

A PEDAGOGICAL ANALYSIS OF CHOPIN'S WALTZES, OP. 64 & OP. 69

by

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(Under the Direction of Martha Thomas and Peter Jutras)

ABSTRACT

The purpose of this project is to provide a pedagogical analysis of Chopin Waltzes, Opus 64 (no. 1 in D-flat Major, no. 2 in C-sharp Minor, and no. 3 in A-flat Major) and Opus 69 (no. 1 in A-flat Major and no. 2 in B Minor). These five waltzes represent excellent repertoire selections for developing pianists. These waltzes exist in several extant versions, so this study will be useful in informing teachers of the different editions available and explaining the differences between them. Additionally, this project will delve into Chopin's background as a teacher, dancer, and dance accompanist, and will draw from Chopin's own pedagogical philosophy for pedagogical suggestions regarding these five waltzes.

INDEX WORDS: Frédéric Chopin, waltz, Opus 64 and 69, pedagogical analysis, method, Chopin's teaching, Chopin's pianism, dance influence, Chopin editions, piano, piano pedagogy

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DEDICATION

To my parents, for their support, encouragement, and unfailing love to me.

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CHAPTER 1

INTRODUCTION

The music of Frédéric Chopin is familiar to most music lovers, and most classically trained pianists spend many years studying the music of this great master. I am no exception, and I spent many happy years learning and performing numerous works of Chopin. As a graduate student at the University of Georgia, my graduate assistantship assignment has been to serve as an accompanist in the Dance Department. Imagine my surprise and delight when I found out that I would be using the Chopin waltzes on repeated occasions for the dance classes. My interest in the Chopin waltzes and my love of teaching have come together in this project, which will focus on these pieces. This project will reflect recent research in the area of Chopin's teaching, as well as some newly edited scholarly editions and websites supervised by Chopin scholars.

Purpose of the Study

The Chopin waltzes as a whole are very familiar repertoire for most pianists. Although volumes of materials have been written about Chopin, very few pedagogical documents have been written about the Chopin waltzes specifically.

The purpose of this project is to provide a pedagogical analysis of the Chopin Waltzes, Opus 64 (no. 1 in D-flat Major, no. 2 in C-sharp Minor, and no. 3 in A-flat Major), and Opus 69 (no. 1 in A-flat Major and no. 2 in B Minor). These five waltzes represent excellent repertoire selections for developing pianists. These waltzes exist in several extant versions, so this study will be useful in informing teachers of the different editions available and explaining the differences between them. Additionally, this project will delve into Chopin's background as a

teacher, dancer, and dance accompanist, and will draw from Chopin's own pedagogical philosophy for pedagogical suggestions regarding these five waltzes.

Delimitations

This project will include a pedagogical analysis of the five Chopin waltzes of Opus 64 and Opus 69. The comparison of five different editions of the waltzes will be limited to discussion about the editions that are most suitable for teaching. This study will not include a theoretical analysis or manuscript study.

Literature Review

There is a vast amount of research on the music of Frédéric Chopin. The literature review in this document is divided into four sections: dissertations; articles; books; and Internet sources.

I. Dissertations

There have been an immense number of dissertations written about Chopin. Six dissertations have been written specifically on the topic of Chopin's waltzes, and some of the waltzes selected for this document were included in these dissertations. One of the most useful dissertations was by Jeanne Holland, entitled "Chopin's Teaching and his Students" (1972).¹ It provides detailed information about Chopin as a teacher and pianist. However, the author did not discuss pedagogical suggestions for specific Chopin waltzes.

Felix Chung-chuen Chan's dissertation, "The Development of Technique for Playing the Waltzes of Frédéric Chopin" (1992), features a pedagogical viewpoint, but it focuses on György Sándor's five basic technical patterns rather than Chopin's teaching method.²

Finally, the dissertation by Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources" (1966), is applicable to this

¹ Jeanne Holland, "Chopin's Teaching and his Students," Microfilm, PhD diss. (University of North Carolina, 1972).

² Felix Chung-chuen Chan, "The Development of Technique for Playing the Waltzes of Frédéric Chopin," EdD diss. (University of Illinois, 1992).

project.³ This dissertation talks about how to interpret Chopin's compositions by looking at his notational practices and performance styles with specific musical analysis of the Preludes, Opus 28, and selected Ballades and Scherzi. However, this dissertation does not discuss pedagogical suggestions, nor does it go into detail regarding the various editions of the Chopin works.

II. Articles

There are about fifteen articles that are very relevant to this study, and they discuss Chopin's waltzes, teaching, piano playing, and editions. The three most informative articles were "Frédéric François Chopin" by Carl Mikuli,⁴ "Frédéric Chopin as Teacher" by Elena Letnanova,⁵ and "The Dedicated Teaching of Frédéric Chopin" by Walden Hughes.⁶ Those articles contain either direct explanations about Chopin's teaching styles as documented by his students or detailed information on Chopin's teaching method. In general, most of the other articles about performance practice focused on how to play Chopin's music in a general sense, or dealt with the specifics of *rubato*, ornamentation, and fingering.

III. Books

Numerous books have been written about Chopin and feature biographical information, collections of letters, historical information of his works and editions, as well as information on Chopin's musical style, his approach to piano playing, and his teaching. There were several books that proved to be related to my research.

The four most useful books about Chopin's pianism and teaching include those by Eigeldinger, Kleczyński, Niecks, and Bailie. Jean-Jacques Eigeldinger's book, *Chopin: Pianist*

³ Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources," PhD diss. (University of Iowa, 1966).

⁴ Carl Mikuli, "Frédéric François Chopin," In *Waltzer: Pianoforte-Werke* by Frédéric Chopin, Vol. 8, German (Leipzig: Fr. Kistner, 1879), Reprinted as "Frédéric François Chopin," In *Waltzes: Complete Works for the Piano* by Frédéric Chopin, English Translated by Unknown, Vol. 1 (New York: G. Schirmer, 1949), iii-iv.

⁵ Elena Letnanova, "Frédéric Chopin as Teacher," *Clavier* 37, no. 2 (February 1998): 7-10 and 49.

⁶ Walden Hughes, "The Dedicated Teaching of Frédéric Chopin," *Clavier* 34, no. 5 (May/June 1995): 13-17.

and Teacher as Seen by His Pupils (1986),⁷ provides detailed discussions of Chopin's teaching and his style of playing, as interpreted by his students.⁸ It includes Chopin's unpublished method book, *Sketch for a Method*, which is the first complete English translation. Jean Kleczyński's book, *How to Play Chopin. The Works of Frederic Chopin, their Proper Interpretation* (c. 1880),⁹ discusses how Chopin played and taught based on accounts from Chopin's several closest friends and pupils.¹⁰ Frederick Niecks's book, *Frederick Chopin: As a Man and Musician*, vol. 2 (1902),¹¹ includes details of Chopin's piano playing and teaching with direct quotes from Chopin's friends, pupils, and contemporaries who heard him. Eleanor Bailie's 1998 book, *Chopin: A Graded Practical Guide*,¹² contains pedagogical aspects. It includes a graded list of 19 Chopin waltzes with suggestions for study and performance of each piece. However, this book does not discuss technical exercises for the specific challenges, nor does it contain a detailed comparison of the different editions.

Two additional books related to this research are those by McKee and Ekier. Eric McKee's 2011 book, *Decorum of the Minuet, Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Time*, discusses how Chopin's experience as a dancer and dance accompanist affected his compositional style and, in particular, that of his waltzes.¹³ Jan Ekier's 1974 book, *Introduction to the Polish National Edition of the Works of Fryderyk Chopin*, provides detailed information about Chopin's compositional process and publications.

⁷ Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*, Translated by Naomi Shohet with Krysia Osostowicz and Roy Howat, Edited by Roy Howat, 3rd ed. (Cambridge: Cambridge University Press, 1986).

⁸ Ibid., 2.

⁹ Jean Kleczyński, *How to Play Chopin, The Works of Frederic Chopin, their Proper Interpretation*, Translated by Alfred Whittingham, 6th ed. (London: William Reeves, 1913). Original edition: date unknown, c. 1880.

¹⁰ Ibid., 5-6.

¹¹ Frederick Niecks, *Frederick Chopin: As a Man and Musician*, 3rd ed., Vol. 2 (London: Novello, 1902).

¹² Eleanor Bailie, *Chopin: A Graded Practical Guide* (London: Kahn and Averill, 1998).

¹³ Eric McKee, *Decorum of the Minuet, Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Time* (Bloomington: Indiana University Press, 2011).

IV. Internet Sources

The three most useful websites to this study were those of The Fryderyk Chopin Society in Warsaw,¹⁴ The Fryderyk Chopin Institute,¹⁵ and Chopin's First Editions Online.¹⁶ The Fryderyk Chopin Society in Warsaw is a scholarly site supervised by the Chopin scholars, Zofia Chechlińska, Zbigniew Skowron, and Hanna Wróblewska-Straus. This site provides the following types of resources: document scans, catalogues, primary research, and archival research. The site also includes articles by various scholars on the topics of Chopin's biography, piano playing, teaching, compositions, and editions. The Fryderyk Chopin Institute website is supervised by Dr. Artur Szklener, and it includes valuable resources as a peer-reviewed website, supervised by a board consisting of professors and scholars of Chopin. The Chopin's First Editions Online website is supervised by Professor John Rink of St. John's College, Cambridge University. The site provides online scores of Chopin's first editions and includes historical background information.

Methodology and Organization

The document is divided into five chapters. Chapter One includes an overview of the project, methodology, and literature review. Chapter Two focuses on Chopin's fundamental ideas on pianism and teaching. Chapter Three addresses the issue of editions. The waltzes from each of the five selected editions are compared and analyzed, and suggestions on how to choose an edition for teaching are provided. Chapter Four contains pedagogical analysis and teaching suggestions that address the technical and musical challenges in the five selected waltzes. Chopin's pedagogical methods will be applied to each waltz, along with performance

¹⁴ Zofia Chechlińska, "The Fryderyk Chopin Society in Warsaw," http://www.chopin.pl/edycja_1999_2009/spis_tresci/index_en.html#homepage (accessed February 22, 2015).

¹⁵ Artur Szklener, "The Fryderyk Chopin Institute," <http://en.chopin.nifc.pl/chopin/> (accessed February 22, 2015).

¹⁶ John Rink, "CFEO Chopin's First Editions Online," <http://www.cfeo.org.uk/> (London: King's College London, 2005).

suggestions and practice exercises. This chapter will begin by addressing pedagogical issues that pertain to all of the waltzes in general. Then, specific pedagogical issues will be discussed for each individual waltz. Chapter Five will present conclusions and suggest ideas for future research.

CHAPTER 2

CHOPIN'S TEACHING AND PIANISM

Chopin's Teaching and his own Method

Frédéric Chopin was able to support himself both through his piano teaching and by selling his compositions from the time he arrived in Paris in 1831 until his death in 1849. His students came from Paris as well as many other countries in Europe.¹⁷ Chopin taught private lessons, typically lasting 45 to 60 minutes. His students ranged from intermediate to advanced levels in their pianistic ability.¹⁸ The age of his students ranged from seven or eight years old to adult students.¹⁹

Chopin was an excellent pianist and pedagogue. As stated by his contemporaries and students in documents, Chopin had a virtuoso technique and a beautiful sound.²⁰ Chopin developed many of his piano skills independently of his teachers, and he taught his students these techniques. His teaching involved his own special approach to technique such as fingerings, use of the wrist, phrasing, *legato*, *rubato*, and use of the pedal. Students stated that Chopin was an enthusiastic teacher who was patient and adjusted his expectations to the student's abilities.²¹

Motivated by his interest in teaching, Chopin began to create his own piano method, *Projet de Méthode* [Sketch for a Method], around 1830. Unfortunately, Chopin never completed the manuscript. According to Julian Fontana, a close friend of Chopin, he planned to discuss

¹⁷ Eigeldinger, 9.

¹⁸ Harold Charles Schonberg, *The Great Pianists*, 2nd rev. ed. (New York: Simon and Schuster, 1987), 158-159.

¹⁹ Edith J. Hipkins, *How Chopin Played: From Contemporary Impressions Collected from the Diaries and Notebooks of the Late A. J. Hipkins* (London: Dent, 1937), 7.

²⁰ Eigeldinger, 274-275.

²¹ *Ibid.*, 11.

piano technique and music theory in his method.²² There is no clear reason why Chopin left his method unfinished. However, Chopin seemed uncomfortable writing about music. According to Fontana, Chopin rarely talked about the art of music, even in private, and he preferred to express his ideas through his piano playing. Moreover, Chopin pointed out that piano methods often have little relation to true piano playing.²³ Chopin discussed that repeated technical exercises such as “a new genre of acrobatics” do not help to learn about music.²⁴

The *Sketch for a Method* was written in twelve folios, with single-sided and double-sided pages, including music manuscript.²⁵ Each page begins with a horizontal line on top followed by text or musical examples. The first complete English translation of these materials is included in Appendix I of Eigeldinger’s 1986 book, *Chopin: Pianist and Teacher*.²⁶ Chopin based this method on his own teaching experience.

The method begins with very basic elements such as posture and hand position, note reading, and counting. It moves on to more advanced piano technique such as scales, double notes, chords, and the singing melodic line. One of the more interesting aspects of this method was Chopin’s approach to teaching scales. He considered the B Major scale to be the ideal playing position and advocated for teaching it as the very first scale, rather than the more typical C major scale.²⁷ Overall, Chopin’s method is not a very practical for beginning students because of the many vague explanations and relative lack of pedagogical music scores to study. However, the method does give us an idea of Chopin’s philosophy concerning music and teaching.

²² Ibid., 13.

²³ Chopin, “Sketch for a Method”; cited in Eigeldinger, 193.

²⁴ Ibid.

²⁵ Eigeldinger, 90.

²⁶ Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher as Seen by his Pupils*, Translated by Naomi Shohet with Krysia Osostowicz and Roy Howat, Edited by Roy Howat, 3rd ed. (Cambridge: Cambridge University Press, 1986), 190-197.

²⁷ Arthur Hedley, *Chopin*, Rev. ed. by Maurice J. E. Brown (London: Dent, 1974), 127.

Although we have access to Chopin's method, there is still much today that scholars do not know about his teaching methodology. Much of this is due to the fact that Chopin did not have many pupils who went on to become famous musicians. Most of his students were upper-class women who studied piano for their love of music.²⁸ As a result, Chopin's teaching philosophy has not been thoroughly documented by researchers.

Chopin's Pianism

Chopin's great pianistic ability is reflected in his piano compositions, most of which are very demanding of the pianist's technical and musical ability. Artur Rubinstein, one of the great interpreters of Chopin, said that Chopin's piano works are challenging because of their unique thought and musical ideas.²⁹ A better understanding of Chopin's pianism will greatly help teachers and students when working on Chopin's piano works.

I. Chopin's Integral Relation to Dance in his Pianism

One of the important aspects of this study is Chopin's direct involvement with social dancing, both as a dancer and dance accompanist. Chopin learned dancing starting at an early age in Warsaw, where social dancing was very popular in upper-class society. Chopin attended dance parties, where he danced various opening country-dances, including the Mazurka.³⁰ These opening dances were reserved for the best dancers in each party.³¹ Further, Chopin sometimes played his own waltzes at social dances. He also improvised new pieces, inspired by the movement of the dancers.³²

²⁸ Alan Walker, *The Chopin Companion: Profiles of the Man and the Musician* Rev. ed. (New York: Norton, 1973), 14-15.

²⁹ Artur Rubinstein, "Foreword," In *The Life and Death of Chopin* by Casimir Wierzynski (New York: Simon and Schuster, 1949), xi.

³⁰ Adam Zamoyski, *Chopin: A New Biography* (New York: Doubleday, 1979), 26-27.

³¹ McKee, 141.

³² Krystyna Kobylańska, *Chopin in his Own Land*, Translated by Claire Grece-Dabrowska and Mary Filippi (Cracow: Polish Music Publications, 1955), 231; McKee, 142.

The impact of Chopin's experiences as a dancer and dance accompanist on his waltzes is discussed in great detail by Eric McKee in his 2011 book, *Decorum of the Minuet, Delirium of the Waltz*. McKee compares melodic gestures with physical motions in dances and finds a correlation between the two. McKee believes that specific musical elements relate directly to certain dance movements. For example, he suggests that a rotating movement for a dancer can be compared to a neighbor motion in a melodic line, while a lifting dance motion is associated with the *appoggiatura* and grace note.³³ Understanding these dance elements will be helpful in interpreting and in teaching Chopin's waltzes.

The influence of dance on Chopin's piano techniques and teaching methodology has not been deeply discussed by other sources. Based on my research, I believe that some of Chopin's styles of piano playing and teaching are explained better through examining his experience with dance. The first reason is that his unique piano style was not learned from his teachers or school, but developed by himself.³⁴ Secondly, we already know that Chopin adapted techniques from diverse places, such as his use of singing melody reflecting the influence of Italian opera, and the influence of Polish folk music on his development of *rubato*. Finally, Chopin's pianism is understood well by his physiological approach. One example is his advocating of the B major scale, which he considered the most comfortable hand position. Another example comes from his student, Mme de Courty. According to her, Chopin said that, "The arms should be the slaves of the fingers, yet the opposite always tends to occur; one should keep one's mind off the arms and just use them as naturally as possible: fingers elongated for singing passages and closely bent for that special cloudy fluency of ornaments or *appoggiaturas*."³⁵ The quote gives the idea that the fingers lead and the rest of the mechanism (arms, elbow, and shoulders) follows the fingers.

³³ McKee, 146-163.

³⁴ Eigeldinger, 16.

³⁵ Ibid., 30-31.

According to Mikuli, Chopin said, “As gymnastic aids he [Chopin] recommended bending the wrist inward and outward, repeated wrist strokes, ...”³⁶ Mikuli pointed out that in the case of playing wider intervals found in arpeggios or octaves, Chopin advocated moving the arms away from the body for more freedom of motion. Chopin’s physiological approach to piano playing is similar to the physiological motion of nineteenth-century Polish national dances: *Polonez* [Polonaise], *Mazur* [Mazurka], *Kujawiak*, *Oberek*, and *Krakowiak*.³⁷ Moreover, his close friend, Franchomme stated that Chopin used to say, “Have the body supple right to the tips of the toes,”³⁸ which is the required posture for Polish national dances.³⁹

II. Physiological Approach to his Piano Playing

In a letter to his family on October 6, 1835, Felix Mendelssohn said, “... he [Chopin] may be called a most perfect virtuoso.”⁴⁰ Chopin’s preferred physical piano technique is based on his philosophy of natural coordination. The posture of the body and the position of the hand when playing the piano are focused on comfort. His technique of bending the wrist helps the hands to move smoothly.⁴¹ This is reminiscent of Newton’s Third Law of Motion, which concerns action and reaction. This can be applied here: a bouncing motion from the wrist moving down-up causes a naturally extra smooth movement in the entire hand. Lastly, Chopin believed in selecting fingerings that felt easy, even if they were not traditional. With those comfortable posture and hand positions, bending wrist, and easy fingerings, Chopin preferred to minimize physical body movement in his piano technique and that of his students. Specific examples follow.

³⁶ Mikuli, iii.

³⁷ Ada Dziewanowska, *Polish Folk Dances and Songs: A Step-by-Step Guide* (New York: Hippocrene Books, 1997), 469-655.

³⁸ Eigeldinger, 29.

³⁹ Dziewanowska, 19.

⁴⁰ Felix Mendelssohn, *Letters of Felix Mendelssohn Bartholdy: From 1833 to 1847*, Edited by Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy, Compiled by Julius Rietz (London: Longman, 1863), 89.

⁴¹ Eigeldinger, 30.

1. Posture and hand positions

Eigeldinger has provided a good summary of Chopin's approach.⁴² As noted above, Chopin's basic idea of piano playing is that the fingers lead while arms naturally follow the direction of the fingers.⁴³ For sitting, Chopin preferred to sit in front of the middle of the keyboard and fit the level of the elbow and forearm to the same level as that of the white keys.⁴⁴ For hand position, Chopin stated that the naturally formed hand position, such as longer fingers on the black keys and shorter fingers on the white keys, could have the most supple and free movement.⁴⁵ Chopin believed that this natural way can help pianists make a beautiful sound.⁴⁶

2. Using the wrist

Chopin stated that the importance of using the wrist can be compared to the breathing used by a singer.⁴⁷ Bending the wrist is a necessary skill in order to move the hands smoothly on the keyboard. According to Chopin's student, Mikuli, Chopin's secret of playing wider intervals with a beautiful *legato* was his frequent bending of the wrist.⁴⁸ Further, Chopin directed his students to use their wrists in a vertical motion when playing repeated notes or octave passages, rather than pressing the keys with the fingers.⁴⁹

3. Fingerings

Chopin believed that proper fingering is one of the most important skills for piano playing. He wrote in his own method, "As many sounds as there are fingers – everything is a

⁴² *Chopin: Pianist and Teacher as Seen by His Pupils*, 1986, the materials in my dissertation taken Eigeldinger's book.

⁴³ Mikuli, iv; Eigeldinger, 30-31.

⁴⁴ Chopin, "Sketch for a Method"; cited in Eigeldinger, 190.

⁴⁵ *Ibid.*, 192.

⁴⁶ *Ibid.*

⁴⁷ Eigeldinger, 45.

⁴⁸ *Ibid.*, 29.

⁴⁹ Reginald Gerig, *Famous Pianists & Their Technique*, 2nd ed. (Bloomington: Indiana University Press, 2007), 166.

matter of knowing good fingering.”⁵⁰ Chopin considered differences in pianists’ fingers, such as length, thickness, and positioning in the choice of the fingerings. He insisted that pianists should be able to understand the differences between the different fingers of the hand and that they should work to develop the unique qualities of each individual finger.

As would be expected, one of Chopin’s priorities in teaching was finding good fingerings for the pieces his students were studying. In observations of Chopin’s annotations on his pupils’ scores, Chopin wrote fingerings with consideration of each character or mood of the work. Chopin often used fingers 1 and 3 on loud dynamics and relatively longer note-values, particularly notes in slow tempos. In particular, he frequently used the thumb to emphasize the tonic note and sometimes the third scale degree, and also to bring out non-chord tones or rhythmic patterns. Finger 3 was often used for singing tones.⁵¹ In contrast, Chopin frequently used fingers 4 and 5 for light sounds, such as the higher pitches in passages with soft dynamics. Lastly, Chopin tended to use the same finger in passages of consecutive notes, where the same color of sound is required musically on all the notes.

Chopin freely used fingerings that were different from the traditional fingerings of his time. His willingness to use nontraditional fingerings may have been inspired in part by the pianist Johann Nepomuk Hummel (1778-1837). In his method, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte* (1828), Hummel suggests several unorthodox approaches to fingering that are also included in Chopin’s own method.⁵² Some of these nontraditional fingerings employed by Chopin include using the thumb to play black keys, using only one finger (instead of the traditional two fingers) to play from black key

⁵⁰ Chopin, “Sketch for a Method”; cited in Eigeldinger, 195.

⁵¹ Eigeldinger, 48.

⁵² Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*, 3 vols. (Vienna: Tobias Haslinger, 1828). Translated in English as *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte* (London: T. Boosey, 1829).

to white key or white key to white key when the keys are adjacent to one another, using substitute fingerings in order to create a seamless *legato*, using the same finger on a repeated note, placing the third finger over the fourth finger, and placing the thumb over the fifth finger. More detailed information on Chopin's fingerings can be found in Jeanne Holland's 1972 dissertation, "Chopin's Teaching and His Students."

III. The Teaching of Technique

Chopin considered technique an essential skill to be able to play expressively. In his time technical perfection was emphasized, and many piano teachers wrote technical exercises aimed at furthering one's technical prowess. In addition to the numerous piano technique books that abounded, many devices were invented that were meant to aid in this technical development. One such device was the "Chiroplast," invented in 1814 by John Bernhard Logier (1777-1846), a German piano teacher. Constructed with brass and wood, it supported the pianist's hand and arm and placed them in the correct position.⁵³ In opposition to this approach, Chopin's teaching philosophy on technique started with an individual's naturally comfortable position by placing longer fingers on black keys and shorter fingers on white keys. Chopin directed his students to develop their own individual fingers' uniqueness rather than trying to have equal strength in every finger.⁵⁴

1. Practice

Chopin specifically advised his students to work on technical skills daily. He guided students to warm up by stretching fingers and bending wrists.⁵⁵ He directed his students to work on the "mechanism" for a maximum of three hours per day. Further, he warned his students

⁵³ David Charlton and Michael Musgrave, "Logier, Johann Bernhard," In *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 15:75-77 (London: Macmillan, 2001), 75-76.

⁵⁴ Chopin, "Sketch for a Method"; cited in Eigeldinger, 195.

⁵⁵ Gerig, 165-166.

about muscle fatigue from repeating the same technical exercises. Particularly, Chopin discouraged his students from practicing without any logical thinking about the context. Instead he suggested working with full concentration on the music. Chopin urged his students to read books and listen to good music, as a part of good musicianship.⁵⁶ As a teacher, Chopin directed his students to practice with a metronome for correct tempo and good rhythm, and to increase the tempo gradually.⁵⁷

2. Five-finger pattern

Chopin designed a five-finger technique exercise with four different touches in order to develop finger independence (Ex. 2.1).⁵⁸ This exercise is described and notated by Jean Kleczyński (1837-1895), one of the great Chopin interpreters, in his book, *How to Play Chopin*, from c. 1880. The five-finger exercise was designed with a B major scale starting on E. Chopin directed his students to practice the exercise with the most natural hand shape, placing longer fingers on the black keys and shorter fingers on the white keys. He thought the natural shape could make the most beautiful sounds because it mimicked the same leverage as the piano action.

Step 1 uses a *staccato* touch and appears to be a warm-up exercise. By using a light *staccato* touch, this can reduce the natural heaviness of each finger. Step 2 is for heavy *staccato* playing, with notes held longer than in an ordinary *staccato*. Step 3 involves an accented *legato* playing, with each note being accented. Step 4 is *legato* playing. Chopin directed his students to practice the last exercise with different dynamics, from loud to soft, and with different tempos, from slow to gradually faster tempos.⁵⁹

⁵⁶ Eigeldinger, 27.

⁵⁷ Niecks, 184.

⁵⁸ Kleczyński, 27-29.

⁵⁹ Ibid., 29.

Step 1



Step 2



Step 3



Step 4



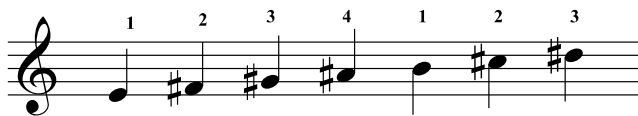
Example 2.1: Frédéric Chopin, Five-Finger Technique Exercises

3. Scales

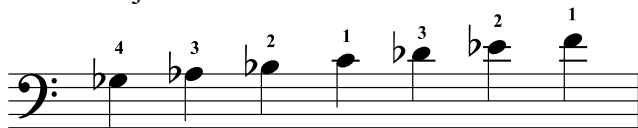
For the next level of difficulty, Chopin directed his students to work on scales. Using the same approach as with the five-finger patterns, he began with a physically comfortable position.

He began with a B major scale in the right hand, starting on the note E, and a D-flat major scale in the left hand, starting on the note G-flat. (See his suggested fingering for both of these scales in Example 2.2.⁶⁰) Chopin directed his students to practice with a *staccato* touch in the beginning because it does not require the thumb to turn under or the hand positions to change. With more advanced students, he emphasized the importance of the flexible thumb in playing scales.⁶¹

B Major Scale in R.H.



D-flat Major Scale in L.H.



Example 2.2: Frédéric Chopin, Scale Exercises

IV. Expression and Interpretation

In his diary entry on September 12, 1836, Robert Schumann said, “It was stirring just to watch him [Chopin] at the keyboard.”⁶² Kleczyński, relates that, “Chopin, [upon] hearing the dull colourless playing of some young artists, exclaimed: “Put all your soul into it! Play as you

⁶⁰ Ibid., 30-31.

⁶¹ Mikuli, iv.

⁶² Eigeldinger, 269.

feel!”⁶³ Chopin was very expressive at the keyboard and demanded artistry of the highest level from himself, his students, and all other artists. He taught his students how to express and interpret music by comparing musical expression in piano playing to that found in speaking and singing. Chopin advised his students to play the piano with a variety of timbres through using different touches.

1. Phrasing

Chopin taught phrasing to his students by comparing the spoken word to music. He wrote in his own method, “We use sounds to make music just as we use words to make a language.”⁶⁴ More specifically, he compared notes, motives, and phrases to syllables, words, and sentences. Chopin insisted that musical dynamics should be as natural as those found in spoken language. He stated that expressive speaking makes a good impression on the listener, like expressive piano playing. Chopin explained to Mikuli that “Wrong phrasing would provoke the apt analogy that it seemed to him as if someone were reciting a laboriously memorized speech in an unfamiliar language, not merely failing to observe the right quantity of syllables, but perhaps even making full stops in the middle of words.”⁶⁵

2. Singing melody

Chopin advocated that musical instruments should be made to sing like the voice. He preferred and adopted the singing style particularly favored in Italian opera. Further, he directed his students to listen to the *bel canto* style for its singing melody. The *bel canto* style in his time was specifically associated with the operatic composers Rossini, Belini, and Donizetti. *Bel canto* singing is distinguished by its “perfection *legato*,” the beauty of tone, rhythmic flexibility

⁶³ Kleczyński, 62.

⁶⁴ Chopin, “Sketch for a Method”; cited in Eigeldinger, 195.

⁶⁵ Eigeldinger, 42.

throughout the music, and the light tone in the higher register.⁶⁶ Moreover, Chopin directed his students to imitate the phrasing of the Italian singers through the physical motion of a bending wrist. He suggested his students lift the wrist at the end of the phrase, which helps to smoothly detach the hand from the keys and also naturally creates a *decrescendo*.

3. Ornaments

Chopin considered ornaments as an integral part of the melodic line. He directed his students to play ornamentation not too quickly, rather singing every note. According to William von Lenz, a student of Chopin, Chopin taught his students to play ornaments in an improvisatory manner.⁶⁷ Kleczyński stated that Chopin's preferred style of playing different ornamentations on recurring sections, using a simple style at first and adding more notes and more rhythmic complexity in later sections.⁶⁸ Chopin still followed the classical style, placing ornaments on the beat, not before. In scores that he annotated for his students, there are often lines drawn between the first note of ornamentation and the bass note. One of the examples is Chopin's annotation on Camille Dubois-O'Meara's score of the Nocturne in C Minor, Opus 48, no. 1.⁶⁹ In this nocturne, Chopin clearly indicated that the first note of the ornaments in mm. 10, 19 and 20 should be played on the beat with the first right-hand note in the measure. Similarly, his trills with embellishments follow previous eras of baroque and classical music, beginning with the upper note; however, trills without embellishments he wanted to be played starting on the principal note.⁷⁰

⁶⁶ Owen Jander and Ellen T. Harris, "Bel Canto," In *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 3:161-162 (London: Macmillan, 2001), 161.

⁶⁷ Eigeldinger, 52.

⁶⁸ Kleczyński, 48.

⁶⁹ Eigeldinger, 216.

⁷⁰ John Petrie Dunn, *Ornamentation in the Works of Frederick Chopin* (New York: Da Capo Press, 1971), Definition.

4. Rubato

Chopin's use of *rubato* was dependent upon the type of music he was playing, specifically whether it was Polish national or non-national music. His use of *rubato* in music associated with Poland was influenced by his heritage and experience with Polish national dance and music. According to the observation made by his student Charles Hallé, Chopin's playing of his own mazurkas was closer to 4/4 time than actual 3/4 time. Chopin explained to Hallé that it was because of taking extra time on the first beat, although the second and the third beats were the same.⁷¹ Chopin also told Hallé that he employed lesser *rubato* in other music, including works by him not associated with Poland. Madame Dubois, another student of Chopin, stated that Chopin directed the left hand to keep a steady beat, against a flexible rhythm in the right hand, in the mazurka.⁷²

5. Sound and Articulation

Chopin advocated that pianists should develop their technique in order to be able to create a variety of sounds. According to his student, F. Henry Peru, Chopin demonstrated "how he could obtain diverse sonorities from the same key, by striking it in twenty different ways."⁷³ Chopin taught his students how to practice various articulations. One of his first recommendations was to feel the keys with a supple hand motion, rather than hitting the keys. A second suggestion was to use different motions along with differing weight and speed to make different sounds. He also taught that a greater variety of emotions would help in creating a larger dynamic palette and aid in greater expressivity.⁷⁴

⁷¹ Schonberg, 154.

⁷² Niecks, 101-102.

⁷³ Eigeldinger, 32.

⁷⁴ Ibid., 55-56; Gerig, 160.

There are two main articulations in Chopin's style, and both are essential in Chopin's works. These articulations are *legato* and *leggiero*. *Legato* is a basic requirement in any lyrical melody found in Chopin's piano works. According to Elise Peruzzi, a friend and student of Chopin, Chopin made a beautiful *legato* sound from a natural full sonority by a sensitive finger touch, and then connected the sound as much as possible in his fingers with stretched and relaxed motions.⁷⁵ Chopin explained that the connection of the sounds should be blended together through "clinging to the keys."⁷⁶

The other main articulation for playing Chopin's piano music is *leggiero*. In his explanation of it, David Fallows stated that *leggiero* "normally ... called for a light, detached style of playing in rapid passages."⁷⁷ It is helpful to remember that Chopin preferred performing in the salon and only rarely performed in the concert hall,⁷⁸ a much larger space that necessarily required a larger sound. His preferred way of piano playing, leading by the fingers with the elbows close to the body, is naturally softer than playing by using arm weight. In the scores he annotated for his students, there are many *staccato* markings present. For example, in Jane Stirling's score of the Etude, Op. 10, no. 2, there are *staccato* markings on every note in the left-hand accompaniment part in the first page.⁷⁹ Another example is in Camille Dubois-O' Meara's score of the Nocturne in C Minor, Op. 48, no. 1, where there are many *staccato* markings in the left-hand accompaniment part.⁸⁰ These *staccato* markings are possibly Chopin's indication of the *leggiero* articulation that is necessary in the accompaniment part, rather than an indication of sharp *staccato* articulation.

⁷⁵ Niecks, 339.

⁷⁶ Eigeldinger, 32.

⁷⁷ David Fallows, "Leggero [leggiero]," In *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 14:481 (London: Macmillan, 2001), 481.

⁷⁸ Walker, 13.

⁷⁹ Eigeldinger, 199.

⁸⁰ *Ibid.*, 216.

6. Pedal

Chopin had a marvelous skill in the way that he used the pedals on the piano. Antoine François Marmontel, a French pianist and teacher at Paris Conservatory, said, “No pianist before him [Chopin] has employed the pedals alternately or simultaneously with so much tact and ability, ...”⁸¹ Chopin freely used the damper and *una corda* pedals separately and together to create a wider variety of sounds and dynamic levels. He used the *una corda* for lighter embellished melodies,⁸² and for enharmonic modulation passages.⁸³ He used the damper pedal for the brilliant “chromatic and modulating passages,” sustained harmonies, and low bass notes.⁸⁴ In particular, he “used plenty of pedal, especially in left-hand arpeggio passages.”⁸⁵ Chopin stated that pedaling is one of the hardest skills in piano playing and should be studied carefully.⁸⁶

Chopin’s ideas about teaching were derived from his own pianism. He stressed the adoption of a natural and comfortable position for the finger, hand, wrist, and entire body when playing the piano. This concept drew him to teach the B-Major scale as the very first scale based on his physiological approach to piano playing. This desire for greater ease and playing also led him to choose innovative fingerings. As a pianist, he was known for his virtuosic technique and beauty of tone. His contemporaries greatly admired him for his sensitive playing and improvisatory style.

⁸¹ Niecks, 99.

⁸² Eigeldinger, 58.

⁸³ Kleczyński, 44.

⁸⁴ Eigeldinger, 58.

⁸⁵ Schonberg, 157.

⁸⁶ Niecks, 341.

CHAPTER 3

EDITIONS

History of Chopin Editions

One of the main difficulties in teaching Chopin's music is selecting an appropriate edition. One reason for the many available editions is that there is no one definitive version, and many sources exist.⁸⁷ Those include fragments, autographs, copies, first editions, and Chopin's own annotations in his pupil's copies. This multiplicity of sources is due in part to Chopin's own compositional process and the circumstances of the publication of his music.

Ekier has provided a good summary of Chopin editions.⁸⁸ Chopin talked about himself in a letter to Jan Matuszyński on December 28, 1830, "I know that I am the most indecisive creature in the world."⁸⁹ One of his students, Marcelina Czartoryska, talked about how Chopin sometimes played different versions of his compositions for his friends and then selected whichever version they admired most.⁹⁰ The hesitation from Chopin seemed to come from his desire to please the audience rather than from his own self-satisfaction. Chopin continued to revise his compositions even after they were published, which created even more elaborate versions.⁹¹ This showed his tendency to be flexible in variants rather than keeping with only one version.

⁸⁷ Kornel Michałowski and Jim Samson, "Chopin, Fryderyk Franciszek," In *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 5:706-36 (London: Macmillan, 2001), 723.

⁸⁸ Jan Ekier, *Introduction to the Polish National Edition of the Works of Fryderyk Chopin*, Part 1. Editorial Issues, Translated by John Comber (Warsaw: Fryderyk Chopin Polish Music Publishing, 1974), the materials in my dissertation are taken from Ekier's book.

⁸⁹ Ibid., 74

⁹⁰ Ibid., 73.

⁹¹ Jeffrey Kallberg, "Chopin's Compositional Process: from Piano to Public," In the Fryderyk Chopin Society in Warsaw, http://www.chopin.pl/edycja_1999_2009/biografia/prtw_en.html (accessed February 22, 2015).

Chopin also was in a position to publish through several companies in different countries from 1832-1848.⁹² The main music publishing companies that Chopin used were Maurice Schlesinger in France, Breitkopf and Härtel in Germany, and Wessel & Co. in England. By publishing in multiple countries, Chopin desired to gain control over more publishers and receive more money for his compositions. In his father's letter to Frédéric in September 1832, the father recommended that Frédéric publish in more countries, enabling more people to know about his music, even if he had not performed there yet as a pianist.⁹³ The result of publishing in multiple countries is that each edition was different.

The mistakes found in today's Chopin editions are due in part to the inaccuracies from the first editions as well as Chopin's own notational errors. The first editions have numerous omissions, deletions, and additions, likely due to the publisher's arbitrary changes. This occurred more often with the publications in England than elsewhere.⁹⁴ Chopin's notation included some errors, and the accent and *diminuendo* signs were very difficult to distinguish. The similarity between these two markings was discussed by Jan Ekier in the preface to the Wiener Urtext edition. In this preface, Ekier states that Chopin used the short accent sign indicating loudness, but that "the long accent sign implies an expressive stress."⁹⁵

History of Chopin Waltzes: Opus 64 and 69

The five waltzes selected for this study have an interesting history. The waltzes of Opus 64 were composed in 1846-1847 and were published in 1847-1848 by publishers in Germany, France, and England. Chopin's continuous revisions even after the waltzes were published and

⁹² Ekier, 75-76.

⁹³ Artur Szklener, "Chopin's Letters," In The Fryderyk Chopin Institute, <http://en.chopin.nifc.pl/chopin/letters/search/page/5> (accessed February 22, 2015); Ekier, 92.

⁹⁴ Christophe Grabowski, and John Rink, *Annotated Catalogue of Chopin's First Editions* (Cambridge: Cambridge University Press, 2010), xxxiii-v.

⁹⁵ Cited in: Eigeldinger, 148

the arbitrary changes made by the publishers helped to create the different versions that exist today.

The two Opus 69 waltzes were composed earlier than those of Opus 64, but were published posthumously and at different times. These two posthumously published waltzes exist in several versions. The A-flat Major Waltz, Opus 69, no. 1, has three extant autographs. The 1835 version (the most probable date of composition) includes numerous detailed performance indications, such as dynamic and pedal markings.⁹⁶ The second version, a signed manuscript from 1837, has differences of notes in measures 16, 22, and 48, and more elaborated phrase markings overall compared to the first version.⁹⁷ The last revision dates from 1842. This version has only a few performance markings, such as slurs, some *staccatos*, and accents in two different measures.⁹⁸

The B Minor Waltz, Opus 69, no. 2, was composed and published prior to the A-flat Major Waltz, with a composition date of 1829 and a publication date of 1852 in Poland.⁹⁹ No autograph copies of this waltz are in existence today. Rather, there are only extant copies, which differ from one another in terms of notes, rhythms, ornamentation, performance markings, and measure numbers.¹⁰⁰

The two waltzes from Opus 69 were first published as a set in 1855 in both Berlin and Paris. In the Berlin publication, these two waltzes were published as Opus 69, but in Paris they were published without any opus number.¹⁰¹ Both of these 1855 publications were edited by Julian Fontana, a friend of Chopin's. From my work comparing several different editions, I

⁹⁶ Jan Ekier and Paweł Kamiński, "Source Commentary," In *Walce: Published Posthumously* by Fryderyk Chopin, *The Complete Works*, series B, vol. 27 (Warsaw: National Edition of the Works of Fryderyk Chopin, 2007), 12.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Maurice John Edwin Brown, *Chopin: An Index of his Works in Chronological Order*. 2nd rev. ed. (London: Macmillan, 1972), 38.

¹⁰⁰ Ekier and Kamiński, "Source Commentary," *Walce*, series B, 4-8.

¹⁰¹ Brown, xiii-xiv.

recognized that the Fontana version has been considered very important as a main source for performance editions. However, Jan Ekier, the chief editor of the National Edition of Works of Fryderyk Chopin, has claimed that the Fontana version was a combination of several sources and included some arbitrary changes in notes, performance markings, and measure numbers.¹⁰²

Overview of Five Selected Editions

From the various editions of the Chopin waltzes that are in print today, five have been selected for this project: the *G. Schirmer Edition* from 1879; *The Fryderyk Chopin Institute Polish Music Publications* Edition (Paderewski) of 1949; the *G. Henle Edition* of 1978; the *Alfred Masterwork Edition* from 2007; and the *National Edition of the Works of Fryderyk Chopin* of 2001 and 2007. These will, henceforth, be referred to as the Schirmer, Paderewski, Henle, Alfred, and National editions, respectively.

The Schirmer edition was selected as one of these five editions because it was edited by one of Chopin's pupils, Carl Mikuli. First published in 1879 in Leipzig, it was reprinted by Schirmer in 1949. This edition includes one version of each waltz. According to Derek Melville in his 1977 book, *Chopin*, the principal source for the Schirmer edition is the first French edition, as well as the lesson notes from Chopin for the Opus 64 waltzes.¹⁰³ The Schirmer edition provides two articles in the preface: "Frédéric François Chopin" by Mikuli; and "The Waltzes" by James Huneker. This edition is the most highly edited of the five recommended editions – these edits are meant to be helpful for the performer. It is precisely because of that additional editing that this edition is probably the least authentic of these five selected editions.

The second selected edition is the Paderewski edition, commonly referred to by pianists as such because Ignacy Jan Paderewski was the chief editor. This edition was included among

¹⁰² Ekier and Kamiński, "Source Commentary," *Walce*, series B, 5 & 13.

¹⁰³ Derek Melville, *Chopin: A Biography, with a Survey of Books, Editions, and Recordings* (London: Bingley, 1977), 82.

the five selected editions because it has remained very popular among piano teachers and pianists in general. The Paderewski edition includes one version each of the Opus 64 waltzes, and two versions of the Opus 69 waltzes. The editors include details of the source materials, including the first editions and autograph copies. The Paderewski edition draws upon many different sources for the waltzes.

The Henle edition is the third selected edition. It was included because of its general importance as a publishing house. The publication date for the Henle edition of the waltzes is 1978. Like the Paderewski, this edition includes one version of the Opus 64 waltzes, and two versions of those from Opus 69, but the source material for these alternative versions is somewhat different in the Henle. The Henle edition provides some documentation of editorial issues, and one of the main characteristics of this edition is that it prioritizes early autographs over later copies.

The Alfred edition, edited by Willard Palmer, is the fourth selected edition. This edition was included in this document because of its popularity among independent piano teachers in the United States. The first Alfred edition of the Chopin waltzes was published in 1984 and included 17 waltzes. The 2007 edition added two more waltzes, both of which are in E-flat major, and includes a compact disc recording by the Turkish pianist, Idil Biret. Further, the Alfred edition is almost identical with the Henle edition with only a few differences. The Alfred edition includes one version of each waltz. The preface indicates that autograph copies and first editions were the primary sources for the editing. In addition, the preface provides very brief historical information about Chopin's waltzes and instructions on how to play the ornaments.

Finally, the National edition was included because it is one of the new scholarly editions and is edited by Jan Ekier and Paweł Kamiński. The National edition of the Opus 64 waltzes was

published in 2001 and includes one version of each of the three waltzes from this opus, while the Opus 69 waltzes were issued in 2007 and includes four versions of each waltz. The main source for the Opus 64 waltzes is the first French edition. The posthumous Opus 69 waltzes prove to be a bit more complicated and are based on a variety of sources, including several autograph copies and the First French, German, and Polish editions. Overall, this edition is one of the very best editions of Chopin's works to date, providing very detailed research relating to editorial and performance issues. Moreover, the edition provides Chopin's original fingerings, which are in bold type compared to the editor's fingerings in italic type.

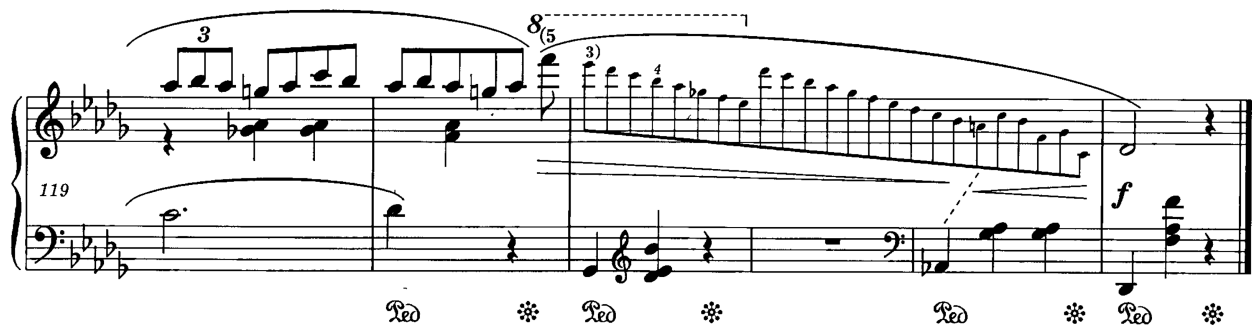
Comparing Five Editions of Chopin Waltzes: Opus 64 and 69

Waltz in D-flat major, Op. 64, no. 1

Overall, I recommend the National edition for this waltz. The main reasons are its clear layout, extra performance markings, and closeness to the original sources. In comparing layout, the Schirmer edition has smaller note sizes and not enough space between systems, and the Paderewski edition does not have good pagination. In comparing fingerings, the Schirmer and Paderewski editions provide the largest amount of fingerings, which is the one of the teacher's main considerations. Although the National edition did not provide many fingerings, in my opinion, the fingerings they did provide are smoother and work better than the fingerings from the Schirmer and Paderewski editions. The Henle edition had the fewest finger markings, and I found some of these to be awkward.

In comparing dynamic markings, there were numerous differences, ranging from slightly different length of markings to completely opposite dynamic markings. Overall, the National edition provides more dynamic markings, and the length of dynamic markings is matched well to the phrase markings. In comparing phrase markings, the National and Henle editions provide

detailed phrase markings, and these are more uniform across the whole waltz. One of the most helpful markings for teaching was the National edition's extra performance marking taken from Chopin's pupil's copy.¹⁰⁴ A dashed line in the cadenza passage at the end of the waltz, mm. 121-124, indicates that the $A \natural_4$ of the right hand should be sounded with the $A \flat_2$ of the left hand, so that the hands are lined up together rhythmically once again (Ex. 3.1).



Example 3.1: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 121-124 (National edition)

There are several major differences in ornaments, ties, and notes. The National edition seems to be closest to Chopin's intention based on the large amount of cited evidence. One of the major differences in ornaments is in the beginning of the waltz. The Paderewski edition has a trill sign on the first note in m. 1, while the National edition provides a four measure long trill sign in mm. 1-4 in *ossia* (Ex. 3.2).

¹⁰⁴ Jan Ekier and Paweł Kamiński, "Source Commentary," In *Walce: Op. 18-64* by Fryderyk Chopin, *The Complete Works*, series A, vol. 11 (Warsaw: National Edition of the Works of Fryderyk Chopin, 2001), 3.



Example 3.2a: Frédéric Chopin, Waltz, Op. 64, no. 1, m. 1 (Paderewski edition)



Example 3.2b: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 1-4 (National edition)

The other editions, including the main version of the National edition, do not have a trill sign at the beginning of the waltz. No trills appeared in the first editions, but those trills were taken from Chopin's pupil's copies later. It seems that the Paderewski edition is less authentic because the editors of National edition pointed out the trill sign on the single note was an arbitrary change.¹⁰⁵ Eigeldinger stated "In the Dubois score the opening A-flat has the penciled

¹⁰⁵ Ibid.

annotation 4 measures above it (not in Chopin's hand), and underneath the note is penciled similarly *tr.*”¹⁰⁶

In terms of ties, all five selected editions have a similar tie in the A' section. However, in the other sections, the Paderewski and Schirmer editions suggested a tie in m. 36 and m. 40. The Alfred edition has a tie only in the first ending, and the Henle edition indicated parenthesis around the ties (the performer can choose to play or not play the tie) in this same measure. Further, the National edition discussed that the ties in the waltz are possibly arbitrary changes found in the first German edition.¹⁰⁷

In comparing notes, many of the differences between the editions are found in the chordal left-hand accompaniment. The National edition tends to use predominately two-note chords, in contrast to the three-note chords in the Henle edition. In addition, there was a registral difference of an octave in m. 50 of the Henle edition; only the Henle edition uses C₂ instead of C₃ for this left-hand note. The editors of the National edition state that Chopin changed to the lower C at the final proofreading of the first French edition.¹⁰⁸ Therefore, the National edition is the edition I recommend for the D-flat Major Waltz because of good editing practices, the abundance of performance markings, and the careful research.

Waltz in C-sharp minor, Op. 64, no. 2

The edition I recommend for the C-sharp Minor Waltz is the National edition, while the edition I least recommend is the Schirmer edition. The main reason for these recommendations is the dynamic and phrase markings. The National edition provides the most dynamic markings. Moreover, its dynamic signs are matched to the phrase markings and consistent throughout the whole waltz. In contrast, the Schirmer edition provides phrase and dynamic markings that are

¹⁰⁶ Eigeldinger, 158.

¹⁰⁷ Ekier and Kamiński, “Source Commentary,” *Walce*, series A, 10.

¹⁰⁸ Ibid.

neither consistent throughout the recurrence of the sections, nor logical. Further, the Schirmer edition showed the widest variations in markings among the five editions.

Comparing layout, the clearest were Henle and Alfred. In the National edition, the line breaks were not as logical; these line breaks often interrupted phrases. The Schirmer edition's notes were small, and the Paderewski lacked good pagination. In comparing fingerings, the National edition provides the best fingerings although these are not enough for teaching students. However, the fingerings are often awkward in the Alfred, Paderewski, and Henle editions. There are minor differences in tempo markings, such as the presence or absence of *più mosso* in the recurrence of the B section. The Paderewski and National editions do not have a tempo marking in the first B section. Moreover, there are several differences in notes, which are mostly dyads or triads in the left-hand harmony; the National edition tends to follow the dyads taken from the final version of the Autograph that only can be accessed by the national editors.¹⁰⁹ One major difference is the natural sign on the second beat in m. 86 in the Henle and Alfred editions.

One of the biggest differences was the ties or absence of ties in numerous places in the A and C sections. The Schirmer and Paderewski editions tend to follow ties from the early editions, but the National edition mostly omits ties, except for some sections of *ossia*. The Henle edition occasionally places parentheses around ties, creating some confusion for teachers and students. One example of discrepancy of ties in all five editions exists in mm. 27-28 and mm. 29-30. The National edition does not have ties in both places, but both ties in *ossia* for the secondary choice. Henle edition has a tie in mm. 27-28, and another tie with parentheses in mm. 29-30. The other three editions give both ties.

The editors of the Paderewski edition claim that the original editions [first French edition and first German edition] do not have both ties, but those were taken from the copy of Madame

¹⁰⁹ Ibid., 11.

Dubois, a student of Chopin, in which there are ties in both places marked in pencil.¹¹⁰ The National editors discussed that there are more versions that have a tie in mm. 27-28 and no tie in mm. 29-30.¹¹¹ Further, the National editors suggest three versions of treating the ties in this passage (Ex. 3.3). Ekier suggested that one of the options can be applied in the recurrence of the mm. 155-158 or the performer can choose another version from the three available options.¹¹² Therefore, the National edition is the most reliable, and the presence of more performance markings will greatly aid in teaching students.



Example 3.3: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 27-30 (three versions)

Waltz in A-flat major, Op. 64, no. 3

The edition I recommend for the A-flat Major Waltz is the National edition, while the edition I least recommend is the Paderewski edition. The first reason is that the fingerings from the National edition allow pianists to connect between the phrases, although not many fingerings

¹¹⁰ Ludwik Bronarski and Józef Turczyński, "The Character of the Present Edition," In *Waltzes* by Fryderyk Chopin, *The Complete Works*, vol. 9 (Warsaw: The Fryderyk Chopin Institute Polish Music Publications, 1949), 117.

¹¹¹ Ekier and Kamiński, "Source Commentary," *Walce*, series A, 3.

¹¹² Ibid.

are provided. The fingerings in the Paderewski edition are consistent in repeating patterns throughout the piece, but these fingerings are sometimes awkward for pianists to play in different keys and in different parts of the keyboard. Further, the Paderewski edition has editorial errors in note values in m. 32 and 97.

In comparing phrase markings, the National, Henle, and Alfred editions are mostly similar, using phrase markings that are shorter and more detailed. However, the phrase markings in the Paderewski and Schirmer editions were often longer. The Paderewski edition presented the most differences among the five editions. For example, only the Paderewski edition indicated separate phrase markings in the middle of the phrase as in m. 76.

There are several major differences between editions in the dynamic markings and notes. Two of the major differences in dynamic markings are the accents and *diminuendo* markings. One example is in m. 72 at the end of the phrase. The Henle, Schirmer, and Alfred editions are marked with *diminuendo* on the second and third beats, but the Paderewski and National editions have an accent marking on the last note of the melody, G₄. It is an example of Chopin's ambiguous markings and the presence or absence of the dynamics. However, the Paderewski edition based the accent markings in the A' section on those found in the A section.¹¹³

The editions include many differences in notes in both the melody and accompaniment, some of which are major. These include different chords in 160-164, a different melody in m. 49, and the flat or natural on D in the melody in mm. 57-60. In most places, the National edition seems closer to the original sources because of its extensive documentation of variants. For example, for the flat sign in mm. 57-60, the editors of the National edition explain that the autograph of the final version of the whole opus (accessible only to the National editors) has flat

¹¹³ Bronarski, and Turczyński, 118.

signs.¹¹⁴ Further, they pointed out that the first German edition was based on the first French edition, which includes natural signs in mm. 57-60.¹¹⁵ However, in the second proof reading of the first French edition by Chopin, he may have changed to flat signs in mm. 57-60 along with changing the left-hand chord in m. 60.¹¹⁶ Finally, the National edition includes the secondary version written in *ossia*.

Waltz in A-flat major, Op. 69, no. 1

Ten versions of this waltz are available from the five selected editions for this document. Although the versions of this waltz in the five selected editions are based on the same main sources, several significant differences do exist between them.

In comparing measure numbers, the differences were based on whether or not a repeat was taken (Table 1).¹¹⁷ The A-flat Major Waltz has a three-part form: “waltz 1” (Theme A); “waltz 2” (Theme b); and trio (Theme c and d). The most measure numbers occur in the versions based on the Fontana version. Fontana edited the first edition of the Opus 69 waltzes, and this edition has been used as a main source for most performance editions. According to Ekier, Fontana’s editions characteristically tend to be longer.¹¹⁸ The editions that are based on Fontana’s editions are found in the Alfred, Henle (2nd), National (4th), Paderewski (1st), and Schirmer editions. The Henle (1st) and National (2nd and 3rd) editions are longer than those listed in the previous sentence. And these versions are based on the earlier autographs. The shortest versions were found in the National (1st) and Paderewski (2nd) editions.

¹¹⁴ Ekier and Kamiński, “Source Commentary,” *Walce*, series A, 11.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ The big letter indicates 16 measures, and the small letter indicates 8 measures. This is from Eric McKee’s Analysis in his 2011 book, *Decorum of the Minuet, Delirium of the Waltz*.

¹¹⁸ Ekier and Kamiński, “Source Commentary,” *Walce*, series B, 7.

Table 1: Comparing the Structures and Total Measure Numbers of Frédéric Chopin, Waltz, Op. 69, no. 1

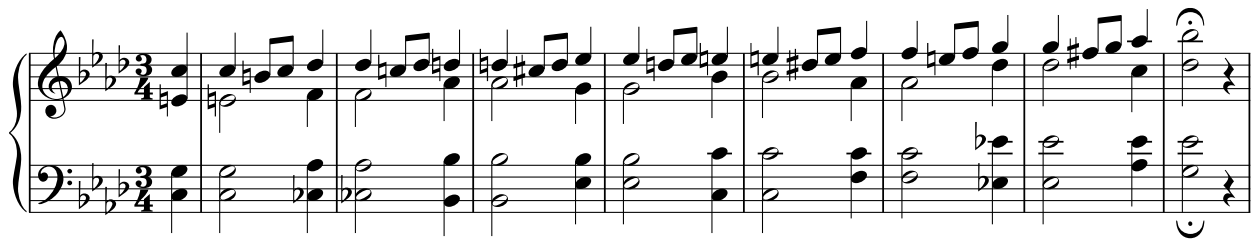
	Structure	Total Measure Numbers
Alfred Henle National (4th) Paderewski Schirmer	AA bb A bb A cc dc dc A	160
Henle (1st) National (2nd & 3rd)	AA bb A cc dc dc A	128
National (1st) Paderewski (2nd)	AA bb A cc dc A	112

The most significant differences were in pitches. Those occurred in every section in all five editions. There were many differences between pitches in the left hand in the A section, secondary melodies in the B section, and endings in the C section. In the D section, the rhythmic organization produces different notes depending on the edition.

I recommend the first three versions in the National edition for students from early- to late-intermediate levels. These versions are printed in two pages with fewer repeat signs while the most of the other versions are printed over 3 or 4 pages. I recommend the third version of National edition for teaching in the early-intermediate level. This version has a less ornamented melody, simpler rhythms, and an easier left hand, particularly in the B section. The next easiest version is the second version because of a less ornamented melody and a slightly easier left hand in comparison to the first version. The best assets of the second version are the shorter phrase markings and more dynamic markings than the other two versions in the National edition. The most difficult version out of all ten is the first version of the National edition because it includes a more independent left hand and more notes in the right-hand embellishments. In particular, this version often has an extra single decorative note added in the melody. Furthermore, the first

version has few performance markings, so I recommend this version for teaching late intermediate students who are ready to create their own interpretation. The most helpful indications in the first and second versions are Chopin's authentic pedal indications.¹¹⁹

I do not recommend any version that is based on the Fontana version. Jan Ekier, the chief editor of the National edition, showed that the Fontana version mixed several different sources, including arbitrary changes by Fontana.¹²⁰ Furthermore, the Fontana version has "rhythmic shifting" in the entire D section from an extra quarter note caused by Julian Fontana's arbitrary changes, and this edition has cancelled most of the accidentals in the melody, which destroyed Chopin's linear chromaticism (Ex. 3.4).¹²¹

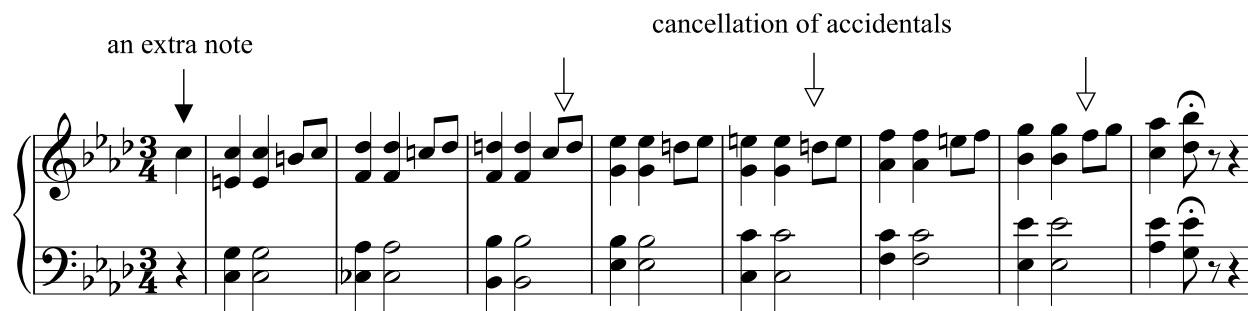


Example 3.4a: Frédéric Chopin, Waltz, Op. 69, no. 1, D section (1st version of the National edition, based on the later autograph)

¹¹⁹ Ibid., 2.

¹²⁰ Ibid., 13.

¹²¹ Ibid.



Example 3.4b: Frédéric Chopin, Waltz, Op. 69, no. 1, D section (3rd version of the National edition, based on the Fontana's version)

Waltz in B minor, Op. 69, no. 2

There are numerous differences between the different versions of the B Minor Waltz. These different versions have arisen because of the lack of an extant autograph and the availability of several copies of autographs. Even though all the versions of this waltz in the five selected editions are based on the same main sources, several significant differences do exist between them.

In comparing measure numbers, the differences were based on whether or not a repeat was taken (Table 2).¹²² The longest versions are based on the Fontana version. The editions that are based on Fontana's editions are found in the Alfred, Henle (2nd), National (4th), Paderewski (1st and 2nd)¹²³, and Schirmer editions. The first version of the waltz in the Henle edition is slightly shorter than those listed in the previous sentence. The shortest versions are the first and the second versions of the National edition. But, the first version of the National edition indicated the performer's choice whether to repeat or not of the B + A'. This optional version of taking repeat of B + A' is found in the third version of the National edition.

¹²² The each letter indicates 16 measures, except 15 measures in B and 17 measures in A'.

¹²³ The 2nd version is reproduction of the Oxford University Press (1932) was edited by Edouard Ganche, a president of the Frédéric Chopin Society in Paris, based on the original French editions, (Melville, 84).

Table 2: Comparing the Structures and Total Measure Numbers of Frédéric Chopin, Waltz, Op. 69, no. 2

	Structure	Total Measure Numbers
Alfred Henle (2nd) National (4th) Paderewski (1st & 2nd) Schirmer	AA BA' BA' CC A BA'	176
Henle (1st)	AA BA' CC A BA'	144
National (3rd)	AA BA' BA' CC A	144
National (1st & 2nd)	AA BA' CC A	112

The major differences in notes are found in the A' section and C section. Differences in the A' section result in different melodic notes. Among the ten versions, the main differences were between the versions based on the earlier copy and Fontana's edition (Ex. 3.5). Two versions based on the earlier copy, the Henle (1st) and National (2nd) editions, have the same melodic notes in the A section. However, the versions based on the Fontana editions have a longer chromatic scalar passage included in these measures. The National (1st and 3rd), and Paderewski (2nd) editions are all similar to Fontana's versions. These three versions were based on either a later autograph copy or the Polish edition.

A' section

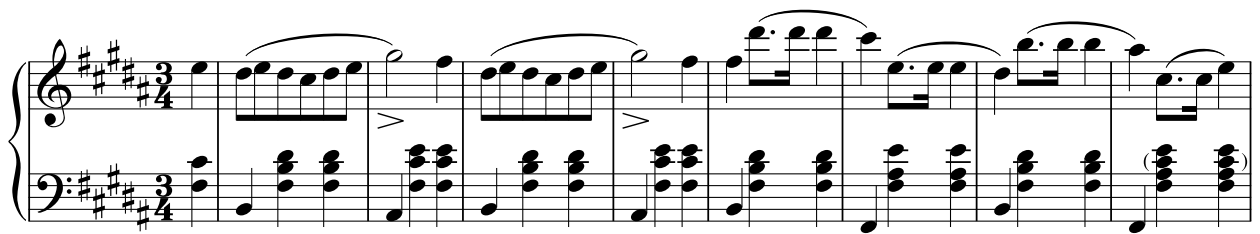
Example 3.5a: Frédéric Chopin, Waltz, Op. 69, no. 2, A' section (2nd version of the Henle edition, based on the earlier autograph copy)

Example 3.5b: Frédéric Chopin, Waltz, Op. 69, no. 2, A' section (1st version of the Paderewski edition, based on the Fontana's version)

Differences in the C section exist between the different versions. These differences involve pitches in the right-hand melody and bass, melodic rhythmic patterns, ornaments, and articulations. The melody is either written as a single-line melody or as a melody in double notes in the second half of the C section (Ex. 3.6). The single-line melody was taken from an earlier copy. The first version in the Henle edition and the second version of the National edition include a single-line melody throughout. The remaining versions have a melody in double notes. Notably, only the third version of the National edition began the melody in double notes eight measures earlier.



Example 3.6a: Frédéric Chopin, Waltz, Op. 69, no. 2, 2nd half of the Trio section (1st version of the National edition)



Example 3.6b: Frédéric Chopin, Waltz, Op. 69, no. 2, 2nd half of the Trio section (2nd version of the National edition)

There is one difference in the use of a tie in m. 1 on the first melody. Only two versions in the National edition (1st and 2nd) do not have a tie in the main text. However, all of the other seven versions include the tie; in the first version of Henle, the tie is put into a parenthesis, indicating the performer's choice to use the tie or not.

I recommend the Schirmer edition for teaching students or self-teaching and performing this B Minor Waltz. It is based on the Fontana version and includes numerous performance markings, rather than the other versions based on the copies of Autographs. For example, the first version of the National edition based on the later Autograph in mm. 13-16 has different rhythms in a melodic line, additional accent markings, and ornaments, and a lower bass line, which are different from the Schirmer edition (Ex. 3.7).



Example 3.7a: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 13-16 (1st version of the National edition)



Example 3.7b: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 13-16 (Schirmer edition)

The only problem in using the first version of the National edition is that it gives a strong cadence in mm. 13-16, which feels like the end of the piece. Historically, this has been the version that has been most performed. Among the versions based on the Fontana version, I finally picked the Schirmer edition because it has copious performance markings and fingerings, including Chopin's fingerings as well. Additionally, the page layout is good, written out on four pages.

I also recommend both the first and the second versions of the National edition for teaching. The second version, the least complicated of the two, is appropriate for early intermediate students, while the first version, with more leaps, ornaments, double notes, longer passagework, and more rhythmic challenges, is better suited to upper intermediate students. Both versions include pedagogically appropriate elements for improving different touches such as *staccato* and *leggero* in the right-hand melody, which are the characteristic of the autographs. Moreover, those two versions are the shortest versions, and are written out with repeat signs, for a total of three pages. Both of these short versions will help young students feel comfortable. However, those versions lack most of the performance markings, so I recommend them for teachers who like to work with students on new interpretations.

CHAPTER 4

PEDAGOGICAL ANALYSIS OF SELECTED WALTZES: OPUS 64 AND 69

General and Overall Performing Skills for Chopin Waltzes

This section begins first with a general pedagogical analysis of the five selected Chopin waltzes. Technical considerations that pertain to all of these waltzes will be listed, along with practice suggestions and preparatory repertoire. Chopin's own ideas about teaching as found in his *Method* and as communicated to us through his students and his contemporaries help to form the basis of analysis. The items to be explored here include the left-hand accompaniment, melodic line, balance, contrast between sections, velocity, and the use of pedal.

Following this general analysis, each of the five waltzes will be investigated individually, highlighting specific technical and musical challenges as found in each individual work.

1. Left-hand accompaniment

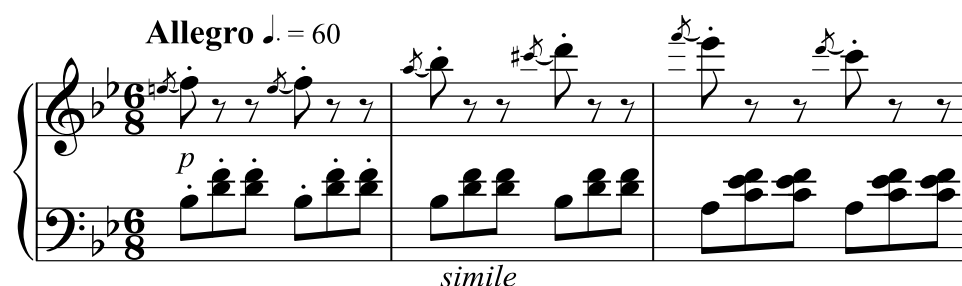
The accompaniment pattern found in most of the Chopin waltzes is a very typical pattern: "bass note-chord-chord." This three-beat pattern is associated with the strong-weak-weak pulse. The technical challenges include first being able to move quickly from the bass note up to the chord and then from the chord back down to the bass note – all without missing a beat. One practice technique would be to isolate the left-hand accompaniment by itself and focus solely on moving from the bass note to the chord. Ask the student to play the bass note out loud and then move as quickly as possible to the chord. But, when the student gets to the chord, he or she should just touch the keys silently or even hover in the air over the keys, so that he or she is

shaping the hand in the air for the chord. The most important aspect of this exercise is to learn to move the hand as quickly as possible, so as to arrive at the chord ahead of time.

Another important technique for playing these types of waltz accompaniment patterns is to release the tension in the hand immediately after playing the bass note. Let the hand and wrist relax while moving from the bass note to the chord. Use a downward motion on the bass note and then a slight lift in the wrist while moving up to the chords.

Once the student has mastered the quick movements required and learned to release the tension in the hand, then he or she must learn the correct sound and touch for the accompaniment. Use a stronger touch on the bass note, dropping to the bottom of the key, followed by a bouncing motion on the chords to make a lighter and softer sound.

One excellent piece that can serve as preparatory repertoire for the Chopin waltzes is Carl Czerny's Study in B-flat Major, Op. 599, no. 83. This piece is one page long in 6/8 meter. The piece consists of a dance accompaniment pattern in the left hand, but without a large leap from the bass note up to the chord. Also, the right-hand melody is simpler than those found in the Chopin waltzes (Ex. 4.1).

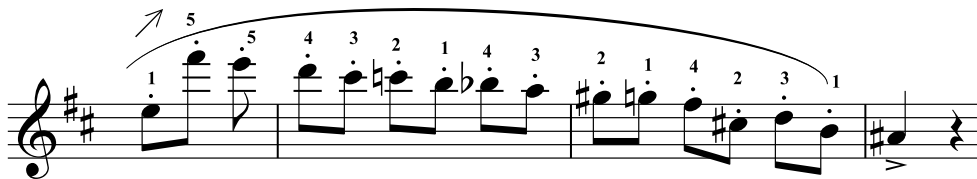


Example 4.1: Carl Czerny, Study, Op. 599, no. 83, mm. 1-3

2. Melodic line

Students should practice using a different touch in each hand in order to achieve the desired sound. This can include a more articulated touch in the right hand and a more relaxed touch in the left hand. Further, encouraging students to sing the melody out loud and in their mind is important in order to bring out the beautiful melody. According to one of Chopin's students, Vera Rubio, Chopin said, "You must sing if you wish to play."¹²⁴ Chopin encouraged his students to listen to good singers and then to apply that lyrical style to piano playing.¹²⁵

Students can take some time in the beginning of the phrase shown in example 4.2, applying the singer's interpretation to the piano melodic line. In this passage, the ascending leap from the E to F-sharp, the first two notes, can be interpreted as a singer's approach to the high note. Students can imagine the singing style and can take a little extra time on those two notes rather than moving forward so quickly.



Example 4.2: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 31-34

¹²⁴ Niecks, 187.

¹²⁵ Kleczyński, 55.

A good preparatory piece for melodic line is Vladimir Rebikov's Miniature Waltz, Op. 10, no. 10. This piece is one page in length with a simple melody in the right hand and a relatively easy left hand (Ex. 4.3).



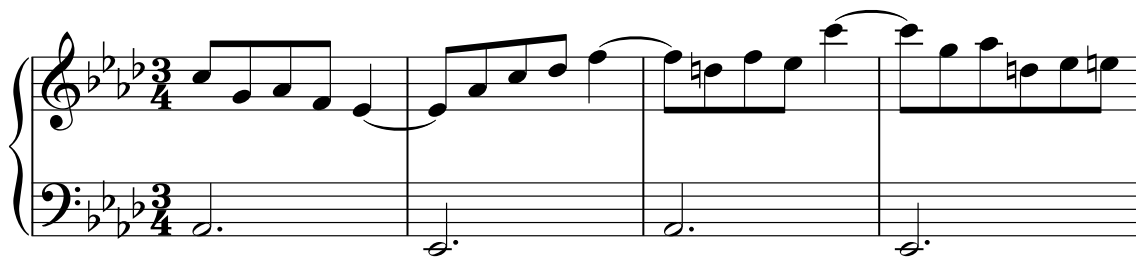
Example 4.3: Vladimir Rebikov, Miniature Waltz, Op. 10, no. 10, mm. 1-10

3. Balance

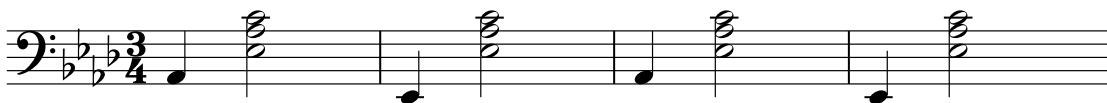
Achieving an appropriate balance between the melodic line and the accompaniment is always of paramount concern in Chopin's music. In these five waltzes, the melody is usually placed in the right hand, while the left hand plays the accompaniment pattern. Because the left-hand part typically has many more notes than the right hand, achieving a good balance can be challenging. Unless the student is careful, the accompaniment can overpower the melodic line very easily. As always, one of the first steps is to practice the hands separately, listening for the

shape and direction of the individual hands. The next step is to play the melodic line as written, while reducing the accompaniment to playing only the first note of each measure (Ex. 4.4, step 1). This will help the student to hear the harmonic outline while being able to focus most of the attention on the melodic line. Once that task is mastered, the student can play the bass note plus the first of the two chords, holding the chord for two beats (Ex. 4.4, step 2). Lastly, the student can play all of the notes, still focusing on keeping the left hand softer than the right hand (Ex. 4.4, step 3).

Step 1



Step 2



Step 3



Example 4.4: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 1-4, with Adding Left-hand Exercises

A good preparatory piece is Pierre Gallant's Sarabande in G Major. This piece is only one page long, with an accompaniment of one bass note and one chord on the second beat (Ex. 4.5).

The musical score for Pierre Gallant's Sarabande in G Major, measures 1-10, is presented in two systems. The first system (measures 1-5) is marked *cantabile* and the second system (measures 6-10) is marked *expressivo*. The tempo is **Slowly** with a metronome marking of 80. The key signature is G major (one sharp) and the time signature is 3/4. The right hand (treble clef) plays a melodic line with slurs and ornaments, while the left hand (bass clef) provides a simple harmonic accompaniment with chords and single notes. The first system starts with a piano (*p*) dynamic and the second system starts with a mezzo-piano (*mp*) dynamic.

Example 4.5: Pierre Gallant, Sarabande in G Major, mm. 1-10

4. Contrast between sections

Another distinctive element of Chopin's compositional style is that he often includes several sections within one actual waltz. Thus, one of the major challenges for the pianist is to provide sufficient contrast between the different sections of the waltzes. The teaching suggestions to help students distinguish between different segments of a waltz include the use of

different touches, using imagination to help describe character, and taking extra time between the sections.

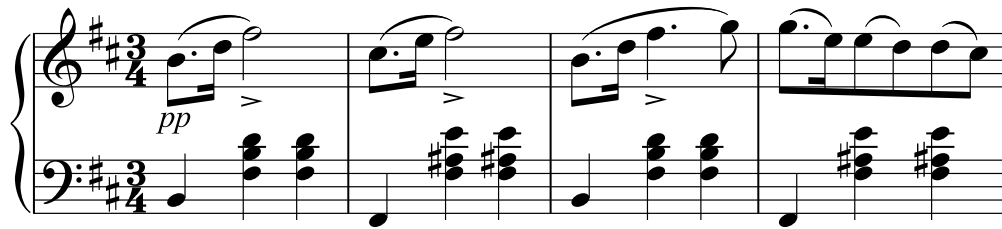
The first suggestion is that students should use different touches between the sections. In both his playing and his teaching, Chopin stressed the use of a variety of touches to create different colors. According to F. Henry Peru, a student of Chopin, “He made me practise [practice] first of all constantly varying the attack of one single note, and showed me how he could obtain diverse sonorities from the same key, by striking it in twenty different ways.”¹²⁶ One of the examples examined in this document is the D-flat Major Waltz, Op. 64, no. 1, which is composed in A-B-A' form. Typical of most of the waltzes, the A and B sections have very different characteristics. The A section is more lively and bright in character compared to the B section, which has an indication of *sostenuto* with a more sustained character. The student should use a more articulated touch by fingertip with more highly curved fingers in the A section and a more *legato* touch with flatter fingers in the B section.

The second suggestion involves asking a student to use her imagination to help develop the character for each section. The student can picture the dancers moving to the waltz and imagine how the dance movements might change section by section. In the A section of the D-flat Major Waltz, Opus 64, no. 1, the main theme features a whirling motion of four notes. The student can picture the dancer's feet moving extremely quickly. In contrast, within the B section of this waltz, the melody is slower with longer note values. So the student can imagine the couple dancing more slowly, using bigger movements.

Lastly, encourage the student to take more time between sections when appropriate. Simply adding some time between sections can help to clarify the character and provide more contrast.

¹²⁶ Eigeldinger, 32.

A good preparatory piece is Franz Schubert's Waltz in B Minor, Op. 18, no. 6. This piece comprises 32 measures, is in ternary form (A-B-A'), and has a key change to B Major in the A' section (Ex. 4.6).



Example 4.6a: Franz Schubert, Waltz, Op. 18, no. 6, mm. 1-4 (A section)



Example 4.6b: Franz Schubert, Waltz, Op. 18, no. 6, mm. 17-20 (A' section)

5. Velocity

Many students struggle when they have to play pieces at a fast tempo. There are several suggested steps for helping students work toward a fast performance tempo. The first step is directing the students to begin with slow practice. Students should begin with a reasonably slow tempo so that they can play all the notes comfortably and still sound musically appropriate. The

second step is helping students to understand the patterns in the music. Chord analysis is very helpful, as is topographic analysis so they can quickly memorize the pattern. This type of analysis will help students to know exactly how to move their hands. The third step is directing students to minimize their physical movements by being closer to the key, moving the hand as determined by the pattern or the grouping of the notes, and using a lighter touch. Chopin suggested that his students imitate the motion of playing a *glissando*, moving laterally quickly and smoothly on the keyboard.¹²⁷ Students can use metronome practice to gradually increase the speed. Lastly, teachers can help students find ways to relax in long technical passages. Students can relax their arms both on the longer notes in the passages and between phrases. Learning to quickly relax is very important, especially when playing in a fast tempo.

A preparatory piece is Clementi's *Préludes et Exercices* in A-flat major. This piece was one of Chopin's favorite pieces, which he assigned early on to every student.¹²⁸ Chopin let his students practice this exercise in various ways: soft or loud, slow or fast, *staccato* or *legato*.¹²⁹ Because good technical ability is necessary to play fast, this piece will be useful. This piece is two pages long and includes scales, sequences, and various dynamics equally in both hands (Ex. 4.7).

¹²⁷ Mikuli, iv.

¹²⁸ Kleczyński, 34-35.

¹²⁹ Ibid.



Example 4.7: Muzio Clementi, *Préludes et Exercices* in A-flat major, mm. 1-2

6. Use of pedal

Most students are challenged by the use of pedaling in playing a waltz. Ekier discussed how to use the pedal based on his research on Chopin's original pedal markings. Ekier suggested using harmonic (*legato*) pedaling. He discussed that pedaling once per measure would be appropriate. Specifically, Ekier recommended a shorter pedal or no pedal if a bass note is held by the hand or if the harmony is changed on the third beat. If a harmony extends for two measures, Ekier recommends using just one pedal.¹³⁰

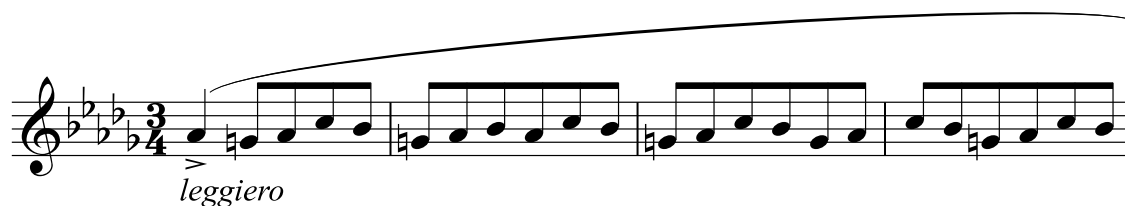
Pedagogical Analysis of Five Waltzes from Opus 64 and 69

D-flat Major Waltz, Op. 64, no. 1

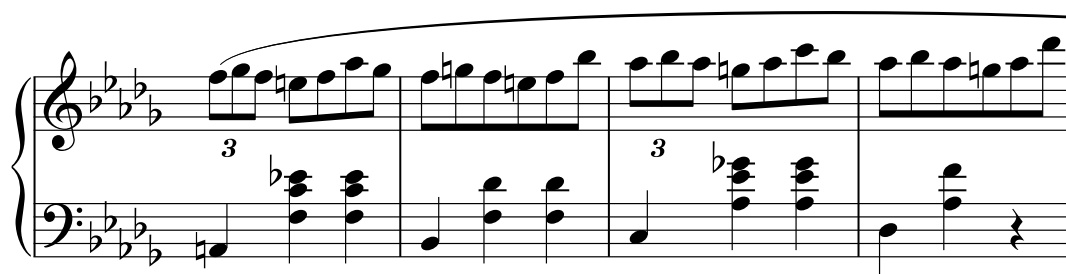
The D-flat Major Waltz is in ternary form (A-B-A') with a time signature of 3/4. The tempo marking is *Molto vivace* with a slower middle section (Ex. 4.8). The waltz has 124 measures total: the A section with 36 measures has a repeat sign in the last 16 measures; the B section with 16 measures is repeated with an ornamented melody; and the A' section is very similar to the first A section, but ends with a very fast four-measure scale.

¹³⁰ Ekier and Kamiński, "Source Commentary," *Walce*, series B, 2.

Molto Vivace



Example 4.8a: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 1-4 (A section: 1st Theme)



Example 4.8b: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 21-24 (A section: 2nd Theme)



Example 4.8c: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 36-40 (B section)

The D-flat Major Waltz, Op. 64, no. 1 includes four selected major challenges: repeated circular pattern, polyrhythm, trill, and scalar passage.

1. Repeated circular pattern

One of the biggest challenges in this waltz is playing the repeated circular pattern of four notes that initially appears in mm. 1-7 (Ex. 4.8a). It is a challenge to play with an even sound when students play the series of the pattern within a fast tempo. The teaching suggestion is to practice using dotted rhythms, which are (1) short-long rhythm and (2) long-short rhythm (Ex. 4.9). This exercise also helps develop finger independence. My suggested fingering is 1-2-4-3 on the notes G₄-A-flat₄-C₅-B-flat₄.



Example 4.9: Preparatory Exercises with Dotted Rhythms

The next step is to practice the pattern using groups of notes (Ex. 4.10). The first groups would consist of two-note chords: G₄-A-flat₄ and B-flat₄-C₅ (step 1). The other grouping could be a three-note chord plus one note: G₄-A-flat₄-C₅ and B-Flat₄ alone (step 2). This will help students understand the pattern, which will eventually help in playing at a fast tempo.

Step 1



Step 2



Example 4.10: Preparatory Exercises as Groups of Notes

The last step is practicing fast with a few notes and gradually adding more notes. Among pianists, there is a common saying: “You can’t get fast by playing slow.” Because the tempo marking is *Molto vivace*, students should practice fast to play fast. The first step is to play three notes fast, holding the third note and relaxing on that note, before playing the fourth note. In addition, students can use a slight wrist rotation to the right for the ascending pattern and to the left for the descending pattern. In his teaching, Chopin insisted that students have a flexible wrist, so this is directly applicable in this instance.¹³¹ The next step is to play four notes quickly, holding the fourth note and relaxing on that note, before going on (Ex. 4.11). The final step is to gradually add more and more repetitions of the four-note group until the student can play the entire pattern smoothly and easily.

Step 1

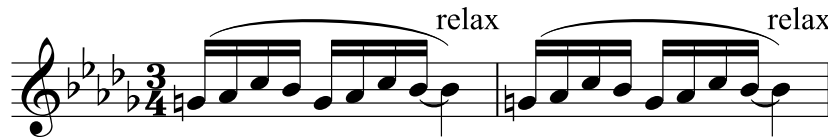


¹³¹ Eigeldinger, 29-30.

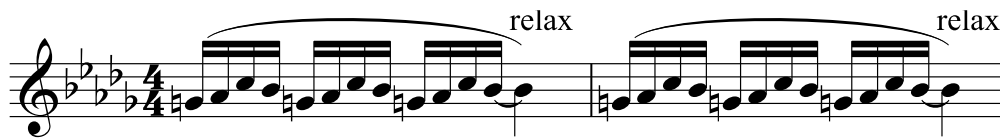
Step 2



Step 3



Step 4



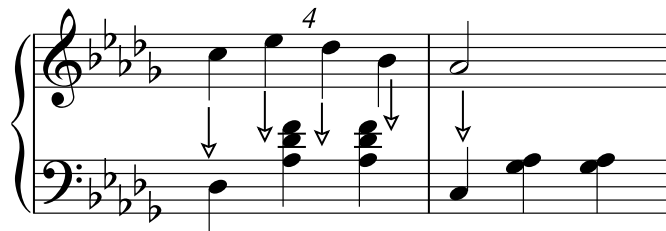
Example 4.11: Preparatory Exercises with Adding More Notes

Finally, teachers can help students to think of the circular pattern in the beginning four measures as an introduction. One of Chopin's pupils, William von Lenz, discussed that Chopin freely performed this beginning four measures faster than the actual tempo.¹³² Although it would not be appropriate to play the four measures in different tempos, teachers and students can adopt Chopin's interpretation for the beginning four measures.

¹³² Ibid., 87.

2. Polyrhythm

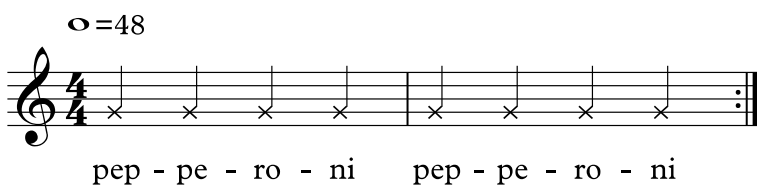
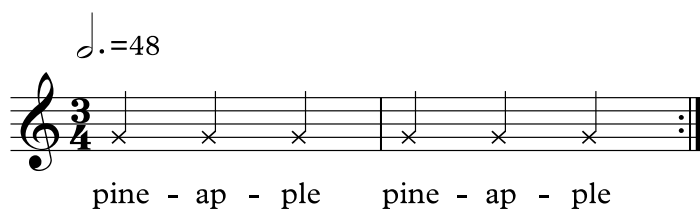
The polyrhythm of three notes in one hand against four notes in the other is presented in m. 44 (Ex. 4.12). The vertical arrow between the polyrhythm will help students to understand the way that the notes fit together between the hands.



Example 4.12: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 44-45

The second step is finding a metronome setting that works for practice purposes. For this example, I recommend setting the metronome at 48 (a dotted half note=48). This setting of 48 equals one full measure of music. Then, for three beats per a measure, $48 \times 3 = 144$, which is a quarter note=144. For four beats per a measure, $48 \times 4 = 192$, which is a quarter note=192.

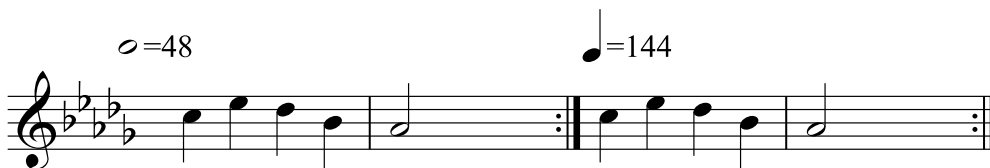
The third step is finding a word of three syllables (pineapple) and four syllables (pepperoni). Students can say out loud a word of three syllables followed by a word of four syllables matching the first syllable of each word with the metronome's beat (Ex. 4.13)



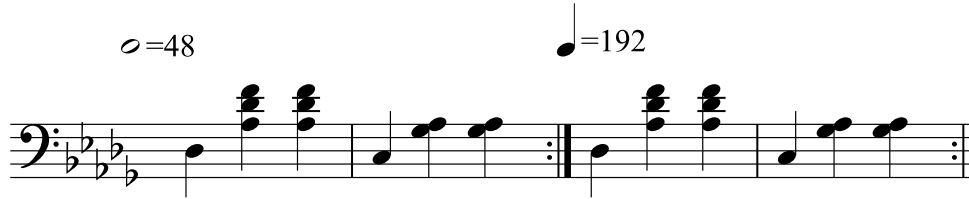
Example 4.13: Preparatory Exercises of Polyrhythm

The last step is playing hands separate instead of saying words (Ex. 4.14). If a student gets confused from listening to the metronome while playing (step 2), teachers can direct him or her to go back to speaking out loud words of three or four syllables, as directed in the third step. Finally, students can play both hands together as written. The polyrhythm is one of the most challenging techniques for developing students. Because it cannot be accomplished all at once, students can play polyrhythm in their daily practice as Chopin did with his students.

Step 1



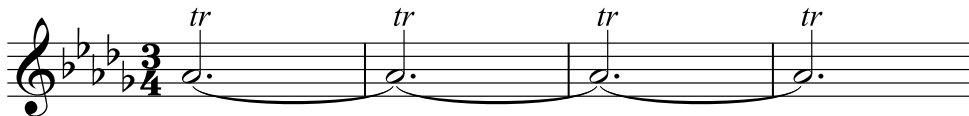
Step 2



Example 4.14: Preparatory Exercises with Metronome Markings

3. Trill

In the D-flat Major Waltz, one of the difficult technical challenges is the long trill in mm. 69-72 (Ex. 4.15).¹³³ To play trills fast and beautifully, there are several required aspects, including fingering, hand and finger position, *legato* sound, and a smooth ending.



Example 4.15: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 69-72

For a good fingering, students can play the trill using fingers 1-3 or 2-3. Teachers should let students try those fingerings and then keep the same fingering for the entire trill. Hand and finger position is very important in playing the trill. The fingers should be kept close to the keys in order to ensure the correct sound and tempo. The hand position is dependent upon the trill

¹³³ The four-measure long trill in the beginning of the waltz is presented in *ossia* in the National edition.

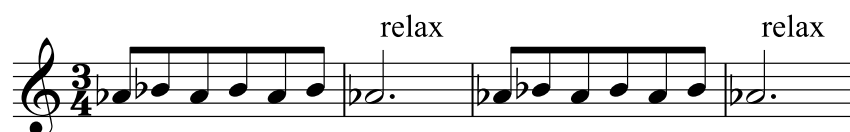
fingering used by the student. For those students using the 1-3 fingering, a rounded hand shape is appropriate. Teachers can help students make an “O” shape with fingers 1 and 3, recognizing that the thumb is slightly under the third finger when on the keyboard. For students using the other trill fingering of 2-3, they can use a less rounded hand shape. In order to create a very smooth sound in the trill, it is important to play without any gap between the notes. Use of the pedal in the trill will also improve the sound. Lastly, the ending of the trills is one of the most important aspects to practice. In the D-flat Major Waltz, after the trill, the following measure 73 begins with G-natural – A-flat – C – B-flat. The trill in this instance does not need any extra notes at the conclusion of the trill. Teachers should let students end the trill just by slowing down slightly on the last few notes.

The suggested exercises below with four steps are specifically designated as preparatory trill exercises (Ex. 4.16). In step 1, teachers can help students to rotate their arm slightly rather than pressing the keys too firmly with the fingers. The rotation of the hand and arm needs to be a small motion in order to avoid muscle fatigue. The next exercise (step 2) involves playing the repeated notes over a longer period of time. Students can place a *tenuto* on the first note in each measure so that they can keep the rhythmic pulse. In steps 3 and 4, students can gradually add more notes with a steadily increasing tempo, just as Chopin advocated to his students.¹³⁴ Playing with a *tenuto* on the first sixteenth note of every beat will help students to maintain the rhythm. Once the student has mastered the exercise and learned to rotate the arm while releasing tension in the hand and arm, she or he can practice unmeasured trills with light pedaling. Chopin recommended that his students practice trills with various fingerings. Because Chopin used different fingerings for creating different sounds, practicing trills with different fingers will be

¹³⁴ Mikuli, iii.

more beneficial to students and help them to create different sounds. The possible fingerings on the trills preparatory exercises are 2-3, 1-3 and 2-4.

Step 1



Step 2



Step 3



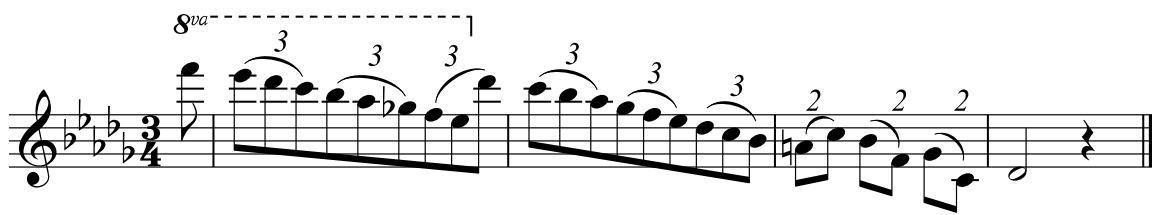
Step 4



Example 4.16: Preparatory Exercises for Trills

4. Scalar passage

One of the most difficult challenges of this waltz is the fast scale that ends the waltz in mm. 120-124. The National edition provides Chopin's suggestion of playing the A-natural with the downbeat in m. 123, taken from a student's copy.¹³⁵ Based on Chopin's annotation, the notes in this scalar passage could be divided into three notes per beat in mm. 121-122 and two notes per beat in m. 123 (Ex. 4.17). This even division of the rhythms was observed in Rubinstein's recording.



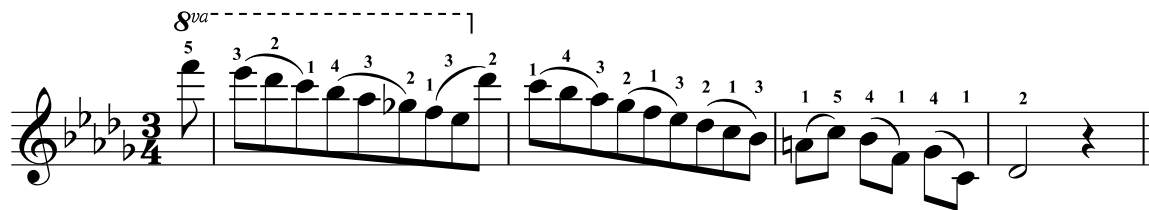
Example 4.17: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 120-124 (rhythms)

In his “Sketch for a Method,” Chopin states that when pianists play a fast scale with rhythmic evenness, then the audience will not notice any inequalities in sound quality.¹³⁶ Therefore, students should make rhythmic evenness a priority. Students can practice the suggested fingering in Ex. 4.18. The fingering is based on Chopin's original fingerings with 5 and 3 on the first two notes. Chopin frequently used the thumb as a strong finger to bring out a non-chord tone. An example of this is seen on the A-natural in m. 123. Taking some extra time

¹³⁵ Ekier and Kamiński, “Source Commentary,” *Walce*, series A, 3.

¹³⁶ Chopin, “Sketch for a Method”; cited in Eigeldinger, 195.

before the F₇ in m. 120 will help students prepare both hands for the leaps that occur at this point.



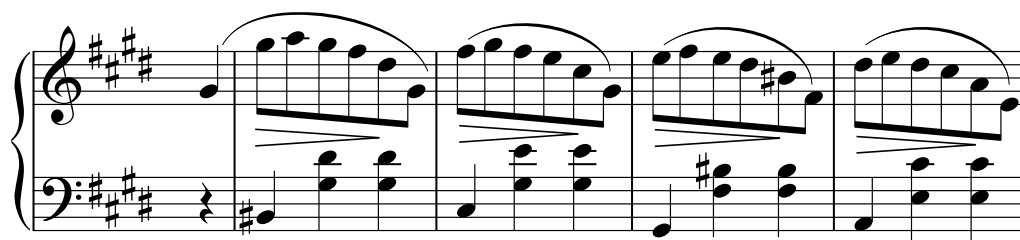
Example 4.18: Frédéric Chopin, Waltz, Op. 64, no. 1, mm. 120-124 (fingering)

C-sharp Minor Waltz, Op. 64, no. 2

The C-sharp Minor Waltz is a popular concert piece of Chopin's. It is in rondo form (A-B-C-B-A-B) with a time signature of 3/4. The tempo is marked at *Tempo giusto* in the beginning of the piece with *più mosso* in the last two B sections, and *più lento* in the C section. In the C section, there is a key change to D-flat major. The waltz is 192 measures long. Each section is 32 measures long with the first sixteen measures repeated in the second half of the section. The main theme of each section has distinct and recognizable characteristics: the A section has sixths and two voices; the B section has repeated circular patterns; and the C section has a slower tempo with many ties (Ex. 4.19). Each section begins with ascending leaps: the A section has the sixth, while the B and C sections have the octave. Chopin's use of leaps to begin each section helps to tie together the different sections.



Example 4.19a: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 1-4 (A section)



Example 4.19b: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 32-36 (B section)

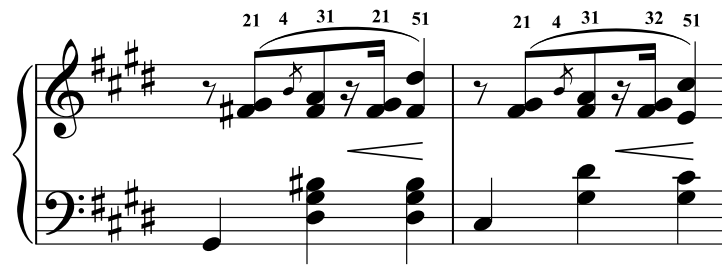


Example 4.19c: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 64-69 (C section)

There are three major challenges: double notes, two-note slurs, and a repeated circular pattern.

1. Double notes

One of the biggest challenges in the piece is the double notes in the right hand appearing in mm. 3-4 and in similar passages (Ex. 4.20). The passage is challenging to students because they have to bring out the top melody with the correct rhythm.



Example 4.20: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 3-4

Finding a good fingering is a necessity in order to master this passage. My suggested fingering can be seen in the example above (Ex. 4.20). The fingering is based on Chopin's preference for placing thumbs on black keys and playing repeated notes with the same finger. The use of this fingering ensures a better *legato* for the melodic line.

The next exercise is to practice the top melodic line alone and then the accompanimental alto voice alone (Ex. 4.21). Students should practice slightly overlapping the notes of the melody for *legato* playing. In step 2, students can add the embellishment for the next stage of practice.

Step 1

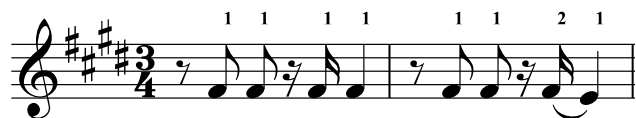


Step 2



Example 4.21: Preparatory Exercises for Top Melody in Double Notes

The following exercise is for the lower voice only (Ex. 4.22). Students can notice that the entire lower voice is played by the thumb except for the final F-sharp in m. 4. Teachers should help students to be close to the keys with their thumb and to slightly use their wrist from a parallel position to turn to the left to play the repeated notes, rather than pushing the key by fingers. Students can practice from loud to soft dynamic levels, as Chopin recommended to his students.



Example 4.22: Preparatory Exercise for Lower Voice in Double Notes

Finally, students should practice the double-note patterns (Ex. 4.23). In step 1, students can play the pattern using an even rhythm and reducing the number of notes in the lower voice. The preparation will help to bring out the top melody with *legato* playing. After that students can add more notes (step 2). The exercise will help to prepare students to play the lower voice softly. Once students can play all the notes with good voicing in the top melody, they can add the ornaments (step 3). The ornamented note can be played on the beat, which is expected in Chopin's compositional style. Lastly, students can play this passage using the correct rhythm.

Step 1



Step 2



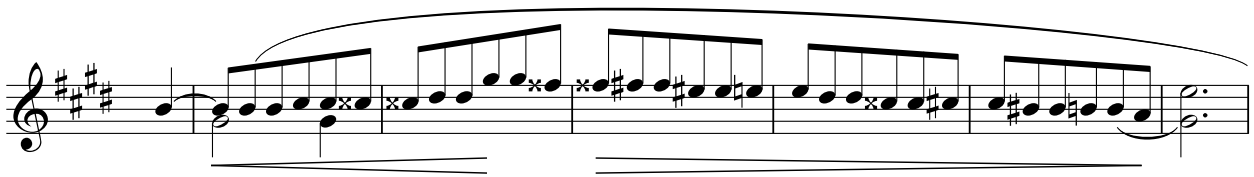
Step 3



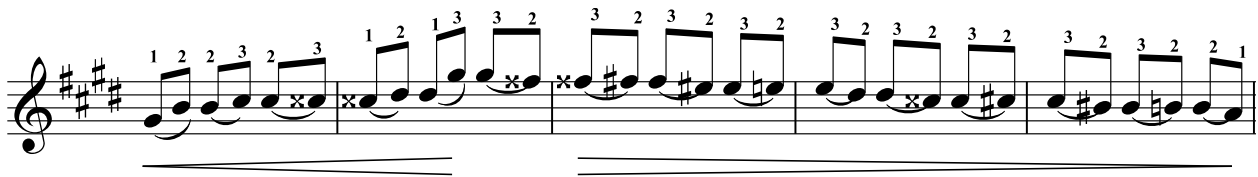
Example 4.23: Preparatory Exercises for Double Melody

2. Two-note slurs

One of the major characteristics of the A section is the extensive use of repeated notes, and these repeated notes in the longer phrase in mm. 11-17 create one of the main technical challenges for this section (Ex. 4.24).



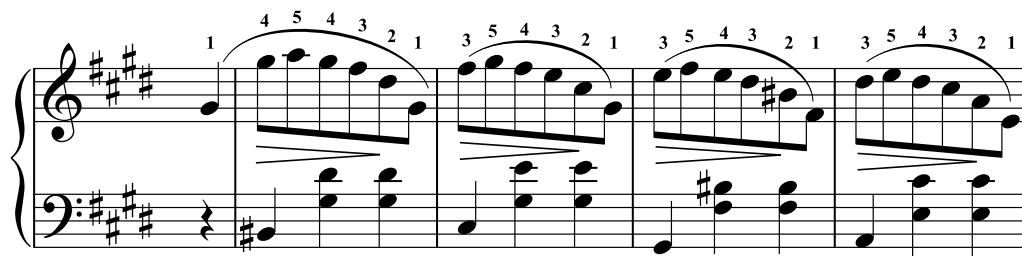
Secondly, teachers can explain that the passage of mm. 11-17 with a longer phrase marking is analyzed with two-note slurs (Ex. 4.26). Students can practice the passage with two-note slurs. Finally, students can play the passage while thinking of a longer phrase marking over mm. 11-17.



Example 4.26: Preparatory Exercise with Two-note Slurs

3. Repeated circular pattern

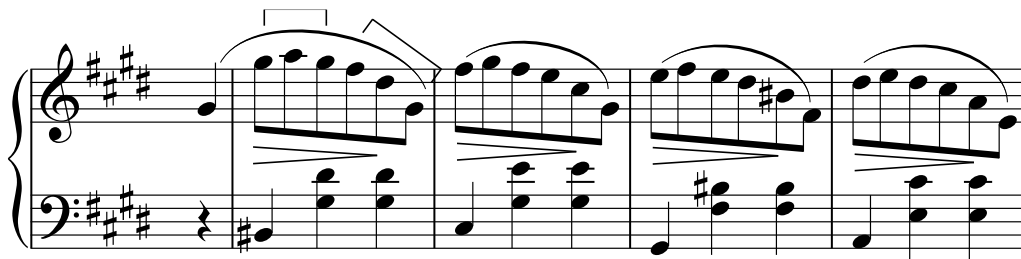
The repeated circular pattern in mm. 33-36 (Ex. 4.27) occurs throughout the B section and is another major technical challenge of this waltz. This pattern is very challenging because it requires students to use the weaker fingers of 3, 4, and 5 continuously and at a very fast tempo.



Example 4.27: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 32-36 (fingering)

Finding a good fingering is a requirement in order to master this passage. My preferred fingering is based on the suggestion of the *National Edition of the Works of Fryderyk Chopin* (Ex. 4.27). The changing fingerings of 3-5-4 on the first three notes are recommended, rather than the more traditional fingering of 4-5-4. Teachers should help students to work out a good fingering and let them practice with the same fingering for all the preparatory exercises, which was Chopin's teaching style.

The next step would be to analyze the pattern. Chopin emphasized the importance of the study of theory even at the beginning level. I suggest that teachers should help students to analyze the pattern. The circular pattern combines neighboring motion on the first three notes and then an arpeggiated figure on the following three notes (Ex. 4.28). Each pattern moves down by a step in the passage. Recognizing this type of motion will help students to better understand the pattern.



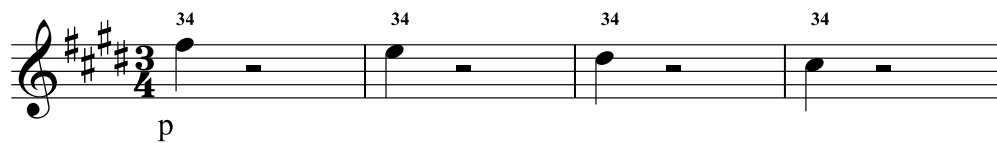
Example 4.28: Frédéric Chopin, Waltz, Op. 64, no. 2, mm. 32-36 (analysis)

Following the analysis, the student should then practice the neighboring motion with an appropriate hand position. The neighboring motion on the first three notes is played by fingers 3-5-4, except in m. 33. In step 1, students can play a single note with two fingers simultaneously.

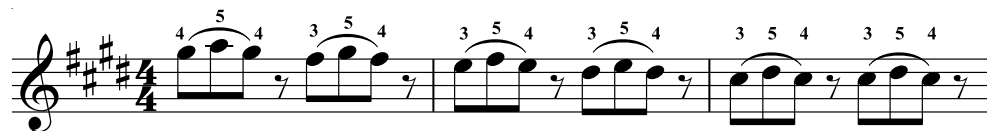
The exercise will help students to keep the same hand position on the neighboring figure.

Students can play with a flat third finger and the fourth finger more curved because these fingers share the same key. In addition, teachers can direct students to play the exercise by turning their hands slightly to the right. In step 2, students can practice all of the neighboring patterns (Ex. 4.29).

Step 1



Step 2



Example 4.29: Preparatory Exercises for Neighboring Pattern

Finally, students should practice the broken-chord pattern. Step 1 involves practicing the broken-chord pattern with a pause at the end of each one. Chopin played and taught that the use of wrist is very important, and using a circular wrist motion when playing the broken-chord pattern will be helpful. Step 2 is practicing the leap from the last note in each measure to the first note of the next measure. Students can naturally stretch their fingers (Ex. 4.30). Once students

understand the large motions, they can work to minimize the hand and wrist movement. Smaller motions help them play in a faster tempo with natural position.

Step 1



Step 2



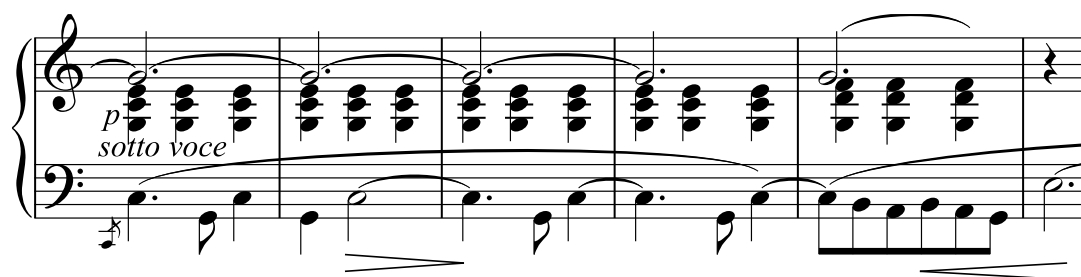
Example 4.30: Preparatory Exercises for Broken-chord Pattern

A-flat Major Waltz, Op. 64, no. 3

The A-flat Major Waltz, Opus 64, no. 3 is in ternary form (A-B-A') with a time signature of 3/4 (Ex. 4.31). The tempo marking is *Moderato*. There is a key change to C major in the middle section. It is 171 measures long. The A-flat Major Waltz includes many good pedagogical elements. In the A section, the main theme keeps coming back in different keys, so students can work on transposition. The B section is characterized by a left-hand melody throughout, so students can work on the left-hand melody with the right-hand accompaniment. Also, the waltz has numerous accidentals and much chromaticism, so students can work on their reading.



Example 4.31a: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 1-4 (A section)



Example 4.31b: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 73-78 (B section)

Four important challenges will be discussed below: leaps and chords; voicing top notes and a trill; left-hand melody; and scales and arpeggios.

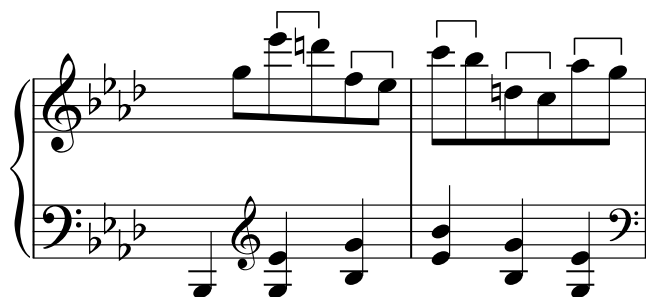
Leaps and chords

One of the difficult passages in the A-flat Major Waltz occurs in mm. 13-15 (Ex. 4.32). The passage requires playing leaps in the right-hand melody and two-note chords in the left hand.



Example 4.32: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 13-15

Teachers should first analyze the right-hand melody. The melody implies two-voice counterpoint, based on a line that descends by step: E-flat-D-natural-C-B-flat-A-flat-G in the higher register, and F-E-flat-D-natural-C in the lower register (Ex. 4.33). The analysis can prepare students to understand the passage and quickly read the right-hand notes.



Example 4.33: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 13-14 (analysis)

The following exercises are for practicing leaps based on the right hand in measures 13 and 14 (Ex. 4.34). The preparatory exercises found in example 4.32 are for practicing the interval of a sixth.

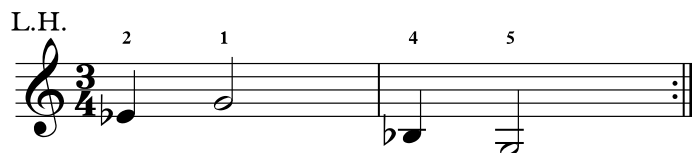


Example 4.34: Preparatory Exercises for Leaps

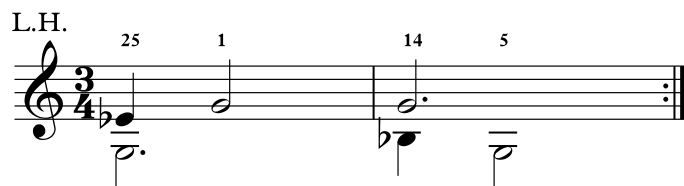
For the left hand, the suggested exercises below can be done in three steps (Ex. 4.35).

Students can try these preparatory exercises with a non-*legato* touch at first. In step 1, students play a single line. The next exercise (step 2) involves playing two notes simultaneously. The last exercise (step 3) can prepare students to move their thumbs to play two different keys quickly. Lastly, students can play this passage as written.

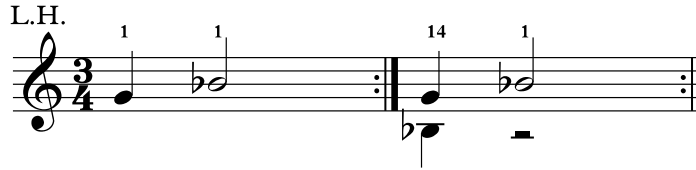
Step 1



Step 2



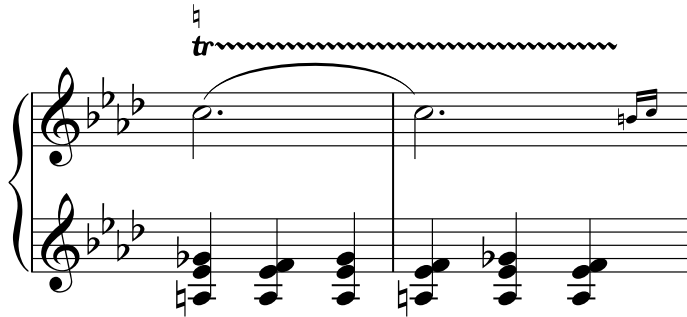
Step 3



Example 4.35: Preparatory Exercises for the Left-hand Chords

Voicing top notes and a trill

Another challenge is found in mm. 59-60, in which the pianist is required to play a trill in the right hand while simultaneously voicing the top notes of the left-hand chords (Ex. 4.36).



Example 4.36: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 59-60

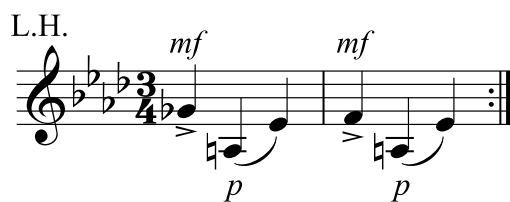
Chordal analysis is again a useful first step. Teachers can explain that only the top notes of the chord change, while the bottom two notes stay the same. Teachers can demonstrate by playing the top notes only, which are alternating between G-flat and F. Teachers can then demonstrate the two notes of the bottom of the chords, showing that they are the same. Students

can play the chords with both hands, playing the top notes with the right hand and the bottom notes with the left hand.

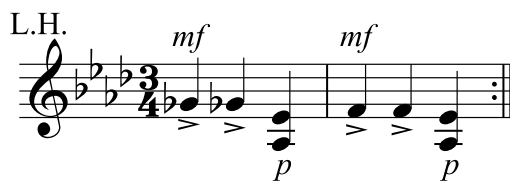
The second step involves practicing a sliding thumb from black key to white key, which Chopin often used. Students can play the G-flat and slide to the F with the thumb, using a relaxed motion. The gliding motion of the finger on the key is similar to that of a skater gliding on the ice. Further, teachers can direct students to play on the side of the thumbnail.

There are two preparatory exercises for voicing the top notes of the left-hand chords (Ex. 4.37). Step 1 is practicing a broken chord pattern with different dynamics. This exercise can prepare students to have the appropriate dynamics for each finger, which will be used in voicing the top notes of the chords. Step 2 is practicing a top note and two-note chord separately. The exercise will help students with voicing the top note and playing two notes together.

Step 1



Step 2



Example 4.37: Preparatory Exercises for Voicing Top Notes

Students can play the left-hand chords in mm. 59-60 as written. Teachers can help students to have a more rigid thumb on the accents, compared to the more relaxed motion by two fingers on the bottom chord. Teachers can direct students to go back to practice the two preparatory exercises above when they are challenged to play the chords appropriately.

The final step is playing both hands together. For playing trill with the right hand, teachers can apply the same exercise presented on the trill section of the D-flat Major Waltz, Op. 64, no. 1. After the student has completed the preparatory exercises for trill playing, I recommend that he or she work on unmeasured trill playing. Teachers can direct students to bring out a top note of chord as a melody with the left hand while the trill in the right hand are more supporting as a blending harmony.

Left-hand melody

A left-hand melody occurs throughout the middle section and is very challenging to developing pianists. Most melodies typically occur in the right hand, so the left hand is not as familiar with melodic playing. Moreover, placing the melody in the lower register along with the accompaniment in the higher register is challenging because we tend to focus on the higher register.

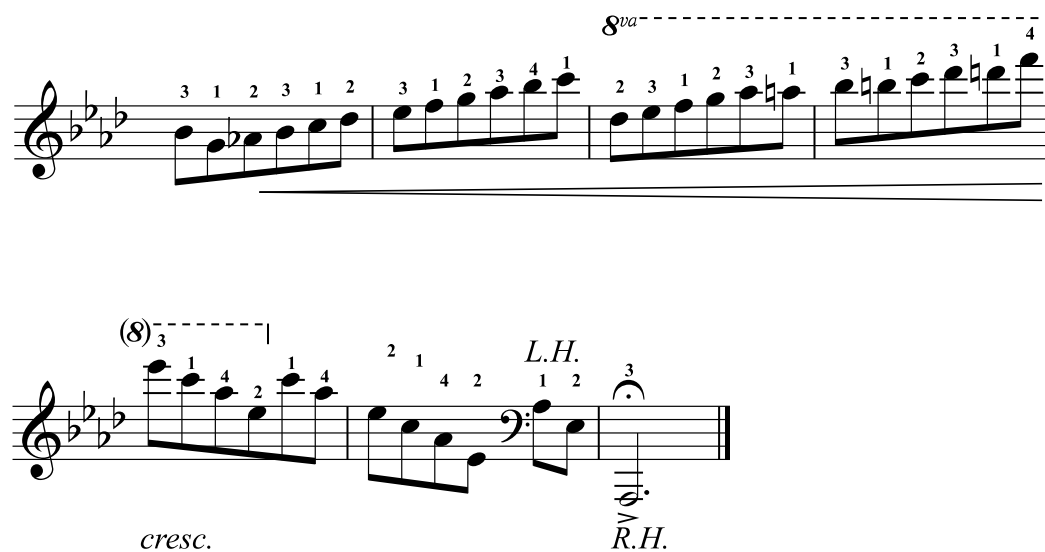
An excellent piece which can serve as preparatory repertoire for the left-hand melody is Carl Czerny's Study in C Major, Op. 261, no. 2 (Ex. 4.38). The exercise comprises four measures, with melodic scalar passages in the left hand.



Example 4.38: Carl Czerny, Study, Op. 261, no. 2

Scales and arpeggios

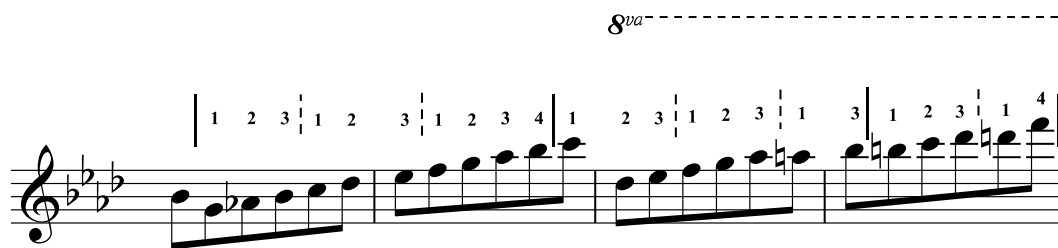
One of the more difficult passages in this waltz occurs in the final six measures, mm. 165-171, in which the right hand plays a long ascending scale and ends in a descending arpeggio (Ex. 4.39).



Example 4.39: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 165-171

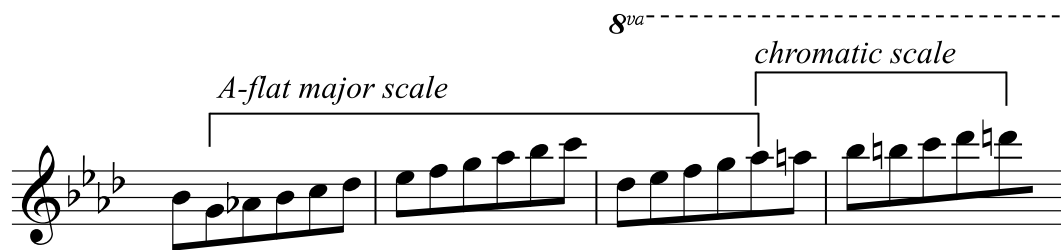
A good initial fingering is essential. The complicating factor for this scale pattern is that it begins as a normal major scale but becomes chromatic towards the end of the scale. For chromatic scales, I recommend traditional chromatic fingering, which uses fingers 1 and 3 on the white and black keys of two consecutive chromatic notes, and fingers 1, 2, and 3 on white, white, and black keys of three consecutive notes. For an arpeggio or long scale patterns that includes non-chord tones, I recommend a regularity of the fingering patterns because it helps students to memorize the pattern and develop muscle memory in a fast tempo.

Teachers can help students to memorize the fingering. For the scale pattern in mm. 165-168, divide the notes into groups and direct students to play the groups on a desk, away from the piano (Ex. 4.40). Students can practice the fingering several times on the desk.



Example 4.40: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 165-170 (fingering)

Once the student has mastered the groupings and understands the concept, she can move to the keyboard. The long scalar passage comprises a two-octave A-flat major scale followed by half an octave of a chromatic scale (Ex. 4.41). Teachers should direct students to practice those two different scale patterns separately.

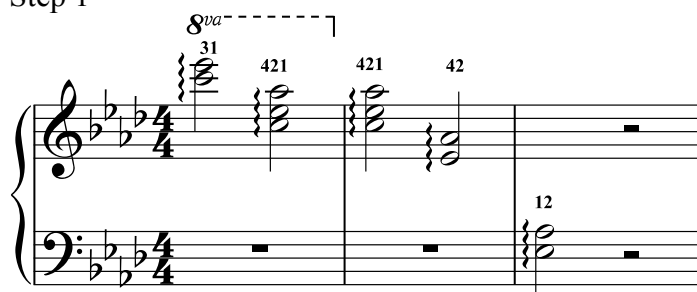


Example 4.41: Frédéric Chopin, Waltz, Op. 64, no. 3, mm. 165-170 (analysis)

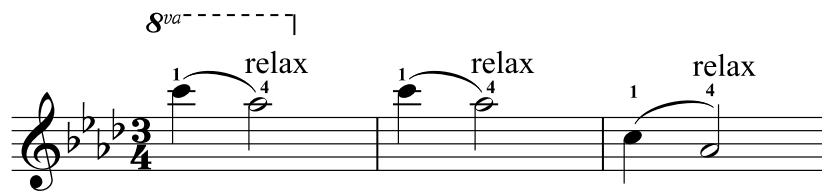
Lastly, students should play the scale as written on the piano with the correct fingering. Teachers can direct students to keep their fingers close to the keys. Students can use their wrist when turning the thumb under. This position will help students to play the scale quickly.

For the arpeggio passage in mm. 169-170 that immediately follows the scale passage, there are two preparatory exercises (Ex. 4.42). In step 1, teachers can direct students to play the arpeggio as a series of rolled chords. The exercise can prepare students to understand the passage better as well as helping with eventually playing this arpeggio at a fast tempo. In step 2, students can practice turning the thumb under. Teachers can direct students to lift their wrist on playing A-flat and then relax the wrist. Students can slightly disconnect between the C and A-flat and use pedal. Lastly, students can play the passage in mm. 169-170 as written.

Step 1



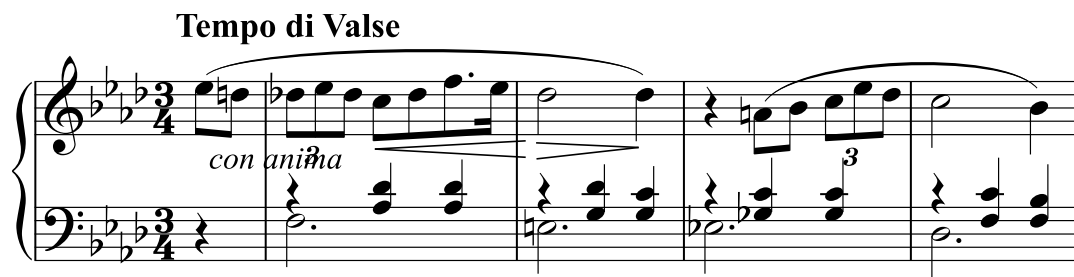
Step 2



Example 4.42: Preparatory Exercises for Arpeggio Pattern

A-flat Major Waltz, Op. 69, no. 1

The A-flat Major Waltz, Opus 69, no. 1 is in three parts with a time signature of 3/4. The tempo is marked at *Tempo di Valse*. Each section has its own individual theme (Ex. 4.43).¹³⁷

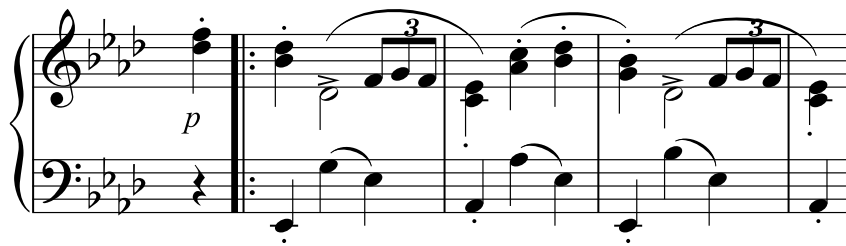


Example 4.43a: Frédéric Chopin, Waltz, Op. 69, no. 1, mm. 1-4 (“waltz 1”)

¹³⁷ The example is the first version of the National edition.



Example 4.43b: Frédéric Chopin, Waltz, Op. 69, no. 1, mm. 17-20 (“waltz 2”)



Example 4.43c: Frédéric Chopin, Waltz, Op. 69, no. 1, mm. 41-44 (trio)

There are two main challenges from the first version of the National edition. Those challenges are connecting the bass line and performing the melodic embellishments. However, a similar teaching suggestion is applicable to the second version of the National edition because these two challenges are very similar in both versions. For students who are not ready to confront those difficult technical challenges, I recommend first working on the third version of the National edition.

Connecting bass line

One of the left-hand challenges is that of connecting the bass line with chords on the following beats. Ex. 4.44 shows mm. 1-5 from both first and second versions of the National edition.



Example 4.44: Frédéric Chopin, Waltz, Op. 69, no. 1, mm. 1-5

There are two preparatory exercises (Ex. 4.45). Step 1 consists of playing the bass line only. Teachers can help students to find good fingerings for playing the bass line *legato*. The alternation of fingerings 4 and 5 will be one of the best choices. Turn the fourth finger over the fifth finger, with a slight disconnect between the notes while using pedal and with a slight curve to the fifth finger. Step 2 involves adding the chords on the second and the third beats. Because inexperienced players tend to hold the chord on the third beat longer than written, this exercise will help to disconnect the notes of the last chord while connecting the bass notes. Students can play from slower to gradually faster tempi. Finally, students can play the passage in 3/4 as written. Teachers can direct students to create a dance accompaniment pulse with a particularly light touch on the chords.

Step 1



Step 2



Example 4.45: Preparatory Exercises for Connecting Bass Line

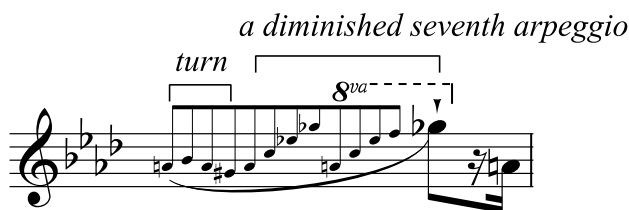
Melodic embellishments

The A-flat Major Waltz has numerous melodic embellishments in its first waltz section. The first version of National edition has the most ornaments. One of the most challenging melodic embellishments appears in m. 11 in *ossia* in the first version of the National edition (Ex. 4.46). This embellishment requires rapid playing and contains many notes.



Example 4.46: Frédéric Chopin, Waltz, Op. 69, no. 1, m. 11

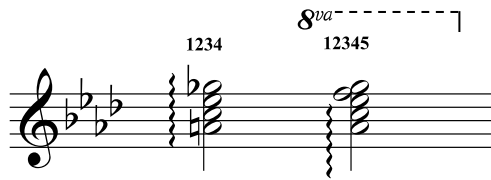
Analysis of the embellishment reveals that it consists of a turn figure surrounding A-natural on the first four notes followed by a diminished-seventh arpeggio (Ex. 4.47). Practice these two patterns separately. In practicing the turn figure, students can set their position by hiding the thumb or tucking it under the other fingers.



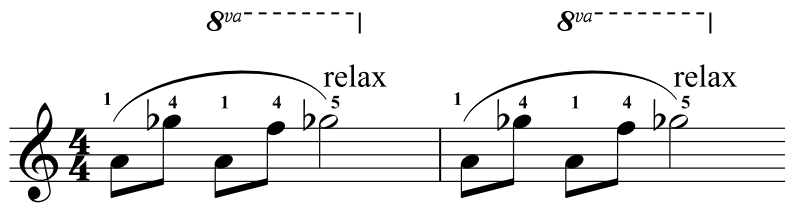
Example 4.47: Frédéric Chopin, Waltz, Op. 69, no. 1, m. 11 (analysis)

On practicing the diminished-seventh arpeggio, there are two preparatory exercises (Ex. 4.48). The first exercise involves practicing the arpeggio as a rolled chord (step 1). Chopin taught his students to imitate *glissandi* in order to play a fast scale smoothly, which is applicable in this passage. The next step is to practice turning the thumb under (step 2). Teachers can direct students to use a flexible wrist and to move the thumb under quickly as soon as the G-flat is played. Finally, students can play the passage as written, placing their fingers on the middle of the keyboard to reach both the black keys and white keys comfortably while keeping their fingers close to the keys.

Step 1



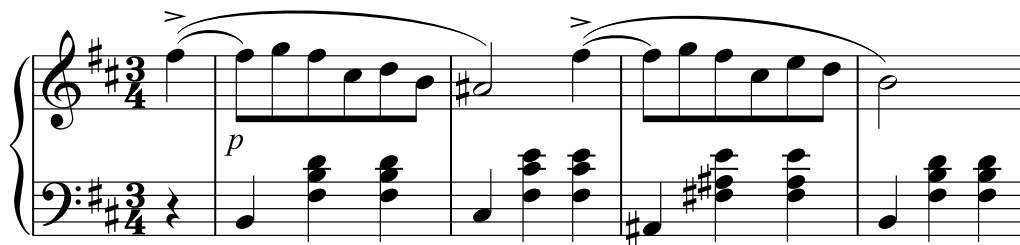
Step 2



Example 4.48: Preparatory Exercises for Arpeggio Pattern

B Minor Waltz, Op. 69, no. 2

The B Minor Waltz, Opus 69, no. 2 is one of the most popular Chopin waltzes. It is in three parts with a time signature of 3/4. The B Minor Waltz has three main themes (Ex. 4.49).¹³⁸ In the trio section, there is a key change to B major.



Example 4.49a: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 1-4 (“waltz 1”)

¹³⁸ The example is from the Schirmer edition edited by Mikuli.



Example 4.49b: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 33-36 (“waltz 2”)



Example 4.49c: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 65-68 (trio)

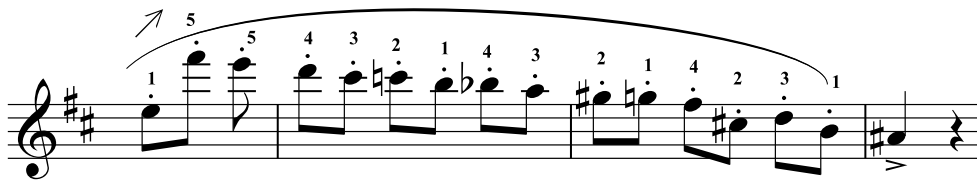
The challenges discussed below were selected from the three versions that I recommend for teaching: the Schirmer edition, and the first and the second versions of the National edition. These challenges are articulations, a melody in double notes, and different moods between sections.

Articulations

One of the major challenges is playing notes that are simultaneously marked with a phrase line and *staccato* markings. There are two examples from this waltz.

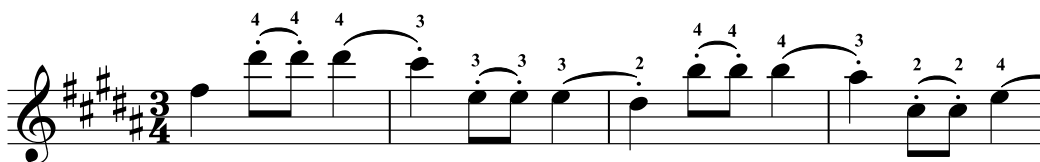
The first example is the scalar pattern in mm. 31-33 in the second version of the National edition (Ex. 4.50). Based on Kleczyński’s interpretation of Chopin’s five-finger pattern

exercises, the articulation for these measures is a heavy *staccato*, holding longer than the normal *staccato*.¹³⁹ The suggested preparatory exercise is using a *staccato* touch to play the scalar pattern. After that students can work on the passage with a heavier *staccato*, which is in between *legato* and *staccato*.



Example 4.50: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 31-34

The second example of articulation is found in the first version of the National edition, mm. 53-56. In this passage, the right-hand line consists of a series of two-note slurs with *staccato* indications on many of the notes (Ex. 4.51). Students can play the repeated eighth notes with a light touch and gentle *staccato*. Teachers can remind the students to *decrescendo* on the second note of the two-note slurs, lifting the wrist gently after the second note (Ex. 4.51).



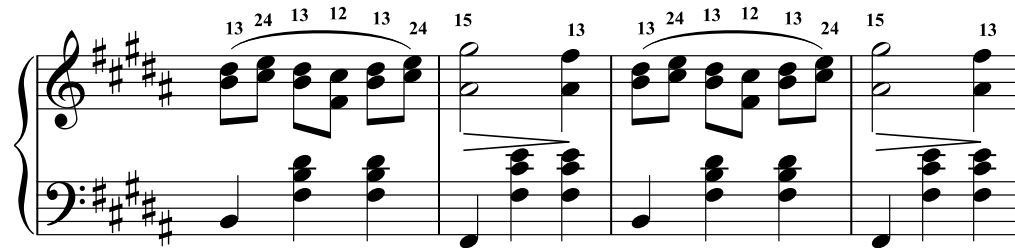
Example 4.51: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 53-56

¹³⁹ Kleczyński, 29.

The next step is finding fingering. Teachers can help students to have the same fingering on the repeated notes, which Chopin did.¹⁴⁰ In addition, teachers can direct students to use their fingertips to play this delicate sound rather than using arm weight, which how Chopin taught his students.¹⁴¹ Elise Peruzzi, a friend and student of Chopin, described Chopin's playing, "Every little note was like a bell, ..." ¹⁴² Chopin used to say to his students, "feel the key rather than striking it!"¹⁴³

A melody in double notes

One of the most difficult technical challenges in the B Minor Waltz is playing a melody in double notes in the second half of the trio section. The example is from mm. 81-84 of the Schirmer edition (Ex. 4.52).



Example 4.52: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 81-84

The first step is finding a good fingering. Teachers should help students find a fingering that allows the top melody to remain *legato*. It will be necessary to use the thumb on the black

¹⁴⁰ Eigeldinger, 48.

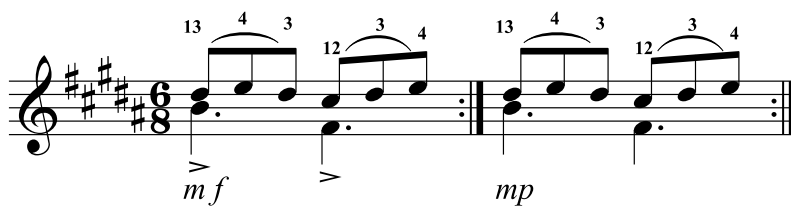
¹⁴¹ Ibid.

¹⁴² Niecks, 339.

¹⁴³ Eigeldinger, 31.

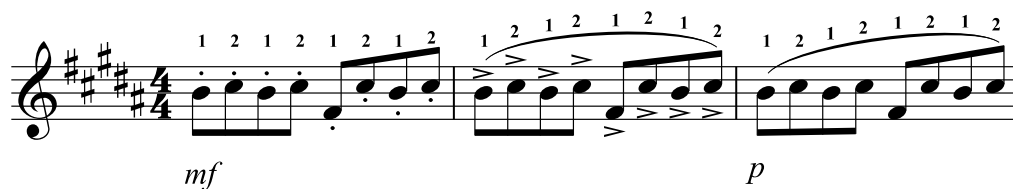
key, which Chopin freely used. As Chopin taught, it is important to keep the same fingering as much as possible in all exercises.

The second step is practicing the top voice while reducing the lower voice (Ex. 4.53). Teachers can allow students to play the thumb naturally loud at first, but focus on playing the correct notes with good rhythm. Once students accomplish this, teachers can direct them to control the thumb to play softly.



Example 4.53: Preparatory Exercise of the Top Melody in Double Notes

The third step is practicing the lower voice (Ex. 4.54). The preparatory exercise is based on Chopin's five-finger pattern exercise with various touches. For a warm-up, students can work on the lid of the piano by folding the thumb in – out – in a couple of times. Students can slightly lift the wrist toward to the left side when moving to F-sharp. Finally, students can play the passage as written with a singing tone.



Example 4.54: Preparatory Exercise of the Lower Voice in Double Notes

Different mood within each section

One of the big challenges in the B Minor Waltz is creating an appropriate mood within each section. Teachers and students can discuss the mood of each section together. The first section or “waltz 1” can be interpreted as having a sentimental mood. Teachers can help students think about their own lives when they experienced sadness, such as the death of a pet.

The “waltz 2” section can be lively and have more forward motion because the phrases are shorter than in the previous waltzes (Ex. 4.55). In order to internalize the rhythm, students can dance to the waltz. Students should have a wider step on the first beat of mm. 33-36 in order to mirror the longer note value of the first note in these measures. The shorter steps can be taken on the eighth notes. Teachers and students can move together while singing the melody.



Example 4.55: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 33-36 (“waltz 2”)

The trio section has a key change from B minor to B major (Ex. 4.56). Teachers can help students think about happy experiences such as a birthday party. By the dance approach, teachers can explain that the neighboring motion on the first three notes in the beginning of the trio is similar to a dancer's turning motion. A half note on the following measure can be imagined as a big swing motion.



Example 4.56: Frédéric Chopin, Waltz, Op. 69, no. 2, mm. 65-68 (trio)

SUMMARY AND CONCLUSIONS

The purpose of this dissertation is to identify Chopin as a pianist and teacher, discuss the appropriate editions for teaching, highlight the technical and musical challenges in the works, and provide pedagogical suggestions for teachers and students. The Chopin Waltzes, Opus 64 and 69 were used as a case study.

The study begins with an overview of Chopin's teaching methodology based on his own method [Sketch for a Method]. Moreover, it includes insights into Chopin's pianism and his stylistic characteristics through documentation provided by his contemporaries and students. In addition, Chopin's integral relation to dance as both a dancer and dance accompanist is briefly discussed.

The discussion on Chopin's editions will assist in the selection of appropriate editions for teaching and performing the waltzes. Chopin's compositional process and the circumstance of his publications are discussed. For the purposes of this project, five editions were selected: the G. Schirmer Edition from 1879 (Schirmer edition); *The Fryderyk Chopin Institute Polish Music Publications* Edition of 1949 (Paderewski edition); the G. Henle Edition of 1978 (Henle edition); an Alfred Masterwork Edition from 2007 (Alfred edition); and the *National Edition of the Works of Fryderyk Chopin* of 2001 and 2007 (National edition).

The five editions of Chopin's Waltzes, Opus 64 and 69, were compared in order to identify their similarity and differences and to provide the appropriate editions for teaching. The general elements of differences were layout, fingerings, phrase markings, dynamics, notes, pedal indications, and others such as tempo markings, terms, ornamentations, articulations, rhythms,

and ties. The ten versions of the waltzes, Opus 69, have numerous differences including different measure numbers, but are similar based on their main sources.

I recommend the National edition for teaching and performing the Chopin waltzes. The main reason for this recommendation is that more research has gone into the production of this edition than any of the others. Also, the inclusion of Chopin's fingerings and performance markings, the incorporation of many different versions of the waltzes, and the practical layout of the pagination all contribute to making this my most highly recommended edition.

The next chapter provides a pedagogical analysis of Chopin Waltzes, Opus 64 and 69, by adopting Chopin's teaching methodology along with practice suggestions and preparatory repertoire. The analysis starts with key techniques for playing the Chopin waltzes. The main items are the left-hand accompaniment, melodic line, balance, contrast between sections, playing in a fast tempo, and the use of pedal. Afterwards, each of the five waltzes was investigated individually, highlighting specific technical and musical challenges found in each individual work.

My overall approach to the pedagogical analysis of Chopin Waltzes, Opus 64 and 69 is based on how Chopin played and taught. Chopin's main concept regarding piano playing was based on a natural physiological approach. This led him to emphasize the need for a comfortable and relaxed position for the entire upper body from the fingertips to the shoulder. Chopin stressed playing with a flexible wrist in order to move the hands smoothly on the keyboard. Also, Chopin innovative approach to fingerings was in contrast to many of the traditions at his time.

Chopin's contemporaries commented not only on his virtuosity but also on the beauty of his tone. Very much influenced by Italian opera, Chopin emphasized the singing melodic line in

his teaching and playing. In his teaching method, he discussed the relationship between human speech and musical phrasing, identifying the need for breathing and inflection in both. In addition to the virtuosity and the beauty of his playing, Chopin was known for his improvisatory style. His students commented that he played his own compositions differently in every performance.

The author hopes this study can encourage piano teachers to adopt Chopin's pianism and teaching methodology for teaching students with his waltzes and confidently choose the appropriate editions for teaching and performing the Chopin waltzes.

Suggestions for Further Study

A possible topic beyond this study is the complete pedagogical analysis of Chopin's waltzes along with a suggested order of study. Continued study on the dance in Chopin's time as it related to his pianism and his teaching is another suggestion. Finally, a comparison study of various editions of other Chopin works, such as the Preludes and Mazurkas, will be useful to teachers.

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