

Stanisław Moniuszko Academy of Music in Gdańsk

Neng Yi Chen

**Problems of shaping the articulation of sound on the
modern piano on the example of:**

**J. S. Bach's *Chromatic Fantasia and Fugue* - BWV
903, *Fantasia* - KV 475 and *Sonata* - KV 457 by
W. A. Mozart and selected *Etudes* by C. Debussy**

Doctoral dissertation prepared as part of the doctoral programme
in the field of arts, in the artistic discipline: musical arts

Supervisor:

Prof. Waldemar Wojtal

Gdańsk 2023

Table of contents

Introduction	3
Definition of the term "articulation"	5
Fantasia, fugue, sonata and etude as examples of musical forms composed for keyboard instruments.	10
Fantasia	10
Fugue	12
Sonata.....	13
Etude	14
Selected works.....	15
Johann Sebastian Bach - Chromatic Fantasia and Fugue in D minor BWV 903.	15
Wolfgang Amadeus Mozart - Fantasia in C minor KV - 475 and Sonata in C minor KV - 457.....	23
Claude Debussy - Selected Etudes.....	39
Etude for five fingers	41
Etude in thirds	46
Quartet Etude	48
Etude for eight fingers.....	52
Chromatic Etude	53
Repetitive Etude.....	55
Summary.....	58
Bibliografia.....	60
Printed sources.....	60
Internet sources	61
Scores.....	61

Introduction

My art education focused on piano, but gradually my musical interests took on a broader perspective. As the years passed, I began to pay attention to other keyboard instruments as well. I found great satisfaction in deepening my knowledge of harpsichord and organ playing. I attended many courses in early music interpretation. Contact with authorities in the field proved to be the inspiration for formulating the area of research to which my doctoral dissertation is devoted. The repertoire of the artistic work covers three periods of music history. It consists of the following works:

- Johann Sebastian Bach (Chromatic Fantasia and Fugue BWV 903 - composed between 1720 and 1730)
- Wolfgang Amadeus Mozart (Fantasia in C minor KV 475 - composed in 1785 along with Sonata in C minor KV 457 - written in 1784)
- Claude Debussy (Etudes Nos. 1,2,3 and 6, 7 I 9 from the collection of 12 Etudes - from the year 1915)

The choice of recorded compositions is not accidental. Analysis of the score text of the presented works allowed me to trace the evolution of their creators' approach to the issue of sound articulation. A comparison of the earliest work (J. S. Bach's Chromatic Fantasia and Fugue) with the subsequent works I recorded allows me to conclude that with the passage of time, composers attached more and more importance to the notation of articulatory markings. The result of this tendency are scores, sometimes - from the performer's point of view - overloaded with terms to such an extent that a literal understanding of their meaning becomes highly problematic. Such a phenomenon is encountered, among others, in the works of Karol Szymanowski. Articulatory markings used in them serve to direct the imagination of the player appropriately, but their literal realization, many times becomes impossible (especially when subordinated to the rigor suggested by the composer's tempo). An analogous situation is sometimes encountered in Debussy's Etudes, recorded as part of an artistic work.

The description of an artistic work, by virtue of its function, plays a supporting role in the procedure of the doctoral dissertation. It provides an opportunity to explain to the listener the interpretive decisions of the performer. It will certainly not be exhaustive, just as the electronically recorded performance of the compositions in question is only one of many stages in my search for musical truth. However, I hope that it will prove to be another voice in the discussion of articulation, a musical element defined in the musical text in an ambiguous way

that requires deciphering the composer's stylistic code. In working on the pieces, I have tried to use the knowledge I have gained so far on articulation. Awareness of my own limitations in the field of performance practice on old instruments directed my research toward the contemporary piano on which the artistic work was recorded. It was recorded on a Steinway&Sons piano, and the recording session took place in the concert hall of the Academy of Music in Gdańsk. The director of the recording was Marcin Kowalczyk, MA.

The premise of the construction of an artistic work was to emphasize the role of articulation in shaping the expression of the work. Whether the guidelines in this regard were formulated by the composer or, due to prevailing custom, the creator left the solution of this problem to the performer, the interpreter is always faced with the necessity of choosing how to extract sound from the instrument. Thus, one must agree with the thesis that the responsibility for the final, artistic effect of the decisions made rests in each case with the performer. It would seem that the author's instructions should solve all dilemmas. However, the situation is more complicated. On the basis of the verbal suggestions or graphic markings in the musical text, we are unable to accurately determine the parameters of the composer's suggested articulation. As I mentioned, in each situation it requires interpretation. Both in terms of the loudness of the sound, as well as its energy potential and length of sounding.

In describing the artistic work, I intend to refer to the interpretive assumptions I made in the performance in this regard. Due to the size of the research material, I have decided to rely mainly on the comparative method during my deliberations. It will include a set of selected sound structures occurring in most of the discussed works. The aim of the research undertaken is to capture the articulatory differences between them. I will also try to justify the variation in playing style that I have postulated. I will be based on a stylistic analysis of the composers' works, carried out taking into account the construction of the instrument and the formal structure of the analyzed works.

In discussing the recorded compositions, I intend to draw the reader's attention to the articulately interesting parts of the works, which, in my opinion, allow us to see the importance of a conscious choice of sound extraction for the expression of the musical narrative of a musical work.

The types of texture I have analyzed occur to varying degrees in the works under discussion. The extensive research material forces me to make a selection of examples. Therefore, I will limit myself to citing examples - in my opinion - the most representative of the issue under discussion. Thus, I do not exclude the possibility that some formations will be (in the case of any of the works) omitted. Due to the arbitrariness of the choice, this is

unavoidable and, in my opinion, does not undermine the validity of the conclusions I have formulated.

The analytical part is preceded by a short chapter on articulation in music, as well as a chapter outlining the genesis of the musical forms analyzed.

Definition of the term "articulation"

Articulation¹ is one of the elements of music. It defines the way of shaping sound. The issue of articulation refers to the conscious action of the performer (vocalist² or instrumentalist), who, by means of choosing the appropriate playing technique, is able to achieve the desired emotional saturation of the sound, which guarantees the work or its fragments the proper expression of artistic expression.

Over the years, a number of symbols have emerged, used by composers to record articulatory cues³ in the score. As long as the performers of music were primarily its creators, there was no need to record interpretive suggestions in writing. During the performance of their compositions, they decided on the conception of the work's performance.

From a very interesting doctoral dissertation by Ryszard Lubieniecki entitled *Musica and memoria* in 15th-century musical treatises from the Central European region, we can learn that the need to formulate rules for the performance of music emerged very early, however. In the text of the aforementioned treatise we find many quotations illustrating the guidelines of the time in this regard. Their authors point out the importance of knowledge in the cultivation of musical art. In this context, it should be noted that even earlier, in ancient Rome and medieval Europe, music was taught in schools (as part of the so-called quadrivium) alongside arithmetic, geometry, and astronomy.

The need to sort out the growing uncertainties in performance led to a series of theoretical treatises codifying the applicable rules. They differentiated the ways of playing into those

¹ Chew, Geoffrey, *Articulation and phrasing*, in: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, Volume 2, 2001, New York, p. 86-89.

² Butt, John, *Bach Interpretation; Articulation marks in the primary sources of J. S. Bach*, Cambridge University Press, Cambridge, 1990, p. 9.

³ Brown, Clive, *Articulation marks*, w: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, Volume 2, 2001, New York, p. 89-92.

corresponding (or not) to the commonly accepted canons of good taste. The flowering of this type of writing occurred during the Baroque period. Works were published that were compendiums of this kind of information. Among the authors who focused on keyboard playing, it is worth mentioning, among others, François Couperin - *The Art of Playing the Harpsichord* (1716)⁴ and Carl Philipp Emanuel Bach - *On the True Art of Playing Keyboard Instruments* (1753)⁵. These are the most significant works on the subject, written in the 18th century. Slightly later, in the late 18th and early 19th centuries, there was Daniel Gottlob Türk, whose work entitled *Klavierschule* is also a source of valuable knowledge on the subject. Much useful information for the modern performer of Baroque works can also be found in treatises written by instrumentalists of other specialties (among them, it is worth mentioning the flutist Johann Joachim Quantz⁶).

The codification of the rules for the use of differentiated modes of sound extraction required composers to create a set of means of consolidating articulatory guidelines in the score text. Of course, this was a gradual process. Its course was determined by stylistic transformations, as well as the expanding sound capabilities of instruments. The development of sound articulation notation was also undoubtedly influenced by the eternal desire of every artist to eliminate limitations and leave the unique mark of his imagination on the resulting works.

In the early days, interest in the issue of how to produce sound focused primarily on internal divisions and the so-called grouping of notes. The shaping of a single sound was a secondary concern. Hence, the first suggestions for articulation were limited to differentiating between its two basic types:

- legato (joining notes)
- staccato (separating notes).

⁴ Halford, Margery, *Couperin L'art De toucher Le Clavecin*, Alfred Publishing Co., Inc., USA, second edition. 1974.

⁵ Philipp Emanuel, Carl, *O prawdziwej sztuce gry na instrumentach klawiszowych*, trans. Joanna Solecka, Martin Kraft. Wydawnictwo Astraia, Kraków, 2017.

⁶ Johann Joachim Quantz: *O zasadach gry na flecie poprzecznym*, trans. Marek Nahajowski, ed. Marta Szoka, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów, Łódź, 2012, „Wstęp”.



The arch connecting a series of notes to this day means that they should be played legato. The term is understood not only as a process of joining notes eliminating gaps between them. It is equally important to interpret legato as the articulation of a series of consecutive notes devoid of excessive accentuation. This effect gives the impression of a perfect matching of sound:

“This legato is not just a physical question on the instrument, but a mental issue: one should produce a sound that merges into another.”⁷

Artykulacja legato występuje również w wersji skrajnej (określanej jako *legatissimo*) i sugerującej skrajny poziom łączenia dźwięków. Brzmienie dźwięku przetrzymywane jest w tym przypadku odrobinę dłużej niż wynika to z zapisu nutowego. Rezultat osiągniany w ten sposób na współczesnym fortepianie jest efektem pośrednim pomiędzy użyciem prawego pedału a precyzyjną, „czystą” grą palcową

Articulation intermediate between legato and staccato are the non legato and portato variants:








Below is a table confirming the aforementioned relationship between articulation and tone energy. In the case of legato, I pointed out the limitation of sound accentuation. In the case of staccato, we are dealing with the opposite process. This type of articulation is not only associated with a shortening of the sound. Staccato varieties introduce increased sound activity. Analyzing the basic types of articulation, we thus enter the realm of phenomena only seemingly

⁷ Delle Vigne, Aquiles, *The innermost Journey of a Pianist (Voyages dans l'intimité d'un pianiste)*, transl. Sheila Cardno, Associação António Fragoso, 2016, p. 67.

separate. They concern the shaping of dynamics, the relationship of which with the way of accentuating the sound is indisputable.

Below is a table confirming the aforementioned relationship between articulation and tone energy. In the case of legato, I pointed out the limitation of sound accentuation. In the case of staccato, we are dealing with the opposite process. This type of articulation is not only associated with a shortening of the sound. Staccato varieties introduce increased sound activity. Analyzing the basic types of articulation, we thus enter the realm of phenomena only seemingly separate. They concern the shaping of dynamics, the relationship of which with the way of accentuating the sound is indisputable.

As can easily be seen, the aforementioned table highlights several levels of accent intensity.

percussive accents (1-4)				pressure accent (5)
				
<i>staccato</i>	<i>staccatissimo</i>	strong accent <i>martelato</i>	normal accent <i>marcato</i>	legato accent <i>tenuto</i> <i>portamento</i>
light accents		strong accent	medium accents	

8

Two types of articulation are distinguished here, denoted by the Italian term *staccato*, translated as separate, free-standing. The difference between *staccato* and *staccatissimo* corresponds to the different ranges of shortening the sound's resounding. Both of the aforementioned types of articulation belong to the group of so-called percussive accents, which they form together with *martelato* and *marcato*. A different group is the expressive accent (referred to in the table as *pressive*) It is noted as *tenuto portamento*. *Staccato* and *staccatissimo* are considered light, delicate accents, while *martelato* is considered a strong accent. *Marcato* and *tenuto portamento* are considered accents of medium intensity. The peculiarities of the accent cited here can be explained most simply by referring to associations with string music. The *marcato* accent is achieved by a sudden release of the bow's pressure. In the case of the *tenuto* accent, the pressure of the bow is maintained throughout the sound.

In musical notation, other articulation marks are also used, In addition to the bowing, which I have already mentioned, concerning the articulation of legato or portato (this is how the combination of the bow and the dots placed above the note should be interpreted) and

⁸ Online: https://en.citizendium.org/wiki/images/c/c1/Music_accents.jpg (access 23.06.23).

fermata (it refers to musical time, but indirectly affects the way the sound is performed - the performer should, through proper articulation, ensure its proper duration), we meet in the note text information on the dynamics of the sound (the problem of the relationship of dynamics with the way the sound is produced I signaled earlier). Its selection or change is possible only through the use of appropriate articulation solutions. Thus, the indication of sound dynamics contained in the score refers indirectly to articulation and can be noted by means of a graphic sign or an Italian designation placed most often in abbreviated form. Commonly used are terms indicating the span of the dynamic scale (piano and forte - with all their variations). The gradual modification of the strength of sound is also recorded using the abbreviated form of other Italian terms. In such situations, the terms *crescendo* - increasing and *diminuendo* - decreasing are used, as well as *decrescendo* - with a similar meaning. Composers also like to use graphic markings, clearly suggesting the direction of changes in dynamics. The forms of notation discussed above refer to the dynamics of longer sound planes.

Gradually, as interest in the expression of a single sound increases, notations that give special meaning to a single sound appear. These include the combination of two dynamic terms (forte and piano) used together as *fp*. We read them as an accent within the applicable piano dynamic. We designate a more pronounced type of accent by using another verbal term. It derives from the Italian term *forza* (force). This accent is noted by composers using, interchangeably used, two terms - *sforzato* or *sforzando* and *forzato* or *forzando* (abbreviated *sf*, *fz*).

A separate, articulatory category is represented by *leggiero* - lightly. The author faced a dilemma as to which group it should be classified in. In the end, she decided to treat this type of articulation as similar to the *legato* category. This decision is a consequence of the analysis of the playing apparatus. The postulate of achieving the right type of musical expression forces, in the case of *leggiero*, the use of finger technique - closer to *legato* varieties. Ultimately, however, it is difficult to categorically recognize *leggiero* as a form of *legato*. Indeed, the low level of sound blending does not entitle one to such an unequivocal statement.

As formulated earlier, the purpose of the description of an artistic work is to familiarize the reader with the process of preparing an artistic work for public performance and recording on an electronic medium, within the scope determined by the research area. A detailed continuation of the considerations undertaken in this chapter on the broad issues of articulation would situate the written part of the dissertation as central, giving it the character of musicological considerations. As a graduate student in the Instrumental Department, I do not have the scientific workshop to write a doctoral dissertation understood in this way. Thus, in

accordance with the wire procedure, I will engage in an analysis of the practical aspects of the articulation issue, and I will relate my observations to the interpretation of the repertoire that makes up an artistic work.

Fantasia, fugue, sonata and etude as examples of musical forms composed for keyboard instruments.

Fantasia

The first appearance of the term 'fantasia' in musical literature is associated with a work for three voices titled *Fantasias de Joskin* - no date and no text - which is now in the collection of Rome's Casanatense library, where it bears the signature MS 2856. In reference to a vocal-instrumental motet, the term was first used in relation to a work by Heinrich Isaac, (1450-1517, the exact date of composition is unknown)

*"The word fantasia makes a prior appearance in reference to the abstract theme of a freely composed instrumental motet by Heinrich Isaac."*⁹

*"[...] beginning in the mid-sixteenth century, on the title pages of works from Pierre Phalese's press, Hortus musarum (1552), Luculentum theatrum (1568), Theatrum musicum (1571), and Pratum musicum (1584), the Greek word automata appears as a synonym for fantasiae."*¹⁰

In Greek we also find the term *phantasia*. The Roman version of this term was the word *capriccio*¹¹ and *caprice*.

The earliest use of the term 'phantasia' in a musical context referred to a freely developed musical idea that was the creation of an unfettered imagination:

⁹ Butler, Gregory G. "The Fantasia as Musical Image." *The Musical Quarterly*, vol. 60, no. 4, 1974, pp. 602–615.

¹⁰ *Idem*, p. 610.

¹¹ Schwandt, Erich, *Capriccio*, w: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, New York, Second edition, 2001, Volume 5, p.100-101

"The basic meaning of the word fantasia is simply 'imagination', and a more concrete meaning by simple transferral is 'the product of the imagination.'"¹²

In Italy, the most representative composer of fantasia was Girolamo Alessandro Frescobaldi (1583-1643), who was the best composer among his many famous virtuoso contemporaries. Awareness of the virtuoso stature of the performers of the time is essential for a proper understanding of the music for lute or keyboard instruments of the time, which even dazzles the listener with the technical skill of the performer.

In France, fantasia was the domain of works for keyboard instruments, most of which were written for organ. Examples of this type of composition include Costeley's *Fantasia sur orgue ou espinette* and Louis Couperin's *Fantasia* for organ in number 26.

In the Netherlands, the representative composer in this period was Jan Pieterszoon Sweelinck (1562-1621). Among Sweelinck's compositions, three types of fantasias can be found. The first is *Ostinato fantasia*, the second is *Fantasia chromatica* (sometimes classed as *ricercar*), and the third is *Echo fantasia*. In *Ostinato fantasia*, the theme is repeated against a background of increasingly striking figurations. In *Fantasia chromatica*, the chromatic theme is carried out in fugue style. In *Echo fantasia*, as the name implies, the composer uses the echo effect often used at the time.

"The earliest keyboard fantasias are found in German manuscripts."¹³

Most fantasias were written for organ. Some of the best-known composers of fantasias were Samuel Scheidt, Matthias Weckmann, Johann Jakob Froberger, Johann Pachelbel and Johann Krieger.

Eighteenth-century composers gave the form of fantasia a freer touch, although it maintained its original character, inherited from the Renaissance and the 17th century. Rhythm and tempo were treated less rigorously. As a result, we encounter pieces devoid of even bar lines. As more daring harmonic solutions (modulations) were used, instrumental virtuosity also developed. Brossard, Mattheson and Kollman represented an extreme view, believing that

¹²Field, Christopher D.S. & Helm, E. Eugene & Drabkin/R, William, *Fantasia*, in: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, New York, Second edition, 2001, Volume 8, p. 545.

¹³ Field, Christopher D.S. & Helm, E. Eugene & Drabkin/R, William, *Fantasia*, in: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, New York, Second edition, 2001, Volume 8, p. 550.

fantasia should be treated as a completely free genre¹⁴. One of the arguments for this idea was that the texture of strict polyphony represented by the fugue was too harsh and restrained for the fantasia.

In Italy, the fantasia was gradually supplanted by the sonata and sinfonia. Fantasia for keyboard instruments, however, did not lose its importance in Germany, where fantasias for three different keyboard instruments - clavichord, harpsichord and later piano - were written by composers such as J. S. Bach (mostly clavichord and harpsichord), C. P. E. Bach (clavichord), W. F. Bach (harpsichord), G.P. Telemann (harpsichord), and later J. Haydn, W.A. Mozart and L. van Beethoven. The fantasies of the so-called Viennese classics were naturally intended for the piano models produced at the time.

Mozart's Fantasia KV 475 was written in 1785 in Vienna. Due to the use of different tempos, it can be assumed to be constructed in five movements (Adagio, Allegro, Andantino, Più Allegro, Tempo primo).

As I mentioned, the fantasia form proved attractive to composers, performers and listeners alike many years later as well. In the Classical era it was created by Haydn, Mozart and Beethoven (in Poland - F. Lessel), but it also functioned in the Romantic period and in the 20th century. Romantic fantasia becomes an elaborate, independent structure. It was composed by the leading artists of the period: F. Mendelssohn-Bartholdy, F. Chopin, R. Schumann. In the last century, this form was referred to by K. Szymanowski, C. Debussy, B. Britten and G. Ligeti.

Fugue

The origins of the fugue form should be sought among the formations known as *ricercar*, *capriccio*, *canzona* §1 or *fantasia*. Initially, these forms showed strong ties with vocal music, especially with the motet using various forms of imitation in the construction of the musical course. The consequence of this phenomenon turned out to be the dominance, in the compositions I indicated above, of polyphonic texture. In accordance with the tendency that existed in the 16th and 17th centuries to treat the cast freely, individual voices also began to be realized by instruments (lute, organ). We find the proposal *da cantare e suonare*, for example, in the compositions of Adrian Willaert, from 1549. The lack of precise guidelines defining the

¹⁴ Mattheson, Johann, *Der Vollkommene Capellmeister: Studienausgabe im Neusatz des Textes und der Noten*, Bärenreiter, Kassel, 1999, p. 232.

cast of the work also appears later. We even still have to deal with such a situation in the works of J. S. Bach. His last work, entitled *Kunst der Fuge*, contains no information on the cast.

The peak development of the fugue is connected precisely with the activity of J. S. Bach. The form was already fully formed during this period. Its structure, using themes (depending on the composer's conception, we are dealing with one or several themes), counterpoints (fixed or variable) and all types of imitation (augmentation, diminution, inversion, flare), as well as conjunctions and their more elaborate version (episodes), became exemplary.

A detailed analysis of the formal structure of the fugue is beyond the scope of the description of an artistic work, dedicated to the problem of articulation. In conclusion, however, it is worth mentioning that the fugue still functions in the imagination of composers in the 20th century. During the Classical period, Haydn, Mozart and Beethoven reached for it. Later it was composed by the great Romantics - Mendelssohn, Liszt, as well as Reger, Szymanowski, Hindemith, Shostakovich, Barber and Bartok.

Mozart's *Fantasia* KV 475 was written in 1785 in Vienna. Due to the use of different tempos, it can be assumed to be constructed in five movements (*Adagio*, *Allegro*, *Andantino*, *Più Allegro*, *Tempo primo*).

As I mentioned, the fantasia form proved attractive to composers, performers and listeners alike many years later as well. In the Classical era it was created by Haydn, Mozart and Beethoven (in Poland - F. Lessel), but it also functioned in the Romantic period and in the 20th century. Romantic fantasia becomes an elaborate, independent structure. It was composed by the leading artists of the period: F. Mendelssohn-Bartholdy, F. Chopin, R. Schumann. In the last century, this form was referred to by K. Szymanowski, C. Debussy, B. Britten and G. Ligeti.

Sonata

The sonata form¹⁵ is, like the fugue, fundamental to the development of European music. The origin of the term dates back to the 16th century. At that time the term was applied to all instrumental compositions. Initially one-movement, yet multi-part (based on contrast) construction was transformed in the 17th century into a cyclic form, also contrasted expressively. Among the famous artists who composed sonatas during this period, it is worth

¹⁵ Mangsen, Sandra & Lrving, John & Rink, John & Griffiths, Paul, *Sonata*, in: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians: Sonata*, Oxford University Press, New York, 2001, Volume 23.

mentioning G. Frescobaldi, or T. Merula, representing the Italian schools of composers. The second half of the 17th century saw the emergence of outstanding composers representing other centers as well. Particular achievements in this field were H. I. Biber, active in Austria, and the Englishman, H. Purcell. Significant for the development of the sonata, however, the musical culture of Italy remained further in this period. Among the many artists of the late 17th and early 18th centuries, A. Corelli had an influence on the formation of this form.

The crystallization of the structural principles of the sonata form¹⁶ and the rondo led to the formation of the classical shape of the sonata cycle. On the territory of Italy, this genre was practiced by, among others, D. Cimarosa, M. Clementi. In Austria and Germany - C. Ph. E. Bach and the Viennese classics - J. Haydn, W. A. Mozart and L. van Beethoven.

During the period of Romanticism and the 20th century, the sonata proved to be a construction that inspired many formal experiments. Among the artists reaching for unusual solutions were F. Chopin (elimination of the first theme in the recapitulation) and F. Liszt (one-movement sonata¹⁷). Liszt's solutions can also be found in later works (such as Scriabin's sonatas and Berg's Sonata).

The sonata cycle is the basic form of many works. Compositions for keyboard instruments, based on its principles, are only part of the legacy of composers remaining within the European tradition. The impressive development of symphonics using the sonata form and the cyclic arrangement of the remaining parts of the composition had a significant impact on the musical heritage of this culture.

Etude

The French term *étudier*¹⁸ has a wide range of meanings. It means the process of learning, studying. The corresponding noun form (*étude*) translates as "learning". This concept was transferred to music and successfully assimilated by composers. A certain type of musical works were so called, the study of which, according to their creators, was used to learn to play instruments. The acquisition of practical skills is naturally linked to an increase in the level of

¹⁶ Webster, James, *Sonata form*, w: Sadie, Stanley (ed.), The New Grove Dictionary of Music and Musicians, Oxford University Press, New York, 2001, Volume 23, S. 687-698.

¹⁷ Dömling, Wolfgang, *Franz Liszt und seine Zeit*, Laaber-Verlag, Laaber, 1985, S. 123-132.

¹⁸ Mortier, Raul (ed.), *Dictionnaire Quillet De La Langue Française*, Librairie Aristide Quillet, Paris, 1959, p. 44.

virtuosity of playing. It was this aspect that proved to be the main factor shaping the construction of this genre of works. They gave the performer an opportunity to show off and demonstrate the proficiency of the instrumental technique¹⁹.

Before compositions defined as etudes appeared in the literature for keyboard instruments, there were many works in which the virtuoso element played an important role. We find it, for example, in toccatas, preludes preceding strict polyphonic forms, or in variation forms accumulating technical difficulties .

Muzio Clementi is considered the creator of the etude, understood as an exercise in playing technique. His cycle entitled *Gradus ad Parnassum* (created in 1817) inspired a wide range of composers (including C. Czerny, I. Moscheles) to create works of a training nature. Their importance for the development of piano technique cannot be overlooked.

However, it was not until the great composers of Romanticism (F. Chopin, F Liszt), as well as their continuators, working in closer times to us (A. Scriabin, S. Rachmaninoff, C. Debussy, S. Prokofiev, B. Bartok, G. Ligeti, W Lutoslawski), that this genre was considered worthy of interest, creating sophisticated, emotionally deep works. An example of this creative perspective is Rachmaninoff's *Etudes - Pictures*, Op. 33 and 39. In them, the composer draws attention to imagery - the illustrative aspect of the music. The lack of specific titles directs the listener towards depicting human emotional states. The abstract narrative is thus not something alien to the problems of the human condition. The evolution of the etude form turns out to be a fascinating process and probably deserves a separate study.

Selected works

Johann Sebastian Bach - Chromatic Fantasia and Fugue in D minor BWV 903.

The repertoire of the artistic work I recorded includes two fantasias. Both are integrally connected to the forms prevalent in the period of their composition. The first was composed by Johann Sebastian Bach and precedes a fugue. Both parts of the composition were written

¹⁹ Edler, Arnfried, *Geschichte der Klavier-und Orgelmusik*, Laaber-Verlag, Laaber, 2007, p. 301, Example no muzyczny: John Bull-Pavan 66a d-moll, w: Musica Britannica, Vol. XIX, p. 8-9.

between 1720 and 1730²⁰, during the composer's stay in Köthen²¹, at the court of Prince Leopold von Anhalt (we do not have precise knowledge of the work's completion date). The second is a work by Wolfgang Amadeus Mozart and precedes the Sonata in C minor KV 457. It appeared in print along with the Sonata in 1785²².

The texture of Bach's composition, especially the tone scale used in it, indicates that the work was intended for harpsichord.

The Fantasia BWV 903²³ has a three-movement structure. The first follows the form of a toccata, the second (based on arpeggio technique) is an example of free harmonic improvisation, and the third is a poignant recitativo.

In accordance with the assumptions that characterize the construction of the fantasia, the organizing element of the work's form is the idea of variety, realized through the juxtaposition of texturally and expressively different musical thoughts. The piece fascinates the listener with its kaleidoscopic variability of expression. The performance means for achieving this goal includes articulation.

When considering this musical element, I mentioned the connection between the manner of sound production and the dynamic plan of the musical narrative. At this point it is worth supplementing this observation by introducing an additional factor that directly affects the choice of the desired articulation. Musical time, or rather the tempo of the musical progression, is, in my opinion, an equally important factor in forming the genre of sound.

The audience will find without difficulty, in all parts of the Fantasia, a figurative texture. Not surprisingly, it dominates in the toccata-like movement. Thus, the performer is faced with the task of differentiating articulation in seemingly similar passages in this piece. The need to treat them differently stems from the intention to avoid monotony in interpretation, which, especially in a work of this nature, would contribute to a loss of interest for the listener.

Naturally, no decision of the interpreter can be solely the result of his aesthetic tastes. It should be deliberate and find justification in the musical text.

²⁰ Biegański, Krzysztof, *Bach Johann Sebastian*, w: *Mała encyklopedia muzyki*, Państwowe Wydawnictwo Naukowe, Warszawa 1981, p. 72.

²¹ https://en.wikipedia.org/wiki/Chromatic_Fantasia_and_Fugue (accessed 23.06.2023).

²² Śledziński, Stefan, *Mozart Wolfgang Amadeus*, w: *Mała encyklopedia muzyki*, Państwowe Wydawnictwo Naukowe, Warszawa 1981, p. 652.

²³ David Schulenberg, *The Keyboard Music of J.S. Bach*, Schirmer books, New York, 2013, p. 114-120.

Using a few examples, I will try to draw the reader's attention to the solutions I have adopted.

Example no. 1 (bars 1-2)



Here the composer juxtaposes almost identical two structures. Their musical sense is governed by the harmonic relationship formed between them. The first course is based on the function of the dominant, while the next is its solution. The change in tempo, dynamics and, above all, the energy charge of the sound that follows in its course is the result of a completely different conception of the performance of the second section.

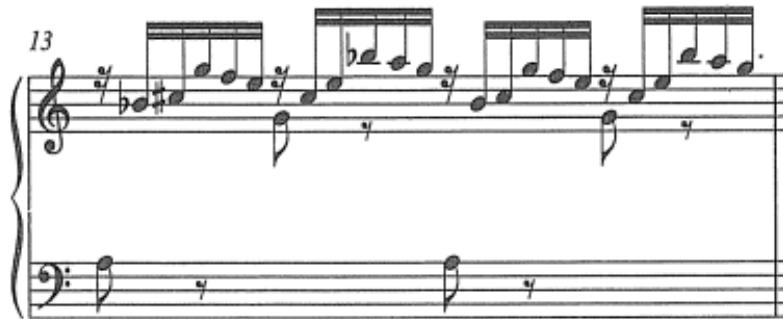
Example no. 2 (bars 3-5)



In this example, I want to draw attention to the different level of legato articulation. According to commonly accepted assumptions that consider poco legato to be the dominant articulation in the interpretation of Baroque works, in the two passages the notes are not fully connected. However, in order to achieve greater articulatory differentiation, the length of the sound in the second section is noticeably shorter.

A similar interpretive solution was used in the next example. I decided to include it because of the direct juxtaposition of the two types of articulation. The contrast obtained over the space of one bar can contribute, in my opinion, to arouse greater interest in the listener.

Example no. 3 (bar 13)



Another example concerns the figurative structure found in the middle section of Fantasia. In it, the composer juxtaposes ranks of chords, which, according to the rules of the time, were ornamented using, among other things, the arpeggio technique. The internal mobility of the course is juxtaposed here with a relatively long sounding of chordal verticals subject to a long development. The result is a section with a softer character, which on a modern piano, is favored by the use of the right pedal. Example number 4 refers to the figurations of the thirty-two notes encountered before. This time I decided to perform them slightly differently. I used a less energetic articulation, matching the expression of the middle section of the Fantasia.

Example no. 4 (bars 31-32)



The ending of Fantasia features a passage of exceptional expressive power.

Example no. 5 (bars 75-79)



* Weitere Varianten zu Takt 69, 4. Viertel und Takt 70, 1. Viertel im Krit. Bericht.

In it, the performer faces the task of combining two tendencies that shape the musical narrative. Descending sighing motifs tend to reduce the level of dynamics and articulation activity. At the same time, the long perspective of this process requires the use of gradual, gentle changes. They should be carried out in such a way as to maintain the listener's focus during the performance of the entire section.

The Fugue, which is the second section of the work, is, unlike the Fantasia, a strict polyphonic form organized according to clearly defined rules. The theme, built from long rhythmic values and based on a series of minor intervals, is characterized by a consistent delineation of the direction of the melodic line (in the first movement we observe its ascent, and in the second its descent). Bach applied a similar rule when constructing counterpoint. However, it is clearly contrasted with the theme, thanks to the introduction of minor rhythmic values. Already from the moment of its appearance we can observe a characteristic melodic-rhythmic motif, which occurs practically throughout the work (two sixteenths and an eighth). In addition to the thematic structures and accompanying counterpoint, the composer uses different material, functioning within the connectives. Some of them, due to their size, we can classify as episodes.

The task of the performer is to select the type of articulation in such a way that the listener can get an idea of the masterful construction of the work.

In interpreting the Fugue, I adopted the principle of differentiating the articulation according to the function the voice has in the structure. I perform the theme with an articulation closest to legato, and in counterpoint, due to the increased mobility, the sounds gain more autonomy. The most distant from legato articulation are episodes. In this way, I tried not only to reflect the formal structure of the piece, but also to create the expression of the individual elements of the work's construction.

Example no. 6 (bars 1-18)

The image displays four staves of musical notation, likely for piano, in 3/4 time. The first staff shows a simple harmonic progression. The second staff, starting at bar 8, introduces more complex rhythms and a trill (tr) in the final measure. The third staff, starting at bar 14, features a long melodic line in the right hand and a more active bass line. The fourth staff, starting at bar 18, continues the melodic development with a long phrase in the right hand and a supporting bass line.

An interesting example of a complete change of perspective on the issue of articulation in this work is the following passage.

Example no. 7 (bars 49-60)



During the performance of this episode, I decided to juxtapose completely different ways of producing sound. Their selection depended on the density of the texture. The first four bars of the example are captivated by the spatiality of sound. A staccato-like articulation was helpful in achieving it. The next seven bars are a process of gradual thickening of the texture. Thus, the conditions for lengthening the sound were created. I also decided to do this kind of action with the idea of leading to a theme appearing at a higher dynamic level. It is worth adding that the higher volume of the sound has the effect of reducing the legato stop.

The articulatory nuances described in the seventh example were applied by me in analogous passages of the Fugue (e.g. bars 97-106). As in the Fantasia, in addition to the juxtaposition of different lengths of notes over the longer space of the composition, the texture of the piece repeatedly provides opportunities for contrasting tones within shorter, repeated patterns. Such a situation is encountered in the following example.

Example no. 8 (bars 118-120)



Wolfgang Amadeus Mozart - Fantasia in C minor KV - 475 and Sonata in C minor KV - 457

The Fantasia KV 475 was written in 1785 in Vienna. Due to the use of different tempos, it can be assumed that it is constructed from five movements (Adagio, Allegro, Andantino, Più Allegro, Tempo primo)²⁴. The composition was written more than half a century later than J. S. Bach's work. It is easy to notice in it a decidedly higher degree of detail in the articulatory indications contained in the note text. In the notation we find numerous arches, notes noted as portato (dot under the arch) or staccato.

Mozart's text also differs from the notation used by Bach with the introduction of suggestions regarding the dynamics of the musical course. The composer operates with two basic volume levels (forte and piano) and a characteristic type of accent (fp) and, except at the end of the piece (bars 179-181), does not imply smooth changes in dynamics (crescendo, diminuendo)²⁵. The presence of author's dynamic indications facilitates the construction of an interpretive concept.

²⁴ More on tempo markings in: Badura-Skoda, Eve & Paul, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, Routledge, New York & London, 2008. pp. 77-84.

²⁵ For more on dynamic markings, see: Badura-Skoda, Eve & Paul, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, Routledge, New York & London, 2008. p. 43-70.

Likewise, musical time recommendations help. Tempo determinations (Adagio, Andantino, Allegro, Più Allegro, Tempo primo), as well as the designation of fermata, obviously affect the way the sound is produced.

The relationship of tempo and dynamics to articulation is illustrated by the following example:

Example no. 9 (bars 1-15)

The image displays a musical score for a piano piece, labeled 'Adagio.' at the top left. The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Adagio.' and the dynamics range from *f* (forte) to *sf* (sforzando). The score consists of five systems of music, each containing three measures. The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melodic development. The third system introduces a more complex texture with a dense bass line. The fourth and fifth systems feature rapid, sixteenth-note passages in both hands, creating a sense of movement and intensity. The score is a transcription of a specific musical example, likely from a larger work.

The composer assumes that the first section of the Fantasia will be performed in the tempo Adagio. He writes this indication at the beginning of the piece, which means that it should be regarded as Tempo primo. At the same time, the opening phrase of the composition is dominated by a movement of equal, long rhythmic values, placed under an articulatory arch, denoting legato performance. An important issue to be resolved is the choice of tempo, which will preserve the fluidity of the playing, and dynamics, which will eliminate excessive accentuation of each sound.

In this and similar situations there is an interplay of several musical elements. Articulation, tempo, subtle agogic changes and dynamics, mutually conditioning each other, should guarantee proper, natural phrasing expression of this interpretively demanding passage.

A separate category of dilemmas, the solution to which lies at the heart of the creation of a performance concept for the work, are underdetermined structures in terms of the manner of playing.

Example no. 10 (bars 10-19)

A matter for reflection is the choice of articulation in the right hand part. Unlike at the beginning of the piece, the accompaniment plan is not covered by the bowing here. This was an argument for shortening the sound of the repetition. This is further supported by the minor arches (covering two notes), which emphasize the articulatory and dynamic distinctiveness of the repeated notes.

Example no. 11 (bars 23 i 25)



The example above also draws attention to the differences in sound production suggested by the composer's notation. The introduction of the bowing in bar No 25 completely changes the perspective of the performer's thinking. A similar situation also occurs in bar No. 91, in which the portato anticipates the appearance of the fermata. It becomes the link between the 'pearly' sound of the chromatic run and the calmness of articulation of the notes extended by the fermata.

It is an interesting challenge for the performer to link articulation with tone color. It is enough to juxtapose the genre of sound initiated in bar 26 of the Fantasia with the movement held in the tempo of the Andantino. (beginning in bar 92). Both passages quoted are written in major keys (D major, B flat major), but the nature of their expression differs fundamentally. Naturally, the articulations are influenced primarily by the difference in tempo, but the difference in emotional expression is also suggested by the register in which the passages in question begin.

I would also like to draw attention to an interesting articulatory solution which, in my opinion, raises the emotional tension of the piece considerably. It is perfectly illustrated by the following example:

Example no. 12 (bars 147-158)



According to Leonard Meyer²⁶, the music listener is emotionally stimulated as a result of an unexpected turn in the musical narrative. The example above reflects a textural contrast, juxtaposing sixteenth-note figuration with chordal structures. Analysing Mozart's text, we can notice yet another type of articulatory contrast. Here, the regularity of the hexadecimal progressions has been disrupted by the introduction of an additional bowing. As a result, accents appear that shatter the metrical division of the bar. This phenomenon can be seen as a distant reference to the initial understanding of articulation as a grouping of notes.

I realise that the issues discussed here are merely hinted at in relation to Fantasia KV 475. I have limited myself to a few examples - in my opinion - the most interesting ones. They concern problems whose solution significantly influenced my conception of the work's performance.

²⁶ Meyer, Leonard B., *Emotion and Meaning in Music*, University of Chicago Press, Chicago, 1961.

Concluding the above, I would like to draw attention to bar No. 131, in which the verbal term *legato* occurs. The interpretation of this note from the perspective of a contemporary pianist with the latest piano models is not a matter of course. The forte dynamics, the fast tempo and the arching encompassing characteristic motifs in the left hand part are seemingly at odds with each other. I take the liberty of formulating a hypothesis that the composer, by introducing this term, which is unique in the Fantasia, wanted to avoid playing mechanically, incompatible with his aesthetics - so much related to vocal expression.

Example no. 13 (bar 131)



The Sonata in C minor KV 457 is one of Mozart's two sonata cycles composed in minor keys (the other being the Sonata in A minor KV 310). This fact underlines the unique expressive character of the work. It is in three movements (Molto Allegro, Adagio, Allegro assai) and attracts attention with its high level of drama, which is the result of clear dynamic and textural contrasts occurring in the outer movements of the composition. The musical action, planned in such a way, forces the performer to use sound articulation, creating sounds of different energy, effectively building a sinusoid of tensions and relaxations.

I will analyse the articulatory phenomena in the work according to the formal structure of the cycle, beginning with the first movement, which is a sonata form.

Already at the beginning of the piece, Mozart establishes the basic principle that regulates the emotional sphere of the entire composition.

Example no. 14 (bars 1-13)



What we have here is a textural contrast (a change in the instrument's register and density of sound, achieved by supplementing the melodic line by octaves in the left-hand plane). It is further emphasised by the juxtaposition of forte and piano dynamics. The expressive sense of the leading motif of the first theme becomes clear to the listener through the use of a definite staccato. To shorten it too much, however, would risk losing the expression of the C minor key used by Mozart in his Sonata. In the section adjacent to the phrase in question, which is kept in piano dynamics, the composer uses quarter-note structures again. This time, however, the notes are repeated and Mozart does not suggest staccato articulation. The contrasts of register (timbre), dynamics (forte/piano) and the change of sound extraction achieved in the fourteenth example build the high emotional tension of the piece.

Varying the articulation of the same rhythmic values is a common solution used by Mozart.

Example no. 15 (bars 24-28)

In this example, I would like to draw attention to the different treatment of the articulation of eighth-note progressions. In bar 24 the composer builds up a contrast between staccato and

legato, while in bars 27 and 28 he leaves the decision on the articulation of the eighth notes to the performer.

Particular reflection on the choice of appropriate sound production is required of the performer in the second theme of the sonata allegro. This musical idea is also built on the basis of timbral contrast. This time it mainly concerns the instrument's register (juxtaposition of the double and minor octaves).

Example no. 16 (bars 36-43)



Placed in a low register, the second phrase of the theme is covered by an all-beat legato bow. The peculiarities of the sound of the modern piano, the point of reference for my considerations, led me to choose a slightly different articulation. In keeping with the postulate of fidelity to the composer's text, I remain within the sound shaping suggested therein. However, in order to enliven the musical narrative, I decided to introduce a slight modification in this respect. The groups of eighth notes take on a poco legato tinge in my performance. As a result, they create a more energetic whole.

As in the Fantasia, in the first movement of the Sonata we find one passage indicating the composer's recommendation of a gradual change of dynamics. This time Mozart used the verbal term *cresc.* It will play an important role in the second and third movements of the cycle. In the sonata allegro, dynamic contrasts that intensify emotional tension are definitely more important.

We can notice an interesting articulatory phenomenon in the ending of the movement under discussion.

Example no. 17 (bars 176-181)



The above example illustrates the method by which Mozart emphasises the importance of the last quarter note in a bar. The idea of emphasising the weak part of it has also been encountered before. In this case, however, the composer did not use the marking of the accent. He remained faithful to the idea of maximally contrasting the dynamics of the musical narrative. One might have expected a suggestion of *fp*. In the musical text, however, we find only an indication of forte dynamics.

The second movement of the Sonata KV 457 exemplifies Mozart's special concern for the precise definition of the musical ideas contained in the score text. In the opening seven bars of the work, there are as many as three types of articulation markings and 16 indications of dynamics. As a consequence of the assumption that differentiating the ways of sound production is a prerequisite for achieving changes in loudness of sound, all the composer's recommendations mentioned above are treated as articulatory guidelines.

It should also be mentioned that due to the function of the second movement of the sonata cycle (it introduces emotional relaxation), all articulatory solutions introduced therein should be subordinated to the postulate of sonorousness.

Example no. 18 (bars 1-7)

The image displays four systems of musical notation for a piano piece. The first system is marked 'Adagio' and 'sotto voce'. It includes dynamic markings 'f' and 'p', and fingerings such as 4, 2, 4, 5, 4, 5, 1, 2, 3, 4, 5, 3, 2, 1. The second system features 'cresc.' and 'f' markings, with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The third system includes 'p' and 'f' markings, with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The fourth system concludes with a final cadence, marked 'cresc.' and 'p', with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

In an example commenting on the above observations, I would also like to draw attention to the relationship between structures indicated by Mozart as legato or portato and motives devoid of an authorial proposal for performance. In this context, it is interesting to juxtapose the groups of thirty-two, crowning the mordent²⁷ in bars 2 and 5, with the progressions of the same rhythmic values in bars 5 and 6. The former remain articulately undefined, while the latter, according to the composer, should be performed portato. I adopted the idea of treating the ending group of the mordent as a legato structure. I was prompted to do so by the articulation of the ornament, which, due to its tempo and singing character, is performed in a similar manner.

The suggestion introduced by the composer of *sotto voce* (freely translated: "in an incomplete voice") is also noteworthy. A hint of this kind is a fine solution. Especially since

²⁷ Badura-Skoda, Eve & Paul, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, Routledge, New York & London, 2008, p. 184-185 and following.

Mozart did not always specify the initial dynamics of his works. In the case of the Sonata's second movement under discussion, the performer should consider the relationship between tempo and runtime volume. In slowing down the musical time course, the correlation of tempo and loudness of sound should be considered. Appropriate articulation should fill the rhythmic values of the performed structures with sound. Otherwise, the interpretation will leave the listener with a feeling of inadequacy. The sound capabilities of the instrument will also influence the decision in this regard. The pianist's ability to shape the length of the sound is also important.

The justification for introducing articulatory differences is also often a harmonic change. The new tonality provokes the giving of - sometimes even twin structures - a different aura of colour. In the Sonata movement under discussion, occasions of this kind occur repeatedly. I will illustrate this situation with a few examples.

Example no. 19 (bars 8-16)

First system of musical notation. Treble and bass staves. Treble staff begins with a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *cresc.*, *f*, and *p*. A blue vertical line is drawn between the first and second measures. The bass staff has a half note, a quarter note, and a half note.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *f* and *p*. The bass staff has a half note, a quarter note, and a half note.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *f*. The bass staff has a half note, a quarter note, and a half note.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *p*, *cresc.*, and *p*. The bass staff has a half note, a quarter note, and a half note.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *p*, *f*, *marcando*, *p*, and *pp*. The bass staff has a half note, a quarter note, and a half note.

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, followed by a quarter note, then a half note. Dynamics include *f* and *p*. The bass staff has a half note, a quarter note, and a half note.

This example reflects the need to introduce a different articulation in a passage built on new sound material, using new harmonic references.

Example no. 20 (bars 24-25)

Example no. 21 (bars 32-33)

Examples 20 and 21 refer to an identical structure placed in two keys. The natural reaction of the listener in this case will be to expect a variation in tone colour.

In the second movement of the Sonata under discussion, we also observe the composer's interest in expressing dynamic changes over short sections. Bars 34-37 are an example of this kind of solution.

Example no 22 (bars 34-37)



Arcs involving only two notes, sudden dynamic contrasts (forte/piano) and a brief crescendo seem to allude to a vocal expression of great musical power. The next two bars, masterfully juxtaposed with the preceding section, introduce a completely different emotional situation.

Example no 23 (bars 38-39)



The repetitive nature of the melodic formations led me to treat this section in an improvisational manner. I felt that the variability of articulation would prove attractive to the listener. My performance balances between legato, poco legato and staccato.

There are many situations in the musical text that require the performer to make a special effort to get the sound right. In my description of the articulation issues in the second movement of the Sonata, I focused only on the phenomena, in my opinion, the most interesting.

The third movement of Wolfgang Amadeus Mozart's Sonata in C minor KV 457 is characterised by a unique kind of musical expression. The rondo is based on the contrast of

three sections. The first of these functions as a refrain (bars 1-16) It is supplemented by a strongly expressively contrasting fragment (bars 16-44), which each time accompanies the appearance of the basic musical idea of the piece. The third structural link of the Sonata's finale is a couplet, initially appearing in the parallel major key, E flat major (bars 46-102), and its subsequent appearance takes place in the major key, C minor (bars 167-220). Mozart introduced another sound material in this part of the cycle (bars 143-155). It acts as a modulating shaping. It makes use of the motifs derived from the refrain and affects the listener with equal expressive power.

In the final movement of the sonata cycle, the composer returns to constructing an expressive plan based on a strong contrast of dynamics, articulation and texture.

Example no. 24 (bars 1-16)

Allegro assai

The musical score for Example no. 24 (bars 1-16) is titled "Allegro assai". It is written for piano and bass in 3/4 time, key of E-flat major (three flats). The score consists of three systems of staves. The first system begins with a piano (*p*) dynamic. The melody in the right hand is characterized by arching over two notes, creating a sobbing effect. The left hand provides a harmonic accompaniment with long, sustained double notes. The second system continues the melodic development with various articulations and fingerings. The third system introduces a forte (*f*) dynamic in the bass line, contrasting with the piano dynamics of the previous sections. The score includes numerous fingerings and breath marks to guide the performer.

The refrain is kept in piano dynamics. The arching encompassing two notes, already mentioned during the discussion of the second movement of the cycle, also contributes here to a sobbing effect. The tragedy of the musical statement is heightened by the left-hand plan (the long sound of the double notes reduces the mobility of the course and intensifies the impression of emptiness). The articulation of the melodic line of the soprano voice should therefore approach a gentle legato. The harmonic plan of the structure is an opportunity to highlight the undulation of discrete tensions and relaxations. The gentle exposition of these relationships enriches the musical expression of the work.

Example no. 25 (bars 16-44)



The above example illustrates perfectly the principle of contrast dominating Sonata KV 457. In this excerpt, the dynamics and energetics of sound change radically. The texture is also thickened. A short piano episode within this section appears only as a momentary release of tension, which returns five bars later, electrifying the listener even more intensely. The articulation in forte dynamics becomes more aggressive - closer to staccato. The composer notes it several times in the form of dots over a note. However, the modern piano, which is the point of reference for my considerations, sometimes encourages the use of the 'forte pedal', despite the presence of this type of notation. In high dynamics, leaving the staccato without pedalling can contribute to a secco sound, which is sometimes an undesirable result for the performer. Staccato articulation with simultaneous use of the pedal is a generally accepted form of sound shaping and does not contradict the postulate of fidelity to the composer's notation.

Example no. 26 (bars 186-190)



An interesting articulatory effect is the juxtaposition of legato and staccato within the figurative shaping. The structure performed legato has the character of stabilising a lowering of tension. Mozart achieves this with a trill-like movement of the seconds. In the following two bars there is a sudden change in the type of figuration. The melodic line rises over three octaves and the interval of the second is replaced by a march of thirds. The emotional activation of the course achieved by the change of texture is further enhanced in the passage in question by the introduction of staccato articulation. We can observe a similar effect in the next example.

Example no. 27 (bars 78-81)



Concluding my description of the problem of articulation in the final movement of Sonata in C minor KV 457, I would like to draw attention to a passage marked in the score as a piacere (loosely translated: to one's taste, freely). A suggestion of this kind relates primarily to the interpretation of musical time. Indirectly, however, it influences the choice of sound production. This is all the more so because Mozart constructs the emotional plan of this section using phrases of similar structure, while giving each phrase a different meaning. These differences arise from the harmonic relationships, the direction of the melodic line and the interval structure of the individual shapings. The influence of the fermata and the *fp* marking on the performer's decisions regarding the choice of articulatory devices used should also not be overlooked.

Claude Debussy - Selected Etudes

It can be assumed that Debussy, in his cycle of twelve Etudes²⁸ for piano, refers to the legacy of Frédéric Chopin, the composer of 24 Etudes, published as opuses 10 and 25. Debussy's compositions are a kind of tribute to the genius of Chopin, whose influence on the development of world piano literature can hardly be overestimated. The works by the two composers mentioned here, like works in this genre by other widely acclaimed composers (e.g. Scriabin, Rachmaninov), are included in cycles. Nevertheless, they are most often performed

²⁸ Lockspeiser, Edward, Debussy, J. M. Dent & Sons Ltd., London 1944, p. 98, 134, 150.

as separate compositions. Debussy planned his cycle ignoring Chopin's prevailing tonal relationships. Such a decision resulted from the twentieth-century search for a new musical language that moved further and further away from the rules of the major-minor system.

The organisation of Debussy's cycle assumes a strict dependence of the structure and texture of the work on the type of technique dominating it. This provides the composer with a catalogue of problems that make up the notion of the so-called pianistic workshop.

The cycle consists of the following compositions (I give the titles in free translation from the French):

Etude 1 for five fingers, "after Monsieur Czerny

Etude 2 for thirds

Etude 3 for fourths

Etude 4 for sixths

Etude 5 for octaves

Etude 6 for the eight fingers

Etude 7 for the chromatic degrees

Etude 8 for ornaments

Etude 9 for repeated notes

Etude 10 for opposing sonorities

Etude 11 for composite arpeggios

Etude 12 for chords

Among the pieces with a very high level of motoric difficulty, we also find in this set Etudes devoted primarily to solving tonal problems (Etude for opposing tones, Etude for ornaments). Piano technique seen from this perspective derives from the French tradition. It is not only the textbooks and methods of teaching piano that pay homage to it. Its influence can also be found in the terminology used to describe it (terms such as 'hit' and 'attack', used in other languages, have been replaced in French by the concept of touch - *toucher*).

As part of the artistic work, I have recorded only a selection of Etudes. I owe it to the reader to explain the circumstances of this decision. It is forced upon me by the physical conditions I have at my disposal as a pianist. Due to the extremely short span of my hands (I can hardly cover an octave interval), many repertoire items remain inaccessible to me. Limitations of this kind have accompanied me while learning to play the piano from an early age. Nevertheless, I continue my piano education, trying to select repertoire to suit my abilities.

Etude for five fingers

The statement 'd'après Monsieur Czerny', added by the composer under the title of the work, indicates inspiration from the fingering technique of C. Czerny. The formative element of the composition is the structure popularly known as the 'five-finger'. It is usually an exercise applied to children to develop fingering proficiency. Debussy dresses it up, just in case, with the articulatory suggestion of *ben legato*. In this way, the Composer seeks an artistic dimension, pays no attention to tempo, and emphasises the sound quality of the structure.

The remark describing the tempo of the composition as 'wise' - *sagement* - also seems interesting in this context. I understand the requirement to play legato supported by the original tempo statement as a concern for the phrasing of the five-note group, which the listener should understand as a musical whole.

Example no. 28 (bars 1-10)

* Sagement (♩=63) CLAUDE DEBUSSY

p ben legato

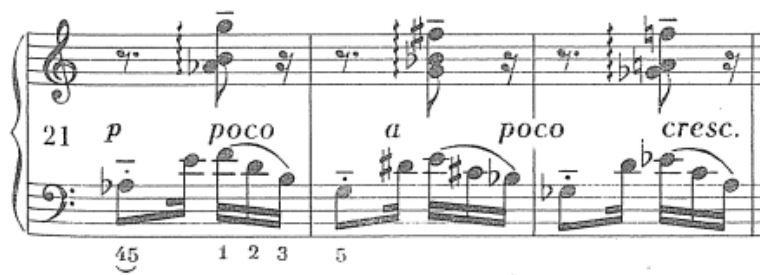
Accelerando (2/4) (♩ = 6/16 = 76) Animé (Mouv't de Gigue) molto dim. ----- (6/16 = 76)

mf

1 3 5 1 3 5 1 3

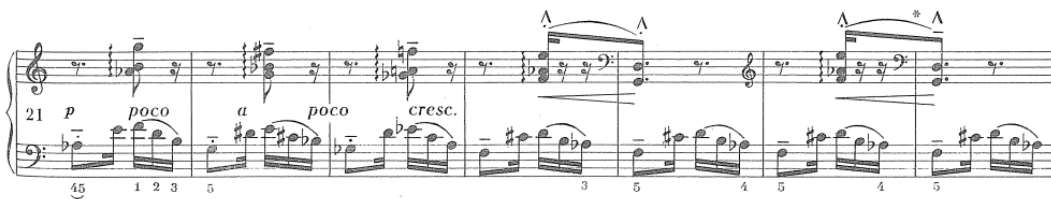
In example no. 28, we note an unusual articulatory marking. Some eighth-note values here bear two contradictory articulatory cues. One is a dot suggesting a staccato, and the other is a horizontal dash, associated with a prolonged sound (*tenuto*). It is reasonable to use an elongated staccato, understood differently from the one found at the beginning of the piece. In my performance, the articulation described above changes according to the dynamic level. I have chosen to recognise that in lower dynamics the role of the *tenuto* is reduced. The opposite tendency is demonstrated by the next example.

Example no. 29 (bars 21-23)



In this section Debussy eliminates the dots and leaves only the tenuto articulation, which entitles the performer to use the pedal.

Example no. 30 (bars 24-27)



This example draws attention to a different kind of juxtaposition of the two articulations. A staccato appears here, reinforced by an accent marking. This type of procedure is not unique. However, it is worth noting the different sound of the chord notated as a sixteenth and a fifth notated as an eighth with a dot. Their different rhythmic value, their different position in the bar and the graphic markings emphasising the dynamic difference between them provoke the performer to use different types of staccato (from and to the keyboard).

Different articulation opens up possibilities for showing formal divisions in the piece. An example of this occurs in an episode whose uniqueness is suggested by the composer by introducing a new term for the manner of sound extraction.

Example no. 31 (bars 48-58)

Example no. 31 (bars 48-58) is a musical score for piano. It begins with the tempo marking *Mouvt* and the dynamic *pp*. The score is written for two staves, treble and bass. The key signature has four flats. The tempo is marked *pp* *leggierissimo*. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4, 5). The score is divided into four systems, with bar numbers 48, 52, 55, and 58 indicated. The dynamics range from *pp* to *molto*.

Debussy includes here the Italian term *leggierissimo*, which means the highest level of lightness of articulation. The performer faces a difficult task here due to the low register of the instrument. Properly realised articulation, however, makes it possible to achieve an interesting timbral result.

Articulatory differences, treated as a means of creating the form of the composition, play an important role in the next example.

Example no. 32 (bars 63-84)

Example no. 32 (bars 63-84) is a musical score for piano. It begins with the dynamic *p*. The score is written for two staves, treble and bass. The key signature has four flats. The tempo is marked *mf*. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4, 5). The score is divided into two systems, with bar numbers 61 and 64 indicated. The dynamics range from *p* to *mf*.

67 *f*

70 *Rubato* *Mouv^t* *pp*

73 *Rubato* *Mouv^t* *Poco meno mosso* *più p* *pp sempre*

76 *p scherz.* *Cédez* *(sopra)*

79 *Tempo (meno mosso)* *più pp* *pp*

82 *Cédez* *Tempo (meno mosso)* *più pp* *m. d.*

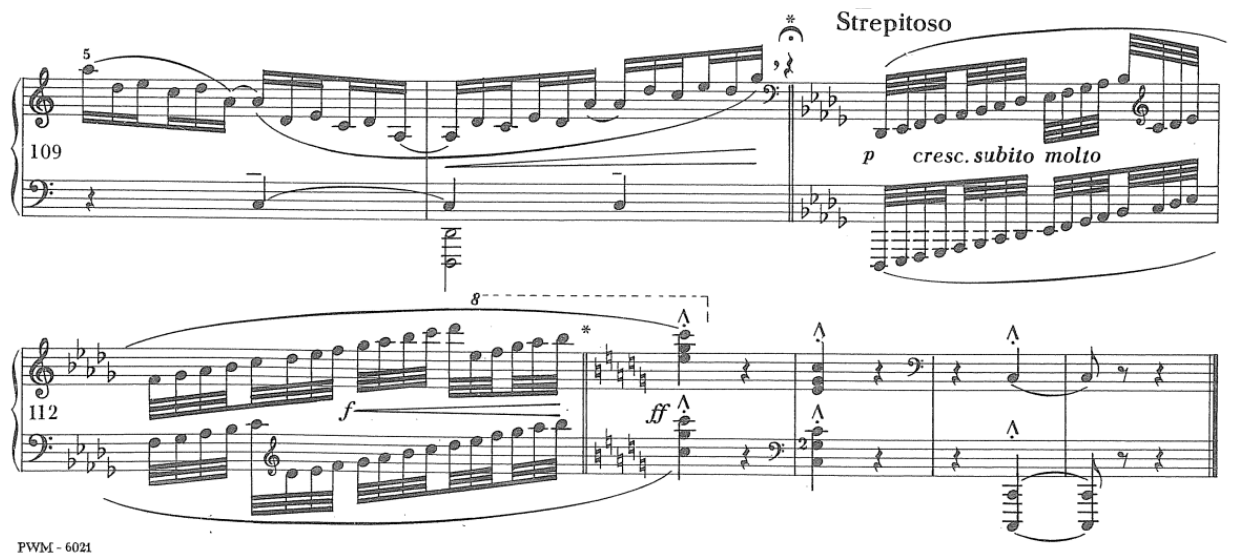
Over the course of this relatively long section, Debussy forms one- or two-bar structures that create a mosaic of contrasting types of expression with varying levels of tunefulness, energetic activity and timbral colour.

The colourfulness of the piano texture is achieved in this piece through the use of all registers of the instrument.

Example no. 33 (bars 91-97 and 111-116)

The musical score for Example no. 33 is presented in three systems. The first system (bars 91-97) begins with a piano (ppp) dynamic and includes markings for *poco*, *a*, *poco*, *accelerando*, *e*, and *cresc.*. The second system (bars 93-97) features a *molto cresc.* marking. The third system (bars 95-97) includes a *f* dynamic. The score is written for piano, with staves for both hands. The notation includes various rhythmic values, accidentals, and articulations such as slurs and accents. A tempo marking *Mouv t* (♩ = ♩) is present above the third system. The score is marked with an asterisk (*) at the beginning of the first system and a double bar line at the end of the third system.

and



In both cases, the change of register is accompanied by a *molto* crescendo effect. The gradual change of articulation enhancing the accent level of the sound gives the Etude the hallmarks of virtuosity.

Etude in thirds

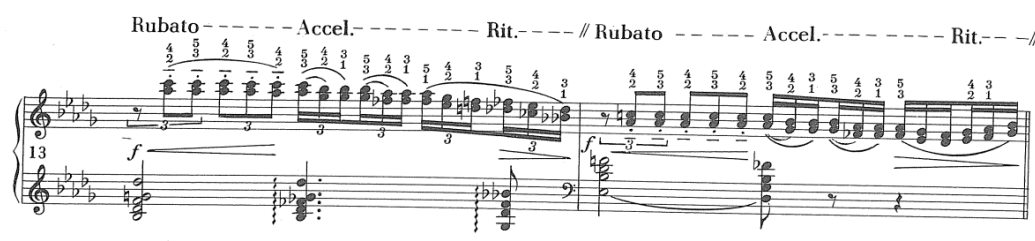
The main performance problem with this composition is the difficulty of achieving clarity in the sound of the individual sound planes, despite the abundant pedalisation enforced by the rhythmic notation. Debussy does not note the introduction of the forte pedal by means of traditional marking. Guidance in this respect is given to the performer by the precise notation of the rhythmic values of the individual notes. Fidelity to this notation requires the use of a pedalisation that allows the sound to persist even when the fingering is unable to achieve this. An additional interpretative difficulty is the density of the texture, the relatively frequent use of low registers and the predominance of low dynamics. *Tempo moderato, ma non troppo* (in translation - moderately/not too much) allows the initial articulatory recommendations (*legato e sostenuto*) to be realised. The second refers primarily to musical time and can be translated as "stopping the course". This procedure cannot, however, remain unaffected by the articulation, which in this situation should acquire the hallmarks of a calm narrative.

Example no. 34 (bars 8-9)



I would like to draw attention to an interesting articulatory solution in the left hand part. The sixteenths performed with the right hand are here enriched by staccato quarter notes in the lower register. The phrasing of tertian progressions requires the use of a pedal providing legato. Hence the conclusion that Debussy does not expect the accompanying quarter notes to be shortened. It can therefore be presumed that the dots were added by the composer solely for colouristic purposes.

Example no. 35 (bars 13-14 and 67-76)



and

The musical score is for a piano piece, likely Debussy's 'Etude pour le piano' (Op. 10, No. 12). It is written in B-flat major and 3/4 time. The score is divided into three systems of staves. The first system (measures 66-68) is marked 'Con fuoco' and 'ff'. The second system (measures 69-72) is marked 'ff', 'p', and 'f'. The third system (measures 73-75) is marked 'Tempo I°', 'Molto stretto', 'f', and 'ff tutta la forza'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

This example concerns two episodes based on similar sound material, but treated differently by the composer. In my opinion, the differences are due to the different role they play in the construction of the work's form. Both passages are the culmination of earlier runs, but the first is an emotional apex followed by a continuation of the musical action, and the second becomes the culmination of the entire work. The result of this structural solution is the textural and dynamic difference between the sections in question. Bars 74 and 75 in particular are also worth examining. In order to achieve a striking conclusion to the Etude, Debussy abandons the arching used earlier (limiting it only to the first triola in the bar. The remaining chords are notated as staccato, which encourages an acceleration of the tempo and leads to a maximum level of dynamics (*ff tutta la forza*).

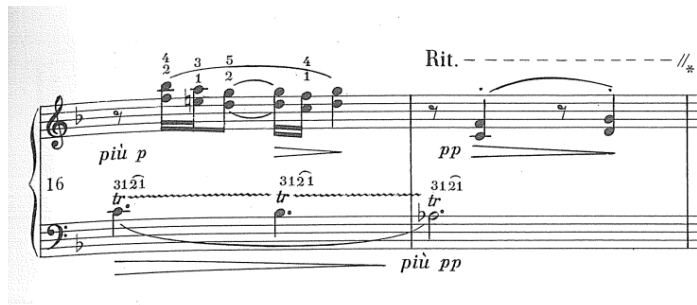
Quartet Etude

This exceptionally beautiful composition captivates the listener with its variety of sound and strong agogic contrasts. The rhythmic structure of the course is also varied. The manoeuvring of musical time in this piece presents a considerable difficulty for the performer. In the note text we find a lot of agogic markings. These relate not only to the suggestion of tempo changes in individual passages of the work, which together with other elements affect the genre of the sound, but also to its gradual, smooth changes, which also determine the

The most spectacular dynamic-artistic contrast is observed in the following example:

The concluding bars of the quoted section of the piece are equally interesting. They provide an excellent illustration of the process of reducing the energy potential of a sound. Also interesting are the conclusions drawn from an analysis of the articulatory cues relating to the highest and lowest consonance of the fifth. Debussy consciously emphasises the importance of the final two-note with the designation *tenuto*. This designation counteracts the downplayed role of the ending consonance of the passage appearing in the *pp* dynamics.

The musical score is for a piece in 3/4 time, marked "in Tempo 1º". It features a piano (p) and a soprano voice. The piano part begins with a forte (f) dynamic, followed by a piano (p) section, and then a pianissimo (pp) section. The soprano part enters with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part has a section marked "pp" and "murmurando". The soprano part has a section marked "p" and "murmurando". The score is written for a piano and a soprano voice.



Another articulatory challenge for the performer of the Quartet Etude is undoubtedly the trill in the left hand part. The difficulty lies in the realisation, programmed by the composer, of the dynamics of the *pp* and the term *murmurando* (singing with the mouth closed) that Debussy included in the score text. The performer cannot fail to notice that the composer expects the pianist to be extraordinarily skilled at playing within a small dynamic. In the Etude in question, we find the indication *pp* as many as seventeen times. The scale of dynamic markings was considerably extended in the works of French composers of the late 19th and early 20th centuries. The pianissimo of Debussy or Ravel is undoubtedly different from the pianissimo of Romantic composers. Another regularity is also worth noting. Even in the same composer and in the same work, identical indications of dynamics do not mean identical levels of dynamics. The multitude of factors influencing this situation could be the subject of a separate doctoral thesis. At this point, I would just like to note the existence of another dilemma in the sphere of linking articulation to the interpretation of the dynamic plane.

Example no nr 38 (bars 43-52)

Rit.----- // in Tempo I° (poco animando) *sostenuto*

41 *f* *p* *pp*

46 *p* *pp* *pp*

49 *in Tempo I°* *sfz* *p* *pp leggiero* *m.g.* *p marqué*

52 *pp scherzandare* *pp come prima*

The example above allows the reader to grasp the differences in expression that result from articulatory changes. Bars 43-48 are a section in which legato-tinged phrasing predominates. The next four form a section in which a playful mood (Italian term - *scherzandare*) emerges. These are introduced by a shortened articulation in the left hand, laced on the last part of the bar with a witty accent.

Similar rhythmic structures are, as the climax develops, covered by an arch. Notation of this kind, supported by the rhythm notation, justifies the introduction of a forte pedal.

The quarto étude is a piece in which Debussy employs a great deal of articulation. Many additional verbal cues appear in it (*calmato/soothe*, *con tristezza/with sadness*, *perdendo/lost*, *volubile/alternate*). I give only a few of them - all of them are found in the dozen or so bars ending the piece. In addition to the Italian ones, we can also find French terms (*marqué/underlined*, or *lointain/distant*). Debussy's work is an example of reaching for cues formulated in the composer's native language. We can see this tendency earlier, as we can find tempo expressions in German in the late works of L. van Beethoven.

Etude for eight fingers

This composition is intended to be homogeneous in terms of articulation. Debussy based the construction of the Etude on the continuous movement of groups of thirty-two. Their articulation changes depending on the dynamic level of the course.

At the same time, it should be noted that the composer sometimes singles out the first note of an eight-note scheme. The way he does this is very fine. He uses two methods of sound extraction for this (*tenuto*, *staccato*). He also duplicates the notation of the rhythm, treating the sound in question as a longer value (sixteenths). The result is a combination of articulatory variations.

Example no nr 39 (bars 54-59)

les basses légèrement expressives

cre - scen - do

The excerpt quoted in this example is referred to by a note, in French: *les basses légèrement expressives* (freely translated - bass sounds slightly emphasised expressively). I decided to realise the desired effect with a forte pedal.

Example no nr 40 (bars 67-68)

Another example demonstrates Debussy's mastery of constructing tensions generated by articulatory contrasts. This time, the element of surprise appeals to the listener's sense of humour. The contrast of fortissimo dynamics with a single note performed piano is very impressive. The performer should also note the different notation of the last note in the right and left hand parts. It is difficult to comment unequivocally on this notation. However, the composer seems to have addressed the difference in piano registers. Perhaps he wanted to counteract the secco sound that could occur in the high register of the instrument. The low register sounds, by its nature, softer and no special action is needed to achieve the right sound.

Chromatic Etude

Debussy juxtaposes two contrasting sound materials in this composition. The first contains chromatic processions of a distinctly virtuosic character. It creates energetic, colourful cascades associated with the Prelude entitled Fireworks. The second is dominated by a calmly led melodic line of the left-hand part, over which the composer 'hangs' garlands of vibrating four-note, often repeated sound structures.

Example no nr 41 (bars 1-10)

Scherzando, animato assai (♩ = 84 ca)

pp m.g. 1 4 1 4 1 4

4

7 f dim. f

10 dim. p pp

sempre leggerissimo

1 dolce espress. (un peu en dehors)

Example no nr 42 (bars 11-14)

10 dim. p pp

sempre leggerissimo

1 dolce espress. (un peu en dehors)

PWM -6021

I have chosen to comment on the above examples at the same time, as it is only by putting them together that one becomes aware of the importance of varying the ways of producing sound in this piece. The opening bars of the Etude require the performer to play actively. Longer rhythmic values are provided with staccato articulation. In addition, it is supplemented by an accent in significant places, from the composer's perspective. Everything is played out in

pianissimo dynamics. The fleeting nature of the sound thus adds to the charm of this passage. In bar seven Debussy changes the dynamic level to forte (*subito/nagle*), making the articulation even more active. It is worth noting the notation of the motives played with the left hand in this section - they are accompanied by a crescendo and, despite this notation, begin with an accent. Treated in this way, they clearly indicate how keen the composer was to achieve aggressive articulation.

To complete, I still want to compare bars two and four. In terms of material, they are identical. One can assume that the difference lies only in the size of the crescendo. The second is undoubtedly larger (there is a repeated pianissimo in bar three, which is absent in bar five). This situation seems to be the only explanation for the absence of the tenuto in bar four.

Example No. 42 introduces a completely different aural aura. The performer is faced with the task of phrasing using articulation with a tinge of *dolce espressivo*. The composer emphasises the spatiality of the sound system by means of a note accompanying the theme - *un peu en dehors* (a little bit outside). Thus, he clearly treats the figurations in the right hand as an ornamental element (*sempre leggierrissimo*).

The contrast of musical ideas between the two examples appears several times in the piece. It is most clear in bars 57-66, where the cantilena thematic material is preceded by a rare Italian articulatory term (*acuto/ostro*). The *étude* ends with a gradual quieting of the narrative marked initially by the French *lontain* and later by the Italian term *smorzando*.

Repetitive Etude

I would like to begin my description of the performance of this piece by drawing attention to the articulatory markings, which - taken literally - turn out to be unworkable. As I mentioned earlier, they function in such a situation as a factor inspiring the performer to search in the sphere of imagination. A search for a sound aura as close as possible to the composer's vision.

Example no nr 43 (bars 2-6)

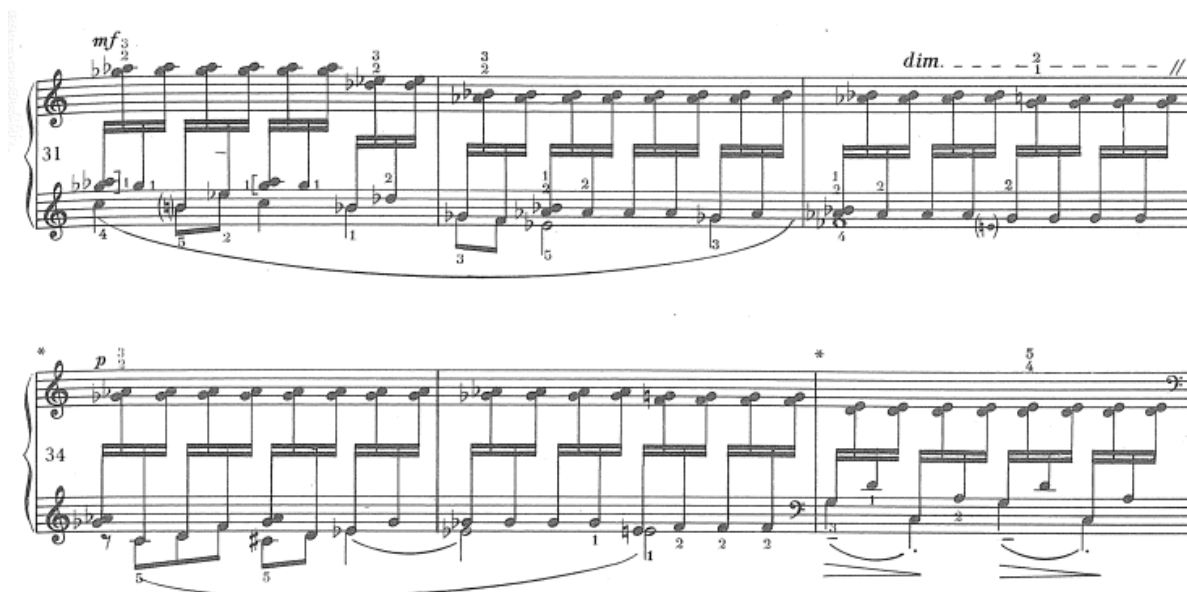


In the passage in question, we encounter structures made up of repetitive sounds, at a relatively fast tempo. These are grouped into two- or four-note arrangements.

The first notes of such formations are often written by Debussy as tenuto. The realisation of this note is not feasible in the tempo in force in the piece. This is because the repetitive technique requires a rapid release of the piano mechanism in order to produce the next sound. Nevertheless, the awareness of the author's notation triggers an idea of articulatory softness in the performer. It seems that the composer has thus achieved his intended artistic goal.

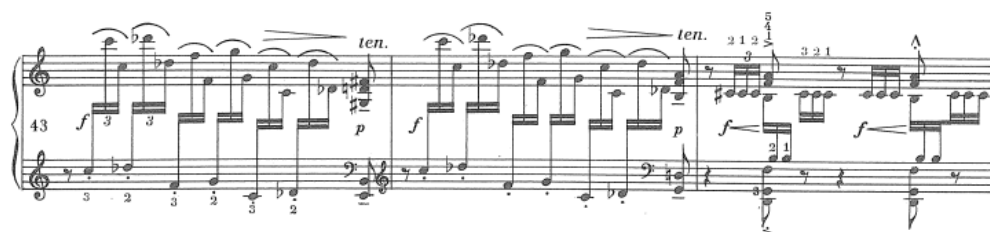
Further examples concern - in my opinion - interesting combinations of articulation affecting the attractiveness of the musical narrative.

Example no nr 44 (bars 27-36)



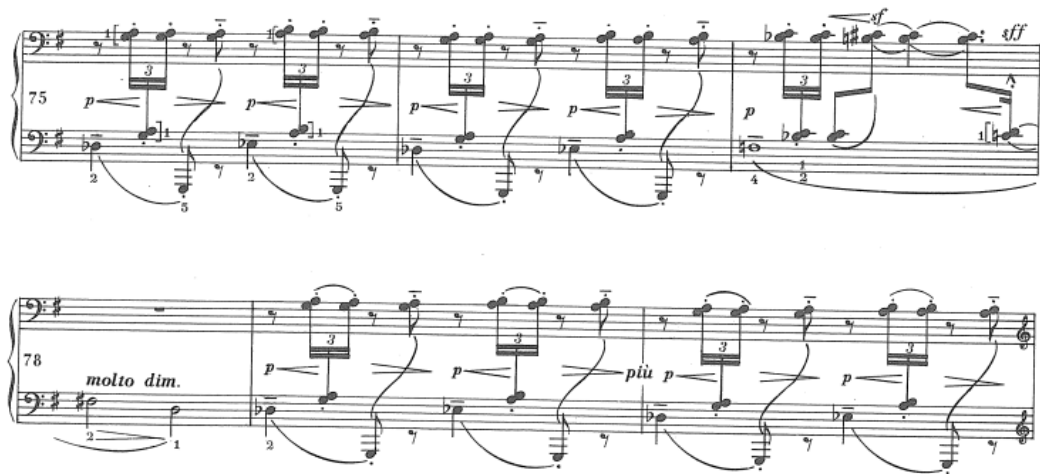
The texture of the presented fragment consists of two planes, decidedly differentiated in articulation. The section is defined by the composer with the French terms *expressif et léger*. The lowest plane of the texture is characterised by cantilena expression. The interpretation of the melodic line thus fulfils the recommendations made by the first of these indications. The second, on the other hand, suggests a way of implementing the accompaniment plan, noted by the composer as staccato.

Example no nr 45 (bars 43-44)



The passage quoted in the example above is inspiring for the performer. In it, Debussy uses three types of articulation. The left hand part is performed staccato. The complementary right hand plays the so-called 'broken octaves', articulately emphasising the highest notes. The encompassing of each trio with an arch can be understood as a suggestion of the use of the forte pedal (this is also supported by the high dynamics of this bar and the opportunity to contrast the sound with the preceding bar. The composer's ingenuity goes further, however. An extremely interesting effect is the introduction of diametrically opposed chord articulation. The contrasting piano dynamics supported by a doubly marked tenuto (we find here a graphic and verbal indication) make this treatment absolutely unique. By the way, once again we note the composer's efforts to inspire the imagination of the performer.

Example no nr 46 (bars 75-80)



This example illustrates the variety of ways of sound extraction suggested by the creator. We observe a full range of solutions leading to an enrichment of the energetic variability of the sound.

Summary

The artistic work presented to the Doctoral Commission and its description served to prove the thesis recognising the ability to vary articulation as the most important attribute of a developed pianistic technique. The research carried out confirmed the validity of a broad understanding of this term. For it is not only, as is commonly believed, a factor responsible for the expressiveness of musical expression. Articulation, interpreted as a way of producing sound, concerns many musical elements for the functioning of which both composer and performer are responsible.

In the context of my experience as a pianist, the close connection between articulation and dynamics, tempo and agogics, as well as the colouring of the sound, should be complemented by what is probably the most important factor in shaping the expression of a work. For the musical elements mentioned here are integrally linked to the level of inner activity of the sound.

It is worth noting that the energetics of expression are used by people in everyday verbal communication.... The level of accentuation, irrespective of semantic conditioning, allows us to orient ourselves in the emotional state of the other person. It enables us to establish safe social relationships.

This issue, transferred to music, allows the listener to read the emotional message of a piece of music. It becomes the key to understanding the meaning of the musical structure.

Bibliografia

Printed sources

- Badura-Skoda, Ewa & Paul, Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions, Routledge, New York & London, 2008.
- Biegański, Krzysztof, *Bach Johann Sebastian*, w: Mała encyklopedia muzyki, Państwowe Wydawnictwo Naukowe, Warszawa 1981.
- Brown, Clive, Articulation marks, w: Sadie, Stanley (ed.), The new grove Dictionary of Music and Musicians, Oxford University Press, Volume 2, 2001, New York.
- Butler, Gregory G. "*The Fantasia as Musical Image*." The Musical Quarterly, vol. 60, no. 4, 1974.
- Butt, John, Bach Interpretation; Articulation marks in the primary sources of J. S. Bach, Cambridge University Press, Cambridge, 1990.
- Chew, Geoffrey, Articulation and phrasing, w: Sadie, Stanley (ed.), The new grove Dictionary of Music and Musicians, Oxford University Press, Volume 2, 2001, New York.
- Delle Vigne, Aquiles, *The innermost Journey of a Pianist (Voyages dans l'intimité d'un pianiste)*, tłum. Sheila Cardno, Associação António Fragoso, 2016.
- Dömling, Wolfgang, *Franz Liszt und seine Zeit*, Laaber-Verlag, Laaber, 1985.
- Edler, Arnfried, *Geschichte der Klavier-und Orgelmusik*, Laaber-Verlag, Laaber, 2007.
- Field, Christopher D.S. & Helm, E. Eugene & Drabkin/R, William, *Fantasia*, w: Sadie, Stanley (ed.), The New Grove Dictionary of Music and Musicians, Oxford University Press, New York, Second edition, 2001, Volume 8.
- Halford, Margery, *Couperin L'art De toucher Le Clavecin*, Alfred Publishing Co., Inc., USA, second edition. 1974.
- Lockspeiser, Edward, *Debussy*, J. M. Dent & Sons Ltd., London 1944.
- Mangsen, Sandra & Lrving, John & Rink, John & Griffiths, Paul, *Sonata*, w: Sadie, Stanley (ed.), The New Grove Dictionary of Music and Musicians: Sonata, Oxford University Press, New York, 2001, Volume 23.

- Mattheson, Johann, *Der Vollkommene Capellmeister: Studienausgabe im Neusatz des Textes und der Noten*, Bärenreiter, Kassel, 1999.
- Meyer, Leonard B., *Emotion and Meaning in Music*, University of Chicago Press, Chicago, 1961.
- Mortier, Raul (ed.), *Dictionnaire Quillet De La Langue Française*, Librairie Aristide Quillet, Paris, 1959.
- Philipp Emanuel, Carl, *O prawdziwej sztuce gry na instrumentach klawiszowych*, przełożyli: Joanna Solecka, Martin Kraft. Wydawnictwo Astraia, Kraków, 2017.
- Schulenberg, David, *The Keyboard Music of J.S. Bach*, Schirmer books, New York, 2013.
- Schwandt, Erich, *Capriccio*, w: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, New York, Second edition, 2001, Volume 5.
- Śledziński, Stefan, *Mozart Wolfgang Amadeus*, w: Mała encyklopedia muzyki, Państwowe Wydawnictwo Naukowe, Warszawa 1981.
- Johann Joachim Quantz *O zasadach gry na flecie poprzecznym*, ed. Marta Szoka, tłum. Marek Nahajowski, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów, Łódź, 2012.
- Webster, James, *Sonata form*, w: Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, Oxford University Press, New York, 2001, Volume 23.

Internet sources

- Online https://en.citizendium.org/wiki/images/c/c1/Music_accents.jpg (dostęp 23.06.23).
- https://en.wikipedia.org/wiki/Chromatic_Fantasia_and_Fugue (dostęp 23.06.23).

Scores

- Johann Sebastian Bach, *Neue Ausgabe Sämtlicher Werke*, Bärenreiter, Kassel • Basel • London • New York • Prag, 1999, Serie V: Klavier- und Lautenwerke Band 9.2.
- Fantasia - Mozarts Werke, Serie XX: Sonaten und Phantasien für das Pianoforte, No. 21 (pp. 2-9 (224-231)) Leipzig: Breitkopf & Härtel, 1878. Plate W.A.M. 475.

Sonata- Sonaten für Klavier zu zwei Händen (pp. 234-51), Leipzig: C.F. Peters, n.d.
(ca. 1938). Plate 10817-10818.
C. Debussy, Douze Études: Polskie Wydawnictwo Muzyczne. 1967.

*