonic resolution (bar 84.1) is first stated with a suspended subdominant tone - reminiscent of the seventh of the dominant chord - then conclusively in its major form (bar 84.2).

5.2.3 Melodic Structure

The octave and chordal melody constitutes a very important structural element of this étude. Apart from holding the harmonic progression in line, the melody conjures, in musical language, outbursts of passionate despair. Chopin achieves this by means of wide leaps, auxiliary and suspended chords (e.g. bars 2.4-5.1, 12.1 and 18.1). A further characteristic element of this melody is a subtle interplay between note and rest values. The melodic contour, as well as varied pitch levels also contribute to maintain the equilibrium between tension and relaxation.

The most prevalent characteristic of this melody lies in its rhythm. The rhythmic pattern which dominates comprises in its basic form a dotted rhythmic motive - . This rhythmic motive generates movement to the strong beats of bars. In the eight bar Introduction (see the following

music example), and in its recapitulation (bars 41-49.1), this motive is announced by the right hand on the last beat of the second and fourth bars. In bars 2.4-3.1, the motive contains an intervallic leap of a perfect fifth. (In the recapitulation - bars 42.3-43.1 - it leaps a minor seventh). In bars 4.4-5.1 the leap is of a minor seventh. (In the recapitulation - bars 44.4-45.1 - it leaps an octave).

Music example i - Op.10, No.12; bars 1-13.2

Allegro con fuoco $\text{♩} = 160$

1 *f* *leg. bassimo* *cresc.*

2 *cresc.*

3 *f*

4 *f*

5 *fz con fuoco*

6

7 *cresc.*

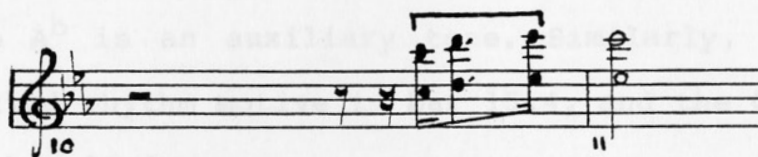
8



Melodic material here distinctly shows division into two fragments:

1. Bars 10.4-11.2 and 12.4-13.2; open octave fragment incorporating three pitches of similar sized intervals in an ascending direction, here comprising the first three notes of the C minor scale:

Music example iv - Op.10, No. 12; bars 10-11.2; R.H.



Also in bars 20.4-21.2, 22.4-23.2. (This motive constitutes the genesis for melodic material of phrase 3 of the B section).

Music example v - Op. 10, No.12, bars 17-18; R.H.

In the A2 section this (octave) melodic fragment shows metric variation (i.e., expansion by means of irregular note grouping):

Music example v - Op.10, No. 12; bars 50-51.2; R.H.



Also in bars 52.4-53.2, 60.4-61.2 and 62.3-63.2

2. The second melodic fragment serves as balance to the created tension of the first octave (three ascending note) fragment. It 'answers' in chordal texture in a lower register and at a subdued ('p') dynamic level. It exhibits more of a static nature as its pitch contour remains almost stationary, with only slight embellishment comprising either auxiliary or suspended tones.

Music example vi - Op.10, No.12; bars 11-12.3; R.H.



The A^b is an auxiliary tone. Similarly, as part of the dotted rhythm motive in bar 15.4, and the G of that motive in bar 16.4.

Melodic resolution onto a suspended tone is discernible in the following:

Music example vii - Op.10, No.12; bars 17-18; R.H.



Another example of melodic resolution onto a suspended tone is in bar 27 (the D of 27.3 suspended over a harmonic change in 27.4).

Second subphrases of phrases 1, 2 and 5 contain more

melodic activity, with syncopated rhythm and varied note values providing contrast to first subphrases. Chromaticism is also prevalent and harmonic rhythm accelerates.

The wider intervallic leaps of the melodic invention of second subphrases form a counterbalance to the melodic fragments which precede them:

Music example viii - Op.10, No.12; bars 15-18; R.H.

As can be seen, the melody announces a new rhythmic motive ($\dot{\epsilon}7 \tilde{\rho}$; bar 15.1 and .2) at this point. This 'escape' motive causes displacement of accent, resulting in a syncopated effect. In bar 16.1 and .2 the motive shows rhythmic variation ($\square 7 \tilde{\rho}$) as well as sequential repetition. Melodic contour here descends in seconds horizontally causing relaxation of the musical tension.

In the A2 repetition, the second subphrase of phrase 5 shows variation and metric expansion of this new melodic invention:

Music example ix - Op.10, No.12; bars 55-58; R.H.

In the second subphrase of phrase 2 (bars 25-28) which closes the A section, melodic contour ascends. Chromaticism is prevalent and syncopated melodic rhythm (and faster harmonic rhythm) lends tension. Melody here follows a legato line consisting of sustained crotchet note values; rest value punctuation is now abandoned. More rhythmic activity is discernible on the anacruses of bars 27 and 28 to generate movement into strong beats:

Music example x - Op.10, No.12; bars 25-28; R.H.

In the restatement of this subphrase in the A2 section, melodic material is different. In bars 65 and 66 (phrase 6), melodic line follows a descending contour which serves as balance to its subphrase antecedent. A two bar rhythmic pattern —

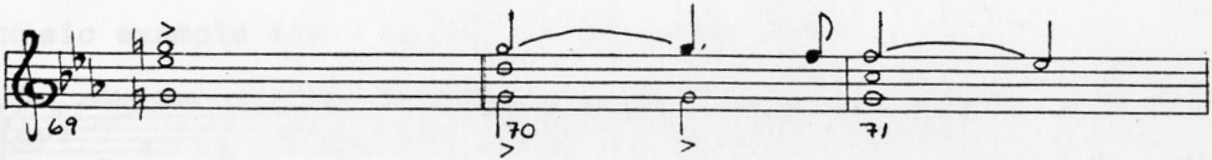
Music example xi - Op.10, No.12; bars 65-66; R.H.



—receives sequential transposition (a major second lower) in the bars (67, 68) which follow. This material is related to that of the first subphrase of phrase 5 in the B section (bars 37-40).

In phrase 7 of the A2 section, (bars 69-76), melodic material constitutes an augmented inversion of the ascending three note (first) melodic fragment of phrase 1:

Music example xii - Op.10, No.12; bars 69-71; R.H.



In the next five bar subphrase of this phrase (7) with its extended one left hand accompaniment figurations, melodic material shows yet another relation to the dotted (♩.) and ascending three note motive:

Music example xiii - Op.10, No.12; bars 72-73; R.H.



The independent layer created by the semiquaver left hand figurations serves the purpose of providing accompaniment to the right hand melody. It also lends rhythmic impetus to the music in its fast and undulating semiquaver course.

The contour direction of these figurations differs from

section to section.

In the Introduction and in its recapitulation, the figurations encompass a four bar pattern of descending patterns consisting of mainly seconds and thirds. Figurations are then doubled by the right hand (e.g. bars 5-8) at the octave to create a wave of thundering sound (see music example i; bars 1-6). In the Coda (bars 77-84), this figuration pattern is announced once more. Interesting here is the reappearance of the three note melodic fragment (c, d, now E), which appears in augmented form in bars 77-79; in its diminished form - bars 80-81:

Music example xiv - Op.10, No.12; bars 77-84

The musical score for Op. 10, No. 12, bars 77-84, is presented in four systems. Each system consists of two staves (treble and bass clef). The first system (bars 77-78) is marked *sotto voce*. The second system (bars 79-80) is marked *poco rallentando*. The third system (bars 81-82) is marked *ff ed appassionato*. The fourth system (bars 83-84) shows the final chords of the piece. The right hand plays a melodic line with a three-note fragment (c, d, E) in bars 77-79, and the left hand plays a rhythmic pattern of eighth notes.

In the A sections the contour of left hand figurations 'stabilises' to create 'wave-like' shapes with the melodic outline following arpeggiated broken chord figurations, e.g. bars 9-13; 49-53:

Music example xv - Op.10, No.12; bars 11-12; L.H.



Intervallic content of the left hand figurations show further variation in second subphrases and often (e.g. bars 17, 28, 74, 75) incorporates chromaticism:

Music example xvi - Op.10, No.12; bars 28 and 57; L.H.



The B section commences with a new figuration which receives sequential treatment. Ascending and descending contour prevails:

Music example xvii - Op.10, No.12; bars 29-31.1; L.H.



In bars 37 and 38 (also in bars 39-40), semiquaver figurations extend over a wide (more than two octaves) registral compass creating an enormous wave of sound:

Music example xviii - Op.10, No.12; bars 37-38; L.H.



5.2.4 Textural Changes

In the eight bar Introduction as well as in its interpolated (between B and A2) recapitulation, the left hand plays virtuosic semiquaver figurations throughout. The right hand part is here characterized by chord punctuation (the inversions of which are varied in the recapitulation), which then changes into octave doubling of the semiquaver figurations.

The A sections show a homophonic texture - left hand provides accompaniment (semiquaver figurations) and the right hand plays the dramatic octave and chordal melody. Left hand pedal points support the harmonic basis.

In the A2 section, right hand melody shows metric variation. Towards the end of the section, alleviation of right hand rhythmic and textural activity is evident; phrase 7 (bars 69-75.3). At this very point, the right hand part shows polyphonic construction.

The B section is characterized by new left hand figurations (see music example xvii) which exhibit chromaticism and sequential repetition.

In the Coda (see music example xiv) alternating texture (i.e. homophonic to monophonic doubling of figurations) is prevalent. The étude ends with two bars (83-84) of chordal texture.

5.2.5 Harmonic Structure

Macro-Sections	Bars	Tonality	Harmonic Progressions
Introduction	1-2.3	c	V ₇ ; the exact chord position is indeterminate due to shifting bass line
	2.4		iv ₅ ⁶ ; introduced as an auxiliary chord against the C-G pedal in the bass
	3-4.3		V ₅ ⁶
	4.4		Same as 2.4
	5-8		V ₅ ⁶ ; with prominence of the 9th - leading tone lowered on beat 7.3(3), dramatic contrast to recurring - leading tone in 8.2(2) III implied by melodic outline - E ^b , B ^b , G, E ^b - from 8.1(3)-8.4;

A

9-11

cadence to bar 9, on a broader spectrum, could be viewed as III-i; the octave (D) in the R.H. part of 10.4 is essentially a passing tone - dominant function could be thereby implied

12

i (VI - R.H. - on the beats 1 and 2 as an auxiliary chord over the delineation of i in the L.H. part)

13

i

14

vii^o₃/V; the C in the bass may be viewed as a pedal

15.1

V₆; the 9th, A^b - R.H. - is a suspension

15.3

ii^o₆/iv (the chord in 15.4, R.H., serves an auxiliary function)

16.1

IV₆; the chord in the R.H. of 16.1 implies V/IV thereby suspending the

The practice of suspending the dominant function of the chord in the R.H. of 16.1 implies V/IV thereby suspending the

19-23

dominant level of 15.3
to create a smooth solu-
tion to IV

24

16.3

iv₆ (the chord on 16.4,
R.H., being an auxili-
ary)¹

17

I₄⁶

18

V (the octave - E^b - in
the R.H.-18.1 is a chro-
matic passing tone be-
tween the E⁴ - 17 - and
the D -18.2 - the drama-
tic contrast of lowered
leading tone in the L.H.-
18.2(1) against raised
leading tone; L.H.- 18.3
(4) supports a relation-
ship to the Introduction
The 9th; A^b, and the 7th;
F, emphasized in the bass
of 18.4 by means of melo-
dic breaks increase domi-
nant significance

25

26.3(3)

26.4

27.1-3

¹The practice of mutating a major chord to its minor equivalent foreshadows the closing cadence to this étude. This mutation is emphasized by the descending chromaticism of the bass line.

19-23		Repetition of bars 9-13
24		$V\frac{4}{3}/VII$
	or: B^b	V_3 (the key of B^b is conclusive to this section)
25	B^b	I_6 (introduction and emphasis of the flattened 2nd; C^b , in the bass anticipates a resolution to $B^b:IV$) - the B^b , R.H. in 25.4(3) viewed as passing tone, constitutes the first in the series which leads through bar 26
26		$V\frac{6}{5}/V$ the C^\sharp , R.H., in 26.2(3) is a passing tone
26.3(3)		$I\frac{6}{4}$
26.4		iv_6 ; the E^b , R.H., in 26.4(3) as a passing tone Italian sixth; the E^b , R.H., in 26.4.(1) introduces subdominant function
27.1-.3		$I\frac{6}{4}$
27.4		$V\frac{4}{2}$; the D , R.H., in 27.4(1) is a suspension from the previous chord

	28		I ¹
B	29	d [#] (=e ^b)	iv; the E [#] , R.H., in 29. 4(4) is a passing tone
	30		i
	31	c [#] (=d ^b)	iv; the D [#] , R.H., in 31. 4(4) is a passing tone
	32		i - bars 31-32 form a descending sequence to 29-30 - the plagal solution predominates, now established as a unifying force in this étude
	33		V ₅ ⁶ ; the A ⁴ (the 9th) lightly emphasized in the bass of bar 33.2(1)
	34	d ^b	V ₅ ⁶ /ii (the C ^b octave in 34.1 is an <u>appoggiatura</u> - this bar forms an ascending sequence to bar 33, especially as regards the L.H. part; rhythmic

¹Chopin firmly establishes the key of B^b at this point as culmination of the previous (25-27) three bars. He however makes nothing of this establishment; the next section immediately diverts to other keys. Symbolically, this treatment of the established key could be analogous to the abandoning of an existing state as reflected in the nickname of this étude.

and melodic variation occurs in the R.H. chord structures established by

35-36 V_5^6/iii - bar 35 constitutes a further ascending sequence to the previous one in bar 34; R.H. part exhibits further melodic and rhythmic variation; L.H. part is varied from 35. 3(4)

35 - three other possible interpretations of the harmony exist -

either; e^b V_5^6/ii (continuation of the sequence of tonal shifts started in bar 33)

or; f V_5^6 (approaching the next tonal level which closes this section)

or; c V_5^6/iv (as subdominant preparation for the recapitulation of the dominant level Introduction, leading to the repeat of A)

<p>37</p> <p style="padding-left: 40px;">f</p> <p style="padding-left: 40px;">or; c</p>	<p>i</p> <p>iv (F minor is never really established by means of a chord progression - this viewpoint is further supported by the preparatory function of the subsequent harmonies for the return of the home tonality)</p>
<p>38</p> <p style="padding-left: 40px;">c</p>	<p>N; the B^b, R.H., in 38.1 is an accented passing tone</p>
<p>39</p>	<p>Same as bar 37</p>
<p>40</p>	<p>ii^o₇; chord position would be $\frac{4}{3}$ if the A^b, L.H., bar 40.4(1) were regarded as actual bass tone of this chord</p> <p>- the R.H. chord in 40.4 could be regarded as a lower auxiliary chord</p>
<p>Introduction 41-48 (recapitulation)</p>	<p>V; repetition of bars 1-8 with changes in R.H. chord placings</p> <p>- chords of 41.1 and 43.1 placed on a higher registral level than in the</p>

A2

49-54

corresponding bars of the
initial statement

Repetition of bars 9-14

55-58

Repetition of bars 15-18

- melodic elaboration is
introduced in the R.H.
with emphasis of the anac-
cruses to the first beat
of a subsequent bar, e.g.
R.H., 50.3(4) leading and
resolving to 51.1

- chord structure in the
R.H. of 55.1 is extended
compared to earlier sec-
tion

- rhythmic change intro-
duced in R.H. of 57, em-
phasizing the signifi-
cance of the mutation of
 $I\frac{1}{4}$ to $i\frac{1}{4}$ (position pre-
sumed - refer to footnote
number 1 on p.115 in this
regard)

59-64

repetition of bars 49-54

- even further melodic
elaboration of anacruses,
e.g. compare R.H., 60.3-

61.1 with 50.3(4)-51.1
 - doubled 5th omitted
 from the $\text{vii}^{\circ\frac{4}{3}}$ chord -
 R.H., 64.1

65 $\text{N}_4^{\frac{6}{4}}/\text{iv}$; the A^b , R.H., 65.3
 is a passing tone, R.H.
 chord structure in 65.
 4(4) anticipates subse-
 quent harmony.
 Neopolitan level antici-
 pates that of the main
 tonality, appearing in
 bar 72; it is emphasized
 in a sequential manner in
 67

66.1 $\text{ii}^{\circ\frac{4}{3}}/\text{iv}$

66.3 $\text{vii}^{\circ\frac{6}{5}}/\text{iv}$

67 $\text{N}_4^{\frac{6}{4}}/\text{III}$ (non-chordal tones
 similar to those in bar
 65)

68.1 $\text{ii}^{\circ\frac{4}{3}}/\text{III}$

68.3 $\text{vii}^{\circ\frac{6}{5}}/\text{III}$

(67-68 form a descending sequence to 65-66)

69 $\text{III}_4^{\frac{6}{4}}$
 - unexpectedly a resolu-
 tion to the major struc-
 ture of III takes place

Coda

75 and 76

77

despite the preparation for a minor resolution introduced by the lowered 3rd of III - (witness the occurrence of the G^b -R.H., 67.3 and the bass of 68.2 (4) and 68.4(3); included in descending scale-like passages

- this change of mode is a reversal of the procedure referred to in the footnote number 1 on p.115; it creates a strong forward propulsion to the music

70

V_6 - the 7th incorporated in the R.H. on 70.4(3)

71

i; the F, R.H., 71.1 is a suspension

72

N_6

- this harmony prepares the conclusion of this section through its cadential connotation

73 and 74

i_4^6

	75 and 76	V ₇ ; the C, R.H., 75.1 is a suspension
Coda	77	V ₇ /iv - expectancy of a cadential conclusion is satisfied by means of the arrival on the octave doubled tonic; it is however short-lived through the immediate preparation of the subdominant level in order to arrive at the conclusive plagal cadence
	78	iv; the D, R.H., 78.3 is a passing tone; the C, L.H., a pedal
	79	V ₇ /iv
	80	iv; the G, R.H., 80.1, is a suspension; R.H. 3rd in 80.4, a passing tone; L.H., C pedal, started in 77.1
	81 and 82	I; gradually merging into V ₇ /iv from 81.3 onwards - subtle preparation for the <u>Tierce de Picardie</u> final chord through relief of hope as emerging from the despair.

current appearances of the tonic chord in major form, disguised as a secondary dominant to iv; this build-up increases from 77.1, through 79.1 to 81.1¹

83.1 IV

83.3 iv (see the footnote below)

84 I; the F, R.H., 84.1 is a suspension.

5.2.6 Synthesis: Structure and Interpretation

In this étude, homophonic textural construction predominates and one distinguishes between melody and accompaniment very distinctly. In the A (A2) and B sections, the right hand plays a declamatory melody consisting of mainly octaves and chords. This melody is indivisible of its harmonic background in that it often functions as harmonic basis to the figurations of the left hand.

The left hand provides the accompaniment by means of un-

¹This gradual change of mode of the main tonality reverses the procedure as outlined in the footnote no. 1 on p.115. Symbolic significance may be attributed to a strong belief of hope as emerging from the despair.

level. The second appearance of Allegro con fuoco ends the A section
dulating virtuosic semiquaver figurations. These figura-
tions provide rhythmic motivation to the harmonic back-
ground. Structural harmonic tones are so built into these
figurations (e.g. bars 10.1. and .3; 12.1 and .3, see
music example i) that, because of reiteration at close
distances, such tones create pedal points. In other in-
stances, careful positioning of chromatically ascending or
descending structural tones (e.g. bars 25-27; see the
following music example), apart from providing coherence
to the shifting harmonic progressions, lend tension.

This étude is characterized by intense dynamic levels;
'f', 'ff', con fuoco, con forza and dynamic accentuation
(> and 'fz') markings abound.

The fast tempo and the Allegro con fuoco indication con-
jures the dramatic atmosphere at the outset. The eight bar
forte Introduction serves the purpose of a dramatic prepa-
ration for the A section (bar 9) where tonic harmony as
well as melody proper are introduced for the first time.

The interpolated recapitulation of this Introduction (bars
41-18), apart from constituting the central (general)
climax, serves a twofold purpose; it balances the relati-
vely short B section (a mere twelve bars), and it provides
a transition into A2.

Demarcation of macro-sections generally coincides with
accelerated harmonic rhythm and intensification of dynamic

level. The second subphrase of phrase 2 ends the A section with its general climax:

Music example xix - Op.10, No.12; bars 25-28.

The musical score for Music example xix, Op.10, No.12, bars 25-28, is presented in two systems. The first system covers bars 25 and 26, and the second system covers bars 27 and 28. The score is written for piano in G major and 3/4 time. The right hand features a melodic line with a crescendo leading to a climax in bar 26, marked with dynamics [p], [mp], [mf] *stretto*, and [f]. The left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes in bar 28 with a final chord.

The fourth phrase provides a climactic close to the B section. The high dynamic level is extended into the interpolated recapitulation of the Introduction, which constitutes the central climax:

Music example xx - Op.10, No.12; bars 39-43.1.

The musical score for Music example xx, Op.10, No.12, bars 39-43.1, is presented in two systems. The first system covers bars 39 and 40, and the second system covers bars 41 and 42. The score is written for piano in G major and 3/4 time. The right hand features a melodic line with a crescendo leading to a climax in bar 40, marked with dynamics [mp], [mf], [f], and [mf]. The left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes in bar 43 with a final chord.

The second subphrase of phrase 7 (A2 section) also reaches a 'ff' dynamic level. In this case harmonic rhythm does not accelerate. The Neapolitan chord of the subdominant (bar 66), followed by that chord of the mediant (bar 68), lends harmonic tension:

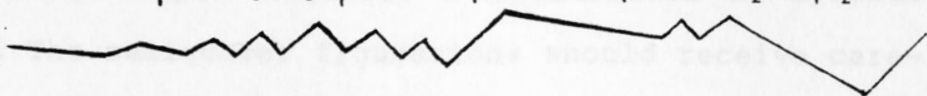
Music example xxi - Op.10, No.12, bars 65-68.

The last four bar unit of the Coda ends the étude with a final outburst of intense dynamic level:

Music example xxii - Op.10, No.12; bars 81-84.

The most predominant dynamic direction is 'f'. A graphic illustration of the structural dynamic course follows.

Sections:	Intro.	A	B	(Intro)	A2	Coda
Dynamics:	f	f<sf[ff]	f<	ff f	f<ff>p	p<ff



The harmonic basis of this étude remains key-centered with cadential progressions lending clear definition. The Introduction and the beginning of the A section confirm the tonic tonality. In the last phrase of the A section, harmony moves to a new key-centre (Bb).

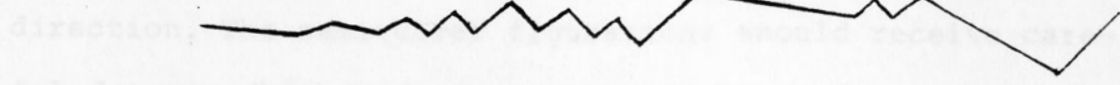
The B section comprises chromatic modulations - cadential progression once more defines temporary establishment of 'new' key centres.

The recapitulation of the Introduction, the A2 section, (apart from a few chromatically altered chords) and the Coda return to tonic.

Dynamics and harmony are inseparable. Harmonic tension (e.g. maintenance of dominant level or carefully positioned foreign chords) is supported by dynamic intensification.

The legatissimo indication in bar 1 bears witness to Chopin's intention to have figurations proceed as in an uninterrupted wave of sound. A too literal an interpretation of 'f' directions will result in an overpowering dynamic effect. The semiquaver figurations generally extend into the lower register of the piano. If played too loud, it will sound as if they are 'hammered' out of the instrument.

Sections:	Intro.	A	B	(Intro)	A2	Coda
Dynamics:	f	f<sf[ff]	f<	ff f	f<ff>p	p<ff



The harmonic basis of this étude remains key-centered with cadential progressions lending clear definition. The Introduction and the beginning of the A section confirm the tonic tonality. In the last phrase of the A section, harmony moves to a new key-centre (Bb).

The B section comprises chromatic modulations - cadential progression once more defines temporary establishment of 'new' key centres.

The recapitulation of the Introduction, the A2 section, (apart from a few chromatically altered chords) and the Coda return to tonic.

Dynamics and harmony are inseparable. Harmonic tension (e.g. maintenance of dominant level or carefully positioned foreign chords) is supported by dynamic intensification.

The legatissimo indication in bar 1 bears witness to Chopin's intention to have figurations proceed as in an uninterrupted wave of sound. A too literal an interpretation of 'f' directions will result in an overpowering dynamic effect. The semiquaver figurations generally extend into the lower register of the piano. If played too loud, it will sound as if they are 'hammered' out of the instrument.

The textural invention further adds to the tension. Wide-ranged contour shape requires a moderation of dynamic direction. The semiquaver figurations should receive careful dynamic 'shaping'. A suggestion is to have them proceed with an inflectional crescendo, ranging from 'mp' to 'mf' (e.g. bars 1-3.1). The ear should then perceive the wave of sound as sounding 'f' because of its fast tempo and multitude of notes. The monophonic texture created by the octave doubling (bars 5.2-9.1) also appropriates moderation of dynamic level. The left hand should here play at a subordinate tonal level:

Music example xxiii - Op.10, No.12; bars 1-9.

In the A section and in its restatement, ten and eight bar phrase structure predominates. As already mentioned, the second subphrases of phrases 2 and 6 constitute general climaxes. Phrases 1 and 5 move towards secondary climactic points in their respective second subphrases.

In viewing phrase 1, maintenance of tonic tonality (c) is discernible for five bars (bars 9-13) - see music example iii.

Left hand crescendi and diminuendi should not be over-emphasised - they are written into the natural contour.

As indicated, the melodic fragments should receive subtle dynamic application. The reiteration of the first fragment (bars 12.3-13.1) should receive more dynamic emphasis than its predecessor. The same principle holds for the reiteration of the second fragment in bar 13.4. It resolves onto a chromatic seventh chord (= $vii^{\circ 4}_3/V$) in bar 14. This 'tense' (deceptive) resolution calls for a

definite dynamic stress (fz = 'f'; bar 14). This emphasis of dynamic level is then extended into the second subphrase which comprises the climactic unit of this phrase. Here, harmonic rhythm accelerates. Altered chords, in combination with a chromatically descending bass line, add colour:

Music example xxiv - Op.10, No.12; bars 15-18.

The second subphrase of phrase 5 with its metric expansions of melodic motives also supports intensified dynamic level:

Music example xxv - Op.10, No.12; bars 55-58.

At the outset of phrase 2, the first subphrase of which

constitutes a repetition of that of phrase 1, Chopin marks sotto voce. The two bars which introduce this phrase (left hand accompaniment bars 19-20), should commence at 'pp' to set the atmosphere - dynamic level should generally be soft during the course of this phrase. The crescendo accompanying the reiteration of the first melodic fragment (bars 22.3-23.1) should range from 'mp' to 'mf'. In the bar which precedes the second subphrase, harmony moves to secondary dominant level ($V\frac{4}{3}/VII:c$). This again calls for ('sf' = 'f') dynamic support.

The second subphrase which follows now proceeds with accelerated harmonic rhythm (in B^b). In order to create tension (as well as balance and contrast to the second subphrase of the preceding phrase), structural tones of left hand figurations ascend chromatically at this point:

Music example xxvi - Op.10, No.12; bars 25-28.

Inflectional dynamic application should encompass a crescendo to reach 'ff' in bar 27.1.

In the A2 section, the second subphrase (of phrase 6)

which acts as 'counterpole' constitutes yet another intense ('ff' - indicated by Chopin) climax. Harmony at this point (bar 65) suddenly, by means of chromatic alteration of chords, moves to Gb (N₆/iv; c - see music example xxi).

The successive phrase (7) which closes the A2 section has as climactic axis points chromatically altered (major) chords - bar 69 (III₄; c) and bar 72 (N₆; c). The first should ring at 'mf' dynamic level, the second at 'mp'. This phrase comprises alleviation of dynamic level.

In the B macro-section, alternation of tonal level and sequential repetition should be illustrated by means of appropriate inflectional dynamics. In this section, four bar phrase structure predominates. The two-bar subphrase commencement of phrase 3 (bar 29) requires moderation ('mf') of existing ('f') dynamic direction in order to allow its sequential transposition (bars 31-32) to ring at a higher ('f') dynamic level. Structural left hand tones (on the strong beats of bars 29-32) should support dynamic application.

The crescendo (bars 34.2-36) should have 'mf' as maximum dynamic peak; it is effective when this phrase commences at 'mp' (even 'p') in bar 33.1.

A slight retardation of tempo from bar 36.3-.4 onwards could effectively support the climactic building of the subsequent phrase (4). This phrase moves to the subdominant (f) harmonic level and includes high melodic pitch

points (bars 37.1 and 39.1) as well as a wide registral range between the two hands. A diminuendo with dynamic level decreasing to 'mf' in bar 38.3 allows for an effective crescendo ('mf-ff'; bars 39-41) to reach the central climax of this étude. The recapitulation of the Introduction should be played a tempo:

Music example xxvii - Op.10, No.12; bars 29-41.1.

The image shows a handwritten musical score for Op. 10, No. 12, covering bars 29 to 41.1. The score is written in treble and bass clefs. The dynamics and performance instructions are as follows:

- Bar 29: **f** [mf]
- Bar 30: [mp] **f** [mf]
- Bar 31: [f] [p] [mf] [mp]
- Bar 32: [mf] [mp]
- Bar 33: [mf] *cresc.* [p] [mp] *cresc.* [p] *cresc.* [mp]
- Bar 34: [mp] [p] *cresc.* [mp]
- Bar 35: [mf] [mp]
- Bar 36: [poco Rit.]

The image shows two systems of handwritten musical notation for piano. The first system, labeled with measure numbers 37 and 38, begins with a dynamic marking of *f*. It features a treble staff with chords and a bass staff with a complex, rhythmic melodic line. Dynamic markings include *[mp]*, *[mf]*, and *f*, with hairpins indicating crescendos and decrescendos. The second system, labeled with measure numbers 39 and 40, starts with a dynamic marking of *[f]*. It continues the melodic and harmonic development, ending with a dynamic marking of *ff* and the instruction "4 a ten".

The A2 section follows a similar dynamic course as its predecessor. Metric melodic variants should enjoy careful dynamic consideration, (e.g. bars 62.3-63) pertaining to moderation of dynamic directions.

The Coda is characterized by complete harmonic progression resolving on the tonic (C) major. Two crescendi could prove effective. The first spans bars 77-79 ('pp<p'), the second bars 80-81 ('p<mp').

In the last subsection of the Coda (bars 81-84; i - see the following music example) doubled semiquaver figurations should follow a long crescendo with a dynamic intensification ranging from 'f' (instead of 'ff') in bar 81 to reach 'ff' in the final chords:

Music example xxviii - Op.10, No.12; bars 77-84; Coda

5.2.7 Tempo

Chopin indicates Allegro con fuoco; ♩ = 160. Badura-Skoda mentions that an earlier autograph had an Alla Breve time signature and a tempo indication of ♩ = 76¹, - i.e. ♩=152. The author suggests a slower tempo: ♩ = 132-144.

¹Badura-Skoda, ed., Chopin; Etudes Op.10, p.55.

5.3 Op.10, No.4 in C sharp minor

This étude is a true piece of virtuosity. It "suggests origins in Baroque procedure, particularly the 'moto perpetuo' of some of Bach's Preludes."¹

The imitations which characterize phrase structure also point towards Baroque compositional device.

Huneker called this étude: "A joy. How well Chopin knew the value of contrast in tonality and sentiment! A veritable classic is this piece, which, despite its dark key colour . . . bubbles with life and spurts flame. . . . One wonders why this study does not figure more frequently on programmes of piano recitals."²

5.3.1 Form

The global form is ternary - A/B/A2 + a twelve bar Coda.

Macro-sections

A; bars 0.4-16.3 (c# - g# - c#).

B; bars 16.4-50.3 (g# - b^b - Ab - B - e - g# - c#), with right hand figurations of bar 48 extended to form a two bar (bars 49-50.3) transitional link to a restatement of:

A2; bars 50.4-71.1 (c# - g# - c#), ending the étude with a:

Coda; bars 71.2-82 (c#).

¹Samson, The Music of Chopin, p.61.

²Cited by Jonson, Chopin's Works, p.99.

The A sections are closely related in that melodic figurations as well as phrase and harmonic structures correspond. The B section commences as an extension of the preceding A section. Figurations however show variation and intensification from bar 25 onwards.

The main function of the B section is to provide harmonic and textural contrast.

5.3.2 Phrase Structure

In an attempt to describe the formal design of this étude, one is confronted by Chopin's juxtapositioning of textural and harmonic aspects. The meso-structure of the compositional development suggests a process of architectural construction - the textural invention is coupled with terrace-like shifts of harmonic level.

Musical micro-units, each of which is based on a textural procedure within a specific harmonic sphere, are arranged next to each other in the manner of building blocks. These units, when grouped and viewed as larger constituents of the macro-structure, comprise phrases.

In this étude, Chopin's compound of phrases (and subphrases) is often preceded by an anacrusis with harmonic relevance. Such anacrusis introduce certain harmonic progressions before the textural procedure commences.

In this analysis, the compositional structure is thus

approached from the point of textural procedure. Phrases are introduced by anacrusis which texturally belong to previous phrases and harmonically to subsequent ones.

A: Phrase 1; bars 0.4-9.1; eight (and a half) bar phrase which subdivides into two subphrases:

- 1 - Bars 0.4-4.3; on the tonic level of the main tonality, introduced by its dominant in bar 0.4. Ends with an embellished and prolonged authentic cadence in c# to form a linking pattern to subphrase;
- 2 - Bars 4.4-9.1; inversion of the texture of the previous subphrase; on the dominant minor level, introduced by its dominant in bar 4.4. It ends with an authentic cadential closing in c# which comprises the introductory anacrusis to:

Phrase 2; bars 8.4-16.3; eight bar phrase which shows subdivision into two subphrases:

- 1 - Bars 8.4(3)-12.3; initially a repetition of the material of the first subphrase of phrase 1, on the tonic level introduced by its dominant in bar 8.4(3) once again. At the close of this subphrase the harmony moves towards the subdominant level (bars 11-12.3) to close this subphrase with an authentic cadence in f#.
- 2 - Bars 12.4-16.3; rhythmical activity is

confined to the left hand and diminished chordal structure to the right hand with harmonic resolution to the tonic in bars 15.4 and 16.3. Introduced by the Neapolitan chord of c# in bar 12.4.

B: Phrase 3; bars 16.4-24; eight (and a quarter) bar phrase which subdivides into two subphrases:

- 1 - Bars 16.4-20; on the supertonic level (D#) of c#, suggesting the dominant level of the dominant minor (g#). Introduced by the Neapolitan chord of g# in bar 16.4. Material of bars 17 and 18 which is similar to that of bars 1 and 2 (phrase 1) is texturally inverted in bars 19 and 20.
- 2 - Bars 21-24; a higher sequence to the first subphrase, now in b^b. Introduced by the leading tone chord of b^b (= a#) in bar 20.4.

Phrase 4; bars 25-32; eight bar phrase which subdivides into four two bar subphrases:

- 1 - Bars 25-26; introduced by a French augmented chord in bar 24.4. The tonal level of B is reached through sequential procedure.
- 2 - Bars 27-29.1; confirms this new tonal level by means of the bass tone B as a pedal. Resolution onto its tonic in bar 29.1 dovetails into the commencement of subphrase;
- 3 - Bars 29-30; harmony moves from B (29.1)

through its submediant, G (reached in 30.1) to the submediant of the latter tonality, i.e., e (reached in 31.1).

4 - Bars 31-32; confirms this (e) tonality by means of a descending scale in the upper voice part; the middle and lower voice parts lend rhythmical impetus.

Phrase 5; bars 33-44; eight plus four bar phrase with the first eight bars subdividing into four two bar subphrases:

The first two subphrases are harmonically based on the leading tone chord of the subdominant. In the first subphrase (bars 33-34) this tonal level is stated in the chords of the right hand part. In the second subphrase (35-36) the broken chord figurations of the left hand emphasize the same tonal level. These figurations serve as accompaniment to those of the right hand which are related to motivic material announced in phrase 1.

The subsequent two subphrases (bars 37-38, 39-40) constitute a higher sequence to the previous two. Harmonically, they are based on the leading tone chord of the dominant.

The last four bars (41-44) of this phrase comprise a fifth subphrase; it commences with a resolution onto the dominant minor level in bar 41.4. Mate-

rial of this subphrase is to a great extent derived from the previous four subphrases, particularly the second (bars 35-36) and the fourth (39-40). The tonal level is now based on a harmonic progression which approaches the dominant chord of the home tonality in bar 44.

Phrase 6; bars 45-50; six bar phrase functioning as a bridge to the A2 macro-section.

Harmonically, this phrase maintains the dominant - of the home tonality - level. Resolution onto this level takes place in bar 45.1; further establishment entails the broken chord figuration in 45.1 and .2, chordal restatements (47.1, 48.1 and 49.1), as well as figurations which link these restatements.

The ending of this phrase (bar 50.4) dovetails into the beginning of the following one, thus providing the opening anacrusis to:

A2: Phrase 7; bars 50.4-59.1; repetition of phrase 1.

Phrase 8; bars 58.4(3)-71.1; twelve bar phrase which subdivides into two subphrases; four plus eight bars in respective lengths:

- 1 - Bars 58.4(3)-62; repetition of the first subphrase of phrase 1
- 2 - Bars 63-71.1. Commences as a repetition of

the second subphrase of phrase 2 (bars 13-15.3 - repeated in 63-65.3). It then however proceeds to reach the tonic level of the home tonality.

This subphrase of this étude constitutes the most extended one. In the first four bars (63-66.3) the leading tone chord of c# is emphasized. The subsequent four bars contain a double cadential formula closing on the tonic. The cadential progression in bars 66.4-71.1 comprises a movement from the subdominant (67.1 - preceded by its dominant in 66.4), through the leading tone chord (67.4) which resolves onto the tonic chord (68.1). This harmonic movement is resumed after figurative elaboration on the tonic level by means of chordal statements of the supertonic (bar 70.3), the dominant (70.4), resolving onto the tonic (71.1).

Coda; bars 71.2-82; divided into three four bar subsections:

The first subsection (bars 71.2-75.1) is based on the tonic level, emphasized by means of a tonic pedal in the left hand. Figurations of the right hand are derived from those of phrase 1.

The second subsection (bars 75.2-79.1) employs a continuation of the right hand figurations of the previous subsection coupled with mirrored motion

in the left hand part. Harmonically, it is based on the dominant level, emphasized by means of a dominant pedal as part of the left hand figurations.

In the last subsection (bars 79.2-82) octave transposition of broken chord figuration, covering a registral range of more than five octaves occurs. Tonic level reigns throughout.

5.3.3 Melodic Structure

This étude is characterized by its rhythmic semiquaver figurations. The technical problem, (fast-moving patterns of varied intervallic content), has been transformed to serve a motivic function. The accompanying voice part, consisting of chordal structures, exhibits an independent melodic line, written in invertible counterpoint against the semiquaver figurations. An exchange of voice parts (bars 4.4-8.3; see the following music example), with the left hand 'echoing' the part previously announced by the right hand (and vice versa) causes an effect of the hands chasing each other.

Music example i - Op.10, No.4; bars 1-8

Presto $\text{♩} = 88$

0.4 *f* con fuoco *fp* cresc. 2


3 4


5 6

7 8 *sf*


Melodic contour of the right and the left hand parts of the first phrase (bars 0.4-9.1) can be illustrated graphically as follows:

Music Example subphrase 1 subphrase 2

Phrase 1: 

Right Hand: 

Bars: 0.4 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9.1

Left Hand: 

The melodic contour arches (e.g. bars 1.1, 4.1, 4.4 and 7.2) constitute climactic (dynamic, harmonic and pitch) points as well as demarcation of phrases.

Semiquaver figurations exhibit specific 'wave-like' contour. Motivic construction dominates, with a single four semiquaver note pattern serving as germ motive:

Music example ii - Op.10, No.4: bar 1; R.H.



This 'auxiliary note' motive with its characteristic intervallic content of ascending second and descending third followed by an ascending second, provides the basis for motivic variants throughout this étude.

This motive shows:

- (i) Repetition by means of sequential treatment:

Music example iii - Op.10, No.4; bar 5; L.H.



Also in bars 1.2-1.4, 9, 13.2 + .3, 14.2 + .3, 15.2-16.1, 17, 19, 51.2-51.4, 55 and 59.

(ii) Varied repetitions with slightly altered intervallic content:

Music example iv - Op.10, No.4; bars 27-29; R.H.



Also in bars 33.2-34, 37.2-38, 47.2-50, 63.1, 64.1, 65.1 and 66.1.

(iii) Varied repetitions incorporating bigger intervals:

Music example v - Op.10, No.4; bars 18; R.H. and 20; L.H.



Also in bars 22, 35.2-36, 39.2-40, 41.3 + .4, 42.3 + .4, 43.3 + .4, 44, 52, 56, 60 and 71-79.1.

(iv) Inversion of the contour in augmented rhythm:

Music example vi - Op.10, No.4; bar 8

Also in bar 58.

(v) Freely retrograded inversion in augmented rhythm:

Music example vii - Op.10, No.4; bar 4

Also in bar 54.

The above mentioned motivic variant (music example vii) receives further augmentation to form a sustained crotchet melody which characterizes the second subphrases of phrases 2 and 8 (bars 13 and 63 respectively).

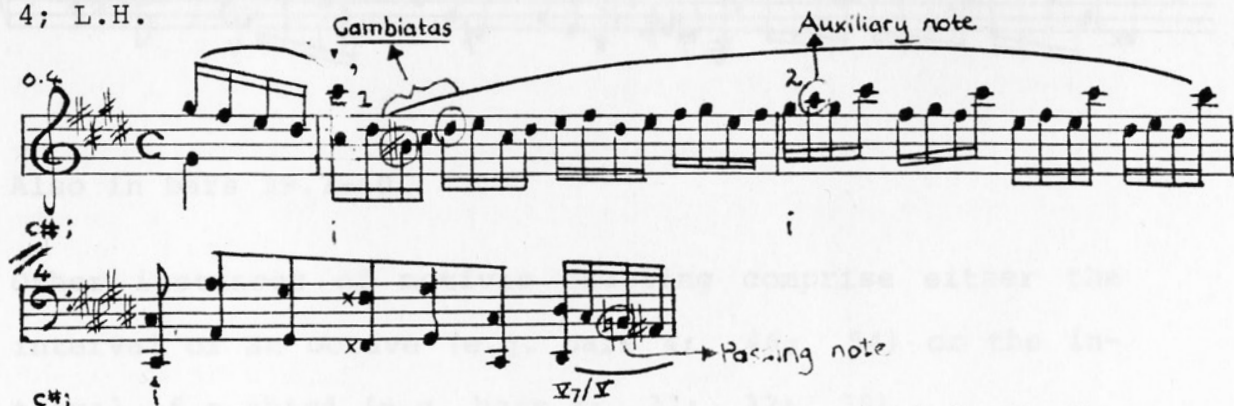
Music example viii - Op.10, No.4; bar 13



Motivic construction is thus dominated by the intervals of ascending and/or descending seconds and thirds. Wider intervallic leaps comprise perfect fourths (e.g. bars 2.1; 10.1), perfect fifths (e.g. bars 2; 3; 52.2), major or minor sixths (e.g. bars 2; 10; 22; 34.2 + .3), major or minor sevenths (e.g. bars 2; 39.4), as well as octaves (e.g. bars 73.1 and 75.1).

Non-harmonic tones include cambiata-patterns, auxiliary notes and passing (sometimes chromatic) notes:

Music example ix - Op.10, No.4; bars 0.4-2; R.H.; and bar 4; L.H.



Additional semiquaver melodic inventions include broken chord figurations:

Music example x - Op.10, No.4; bar 12; R.H.



Also discernible in left hand figurations of bars 35.2-36, 39.2-40, 41.3 + .4, 42.3 + .4, 43.3 + .4 and 62.

Sometimes, doubling of figurations comprises extended versions of the original motive in combination with broken chord motives to cause an intensification of texture:

Music example xi - Op.10, No. 4; bars 35-37.1

Also in bars 39.2-40.

Other instances of motivic doubling comprise either the interval of an octave (e.g. bars 4; 46; 54) or the interval of a third (e.g. bars 8; 31; 32; 58).

'Mirrored' doubling results in the effect of figurations moving in contrary motion:

Music example xii - Op.10, No.4; bars 75-76

A musical score for two staves, treble and bass clef, in G major. The score covers bars 75 and 76. The right hand (treble clef) features a complex, virtuosic semiquaver (sixteenth note) figure with many slurs and accents. The left hand (bass clef) plays a steady accompaniment of chords, some marked with 'x' and others with '>' (accents). The key signature has one sharp (F#) and the time signature is 4/4.

5.3.4 Textural Changes

Chopin keeps the textural and rhythmic scheme intact to a large extent. The texture of the A2 macro-section (virtuosic semiquaver figurations accompanied by staccato chords) corresponds to that of the original A section.

The B macro-section shows a gradual intensification and further variants of texture. From bar 25, Chopin adds a middle voice in crotchet note values. From bars 27-28, triads (also in crotchet note values) serve as accompaniment to the semiquaver figurations. These triads ascend chromatically (bars 27-29.1) with their bass notes creating a B pedal point. Doubling of figurations (bars 29-32) creates a further textural variant:

Music example xiii - Op.10, No.4; bars 25-32

A musical score for two staves, treble and bass clef, in G major. The score covers bars 25 to 32. The right hand (treble clef) has a melodic line with slurs and accents, starting with a dynamic marking of *fz* (forzando) and ending with *f* (forte). The left hand (bass clef) plays a steady accompaniment of chords, some marked with '>' (accents). The key signature has one sharp (F#) and the time signature is 4/4.

27 cre - scen - do 28

29 30

31 32

From bar 33.2-37.1, another variant of texture is evident. The right hand plays a chordal melody which spans a wide (almost two octaves) ascending registral contour. Left hand figurations at this point constitute reiteration of a pivotal motive. The resultant tension is then balanced by the interpolation of doubled semiquaver figurations following a descending contour:

Music example xiv - Op.10, No.4; bars 33-37.1

33 *fz* *cres.* 34

35 36 37 *fz* *x.o.*

Sequential repetition of this section is discernible in bars 37-40.4. In the following subphrase (bars 41-44) of the B macro-section, doubled semiquaver texture prevails with figurations of the right and the left hand moving in contrary direction. From bars 47-50.3 (phrase 6), the texture exhibits a gradual alleviation of its density which serves as demarcation of the B section:

Music example xv - Op.10, No.4; bars 41-50.3

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system (bars 41-42) shows a dense texture of semiquaver figures in both hands, with a 'cresc.' marking. The second system (bars 43-44) continues this texture, also marked 'cresc.'. The third system (bars 45-46) features a more melodic line in the right hand, marked 'ff' and 'con forza'. The fourth system (bars 47-48) shows a reduction in texture, with 'fz' and 'p' markings. The fifth system (bars 49-50) concludes the section with 'cre-' and 'scen - - - - do' markings.

The end of the A2 section (phrase 8) is characterized by chordal texture (bars 70.4-71.1), at a high ('fff') dynamic level. The dramatic accompaniment (octaves combined with C# pedal point; bars 71.2-75.1) as well as the 'mirrored' doubling of figurations (bars 75.2-78.4) constitute characteristic features. The final textural invention comprises right hand broken chord figurations which span a registral contour of more than five octaves whilst the left hand provides arpeggiated chord punctuation (bars 79.1 and 80.1). The étude closes at a high dynamic level with a single tonic chord followed by two doubled octaves:

Music example xvi - Op.10, No.4; bars 71-82

71 *ff con più forza possibile* 72

73 74

75 76

77 78

79 *ff* 80

81 *ff* 82

5.3.5 Harmonic Structure

5.3.5.1 Overall Design (First Level)

This étude has its harmonic progression designed on three distinct levels. As this composition should be performed and heard at a fast tempo, and because the harmonic rhythm is fast (see p.162 for a detailed bar-to-bar analysis) the pianist should understand the overall harmonic relationships.

Comprehension of the linear harmonic structure of this étude should result in a better conception of its continuous horizontal motion.

The sequence of overall harmonic levels is thus presented as first step of this analysis; it is given in terms of the home tonality - c#:

Macro-sections	Bars	Harmonic level
A	0.4-4	i
	5-8	v
	9-11	i
	12-16(.3)	iv
B	(16.4)17-20	II

The main tonality is at this point firmly established by having it stated twice. At the end of this section, the subdominant level is emphasized by means of establishment of; this level itself (bars 12-16), and the supertonic level (bars 17-20). Utilizing the supertonic harmony as

the dominant of a secondary tonality facilitates a smooth entrance into a section of harmonic elaboration (from bar 21 onwards).

This elaboration will be seen to function as an approach to the dominant level and the reinforcement thereof, thus providing more significance to its eventual resolution onto the tonic level. Harmonically speaking, this deviation serves as main function of this middle section:

21-24	#III (enharmonically)
25	V (enharmonically)
26	VII
27-29.1	VII (or B:I)

This level serves as harmonic pivot point to this section. A reversal of progression follows - with lowered roots - to alter the tonality to mediant level:

29.2-30.1	♭V (or B:VI)
30.2-33.1	iii (or B:iv)

The harmonic deviation is now abandoned to have the harmonic design proceed towards the dominant level:

33-36	vii ^o ₇ /iv
37-40	vii ^o ₇ /v
41-42	v
43	#vi
44	vii ^o ₇
45-50 (.3)	V ₇

Devotion of six bars to the dominant level, viewed in the context of this section, signifies that its purpose has been achieved:

A2	(50.4) 51-54	i (same as 1-4)
	55-58	v (same as 5-8)
	59-61	i (same as 9-11)
	62-64	iv (same as 12-14)

In this repetition of the A macro-section, a harmonic deviation from the original design is discernible which closes this section on the tonic tonal level:

65-67	vii ^o ₇
68-71.1	i

The Coda, which concludes this étude, is based on an alternation of tonic and dominant levels:

Coda	71.2-75.1	i
	75.2-78	v
	79-82	i

Towards delivering a more unified and detailed performance, the pianist now needs to examine the harmonic structure in more detail. This calls for investigation into chord successions which link the overall harmonic plan:

5.3.5.2 Harmonic Analysis (Second Level)

Macro-Sections	Bars	Macro-design		Meso-design		
		Tonality	Harmony	Tonality	Harmony	
A	0.4	c#	i	(c#)	V	
	1-4.3				i	
	4.4				V ₇ /V	
				g#	V ₇	
	5-8.3		v		i	
				c#	V ₇	
	9-11.3		i		i	
	11.4			f#	V ₅ ⁷	
	12.1		iv		i(c#;iv)	
	12.4				VI(c#;N)	
	13.1				vii ^o ₇ (c#; vii ^o ₇ /IV)	
	13.4				VI ₄ ⁶ (c#;N ₄ ⁶)	
	14.1-.3		Repetition of bars 13.1-.3			
	14.4				i ₆	
	15.1				vii ^o ₇ /V	
				c#	vii ^o ₇	
	15.4				i ₆	
	16.1				ii ^o ₅ ⁶	
	16.2				V	
	16.3				i ₆	
B	16.4			g#	N	

17-18.3	II		V(7)
18.4			VI
19.1			vii ^o ₇
19.2			i
19.3			vii ^o ₆
19.4			i ₆
20.1			vii ^o ₃ ⁴
20.2			i ₆
20.3			V ₃ ⁴
20.4		b ^b	vii ^o ₇
21-22.3	#III		V(7)
22.4			VI
23			vii ^o ₇
24.1			vii ^o ₇ /iv
24.2			iv
24.3			i ₄ ⁶
24.4			French sixth
25.1			V
25.2			V ₂ ⁴ /N
25.3		A ^b	V ₇
25.4	V(enharm.)		I
26.1			I
		d ^b	V
26.2			V ₂ ⁴ /N
26.3		B	V ₇
26.4			I

	27-29.1	VII		I
	29.2	V	G	vi ₄ ⁶
	29.3			ii ₆
	29.4	II		V ₆
	30.1			I ₆
	30.2	iii(B;iv)	e	VI ₄ ⁶
	30.3			ii ^o ₆
	30.4			V ₆
	31-32			i ₆
	33-36	vii ^o ₇ /iv		vii ^o ₇ /ii
			or: f#	vii ^o ₇
	37-40	vii ^o ₇ /V		vii ^o ₇ /ii
			or: g#	vii ^o ₇
	41.1	v		i ₆
	41.3-.4			vii ^o ₇
	42.1			i ₆
	42.3-.4			vii ^o ₇ /ii
	43.1	#vi		ii ₆
	43.3-.4		c#	vii ^o ₇ /IV
	44.1-.2	vii ^o ₇		vii ^o ₇
	44.3-.4			vii ^o ₇ /V
	45-46	V ₇		V ₇
		(R.H.the A ⁴ -9th of V - emphasized)		
	47			V ₅ ⁶
	48-50.3			V ₇
A2	50.4	V ₇		

	51-54	i	(same as 1-4)
	55-58	v	(same as 5-8)
	59-61	i	(same as 9-11)
	62-64	iv	(same as 12-14)
	65.1	vii ^o ₇	f# vii ^o _{7/v}
			c# vii ^o ₇
	65.4		VI
	66.1		vii ^o ₇
	66.4		V ⁶ ₅ /iv
	67.1		iv
	67.4		vii ^o ₇
	68-70.2	i	i
	70.3		ii ^o ₅
	70.4		V ₇
	71.1		i
Coda	71.2-75.1	i	i
			(Chordal shifts secondary to linear movement over a tonic pedal)
	75.2-78.3	v	v
	78.4		V ₇
	79-82	i	i

A third harmonic investigation entails analysis of the beat-to-beat chord successions which lead from one bar to the next; they do not however contribute much to the overall harmonic design. As an example the situation in bars 0.4-3.1 is analysed.

This example should clarify that these 'third level' chords are the result of linear movement coupled with the composer's regard for sonority. It is the tonic chord, significant to the first and second harmonic levels, in its reiterations linked by these fast chordal changes, which retains primary harmonic relevance.

5.3.5.3 Bar-to-Bar Analysis (Third Level)

Bars	Tonality	1st and 2nd Level Harmony	3rd Level Harmony
0.4	c#	i	V ₇
1.1		i	i
1.2			ii ^o ₆
1.3			III (or: i ₆)
1.4			ii ^o
2.1		(i)	i
2.2			iv ₆
2.3			i ₄ ⁶
2.4			ii ^o ₅
3.1			i

5.3.6 Synthesis: Structure and Interpretation

In this *étude*, melodic and harmonic elements are distributed between two distinct tonal levels. The one level takes its rhythmic course in fast moving semiquaver figurations. The other level provides accompaniment in chordal texture. These two levels achieve linear significance in that they are written in invertible counterpoint. Inversion of voice level effects in a demonic chasing between the two hands.

The fast tempo and the con fuoco indication at the outset conjures the fiery character of this *étude*. Accentuation signs are used in abundance and the most prevalent dynamic direction is forte.

The general climax, 'fff' demarcates the end of the A2 section:

Music example xvii - Op.10, No.4; bars 69-71.1

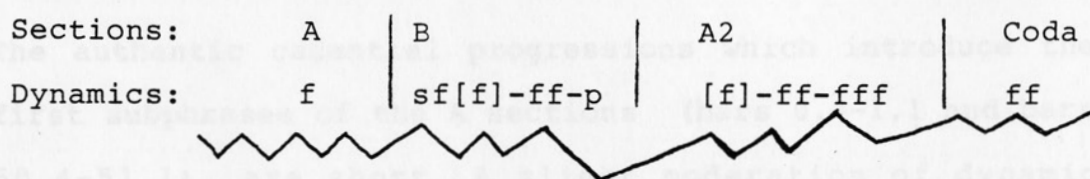
The musical score for Op. 10, No. 4, bars 69-71.1, is presented in a grand staff. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a fast-moving semiquaver figure. The dynamics are marked as *ff* at the beginning of bar 69, *fff* at the start of bar 70, and *fz* at the end of bar 71. A fermata is placed over bar 70, and a breath mark (>) is placed over bar 71. The score is in G major and 3/4 time.

The 'ff' and con piu fuoco possibile directions at the outset of the Coda (see music example xvi) support the continuation of an intense dynamic level.

The climax of the B macro-section occurs in bar 45 - 'ff'

(see music example xv).

The 'ff' indications in phrase 8 of the A2 section (bars 62 and 69.3) constitute secondary climaxes. The dynamic accentuation which characterizes demarcation of phrase (and subphrase) division also serves secondary climactic function. A graphic illustration of the structural dynamic course of this étude follows:



Investigation into the micro-structures proves that ascending and/or descending melodic contour (often in contrary motion between the two hands) propels the music towards important harmonic and dynamic landmarks.

In the A sections, harmonic rhythm is fast, with chord changes generally occurring on every beat. The harmonic basis which underlines eight bar phrases (see music example i) and their extensions shows complete development. Cadential type resolutions demarcate the commencement and ending of subphrase divisions. Chopin requires definite dynamic emphasis of these cadential closings because they often constitute the climaxes of phrases. The challenge lies in preventing such successive climactic points from ringing at the same dynamic level. Ian Hobson issues an important warning: "Many people try to play this étude too

loud."¹

If the motivic figurations between climactic points (e.g. bars 1.2-2.4; 51.2-52.4) generally constitute dynamic alleviation, this étude will not sound too loud. Comparison of climactic points, with investigation into their lengths, textural invention and underlying harmonic rhythm, elucidates those which should receive moderation of dynamic level.

The authentic cadential progressions which introduce the first subphrases of the A sections (bars 0.4-1.1 and bars 50.4-51.1), are short. A slight moderation of dynamic level - 'mp' to 'mf'- (instead of 'f' to 'f') should suffice to allow for a proper 'f' in successive climactic points.

In bars 4 and 54, the intensified texture (figurations doubled at the octave), coupled with accelerated harmonic rhythm requires a proper 'f'.

Commencement of the second subphrases (bars 4.4 and 54.4.) should also receive moderation of the existing 'f' dynamic level. These subphrase divisions are characterized by an inversion of voice parts and the establishment of the dominant (g#) minor as temporary tonal level. The semiquaver figurations are now allotted to the left hand (bars; 4.4 → and 54.4 →). These figurations require a subdued

¹Cited by Elder, "Ian Hobson on the Chopin Etudes" Clavier 23 (September 1984) : 2.

dynamic level, particularly because they are sounded in the low register of the piano:

Music example viii - Op.10, No.4; bars 0.4-8

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The tempo is marked 'Presto'. The score includes the following dynamic markings and annotations:

- System 1 (bars 0.4-2): *con fuoco*, *f* [mp], [pp], *cresc.*, [mf], [p], [mp]
- System 2 (bars 3-4): [mf], [mf], *f* 4 [mf], [mp], [mf]
- System 3 (bars 5-6): [p], [pp], [p], [mp], [cresc.]
- System 4 (bars 7-8): [f], [f], [mf], [mf], [pp], [mp], [p], [p], [mf], [p], [mf]

The first subphrases of the next phrases (2 and 8) intensify their 'p' course with a gradual increase of dynamic

level to reach 'mf' in the bars (11 and 61) which anticipate the climactic points. Harmony moves to the subdominant - f# - level with the climactic bars (12 and 62) showing accelerated harmonic rhythm. The broken chord figurations of the right hand span a wide registral contour and the left hand provides dramatic accompaniment. Strong dynamic emphasis is appropriate (bar 12; 'f' and bar 62; 'ff').

Music example xix - Op.10, No.4; bars 9-12

The second subphrases of phrases 2 and 8 (of the A sections) are both characterized by a cantabile right hand melody in sustained crotchet note values which provides textural contrast; (see music example viii). This melody should receive very subtle inflectional dynamic shaping (bars 13 and 63; 'pp' to 'p', bars 14 and 64; 'p' to 'mp'). Care should be taken to maintain a sufficient dynamic distance between this melody and its motivic accompaniment.

The climactic points which demarcate the closings of the respective A sections differ as regards construction and structural relevance. The final climax of the first A section (bar 16.1) should not receive too much emphasis - 'mf' should suffice to allow for a 'f' (bar 16.4 = 'sf') to demarcate the commencement of the B section.

The final climax of the A2 section, as already mentioned, constitutes the general climax of the entire composition (bars 69.3-71.1; 'ff' to 'fff'). This intense dynamic level should present the culmination of a long inflectional crescendo which starts at approximately 'mf' in bar 66.4:

Music example xx - Op.10, No.4; bars 66-71.1

The musical score consists of two systems of piano music. The first system covers bars 66, 67, and 68. Bar 66 starts with a dynamic of [mp] and a crescendo hairpin. Bar 67 has dynamics of [mf] and [mp] with a crescendo hairpin. Bar 68 has dynamics of [mp] and [mf]. The second system covers bars 69, 70, and 71. Bar 69 starts with a dynamic of [f]. Bar 70 has dynamics of ff and fff. Bar 71 has dynamics of [ff] and f. The score includes various musical notations such as slurs, accents, and dynamic markings.

The B section exhibits a gradual increase of textural and harmonic activity - dynamics should be applied accordingly.

As mentioned, this section is characterized by harmonic elaboration. Imperfect or deceptive closings demarcate phrases and constitute climactic points. Harmony leaves its diatonic base to explore chromatic grounds. Altered chords (e.g. bars 18.1, 22.4, 24.4 and 26.2), and chords which have secondary dominant function (e.g. bars 23.1, 24.1 and 26.3) provide the harmonic basis for imitative sequences. Tonal centres move from b^b (bars 20.4-25.1), passing through A^b to establish B (bars 26.3-29.1) as harmonic level.

Dynamic course of the first eight bar phrase (phrase 3; bars 16.4-24) should allow the motivic figurations to sound at a 'p' dynamic level, punctuated by the occasional points of dynamic stress (bars 20.4, 22.4; = 'f'). The 'fz' accentuation in the first bar of phrase 4 (bar 25.4) should receive less emphasis than its successor (bar 26.4).

The long crescendo which spans the chromatically ascending chords which demarcate the arrival of B as harmonic level (bars 27-29.1) should receive discreet inflectional dynamic shaping. The dynamic increase should be very gradual, starting at a 'p' level (bars 27.1), with only slight emphasis of the rhythmic accentuation, taking care not to exceed 'mf' (bar 29.1). The tonal centre then moves through G to e (bars 29-32). A gradual decrease of dynamic level, following the natural descending contour of the figurations (bars 31, 32) will allow for effective accen-

tuation (fz = 'f') to announce the commencement of the successive phrase (5).

The harmonic rhythm decelerates in this phrase; each bar comprises a single secondary seventh (with either diminished or dominant function) chord. Textural intensification however lends rhythmic motivation to the unresolved harmonic effect.

The subphrases comprising phrase 5 constitute distinct units. Each exhibits ascending or descending melodic contour which spans a wide registral range. Dynamic application should encompass a crescendo (bars 33-34 and 37-38) and a diminuendo (bars 35-36 and 39-40) to emphasize the shape of the melodic contour. The crescendi should commence at 'mf' (bars 33.2 and 37.2) to reach 'f' at the higher pitch points (bars 34.3 and 38.3). The doubled (descending) figurations should entail a diminuendo, gradually decreasing the sound level to allow for an effective dynamic emphasis ('fz' = 'f') which demarcates the beginning of the third subphrase in bar 37.1.

The closing of the fourth subphrase (bar 40.4) does not require dynamic punctuation as a new figuration pattern announces commencement of the following one:

Music example xxi - Op.10, No.4; bars 41-50.3

This subphrase (bars 41-44) rests on further suspension of harmonic tension. It commences with a textural variant of semiquaver figuration (on the secondary dominant harmonic level (V/V; bars 41 and 42). The next two bars (43 and 44) comprise an extended sequential repetition of the previous two. It is only in the next phrase (bars 45-50), that home dominant is finally reached (at a 'ff' dynamic level); this harmonic level is then sustained for six bars.

Three crescendi (bars 41, 43 and 44) precede the 'ff' climax. Dynamic application should follow the natural contour of figurations, with each successive crescendo gaining in dynamic stress; 'mp' (bars 41.3 and 42.3), to 'mf' (bar 43.3), to 'f' (bar 44.3), to 'ff' (bar 45). The con forza direction in bar 46, as well as the rhythmic accentuation (bars 45.3 + .4, 46.1 + .2 + .3 + .4) and the 'fz' (bar 46.1) bear witness to Chopin's intention to maintain the climactic level. A further increase of dynamic level would prove too excessive. A slight alleviation of 'ff' dynamic level - to 'mf' in bar 45.2 - allowing a two bar crescendo to reach its climax in bar 47.1 (-.2) - seems appropriate. The octave doubling of figurations at this point should be given careful consideration. The left hand figurations should receive less dynamic emphasis than those of the right hand to avoid too loud an effect.

A textural and dynamic repose ('p') characterizes the next four bars (bars 47.2-50.3). The three inflectional crescendi should commence at different dynamic levels - 'p' (bar 47.2), 'mp' (bar 48), and 'mf' (bar 49.3) - to reach 'f' in bar 50.4-51.1 which introduces the restatement of A (i.e. A2).

As mentioned, the A2 section follows the same dynamic course as its predecessor. Cadential punctuation receives stress, with motivic figurations requiring relaxation of the dynamic level. The climax in bars 61-62 constitutes an important point of arrival. Dynamic level should once more

be dropped in bar 63 to allow for a very gradual tonal increase to reach its climax in bars 70-71.1 (see music example xx).

This enormous climax shows extension in the 'ff' and con piu fuoco possibile directions of the Coda. In this 12 bar closing section, dense textural invention over C# (bars 71.2-74.1) and G# (bars 75.2-84.4) left hand pedal points propels the music towards subsequent points of arrival. The first four bar subsection effects a crescendo ('f'- 'ff') with its climactic point the tonic chord in bar 75.1. The four bar subsection which follows, comprises another crescendo ranging from 'f' (bar 75) to 'ff' (bar 79.1). The last four bar subsection of the Coda may ring at a 'ff' (so indicated by Chopin) dynamic level with the final two octaves at 'fff':

Music example xxii - Op.10, No.4; Coda; bars 71-92



5.3.7 Tempo

Chopin indicates Presto; ♩ = 88. Badura-Skoda mentions that the original autograph bore the indication Presto con fuoco.¹ This tempo indication is extremely fast. The author suggests ♩ = 152-168.

¹Badura-Skoda, ed., Chopin; Etudes Op.10, p.19.

CONCLUSIONS

The above analyses present certain clues as regards the compositional style of the Chopin études. Each of the three études is identifiable in terms of unique musical content. Each requires thorough comprehension of its structural and creative aspects for the purpose of formulating a musical concept which will result in improved interpretation.

The three études each exhibits ternary (A/B/A) form, ending with a Coda. A slight modification of the formal symmetry is discernible in each case. Op.25, No.2 has a very long exposition; Op.10, Nos.12 and 4 have disproportionately short and long B macro-sections respectively.

Each étude shows true formal balance with macro-sections being closely related. Chopin embodies the technical problem into a motive-generated pattern which functions as unifying feature throughout. Such motivic figurations achieve linear significance in that the dividing line between melodic, harmonic and virtuosic note pattern is blurred. In Op. 25, No.2 the contour shapes of rhythmic figurations illustrate melodic tension whilst frequently outlining the harmonic basis. In Op.10, No.12, the left hand figurations lend rhythmic and dynamic impetus to the harmonic progression which is held in line by the chordal

right hand melody. In Op.10, No.4, harmonic and melodic lines are written in counterpoint, the inverted effect of which results in an exciting chase between voice figurations.

Varied repetitions of motivic note patterns provide contrast between structures. The B sections do not contain new material, nor do they constitute small development sections - sequential variation of motivic figurations causes intensification of previously announced material.

Eight and four bar phrase and subphrase construction predominates. Wherever irregular shaped phrase or subphrase division appears, it exhibits multiples of two bar units. Cadential closings demarcate macro- and micro-structures with the motivic figuration used as transitional link. Repetition of figurations also serve to embellish cadential prolongation which in turn effects in phrase extensions.

Diversity of harmonic rhythm provides balance and differentiation between macro- and micro-structures. The A sections generally remain in the tonic tonality with the occasional polarisation of closely related key centres to provide contrast between phrases.

Chopin's harmonic language tends to be more diatonic in the A sections. In the B sections however, chromatic passing notes, auxiliary notes, appoggiaturas or suspensions lend spice to the harmonic background. Chromatically al-

tered chords which Chopin favours are mediants or dominants, diminished sevenths, the Neopolitan sixth as well as the German and French augmented sixths.

Macro-dynamic direction is closely connected to the textural and harmonic inventions. In Op.25, No.2 with its prevalent 'p' indication 'filigree'-like figurations are closely spaced in the middle register of the piano. In Op. 10, No.12 the harmonic and textural invention is transformed into an effect of intense dynamic energy and power. Widely spaced figurations reach into the extreme registers of the piano in waves of thundering sound. The doubling of figurations often results in a dense textural invention which supports the harmonic and dynamic tension. The eight bar Introduction (built on V_7 of c) becomes a climatic harmonic curtain which propels the music towards the tonic goal. The dense textural invention which closes the B section of Op.10, No.4 with a chain of unresolved seventh chords serves a similar function. In the same étude, articulation constitutes another textural feature with staccato chords providing a sonoristic counterpart to the semiquaver figurations.

Chopin's micro-dynamic indications achieve directional significance in that they illustrate phrase course clearly.

In order to prevent virtuosic figurations from sounding mechanical, particularly where the textural invention is

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dense, dynamic markings require careful reconsideration. Chopin does not once stipulate 'mp' or 'mf'—existing dynamic directions often necessitate discreet moderation of their existing limitations.

Investigation into the melodic and harmonic inventions which support phrase structures and the relevance of their respective climatic points clarifies dynamic shaping.

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