



DISCUSSION ON INNOVATIVE FEATURES IN THE CHOPIN ETUDE OP 10 NO 3

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Abstract

During the height of the Romantic era in Europe, Chopin stood out as the most innovative composer. His compositions' swooning sentimentality reflects his own character traits. His emotions are fiery, his exterior is unadorned, and he pours himself all into his music. His innovative style of music became a fad in the mid-19th century. He also never wrote anything that didn't have a piano. Chopin's etudes constitute an integral component of his body of work. It's impossible to compare his etudes to those of any other composer. It's a signature piece that takes things beyond the realm of just technology to something more creative. This thesis examines the history of and responses to Chopin's Etude No. 3 in Opus 10. It does so by examining the composition's structure and melody to better understand the composer's creative process and, by extension, his innovative contributions to music.

Keywords: Chopin, Work structure, Performance, Creative features

Introduction

"Etude" has long been used to characterize technical, even virtuoso, performances that help a performer improve. Czerny & Hanon's etudes are notoriously rigorous finger and hand strength tests. Despite their usefulness, most of these etudes repeat the same basic note pattern, therefore they don't enhance music. Chopin's etudes lack rhythm and melody. After hearing these etudes, Chopin fans sought piano tutors to play like

the master. Chopin is typically credited with making the etude an art form (Gavel, 2022). Each of his twenty-seven piano etudes helps the pianist improve a technique, but they also have a unique quality. Each etude is a musical drama (Ekier & Kaminski, 2000). Since Chopin's music evokes emotions, only a virtuoso can play it. Liszt's technically difficult but emotionally intense concert etudes were a hallmark of Romantic repertoire.

Chopin seldom recognized his own pieces by title and prefers to refer to them nearly entirely by opus and number. In his etudes, nothing was different. Yet, because of their impassioned, Chopin-esque nature, several of the etudes have nicknames given by enthusiastic editors or ardent lovers. Every occurrence of these program titles appearing on television has been noted. Chopin not only did not come up with any of these titles, but he most likely disapproved of them. Although each etude focuses on a different aspect of a performer's ability, they all have a similar thread. Both Etude Op. 25 No. 10 and Etude Op. 10 No. 1 are difficult exercises but share one common feature. Chopin composed twenty-seven etudes, each of which served as a practice aid for honing a distinct facet of the legato technique. Chopin's etudes perfectly depict his notion that pupils should learn to play without being concerned about the notes they play next to one another. In his words, Chopin "revolutionized" the etude genre (Zamojski, 2011). He transformed what was previously a dreary technical exercise into a riveting drama that also helps pianists enhance their talents. They exhibit their real revolutionary colors here.

Chopin's thoughts and emotions may be found reflected in each of his pieces. He expressed his inner world via the medium of music, which he employed as a pen. His artwork exudes a robust feeling of the colors, customs, and patriotism associated with the Polish country. A few of his pieces have a variety of melodies and levels of intricacy, both of which have the potential to quickly infect the listener. The result is a sound that is more sensitive and contagious because of the very gentle regulation of his harmony production and work structure. This article focuses mostly on Chopin's etudes since they are his most significant musical

contribution. He deviated from the conventional and dull design of an etude by creating a new structure and organization for the piece. He also used pedals and embellishments to elicit feelings, which enabled the mood of the piece to be realized to its full potential. Therefore, this paper focuses on Chopin's Etude No. 3 in Opus 10 by studying every facet of the piece. By dissecting the piece's structure and melody, this article aims to shed light on the composer's ingenuity and, by extension, his own groundbreaking musical accomplishments.

Literature review

About Chopin

Frederic Chopin (1810-1849), the "piano poet," started composing at seven and performed at eight. He was a famous Warsaw pianist as an adolescent composer. Poland was split for 123 years. Warsaw, Poland's political and cultural capital, is vital to Europe. Swedes twice destroyed and rebuilt the once-thriving city. Hitler nearly destroyed Warsaw after World War II. The old city's outstanding architecture survived post-war rebuilding. Since then, Warsaw has become a tourist destination with sophisticated high-rise buildings and picturesque sites in diverse neighbourhoods. Chopin's hometown was sorrowful and important. The Warsaw Uprising, his affection for George Sand, the loss of his father and friend Matuzhski, and his split with Mrs. Sand were his problems. Everything else was questionable in his earthly design. Chopin, unlike Flaubert, was arrogant and shy, and his work was forceful and violent. He never chased theatrical glamour or performed in public like Liszt. Chopin was buried at Père la Chaise after travelling from Warsaw to Paris.

Chopin Etude Op 10 No 3.

Creative background

Etude Op. 10, No. 3, in E major, is a study for solo piano composed by Frédéric Chopin in 1832. It was first published in 1833 in France, Germany, and England as the third piece of his Etude Op. 10. This is a slow cantabile study for polyphonic and expressive legato playing. In fact, Chopin himself believed the melody of the piece to be the most beautiful one he had ever composed. It became famous through numerous popular arrangements. Although this étude is sometimes identified by the names "Tristesse" (Sadness) or "Farewell (L'Adieu)," neither is a name given by Chopin, but rather by his critics Niecks, F. (1888).

At the Warsaw Conservatory of Music, Chopin fell in love with a talented and beautiful girl. He didn't dare tell her he loved her after moving to Paris. To say goodbye, he performed this sorrowful, regretful piano tune. Chopin remarked, "I have never written such a beautiful melody before, and I am afraid it will not be easy to come across it in the future."

Work structure

This etude is a relatively simple one of Chopin's etudes. Compared with many of his super-fast rhythms and many Black Keys tracks, the rhythm of this song is much slower, usually a simple technical repertoire; music processing will require improvement, which is a fundamental rule. Some people typically play this piece too freely, but in fact, it has a clear direction and a compound rhythm, moving smoothly and intertwining (Gibbons, 2020). This work uses a triplet (A-B-A') in 4 beats in E major. The first part mainly focuses on the lyric melody. The second part adds a kind of embarrassment, which is an expression of passion.

Nevertheless, the third paragraph of powerful emotional catharsis is introduced into euphemism and anxiety. There is a sharp contrast in the three sections. The first paragraph consists of 21 bars. The treble part, as the background of syncopated bass, plays a melody, which can be said to be a period of ups and downs. It is said that this is an aria nostalgic for the beauty of his hometown. Using the simulation method of a string quartet, the speed and strength gradually increase, which can better show his creative ability (Tu, A. P., 2011).

The image displays a musical score for Chopin's Etude Op. 10 No. 3, consisting of four systems of piano notation. The score is written in G major and 3/4 time. The first system begins with a piano (*p*) dynamic and includes a rehearsal mark (3rd time, 25). The second system features a *simile* instruction and a tempo change to *a Tempo*. The third system includes *Ritenuato* and *stretto* markings. The fourth system starts with *con forza* and includes *len.*, *ff*, *Tempo*, *sempre legato*, and *Rallent.* instructions. The score is heavily annotated with fingering numbers (1-5) and includes a watermark 'Screenshot(Alt + A)'.

The second section of the piece is 33 bars long. From the direction of the music, we can see that the mood begins to change. The author modulates in reverse through harmonies in sixths and thirds, as well as in fourths, fifths, sixes, and sevens for both hands. Here we see a notation (*Poco piu*

animato) that requires a little jump to add some energy; this increase tells us that we need a gradual progression rather than a sudden increase in volume. Looking at the sheet music we will see. The 16th notes appear here. And it's very dense, and it's a very colorful part of the piece.

The image displays three systems of musical notation for Chopin's Etude Op. 10 No. 3. Each system consists of a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes markings for *fz* (forzando), *cresc.* (crescendo), and *f* (forte). It features complex fingering numbers (1-5) and articulation marks like slurs and accents. The second system continues with *fz*, *cresc.*, and *f* dynamics, and includes a section marked *p* (piano). The third system features *cresc.*, *ff* (fortissimo), and *con forza* markings. The score is densely packed with notes, rests, and technical instructions, reflecting the piece's intricate and technically demanding nature.

It starts in part B. He uses intensity notation to make a distinction between moods. The intensity changes are accurately distinguished by phrases with increasing and decreasing intervals in reverse, and the intensity shows the intensity levels of the words to reflect the piece's emotion. The melody of this section changes quickly because there are many syncopated rhythms, and aurally, you will get different effects when you play it with varying intensity methods. This is where the whole piece shines. If you don't master the power well, you'll hear it in a messy and broken way. But if you can control the intensity symbols precisely, you will find that the weave is regular and layered. As if inside a limited space, each note is a fragment, crystal clear, through the physical strength of your powerful make it collide with each other, emitting a crisp and regular sound. This sound is not 'noise'; it is pleasant to the ear. Are you designing a combination? It is a staggering delicacy. And this combination is the most crucial point of this part: Strength.

The third section provides a sense, both auditorily and visually, of a concluding repetition that brings the idea full circle. You could get the impression that its music is extremely like the melody of the first portion, yet it appears as it differs in some way. This is since the third section is really a condensed version of the first section, arranged in the form of a complimentary termination followed by a variation. It is also possible to refer to it as the articulation and transition of the second part, however, the A' section is the name that more accurately describes its function. There is also a common sensation in the audio-visual experience, which is that this activity is far too like the Nocturne that Chopin composed. The étude is referred to as a "nocturne-like piece of intimate and rich cantabile melodic" by Leichtentritt. He also describes the middle movement as being "relieved" by a "highly effective sound-unfolding" of a "novel and peculiarly original character" (Klangent Faltung). Theodor Kullak (1818–1882), a German pianist and

composer, referred to the study as a "lovely poetic tone piece" in his writings.

When we talk about practice pieces, the first thing that comes to mind is Czerny. The Austrian piano teacher and composer Czerny.

He started a real paradigm of practice pieces. His system of exercises is supposed to be very well-developed and amazingly numerous. But his exercises are characterized by the continuity of the same technical content in different forms and degrees of exercises.

Every Note

THE ART OF FINGER DEXTERITY
Op. 740
Book V
Etudes 33-41
C. Czerny

33 *Molto allegro* (♩. 112)
pp delicatamente
sempre armonioso

This is one of the most challenging exercises in his work. But it is easy to see that its music score presents an apparent technical training of one kind or another. Most of the exercises have one or more functional training objectives. Only Chopin's etude with their comprehensive specialized training, demand a high degree of visual and audio impact (Corleoni, 2020). Most are poetic, song-like, lingering, and frenzied. has a triple form (A-B-A). The melodies are extraordinary.

One more feature is his 'breathing.' It seems to be a piece with fast melodic changes. Constant changes appear, with a clear sense of intensity and a very prominent rhythm. But the breath of its phrases is kept even and clean. In the first part of the playing, the

breath change is obvious. We can feel it. Although it is relatively tiny and soft, its sense of ups and downs does not destroy the coherence of the melody. In the second verse, the theme differs from the first verse in its heightened mood. This tension and anxiety are mixed with some sadness and melancholy, and finally, the intensity, which he expresses with decorative notes. In the third verse, the melody continues to progress. But it is slightly calmer than the first verse and turns down, a kind of helpless acceptance after depicting the painful struggle (Walker, 2005). At this point, the harmonic coloring changes, and the use of a descending sixth harmonic major to do such a treatment is to let the listener feel a 'deep breath.'

The music of the Romantic period certainly had certain transformations in terms of melody and technique. The new changes in musicians' compositions broke away from the traditions of the Classical period, and some new ideas emerged to meet the needs of musical emotions. The harmonic richness of Chopin's works is a characteristic feature, as he tries to create, through frequent changes in chords and the organization of alterations, various constant transpositions, which is a characteristic.

Performance

This composition is an E major triad. This exercise is faster than most Chopin's early pieces. Chopin is known for his exceptional precision. Simply said, the rhythm of the workout has a song-like melody and a slow-building yet forceful recitation. This exercise may be considered slow in contrast to Chopin's other pieces, although it does have some fast moments. It is also conducted at the previous example of Rubato's "elastic pace." It is mind-blowing how frequently Chopin's slow piano compositions are regarded as simple and easy. The piece's complicated rhythms, four-part structure, and broken up-and-down chords in the middle portion are not easy exercises (William, 1999).

Though just one hand is playing, there were two voices that were heard simultaneously. One hand must simultaneously generate two unique sound levels with the voices, i.e., "playing the melody and the accompaniment." For most of the playing, the weaker few fingers execute the principal melody in the center part of the right hand. Moreover, this limits the size of the hand. The second technical hurdle in this work is

force control. In the composition, one hand must perform two vocal parts. When two independent muscle groups emit a voice at the same time, the pitch intensity must vary. A substantial number of polyphonic components are hidden in basic critical music. The monophonic and diatonic chromatic scales challenge the player's finger dexterity and strength (Zamoyski, 2011). Only when the voices are in harmony with one another can a rich acoustic effect and delicate layering be created.

Each performance rendition must comply with the stringent condition that the musical style be properly understood. Musical style refers to the characteristic appearance of a musical composition as a whole or its musical genre. The work's style and the performer's specific performance style are the two fundamental components of musical style. The subject matter, modulation, harmony, weaving, and tone are the core components of the piece—the Warsaw musical art of Chopin's age. His poetry was highly influenced by Polish Romantic literature, which was prominent at the time in the European literary landscape.

Chopin is shown as a romantic composer. A musician's playing style is influenced by their worldview, life experiences, temperament, cultural background, musical talent, and aesthetic sensibility. Chopin was also a patriotic poet, but he conveyed himself musically rather than via words (Niecks, 1988). Some of his works enable us to detect the buried emotions of the age in which he lived. He was a great Pole who often performed internationally to raise funds for his compatriots. behaving unwillingly on behalf of the aristocracy. He was reticent and bashful since he came from a typical family

and had no position of authority to assert. He was not qualified to produce great grandeur works due to his little and unattractive physique; therefore, he chose delicate elements such as pearls, jade, and emotions.

The first thing we need to pay attention to for works requiring a strong vocal link is accurate finger change. Make advantage of the parts to avoid voice pauses. The presentation does not begin with much slow motion. The bottom vocals keep the song moving forward and are fluid. As a result, the right hand is derived from the left hand. Always use caution while utilising little legato lines so that they do not distract from the beauty of the harmony. A new sub-section begins after varying degrees of slowing down, speeding up, and slowing down again. The final climax of the first portion develops slower while simultaneously getting more muscular, accentuating the impression of expansion. One layer is highlighted at a time, with the final layer having a long-leaning tone (Leo, 2022).

Now comes the second portion. In this fast-paced composition, many of the crescendos are interpreted slowly. The primary vital colours swiftly transition into minor key colours, darken fast, and produce an impression neatly and explosively via an increasingly condensed process. After the crescendo, the finger becomes somewhat weaker and quickly darkens. Gently but not fast rely on the wrist. Next came a second push in the same fashion, albeit with a lower overall movement than the first. Be ready for the complete movement by playing with your elbow and pushing your wrist. At the same time, the pedal switch should be just the right amount of decisive. Each rising mood needs a significant arm movement to complete, and

the crescendo of the two successive emotional highs varies. With the final reversal of the hands, an emotional battle should be felt (McLachlan, 2014). The fierce inward and outward two-handed 16th note must eventually be played with more zeal than any other note. It is vital to educate each player's playing style uniquely, including opening the arms for support and changing how the fingers are linked to the keyboard.

The third segment is now available. Music that is soothing and relaxing. It serves as the dominant mood of this part. The polyphonic layers are distinct, if somewhat muddy, and the sustain pedal compensates for the lack of finger legato. With a continuous slow chant, we reach the replication phase, which comprises the first and last echoes. The notes that follow must not be explosive. In the first four bars of the recapitulation part, the ambiance of the presenting section may be a little more muted and subdued. Dissipate gently, remain cool and push through until it reaches a peaceful finish, like a softly drawn curtain (Eigeldinger, 1986).

The whole performance had a mix of speeds, alternating between slow and impassioned and quick and flowing sections. There is usually a suppressed feeling during a slow period. While it's rapid, there should also be a feeling of flow. Neither should there be an appearance of clutter. It is essential to properly understand the piece's tempo. In the works of Chopin. His pace, "Rubato," often occurs as a supplementary tempo (Chechlińska, 2019). One aspect of his playing that stands out is this. You must fully comprehend the whole work in order to fully appreciate what he refers to as the composition's speed. Consequently, in order to communicate this "Rubato" definitively

with the deepest musical meaning, we must comprehend the analysis of the music and the emotional link.

This piece of expression notation accurately captures each phrase. There is often a "crescendo" or "decrescendo" after each sentence. The route also has unique ebbs and flows. This indicates that it simultaneously has two huge amplitudes. Both the sentence and the paragraph are covered. Phrase amplitude is determined by the harmony part, while phrase amplitude is determined by the touch of a finger (Gavel, 2020). Given both at once, that is the piece's nature, and it is a challenging one.

Finally, the legato technique used in this piece's performance is crucial. In this section, legato contains connections for a forward movement to the keyboard, a transfer of fingers, and a transfer of voices. The composition includes skip continuations, two-note harmonic modal continuations, one-note continuations, and two-note continuations. While using the pedal is one way to play harmonic legato, it is not advisable to start off by practising with the pedal. Based on proper finger layout, finger legato is a severe issue that directly impacts the finger connection. The evenness of finger force is the secret to fluid finger movement on the keyboard. because the length and purpose of each of our fingers vary (Gavel, 2022). The ability to modulate wrist strength – which is influenced by the tension and relaxation of the wrist in various fingers – is essential for maintaining a stable center of gravity. The piece's finale, which involves the three sets of hands playing a continuous harmony tune with "dropping" and "rising" motions of the fingers, is the hardest to perform. The arms ought to be at ease. Every small legato is inhaled in rhythm, which is an

obvious change – every phrase, without a pause – and the wrist is elastic. The fingers flow neatly, aggressively, and fast.

Creative features

Chopin's Romantic era was brilliant but short-lived, with more than 200 outstanding works written during his lifetime, contributing significantly to the music world. Chopin's musical works have very distinctive qualities. The control of the pedal is the first of his ingenious and superb.

Chopin's Pedal Art

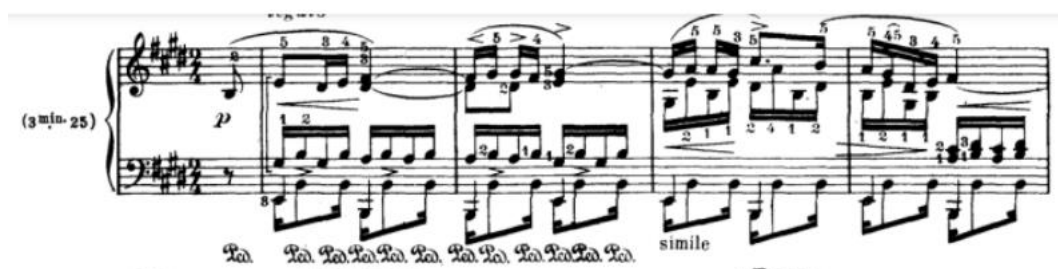
Chopin can be said to have been a true pioneer of the piano pedal, constantly exploring the efficacy of the sustain pedal. It uses the pedal with great care. The great pianist and composer Scherzo Rachmaninoff once said that the pedal is the piano's soul, as any piano teacher can tell you. Teaching the art of the pedal is the most challenging of pedagogies. Many of Chopin's works have many intertwined and staggered parts within them due to their many voices (Gavel, 2022). There is more than one line in most pieces, and they must be sung and phrased correctly, so you can't just pedal blindly, or you will dirty them (Youwei & Wang, 2013). The first thing to emphasize is not to use your toes on the pedals but the palms of your feet; you need to be sure to control the strength of your lower foot. Never take your foot off the pedal and keep your foot on it while it is up because losing connection with your foot will cause noise, especially for short pieces that require constant pedaling and will interrupt the coherent sound. Chopin had an ear for clean and crisp sounds, so he demanded a clean sound in his composition (Youwei & Wang, 2013).

In Chopin's piano works pedals are often used for harmonic transitions and to enrich the sound of the piece.



The pedal mark that appears for the first time in this picture has a different meaning than the one that appears for the second or even the third time. The first pedal mark that appears tells you where this one complete phrase starts and ends. The double pedal is to add to the emotional coloring of the passage. The third pedal in succession is the rhythmic pedal.

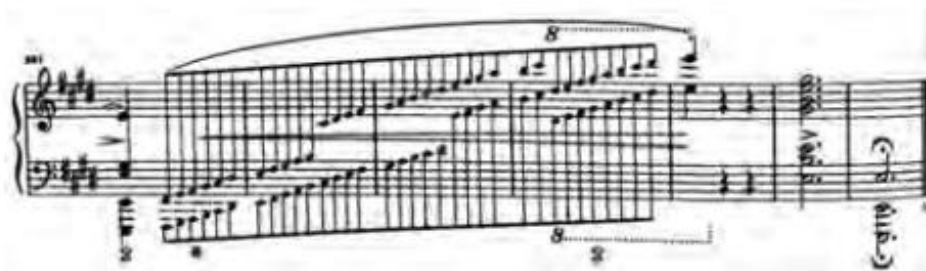
Chopin was too meticulous in his classification of pedals, he would even use pedals such as jitter pedals, half pedals, and tone backpedals, but he was not abusing them. Falling is commonly used. In addition to the common ones, the pedal and the release are used as the breath of the phrase (Rector, 2022). He also has a post-tone pedal, a full pedal, a half pedal, and a 1/4 pedal. Such a pedal is called a "color pedal" and follows the contour of the melody line.



There is also an advanced pedal method, which is what we call acoustical pedaling, used in the processing of sounds that need to be powerful and full.

There is another case at the end of the witty Op. 54 in E major, where Chopin uses it on the scale to avoid dryness and to increase its brilliance and grandeur. This is not allowed in conventional pedal instruction. However, Chopin's pedal method is often not governed by harmony.





Chopin creatively developed the operation of the piano pedal. In many cases, he made extensive use of the syncopated pedal, and he often used long pedals to express complex moods and mellow acoustics. He even had the fuzz pedal. It is a slight delay in changing the pedal in that the alternation of pedals is not sensitive. From the delicacy of the pedal, he is very clear poetic, and even partly philosophical. Each musician has their unique vision and interpretation. The pedal is the piano's soul and is not used to cover up one's technical shortcomings (Chen, 2020). Chopin often said: the correct and rational use of the pedal is as if it were an acquisition of life, worth a lifetime of exploration. The famous pianist Franz Liszt also commented: Chopin's handling of the pedal is full of art and reflection, and his interpretation is so beautiful that it cannot be put into words. Chopin's use of the pedal is the core of his innovation (Chen, 2020).

Chopin's Melody

Chopin's piano works are very singable, with exquisite melodies abounding. It was influenced by the Italian Romantic opera, called "Romantic music," which spread to all European countries. Chopin's piano works, through the layering of forces, the looseness of phrases, and the deep playing technique of the fingers, create a singing ability in the piano that resembles string repertoire and the breathing of the human voice. Compared with the previous classical representatives

Beethoven, Mozart, and Haydn Vienna three outstanding representatives, Chopin's piano works are more readily accepted by ordinary people. The classical music of the Viennese school belongs to Western classical music composed in the background of mainstream European culture (Gerig, 2007). It carries a rich culture, the most significant difference between popular and folk music.

Both Beethoven and Chopin created "Scherzo", Jing, J. (2015) and in the middle of the 18th century, Haydn used the Scherzo as an independent movement of the sonata. In Beethoven's 32 piano sonatas, he replaced the minuet with seven scherzos. But it was Chopin who brought the innovation of the scherzo to its pinnacle - Beethoven's scherzos, most of them in triple time, triple time structure. He expresses his complex and contradictory inner world with an accent and strong intensity contrast. The piece's solid dramatic conflict and free structure deeply influenced Chopin's later harmonies. Creating works is also related to one's character. Beethoven was short and stout, with a strong appearance, and he was born with the skeleton of an athlete. He is rebellious, ordinary, isolated, unlucky and lonely, self-reliant, and gritty. Chopin is a thin, gifted child with a sense of superiority, complex, indifferent, vain, calculating, cynical, and extremely sensitive.

Chopin's work is vastly structured and

written in an original and delicate manner. It expresses the rich, sensitive, and contradictory inner world of the author. It is reflected in the four separate themes of piano harmonies he created during his stay in Paris. As far as compositional technique is concerned, Beethoven's harmonic movements are based on a fast-running 16-note triplet pattern in their musical weaving. He remains in the mode of the traditional sonata compositional framework. Beethoven replaced by a movement, while Chopin composed it independently, specifically for the harmonicas, as an era dictated it. When the harmonicas were just one part of a movement, he had to consider the elements that preceded and followed them. When the harmonicas are independent pieces, the novelty of the composition makes them more independent and richer.

Chopin's melody has a strong national flavor. His work is beautiful, which is one of the reasons everyone likes it the most. The pace of the well-known Etude Op. 10 No. 3 distinguishes it from many of the other Op. 10 and Op. 25 etudes. This piece is quieter and moves much more slowly than many of the others in these two sets. But it's also tremendously melodic and emotional. Here, performing in three voices is the main area of technical concentration. The melody is played by the right hand, while the supporting notes are played by the left hand. The melody and bass are separated, however, by a third sixteenth-note accompaniment that is performed by both hands. Piano players who ordinarily could perform this piece without problem may find it challenging to keep up with the quick chromatic fourth playing that occurs in the middle of the composition. Its technical difficulties, however, is not what distinguishes this specific etude. The music is characterised by

a wistful, nostalgic, and emotional quality. About this etude, Chopin is said to have said, "In all my life, I have never again been able to discover such a wonderful melody." One of the greatest representations of Chopin's nationalism and affection for his own Poland may be found in this etude. Despite the piece's undeniable emotional intensity, many artists disagree with the term. *Tristesse*, which means melancholy in English, is, to put it mildly, inaccurate. The etude is more than just "sad"; it is Chopin's way of expressing his affection for his own country and his sense of melancholy. It has solidified its status as one of Chopin's most well-known and adored works.

One of the most important aspects of a good voice comes from its harmony. Chopin paid great attention to the combination of instrumental music and vocal music. He was able to create instrumental onomatopoeia through polyphonic and harmonic thinking. He only uses one instrument, the piano, and he can still match various sounds according to aesthetic principles, preferably through the piano. A good voice doesn't have to be perfect; it's only appropriate when it describes well the expression of joy in a variety of emotions. Chopin Etude Op 10 No 3. Just an etude. But we can understand the complexity and variability of music through this piece. We can experience complex and unpredictable emotions through this piece. It all depends on its harmony. He is keen to analyze scale transformation in the works, starting from the movement in the middle of the results. For the first time, transfer the D major chord to B minor. This is followed by a chord transition to the E major chord and then through chords to the C minor chord. Then move the F minor chord to the B flat chord, then from the chord to the E flat chord.

Compared to the Classical era, this was particularly inventive in Romanticism. Chopin's nocturnes show this. In several of Chopin's nocturnes, his harmonic approaches are linked in a chain development. Musical evolution tensions chordal chain progressions. By adding unstable off-key chords to the dominant, the chain progression rings together. Variation chords follow. Chopin broke with prior transposition methods by shifting two chords by equal notes. Chopin favours altered chords, which have tones in different keys. It generally precedes important changes. Improvisers love variable chords, which are Romantic like Chopin (Rector, 2020).

Chopin's works present a plurality of artistic characteristics and a richness of genres. There is no musician other than Chopin, who has made a study of piano works only. He composed many piano pieces involving a variety of different musical genres, such as the Ballade, the Mazurka, the Prelude, and the Sonata, all with their characteristics. His waltzes, for example, employ a lot of irregular rhythms. It breaks away from the traditional rhythm of gentle waltzes. The Polonaise, for instance, is a slower tempo, while Chopin uses low and mellow to reflect

the solemn battle scenes of the army. All his works. All his results are full of emotion and thought. It is not just the style of playing that is pursued. From the side, we can see his inner world. He is a patriotic 'piano poet' with his country and nation at heart.

Ornamentation in the works of Frederick Chopin

Chopin's works are usually performed at a very high level because of his demanding harmonic parts, in addition to many graces' notes. The small and numerous designs of the ornamental tones is also due to his more delicate inspiration. Compared to the previous classical and baroque styles of music, Chopin's ornamental tones add more interest and grandeur to the blandness of these modest music. There is also the freedom of rhythm in the works of the Romantic period, the uninhibited lyrical depiction closely integrated with nature, which is also a reflection of the national personality.

In the 14th bar of the ETUDE, Op. 10, No. 8, for example



The author wanted to convey that very fast ornamental notes should not be played as loudly as the right hand.

Polonaise, Op. 53



Here the appoggiaturas enhance and emphasize the octave.

Mazurka, Op 17, No. 4.



They are numberless and should always be treated in the same way, the appoggiatura on the beat, slightly masking and delaying the

top note.

SONATA, Op: 58, first movement.



What the author wants to transmit here is All the grace-notes, as well as the shake, should be played with a whole, contralto tone.

Looking at Chopin's works in various genres, his use of ornamentation is so rich and so carefully expressed. Originally almost a spontaneous product of the instrument's short timbre, a real necessity for composers trying to "set" long, emotive notes in the human voice for the piano, ornamentation gradually abandoned its ad hoc, accidental character and became a means by which the composer could modify his melodic expression and emphasis at will. through many intermediate layers, from the blunt to the euphemistically suggestive. This development reaches its zenith in Chopin's work. His ornamentation represents a high-water mark for the artistic and mechanical use of decoration. It can be imitated.

Acknowledgment

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to be the soul of the song, and he employs a variety of approaches to bring the music to life. Many current music listeners, like me, are still impressed and inspired by his works.

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