

## **My Guidelines for Interpretation (\*Chopin strongly emphasized importance of)**

Physical means:

Caress the key\*

Vary speed of key descent\*

Utilize key rebound\*

Legato\*

Suppleness of body, including arm, wrist, and fingers\*

Rhythmic Swing and lilt for tempo selection

Singing tone\*, phrases that breathe\*, and direction\*

Aural Plan of Relationships--How every note relates to every other note- short range and long range-horizontally and vertically:

Stress long notes\*, high notes\*, dissonances\*, syncopations\*, first beats\*

Skeletonize

Match after rests and decaying notes; Start; Save; Round off phrases \*

Group notes —Direct notes forward to goals such as long notes, dissonances, beats, downbeats, and strong bars

Set up and time arrivals

Relate harmonies and important bass notes, and highlight inner voices

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### **RECOMMENDED RESOURCES**

#### **Recommended Reading on Chopin**

Brown, Clive. Classical and Romantic Performing Practice 1750-1900. Oxford University Press, 1999.

Eigeldinger, Jean-Jacques. Chopin: pianist and teacher as seen by his pupils. Cambridge University Press, 1986.

Hamilton, Kenneth. After the Golden Age: Romantic Pianism and Modern Performance. Oxford University Press, 2008.

Hudson, Richard. Stolen Time: The History of Tempo Rubato. Clarendon Press, 1994.

Methuen-Campbell, James. Chopin Playing: From the Composer to the Present Day. Taplinger Publishing Co., 1981.

Philip, Robert. Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950. Cambridge University Press, 1992.

Poli, Roberto. The Secret Life of Musical Notation: Defying Interpretive Traditions. Amadeus Press, 2010.

Rosen, Charles. The Romantic Generation. Harvard University Press, 1995.

Samson, Jim, ed. The Cambridge Companion to Chopin. Cambridge University Press, 1992.

Walker, Alan, ed. The Chopin Companion: Profiles of the Man and the Musician. W. W. Norton, 1966.

### **Also for Your Reading**

Barra, Donald. The Dynamic Performance: A Performer's Guide to Musical Expression and Interpretation. Prentice Hall, 1983.

Dubal, David. The Art of the Piano: Its Performers, Literature, and Recordings, revised and expanded edition. Amadeus Press, 2004.

Matthay, Tobias. Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing. G. Schirmer, 1913.

McGill, David. Sound in Motion: A Performer's Guide to Greater Musical Expression. Indiana University Press, 2007.

Rosenblum, Sandra P. Performance Practices in Classic Piano Music: Their Principles and Applications. Indiana University Press, 1988.

Thurmond, James Morgan. Note Grouping: A Method for Achieving Expression and Style in Musical Performance. JMT Publications, 1982.

### **Recommended Listening for Chopin**

#### **Chopin—**

A Century of Romantic Chopin—Marston 54001-2  
Ignaz Friedman  
Raoul Koczalski  
Moritz Rosenthal  
Alfred Cortot  
The earlier recordings of Artur Rubinstein

George Fee  
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