

AN ANALYSIS OF F. CHOPIN'S MUSIC LANGUAGE IN TERMS OF MELODY, HARMONY AND RHYTHM

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SUMMARY. Frédéric Chopin (1810-1849), one of the composers who reflected and created the spirit of the 'Romantic Period,' characterized by increased diversity in style, form, and expression, and the expansion of piano literature, crafted the musical texture in his pieces with a highly personal style, incorporating his unique harmony, flexible formal design, original use of expressive tools, and a free performance technique that didn't adhere to rigid patterns in rhythm and tempo. Chopin's distinctive style is particularly visible in the forms he chose for piano music. The flexible forms of his time allowed the composer to create a characteristic style by freely utilizing musical materials. Especially, forms like nocturnes, fantasies-impromptus, and waltzes, which leave an impression of improvisation, small-scale, and rule-free structures, provided a clear space for the composer's expressive tools. Indeed, it is possible to identify Chopin's musical language, especially through his small-scale pieces. The purpose of this research is to analyze the melody construction, harmony, and rhythms of Frédéric Chopin (1810-1849), focusing on selected pieces to provide an interpretation of his musical language based on similarities found in these pieces. Samples from Chopin's literature, including Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu, were taken for the study. The research employed a case study design within qualitative research methods, and the obtained data was described descriptively. In conclusion, it was found that Chopin's harmony encompasses a wide range from simple chord progressions to complex chords. He created simple yet bel canto melodies inspired by the 'Italian Opera' embellishments and used rhythms that prioritize the clarity of melody rather than a polyrhythmic approach. This study is believed to contribute to listening and playing practices due to its exploration of the musical materials in the Turkish literature related to Chopin.

Keywords: F. Chopin, melody, rhythm, harmony, music language.

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Introduction

Frédéric François Chopin (1810-1849) is a composer associated with the Romantic Period, which emphasizes individuality in genre, expression, harmony, and melody. The “Romantic Period” cannot be characterized by a single style or form; it encompasses a broad creative domain. The development of individuality led to diversification in genre and form in European music, pushing the boundaries of harmony and elevating the importance of expression like never before. The piano repertoire expanded significantly during this period. In the Romantic era, themes are not symmetrical like in the classical period; they can expand and melodies can be fragmented. Harmonically, there is a focus on transitions between keys, chromaticism, and challenging classical rules. Genre and form can also change according to the composer’s unique vision. Duncan³ suggests that Chopin’s distinctive understanding of Romanticism is evident in his harmonic progressions and flexible modulation techniques, which he labels as “Chopinesque.” He states that Chopin’s harmonies directly appeal to the senses, and the modulations and transpositions in his music create a kaleidoscope effect. Chopin’s unique character in his music also reflects the broader understanding of Romanticism: flexible and extended phrasing, richness in nuances, emphasis on personal inspiration through rubato, interest in small forms, and a non-conformist approach to harmony, disregarding strict rules⁴.

Smith⁵ finds Chopin’s style so inspiring that he believes his harmonies have influenced the French impressionists, shaping the tonalities he created in his music, the soft edges in his approach to form, and the seamless transitions. Gide⁶ highlights the complexity of Chopin’s harmonic understanding as an important element in his piano writing and emphasizes the need for sensitivity in performance to convey the tonal changes. Mullen⁷ notes that Chopin’s creative power was concentrated almost entirely on the piano, resulting in a wide range of effects and tonal richness in his piano music. These innovative procedures employed by Chopin determine the preferred genres and are reflected in those genres.

³ Duncan, Carolyn. *Aesthetic Elements in the Music of Chopin*. University of Wyoming, 1985.

⁴ Eral, Nurlu. “Schumann ve Chopin Piano Eserlerinin Yapısı ve Yorumu Yönünden Karşılaştırmalı İncelenmesi.” *Fen Bilimleri Enstitüsü*, Master Thesis, Marmara Üniversitesi, 1989. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>.

⁵ Smith, Gabriella. “Frederic Chopin: More Than a Polish Man.” <https://gabriellaksmith.com/wp-content/uploads/2020/04/Term-Paper-for-Late-Romantic-and-20th-Century-Lit-2.pdf>.

⁶ Gide, André. *Chopin Üzerine Notlar*. Can yayınları, 2010. 4.

⁷ Mullen, Alexandra. “In Search of Chopin.” *The Hudson Review*, vol. 56, no. 4, 2004, pp. 695-702, doi:<https://doi.org/10.2307/3852970>.

Mazel states that Chopin developed independent music forms by combining his unique combinations of melody and harmony with the freedom to break away from established patterns of rhythm and tempo⁸. Among the independent forms used by Chopin in his piano music are Nocturnes, Fantaisie-Impromptus, and Waltzes, which facilitate the composer's focus on musical material due to their small scale and improvisational style. Lotz describes these genres as "formally unbound" types⁹.

Kamien characterizes the Nocturne as a slow, lyrical, and intimate genre for the piano, where the emphasis lies on the melody. He suggests that Chopin imbued the genre, originally developed by John Field (1782-1837), with a melancholic atmosphere¹⁰. Eral¹¹ identifies the melancholic atmosphere in these compositions as being achieved through expressive melodies, sonority characteristics, and particularly through rubatos. Chopin refers to these miniature genres as "songs of the night" and "piano bel canto." In his Nocturnes, he creates a vocal quality with ornate, rich, bel canto melodic lines that move over simple and broken chords, reflecting his admiration for Italian opera, particularly Vincenzo Bellini (1801-1835). Indeed, in terms of form, many Nocturnes bear resemblance to the "Da capo aria." Contrasts between sections are often present, creating a dramatic effect and action. For example, the Op. 9 No. 2, examined in this study, can be considered a symbol of Chopin's ornate "cantabile" style¹². Another genre where improvisational style takes precedence over form is the Impromptus. Etymologically meaning "in a spontaneous manner," the Impromptu is a simple form based on the ABA structure. According to Gavety, the mastery in this genre lies not in the form but in the musical material itself¹³. The outer sections of the ABA and coda-based structure feature winding melodies and a constant rising motion, while the middle section contains a lyrical song. The main focus is on the theme and its development. In fact, during Chopin's time, there were improvisational

⁸ Aliyeva, Mehriban. "Frederic Chopin'in Minyatürlerinde Mazurkalar." *The Journal of Academic Social Science*, vol. 9, no. 123, 2021, pp. 206-224, doi: <https://doi.org/10.29228/ASOS.54206>.

⁹ Elivar, Emre. "Chopin'in Piyano Sonatları." *Etnomüzikoloji Dergisi*, vol. 3, no. 1, 2020, pp. 105-125, <https://dergipark.org.tr/en/download/article-file/1208142>.

¹⁰ Collier, Kaitlyn. "Chopin's Musical Elements." *Masters Theses*, 2020. <https://digitalcommons.liberty.edu/masters/676>.

¹¹ Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı İncelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>.

¹² Bielecki, Artur. "Nocturnes." https://chopin.nifc.pl/en/chopin/gatunki/11_nokturny. Accessed (01.01. 2024, 16 o'clock).

¹³ Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı İncelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>.

compositions created in a “in prompt” or “immediately improvisational” style, based on popular themes from operas. In Chopin’s case, the Impromptus are seen as slightly longer than the Nocturnes, but shorter than the Ballades and Scherzos, and are described as musical landscapes¹⁴. Like the Nocturnes, traces of Italian opera can be observed in Chopin’s Impromptus. In Op. 66 Fantaisie-Impromptu, Pamir¹⁵ recognizes ornamentation reminiscent of Gioacchino Rossini’s (1792-1868) vocal embellishments. In the same piece, Huneker¹⁶ points to the influence of Bellini due to the accompanying rhythmic challenges of intricate phrases.

Chopin’s waltzes hold a significant place in terms of the synthesis of popular music and art music. Samson argues that Chopin blurs the lines between popular genres¹⁷. According to Samson, Chopin’s success lies in enriching traditions, improving the traditions of popular piano music, and imbuing it with new content. In this way, he achieves a unique synthesis of the public and private domains, and the popular and the meaningful¹⁸. With this synthesis, waltzes are now available as salon music rather than solely for dancing¹⁹. Similar to other genres, Chopin reflects the combination of improvisation with folk melodies in his waltzes²⁰. For our study, the following compositions have been selected from the aforementioned genres: Op. 27 No. 1, No. 20, Op. 9 No. 2 Nocturnes; Op. 64 No. 2 waltz, and Op. 66 Fantaisie-Impromptu.

The purpose of the study is to contribute to the Turkish literature on Chopin and to uncover the musical elements in his compositions for performers and listeners. As mentioned by Sayın, “in order to perform a musical piece well, it is crucial to analyze not only the composer’s era, geography, influences, and musical language but also the technical, formal, and musical aspects of the piece”²¹.

¹⁴ Bielecki, Artur. “Impromptus.” https://chopin.nifc.pl/en/chopin/gatunki/10_impromptus. Accessed (01.01. 2024, 15 o'clock).

¹⁵ Pamir, Leyla. *Müzikte Geniş Soluklar*. Boyut kitapları, 2000.

¹⁶ Huneker, James. *Chopin: The Man and His Music* vol. 1, Courier Corporation, 1966.

¹⁷ Samson, Jim. “Chopin and Genre.” *Music analysis*, vol. 8, no. 3, 1989, pp. 213-231.

¹⁸ Björling, David. “Chopin and the G Minor Ballade.” Student thesis, 2002. <http://urn.kb.se/resolve?urn=urn:nbn:se:ltu:diva-515872016-10-04t16:22:57.240+02:00>.

¹⁹ Eral, Nurlu. “Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı İncelenmesi.” *Fen Bilimleri Enstitüsü*, Unpublished Master Thesis, Marmara Üniversitesi, 1989. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>.

²⁰ Gorea, Ioana Luminița “Romantic Characteristics Reflected in the Works of Fryderyk Chopin.” *Studia Universitatis Babeş-Bolyai-Musica*, vol. 56, no. 2, 2011, pp. 109-115.

²¹ Sönmezöz, Feyza. “Formal Analysis of Frédéric François Chopin’s Polonaise “Militaire” in Op.40 No.1.” *Art and Interpretation*, vol. 39, no. 1, 2022, pp. 67-76, doi: 10.54614/AI.2022.991577.

Method

In this research, the case study design, which is one of the qualitative research methods, has been employed, and the obtained data has been described descriptively. Case studies involve multidimensional data collection methods such as interviews, focus groups, observations, and document analysis²².

The research examined the compositions composed by F. Chopin through document analysis, aiming to identify the melodies, rhythms, and harmony understanding employed by the artist. Within the scope of the study, Chopin's Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu were selected, limiting the scope of the research.

Findings

In this section of the research, the selected samples from Chopin's literature, namely Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu, have been analyzed from a melodic, harmonic, and rhythmic perspective.

E.g. 1



Introduction melody of F. Chopin's Nocturne, Op. 27 No. 1, measures 3-6.

In Op. 27 No. 1 Nocturne, it can be observed that the introductory melody moves within the tonality of C-sharp minor, utilizing the ascending motion with a major second interval and the descending motion with a minor second interval. In the 4th measure of the piece, a major fifth interval is implemented in the melodic line.

E.g. 2



Introduction Melody of F. Chopin's Nocturne, No. 20, measures 1-4.

²² Şimşek, Hasan and Ali Yıldırım. *Sosyal Bilimlerde Nitel Araştırma Yöntemleri*. 8 edition, Seçkin, 2011.

In the introductory melody of Chopin's No. 20 Nocturne, it starts with B2 within the C# minor tonality, causing a melodic leap and then resolves with a half step in the tonic T4 pitch within the tonality.

E.g. 3



The main theme of F. Chopin's No. 20 Nocturne composition, measures 5-8.

After the introduction section of the piece, starting from the 5th measure, the main theme emerges, beginning with B2 and continuing with a melodic progression involving T5 and 8 intervals, based on the dominant pitch of the tonality. The connection between the C# note at the end of the 6th measure and the A note in the 8th measure creates a melodic interval of K6.

E.g. 4



The introduction melody of F. Chopin's Op. 64 No. 2 Waltz, measures 1-10.

The Waltz Op. 64 No. 2 starts with a melodic interval of a major sixth. In the 3rd measure, it transitions to a perfect fifth interval, and within the 4th measure, it returns to the interval of a major second and a major sixth. In the 5th measure, there is a movement of a major second and a perfect fourth in the melody.

E.g. 5



The opening melody of F. Chopin's Nocturne Op. 9 No. 2, measures 1-5.

Op. 9 No. 2 begins with a interval of a major sixth and the melody is completed with intervals of a major third, a perfect fourth, a minor second, and a major second.

E.g. 6



F. Chopin's Op. 66 Fantaisie-Impromptu Melody, measures 5-8.

In the first measure of Op. 66 "Fantaisie-Impromptu," after a brief rest, the first group of notes transitions to the second group with a movement of a major second. Following this transition, the melody continues with intervals of a perfect fourth and a minor third. In the second measure, we observe the same structure continuing one octave lower.

It has been seen that in the composer's relevant compositions, the melody is generally constructed using intervals of a major second, a minor second, a minor third, a major third, a perfect fourth, a perfect fifth, and an octave, sometimes in a smooth progression and other times in a leap-like manner.

Analyzing the pieces from a harmonic perspective:

E.g. 7

Harmonic progression of F. Chopin's Op. 27 No. 1 Nocturne, measures 1-14.

The composition Op. 27 No. 1, commonly known as the Nocturne, is written in the key of C# harmonic minor and features an authentic cadence structure, along with chord progressions that align with the melodic movement. The accompanying piano in the left hand plays the chords in arpeggio form.

Upon analyzing the conclusion of the composition, it can be observed that the C# minor chord is arpeggiated in the left hand, resolving to the note E# (F), and ultimately concluding with a C# major chord.

E.g. 8

The image displays the harmonic progression of F. Chopin's No. 20 Nocturne, measures 1-12. The score is written in C# harmonic minor (three sharps) and 3/4 time. It consists of three systems of piano accompaniment. The first system shows measures 1-4 with chords C#m, F#m, C#m, A major, and G#m. The second system shows measures 5-8 with chords C#m, F#m6, C#m, C#maj, and F#m6. The third system shows measures 9-12 with chords G#7, C#m, F#m6, G#sus4, and G#maj. Dynamics include p and pp, and the marking 'dolce' is present in the second system.

**Harmonic progression of F. Chopin's No. 20 Nocturne,
measures 1-12.**

The composition No. 20 Nocturne is written in the key of C# harmonic minor and features a perfect cadence. Chord progressions accompany the melodic movement, with the piano's left-hand accompaniment consisting of arpeggiated chords.

Towards the end of the composition, a plagal cadence is implemented, with the C# minor chord arpeggiated in both the right and left hands, resolving to the note E# (F).

The piece concludes with the C# major chord, with the root note being C# and the resolution note being D# (E-flat).

E.g. 9

Harmonic progression of F. Chopin's Op. 64 No. 2 Waltz, measures 1-16.

The composition Op. 64 No. 2, the Waltz, is written in the key of C# harmonic minor. Within this piece, the chord progressions during perfect cadences move in accordance with the melody.

E.g. 10

Harmonic progression of F. Chopin's Op. 9 No. 2 Nocturne, measures 1-5.

The Nocturne Op. 9 No. 2 is noted to be in the key of E-flat Major, with a prevalent presence of perfect cadences in its harmonic progression. The pedal tones support the melody, resulting in a strong and resonant tone.

E.g. 11



Harmonic progression of the 11th measure of
F. Chopin's Op. 9 No.2 Nocturne

In the 11th measure of the composition, it can be observed that a major chord transforms into a minor chord, followed by the return of the melody to the tonic degree chord.

E.g. 12

Harmonic progression of F. Chopin's Op. 66 Fantaisie-Impromptu,
measures 1-13.

The composition Op. 66, *Fantaisie-Impromptu*, begins in the key of C# harmonic minor with a perfect cadence.

Upon analyzing the conclusion of the composition Op. 66, *Fantaisie-Impromptu*, it can be seen that in the key of C# minor, the bass part announces the notes C#-G# to form a perfect fifth, which resolves to the V degree chord of G# major with a seventh, and ultimately resolves to the I degree chord of C# major. This leads to the final resolution of the piece.

Analysis of the Pieces in Terms of Rhythm

When examining the rhythmic transformations in the respective compositions, it can be observed that Op. 27 No. 1 *Nocturne* follows a 4/4 time signature, No. 20 *Nocturne* adheres to a 4/4 time signature, Op. 64 No. 2 *Waltz* aligns with the fundamental rhythmic pattern of the waltz genre in 3/4 time signature, Op. 9 No. 2 *Nocturne* adopts a 12/8 time signature, and Op. 66 *Fantaisie-Impromptu* is written in the meter of sebar. These pieces employ durations of triplets, quadruplets, eighth notes, and sixteenth notes.

In the composition “*Fantaisie-Impromptu*,” Op. 66, a polyrhythmic structure emerges as the left hand plays accompaniment in sextuplet note values while the right hand melody is constructed with sixteenth note durations. In other words, while the left hand performs a different rhythmic pattern, the melodic pattern in the right hand is created using a distinct set of note duration values.

The composer employs simple and straightforward rhythmic values in his compositions. In Chopin’s pieces, rhythmic simplicity is combined with richness of expression. The *rubato* technique, in particular, is highly characteristic of Chopin’s compositions. Collier notes that while the *rubato* style has been embraced by composers like Mozart and Beethoven, Chopin has a distinct style that may seem peculiar to those unaccustomed to it. He even mentions that some of Chopin’s compositions, despite being in triple meter, give the impression of being in quadruple meter. Despite Chopin’s more flexible approach to *rubato* compared to others, the fundamental metric pulse of the piece never fluctuates, ensuring that the basic meter is not lost. Schönberg suggests that the secret of Chopin lies in the constancy of note values, even amidst temporary rhythmic changes. Thus, despite variations in rhythm, the steadfastness of the fundamental metric beat is what makes Chopin’s *rubato* unique.²³

²³Collier, Kaitlyn. “Chopin’s Musical Elements.” *Masters Theses*, 2020, p. 5.
<https://digitalcommons.liberty.edu/masters/676>.

Conclusion

According to Duncan²⁴ Chopin integrates his unique melodies, harmonies, and rhythms into the musical structure with such subtlety that the aesthetics of Chopin's music resonate with contemporary audiences. In fact, according to Coca²⁵ Chopin's musical ideas even encompass the harmony of the 20th century. What creates this timelessness is the emphasis on the natural progression of harmonic continuity rather than structural continuity. Chopin's harmonic material ranges from simple arrangements of chords to complex seven-note chords. His music includes diatonic triads, diatonic seventh chords, cycle seventh chords, cycle triads, diatonic ninth chords, diatonic eleventh and thirteenth chords, and cycle eleventh and thirteenth chords. Expanded chords constitute only a small portion of the harmony material used by Chopin. His music contains modified and extended chords in both major and minor keys. Chopin notably uses the traditional augmented sixth chord in a characteristic functional manner. He distinguishes his compositions by introducing a three-note chord that includes the interval of the incomplete triad and the augmented sixth chord, without assigning it a name. Although Chopin employs chords from the classical harmony system used since Jean Philippe Rameau (1683-1764), the progressions of chords and the introduction of new chords form the basis of his unique music. The chord progressions in Chopin's music appear in regular, extended, and expanded forms. Another aspect of harmonic complexity in Chopin is the use of non-functional passages. These passages are associated not only with major and minor scales but also with chromatic, whole-tone, and synthetic scales. Most of Chopin's compositions begin with tonic triads, but opening chords are used at each step, and a significant portion of his pieces concludes with an authentic cadence. In concluding his compositions, he utilizes incomplete and plagal cadences in various forms and unconventional progressions²⁶ A characteristic compositional device in Chopin is the use of non-successive keys, which relaxes tonal connections and introduces continuous harmonic complexity²⁷ When examining Op. 27 No. 1, No. 20, Op. 64 No. 2, and Op. 66, they all progress in a similar harmonic fashion in the key of C# minor.

Similarly, Op. 9 No. 2 in the key of E-flat major follows the same harmonic

²⁴ Duncan, Carolyn. *Aesthetic Elements in the Music of Chopin*. University of Wyoming, 1985.

²⁵ Coca, Gabriela. "Fryderyk Chopin, a Forerunner of the Harmony of the 20th Century." *Studia Universitatis Babeş-Bolyai-Musica*, vol. 55, no. 1, 2010, pp. 107-116.

²⁶ Mullen, Alexandra. "In Search of Chopin." *The Hudson Review*, vol. 56, no. 4, 2004, pp. 695-702, doi:<https://doi.org/10.2307/3852970>.

²⁷ Thomas, Betty Jean. "Harmonic Materials and Treatment of Dissonance in the Pianoforte Music of Frederic Chopin." *Ph.D. diss., Eastman School of Music*, 1966.

progression. Op. 27 No. 1, No. 20, and Op. 66 begin in C# minor and conclude in C# major. Additionally, Springer²⁸ associates Chopin's complex harmonic progressions and tendency to end his pieces with consonant cadences with his emotional state. According to Springer, the contrasts in harmony reflect the contrast between moments of tranquility and moments of illness and depression. For Chopin's understanding of harmony, his close friend, painter Eugène Delacroix (1798-1863), states, "Harmony in music is not only about the structure of chords but also about how they relate to each other, their logical progressions, and, if necessary, what I would call their auditory reflections. It is no different from painting!"²⁹.

In Chopin, harmonic progressions transpose the used melody. This can be clearly observed in the Fantaisie-Impromptu. Additionally, indeterminate dissonant tones and delays determined by note repetitions contribute to the movement in the compositions. The melodies exhibit a single direction of movement, which remains noticeable even in slow tempos. There are continuous expanding and elongating melodies that spread over an ever-changing and altering harmonic background³⁰. When examining Op. 27 No. 1, No. 20, Op. 9 No. 2 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu from a melodic perspective, it is noted that while their melodic structures are different, they use the same intervals to create melodies. The melody is so comprehensive that Henry T. Finck expresses that the music material, especially the melody, in the C# minor Nocturne encapsulates a greater variety of emotions and dramatic spirit in four pages than many operas in four hundred pages³¹. Pamir mentions that in Chopin's Nocturnes, the chord progressions initially progress simply, but the harmony and rhythm unexpectedly dissolve, allowing the timbre clusters, timbral combinations, and embellished melodies to gain new relief and dimensions³². In this regard, rhythm is as influential as harmony in expanding the dimension of the melody. Chopin, through the placement of accent patterns within the measures and particularly the positioning of weak beats, imparts a certain motion to the melodic motifs³³. Indeed, in the sampled pieces, the melodies are constructed using triplet, quadruplet, octuplet, and

²⁸ Springer, Bethany. "Nocturne: The Life and Music of Chopin." *A Senior Project presented to the Faculty of the Music Department at California Polytechnic State University, San Luis Obispo*, 2015.

²⁹ Eigeldinger, Jean-Jacques "Chopin And'la Note Bleue': An Interpretation of the Prelude Op. 45." *Music & Letters*, vol. 78, no. 2, 1997, pp. 233-253.

³⁰ Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı İncelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>.

³¹ Huneker, James. *Chopin: The Man and His Music* vol. 1, Courier Corporation, 1966.

³² Pamir, Leyla. *Müzikte Geniş Soluklar*. Boyut kitapları, 2000.

³³ Swartz, Anne. "Folk Dance Elements in Chopin's Mazurkas." *Journal of musicological research*, vol. 4, no. 3-4, 1983, pp. 417-425, doi:10.1080/01411898308574539.

sixteenth-note values, and it can be observed that the note values in the right and left hands progress in synchronized manner. Another factor that enhances Chopin's expressive capacity and affects the piano language and mechanical power is the use of pedal³⁴ and the revolutionary innovations in his rubato. The use of rubato adds harmony, expression, and a variety of colors to his compositions and takes them far beyond his time³⁵. As Liszt puts it, "Chopin's pieces have an intensely individual romantic feeling. Despite his efforts to conform to rules and routines, his powerful and imaginative pieces sail freely"³⁶.

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³⁴ Mullen, Alexandra. "In Search of Chopin." *The Hudson Review*, vol. 56, no. 4, 2004, pp. 695-702, doi:<https://doi.org/10.2307/3852970>.

³⁵ Gorbaty, Jan. "Polish Folk Music and Chopin's Mazurkas." *Chopin Journal*, vol. 1, no. 1, 1986, pp. 10-11.

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