



Practice recommendations for the difficult technical passages of F. Chopin's Ballade No. 1 Op. 23*

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Abstract

Historically, the piano gained significance over the years with the performance techniques that composers put forward in their works. In parallel with this developmental journey, the improvement of the art of interpretation led to the emergence of new playing techniques throughout periodical changes. The romantic era can be presented as an example to this situation as it was the period when the piano reached its highest level in terms of technique and music. In this context, Frédéric Chopin, considered one of the most important composers of the romantic period, has inspired many composers after him with the countless difficult pieces he has added to the piano literature. In the musical quest that he started, the piano technique improved greatly and led to the emergence of innovative interpretive approaches such as lyricism, timbre, and the rubato technique. This study presents the technical significance of the Ballade No.1 Op. 23, a composition of F. Chopin that can be presented as an example to these approaches and offers suggestions on how to practice the structures of this piece. Additionally, the research conducted a technical analysis of Ballade No. 1 Op. 23 and as a result of the analysis, developed a model for its practice method.

Keywords: Frédéric Chopin, Piano Technique, Ballade, and Analysis.

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1. Introduction

Numerous works of art created by great composers over the centuries that have survived to the present day still are still relevant. As a result of and in parallel with these works of art, it is known that the instruments of the composers went through structural change and development. Although the piano underwent the biggest change among these instruments, it continued to carry the technical playing features of its two predecessors, the harpsichord and clavichord. The first playing technique of the keyboard was with the

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use of the three long fingers with the hand held in a horizontal position, also known as an Italian method. This hold was then improved by J. S. Bach, as the fingers took a curved position and changed into the use of five fingers. Finger transitions in the scales became easier with this hold style put forward by Bach (Craig, 1913: 1-2-3).

Although composers such as Rameau, Scarlatti, and Bach laid the foundation of the keyboard technique, composers such as Haydn, Mozart, and Beethoven, who came after them, played a significant role in the development of the piano technique. With the keyboard technique developing in the historical process, the expression of music also deepened, and composers who produced countless keyboard compositions expressively described God, nature, the homeland, love, passion, anger, and political events according to the conditions and situations of the period in which they lived. The composers of the romantic period showed the most distinct reaction to these situations and contributed to the development of the art of interpretation by focusing on elements such as individualism, brilliant timbre, virtuosity, and lyricism.

The piano technique reached its peak with the composers of the Romantic period (Czerny, Clementi, Schubert, Cramer, Grieg, Chopin, Liszt, Schumann, Tchaikovsky, Rachmaninov, and Scriabin) and led to the invention of modern-day pianos. It is important to separate F. Chopin from these composers. The rubato technique, which had an important place and was frequently used by this genius in his playing technique not only creates the character structure of the pieces but also adds fluency to the music. In addition, he placed importance on playing legato by avoiding pretentiousness (Pamir, 2000: 85). Chopin, who generally reflected Polish folk music in his musical language, apart from playing rubato and legato, used cantabile, lyrical melodic style, and embellishments integrated with the melody, fluent/colorful melodies, and chromaticism (Dağlar, 2010: 415-416). Technically, his most striking approach was the use of structures such as chords, fast octaves, fast scales, arpeggios, and double sounds in his pieces. Chopin, who applied this approach in all of his pieces, also caused piano performers to develop different methods for practicing and technique.

2. Frédéric Chopin

2.1. Life

Discuss the relevant related literature, but do not feel compelled to include an exhaustive historical account. Assume that the reader is knowledgeable about the basic problem and does not require a complete accounting of its history. A scholarly description of earlier work in the introduction provides a summary of the most recent directly related work and recognizes the priority of the work of others. Citation of and specific credit to relevant earlier works are signs of scientific and scholarly responsibility and are essential

for the growth of a cumulative science. In the description of relevant scholarship, also inform readers whether other aspects of this study have been reported on previously and how the current use of the evidence differs from earlier uses.

At the same time, cite and reference only works pertinent to the specific issue and not those that are of only tangential or general significance. When summarizing earlier works, avoid nonessential details; instead, emphasize pertinent findings, relevant methodological issues, and major conclusions. Refer the reader to general surveys or research syntheses of the topic if they are available. Demonstrate the logical continuity between previous and present work. Develop the problem with enough breadth and clarity to make it generally understood by as wide a professional audience as possible (APA, 2010). Do not let the goal of brevity lead you to write a statement intelligible only to the specialist.

2.2. Works

The works and art of Chopin are exceptional in music history and piano literature. His art remained perfectly intact until the end of his life and underwent no evolution. As he carried his art to its peak at a young age, there was no next level for his later work (Gültekin, 1980: 141). Numerous pieces that he fit into his short life have survived to this day and have taken their place in the concert repertoires of pianists. His main works of art are as follows:

Piano Works:

- Allegretto and Mazurka
- Allegretto
- Allegro de Concert Op. 46
- Andantino
- Ballades (No.1 Op. 23, No. 2 Op. 38, No. 3 Op. 47, No. 4 Op. 54)
- Barcarolle Op. 60
- Berceuse Op. 57
- Bolero Op. 19
- 2 Bourrée
- Canon
- Cantabile
- Contredanse
- 3 Ecosaises Op. 72
- Etudes (Op. 10 12 Etude, Op. 25 12 Etudes, 3 Nouvelles Etudes)
- Fantaise Op. 49
- Fantasie-Impromptu Op. 66
- Fugue
- Gallop “Marquis”
- Hexamenon Variation
- Impromptus (Op. 29 No. 1, Op. 36 No. 2, Op. 51 No. 3)

- Largo
- Marche Funebre Op. 72 No. 2
- Mazurkas (Allegretto, a moll, As Dur, “Wolowska”, C Dur, D Dur, D Dur, Fis Dur, G Dur, B Dur, Op. 6 4 Mazurka, Op. 7 5 Mazurka, Op. 17 4 Mazurka, Op. 24 4 Mazurka, Op. 30 4 Mazurka, Op. 33 4 Mazurka, Op. 41 4 Mazurka, Op. 50 3 Mazurka, Op. 56 3 Mazurka, Op. 59 3 Mazurka, Op. 63 3 Mazurka, Op. 67 4 Mazurka, Op. 68 4 Mazurka)
- Moderato
- Nocturnes (Op. Post. in c moll, Op. Post. In cis moll, Op. 72 No. 1, “Oubliee”, Op. 9 3 nocturne, Op. 15 3 nocturne, Op. 27 2 nocturne, Op. 32 2 nocturne, Op. 37 2 nocturne, Op. 48 2 nocturne, Op. 55 2 nocturne, Op. 62 2 nocturne)
- Piano Sonatas (No. 1 Op. 4, No. 2 Op. 35, No. 3 Op. 58)
- Polonaises (As Dur, Op. 53, B Dur, b moll, Op. 44, g moll, Ges Dur, gis moll, Polonaise-Fantasie Op. 61, Op. 26 2 Polonaise, Op. 40 2 Polonaise, Op. 71 3 Polonaise)
- Preludes (As Dur, Op. 45, Op. 28 24 prelude)
- 2 Rondo (Op.1, Op. 16)
- Scherzos (No. 1 Op. 20, No. 2 Op. 31, No. 3 Op. 39, No. 4 Op. 54)
- Tarantella Op. 43
- Variation Brillantes Op. 12
- Variation de Paganini
- Variation on a German Air
- Waltzes (a moll, As Dur, Op. 42, E Dur, e moll, Es Dur, Es Dur, Op. 34 3 waltz, Op. 64 3 waltz, Op. 69 2 waltz, Op. 70 3 waltz).

Piano and Orchestral Works:

- Piano Concertos (No. 1 Op. 11, No. 2 Op. 21)
- “La cidarem la mano” Op. 2
- Andante Spinato & Grand Polonaise Op. 22
- Grand Fantaise Polonez Op. 13
- Krakowiak Op. 14

Chamber Music Works:

- Piano Trio Op. 8
- Cello Sonata Op. 65
- Variation Flude and Piano
- Grand Duo Concertat
- Introduction Polonaise Brilliante Op. 3
- Rondo Op. 73 (2 pianos)
- Variations sur un Air National de Moore (4 hands)

Songs:

- Polish Song Op. 74
- Czary
- 10 Lieder (www.imslp.org)

Details such as the melodic effect, harmonic integrity, and brilliant singing style in these masterpieces that Chopin added to the literature caused him to be regarded differently from many composers. It is crucial to have a sensitive finger structure and a good ear to play these pieces. Nobel prize-winning author Andre Gide said of Chopin, “He does not have an approach to inflate musical thinking by making unnecessary embellishments. On the contrary, he has a desire to simplify his music to the extremes and to simplify it to perfection” and for comparison, he stated that Schumann is a bard, whereas Chopin is an artist (2010: 23-42). Although the technical structures Chopin used in his pieces are similar to those of his friends Schumann and Liszt, who lived in the same period, they are very different in terms of musical approach. He wrote the octave technique in a musical context, created melodic structures consisting of small notes, the fingers, arms, and wrists directed his music, and he included technical approaches such as arpeggio, chords, and chromatic in his codas, which are the last presentations in his pieces. These are the most striking features of his music, and these approaches are abundantly present, especially in his large-scale pieces such as ballades. Ballades, which appear as literary works, were presented by developing structures such as songs, sonatas, and etudes of the romantic era. The technical elements in his ballades, which are also difficult in terms of playing technique, are especially featured in his Ballade No. 1 Op. 23.

3. Ballade No. 1 Op. 23

The word “ballade” was used as a *ballata* in Italy and France and as a *ballad* in England. The ballade, literally called dance song music, was used as an instrumental by Chopin and accepted as a genre unique to him. While Chopin frequently included the forms of lied, rondo, sonata, and variation in his ballades, he followed an epic and dramatic narrative path by describing Polish and Lithuanian legends (Aktüze, 2005: 523). The four ballades he composed have their own language for musical expression and technical playing difficulties. Playing the technical structures in Ballade No.1 Op. 23, one of the most preferred among pianists, it frequently appears in their repertoires and is laborious and difficult in its music language.

The piece starts with a heavy introduction with a 6/4 meter and develops with octave structures and connects to the largo section with a sweet melancholic melody. The main theme, reflected in a somber manner, transforms into the second theme after a while with an exciting and lyrical approach. The coda section displays the main theme again with *presto con fuoco* and ends with harsh and impressive octaves (Aktüze, 2005: 524). Chopin used nocturnes, lyrical waltzes, and epic virtuoso passages in all of his ballades. The second theme displayed is lyrical, and the section with the coda is dramatic (Baltacılar, 2004: 16). It represents the post-classical style like the scherzos but also appears as a model of the classical sonata form. It is possible to observe this situation in the ballades No. 3 Op. 47 and No. 4 Op. 52 (Samson, 1992: 8).

Chopin dedicated Ballade No.1 Op. 23 to his friend Baron Stockhausen and released it in June 1836. There have been certain discussions about the sounds that make up the rolled

chord used in the seventh measure of the piece. German pianist Adolf Gutmann and Polish pianist Karol Mikuli, who were among Chopin's students, emphasized that the ending sound of the rolled chord on the left hand should be E flat, and it was accepted and used in this way by the Polish pianist of Armenian origin Theodor Kullak and the German pianist Karl Klindworth. Only the Polish–German pianist Xaver Scharwenka, emphasizing that it should be “D natural” rather than “E flat”, presented it this way in his own edition. Pianist Even Willaby, on the other hand, stated that Chopin intended this chord as “E flat” and that a similar effect of this chord revealed itself in the 28th measure of the piece. In addition, New York-born pianist Ferdinand Von Inten stated that he saw Chopin's own manuscript in Stuttgart for this chord and that it was written as “E flat” (Huneker, 1918: 278-279).



Figure 1. Scharwenka's Edition



Figure 2. Kullak's Edition

3. Method

3.1. Research design

In order to determine the piano technical elements in the passages of Frederic Chopin's ballad no 1 op 23, which is the subject of the research and has an important place in piano literature, document analysis methods with qualitative data collection features have been put forward. This research is a descriptive research based on the scanning model.

“Qualitative research can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in the natural environment” (Yıldırım, Şimşek, 2018: 41).

In the research, in accordance with the literature review model, the technical features used in Frederic Chopin's ballad no. 1 op. 23, which is among the challenging works in terms of piano technique, were tried to be examined.

“The survey model is a research approach that aims to describe a past or present situation as it is. The event, individual or object that is the subject of the research is tried to be defined in its own conditions and as it is” (Karasar, 2009: 77).

In the research, the technical elements in ballad no. 1 op. 23, which is one of the four ballads composed by Frederic Chopin, were tried to be described in terms of working method.

“The method of description is the process of revealing what events, facts, objects, institutions or various situations are or what certain features are” (Cebeci, 2010: 7).

3.2. Data Analysis

A technical analysis of the ballad no. 1 op 23 of Frederic Chopin was made, and a working model was developed by determining the technical elements of the ballad in line with these analyzes. With this study model, certain suggestions are presented for easier playing of technical structures in ballads with high technical difficulties.

4. Findings

Practice Recommendations for Technical Passages

It is important to apply patient and detailed practice methods for Chopin's long pieces. Developing various practice principles to reveal details such as timbre, speed, power, integrity, and musical expression and creating special practice methods to make technical passages easier is a significant step for the progress and performance of the piece. Every pianist has their own practice routine. Therefore, the practice methods put forward in this research are presented as recommendations. To play the incredibly impressive melodic connections that a genius composer like Chopin puts forth would likely strain the fingers, wrists, and arms. This requires patience and logical practice.

The Ballade No. 1 Op. 23 reviewed in this article, takes its place among Chopin's large-scale pieces and includes the technical structures that he used in his etudes. It is recommended to start with the "piu animato" section (measure 126), regarded as one of the technically challenging parts when starting to work on the piece.

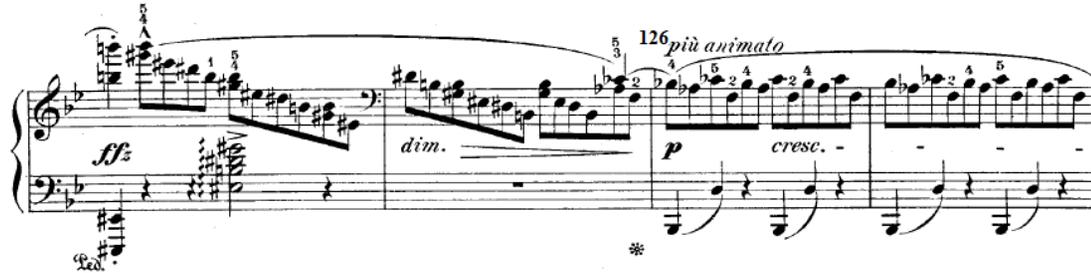


Figure 3. Chopin's Ballade No. 1 Op. 23, measure 126 "piu animato" (Klindworth's Edition)

During practice, it is beneficial to train the hands separately first. In particular, one should start with the right hand and listen to each sound by pressing on the keys. One should aim to produce a deep sound and should train the wrist in legato by pushing it toward the end of the key with the help of the arm. In this process, it is useful to practice forte at a medium tempo. As another method, to get used to practicing depth, one should raise their hand with the help of the arm to press each key separately and then they should play non legato by transferring the arm weight to the keys. As the hands get used to the keys, this movement should be gradually accelerated and repeated until one achieves ease of playing. Without exaggeration, one should try different rhythms such as dotted eighth note and sixteenth note rhythms. Then, one should start to play legato and perform musical practice. For example, if the passage is moving upward one can play crescendo and decrescendo if there is an opposite trend. For the left hand of this section, one should practice in-depth and by listening and especially try to articulate the higher sounds of the chords on the left hand in the form of a melody. When playing with both hands, the left hand can play "piano", while the right hand is "forte." Then, with an opposite exercise, the left hand can play "forte" as the right hand plays as "piano." The repetition of these two contrasted practices may vary depending on the pianist themselves. However, it is beneficial to practice the exercises mentioned for at least 30 minutes.

In measure 138 of the piece, a waltz theme emerges as "animato" (this is not written in some editions). It is harmonically important to produce the melodies in the form of quarter notes in the higher and lower sounds of the left hand chords. For the ear to get used to these sounds, one should study the chords by dividing them between the two hands and should the sound color should be sought.



Figure 4. Measure 138 (animato) example of Chopin's Ballade No. 1 Op. 23 (Klindworth's Edition).

It can be said that the coda section (*presto con fuoco*-measure 208) is the most challenging part of the piece. In fact, the coda sections of all Chopin's ballades in general are difficult. As it is the end of the piece, the pianist may experience fatigue in their hands, arms, and mind. It is crucial to practice patiently and in detail with the hands separately to prevent this situation and to bring the passages to tempo, again, with the hands individually. It is useful to divide the coda into two while practicing. The first place to work on is the chord section of the right hand between the measures of 208–216. At this point, the right hand should be tilted slightly to the right and the pianist should aim to play the notes corresponding to the little finger brightly. Of course, while doing this, the lower sounds of the chord should be light in contrast. To create this difference, the hand should come from above and sit on the keys in a slow tempo, and the wrist should make an arc to the left to lightly press the next single note. In fact, the purpose here is to understand the movement and to relax the arm and wrist. While playing, one should take care of playing evenly and pay attention to the accents written in the note. To achieve equality, the chords should be divided between the two hands, the right hand should play the higher sound of the chord, and the left hand should play the single note that comes after the chord, and one should practice this way for a long time. Then, the higher and intermediate sound of the chord should be added to the right hand and the same exercise should continue. Finally, the entire chord should be played with the right hand, and the remaining single note should be repeated with the left hand. As a result of these exercises, all the sounds of the chords will have the desired nuance and a better quality performance will come to fruition. After the exercise method described above, one should train the right hand alone as in the note, and the wrist movement should be exaggerated at a slow pace during training. This movement should also be scaled down when the tempo starts to accelerate because it is impossible to play a passage with a big movement. For the left hand, one should put in their arm weight by pressing into the chords and octaves and pay attention not to produce harsh sounds.



Figure 5. Chopin's Ballade No. 1 Op. 23, measure 208 of the coda (first part) (Klindworth's Edition).

to the accents on the right hand is both relevant in terms of interpretation and technically comforting. It is recommended to play these accents, which usually correspond to the first finger, with the arm weight. One should press into the first finger and then expand the movement toward the higher double sounds with the condition of pressing lightly to balance and relax the arm weight while applying the first movement to the indicated accents in a slow tempo. One of the situations that should be emphasized for coda is practicing using finger connections without a pedal. If one pays attention to this situation, using the pedal while playing will start to feel unnecessary and will result in the pianist having a lesser need to use the pedals.



Figure 6. Chopin's Ballade No. 1 Op. 23, measure 216 of the coda (part two) (Klindworth's Edition).

The section after measure 242 of the piece is actually the most dramatic part of the ballade in terms of interpretation, and the piece finishes with an impressive ending by the composer. Pianist Alfred Cortot stated for this section: "The dramatic texture of the work here is divided into two. The left hand strongly accentuates the impetuous fanfare, while the right hand contributes to displaying the upward-moving chromatic structure with dazzling momentum (the amount of motion or velocity of an object). Then the sharp, formidable and heavy collapse of the funeral chords ends the epic eruption of the rebellion. The chromatic octaves at the end are also the manifestation of an irresistible whirlwind (National and Salabert, 1929: 20). Chopin, while revealing this impressive feeling, includes technical structures such as the chromatic scale, fast scale, and chromatic octave, making technical playing difficult. For this reason, one should practice this section at a medium tempo, listen to it without breaking the musical connection, and should not disrupt the musical texture with strong and agile fingers.

Figure 7. Chopin's Ballade No. 1 Op. 23, measure 242 of the coda (Klindworth's Edition).

Playing the ascending G minor scale in the measures of 251 and 255 of the piece can be challenging for many pianists. For this, one should try different ways to perform this section such as syncopated rhythms or left hand forte and right hand piano and listen to these. As another method, trying to play the sounds as a whole without divisions constitutes the next phase of the training.

Figure 8. Chopin's Ballade No. 1 Op. 23, measure 251 to 255 of the coda (Klindworth's Edition).

Another part of the piece that one should practice is the “*semper piu mosso*” section, which is between the measures of 44 and 67. As a matter of fact, the technical texture of the right hand in measure 48 is similar to measure 216 of the coda. It is also easier to play than the coda. Although the technical structure in this section is based on arpeggios, the passage is enriched with the added double notes. When practicing arpeggios, which are presented as technical demonstrations, it is necessary to practice simply without adding the double sounds. It is significant to practice musically at medium tempo with nuance intervals such as crescendo and decrescendo and to carry out a soft performance using the wrist. After repeating this exercise many times, the double sounds should be included and practiced with a deep timbre. However, while doing this, the fingers should slide on the keys and play with a pulling motion toward the palm. During the exercise, one should practice slowly and gradually try different tempos. While playing in a pulling motion, one should use the soft tips of the fingers, which are called pillows. Paying attention to these details, the pianist should take care to play each sound equally, without breaking the musical bond. Then the pianist should shift to left hand and play according to the finger numbers in the preferred edition. When playing the octaves on the left hand, the thumbs should be deep and vocal and the fourth and fifth fingers should be soft and light. The reason for this recommendation is to avoid playing the octaves harshly and to create a difference in terms of interpretation.



Figure 9. Chopin's Ballade No. 1 Op. 23 “*semper piu mosso*” (Klindworth's Edition).

The measures between 106 and 125 can be presented as the last section of the piece that can be technically challenging. In these measures, Chopin includes many fast octaves and four-five-sound chords and especially reveals the challenging aspects of the octave technique in this section. Musically, practicing in deep sonority actually relieves such passages. The left hand is the priority here. The pianist should play this section with finger legato, they should vocalize the higher sounds of the chords more, the hand should be tilted to the left, and they should press into the higher sounds more. For the performance of the octaves to be loud and toned, the hand should be tilted toward the little finger and the bass sounds should be articulated more. Perhaps the most challenging part of the piece, after the coda, is this section because, technically and musically, it takes time to master it. After the left hand practice, one should move on to the octaves on the right hand and take care to articulate the higher sounds. Only the higher sounds should be practiced individually according to the finger numbers written on the note, and one should try expressions in forms such as legato and crescendo. At the end of this exercise, the single sound expressions should also be applied while playing the octave. Practicing this section at different tempos is also necessary for the continuation of the octaves. Practicing these types of passages too slowly causes them to become

technically cumbersome. Hence, it is recommended that the lowest pace for practice be medium tempo.

The image displays a page of musical notation for Chopin's Ballade No. 1, Op. 23, specifically focusing on measure 106. The notation is presented in two systems, each with a treble and bass clef. The first system begins with the instruction 'molto cresc.' and 'ff' (fortissimo). The second system continues with 'ff'. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and articulation marks. The page number '106' is visible at the top center.

Figure 10. Chopin's Ballade No. 1 Op. 23, example of measure 106 (Klindworth's Edition).

For the remaining parts of the piece, the pianists should develop exercises aimed at obtaining brilliant sounds and timbre. While practicing, one should use deep sonority and play with finger legato as much as possible. Technique should not be considered as just the quick or strong tapping of the fingers. Being able to produce a nice sound is actually another dimension of technique. The passages discussed in the research were examined in detail because they are the parts that require speed, power, and integrity. This study aimed to make the performance of the technically difficult fast passages easier and put forward recommendations. It is believed that these suggestions will be useful and contribute to the art of interpretation. As a final suggestion, it can be said that after one practices all the passages of the piece in detail, it is beneficial to play the piece from beginning to end several times at the end of each training to ensure integrity.

4. Conclusion

As one of Chopin's four ballades, No. 1 Op. 23 is a difficult piece in terms of technique and music. This piece, which is included in the concert repertoires of pianists in general, is also taught to students studying in music schools educationally. A certain age and maturity is required to understand and technically play Chopin's ballades. In almost all

of the technical passages used in the piece, it is possible to see the technical elements he used in his etudes. Before playing his high level pieces such as ballades, it is important to practice Chopin's etudes that increase finger strength and endurance (op.10 no.1-4-5-8-12, op. 25 no. 1-2-4-10-11-12) and to work on his small-scale pieces such as mazurka, prelude, or nocturne to understand musical structures. It is possible to achieve the desired technical comfort and musical integrity as a result of focusing on the piece on a regular basis every day and following a training method by taking into account the detailed study recommendations. In Chopin's Ballade No. 1 Op. 23, we often encounter technical piano elements such as skipping notes, octaves, chromaticism, and arpeggios. There is a musical approach in the performance of these structures and one aims to play them with a brilliant timbre. After practicing certain passages, one should review the piece as a whole and try it in different tempos for integrity. As a suggestion, it is not recommended that a pianist who is going to play a ballade for the first time starts with Ballade No. 1 Op. 23. The reason for this is that it is regarded as the hardest ballade after the fourth ballade in terms of musical understanding and technical playing difficulty.

In terms of editions, there are many versions of Chopin's works of art. In these editions, differences can be observed in symbols such as notes, pedals, connections, or finger numbers. For this reason, pianists should prefer the most suitable edition for themselves during their training. It should not be forgotten that an edition is a guide that gives the pianist an idea of the musical thought and interpretation of the piece. Especially for Chopin's ballades, the editions of Cortot, Paderewski, Ekier, Augeners, and Klindworth are recommended.

5. Suggestions

It is possible to list the following suggestions for research:

- Adequate technical level and thought for Chopin's large-form works,
- Studying the works of composers such as Bach, Mozart, Beethoven, Schubert in order to understand Chopin musically, and Czerny, Cramer, Moskovski, Clementi in order to reach technical competence,
- Before playing literary works such as ballads, most if not most of Chopin's small-form works (such as nocturnes, waltzes, impromptu, mazurka, etudes) should be studied,
- To produce detailed and special works in order to play the technical structures in his works with quality and without difficulty,
- When using the hand, wrist, arm limbs as much as possible and as required by the passages,

- Searching for the color of the voice by playing with the soft parts of the fingers, called pillows, where necessary, as if making the sound in the palm,
- Developing a working principle as if pushing the weight of the wrist and arm to the keys while pushing them towards the bottom of the key,
- After detailed studies, it is suggested that the studied work should be played several times after the study, from beginning to end.

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